

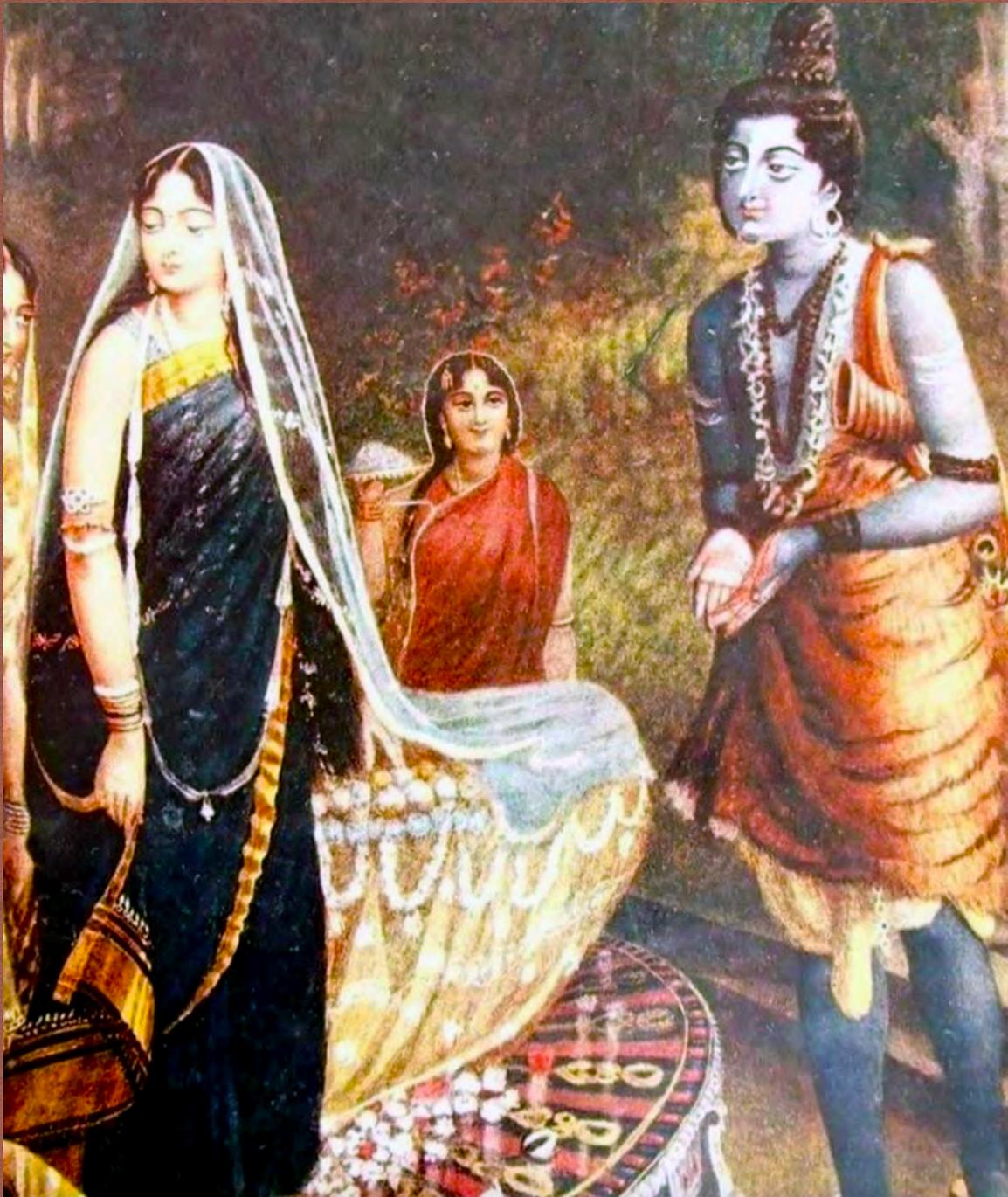
Sri Krishna Kathamrita



Bindu

Issue 563

The Paradox of Divine Loving Anger, part 4





तवकथामृतं तप्तजीवनम्
tava kathāmṛtaṁ tapta-jīvanam

Sri Krishna Kathamrita Bindu

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TRANSCENDENTAL ANGER



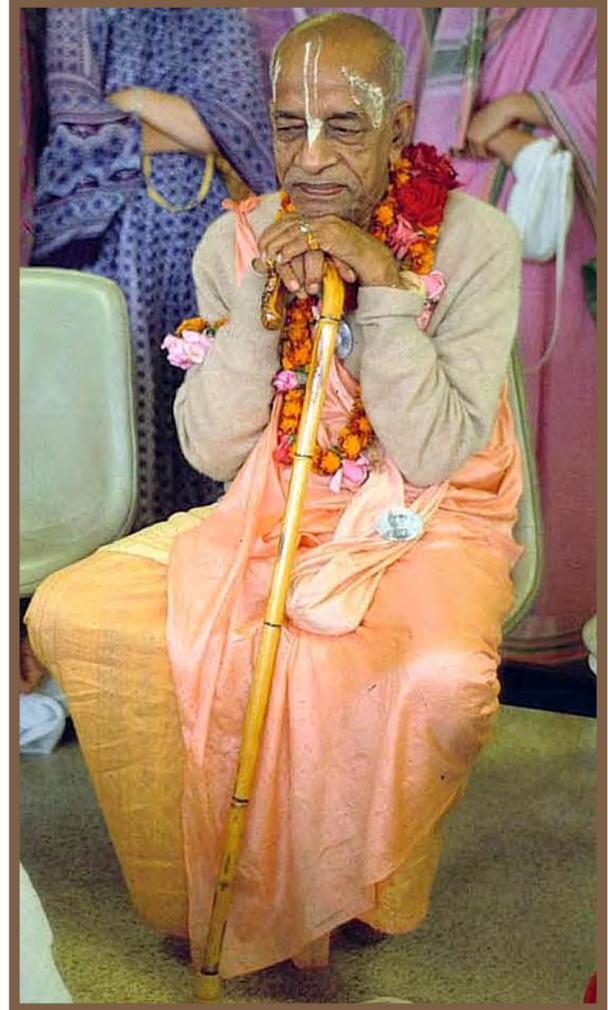
His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

As far as *māna*, or anger, is concerned, there is the following incident described in *Gīta-govinda*: “When Srimati Radharani saw Krishna enjoying himself in the company of several other *gopīs*, she became a little jealous because her special prestige was being dimmed. Therefore, she immediately left the scene and took shelter in a nice flower bush where the black drones were humming. Then, hiding herself behind the creepers, she began to express her sorrow to one of her consorts.” This is an instance of a seeming disagreement. (From *Nectar of Devotion* chapter 44)

Radha Complains about Krishna

There is a statement in the *Vidagdha-mādhava* wherein Srimati Radharani, in an angry mood, addressed Purnamasi after she had accused Radharani of going to Krishna. “My dear mother,” Radha declared, “what can I say to you? Krishna is so cruel that he often attacks me on the street, and if I want to cry out very loudly, this boy with a peacock feather on his head



Unknown photographer

Cover: Krishna in the dress of a *yogi-sannyāsī* tries to pacify the loving anger of Radharani. Unknown artist.



Unknown artist. Punjab Hills, Himachal Pradesh.

Krishna fixes Radharani's belt



Unknown artist.

Trying to pacify her anger at him, Krishna serves the lotus feet of Srimati Radharani

immediately covers my face so that I cannot cry. And if I want to go away from the scene because I am afraid of him, he will immediately spread his arms to block my path. If I piteously fall down at his feet, then this enemy of the Madhu demon, in an angry mood, bites my face! Mother, just try to understand my situation, and don't be unnecessarily angry with me. Instead, please tell me how I can save myself from these terrible attacks of Krishna!" (From *Nectar of Devotion* chapter 47)

Ecstatic Anger is a Symptom of Love

Sometimes among contemporary personalities there are signs of ecstasy in anger because of love for Krishna.

