

Sri Krishna Kathamrita



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The Paradox of Divine Loving Anger, part 3





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ECSTATIC LOVING ANGER



His Divine Grace

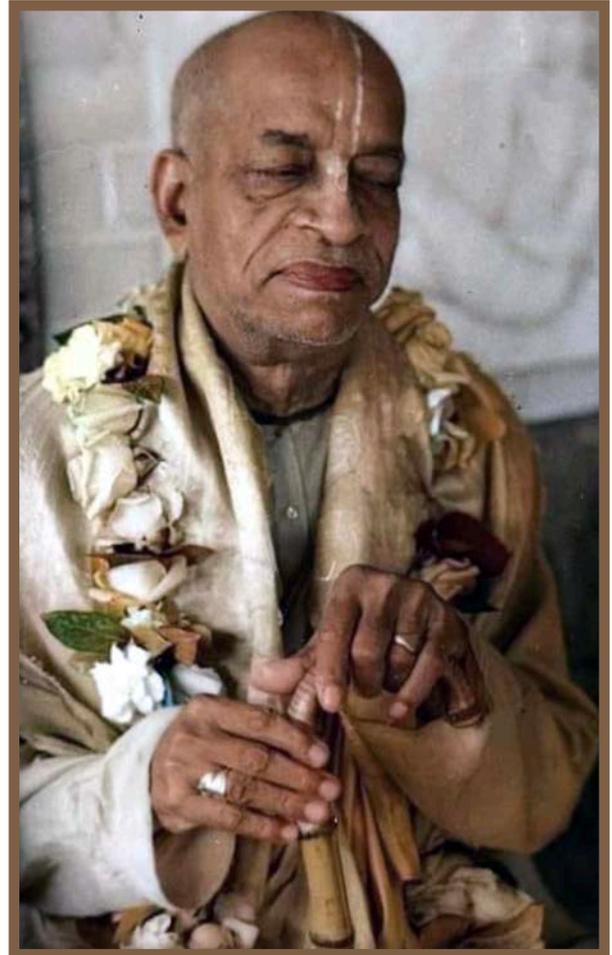
A. C. Bhaktivedanta Swami Prabhupada

Sulkiness During the Rasa-lila

It is understood from the authoritative literatures, which describe the transcendental pastimes of Godhead, that in the arena of the *rāsa-līlā* dance, Sri Krishna distributed himself in his innumerable *prakāśa* expansions by keeping himself between each of the cowherd girls. He also kept himself by the side of Srimati Radharani. The *prakāśa* expansions of his transcendental body are all identical, but the personality by the side of Srimati Radharani is his original form, *svayam-rūpa*. Sri Krishna is equal to everyone in his general dealings, but due to the conflicting ecstatic love of Srimati Radharani there were opposing elements. This is described in the *Ujjvala-nīlamanī* [15.102] as follows:

*aher iva gatiḥ premṇaḥ svabhāva-kuṭilā bhavet
ato hetor ahetos ca yūnor māna udañcati*

The curved ways of progressive loving affairs appear like the movements of a snake. Further, two different kinds of anger, anger with a cause and anger without a cause, arise within the dealings of a young man and a young woman.



Unknown photographer

In pursuance of the above principles, Srimati Radharani, in a mood of erotic anger, left the arena of the *rāsa-līlā* with a feeling of devout attachment. Thus, Sri Hari also became mad after her and perturbed in his mind out of anger without cause.

Cover: "Radha being Cajoled by Playful Krishna". Lithograph Print. Chore Bagan Art Studio. Kolkata. Circa 1895.



Unknown artist, Punjab Hills, Himachal Pradesh. Circa 1820.

Krishna decorates Srimati Radharani with tilaka

Unknown artist. Rajasthan, Udaipur. 1750



The gopis madness in separation from Krishna

[Based on comments from various *ācāryas*, this seems to be referring to Radharani's anger.] Sri Krishna's desire was to enjoy the transcendental pastime of the *rāsa-līlā* in its fullness, and the cornerstone of its whole construction was Srimati Radharani. Without her presence, the *rāsa-līlā* is upset. Therefore, the absence of Srimati Radharani caused Sri Krishna to leave the arena and go in search of her. (from *In Search of the Ultimate Goal of Life*, section 35) 🍊

BEGGAR OF PREMA



Sri Srimad Gour Govinda Swami Maharaja

Part 2

Only One Hope

Purnamasi is Yogamaya, and she arranges all the *līlās* in Vrajabhumi. The activities of Yogamaya are so wonderful that sometimes even Krishna cannot understand them. Although Purnamasi-devi knows everything, still, when she saw the condition of Krishna, she said, "My dear boy. What has happened to you?"

