

SRI GOVINDA LILAMRTA

The eternal nectarean pastimes of Sri Govinda

By Sri Krsna Dasa Kaviraja

This book describes Sri Govinda's eternal eight-fold daily pastimes. The first of the eight time-divisions is called "Nisanta Lila", pastimes at dawn and is described in the first chapter of this epic. It deals with the time from 3.24 to 6 a.m.

AUSPICIOUS INVOCATION: Obeisances unto Sri Govinda, the abode of transcendental bliss in Yraja and the forest of Vrndavana, who find happiness in Sri Radha's company! (1)

I take shelter of Sri Krsna Caitanya, the wonderfully compassionate Lord, who cured the world from its intoxicating madness of ignorance, maddening it instead with the nectar-treasure of Love for Himself (2)

I offer my obeisances to the eternal pastimes of Sri Radha's heart's friend in Vraja (Sri Krsna), the service of whose lotus feet is the highest goal of devotional service, and is only attainable through intense sacred greed. This is unattainable even by Lord Brahma, Lord Siva or Ananta Sesa. Now I will describe this mentally performed service which is practised by devotees that travel on the path of raga. (3)

SUMMARY OF THE EIGHTFOLD DAILY PASTIMES: May Sri Krsna, who daily returns from the *kunja's* to the meadows at the end of night, who milks the cows in the morning and evening, and who eats then also, who plays with Sri Radhika and Her girlfriends at noon and at night, who returns to His village in the afternoon and who pleases His well wishers in the evening, protect us! (4)

All glories to Sri Govinda Lilamrta, the immortal nectar pastimes of Sri Govinda, that defeats the nectar of the demigods, or the desire for liberation, bestows a wonderful sacred thirst whenever it is drunk through words or with the mind, curing the disease of material life and deluding one with loving intoxication, nourishing the heart and the body and giving a high taste to those who always relish this nectar. (5)

Won't I be the cause of great laughter for Vaisnava's who always play in the nectar-ocean of Sri Krsna's pastimes? But even though I am incompetent, mediocre, less intelligent and unqualified, I desire to taste that nectar! (6)

May the lowly words of a great clown like me cause laughter and joy to the Vaisnava's of Vraja, whose minds are absorbed in the dance-like pastimes of Sri Krsna, that were exposed by real playwrights like Sri Rupa Gosvami! (7)

Although I am dull minded, my lowly words about the Lord's pastimes will be liked by the saints, since it is said (in Srimad Bhagavata 1.5.11) that every word about the Lord's

activities, though imperfectly composed, will destroy the sins accumulated by humanity. Encouraged by this statement, I will now describe the eternal nectarean pastimes of Govinda.... (8)

May the saints give a place on the shore of the lake of their ears to nourish this cow (text) of mine, which is heading towards Gokula, but is afflicted by wandering over the desert of my mouth! (9)

SUMMARY OF THE DAWN-PASTIMES (3.24-6.A.M): I remember Radha and Krsna at night's end, being awakened by various sounds of the parrots that were sent by Vrnda devi and that were making Them rise from Their pleasure-bed by reciting different pleasant and unpleasant poems to Them. They are joyfully witnessed by Their friends as They are tired from Their loving pastimes, and They become afraid of the words of the old she-monkey Kakkhati, so They leave for Their individual homes, although They are still thirsty for more pastimes, and go to sleep. (10)

Seeing the end of the night, Vrnda ordered her birds to awaken Radhika and Madhusudana. Although they were eager to sing from the beginning, the parrots remained silent on Vrnda's order. Now they joyfully surrounded the bower and started warbling. The she-parrots sang in the grapevines, the male parrots in the pomegranate trees, the cuckoos with their mates in the mango trees, the pigeons in the Pilu-trees, the peacocks in the Kadamba-trees, the bees buzzed in the vines and the cocks started cooing on the ground. (11-13)

Then a swarm of bees, greedy after honey, began to hum like Cupid's auspicious conch in the charming grove which was full of blooming vines and had a bed of lotus flowers. A swarm of joyful she-bees, intoxicated ~ hummed like the auspicious cymbals of Cupid to awaken Govinda. (14-15)

A flock of birds repeatedly sang *ku-hu* on the fifth note like the *vina* of Cupid. The cuckoos sat next to their mates in the mango-trees, intoxicated with divine love, relishing the soft mango-pits, sweetly singing with clear voices like Cupid's *vina*. (16-17) I suppose the king of hyena's called Cupid frightened the does of the *gopis'* patience, moral conduct and fame. He became angry at the tigers of their proud pique and roars at them with the sound of the cooing pigeons. (18)

Whilst awakening Radha and Krsna in the morning, the peacocks cried out *ke ka*, as if asking who (*ke*) other than Krsna can lift the mountain of Radha's patience and what other lady (*ka*) than the very fortunate daughter of king Vrsabhanu, though they may be very beautiful, can chain down and control the maddened elephant Krsna. (19) The cocks also said *ku ku ku kuu* with short, long and intermediate vowels, like a *brahmana* boy reciting the Vedas. Then, although the birds were calling Them with their warbling, Radha and Krsna, unaware of Each other's wakeful state and upset at the prospect of breaking Their intimate embrace, pretended to sleep with Their eyes closed. One very learned *sarika* (female parrot) named Manjubhasini, who witnessed Radha and Krsna's entire night pastime, and who was very dear to Vrsabhanu's daughter, addressed Krsna, sitting in a golden cage.

*gokula bandho jaya rasa sindho jagrhi talpam tyaja sasikalpam
prityanukulam srita bhujam mulam bodhaya kantam ratibhara tantam*

"O Friend of Gokula! Glory to You, O ocean of spiritual flavours! Please arise from Your moonlike bed! Awaken Your lover, who is sheltered in Your arms and who is tired of loving pastimes!" (23)

O Lord of Vraja! The morning sun, which is so cruel to young girls by nature, is swiftly rising! Leave the bank of the Yamuna and quickly return to Your bedroom!" (24)

O Lotus-eyed friend (Radhike)! Now You enjoy Your sleep after so much endeavour in Your play (the previous night). There is no fault in that, O chaste girl, but look, the rising sun in the east colours the sky red, unable to tolerate Your happiness like Your rival *gopi* Candravali! O Lotus eyed friend! The night is over, the morning has come! The sun has risen! Arise now from Your nice bed of cool leaves!" (25-26)

Then Vicaksana, a male parrot who was very attached to Krsna, very calm by nature and expert in using words, recited a series of verses full of clear and sweet syllables that were suitable for awakening Madhava:

*jaya jaya gokula mangala kanda vraja yuvali tati bhrngy aravinda
pratipada vardhita nandananda Sri govindacyu:a na(a sanda*

"Glory glory to You, O source of auspiciousness of Gokula, lotus for the bee-like girls of Vraja! O Govinda, O infallible One! You increase Nanda's joy at every step and give joy to the surrendered souls!"

*prabhatam ayatam asesa ghosa trsarta netra bhramararavinda
garistha bhuyistha visistha nistham
gostham pratisthasva davistam istham*

"O Lotus for the thirsty bee-like eyes of the people of Vraja! Look, morning has broken! Swiftly return to Your abode in the meadows, which is affectionately served by Your relatives and superiors! If not, You may be embarrassed by them!" (29)

"O Lotus-eyed One! Look! The eastern horizon, seeing that the red morning sun wants to rise, looks like a ladylove with a bright red dress (as is worn by a wife whose body is smeared with *kunkuma*, as she expects her husband home). So give up Your sleep, O Krsna! Look! The moon has fled along with the night out of fear of the sun, so You also leave the bank of the Yamuna now and return home with Your innocent lady-love! O Krsna! The sun is rising, the Cakravaka-bird looks with one eye at the sunrays, that colour the eastern horizon red, and at her distant husband with the other eye. The owls, who are blind for the day, enter into their tree-hollows, becoming silent out of fear of the sounds of day. So give up Your sleep, O Krsna!" (30-32)

A *sarika* named Suksmadhi, who kept all the verses she learnt from Vrnda-devi around her neck (i.e. memorised them) as a necklace, whose sweet words were intoxicated by drinking the wine of love for Sri Radha and whose feathers stood on end out of that love, made her words dance on the stage of her tongue, just to awaken Her. She sang: "O beloved of the prince of Vraja! Quickly return to Your abode, before people start travelling over the roads of Vraja! O Fairfaced girl! Look, the sun is swiftly rising! Leave Your bed and return to Your home in Vraja! O *sakhi* ! Give up Your drowsiness and wake up, wake up Your lover! Leave the *kunja* and return home! Don't give the people any chance to embarrass You! Working

people are coming now for their scheduled work!" (33-37)

Although Radha and Krsna were both awake, They were still lying down in a tight embrace and although They were very restless, knowing that the night was over, they could not leave Their beautiful happy place. Sri Radhika placed Her back against Krsna's knees, Her breasts on His chest and Her face on His face, embracing Him around the neck and using His arms as Her pillow. Although She had awoken, She could not move Her body even slightly. Krsna became restless and got up from bed to return to Vraja, but He could not move His body even slightly because He was afraid to disturb Sri Radhika's tight embrace.(38-40)

Then a parrot named Daksa, who was the teacher of hundreds and thousands of other parrots and who was expert in describing Krsna's pastimes, came at the gate of the *kunja* and began to sing, with His wings flapping out of love for Krsna: "Krsna! Your mother has risen and is approaching Your bedroom, saying:

"O Maidservants! Krsna is tired of wandering in the forest and is now enjoying His happy sleep, so churn the yoghurt quietly!", so quickly return to Your solitary bedroom! O Govinda, You must surely know that Your cows like Kalindi are all staring down the road, eager to see You. With raised ears and faces they moo to call their calves, being afflicted by the overweight of their un milked udders! Being very eager to see You, Holy Purnamasi finishes her morning duties and is coming to Your bedroom with Your mother to see You. Before she gets there, quickly get up from bed and return to Your room!" (41-44)

Hearing these words of the parrot, Sri Han quickly loosened Himself from Sri Radha's embrace and got up to return home. Before He did this, the *sakhis* awoke and met with Vrnda to witness Radha and Krsna 's morning pastimes through the window of the *nikunja*. (45-46)

Then a peahen named Sundari, who is very proud of her absorption in love for Radhika, left her husband in the Kadamba-tree and came down in the yard of the *nikunja* cottage. Han's pet peacock named Tandavik quickly descended from the Kadamba-tree, spread out his feathers and happily began to dance all aroun~ The doe named Rangini, leaving her husband at the foot of a mango-tree, joyfully and swiftly approached the kunja-gate to cast restless loving glances at Radha and Krsna's lotuslike faces. Han's pet deer Suranga, who gives great joy to Krsna, arrived in the *kunja*, leaving his mang~tree, fixing the waves of his gaze on Krsna's face, his body freed from the grip of fatigue. (41-50)