An example of such anger was exhibited in a quarrel between Jatila and Mukhara. Jatila was the mother-in-law of Radharani, and Mukhara was her grandmother. Both of them were talking about Krishna's unnecessary harassment of Radharani when she was walking on the street. Jatila said, "You cruel-faced Mukhara! By hearing your words my heart feels like it is burning in a fire!" And Mukhara replied, "You sinful Jatila, by hearing your words, there is aching in my head! You cannot give any evidence that Krishna has attacked Radharani, the daughter of my daughter Kirtida."

Once, when Radharani was taking off the necklace given to her by Krishna, Jatila, her mother-in-law,



Unknown artist.

Krishna puts his head on Radharani's feet

told a friend, “My dear friend, just see the beautiful necklace that Krishna has presented to Radharani. She is now holding it, but still she wants to tell us that she has no connection with Krishna. This girl’s activities have disgraced our whole family!”

[However] Natural jealousy of Krishna by persons like Sisupal cannot be accepted as ecstatic love in anger with Krishna. (From *Nectar of Devotion* chapter 47) 🍌

BEGGAR OF PREMA



Sri Srimad Gour Govinda Swami Maharaja

Part 3

Part 2 concluded with the story of how Krishna disguised himself as a sannyāsī who could tell the fortune of Srimati Radharani, and thus he gained entrance to Radharani’s kuñja where he revealed his Shyamasundar form. Gour Govinda Maharaj continued:

Krishna-lila — Gaura-lila

That is what Raya Ramananda saw when Mahaprabhu showed him his real form:

*pahile dekhilun tomāra sannyāsī-svarūpa
ebe tomā dekhi muñi śyāma-gopa-rūpa*

Ramananda Raya told Lord Sri Chaitanya: At first I saw you appear like a sannyāsī, but now I am seeing you as Shyamasundar, the cowherd boy. (Cc. madhya 8. 268)

Raya Ramananda saw Shyamasundar. As soon as the sannyāsī form disappeared, Krishna’s Shyamasundar form appeared. Raya Ramananda is Vishakha sakhī in vraja-līlā, so he has seen these things.

*tomāra sammukhe dekhi kāñcana-pañcālikā
tānra gaura-kāntye tomāra sarva aṅga ḍhākā*

I saw you appearing like a golden doll, and your entire body appeared to be covered by a golden lustre. (Cc. madhya 8.269)

*tāhāte prakṛta dekhoñ sa-vañśī vadana
nānā bhāve cañcala tāhe kamala-nayana*

Now I see that you are holding a flute to your mouth and your lotus eyes are moving very restlessly due to various ecstasies. (Cc. madhya 8.270)

Krishna told Srimati, “O Radhe, you are kṛṣṇa-āhlādinī. All your līlās are meant for my pleasure. You don’t want to touch the body of anyone but me. Similarly, I don’t want to touch the body of any lady but you, Radhe. Sometimes I go to Chandravali’s kuñja just to heighten your vāmya-bhāva.



Krishna dressed himself as a sannyāsi beggar

Thereby your leftist mood is heightened, and I get some pleasure out of it. Now the highest mood has been expressed today. I could not find any other means to break your sulkiness. Therefore, I put on this *sannyāsa-veśa* and became a beggar, *prema-bhikṣārī*.”

Previously, when Radharani was crying, Lalita told Krishna, “One day you’ll have to cry like that!” And so now he is always crying in the form of Mahaprabhu.

Indebted

This is how Krishna has to cry. Krishna has to cry and become a *sannyāsi*, begging for *rādhā-prema*, the love of Radharani. “Otherwise I cannot pay back the debt — *na pāraye, na pāraye*.” Krishna says. “I have become indebted.”

