

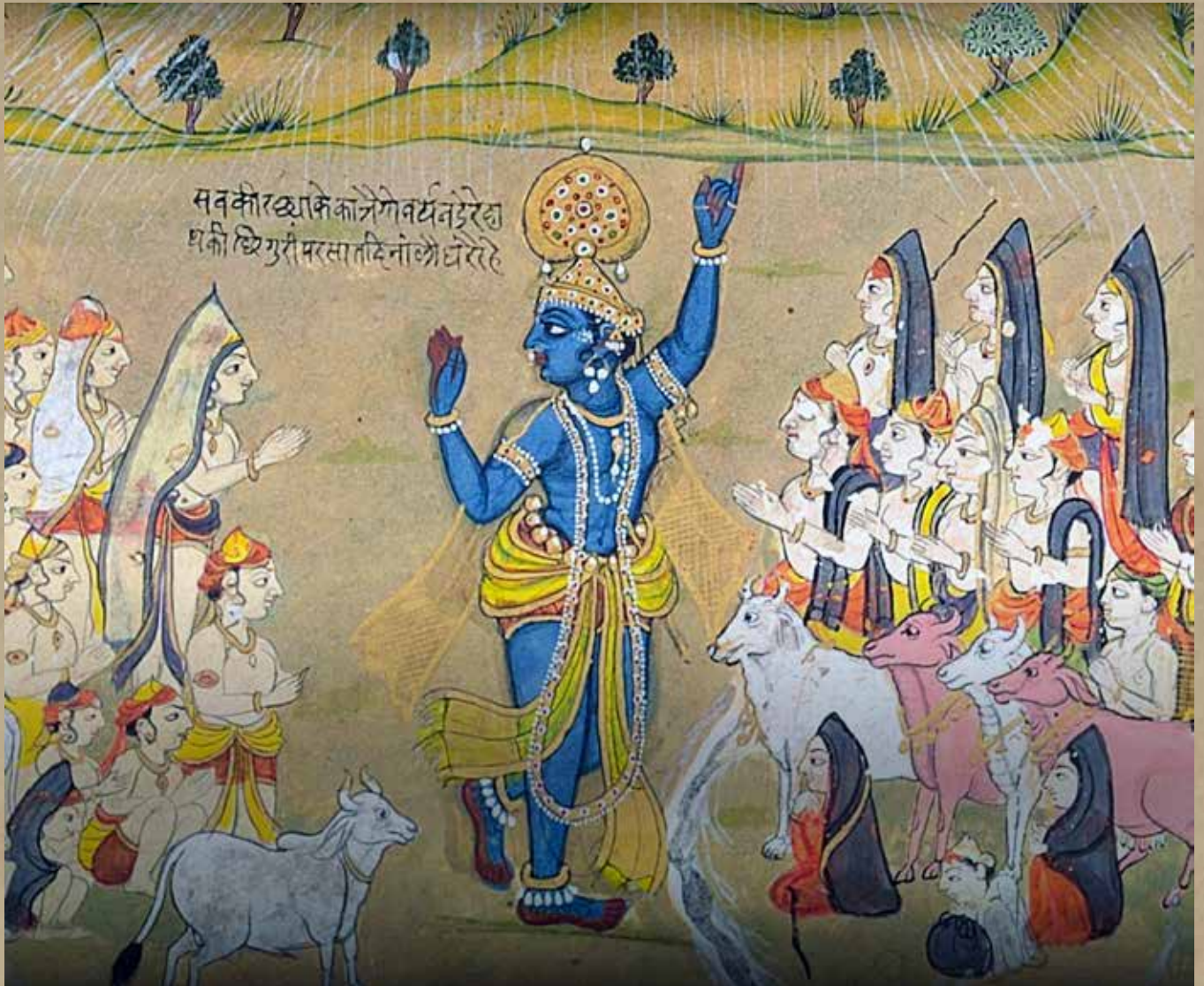
Sri Krishna Kathamrita



Bindu

Issue 559

Worship of Krishna in Kartika





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ECSTATIC EAGERNESS

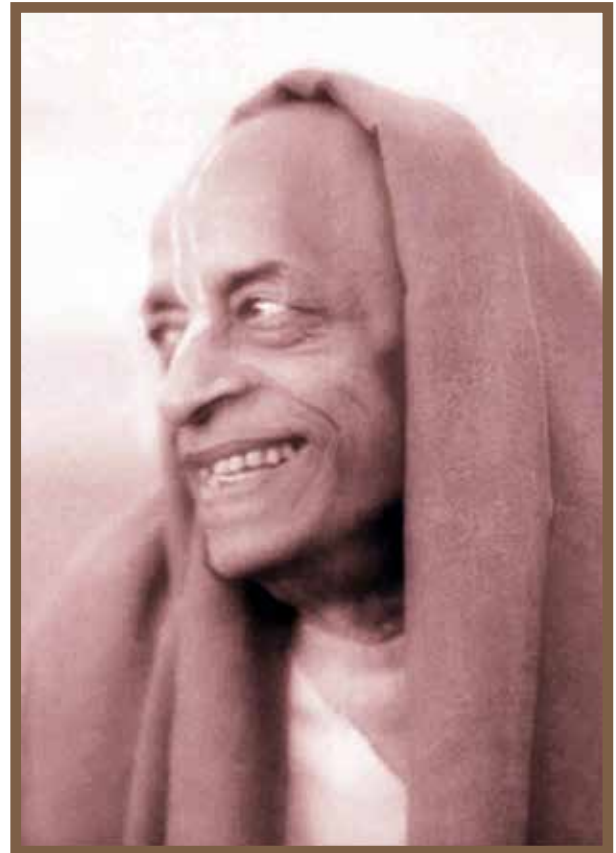


His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

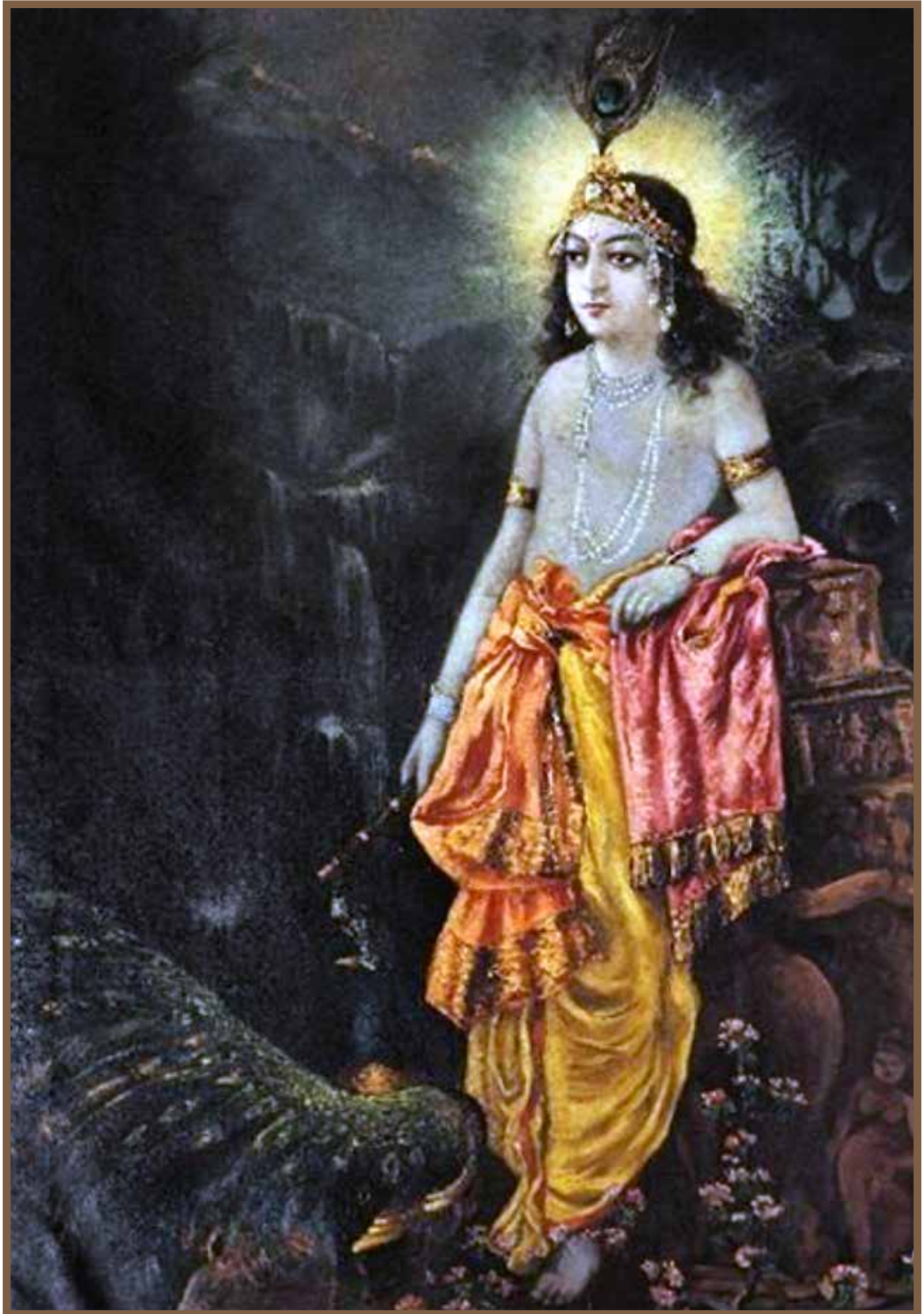
In his book *Stavāvalī*, Sri Raghunath Das Goswami has prayed for the mercy of Radharani, who was so captivated by the flute vibrations of Krishna that she immediately asked information of his whereabouts from residents in the Vrindavan forest. Upon first seeing Krishna, she was filled with such ecstatic love and pleasure that she began to scratch her ears. The damsels of Vraja and Radharani were very expert in talking cunningly, so as soon as they saw Krishna they began their talkings; and Krishna, pretending to go for some flowers for them, immediately left that place and entered into a mountain cave. This is another instance of eager loving exchanges on the parts of both the *gopīs* and Krishna. 🌸