Sri Krsna, having arisen, sat up in the bed and took slender Radha, who still pretended to sleep with closed eyes, on His lap with His arms to attentively behold Her sweetness. With a slight smile Acyuta drank the nectar of Her lover's face which was like a morning lotus. Her eyes restlessly rolled like wagtail birds and Her curly locks surrounded Her forehead like a swarm of black bees. With great love Krsna saw how Radhika stretched out Her arms, entwining the fingers of both Her hands. While yawning She slightly showed Her teeth, that shine like Kunda-flowers, and rubbed Her whole body. Seeing His exhausted lover in the morning, resting face up on His lap, in false anger, Her face slightly smiling and crying at the same time, with Her half-opened braid, Her crushed flower garland, Her broken necklace, Her eyes showing weariness externally, but joy inwardly, eagerly looking at Him, again and again rolling with them while She opened them, the moon of Vraja (Krsna) felt paramount joy (51-54)

Sri Radha, who was languid with loving fatigue, placed Her exhausted body on the body of

Krsna, that was bluish like a glistening Tamala-tree. She could be compared with a steady streak of lightning resting in a fresh blue raincloud, or with a golden lotusflower. (55)

Seeing Han's face with its glistening Makara-earrings, His gentle sweet smiles, His eyes weary from Their pastimes, His curly hair locks smelling of lotus flowers and His lips cut by Her teeth and blackened by Her eyeliner, lotus-eyed Radhika became eager to enjoy with Him once more. (56)

Krsna also thought of resuming His love sports when He saw His lover's slightly smiling face, with Her eyes slightly contracted out of shyness from Their exchange of glances. He lifted His beloved's head which was lowered out of shyness with His left hand and Her chin with His right hand. He bent His neck and repeatedly kissed Her face which was beautified by Her smiling cheeks. Immersed in an ocean of bliss from the touch of Her lover's lips, Radha slightly closed Her eyes, moved Her hands and softly said: "No, no!", giving great joy to Her girlfriends. (57-59)

Those girlfriends, afraid of the unavoidable dawn, entered the grove which was filled with the sounds of many bees, joking and prodding each other, joyfully smiling. (60)

Sri Radhika doubled Her lover's pleasure by showing Him Her restless eyes at seeing Her friends approaching unnoticed with their smiling faces. Then she got up from His thighs, covering Her body with Krsna's yellow cloth and looking shyly at Her friends. Then She sat down next to Her lover. (61-62)

The *sakhis* felt great joy over and over again from watching Their two dear Ones (Radha-Krsna) whose lips bore the cuts from Each other's bites, whose bodies were covered with nail marks, whose makeup had been washed away, clothes loosened, hair disheveled and garlands and necklaces broken. Their bed indicated all these different sports. The middle was colored with the deep vermilion from Acyuta's body, the sides were smeared with Radha's wonderful footlac and throughout were drops of eyeliner, sandal paste and vermilion. Radha's girlfriends saw the bed, which was made of wilted flowers, covered with various signs of *pan*, eyeliner and body-ointments, looking just like Sri Radha's body, which was marked with similar signs of Her lover's enjoyment. With their eyes they relished the restless lips of Han about to say some joking words and beautiful Radhika's lotuslike face, which was lowered out of shyness. (63-66)

Showing them His chest, Han, hoping to see a sweet medley of emotions on His beloved's face, said: "O Friends, look! The star named Radha, seeing that Her lover the moon is leaving, fearfully marks hundreds of moonbeams on the canvas of the sky, desiring to see him!" (Double meaning: "Look! In the morning time Radhika, being afraid of Her lover's departure, marks His chest with hundreds of moonray-like nail marks, being eager to see Him!") Saying this, Krsna showed all the *gopis* His chest. (67-68)

When Krsna said this, Radhika, seeing Her girlfriends laughing, moved Her restless eyebrows, expanded Her spotless cheeks and shyly looked at Her lover with crooked glances as if striking Him. Being full of conjugal bliss, slightly closed, filled with tears, their borders colored red, restless out of shame and fear, crooked with envy and with blooming pupils from the great joy of beholding Her lover's face, Sri Radhika's eyes increased the bliss of Krsna's eyes unlimitedly (69-70)

Thus the *sakhis* drank the sweetness of Radha and Krsna's dawn sports. Both were immersed in an ocean of love-bliss. This made the *sakhis* forget their proper scheduled activities. (71) Seeing everyone thus immersed in the ocean of Radha and Krsna's nectarean pastimes, intoxicated by love, Vrnda became apprehensive and engaged her she-parrots, who knew her purpose, once more with a wink. (72) One such a parrot named Subha, who was expert in awakening Srimati (Radhika), preventing Her shame before Her superiors, Her fear of Her husband and ridicule from the people, said: "O Lotus-eyed friend! Your mother-in-law has arisen, saying: "Radhel Your husband will com here from the barn with lots of milk, being carried by his servants, so quickly get up and perform Your auspicious domestic rites!" Before she says that, You must leave this grove and slip back into Your bedroom unseen!" O dear friend! The moon, the Lord of the stars, having finished his sports with his stars at night, has now disappeared from the veil of the sky So you also leave the *kunja* now and go home, O innocent One! The sunrays color the lunar path golden, the people are coming on the main roads, so, O innocent One, quickly leave the *kunja* and go on the auspicious path home!" (73-76).

"O Krsna! The morning has come and still You could not leave this innocent girl? Her mother-in-law, whose heart is covered with the mud of anxiety, mistrusts Her, Her bitter husband lives up to his name Abhimanyu (always angry) and Her dull sister-in-law is always rude and abuses Her!" (77)

Thus the Milk ocean of Radha's heart was stirred by the Mandara mountain of the *sarika's* words. With Her eyes wandering like baby-fish and saddened by the prospect of separation from Krsna, She got up from bed. (78)

Krsna too, seeing that the restless eyes of Vrsabhanu's daughter were agitated with fear, put on Her fine blue cloth and quickly got up from bed. Wearing Each other's clothes, Radha and Krsna held Each other's hands and fearfully came out of the *kunja* (79-80)

Krsna, holding Radhika's hand in His left hand and His flute in His right hand, left the *kunja*, looking like a cloud embraced by a wreath of lightning. (81)

One maidservant carried a golden pot, one carried a fan, another a golden wand, one a clear mirror, another one brought fine sandal paste and *kunkuma*, some girl brought a betel box inset with jewels and another one a sarika-parrot in a cage. Thus all these girls joyfully came out of the *kunja*-cottage. (82)

Slightly smiling, one sakhi came out of the *kunja*, taking an ivory box with vermilion which was studded with sapphires and gold and which looked like the breasts of a pregnant girl with her. One clever girl, collecting all the pearls from a necklace which was broken during an amorous embrace, bound them tightly in her arms ,and came out of the *kunja*-cottage. Srimati Rati *manjari* quickly grabbed the earrings which had fallen from the bed, came out of the *kunja* and placed them back on the ears of Her Queen. Srimati Rupa Manjari, a very dear friend of Sri Radha's, picked up Her blouse from the side of the bed, came out of the *kunja* and returned it to Her in private. The maidservant Guna *manjari* picked up Radha and Krsna's chewed *pan* and distributed it outside of the *kunja*. Manjulali took the garlands and the sandalwood pulp which had fallen from Radha and Krsna's bodies from the bed and distributed it to all the *gopis* outside. (83-88)

The *sakhis* began to giggle, covering their mouths with their hands, seeing that Krsna wore

Radhika's cloud blue *sari* and that happy Radhika wore Krsna's yellow cloth. They restlessly looked all around, casting squinted glances at each other in great bliss. (89)

Radha and Krsna, seeing the signs of Their girlfriends' laughter, looked at Each other's faces with blooming eyes and became struck with wonder, merging in a swelling ocean of bliss. (90)

Because Radhika's fine dark blue *sari* was so much like Krsna's own complexion He was as if merged in it, unrecognisable. Similarly Radhika almost vanished in dear Han's bright yellow cloth, like milk inside a golden conchshell. (91)

Then Lalita, upset at seeing the rising sun spoiling the two lovers' playful nectarean enjoyment, angrily spoke the following abusive words: "O Radhe! Look at this rising sun! Because of breaking the enjoyment of the best of women with their lovers, he lost both his legs through leprosy. Still he will not give up. The saying 'it is difficult to give up one's nature' is certainly true!" (92-93)

Casting Her glance, reddened by anger at the breaking of Her love-happiness, at the sky reddening by the sunrise, King Vrsabhanu's daughter smiled because of Lalita's words and spoke the following sweet soft words: "The sun sets and, crossing, even without legs, the sky in half a moment, rises again. If the Creator had given him legs, there would have been no night at all, despite the sun's course!" (94-95)

Seeing the charming beauty of the morning-time and being intoxicated with joy over drinki~g Radhika's ambrosial words, Krsna forgot to return to the village and told the Queen of His heart: "Dearest One! Look, the eastern direction (the wife of the sun) seeing the sun rising in the morning, his body reddened by touching the other directions (directions are female) turned red out of envy, like a mistress who sees her lover approaching at dawn with the sign of love-enjoyment of another lady on his body!" (96-97) Look, O intoxicated girl! This lotus flower says to the water lily: "O Lily! Look, even though he is the destroyer of the darkness of all sins and is most peaceful, your lover the moon has fallen from the sky after touching the morningred (Alternate reading: This *brahmana*, who is twice-born like the moon, fell from his caste after drinking Varuni-wine). Hearing these words from the lotus flower, who is exclusively dependent on the now rising sun, and very happy through its association (its warm rays), the water lily becomes shy and covers her face with her petals in the morning. (98) Seeing darkness destroyed by the moon at nighttime, the cuckoos who are also black, called *ku huu*, disturbed by fear that they would similarly perish. They called out for a dark moon night when the sun is devoured by the eclipse along with the moon. (99)

The forest is full of joy because of uniting with her lover the spring. It is as if the she-pigeon shrieks slightly because of love-excitement. (100)

"O Moon faced girl! Look! Just when the female bee is trying to crawl out of the slowly opening lotus petals in which she was captured at night, she is followed by a bee who was colored yellow from his playing with the pollen of the water lilies." (101)

"Afraid that her lover may come, a Cakravaki-bird quickly kisses a red Kokanada-lotus made twice as red by the rays of morning glory" (102)

"O Sweet-voiced girl! Seeing Us, this swan named Kalasvana leaves his beloved, who is

eager for love play and joyfully comes upon the Yamuna-bank, spreading out his wings!" (103)

O Lotus faced girl! Look! The goose named Tundakeri leaves her husband the swan holding a lotus stem which was left over by her husband in her beak, making sweet sounds while staring at Your lotus face. Thus she follows her lover." (104) Note: According to Srila Rupa Gosvami, Kalasvana is Krsna's pet swan and Tundakeri is Sri Radhika's pet goose.