*na pāraye 'haṁ niravadya-saṁyujāṁ
sva-sādhu-kṛtyaṁ vibudhāyuṣāpi vaḥ
yā mābhajan durjaya-geha-śṛṅkhālāḥ
saṁvṛścyā tad vaḥ pratiyātu sādhunā*

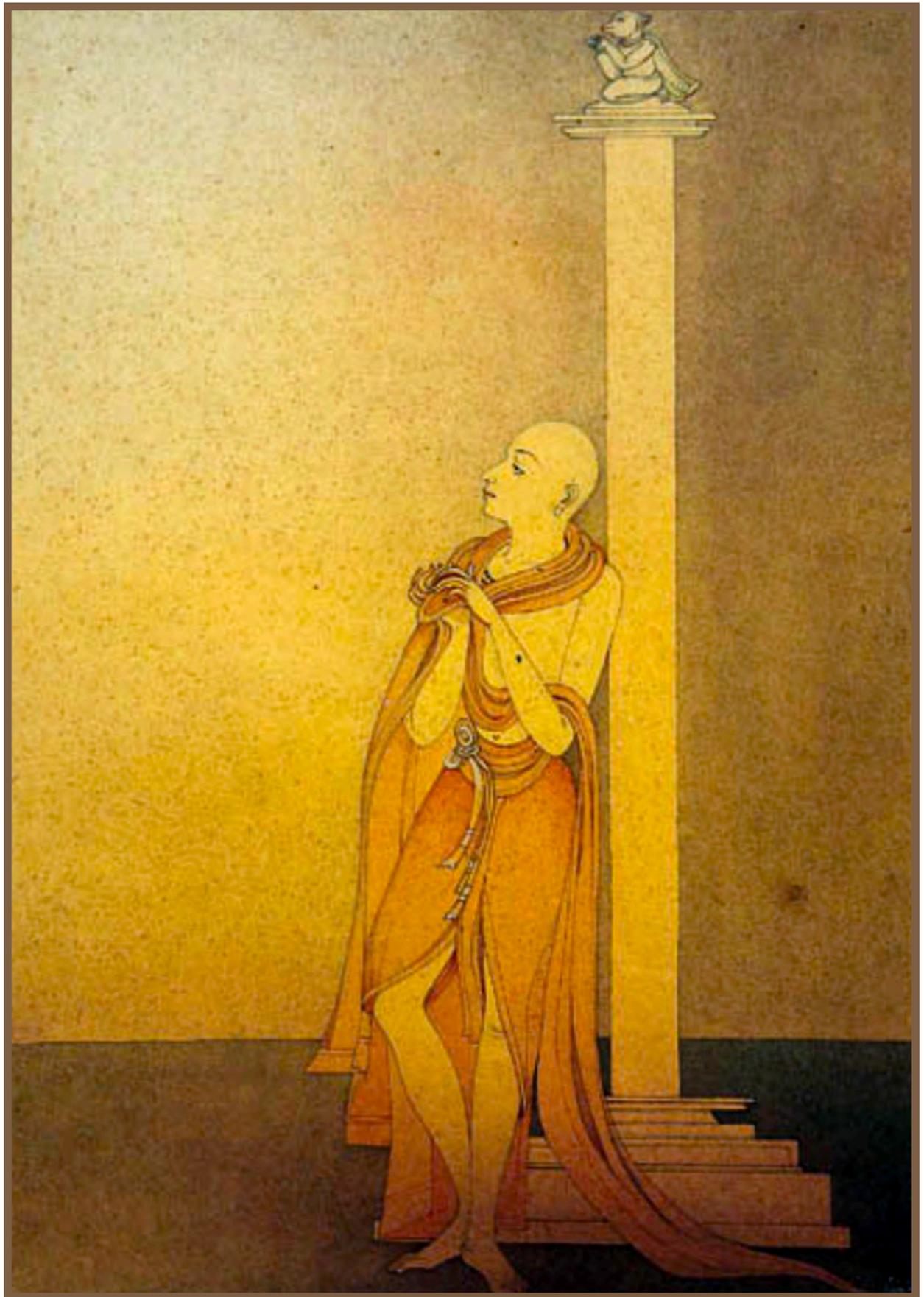
O *gopīs*, I am not able to repay my debt for your spotless service, even within a lifetime of Lord Brahma.

Your connection with me is beyond reproach. You have worshiped me, cutting off all domestic ties, which are difficult to break. Therefore, please let your own glorious deeds be your compensation. (*Bhāg.* 10.32.22)

Here, Krishna says, “I cannot pay back the debt. O *gopīs*, you have such love for me that you broke all rules and regulations, all Vedic regulative principles. At the dead of night you have come running to me.” This is *rāgānugā-bhakti*, no rules and regulations.