— *Nectar of Devotion*. Chapter 30. Bhaktivedanta Book Trust. Bombay, 1989.



Unknown photographer

Cover: "Krishna holds up Govardhan". Unknown artist. From Bundelkhand. Late 1700s.



Unknown artist

Krishna in the land of Vrindavan



Unknown artist.

Lord Narayan is the object of aiśvarya-rasa

OPULENCE AND SWEETNESS



Srila Bhaktisiddhanta Saraswati Thakur Prabhupada

The object of *aiśvarya-rasa* is Lord Narayan, husband of Lakshmi-devi, and the supreme object of *mādhurya-rasa* is Lord Krishna. In the thin love of *aiśvarya*, Krishna feels

no satisfaction. The followers of *aiśvarya-rasa* think that if they have a mood of love and affection toward the Lord then their service will slacken. This is not a fact. Service with love and affection is more intense and brings one closer to the object of one's love. 🍌

— From a lecture at the Sri Gaudiya Math on 23 August 1924. Published in *Śrī Vaktṛtāvalī*. Translated by Bhumi-pati Das. Touchstone Media, Kolkata, 2014.



Unknown artist

Sri Sri Radha Shyamasundar

FOLLOWING THE VRAJAVASIS



Sri Srimad Gour Govinda Swami Maharaja

Krishna thought, “I will advent myself, accepting the mood of a devotee, and practice devotion in my own life. As a *bhakta*, I will practice and teach *bhakti*. *cāri bhāva-bhakti diyā nācāmu bhuvana* — I will give four *rasas*, *dāsya-rati*, *sakhya-rati*, *vātsalya-rati*, and *mādhurya-rati* or *kāntā-bhāva*, and make the whole world dance through chanting this holy name:

hare kṛṣṇa hare kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare”

If your chanting is pure, if it is offenseless, the pure name, then definitely you will get *kṛṣṇa-prema*, you will get Krishna. Then all of these *prīti-tattvas* will be revealed to you. What is your *rasa*, your relationship with Krishna, *dāsya-rati*, servitude; *sakhya-rati*, friendship; *vātsalya-rati*, parental love; or *mādhurya-rati*, the conjugal mellow — that will be revealed when you are on the *bhāva* stage and your chanting is pure and offenseless. According to the relationship you have with Krishna you will

follow particular *bhaktas*. If you are a *sakhya-bhakta* then you will follow Sridama and Subal. Following in their footsteps, under their guidance you will be engaged in loving dealings with Krishna. If your mellow is *vātsalya-rasa*, parental love, then you will follow Nanda-Yasoda. If your mellow is *dāsya-rati* then you will follow Raktak and Patrak. And if your mellow is *kāntā-bhāva*, husband and wife relationship, *mādhurya-rasa*, then you will follow the *gopīs*. In this way there will be personal, loving dealings with Krishna. This is *rāgānugā-bhakti*. 🌸

— From chapter five of *Mathura Meets Vrindavan*. Gopal Jiu Publications. Bhubaneswar. 2003.