"Look! The wind, moving through the sandal trees, carrying the fragrance of lotus flowers, teaches the vines, who are like his young maiden pupils, how to dance, blows around the water, taking away the fatigue and perspiration of the best of women and her lover!" (105)

Seeing that Radha and Krsna, because of Their very sweet conversation, forgot to return home, Vrndadevi became upset, more so since all the *gopis* were also intoxicated with love and were just smiling affectionately (not doing anything). Then an old she-monkey named Kakkhati, who was sitting in a tree, began to recite verses on Vrnda's indication, knowing her time had come. She said: "Daybreak comes, dressed in red cloth like a female ascetic with matted locks (*jatila*), praised by virtuous men, her rays of sunshine rising (in the sky)." (Alternate reading: Jatila, Radha's mother-in-law, who wears red cloth and who is praised by the quarrelsome, performs her austere morning-ablutions nearby, spreading her cloth to dry in the sun). (107-108)

Radha and Krsna, who are the very forms of Vraja's welfare, became upset with fear at the hearing of Jatila's name and They came out of the *kunja*, despite being full of unfulfilled desires. Seeing Them running down separate paths to Their individual homes in great fear, pulling up Their loosened clothes, hairs and garlands, trembling out of fear from hearing Jatila's name, the *sakhis* also became scared and started running here and there. (109-110)

Krsna turned His neck here and there, looking around, thinking that Candravali's friends were on His left (not wanting to be seen with Radhika by Her rivals), His superiors in Vraja before Him, Jatila and Kutila coming up behind Him and His beloved going home towards the south, being very eager to see Her still. Then Isvari (Radhika), fearing that Jatila followed Her and being afflicted by the weight of Her breasts and thighs, holding Her loosened garments and hair with both Her hands, ran back to Vraja, sometimes fast and sometimes more slowly. (112)

Sri Rupa Manjari, wanting to bring Radhika safely home, seated Her in the chariot of her own mind and then followed Her, covering the path with the curtain of her eyes, that were ash grey and flickering because of her fear and her attachment (to Radhika). (113)

Warding off outsiders with the arrows of her restless glances shot in all directions, Rati Manjari also followed Radhika, her heart beating with fear, leading the way like a phalanx of soldiers. (114)

Fearfully Radha and Krsna stepped across Their own courtyards, their restless eyes cast on the doors of Their elders. Then They fearlessly entered into Their individual rooms and lay down in Their own beds, Their minds afflicted with fatigue. (115)

The very expert *sakhis* who nourish the Lord's pastimes and whose movements cannot be traced, returned to their individual homes just like the Vedas who, at the time of the universal dissolution, enter back into the Lord when Acyuta, having finished His enjoyment, goes to sleep in His own abode. (116)

In the great poem Govinda Lilamrta this was the first chapter named: Pastimes in the *kunja* at the end of night. This was the result of service to Sri Rupa Gosvami, who is like a honeybee at Sri Caitanya's feet, the blessings of Sri Raghunatha Bhatta Gosvami, the association of Sri Jiva Gosvami and the inspiration of Snia Raghunatha Dasa Gosvami.

SRI GOVINDA LILAMRTA - CHAPTER 2

"Morning Pastimes".

Chapters two to four deal with the morning pastimes, that last from 6 a.m. to 8.24 a.m.

SUMMARY OF THE MORNING PASTIMES: I take shelter of Sri Radha, who is sent for by the Queen of Vraja to cook for Krsna after bathing and ornamenting Herself with Her girlfriends. After cooking for Krsna in His abode She eats the remnants of His food. I also take shelter of Sri Krsna, who, after awakening, goes to the barn to milk His cows and is then bathed and fed along with His friends. (1)

Thus Purnamasi, who is like a full moon of divine love, finished her morning duties and quickly came to the abode of the king of Vraja, her heart overwhelmed with love for Acyuta. She was delighted to see the abode of the king of Vraja, which looked just like Svetadvipa, Lord Visnu's white Island, which gave great joy to the spectator with its beautiful courtyard sprinkled by drops of milk that splattered out from the churning of curd and butter, with its many people walking around, filled with loving affection and its interiors made wonderful with various kinds of jewels and flowing waves of milk. Here Acyuta slept on His playbed. (2-3)

Yasoda, the queen of Vraja, who was expert in knowing time and circumstances, saw Purnamasi, who is like austerity personified, coming and joyfully got up to greet her. Mukunda's mother said: "O Holy mother! O object of Vraja's worship! Welcome! Please come in! I bow down to you!", and bowed down to Purnamasi, who embraced her. (4-5)

Eager to see Govinda, Purnamasi blessed Yasoda and inquired after the welfare of herself, her son, her husband and their cows. The Queen of Vraja informed her of her welfare and then eagerly entered her son's bedroom with her. (6-7)

Then Gobhatta, Bhadrasena, Subala, Sri Stokakrsna, Arjuna, Sridama, Ujjvala, Dama, Kinkini, Sudama and other friends of Krsna quickly came out of their homes and joyfully joined

Balarama in the courtyard, calling:

"Krsna! Get up! Let's go to Your beloved cow pens!" (8)

Madhumangala, Krsna's *brahmana-friend*, got up from bed and said: "Hee hee! It's morning time! Why is our friend still sleeping, O friends? I will wake Him up!" (9)

Overcome by sleep and fatigue, Madhumangala stumbled into Han's bedroom and mumbled: "O Friend, get up!" (10)

Although the Lord had actually awoken from hearing Madhumangala's call and although He wanted to get up, He couldn't. His eyes were still rolling of sleep. (11) Then Mother Yasoda tried to awaken Han who slept on His jeweled bed just as the Vedas personified awaken Lord Han (Visnu) when He sleeps on the jeweled bed of Ananta Sesa in a palace in the Milk ocean during the cosmic dissolution. She placed her left hand on the bed and, bending over, placing her weight on it, touched Krsna's body with her lotuslike right hand. She sprinkled the bed with tears of joy and milk trickling from her breasts, saying: "Wake up, my boy! Show us Your lotuslike face! O Boy! Although the cows had their calves already they will not give their milk unless they see You! Even so, Your father has gone to the barn alone without calling You, being afraid to disturb Your sleep! Get up, I shall wash Your mouth! Why are You wearing Balarama's blue cloth?" Saying this, mother Yasoda removed Radhika's blue cloth from Krsna's body with her hand. Then she told Purnamasi: "O Holy mother; look at my son's body, which is as soft as a lotus flower! It has been wounded by the sharp fingernails of His restless playmates in their wrestling games and colored by very wonderful mineral pigments. O! I am so afflicted! What shall I do?" (12-16)

When Krsna heard His mother's astonished words filled with affection, His eyes became filled with bashful anxiety. Then Madhumangala, who was expert in causing laughter, seeing Krsna's anxiety, said to Krsna's mother, whose heart was moistened with affection: "It's true, mother! Although I always forbid them, these greedy friends (or: lusty girlfriends) always play rough games (amorous play) with Him in the groves!" (17-19)

Then Krsna showed the glory of His childhood, repeatedly opening His eyes with care, and, seeing His own mother in front of Him, closing them again with a smile on His lotuslike face. (20)

Paurnamasi, hearing these words of the Queen of Vraja and seeing Krsna's childhood-sports, which concealed a mood different from His mother's, smilingly told Krsna: "Since You are tired of constantly playing many great games with Your many (girl) friends, it is fitting, O pure-hearted boy, that You are sleeping now. But the calves will not drink their milk without seeing You, even though they are thirsty, O Lord of the tribe of Vraja, get up! Get up, O prince of the meadows! Look, Your older brother and Your friends have come to the courtyard close by. Although it is past time to go to the meadows, they are still waiting for You!" (21-23)

Stretching out His body, extending His hands tightened into fists, Krsna got up from bed, making a net of light beams with His teeth while yawning, His Tamala-tree-like blue body being tired of love plays. Krsna sat up on one side of the bed, placing His lotus feet on the ground. With faltering voice He yawned: "O Holy lady, I offer My obeisances unto you!" (24-25)

Then His mother, who was overwhelmed with mature affection for her son, tied His soft loosened hair which was as beautiful as an abundance of black collyrium, from which the flowers had fallen, into a top knot. Then she took a golden jug which was standing in front of her, and washed her son's rolling eyes with the water. Then she happily wiped Him off with her apron. (26-27)

Krsna came out of the bedroom into the courtyard, holding Madhumangala's hand with His left hand and His flute in His right hand, being followed by His mother and Paurnamasi. (28)

With eyes blooming of love all the cowherd boyfriends of Krsna surrounded Him on the courtyard. One held His hand, another one the end of His cloth and some others tried to touch His body simultaneously. (29)

Mother Yasoda told Krsna: "O Child, go to the meadows, feed milk to the calves, milk Your own *surabhi* cows and quickly return home for breakfast!" (30)

Thus Krsna quickly went to the barn with His friends on His mother's order. Then while they were on their way Madhumangala, who was expert in joking, looked up to the sky and said: "Friend, look! The sun is like a fisherman extending His net in the lake of the sky! Seeing this, the fish-like stars fearfully disappear! The moon (named *mrganka*, one who carries the mark of a deer on its globe), seeing the newly risen sun shaped like a mirage (*mrga trsna*) as a tiger (*mrga bhaksa*, eater of deer) enters into the mountain cave of moonset to save its own deer (*svamrga*). Friend, look! The sky is like a pregnant woman who presses the foetus of the moon out of her womb at the end of her term. The cooings of the pigeons sound like the painful cries of that woman, who gave up all of her ornaments (*viz.* the sky gives up her stars in the morning). (31-34)

"O Lotus faced friend! This lotus flower is now smiling, after seeing the ocean-born moon, which, despite being its nourisher, is unfriendly, leaving the sky, being defeated by its own friend, the sun." (35)

After hearing these joking words from Madhumangala, all the cowherd boys, who were protected by the cowherders, laughed and entered their own barns. (36)