So Krishna has become indebted. And to pay back this debt he came in the form of a *sannyāsi*. A completely different form; not bent in three places, no nice curling hair. Now his head is shaved, his yellow garment is saffron color, and he is begging for *rādhā-prema*. That is *rādhā-bhāva*. He had to come in this *sannyāsa* form, otherwise he could not pay back the debt. Now Krishna is moving in that form, which is the combination of Radha and Krishna, *rasarāja-mahā-bhāva*. That is Chaitanya Mahaprabhu. 🍌

— From chapter 2 of *The Embankment of Separation*. Bhubaneswar. Gopal Jiu Publications. 1998.



Painting by Kshitindranath Mazumdar. West Bengal. 1891-1975

Sri Chaitanya Mahaprabhu having darśana of Lord Jagannath from beside the Garuda Stambha



Unknown artist

Radharani's parrot



Unknown photographer

The ancient deity of Suryadev at Suryakund in Vraja is actually Krishna

THE PARROT'S SECRET

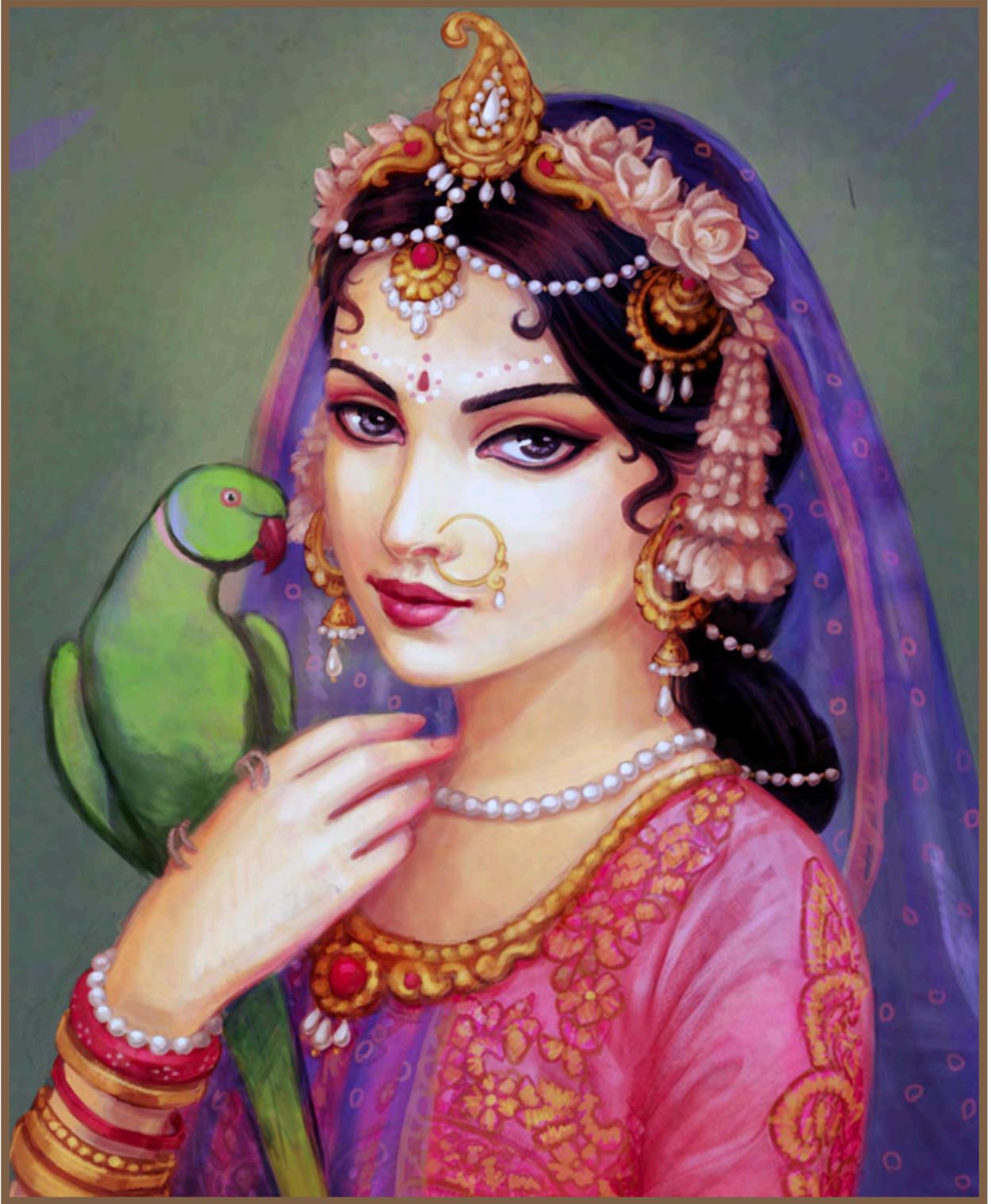


*From Śrī Rādhā-mādhavodaya
by Raghunandan Goswami*

Raghunandan Goswami was born in the Nityananda Vamsa in Maro village in the Bardhaman district of West Bengal in the late seventeenth century. He made a notable contribution to the field of Gauḍīya Vaiṣṇava literature and attained widespread fame by writing the following works: Śrī Gaura-pada-taraṅgiṇī (see excerpts in Bindu 271), Gaurāṅga-virudāvalī (see Bindu 297) Gaurāṅga-campū; Rāma-rasāyana: Rādhā-dāmodara Kavya; Gītā-mālā; Deśika-nirṇaya; Saṁśaya-śatāni ṭikā on Śrīmad Bhāgavatam; and the Vyākhyāna-mañjarī ṭikā on Chando-mañjarī.