After Krishna had revealed everything before Purnamasi, she said, "These things are not unknown to me. I have already sent Vrinda Devi to make some arrangement for your union with Srimati Radharani."

Just then, Vrinda Devi appeared there at the bank of the Yamuna. Seeing Krishna's condition, Vrinda Devi thought, "Krishna is *līlā-maya*. What a wonderful *līlā* he has manifested! If there is *nitya-milana*, eternal union, then Radha and Krishna will never be separated from one another. If there is eternal union, where is *viraha*? Where is separation? Now Krishna is feeling such acute pangs of separation from Radharani, and Radharani has developed a sulkiness that Krishna does not know how to break. Krishna is the life and soul of Radharani, but Radharani has developed sulkiness and has thrown him out, even though she cannot tolerate one moment of separation from him. I find this incomprehensible. Still, by Purnamasi's order and inspiration I will become an instrument in this wonderful *līlā*. If I can be an instrument in uniting Radha and Krishna, then I will consider my life to be successful."

Then Vrinda Devi appeared before Krishna. "I am Vrinda Devi," she said. "I have come under the direction of Purnamasi, who has told me everything.



Unknown artist. Gujarat, Ahmadabad. 1600-1610.

The gopīs sit and discuss in the forest

I know that you have become so morose because Radharani has refused to see you. I understand that there is nothing you can do to meet with Radharani and break her sulkiness. There is but one means, though. If you do what I say, then there is hope.” Krishna agreed, “Certainly I will do whatever you say. I cannot understand what to do. I am simply bewildered.”

Vrinda said, “All right. But I am telling you, you have to give up this *gopa-veśa*, this dress of a cowherd boy. You have to give it up. And you have such nice curling hair on your head, but you have to shave it off. No more nice curling hair. Yes. Give up your peacock feather. No more peacock feather. And don’t stand in this way, *tri-bhaṅga*, bent in three places. Give up all these things. As for this blackish body — no! All these things you have to give up. And take off your yellow garment. Put on a saffron garment and become a beggar, *bhikṣu*. You have to throw away your *mohana-muralī*, too. No more enchanting flute. Instead, I will give you an instrument, a *khañjanī* [tambourine]. I will teach you a very nice song and you have to sing it while playing on that *khañjanī*. Then, singing and playing, go to Radha’s *kuñja*. If you do this then there is some hope that you may meet Radharani.”

As soon as Vrinda Devi had spoken these words, Krishna immediately took on that form. Krishna appeared with a shaved head and a saffron color garment; a beggar in *sannyāsa-veśa* with a complexion like molten gold. By his desire, that form appeared immediately, because his will is supreme. By his mere willing, creation and annihilation take place. So now Krishna is in *bhikṣu-veśa*, the dress of a beggar. Then Vrinda Devi taught him this song:

*śrīmate rādhe baḍa abhimānī
vāmya-bhāva śīromaṇi*

*śyāma sari aṅge ācchādana
tava tapta-kāñcana varaṇa*

*eta dīna chile pagaliṇī rāi
kānu preme prāṇa sampi*

*sarva rūpe guṇe ogo gāndharvike
kānu mana kari curi*

*āji rādhā-prema bhikṣā māgi
kānu phere dvāre dvāre haya*

This is the nice song that Vrinda Devi taught him. Then Krishna, in the form of a *sannyāsī*, went to *rādhā-kuñja*, playing on that *khañjanī* and singing this song.