Just as the moon enters the night-sky with Venus and Jupiter, Gopala entered His barn along with Balarama and Madhumangala. The demigods took Balarama to be the Airavata-elephant, surrounded by His cows, that looked like the huge boulders of mount Kailasa. (38)

The people took Acyuta to be like a black bee amongst white lotus flowers as He stood amidst His cows that had their faces turned upwards. (39)

The moon of Vraja (Krsna) thus called all His cows by name again and again: "Hee hee, Gange! Godavari! Sabali! Kalindi! Dhavale! Hee hee! Dhumre! Tungi! Bhramari! Yamune! Hamsi! Kamale! Hee hee! Rambhe! Campe! Karini! Harini!" (40)

Placing His bodily weight on His toes and the milk vessel between His knees, the son of king Nanda milked a few cows Himself and let the other boys milk the rest of the cows. He gave great

pleasure to His cows in the morning by affectionately scratching them. (41)

Meanwhile, in the village named Yavat, the old lady Mukhara (Kirtida's mother) woke up and rose from bed. Becoming eager to shower her granddaughter Radhika with the nectar of her affection, she went to Her bedroom. (42)

Although she was crooked by nature, Jatila, being eager to increase her son's wealth, arrived and told Mukhara: "O Learned lady! Please dress and ornament my daughter-in-law and engage Her in the worship of the Sun god, so that my son's progeny, life span and wealth of millions of cows may increase! Purnamasi, who knows how to increase our wealth, daily tells me that I should never violate Queen Yasoda's order and I should neglect the advise of ignorant fools! Therefore, O revered lady, ornament your granddaughter with auspiciousness, so that my son may gain all desired wealth!" (43-46)

Then Jatila told her daughter-in-law Radhika: "O Child! Quickly get up from bed! Worship Your parental home, take a purifying bath and collect all Your paraphernalia for worshipping the Sun god!" (47)

Repeatedly telling herself: "O how amazing! Morning has broken and still my granddaughter is sleeping", Mukhara, whose body melted of affection, entered Radha's bedroom and told Her: "O my girl! Get up from bed now! O bewildered girl, have You forgotten that it is Sunday today? Take Your bath and quickly prepare Your paraphernalia for worshipping the Sun god with morning-oblations!" (48-49)

Visakha awoke from hearing Mukhara's words and quickly got up, despite the fact that she was still tired, saying: "My dear friend! Quickly get up! Get up!" (50)

Because of Mukhara's and Visakha's words, bewildered Radha woke up and fell asleep time after time. Her body, exhausted from love play, looked like a lordly swan swung by the moving waves of a pond. (51)

Then Sri Rati manjari, seeing her opportunity, began to serve the lotus feet of Her friend Radha,

the princess of Vrndavana. (52)

Being repeatedly addressed by Visakha and Mukhara, Sri Radhika got up from bed. Then Mukhara, seeing Krsna's yellow cloth on Her, said with an anxious heart: "Visakhe, look! What is this? Yesterday-evening I saw this bright golden cloth on Murari's chest, but now your friend is wearing it! Alas, alas! How could this happen to a pure housewife?" (53-54)

Visakha, hearing these words, cast a quick glance on the yellow cloth and anxiously thought: "O, what is this?" Then she quickly told Mukhara: "O naturally blind lady! The golden sunrays coming in through the window make my friend's blue cloth look golden also! O bewildered old lady! Why are you giving anxiety to pure-hearted girls?" (55-56)

Meanwhile, the *sakhis* headed by Lalita left their own homes and quickly came to see Sri Radhika with stumbling gait. (57)

Even before Sri Radhika got up, the maidservants were awaiting their mistress close to the bathing-dais. (58)

Then beautiful Radhika got up and sat down on a nice chair studded with various jewels, placed there by Her maidservants. Beautiful Lalita took all the ornaments from Her body as if she picked leaves and flowers from a golden vine. (60) Meanwhile two washerman's daughters, named Manjistha and Rangavati came to their mistress with Her new clothes for the day. (61)

With scented powder from a mango leaf cup Radhika cleaned Her teeth that defy the splendor of crystal inset with rubies. (62)

With both hands Radhika held a golden tongue scraper and cleansed Her tongue. Then She sprinkled Her face with spoonfuls of water from a golden jug, brought in by a maidservant. (63)

After washing Her lotuslike mouth and hands, Radhika went to the bathing dais which was surrounded by golden water pots, taking the bathing clothes brought by the washermaids with Her. (64) After sitting on this soft golden dais which was covered by a thin sheet, Radhika was

surrounded by Her expert attendants, who carried pots of oil to serve Her. (65)

Two manicure-girls named Sugandha and Nalini, who were expert in massaging with oil, applying foot lac and arranging the hair, arrived and lovingly rubbed Radhika's naturally cool and shining body with pleasant, fragrant and cool Narayana-oil and smeared it with various cooling pastes. They arranged Radhika's hair with fragrant ground Myrobalan-seeds and rubbed Her shining body with a fine towel. Then they showered Her completely. (66-68)

Then the *sakhis* joyfully bathed Sri Radhika with lukewarm, fragrant water from full golden jugs. They rubbed all the water drops from Her body with fine soft towels, squeezed the bathing water out of Her hair and dressed Her with two new garments. (69-70)

Then, coming on the ornamentation-dais, Radhika was ornamented by Her girlfriends as is suitable for the morning time, just as the goddess of youthful beauty is ornamented by the moods and gestures of conjugal acts. (71)

Lalita combed Radhika's glistening soft curly locks that were first dried off with fragrant smoke, with an ivory comb inset with many gems named Svastida. Then she hung a jeweled string with the spotless crest jewel of Sankhacuda, that was taken from him by Krsna and given to Her, at the tip of Her braid, which was filled with Bakula-flowers and strings of pearls. She bound this end with a rope with golden ornaments inset with Antabhaga-gems and bound Her front-hair up in a knot with red silken ribbons. (72-73)

Citra-sakhi lovingly tied a petticoat around Radhika's waist, that was as thin as a fist, with golden-reddish strings beautified with two silken tassles. On top of this coral-red petticoat she joyfully placed a dress as blue as blackbees, named Meghambara (cloud-dress). Then she joyfully hung a sash with bells strung on a golden string on Radhika's waist. On the end of this belt were many kinds of jewels as well as silken tassles of white, blue, red, yellow and green colours. (74-75)

Visakha devi smeared Srimati's arms, breasts, chest and back with sandalwood paste mixed with *aguru*, vermilion and camphor. Then she drew the Kama-yantra tilaka on Srimati's forehead with

bright vermilion. On the sides of this tilaka she drew leaves of musk extending to Her cheeks and spots of sandalwood paste, amongst which again downward moonbeams of sandal paste mixed with musk were drawn. Then she made a stripe of bright *sindura* (red powder) on Radha's part. (76-77)

With musk Citra painted clusters of flowers, moonbeams, lotus flowers, capricorns and mango-leaves on Radhika's breasts with musk. Thus it looked as if Cupid, being disarmed by the bow of Srimati's eyebrows, has placed his own signs of the Capricorn, arrows, weapons, flowers, fresh sprouts, moonbeams and bow in the storehouse of Her breasts and ran away. (78-79)

Just as the rainbow and the stars can beautify two mountains in the evening, Radhika's breasts were beautified by the red blouse with all kinds of jewels and pearls, which was placed there by Citra. (80)

Then Ranga devi hung ornaments made of golden palm leaves and lotus buds on Radhika's ears. In front of that she put small sapphire flowers that looked like black bees buzzing in front of two golden lotus buds. (81) Above these ears Citra placed very charming hoop-earrings (disc-shaped hairpins) that shone like the sun. There were two big sapphires in them studded with rubies, gold and diamonds, and on the inside they were studded with many pearls. On the edges were two golden jars that were more brilliant than the sun. (82)

Visakha made a nice fresh musk-spot on Radhika's chin with a jeweled pencil. This spot beautified Her moonlike face as a black bee sitting on the edge of a lotus petal. (83)

The pearl on the tip of wide-eyed Radhika's nose, bound with a golden string, defeated the beauty of the ripe, tender leaved Lavani-fruit bitten by the beak of a parrot. (84)

Seeing Her friend Radhika's Cakora bird-like eyes were eager to drink the nectar of Krsna's spotless blue moonlike face, Visakha draw charming collyrium on them that shone just like Krsna's bodily luster. (85)

Visakha covered the signs of Han's hands on lotus-eyed Radha's neck with a spotless golden leaf-

like ornament inset with various jewels, as if she was afraid of Han. Then she hung a golden Citra hamsa-gem inset with diamonds and sapphires, which is very solid in the middle, on Radhika's throat, bound to Her face with a string. After this she hung a necklace of very small pearls, named Gostana, with two golden beads swallowed by sapphire gems, a jeweled necklace strung with sapphires, moonstones, rubies and golden beads with pearls and coral in the middle, a necklace of different beautifully shining pearls with couples of lapis lazuli-beads, shining like golden Dhatrika-seeds, a *gunja*- necklace which Hari gave to Radhika from His own neck, being pleased with Her dancing and singing in the nocturnal Rasa festival, around Her neck as Krsna's very own regal opulence *raja laksmi*). She decorated Radhika's sky-like chest with the shining Ekavali-necklace, which was adorned with a thick pearl in the middle, looking like the rays of the moon in a galaxy of stars. She hung the gold-studded Catuski-medal, that was surrounded by diamonds, surrounding a centre piece with sapphires, that was again surrounded by many rubies swinging on very fine chains, on Radhika's chest. Thus all the pure silk tassels that tied up Radhika's necklaces hung on Her back one over the other. It looked so beautiful, as if the Creator had kindly built steps from Radhika's mountain-like buttocks leading up to Her snake-like braid. (86-94)

Visakha hung golden armlets with wreaths of nine bright jewels from which black silken strings with tassles hung, named Hari Rangada (giving sport to Hari) on Radha's arms. (95)

Lalita then decorated Sri Radhika with many artfully fashioned glistening sapphire bangles, that stole the beauty of a swarm of black bees that gather to drink the honey trickling from two red lotus flowers (Sri Radhika's hand palms) over two golden lotus stems. These sapphire bangles were placed along with a pair of golden bracelets studded with pearls, looking like Rahu with two sun globes that were meeting with the moon's reflection. These bracelets were again beautified by bright golden amulets with many strings of jewels, from which silk tassles were hanging on Radhika's wrists. (96-98)

Srimati's finger ring, named Vipaksa mada mardini (she who defeats the pride of her enemies) had Her own name inscribed in it and was studded with various blazing stones. (99)

Then Visakha applied Radhika's beautiful small golden footbangles, whose Cataka-bird like

sound removes the swan of Krsna's patience when He hears it, and that are studded with various shining jewels, on Her lotuslike feet She 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. (100-101)

Sudevi placed Radhika's jeweled toe rings, whose handicraft astonished even the Creator, on Her toes. (102)

With her smiling lotus face Visakha placed a hand lotus given to her by Narmada, the garlandmaker's daughter, in lotus-eyed Radhika's lotus hand in the morning. (103)

The barber's daughter Sugandha, knowing her time (to serve) had come, showed Radhika Her own reflection in a jeweled mirror she held before Her. Seeing the reflection of Her body and Her dress, that were now fit to give joy to Krsna's eyes, in the mirror, Radhika became eager to meet Him. The dressing work of these best of girls will become successful if Her lover can see it! (104-105)

In the Govinda Lilamrta poem, which was the result of service to Sri Rupa Gosvami, who is like a honeybee at the lotusfeet of Sri Caitanya, the blessings of Sri Raghunatha Bhatta Gosvami, the inspiration of Sri Raghunatha Dasa Gosvami and the association of Sri Jiva Gosvami, this was the second chapter, describing the early morning pastimes.