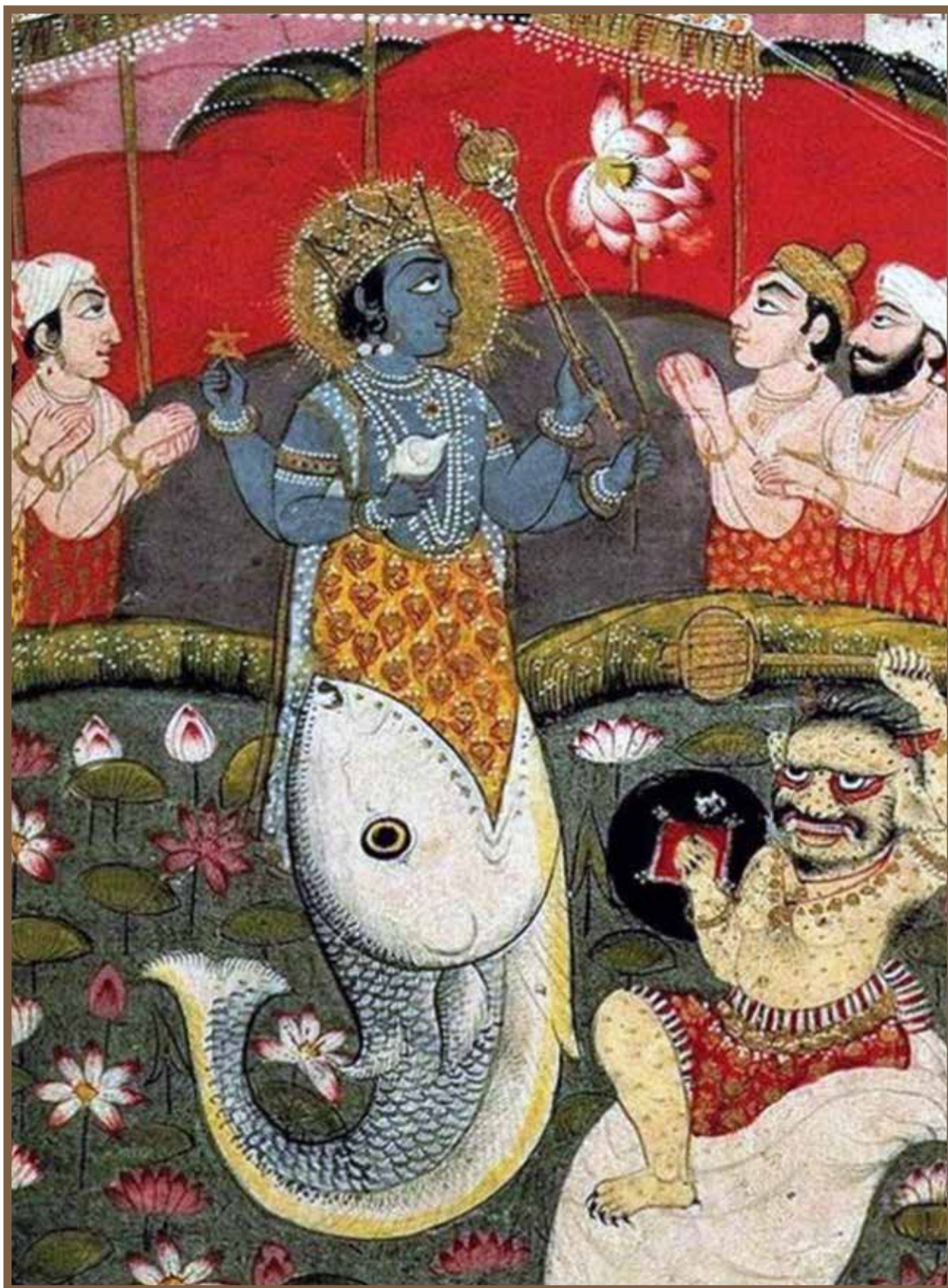
PRAYERS TO THE LORD



Viṣṇu-vandanā

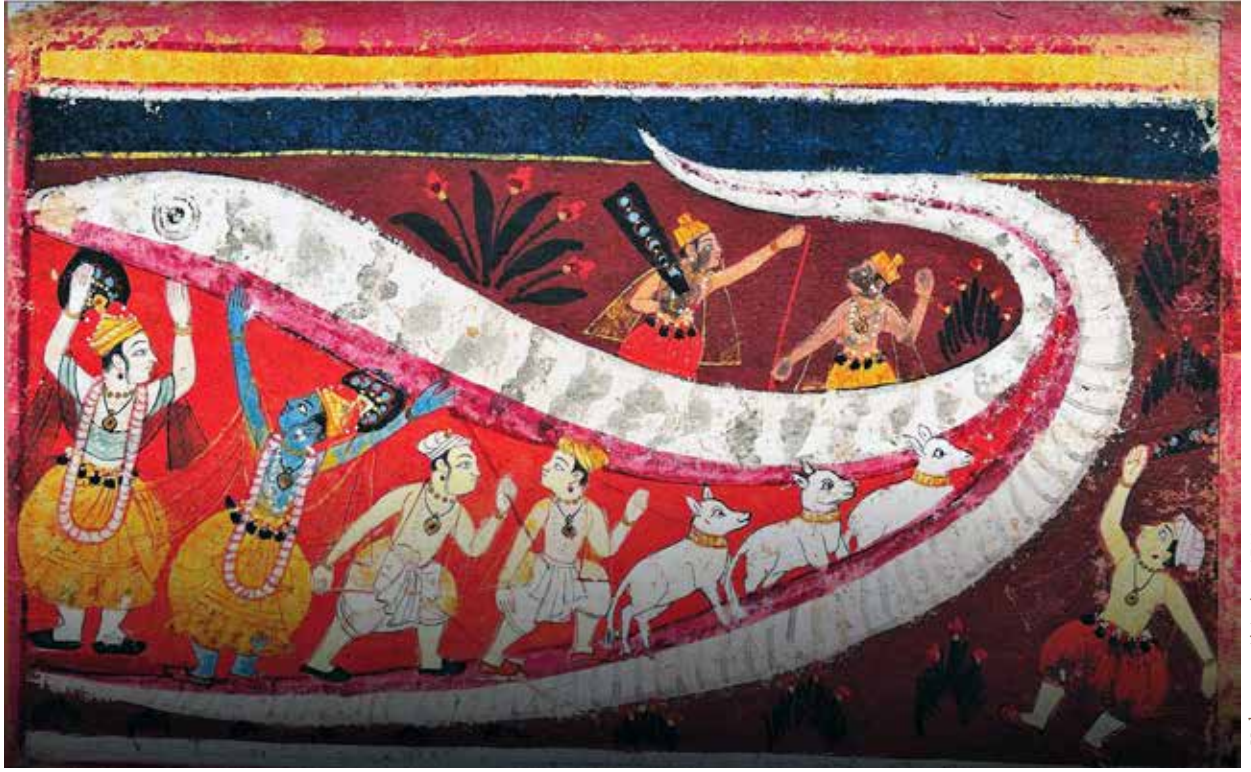
From chapter one of *Govinda-maṅgala* By Duhkhi Shyamdas

Duhkhi Shyamdas, also known as *Duhkhishyam*, lived in the late 1500s. He was a disciple of Srila Shyamananda Pandit and an accomplished poet. He was born in the village Hariharpur in the Kedarkund district, about sixteen miles east of Midnapore. His parents were Srimukha De and Bhavani.



Unknown artist

Matsya-avatāra killing the demon Hayagriva while devotees offer him prayers



Unknown artist. circa 1700s.

Krishna kills Aghasura

In his book *Govinda Maṅgala* he has presented, in various metrical styles, Krishna's pastimes of the tenth canto of Śrīmad Bhāgavatam, including points from various other sources, such as the Brahma-vaivarta Purāṇa and Srila Sridhar Swami's Bhāvārtha-dīpikā commentary on Śrīmad Bhāgavatam. It is said that Duhkhi Shyamdas spent his time wandering around in the Midnapore area reciting from his *Govinda Maṅgala*.

*namo brāhmaṇya-devāya go brāhmaṇa-hitāya ca
jagad-dhitāya kṛṣṇāya govindāya namo namaḥ*

I offer my respectful obeisances unto Lord Krishna, who is the worshipable deity for all brahminical men, who is the well-wisher of cows and Brahmins, and who is always benefiting the whole world. I offer my repeated obeisances to the Personality of Godhead, known as Krishna and Govinda. [Note: This verse appears in