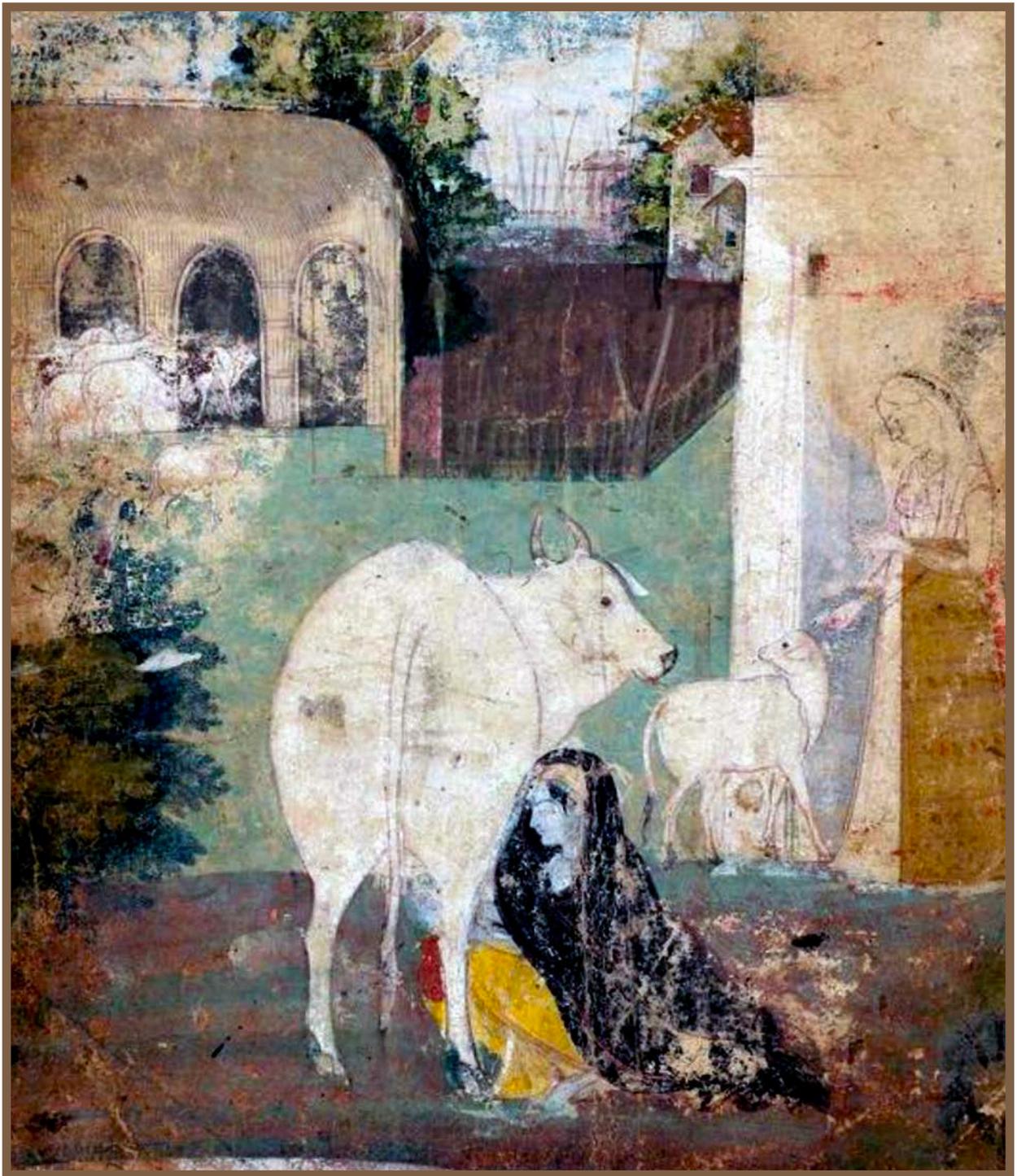
“O Srimati Radhe, you have developed a sulky mood, *abhimāna*, very sulky. *vāmya-bhāva śīromaṇi* — you are the crest jewel of that leftist mood. Your whole body is covered with a blue sari and your bodily hue is that of molten gold, *tapta-kāñcana-gaurāṅgī*. Until now you were mad after *kānu-prema*, Krishna’s love. O Gandharvike, Radharani, in every respect you have stolen the heart and mind of Kanu. But today Kanu has become a beggar, moving from doorstep to doorstep begging *rādhā-prema, rādhā-prema, rādhā-prema*.”

Sannyasi Thakur

When Krishna arrived at the gate of Radharani’s *kuñja*, Lalita and Vishakha saw the beautiful *sannyāsī* and heard this wonderful song. Lalita inquired, “O *sannyāsī ṭhākura*. Where did you learn such a nice song?”