The *gopī* Chandravali had a pet parrot whom she found to be far too talkative and who sometimes told her lies as well, which she found annoying. Finally, she asked her friend Padma to release the parrot from its cage. Padma did that, and after flying here and there for some time, the parrot arrived at Radha's palace.

Lalita began feeding the parrot pomegranate seeds and stroking it. While fondling the bird, it suddenly started repeating some things that Krishna had said to Chandravali, "I will meet you tomorrow for *kālī-pūjā* at the Kali temple." Lalita and the others are aghast, and at once left for the Sun temple where Krishna had promised to meet Radha. Arriving there, Lalita, Vishakha, and Radha discover Krishna's friend, the Brahmin boy Madhu, sitting alone. Lalita smiles and asks Madhu where his friend is? Madhu replies, as he was taught to by Krishna, that he has gone in search of a stray cow, and as such he may be somewhat delayed. Lalita says that she had already heard from Chandravali that he will accompany her for *kālī-pūjā*. Madhu says that Chandravali did her *pūjā* at dawn that morning and will surely have returned back home by now. Lalita says she will go the Kali temple anyway, to which Madhu says she need not make a futile journey, besides, continues Madhu, Chandravali is our sworn rival and it is not proper that we even see her face. Despite Madhu's attempts, Lalita and Vishakha go to the Durga temple (leaving Radha and Madhu at the