many places in Vedic and Vaiṣṇava literature including *Viṣṇu Purāṇa* 1.19.65, and *Cc. madhya* 13.77. Srila A. C. Bhaktivedanta Swami Prabhupada also gave this as one of the verses used to offer *bhoga* to the deity.]

*praṇamaha nārāyaṇa anādinidhana dhana
parama puruṣa kṛpānidhi
patita pāvana nāma tribhuvane anupama
dīna-dātā dayāra avadhi*

I offer my obeisances to Narayan, whose wealth is without beginning or end. He is the *parama puruṣa*,

the supreme male, and the ocean of mercy. He is named *patita-pāvana*, the deliverer of the fallen. He is unparalleled in all the three worlds. There is no end to the mercy he bestows on the fallen.

*akhila bhuvana mājhe kṛṣṇa hena kebā āche
vidhi tattva nā pāya dheyāne
nārada ākula haiyā kare viṇāyantra laiṇyā
anta nāhi jhuraye nayane*

Within this entire world, who can compare to Krishna, who eludes Brahma's contemplative efforts to understand him in *tattva*, and who causes Narada to have a constant flow of tears as he becomes restless while playing on his vina?

*kariyā kṛṣṇera sevā amara śaṅkara devā
yuge yuge nāma mṛtyuñjaya
śiṅgā ḍambura laiṇyā nāce pāya hr̥ṣṭa haiṇyā
pañca mukhe pañca nāma kaya*

Due to serving Krishna, Shankar Dev, Lord Shiva, has become famous throughout the ages as *mṛtyuñjaya*, the deathless one. While playing his drum and horn, he dances with a joyous heart and simultaneously sings five different names [of Krishna] with his five different mouths.