The *sannyāsī ṭhākura* said, “I have a guru. Her name is Gandharvika. I have learned it from her.” Then Vishakha asked, “Why have you come here? What do you want, *sannyāsī ṭhākura*?”

“I am a *sannyāsī*. I don’t want anything from this material world. I have given up everything because I am a beggar of *prema* only, *prema-bhikṣārī*.”



Attributed to Nainsukh c. 1710-1778

Krishna disguised as a gopī





Unknown artist. Rajasthan,

Krishna tries to pacify Radha

Vishakha said, “All right, *sannyāsī ṭhākura*. My dear *sakhī* is very distressed. She is in a dying condition. Her fate is very bad, ill-fated. O *sannyāsī ṭhākura*, can you calculate the fortune of my *prāṇa-sakhī*?”

“Oh yes, I know how to do it.”

“Who has taught you?”

“Oh, I have learned from my guru, Gandharvika. She has taught me all these things.”

Hearing this, Vishakha asked, “*Sannyāsī ṭhākura*, will you come into the *kuñja* to calculate the fortune of our *prāṇa-sakhī*? Then you’ll get her blessings. By my *sakhī*’s blessings you will definitely get *prema*.”

The *sannyāsī ṭhākura* said, “Yes, why not? I must go because I am greedy for that *prema-dhana*. Therefore, I

have put on this *sannyāsa-veśa*. I am a beggar of *prema*, *prema-bhikṣārī*, so I must go.”

Then they took the *sannyāsī ṭhākura* into the *kuñja*. Lalita entered into the inner chamber where Radharani was lying, and reported to her that a wonderful *sannyāsī ṭhākura* had come. In the meantime, Vishakha requested him, “*Sannyāsī ṭhākura*, will you please sing that very nice song you were singing? I want to hear that sweet song. Will you sing it?”

Sannyāsī ṭhākura said, “Yes, why not? That is my favourite song.” Then he started to sing. *āji rādhā-prema bhikṣā māgi kānu phere dvāre dvāre haya*, — “Today Kanu has become a beggar moving from doorstep to doorstep,

Painting by K. N. Majumdar, 1891-1975, West Bengal.



Attempting to pacify her anger against him, Krishna, while dressed as a gopī, shows his picture to Srimati Radharani

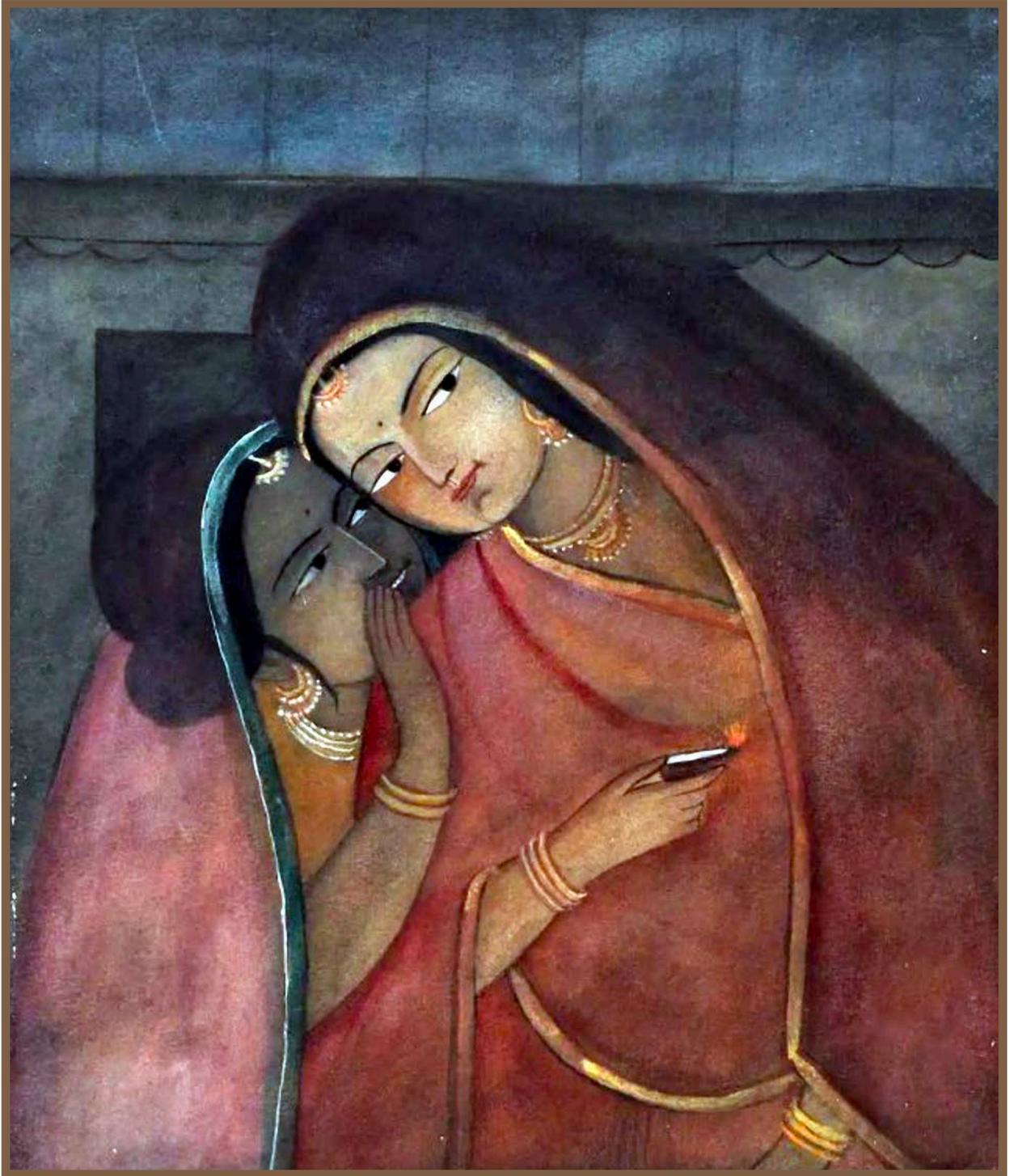
begging for Radharani’s love.” When he sang this last line and the words entered into the ears of Radharani, immediately the crying mood came out from her heart:

*āśliṣya vā pāda-ratām pinaṣtu mām
adarśanān marma-hatām karotu vā
yathā tathā vā vidadhātu lampaṭo
mat-prāṇa-nāthas tu sa eva nāparaḥ*

Let that debauchee do whatever he likes. He may embrace me or kick me. He may burn me with the blazing fire of separation, not giving me *darśana*. Let him do whatever he wants — he is a debauchee, after all. But still, he will always be my *prāṇa-nātha*, the Lord of my heart, and not anyone else. (*Śikṣāṣṭakam* 8)

This is the last verse of Mahaprabhu’s *Śikṣāṣṭakam*, and it came out from the core of Radharani’s heart. Then Lalita consoled her, “O my *prāṇa-sakhī*, be pacified. Have patience. Have patience. A nice *sannyāsi ṭhākura* has come. He knows everything, *sarvajñā*. He will calculate your fortune, whether you can meet your *prāṇa-vallabha*, the Lord of your heart.”

After carefully arranging two seats on the veranda of Radharani’s *kuñja*, Lalita requested the *sannyāsi* to take his seat there. Then Radharani came out from her inner chamber. She was wearing a veil over her head because she never looks at the face of any male person. No male but Krishna can see the face of Radharani. Lalita made



Painting by Sunayani Devi. 1875-1962. West Bengal.

Krishna disguised as a gopī whispers to Radharani

her sit down on the other seat, just in front of the *sannyāsī ṭhākura*. Then Lalita held out Radharani's left hand to show to the *sannyāsī ṭhākura*. "O *sannyāsī ṭhākura*," she said, "Please calculate the fortune of our *prāṇa-sakhī*."

Sannyāsī ṭhākura said, "Please excuse me, I am a *sannyāsī*. I cannot touch the hand of any lady. No. My *sannyāsa-dharma* will be broken."

"How can you calculate then?"

"I can calculate your *sakhī* fortune by seeing the lines on her forehead. I know how to do it. Remove the veil and I will calculate."

Then Lalita said, "O *sannyāsī ṭhākura*! You see, our *sakhī* never looks at the face of any *puruṣa*, male, in this world. She is very strict in the matter."