SRI GOVINDA LILAMRTA - CHAPTER 3

"Sri Radhika cooks for Sri Krsna in the morning"

When Gokulananda (Krsna) went to the meadows, Queen Yasoda became eager to prepare His meal, so she engaged everyone in the house. Although all the people in her house were busily engaged in their duties and were all excited with love for Krsna, still Yasoda, bathed by the nectar of affection for her son, directed them all. She told her maidservants: "O Girls! My boy will now return from the barn with Balarama, skinny and hungry, so quickly start cooking! Bring spinach, radish, golden flowers, *mung dal*, fruits, leaves, ginger, ground nuts, sour spices, turmeric, pepper, camphor, sugar, cumin seeds, cream, tamarind, *hing*, honey, Jati fruits, cassia leaves, licorice, cane sugar, ingredients for puddings, sea salt, coconut pulp, whole wheat, *ghee*, yoghurt, Tulasi-rice and whole rice, and bring milk from a cow that was sent here this morning by Nanda Maharaja. Bring all these items to the kitchen for preparation!" (1-5)

The maidservants quickly executed this order and mother Yasoda, still overwhelmed with affection for Krsna, called mother Rohini and told her: "Friend Rohini! The tender bodies of our boys (Krsna and Balarama) have been very much injured by the cowherd boys during Their whimsical wrestling games! How many cowherd-servants are there not in my house? Still, despite my prohibition, Krsna and Balarama still go to the meadows Themselves to herd the cows! What can I do?" (6-8)

"Sakhi, our sons are exerting Themselves by dancing and strolling around in the forest! Then, in the evening, when They return, They have no appetite and They hardly eat anything. Thus they become very weak and skinny Alas! In the morning Their bellies are flat! O Fair-faced Rohini! Quickly go to the kitchen! Our sons have become very hungry! Prepare enough food to satisfy Their great appetite! Carefully prepare the same curry which They liked so much yesterday, and whatever else They like!" (9-10)

Being thus ordered, Balarama's mother went to the kitchen with her maidservants, lovingly taking all the ingredients for cooking with her. (11)

Eager to increase her son's small appetite by preparing different sweetmeats, the Queen of Gokula desired to bring Sri Radha for cooking. Accidentally, Kundalata, the wife of Upananda's son Subhadra, came along and offered her obeisances to Queen Yasoda. Yasoda told her: "O Kundalate! One day Durvasa Muni blessed Sri Radhika, saying: "Radha, may the grains You cook taste sweeter than nectar and may anyone who eats them be blessed with a long life span!" Because of this blessing of Durvasa Muni I call Radha here every day to cook! Although my son is a small eater He gets great appetite when He eats Radha's delicious preparations. So please appeal to Her mother-in-law with these words of mine and quickly bring Radha here with all of Her friends!" (12-15)

Although Queen Yasoda daily engages Kundalata like this, it is always again like the first time. There is no fault in this, for the residents of Vraja are not aware of it. Intoxicated by passionate love for Krsna, they experience this routine as ever-fresh. (16)

Kundalata was enthused by Yasoda's words and she became eager to unite the queen bee Radhika with the honeybee Madhusudana. (17)

Although Jatila was very awkward towards her daughter-in-law, the clever Kundalata came to her and announced the message of the Queen of Vraja. Hearing this order, Jatila became worried about Krsna's attachment to her daughter-in-law. But then she remembered Purnamasi's instruction (chapter 2, verse 45) and told Kundalata: "O Child! My daughter-in-law is a chaste girl, sweetened by the nectar of the best attributes, but Nanda's son is very whimsical. People in general are faultfinders. But Purnamasi ordered me never to ignore the orders of the Queen of Vraja. My heart is stirred with doubts! What should I do?" (17-20)

Kundalata replied: "O Mother! You speak the truth, but you should not think that Krsna is as naughty as wicked men are telling you! Just as the sun nourishes the lotus flowers, but blinds the owls, removes the darkness of the world and gives pleasure to the Koka birds, he cannot please

everyone! Similarly, Krsna gives joy to the whole of Vraja, except for some people (like you!)."
(21)

"The young girls of the world are maddened by Krsna's sweetness, so it is proper of you to worry about your daughter-in-law's safety. But do not worry. Krsna will not be able even to see Her shadow, and I will quickly bring Her back to you myself!" (22)

Jatila said: "O daughter Kundalate! You are known in Vraja for your chastity, so I entrust my innocent daughter-in-law to your hands. The eyes of Nanda's boy are very restless, so please make sure that He does not see Her!" (23)

Then she called her daughter-in-law and told Her: "My girl! Go to the Queen of Nanda, do what she tells You to and then quickly return home! Today You must worship the Sun god!" (24)

When Radha was thus addressed by Jatila, She became very happy within, but, pretending to be unwilling to go, she told Kundalata: "I have work to do at home, a housewife should not wander around from house to house!" (25)

Again Jatila urged Radhika to go to Nandisvara. Then Kundalata, holding Radha's hand, told Her: "O Chaste girl! Why are You so afraid to go there? I am here to protect You!" Thus Radhika went with her, shivering of joy Her friends, headed by Lalita, followed Her, taking home made *laddus* along for Krsna's breakfast. (26-27)

On the road Kundalata looked at the scarf that moved on Sri Radhika's chest and joked with her friends about it in loving joy. She said: "Radhe! Even though Your husband was out for three or four days to have the newly purchased fertile cows inseminated by the bulls, he came home last night and slept alone in his own room. Still we can see that Your chest is covered with nail marks (of some man) and Your lips are bitten all over. We are very happy that You are showing clear signs of Your chaste faith to Your husband now!" (28-29)

Lalita, seeing Radha's hidden smile and Her wide, slightly squinting eyes, told Kundalata: "Why are you needlessly causing anxiety to Radha's heart? Yesterday some proud parrot in the forest

sat on Her breasts, thinking them to be pomegranates (scratching them), and then he bit Her lips, thinking them to be bimba fruits. This is why She is bruised like this!" (30-31)

Kundalata saw that Radhika's body was stirred with wave-like shivering, remembering Her pastimes with Krsna after hearing Lalita's words. Slightly smiling, Kundalata looked at a nearby pond and said, as if addressing a female lotus: "O Foolish Padmini! Why are you shivering of joy? Kundalata's (a vine of Kunda flowers, or Krsna's niece) devara (brother-in-law, or giver of joy) Madhusudana (Krsna, or a honeybee) showing His own restlessness, has already enjoyed you (leaving you now after drinking your honey). Now will He drink Your honey again? (Rest assured that He will not enjoy You again!)". (32-33)

Then the clever Visakha, who was expert in making golden earrings of joking words that give pleasure to the ears, told Kundavalli: "O Friend Kundalate! Just as this tender and pretty lotus is afraid of the black bee, despite blooming up out of attachment to the sun, this lotus-like Radha is afraid of your brother-in-law Krsna!" (34-35)

Being very restless out of Her desire to see Krsna, which came forth from Her strongly arising mood of attachment to Him, Radhika became overwhelmed with very strong loving happiness. As She heard all these sly, joking insinuations She slowly approached the abode of the king of Vraja with Her beloved girlfriends. Arriving there, She offered Her obeisances to Yasoda, Mukunda's mother, who lifted Her up and embraced Her, holding Her to her chest. Being more affectionate than billions of mothers, Yasoda happily smelled Radhika's head and kissed Her, while tears flowed from her eyes. She also embraced each of Radhika's girlfriends and freely inquired from Radhika about Her welfare. Overwhelmed by affection for her son and eager to quickly arrange for His meal, she said: "O Girls! You are famous in Vraja for your expertise in making many sweet preparations! Cook nice food that will give appetite even to a small eater like my boy! O Girls! One of you must prepare salty dishes, someone must make a yoghurt-dressed dish, someone should cook in *ghee* and someone should cook in sugar!" (36-40)

"Radhe! Mother! You are expert in cooking tasty dishes, so please go to my kitchen with Rohini and carefully prepare the best sweets and vegetables with her! O my daughter! Carefully prepare soft Amrta keli and Karpura keli pies that are millions of times sweeter and tastier than nectar!