*rātula caraṇatale kamalā sevana kare
indrasukhe kona prayojana*



Krishna lifts Govardhan Hill

OBSERVING KARTIKA EVEN AS A JOKE

Hari-bhakti-vilāsa 16.166

*paropahāsam uddiśya kārṭtike hari-pūjayā
mathurāyām labhed bhaktyā kiṁ punaḥ śraddhayā narah*

A person who as a joke worships Krishna in Mathura during *Kārṭika* attains the Lord's supreme abode. What, then, can be said of those who worship the Lord with faith and devotion?

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*hena hari ārādhane kaṣṭa nahe kona sthāne
kleśa dite nā pāre śamana*

Kamala, (Lakshmi Devi) herself feels no need for the heavenly happiness that Indra enjoys as she renders her *sevā* whilst reposing under his crimson-coloured feet. Such is the nature of Hari's worship that the worshiper will experience no suffering wherever he goes, and even Yamaraja cannot create any trouble for him.

*helāya himsrakagaṇa kaila kṣṇa uddhāraṇa
pūtanā pāila mātrpuri
pāñca vatsarera dhruva ekānta bhāviyā prabhu
akhila upare adhikārī*

Krishna effortlessly delivered the demons; bestowed upon Putana the privilege of maternal affection; and upon Dhruva — who was only five years old, he gave the entire universe, as Dhruva thought of nothing other than the lord.

*śrī kṣṇa karuṇāsindhu praṇata janāra bandhu
draupadīra māna uddhāraṇe
gaja nistārile jale kubjī pāila premaphale
narasimha prahlāda rakṣaṇe*



Unknown artist

Krishna wanders in the forest of Vrindavan

Krishna is an ocean of mercy, and friend of the humble. He preserved Draupadi's dignity and delivered the elephant from the water [Gajendra]. He bestowed the fruit of divine love on Kubja, and in his form as Narasimha he rescued Prahlad.

ye jana ekānta haiyā prabhupade citta diyā
mana karibāre pāre ḍaṭa
ki diba tulanā tāya sarva sukha sei pāya
tāre bali bhāgyavāna baḍa

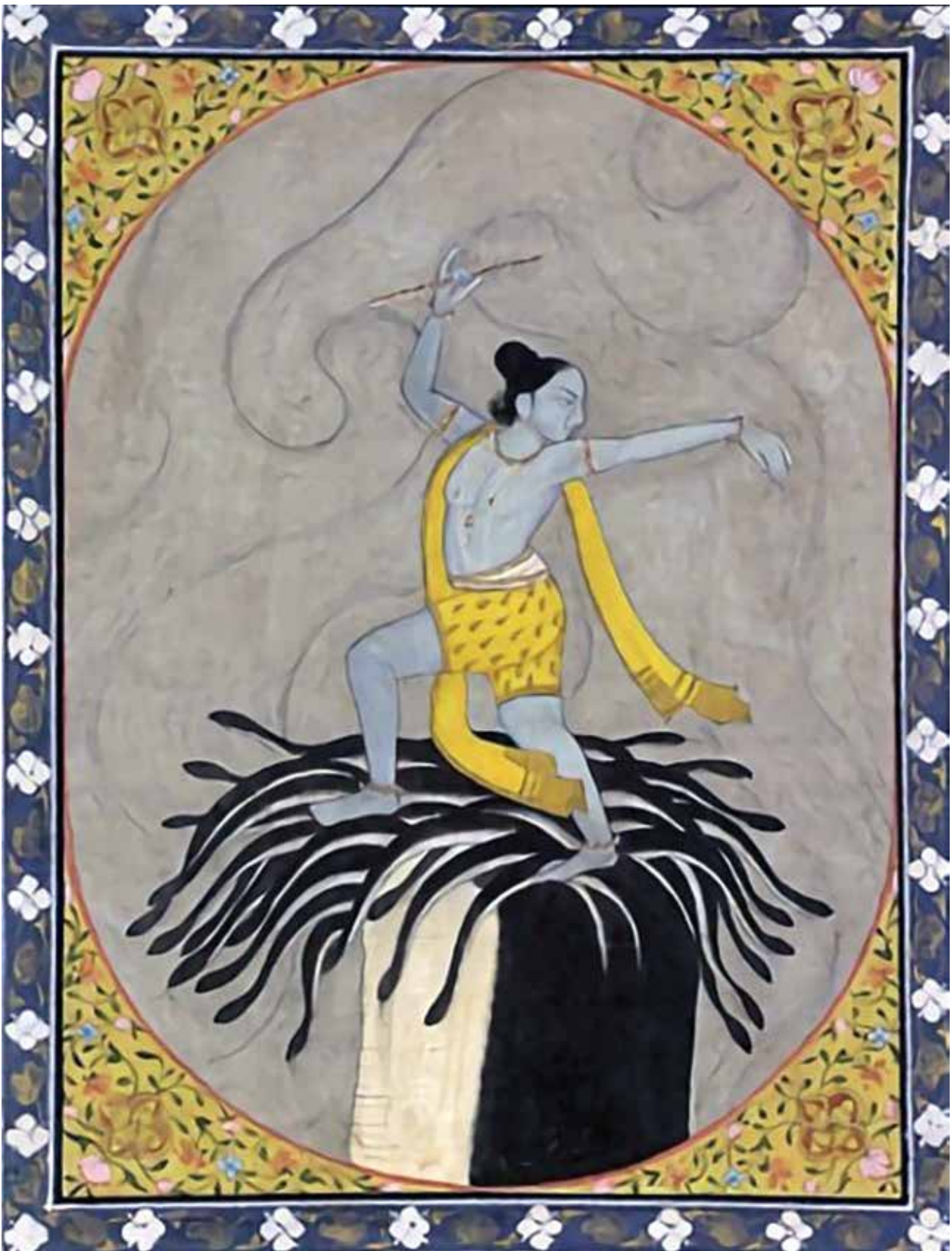
One's heart can be made steadfast by making it unswervingly fixed at the feet of the Lord. If this is achieved, then what can possibly compare to the joy that they experience, as one will attain

