



तव कथामृतं तप्तजीवनम्
tava kathāmṛtaṁ tapta-jīvanam

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OBSERVING URJA-VRATA

*His Divine Grace A. C.
Bhaktivedanta Swami Prabhupada*

In Vrindavan we shall have Ūrja-vrata for one month. You also could observe Ūrja-vrata here from the next Ekādaśī, for one month. I have already instructed Karandhara to have a sky lamp and put a candle in the evening to the deity for one month. A small candle should be offered by each of you. (Departure talk, 5 October 1972.)

Another name for Krishna is Damodar. The Radha-Damodar Temple is there in Vrindavan, and I was staying there. Still I have my two rooms there. So Damodar month will begin on the 18th of this October. So from that day we'll observe Dāmodara-vrata for one month. The duty will be that in the evening you'll each offer a small candle before the deity and chant the Dāmodarāṣṭakam. This will be our Dāmodara-vrata. (Lecture on Śrīmad Bhāgavatam, 11 October 1974.)

TOLERATING GURU'S DISCIPLINE

Sri Srimad Gour Govinda Swami Maharaja

It is the duty of the guru to inflict punishment on the disciple. The guru inflicts very severe discipline on the



His Divine Grace A. C. Bhaktivedanta Swami

disciple and the disciple's duty is to accept it gladly, ungrudgingly. Though the guru inflicts very severe discipline and punishment on his disciple, the disciple should not act in a way that will give distress to the guru.

In his heart, the disciple always offers respects to the guru. He always remembers the instructions of guru. Don't do anything that will give pain and displeasure to guru through your body, mind and speech, or through your life, through your wealth, through your intelligence, etc. One who follows this is a real disciple. He gets the mercy of guru and he gets the supreme perfection of life. ❀

— Excerpted from Vyāsa-pūjā speech, 17 September 1993.



Drawing by Anuradha Dasi

CONTROLLING THE URGES

Upadeśāmṛta-bhāṣā of
Srila Bhaktisiddhanta Saraswati Thakur

This is Srila Bhaktisiddhanta's poetic commentary on the first verse of Srila Rupa Goswami's Upadeśāmṛta.

kr̥ṣṇetara kathā vāga vega tānra nāma
kāmera atr̥pte krodha-vega mano dhāma

Speaking topics other than Krishna constitutes the urge to speak. When material desires [and the other urges] are not satisfied, then the urge of anger takes shelter of the mind.

susvādu bhojana-śīla jihvā-vega-dāsa
atirikta-bhoktā yei udarete āśa

One who runs after tasty food is a slave of the urge of the tongue. One who consumes too much is affected by the urge of the belly.

yoṣitera bhṛtya straiṇa kāmera kiṅkara
upastha-vegera veśe kandarpa-tatpara

The person who has accepted the slavery of women and is attached to them is subservient to lust. Under the control of the urge of the genitals, such a person is ever eager to satisfy Cupid.

ei chaya vega yānra vaśe sadā raya
se jana gosvāmī kare pṛthivī vijaya

One who has these six urges under control is known as a gosvāmī. Such a person can win over the world. ❀

— Translated by Hari Parshad Das from Śrī Upadeśāmṛta. 7th Edition. Published by Mayapur Sri Chaitanya Math, Nadia, West Bengal. Edited by Srila Bhaktivilas Tirtha Goswami Maharaja. 2009.

EQUAL AND UNEQUAL EXCHANGES

From Srila Kavi Karnapur's
Alaṅkāra-kaustubha (8.122 – 124)

The Alaṅkāra-kaustubha of Srila Kavi Karnapur is a composition dedicated to the topic of ornamental language in Sanskrit poetics. Almost all examples used in the composition are Radha-Krishna centric. It comprehensively presents all the various aspects of poetics, from defining poetry itself, to explaining in detail the various types of ornamental language used, and to explaining hidden meanings in various poems. The three verses presented here give examples of the ornament known as parivṛttiḥ, exchange. A poetic description of an exchange of objects can elegantly impart information to the reader about the value of those objects.

hārādibhiḥ santruṭitair nijāṅgād
vibhūsayāmāsa pataṅga-putrīm
tasyāḥ sarojādibhir ātmano 'ṅgaṁ
rādhāli-vargo jala-keli-kāle

DAMODARA'S GREATEST LOVE

From Srila Rupa Goswami's Padyāvalī (191)

keli-kalāsu kuśalā nagare murārer
ābhīra-nīraja-dṛśaḥ kati vā na santi
rādhe tvayā mahad akāri tapo yad eṣa
dāmodaras tvayi paraṁ paramānurāgaḥ

[Radhika's gopī friend says to her,] "In this village [of Vrindavan], Murari has many lotus-eyed damsels expert in the various arts of amorous love. Yet, I think that you have executed some great austerity [in your past life] because of which Damodar invests his greatest love in you."