The cheating *sannyāsī* replied, "Āre *bābā*! I am a *daṇḍi-sannyāsī*, don't you understand? I have no



The gopīs console Radharani during separation

desires. I have given up everything. I am only a beggar, begging love. I am *prema-bhikṣārī*. Why is your *sakhī* ashamed to remove her veil before a *daṇḍī-sannyāsī*? If your *sakhī* lifts the veil, there is no harm at all. Then I can calculate. I am *sannyāsī*. I am not an ordinary male.”

When Lalita removed the veil, immediately, *śyāma-tri-bhaṅga-lalita*, Krishna’s form came out — the *sannyāsa* form disappearing! He was standing in a graceful threefold bending form with flute, peacock feather, yellow garments and nice ornaments. Then Krishna’s eyes fell on the eyes of Radharani — eye-to-eye union. Immediately her sulkiness disappeared. Lalita became amazed, “What is this?” (to be continued in the next issue) 🍌

— From chapter 3 of *The Embankment of Separation*. Bhubaneswar. Gopal Jiu Publications. 1998.



THE POET BALARAM DAS



Balaram Das is one of the most prominent poets in *Gauḍīya Vaiṣṇava* literature. However, not much is known about his life. There is also some confusion as to his identity, as there are many devotees by that name. In his seminal book, *A History of Brajabuli Literature*, the Bengali scholar Sukumar Sen suggests that there are three devotees, of which one is most likely the author Balaram Das:

- 1) Balaram Das, a disciple of Nityananda Prabhu, who was present at the famous festivals in Katwa and Kheturi;
- 2) Nityananda Das, also known as Balaram Das, the disciple of Jahnava Mata, and the author of the book *Prema-vilāsa*, and;
- 3) Kavipati Balaram, a disciple of Ramachandra Kaviraj. Mr. Sen comments:

Of these three, the first mentioned Balaram seems to be the poet, although it is quite probable that the other two might have written a number of poems.

But a careful study of the poems attributed to Balaram Das reveals that with the exception of only a very few poems, the bulk of them goes to a single author who was undoubtedly a great poet.

Mr. Sen goes on to comment that the medieval devotee, Devikinandana Das, in the following verse from his famous book *Vaiṣṇava-vandanā*, expressly mentions that Balaram Das, a disciple of Nityananda Prabhu, was a writer of songs:

*saṅgīta-kāraka bandon balarāma-dāsa
nityānanda-candre yāra akathya viśvāsa*

My homage unto the song writer Balaram Das, who had deep faith in the moon-like Nityananda.

Mr. Sen also cites the following verse from *Cc. ādi* 11.34, which he says must be speaking about this Balaram Das:

*balārāma dāsa — kṛṣṇa-prema-rasāsvādī
nityānanda-nāme haya parama unmādi*

Balaram Das always fully tasted the nectar of love of Krishna. Upon hearing the name of Nityananda Prabhu, he would become greatly maddened.

Mr Sen continues:

Balaram Das was a Brahmin and he lived at Dogachiya near Krishnagar. He installed the deity of Sri Gopal at the request of Nityananda Prabhu. His descendents still live at that place, and a festival is held there annually during the month of *Agrahāyana* (November-December) to celebrate the death anniversary of the poet.

Balaram wrote poems both in Bengali and in Brajabuli; but as in the case of Jnanadas, his Brajabuli poems are decidedly inferior to the Bengali poems. In the *Pada-kalpa-taru*, [a famous encyclopedic anthology of *Gauḍīya Vaiṣṇava* songs compiled in the 1850's by Gokulananda Sen under the pen name *Vaishnava Das*], Balaram Das' Brajabuli poems number about eighty. — MD. 🍊

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WORDS OF RADHARANI'S SPY



In the following verse, Srila Rupa Goswami speaks to Krishna, while in the verse after that he addresses Srimati Radharani:

Srila Rupa Goswami's Utkalikā Vallarī texts 57 and 59

*kiṁ janasya bhavitā 'sya tad-dinaṁ
yatra nātha muhur enam āḍṛtaḥ
tvaṁ vrajeśvara-vayasya-nandinī-
māna-bhaṅga-vidhim arthayisyase*



“O Lord, will the day come when, repeatedly worshiping me, you will beg from me a way to break the jealous anger of the daughter of the king of Vraja's friend (Radharani the daughter of Vrishabhanu Maharaja, who is the friend of Nanda Maharaja the king of Vraja)?”