Who else in the three worlds but You knows how to prepare such things that makes Krsna eager to eat?" (41-42)

"0 Girl! Prepare that Piyusa granthi pie that Krsna likes so much and carefully put this in five kinds of nectar with a drink of cardamom and camphor!" (43)

"0 Mother Lalite! Make condensed milk with sugar and camphor! 0 Visakhe! Quickly make lemonade! Sasilekhe! Make Sikharini (a yoghurt drink)! Daughter Campakalate! Make buttermilk! 0 Tungavidye! Daughter! Make Amliksa (milk drink) mixed with all suitable ingredients of different varieties! 0 Mother Citre! Make Matsyandira (a sugar candy drink)! 0 Vasanti! Make white sugar cake! 0 Mangale! Make Jilepis (sweets)! 0 Kadambari! Make camphor pie! 0 Sudevi! Make sweet rice! 0 Rangadevi! Make cane sugar-pie! 0 Lasike! Make *laddus* of sugar; ground rice and grapes! 0 Kaumudi! Make many kinds of *puns*! 0 Mother Madalase! Make moon white cakes! 0 Sasimukhi! Carefully make sweet rice with curd! 0 Sumukhi! You make tasty sweet pie! 0 Manimati! Make different cakes of ground rice! 0 Daughter Kancana valli! Make *laddus* of whole wheat in *ghee*! 0 Manorame! Make Manohara-laddus! 0 Ratnamale! Make Moticura *laddus*! 0 Madhavi! Make sesame sweets by frying huskless sesame-seeds! Then you can cut a square sesame-pie! 0 Vindhya! Make a basket shaped sweet pie by frying whole wheat and barley first in ghee and then in sugarwater! Then you can make a split pea pie! 0 Rambhe! You make Karambha (cornmeal mixed with yoghurt) with banana's cooked in sugar, on a golden plate! 0 Manojne! Squeeze out ripe mangoes and keep them in condensed milk with sugar! 0 Kilimbe! Make *ghee* from the milk which was taken from the cow named Sugandha this morning and from which I churned yoghurt! 0 Ambike! Slowly stir the milk that King Nanda personally milked from the cow named Dhavala and which he sent here for Krsna and Balarama's consumption!" 0 Girls! Swiftly go to my milk-storehouse, which is filled with big sifting spoons, clay pots and wooden bowls!" (44-55)

"0 Dhanisthe! Take all these items from the storerooms and put them in suitable vessels for preparation! 0 Rangana Malike! Go to the storehouse with Tulasi and quickly get all the required ingredients and place them before your maidservants where they are going to be prepared!" (56-57)

"0 Indumukhi! Take the plums, mangoes, pomegranates, Karira, Amalaki, Limpaka lemons, Badari and Rucaka fruits, and roots like ginger, that have been kept in salt and oil for many days and make them into very tasty pickles, as well as the Tamarind, mangoes, Amalaki, Badari and berries that have been kept in candy water for many days, out of the storeroom and put them on golden plates!" (58-59)

0 Sande, Subhe, Bharani, Pibari and Mistahaste! 0 Girls! Quickly take the best milk, which was taken from the meadows by the servants, on the stoves and start stirring it!" (60)

Sri Gandharvika (Radhika) took off Her veil, rings and ornaments and handed them to Tulasi. She washed Her hands and feet with water handed by Dhanistha. Then she bowed down to Rohini, who lovingly fondled Her as if she was her own daughter-in-law, and entered the kitchen. (61-62)

When all the *gopis* thus bloomed with joy and went to work, Mother Yasoda anxiously told her servants: "0 Payoda! Place the water, which was brought from the Yamuna yesterday evening and which has been kept in new pots covered with sheets and that is scented with *kunkuma*, *aguru*, camphor and sandal, kept cool with soft breezes and moonbeams, and kept in special potholders, around the moonstone bathing dais which is sprinkled with water! 0 Varida! Scent Krsna and Balarama's drinking water pots with *aguru-smoke*, jasmine, camphor, cloves and roses!" (63-66)

"0 Barber boy Sugandha! Bring the Narayana oil which cures innumerable diseases and nourishes the body, and which has been used by the physician Kalyanada, from my room, for massaging Krsna with." (67)

"0 barbers Subandha and Karpuraka! Quickly get the cool and fragrant Udvardana unguent and the Kalka unguent made of ground Amalaki for the hair!" (68)

"0 Saranga! Quickly press the thin, white overclothes for bathing and the fresh, silken golden clothes scented with fragrant powder for wearing after bathing!" (69)

"0 Bakula! Bring the red turban, the golden shirt, the red underwear and the multicolored sash, the four kinds of traditional dress in Vraja, here, and press the Raucika-dresses, that are fit for dancing and were expertly sewn in different colours with broken and unbroken threads!" (70-71)

"0 Sugandha Vilasa Gandhini! Carefully fill up the pearl gem-studded boxes with unguents such as catuh *sama*, that consists of vermilion, aloe, sandal and camphor!" (72)

"0 Talika! Grind Gorocana (a yellow pigment) for applying Krsna's tilaka! 0 Sucitra! Grind minerals from Govardhana Hill for drawing pictures on Krsna's face! 0 Puspahasa, Sumanah and Makaranda! Quickly make a garland of Naga Kesara, Vasanti, golden Yuthi and other flowers and scent it with black aloe and camphor!" (73-74)

"0 Sairindhra, MaIm, Makaranda and Bhrngin! Take all the golden jewel studded ornaments that the goldsmiths Rangana and Tankana have lovingly made after many days of hard work, following my great zeal, and have handed me last evening, out of the storeroom! Today sunday is in the Pusya-constellation, so they will bring *amrta* (nectar or immortality), so ornament my boys with them!" (75-76)

"0 Boy Salika! Make a crest of fresh peacock feathers! 0 Mallika! Make different nice strings of red and white gunja-berries! 0 Jambula! Quickly cut the bad piece from this golden betel leaf with scissors and clean the good piece with a fine cloth! 0 Suvilasini! Quickly scent fresh betel nuts with camphor after crushing them with a nutcracker and moistening them with milk, flaking them like Dhatri-leaves! 0 Rasala and Visalakhya! Make *pan* with ground cardamom, catechu and cloves that are cleansed with a cloth!" (77-80)

Hearing mother Yasoda's order, the servants went to their work and mother, casting her eyes down the road to see if her sons were coming back, asked a carrier coming back from the meadows: "Is Krsna coming? Why is He so late?" (81)

One carrier told her: "Krsna is making His young calves eat soft fresh grass!" Another one said: "He is making the bulls fight for the cows, being surrounded by His cowherd boyfriends!" (82)

Then mother Yasoda, eager to bring her son back home, told Krsna's servant Raktaka, who was staunchly fixed in his service. "O Boy Raktaka! Quickly go to the meadows and bring Madhumangala, Balarama and my naughty son here!" (83)

Then mother went to the kitchen and asked Balarama's mother Rohini: "Please show me which curries and other dishes Radha and you have prepared!" (84)

Hearing Yasoda's words, Rohini praised Radha's skill in cooking in different ways. While showing Yasoda all the curries, placed in rows in clay pot on the clean table, she said: "O fair faced friend Yasode! The expert Radha has made fine sweet rice, kept here in these big clay pots, sweeter and cooler even than the moon! O chaste lady! I made this sweet tasty and soft porridge, which gives strength and nourishment, and kept it in this clay pot! And look, there are also *samosas* with banana, coconut and cream, and different kinds of nicely prepared puddings! Look how Radha has prepared these Piyusa granthi-, Karpura Keli- and Amrta Keli pies! Even I don't know how to make them so nicely! There are two kinds of pea-pies made only with sugar or salt, churned or moistened, and there are also two kinds of Masa-pies made with sugar or salt! There are four kinds of pies with tamarind, plum, sorrel and mango, subdivided in Mudga, slightly sweetened and more sweetened, which makes twelve kinds." (85-91)

"Look, these banana flowers are so fresh with their fresh blossoms, with Mana-stems and the vital parts of the water stems with potatoes, carrots and pumpkins, are fried in *ghee* and dressed by Canaka paste in a circular fashion." (92-93)

"Look at all these chickpeas fried in *ghee* only and others that are filled with other ingredients, moistened with whey or *amla*. Different kinds of cake have been prepared with Canaka-powder, boiled in water. Some are soft and others are hard. (94-95)

"Many kinds of dishes have been made in separate combinations, with either nutmeg, fruits, roots, licorice or black pepper. O auspicious friend! This Rayata was made with yoghurt, Rajika-seeds, pumpkin, gourd and *vyotsnika*. Krsna's beloved Baka-flowers and goldflower-buds are fried with *ghee* and dressed with yoghurt. Two kinds of flower pies were fried in *ghee* end

dressed with yoghurt. There is also Patola fruit, fried in *ghee*" (96-99)

"There are big pumpkin-pies with stems, arum, potatoes and *Sagar* roots. Some of these are mixed with Nalita-curna and *cabika*. Radha made milk with gourd laced with sugar, cardamom and black pepper. We made turnips in *ghee* with Dhatri and Bael fruits with yoghurt and sugar. We made soft banana- and pumpkin pies cooked with sugar and yoghurt. It became nicely cool, sour-sweet! These nicely prepared *saka's* with Nalita, Methi, Satapuspi, Misa, Patola, Vastuka, Vitunna and Marisa defeat the pride of nectar! There are *saka's* with Kalambi, that gives appetite, *Tintidi-juice* and black-leafed Nalita with hogplum." (100-105)

Today I made *dahl* of three kinds, with *mukustaka*, *mudga* and *masa*, that are like a well of nectar! I made moonlike round *roti's* with wheat thoroughly ground by the maidservants, and I kept rice bound in a thin cloth, which I will boil when Krsna returns from the meadows!" (106-108)

"O Yasode! Know that we have finished all the rice and vegetables that we had to make. We have cooked, are cooking, or are about to cook all the required preparations!" (109)

When mother Yasoda saw all the fragrant, nicely colored, tasty dishes she became very happy and asked Rohini: "How did you prepare this so nicely?" Rohini said in amazement: "All these ingredients are actually ordinary, but simply because they were cooked by Gandharvika's (Radhika's) elegant hands, they have become so wonderful!" (110-111)

Seeing that Radha, who had become shy and had lowered Her head (after hearing Herself being praised), was perspiring, Yasoda melted with affection and ordered the maidservants to fan Her. (112)

Vrajesvari Yasoda went to the milk-storehouse, where she became very happy to see all the prepared dishes. Then she promptly went to the town gates, anxious for Krsna to return from the meadows (113).

In the poem Govinda Lilamrta, which is the result of service to Sri Rupa Gosvami, who is a

honeybee at Sri Caitanya's lotus feet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessings of Sri Raghunatha Bhatta Gosvami, this was the third chapter, filled with descriptions of the early morning pastimes.