all happiness. Such a person is considered most fortunate indeed.

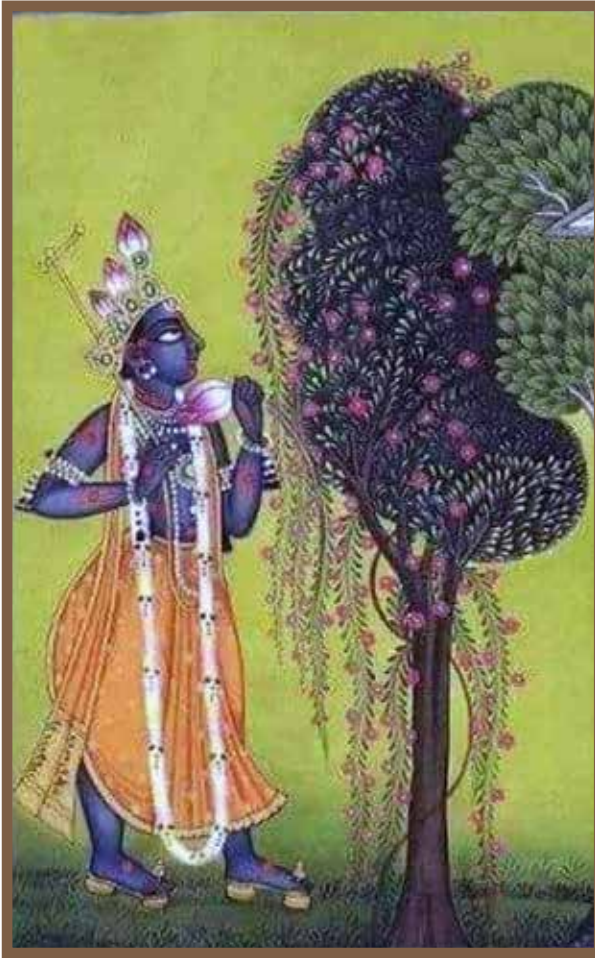
govindera nāma guṇa japa mana punaḥ punaḥ
eḍāibe dāruṇa saṁsāra
parama kaivalya gati śravaṇe akṣaya murti
mukha bhari piya sudhādāra

Repeatedly reciting the name and virtues of Govinda in one's mind will vanquish the misery of this world, and one will achieve the ultimate liberation by drinking through one's ears the imperishable Lord (in the form of his name and qualities) as one's mouth savors a flow of untainted nectar.

Unknown artist. Circa 1780-1800. Kangra,



Krishna dancing on the heads of Kaliya



Unknown artist.

Krishna is the hero of Vrindavan

basi sādhujana saṅge kṛṣṇa-kathā śūna raṅge
vaiṣṇavera karaḥa sevana
mātiyā parama sukhe hari hari bala mukhe
paraloka gatira kāraṇa

Remain in the company of sādhus and take delight in hearing kṛṣṇa-kathā while serving the vaiṣṇavas. By doing this, one will become mad with delight and will utter, “Hari! Hari!” which is the sure path to the next world.