*śaṭho 'yaṁ nāveksyaḥ punar iha mayā māna-dhanayā
viśantaṁ strī-veśaṁ subala-suhṛdaṁ vāraya girā
idaṁ te sākūtaṁ vacanam avadhāryocchalita-dhīś
chalātopair gopa-pravaram avarotsyāmi kim aham*

“I have the wealth of my own good honor! I shall never see that rake again! Subala's friend has come here disguised as a woman! Surround him at once!” Hearing your words, and in my heart understanding your intention, will I cleverly trap the best of the *gopas*?”

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Unknown artist. Northern India. Circa 1750-1800

Trying to pacify Radharani's loving sulky anger, Krishna dressed as a lady vīṇā player

DRESS OF THE LADY VINA PLAYER



The Medieval Gaudiya Poet Balaram Das

In this song, Balaram Das describes how, to try to pacify Srimati Radharani's sulky anger, Krishna once took on the dress of a foreign lady musician who plays a vīṇā.

śuni iha vacana videśinī takhana
madhura vīṇāṭi bāya
śuni vīṇādhvani rāi vinodinī
śravaṇa yuga juḍāya

Hearing her (angry) words, a foreign lady appeared there and started playing a sweet melodious tune on her vīṇā. Hearing the sound of the vīṇā, Srimati Radharani felt jubilation in her mind.

dhani dhani dhani ogo videśinī
tomāre dība vā ki
emati āmāra mane te hateche
parāṇa nichani di

Radharani tried to stop her, and called out, “Oh foreign lady! What can I offer you? In my mind I am feeling that my life is useless [because I don't have anything proper to offer you for your music].”

balārāma vāṇī śuna vinodinī
bhuvana-mohana vīṇā
nāhi haya āra tulanā ihāra
adabhūta mādhurimā

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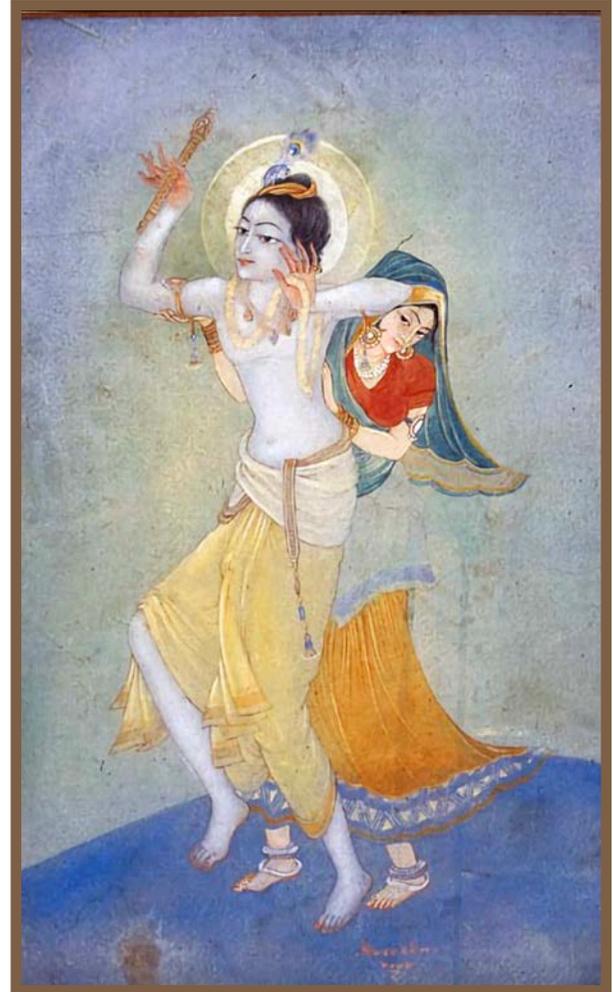
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Unknown artist. Odisha pata-citra style.

The poet Balaram Das says, “Oh Radharani, please listen! This vīṇā enchants the entire world. There is nothing that can compare with the astonishing sweetness of this instrument.” 🍌

— Balarām Dāsera Padāvali. Song 149. Edited by Manu Jana. M.A. PhD. Published by University of Calcutta. 1988. Translated by Prabhupada Priya Sevak Das.



Painting by Sarada Charan Ukil. 1888 -1940. Signed and dated in Bengali