Painting by Nilambari Dasi. <https://nilambaridasi.wordpress.com/>

Srimati Radharani

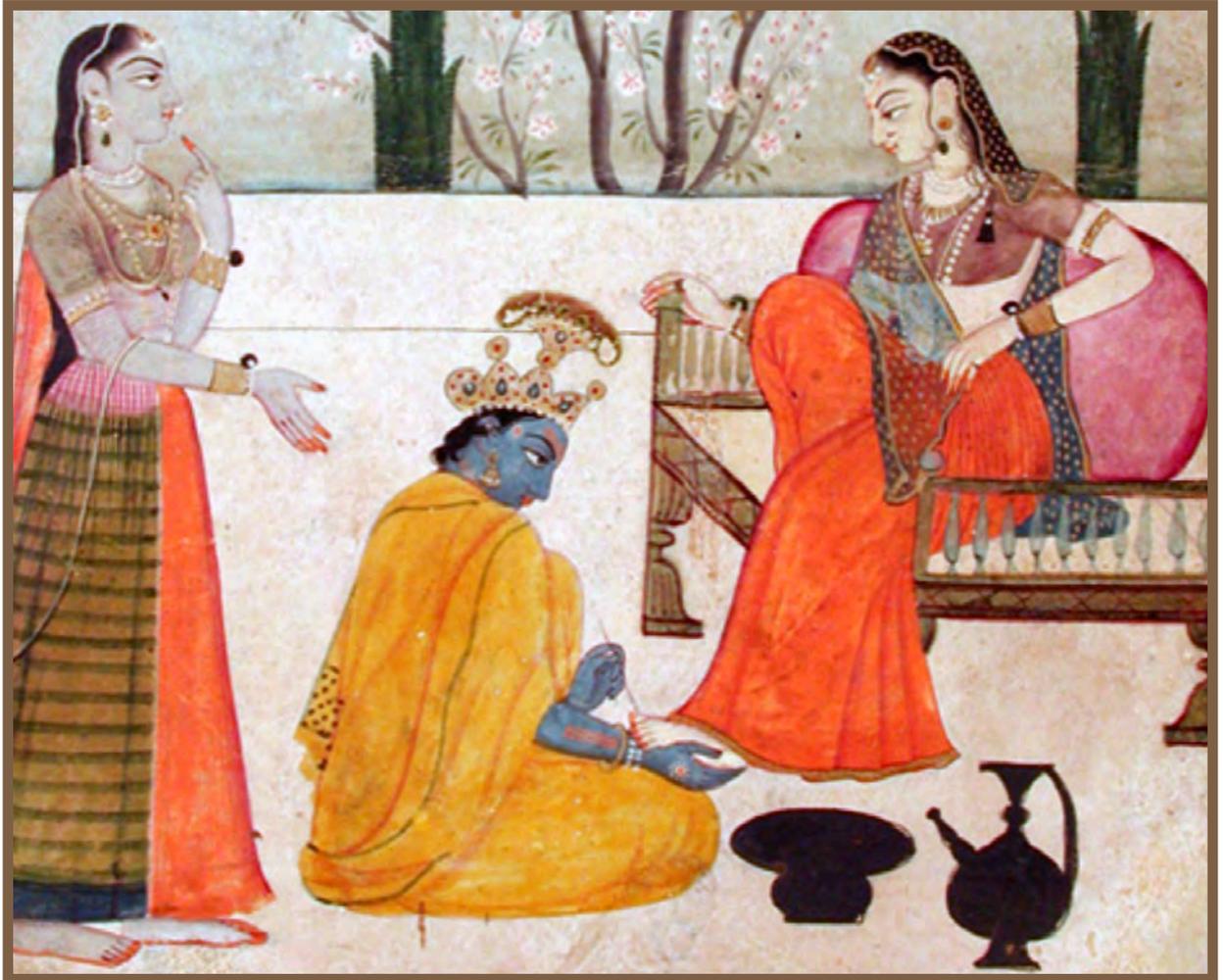
Sun temple) where Krishna is immersed in dalliance with Chandravali. Krishna disappears into another *kuñja* (without being seen by them) and Lalita and Vishakha approach Chandravali and ask her if she is waiting for a *pūjārī* to conduct her *pūjā*? Lalita then sees that Chandravali is wearing the flower garland

that Radha had carefully made for Krishna the night before, and also notices Krishna's footprints, and the swarms of bees buzzing around his footprints. This upsets them, and they leave for the Sun temple. Krishna soon arrives at the Sun temple and attempts to say that he was away looking for a cow and has

now arrived for their *sūrya-pūjā*. Lalita tells Radha how Chandravali was wearing the garland she had made for Krishna and Radha leaves in a state of *māna*. Krishna now asks Madhu how he can break Radha's *māna*, and Madhu suggests that he disguise himself as the female *pūjārī* called Sumati. Krishna, now in disguise, approaches Abhimanyu and says that his chaste wife must be upset with him, for at the end of the *sūrya-pūjā* she did not bestow upon him her customary loving embrace, or sit with him for a while and exchange some friendly words. Krishna then gives Abhi a necklace asking him to give it to Radha, confiding that he hopes she is not upset with him. Abhi is shocked to hear of Radha's discourteous behaviour and personally escorts Krishna into Radha's chamber and asks Radha why she did not lovingly embrace the yogini; further adding that Sumati should spend the night with Radha. Abhi leaves and goes to the goshala, and