SRI GOVINDA LILAMRTA

CHAPTER 4

"Sri Krsna's bath and breakfast"

Nanda Maharaja very eagerly sent Krsna back borne from the meadows. There Krsna saw that His mother was very eagerly looking out for Him by the town gates, her eyes filled with tears and her dressed moistened with milk flowing from her breasts out of parental love. Seeing Krsna approaching, mother Yasoda said: "Come my child, come quickly! Why didn't You come home despite being hungry? Why are You giving me sorrow? We have prepared different dishes for You with great care, but they are getting cold!" (1-2)

Saying this, mother Yasoda caressed her son with her sprout-like hand. Eager to bring Krsna's friends in her home, she spoke to them with a voice melting out of love: "O Boys! My son does not eat much without you, being eager to join you again in play, after eating! Therefore I wish that you come to my home to eat with my restless boy! O sons! You have all become hungry, so quickly go home, dress, bathe and ornament yourselves and come to my house to eat!" (3-5)

Hearing this, the boys joyfully went home while queen Yasoda took Krsna, Balarama and Madhumangala home. When Mukunda came home He showered the thirsty, dried up Cataka bird-like *gopis* with the waterfall of His personal sweetness, while He drank the sweet effulgent nectar of their moonlike faces with His own two Cakora bird-like eyes. (7)

Seeing Krsna coming to the bathing dais, a servant named Saranga took off all His ornaments and dressed Him in a clean thin contracted bathing dress. Krsna happily sat down on a good seat and a servant named Patri washed His lotus feet with a stream of fragrant water poured out of a shining golden pot by a servant named Patraka. Then Patri dried off those lotus feet with a towel. A barber's son named Subandha smeared Krsna's limbs with soft Narayana-oil, and then

lovingly massaged His body. Another servant, named Sugandha, massaged Krsna's limbs with a yellow, ever-cool unguent which is even softer than a pile of butter. While he gently massaged Krsna, Sugandha was overwhelmed with affection. (8-11)

Two servants, named Snigdha and Karpura, affectionately arranged Krsna's hair with soft, cool and fragrant Amalaki-paste. Raktaka bathed Krsna's naturally cool and shining limbs with cold water; handed to him by Payoda, and then dried Him of with a fine towel. Different servants then showered their Lord Krsna with lukewarm scented water brought in golden pots. They were very happy when the water poured out of the pots. Patri dried off Krsna's beautiful limbs with soft thin towels and rubbed the water out of His hair. Then he dressed Krsna in His shining golden *dhoti*. Krsna sat upon the cleansed dais and a servant named Kumuda scented His hair with *aguru-smoke*, combed His hair and made a braid in it with a string. A dressing servant named Makaranda made a tilak of gorocana, named Tamala-patra (leaf of a Tamal tree) and filled up the space in between with musk. Then he smeared Krsna's limbs with *catuh sama* (vermilion, musk, sandal and *aguru*). (12-17)

A servant named Premakanda hung golden bangles named Cankana on Krsna's beautiful wrists, Capricorn earrings on His ears, ankle bells, whose jingling defeated the cooing of swans, on His feet, and a jeweled necklace shining like the stars around His neck. (18)

Mother Yasoda walked hither and thither, overwhelmed with love for Krsna, encouraging her servants, and working herself also. (19)

Then Srimad Balarama and Sri Madhumangala, freshly bathed, anointed and ornamented, joined Krsna, who shone in their midst. Mother took them to the dining table, which was rinsed and covered by a sheet, surrounded by golden pots and clean chairs, where nice incense was burning. When Krsna sat at the table, Sridama and Subala sat at His left, Madhumangala faced Him and Sri Balarama and others sat on His right. When they thus sat down, mother Yasoda served Krsna and all others a drink which was brought in by Citra-devi in golden pots. Being called by Yasoda, all the *gopis* joyfully handed her the breakfast sweets that each of them had cooked. Ranga devi handed Yasoda the *laddus* that Radha had brought from Her home. Radhika Herself gave her a wink to give Yasoda these *Ganga jala laddus*. Melting with affection, Yasoda

accepted these *laddus* and placed them on separate golden trays, distributing them to Balarama and the other boys. (20-26)

While enjoying the rice cooked in *ghee*, Krsna joked with His friends and looked at Radha's face from the corner of His eye. The *sakhis* were very happy to see Him like this. (27)

Yasoda lifted her index finger at Krsna, warning Him to eat by saying: "This is very nice, eat this! This is very sweet, this is pleasant and this tastes good!" Hari laughed and repeatedly gave each of His friends their own favorite dish from His own plate, knowing what they liked. (28-29)

Seeing Acyuta's weak appetite and His mother's efforts to make Him eat, Madhumangala, the expert joker; told Vrajeshvari: "If Krsna does not eat much, then give everything to me, O mother! I will nourish Him simply by embracing Him! Thus He will also become strong! Because there is something wrong with His digestive fire, Krsna cannot eat dishes cooked in *ghee*, so, mother; just give Him some light rice and vegetables!" (30-32)

Then Krsna laughed, took five to six handfuls of food grains from His own plate and put it on Madhumangala's plate, saying: "Eat this!" (33)

Madhumangala, sitting on Krsna's left, slapped his left armpit. Commencing his full meal, he said: "O friend! I'm eating!" and took two handfuls of food. Then he told Yasoda: "Mother; give me some yoghurt!" He said to the boys: "Look! This naughty monkey is dancing, hoping to get some yoghurt or cooked rice!" The boys all looked where Madhumangala was pointing at, and meanwhile Madhumangala put all his own food on their plates. Then he proudly announced: "I have eaten everything!" (34-36)

Seeing mother Yasoda coming with a plate of yoghurt, he told her: "Look mother! I have eaten yoghurt, now just quickly give me a lot of sweet rice!" (37)

Rohini quickly served them sweet rice which was prepared by Radha and kept cool by Her by fanning it softly with a fresh banana leaf; from golden plates. Then Rohini gradually served the best rice, which was handed to Her by Radha Herself and which was kept on golden trays by

maidservants like Vimala. She served one dish after the other; up to the *amla*. Each dish was handed to her by Gandharvika (Sri Radhika). Rohini served soft white *rotis* cooked with thoroughly ground wheat and sprinkled with *ghee* on different plates. (38-41)

On separate plates Dhanistha brought savouries and other dishes prepared by Lalita, and Yasoda served them with great loving joy (42)

Seeing the moonlike face and the very sweet soft luster of their heart's lover; Sri Radha and Her friends, who were auspiciousness personified for Krsna's abode, became very happy, filled with deep emotions. (43)

After eating these four kinds of sweet nectarean dishes (licked, chewed, drunk and sucked) with gusto, Madhumangala and his friends made Krsna laugh with their jokes. Insatiably, some boys chewed their chewable food, licked their lickable food, drank their drinks and sucked their suckable food (44-45)

As He secretly fixed His honeybee eyes on Radhika's lotuslike face, lotus eyed Krsna gave great joy to His mother; who saw Him slowly eating all the dishes that were as sweet as nectar by the touch of Radha's hands. (46)

Sri Radha was satisfied by looking at Her beloved's nectarean beauty. Hiding Her own mood (feelings) She attracted His mind with the glances from the corners of Her restless eyes. (47)

Sri Krsna, the king of lovers, looked at Radha's restless dancing wagtail bird-like eyes and lost His appetite, even when Balarama's mother served Him soft sweet rice with her own hands. (48)

Mother Yasoda became upset when she saw that Krsna ate so little, and left a third part of His meal uneaten, so she said: "O Son! All these dishes have been prepared with great care, why are You refusing them? I swear on my head! Eat a little more, You are hungry! I diligently brought King Vrsabhanu's daughter here to cook for You, and everything was cooked by Her! Though all these dishes are billions of times sweeter than nectar; You will not eat! Alas! Alas! What shall I do? This is killing me!" Then she told Rohini: "Look, Rohini! Although this whimsical, weak

boy is hungry, He will not eat!" (49-52)

Then Balarama's mother Rohini, whose body was filled with motherly love, fondled Krsna and said: "Boy, Radha, who is more tender than a jasmine-flower; and myself have prepared these sweets with great care! Why are You making Her; Your mother; and myself sad by not eating? Look! Your mother is distressed by thinking that You will be tired of roaming in the forest! I beg You, Heed my words and eat something!" (53-55)

Krsna replied: "I have eaten so much", but then He began to eat profusely to hide His ecstatic transformations (from seeing Sri Radhika, and hearing Her name. In this way He gave great joy to His mothers. (56)

Mother Yasoda, asking Krsna to eat all the sweets, showed them with her fingers, repeatedly saying: "Boy! This is very sweet, that is very sweet". Her eyes filled with tears and being determined to fill up Krsna's belly, she told Him: "Eat!" (57)

Repeatedly and untiringly Yasoda encouraged her son to eat the *samosas*. Cooked Mangoes, Sikharini, lemonade, milk, Amiksa, curries, yoghurt, fruits and many varieties of cakes and pies, while her dress was moistened by her breast milk flowing out of parental love, and her loving tears. (58)

After eating all these sweet drinkable, chewable and lickable soft sweets, all the boys were satisfied and they became eager to go out to the forest. They washed their mouths, washed their lotuslike hands with scented clay and brushed their teeth with soft toothpicks. Then they washed their mouths with water brought in golden pots by the servants. (59-60)

A servant named Jambula massaged Krsna's belly with his left hand to stimulate His digestion and he served cool and splendid *khadir-powder* with cardamom, cloves and camphor to make a pleasant flavour in His mouth. (61)

Krsna took a fresh *pan* leaf from His eager servant Rasala and took another hundred steps to lie down on His huge bed, where His servants started fanning Him with a peacock feather fan. The servant Vilasaka served his dear Lord more soft betel leaves. (62-63)

Sri Radha left the kitchen, washed Her hands and feet and entered another room where She was fanned by Her maidservants while She gazed at Her Beloved through the window with Her girlfriends. When She began to perspire of ecstasy mother Yasoda thought it was from Her fatigue of cooking, so she ordered Rohini to bring Radha some food from the house while she personally sat next to Her. Dhanistha secretly mixed some remnants of Han's meal cooked in *ghee* with the rice-in-ghee brought from the house by Rohini, and gave it to Radha and Her friends. Seeing that Radhika shyly covered Her face with Her veil, not eating anything, Krsna's mother; who was melting of affection, told Her: "Mother! Think of me as Your mother! Why are You so shy? I love You as much as I love my son! I worship You! When I see You eating You cool off my eyes! Eat while I watch You personally!" (64-68)

Then she told Radhika's girlfriends: "O Girls! You are also all my daughters! Why are you shy? Eat something!" Speaking such affectionate words to Lalita and her friends, Yasoda took hundreds of oaths to make them eat her sweetmeats. (69)

Her heart eager with desires to marry her son, filled with affection, Yasoda carefully placed many suitable ornaments (for this) in nice baskets at her home, as if Radha was her own daughter-in-law. Dhanistha brought these baskets to Sri Radha along with betel leaves, sandalpaste, vermilion and new clothes. Queen Yasoda was very happy to see Radhika surrounded by Her girlfriends, as if She was her own daughter-in-law. (70-71)

Visakha brought Krsna's yellow *dhoti* of last night from Radha and gave it to Subala through Dhanistha. Subala in return gave Radha's blue cloth to Dhanistha. (72)

The servants, who were expert in their service, decorated their Lord with oils, scents, garlands, clothes and ornaments, their limbs blooming with affection. They put tilaka on Krsna's forehead with their fingers, smeared His limbs with musk and sandal paste, drew pictures on His body with mineral pigments, dressed Him in fresh clothes, put a peacock feather crown on His head, hung His rings and earrings, His *gunja* necklace, jewel necklace, medal, Kaustubha-jewel, Vaijayanti flower garland, armlets, bracelets and ankle bells on, and they hung a necklace of big pearls on His chest, which only reflects Gandharvika's (Radhika's) image in them. On the left

side of Krsna's sash they tucked His horn and on the right side His Murali-flute, which was studded with wonderful jewels. They placed His Lagudi-reed in His left hand and His play lotus, which lotus-eyed Krsna playfully twirled around, in His right hand. (73-76)

Krsna then met His cowherd friends, who also all had flutes, horns and sticks, and who smiled, dressed and enjoyed just like Him. Surrounded by them, lotus-eyed Krsna left His home for the forest, churning the minds of the fawn-eyed *gopis*. (77)

In the poem Govinda Lilamrta, which was the result of service to Sri Rupa Gosvami, who is a honeybee at the lotusfeet of Sri Caitanya, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessings of Sri Raghunatha Bhatta Gosvami, this was the fourth chapter; filled with descriptions of Krsna's breakfast-pastimes.