— Translated by Hari Parshad Das from the Sanskrit available at the Gaudiya Grantha Mandira (www.granthamandira.com).



Unknown artist

Sri Sri Radha Krishna

Translation: While sporting in her waters, Radhika's friends decorated the Yamuna with ornaments such as necklaces that had fallen from their bodies, and in return accepted her flower decorations such as lotuses as their ornaments.

[**Translator's Note:** The *gopīs* happily give their ornaments to the Yamuna and accept the river flowers in exchange as equal in value.]

*ekā dadur nūpura-nāda-śobhām
anyāḥ prayāṇa-krama-mantharatvam
ābhira-bālā-kalahaṁsa-bālā
samūhayoḥ kiñcana sakhyam āsīt*

Translation: A particular type of friendship exists between the *gopīs* and a herd of female swans. The former give the gift of the beauty of the sounds of their ankle bells to the latter, and the latter in return bestow the gift of a slow and graceful gait.

[**Translator's Note:** In many of their writings our *ācāryas* have compared the sound of the *gopī's* ankle-bells to the singing of swans. For example, Srila Krishnadas Kaviraj Goswami writes in his *Govinda-līlāmṛta* (2.101):

*kāḷindī kalahaṁsālī svādhyāyādhyāpakau tathā
bhātas tat-padayor nyastau nūpurau ratna-gopurau*



Unknown artist

Krishna decorates Radha's feet with anklebells

[Visakha] placed Radhika's ankle bells, that are teaching the swans in the Yamuna how to coo, and that are called Ratna Gopura, on her feet.

In this verse also, the author implies that the objects exchanged are of equal value, referred to as *sama-parivṛttiḥ*.]

*mano-rāgaṁ dattvā caraṇa-dala-rāgo mṛgadṛśas
tvayādatto vakṣaḥ-sthalaṁ alati yaḥ kaustubha iva
rasaṁ dattvā nītā tvad-adhara-putṇekṣaṇam asau
saman tvad-vaiddaghyāṁ tad-avayava-vaiddaghyam api ca*

Commentary by Srila Lokanath Goswami: *he*

*kṛṣṇa! tvayā svīya-mano 'nurāgaṁ rādhāyai dattvā mṛga-
dṛśas caraṇa-sambandhy aṅguli-dalānām yāvaka-rāga
ādatto jagrhe. alati bhūṣayati. evaṁ tvad adhara-putṇa
svīya-tāmbūla-rasaṁ tasyā iḥṣāṇāya dattvā iḥṣāṇasya kajjala-
rūpam asau svayaṁ jagrhe. atas tad-vaiddaghyāṁ tavādhara-
rūpāvayava-vaiddaghyāṁ cānayoḥ sāmīyam eva jñeyāḥ.*

Translation (according to the commentary): [O Krishna!] Having given *rāga*, the love within your mind, to the mind of the doe-eyed Radhika, you have taken *rāga*, red-colored *mahāvara*, from her feet, and this *rāga* decorates and illuminates your chest exactly like the Kaustubha-jewel. Also, you have given the reddish betel-leaf *rasa* from your lips to her eyes [thus they appear red] and you have accepted the dark *kājala* from her eyes in turn as your bodily hue. Thus, the expertise of your lips and your self is exactly the same!



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[Translator's Note: In this verse, it is clear that Krishna accepts the objects received from Sri Radha as having a much higher value than the objects he has given to Sri Radhika. Thus, the last line says that Krishna's lips and Krishna are very expert in making a profitable barter. This is an example of *asama-parivṛttiḥ*, the ornament of unequal exchange.]

— Translated by Hari Parshad Das from *Alaṅkāra-kaustubha* of Srila Kavi Karnapura Goswami with the commentary of Sri Lokanath Goswami. Edited by Shivaprasad Bhattacharya. Varendra Research Society. Rajshahi, Bengal. December 1926.



Unknown artist

I MEDITATE ON RADHA-DAMODARA

From Srila Rupa Goswami's Stava-mālā

*aṅga-syāmalima-cchaṭābhīr abhito mandikṛtendīvarāṁ
jāḍyaṁ jāgūḍa-rociṣāṁ vidadhataṁ patṭāmbarasya śrīyā
vr̥ndāraṇya-vilāsināṁ hṛdi lasad-dāmābhīrāmodarāṁ
rādhā-skandha-niveśitojjvala-bhujāṁ dhyāyema dāmodarāṁ*

I meditate on Lord Damodar, whose dark bodily luster diminishes the splendor of blue lotus flowers, whose brilliant golden yellow *dhotī* makes the effulgence of *kuṅkuma* appear dull, who enjoys pastimes in the Vrindavan forest, on whose chest rests a brilliant garland of flowers, and whose splendid hand rests on the shoulder of Sri Radha.

— Translated by Hari Parshad Das from the Sanskrit available at the Gaudiya Grantha Mandira (www.granthamandira.com).