āgama purāṇa deve yāñhāra mahimā khede
yogigaṇa nā pāna yatane
govinda-maṅgala rase duḥkhiśyāma dāsa bhāṣe
viṣṇu bandi vando devagaṇe

The Āgamas, Puranas and Vedas sing the glory of he who the efforts of yogis fail to attain. Duhkhi Shyamadas speaks of the rasa of the Govinda Mangala which adores Vishnu and the Gods. 🍌

— Translated by Jagannath Mishra Das and Mani Gopal Das from Duhkhi Shyamadas. *Govinda-maṅgala*. Published by Sri Natabara Chakravarti. Kolkata. 1319 Sal (1913). Bengali.

PRAYERS TO GOPINATH



The Odia Poet Salabeg

According to the local history in Jagannath Puri, Salabeg’s father was a Muslim named Jahangir Quli Khan, and was also known as Lal Beg. He was a prominent figure in the Moghul army, and a close friend of Emperor Jahangir. In the late 1500s, he was on his way to Puri with an army to break the temple and deity of Lord Jagannath. On the way he saw a young Brahmin widow named Lalita taking bath near the village of Danda Mukundapur. Attracted by the young lady, Lal Beg kidnapped her and forced her to be his wife, changing her name to Fatima. They later had a child they named Salabeg. Lal Beg was killed in a battle on 4th April 1608 and Salabeg, who by then was old enough to fight next to his father, was severely wounded. Seeing that none of the doctors were able to help her son, Fatima/Lalita approached Salabeg in private and urged him to worship Gopinath, who was the deity of her birth village Danda Mukundapur. Several days went by and Salabeg had a vision of Krishna/Gopinath who touched his body and healed him. After that, Salabeg became a devotee and wrote many songs glorifying Krishna and his devotees. This song about Gopinath was probably inspired by the deity of his mother’s native village.

For more about Salabeg see the article “A Short History of the Poet Salabega”, in Bindu issue 558.

ki āgo mita! keḍe sundara gopinātha
kande sunā pa-ita, kopāle thiā-cita,
galāre dosari mukutā, ki āgo mita.

O dear friend! (Just see) how beautiful Gopinath is! On his shoulder rests a golden sacred thread, a vertical mark graces his forehead, and two strings of pearls adorn his neck.

beni karṇe kuṇḍala, kaṅṭhe tulasī māla,
śirare raṅga gopacūla, ki āgo mita.

He wears a kuṇḍala (a round earring) in each ear, and a garland of tulasī around his neck, while a colorful gopacūla adorns his head.

[Translators note: Cūla means “crest” or “hair” or “the topmost crown of a temple”,

and “gopal” means “the cowherd tribe”. Translated literally, it could mean, “a cowherder’s hair.” The word before this is “raṅga” which means, “colorful.” The poet envisions something colorful in Krishna’s top knot of hair.]

*kalā puruṣa boli, helāre nāsti kali
ebe ta baluachi citta, ki āgo mita,*

O my friend! I neglected him because he is a black personality, but now my mind is running towards him.

*tribhaṅgī chande ubhā, kare muralī śobhā
ke jāne bijulira prabhā, ki āgo mita,*

He stands in a three curved posture, his hands are decorated by the presence of a flute, and he appears bright like a streak of lightening.

*kahe sālabega hīna, kṣṣṇa pādare dhyān,
mūḍa jātire muñ javana, ki āgo mita.*

So says the worthless Salabega, who has sprung from an ignorant javana (Muslim) caste, and who now contemplates the feet of Krushna [common Odia spelling for “Krishna”]. 🍌

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RADHA AND KARTIKA

Bhaviśyottara Purāṇa

*saṅketāvasare cyute praṇayataḥ saṁrabdhayā rādhayā
prārabhya bhrū-kuṭīrīn hiraṇya-rasanā-dāmnā nibaddhodaram
kārttikyām janani-kṛtotsava-vare-prastāvanā-pūrvakam
cātūni prathayantam ātma-pulakam dhyāyema dāmodaram*

Having missed a rendezvous with Srimati Radhika, he was passionately frowned upon by her and was subsequently bound up by her golden belt. He then proceeded to offer an explanation that his delay was due to the great festival of the Kārtika month that was being celebrated by his mother. I meditate on him, who thus became known as Damodar, who, in this bound condition, offered many excellent words of flattery with goose bumps on his body.

— Translated by Hari Parshad Das from a verse cited in the commentary by Srila Krishnadas Kaviraj Goswami on Srila Bilvamangala Thakur’s Śrī Kṣṣṇa-karnāmṛta, verse 110. From the version translated into Bengali and published by Sri Ramnarayan Vidyaratna. Murshidabad. 405 Gaurabdha (1891).



Radha Krishna meet in the forest