Radha, Lalita, Vishakha and Sumati enter the inner chambers. When Sumati asks Radha for a loving embrace, Lalita tells him to go the Kali temple and embrace Chandravali, who wears Radha's garland. Lalita then brings the parrot who recites what Krishna had said about meeting Chandravali at the Kali temple which causes Radha to burst into tears. Krishna then falls at Radha's feet and begs forgiveness saying that it breaks his heart to see her sad and indignant countenance; and eventually succeeds in wiping Radha's tears away with the border of his own cloth as he tells Radha that although she is as soft and pleasing as the lotus, *māna* has made her heart as hard as a thunderbolt. Radha is consoled, and on the pretext of picking flowers they all enter the sweet-scented love bowers.” 🍌

— Raghunandana Goswami. *Śrī Śrī Rādhā-mādhavodaya*. Published by Niradachandra Chakravarti. Kolkata. 1312 Sal. (1905 CE) Bengali.



Unknown artist. Himachal Pradesh, ca. 1760

Krishna decorates Srimati Radharani's lotus feet



Unknown artist. ca. 1780 -1790_Punjab Hills

Under the stormy skies of Radharani's sulky anger, one of her intimate girlfriends tries to pacify her

SULKINESS AND REMORSE



māna o kalahāntaritā

The Medieval Gauḍīya Poet Balaram Das

For more about the poet Balaram Das, see Bindu issue 562.

*sundari aba tuhuṅ tejasi kāna
sukhamaya keli nikuṅje yaba paithabi
taba kāhān rākhabi māna*

[A sakhi speaks to Srimati Radharani:] O Sundari, all beautiful one, you have disowned Krishna! Now when you stay in your all-pleasing *kuṅja*, how will your purpose be fulfilled?

*iha nāgara-bara rasika-kalā-guru
caraṇa pākāḍi gaḍi yāya
laghutara dokhahiṅ rokha bāḍhāyasi
caraṇahiṅ ṭhelasi tāya*

The great hero Krishna, who is the guru of all *rasas*, is now holding your lotus feet, crying and rolling in the dust. You have become too angry over a small offense.

*prema-lachimi hiya choḍala bujhi aba
māna-alakhi parabeśa
guṇa bichūrāi dokha saba ghoṣa-i
ārati choḍāyala deśa*

Prema-lakshmi, the source of all fortune, has left your heart, and sulky anger, the source of all misfortune,

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Unknown artist. Pahari early 19th century

Some of Radha's intimate gopīs try to placate her anger

has entered there. You are singing about all the faults of Krishna instead of his virtues. It seems that there is not even a drop of compassion left in this place!

*iha alakhi yaba tohe chāḍi yāntaba
taba guṇa-gaṇa soṅarāba
roi puna hāmāri bāhu dhari sādhabi
taba kōi niyaḍa nā yāba*

When this misfortune will leave you, then you will remember the qualities of Krishna. Then you will cry, holding my arms, and no one will take you closer to him.

*sahacari etahuṅ bacana nāhi sūnaye
kope bharala saba aṅga
kaha balarāma camaka moha lāgala*

sakhika bacana bhela bhaṅga

Not listening to these words of her *sakhī*, all Radharani's limbs became full of anger. Balaram Das says, "That *sakhī* became spellbound and was unable to speak." 🍊

— *Balarām Dāsera Padāvali*. Song 143. Edited by Manu Jana. M.A. PhD. Published by University of Calcutta. 1988. Translated by Prabhupada Priya Sevak Das and Jagannath Misra Das.



Unknown artist. Ca. 1800-1820. Brooklyn Museum

Lalita tries to calm Radha's anger