SRI GOVINDA LILAMRTA - CHAPTER 5

PURVAHNA LILA - Pastimes at forenoon, 8.24-10.48 a.m.

SUMMARY OF THE FORENOON PASTIMES: I remember Sri Krsna in the forenoon, who goes into the forest with His cows and His friends, being followed by the people of Vraja. Later in the morning He goes out to the bank of Radhakunda, eager to meet Sri Radha.

I also remember Sri Radha, who is being engaged by Her elder Jatila to go out for worshipping the Sun god. Being eager to hear something about Krsna, She sends out Her friends to look for Him. She remains casting Her eyes down the road, hoping that Her friends will return with news from Him. (1)

When Sri Krsna went out to the meadows in the morning He blew His horn named Mandaghosa, which destroys all inauspiciousness in the world and gives joy to the people of Vraja. Enchanting the minds of all the *gopis*, and increasing Their love for Him, He went out. (2)

Krsna's bliss knew no bounds when He went out to the meadows and saw the beauty of the surrounding area. At some places there were high, mountain-like heaps of cow dung. At some places the bulls, that were agitated by the smell of the cows in rut, were fighting each other. At some places hundreds of cowherd-maidservants eagerly collected cow dung, looking very beautiful as they sang Krsna's glories and laughed at one another. Somewhere hundreds of cowherders anxiously kept the calves back when the cows were going out. Elsewhere the elderly cowherdwomen made cow dung cakes. Innumerable barns were around everywhere, calves stood under their blossoming tree-abodes, wealthy Vrajavasis walked around and the whole area was softened by scattered cow dung powder. Hari was very happy to see the barns that looked as beautiful as a lake from which rows of white cows streamed like rivers. Their flowing milk was like the water of that river and the cowherdmen that were trying to stop their calves from going to the cows were like fishes in that river. The milk pots were like turtles and the faces of the *gopis* that collected cow dung were like lotus flowers in that stream, the white and red calves were the swans and the Cakravakas and the cows raised tails were like moss in that river. When Krsna, the moon of Vraja, thus saw the beauty of the cow pens He became very happy and went into the forest with His friends and His cows that kept their heads up and that were selected by the king of Vraja (3-10)

When those white cows thus started for the meadows with the black buffaloes it looked like the Triveni, the confluence of the Ganga (the white cows), and Yamuna (the black buffaloes). Even Brahma, Siva and Indra consider themselves blessed when they get the touch of this dust, thrown up by the cows' hooves, that purifies their intelligence and their senses like the water of the celestial Ganga. (11)

Wherever lotus-eyed Han placed His lotus feet when He went to the forest there the enthusiastic soil of Vraja manifested one of her own heart's lotuses. Out of joy from the touch of Krsna's lotus feet the soil of Vraja shivered fully over her whole body, wearing fresh grass-sprouts again after the hooves of the cows had split up the old ones. (12-13)

A river of children, old people and women floated from the mountain like Vraja. Their lotuslike eyes emitted a flood of loving tear-showers in all directions, that quickly met with the Krsna-ocean. (14)

Yasoda, whose dress was moistened with tears and breast milk of love, eagerly came out to see her son along with her sisters-in-law and the leading women of Vraja, like Amba, Kilimba and Rohini. (15)

Just as the Ganga flows towards the ocean, the Ganga-like waves of Radha's glances were stunned from meeting Krsna, the ocean of *rasa*. (16)

From all sides, the gopi group leaders like Mangala, Syamala, Bhadra, Pali, Candravali and others came out to follow Krsna. The *gopis* stayed behind motionless and speechless, like wives whose husbands are leaving for a journey. When the Lord of their hearts, Krsna, took His friends and cows with Him, all directions were covered with dust thrown up by the cows' hooves. (17-18)

When Krsna came to the outskirts of the forest, He looked behind Him with bent neck to see that the people of Vraja and their cows, that were following Him along with His parents, were watching Him motionlessly. (19)

Krsna was sorry to see His parents in boundless anxiety about His going to the forest, unable to withhold their tears, that kept them from looking at Him despite their eagerness to do so. (20)

The bee-like eyes of the *gopis* became greedy and thirsty after Krsna's fragrance, wandered around on the wind of bashfulness and then fell on Han's lotus face. Seeing the intoxicated, dancing Khanjan bird like eyes in Radha's lotuslike face, Krsna thought His journey would be auspicious and successful. (21-22)

The women of Vraja left their children and affectionately surrounded Acyuta, looking at Him while tears and breast milk of love moistened their clothes. (23)

Although Yasoda was sad, she thought of her son's welfare and fondled Him with her own hands, saying: "O Child! Although we have hundreds of cowherdmen, that are expert in keeping cows, You are saying: "I will herd the cows Myself!" Why do You have such ill desires? You are just a tender child, but still You wander around on rough roads in the day, without shoes and umbrella. How can Your parents survive that thought?" (24-26)

Seeing His parents' eagerness to make Him wear shoes and an umbrella, and seeing their love

for Him, Kesava said: "Our duty (as *vaisyas*) is to keep the cows, and this must be done without shoes. The cowherders must go just like the cows. Then only is our profession purely executed! Religious principles increase one's lifespan and reputation and they protect those who follow them. O Mother, how can you give this up? Only religious principles protect one from fear!" (27-29)

Although Krsna's parents were very happy and satisfied to see these good qualities in their son, still mother Yasoda was stirred by anxiety and she told the cowherdboys: "O Subhadra, Mandalibhadra and Balabhadra! O boys, I hand my tender child over to you! He should always be controlled, instructed and protected and when He is naughty, I must be informed of it! O Boys, headed by Vijaya, stay close to Krsna with your swords, bows and arrows and always protect Him!" (30-33)

With her hand, mother lovingly touched all of her son's limbs, pronouncing the *mantras* with the Lord's names and the *Nrsimhabija* for protection, binding a protecting stone on His wrist. Krsna fell at His parents' feet and said: "Mother; father! Allow Me to go now!" They held Him to their hearts in their arms and moistened Him with tears and breastmilk, kissing Him, wiping His lotusface with their hands and smelling His head, saying with choked voices: "May Lord Nrsimha protect You, may the earth, the sky, the path, the forest and all directions be auspicious!" Sri Krsna became very happy when they thus granted Him leave for the forest, embraced Him and said: "Quickly come back home!" (34-36)

Nanda, Yasoda, Rohini, Amba, Kilimba and all the cowherdmen- and women fondled Balarama just as they fondled Han. (37)

Krsna then sprinkled the eyes of the *gopis*, that were like thirsty Cataka-birds, with the stream of His nectarean glance, announcing His own departure to the forest, and they allowed Him to go with their glances. (38)

When Krsna went to the forest to herd His cows, it seemed as if He made the needy does of the *gopis*' minds relish the sprout-like luster of His limbs. Then He locked them in the chain of His glance and took their minds along into the forest (39)

With His glance Krsna requested Radhika: "O Fairfaced girl! Close Your eyes and wait just two or three hours! Don't be sad, after a short time We will meet in the forest. Please find some excuse to go into the forest and quickly come to Your pond (Radhakunda)!" With afflicted heart and full of humility Krsna begged permission from Sri Radhika and She granted permission with Her afflicted glance. When the arrows of Radha and Krsna's glances fell out of the sky, entering Their hearts, They both became very pleased (instead of hurt). This is the wonderful, inconceivable course of Their love. (40-42)

Krsna dragged Radha's fishlike mind along in the net of His bodily luster and Radha locked Krsna's anxious swanlike mind in the cage of Her glance. (43)

Then Krsna, keeping the cows in front of Him, headed for the forest, attracting the minds of

all the people of Vraja. Han turned His neck again and saw that the people still followed Him out of loving attachment to Him. Then He told His parents: "Mother; now don't go along with Me into the forest anymore! Quickly prepare some condensed milk for Me at home! Father! The front of My ball bat was broken, please make five or six very solid new ones for Me! Mother; look! The cows have become hungry and thirsty and they are looking backwards with their faces raised, waiting for Me!" (44-47)

Yasoda replied: "Boy! I will send some nice food for Your lunch! Then quickly come back home to Your mother in the afternoon!" (48)

Krsna said: "Mother! If I hear that You are happy at home after having finished your meal, then I will eat the lunch you send Me, but otherwise I will not come back home!" (49)

Hearing this, Krsna's parents swore Him protection with their bodies, minds and words. They sprinkled His limbs with tears and breast milk, kissed Him and anxiously embraced Him, repeatedly staring at His face. (50)

Krsna's dear girlfriends were scorched by the blazing hot rising sun of intense separation from Him, but Krsna sprinkled them with drops from His wave-like glances. They drank the nectar of His beauty through the tubes of their eyes. Nandanandana's mind was filled with eagerness for leaving Vraja and going to the forest In this mood He entered the forest (52)

When the Vrajavasis looked at Krsna, all their senses turned into eyes, and as soon as Krsna disappeared into the forest, their senses stopped functioning. They thought: "We are mobile creatures, yet the immobile creatures are more blessed than us, for Krsna leaves us to see them in the forest Thinking like this, they became stunned of distress. (53-54)

The *gopis'* luster dried up like rivers in the summertime when Krsna, who was their life's wealth, went out to the meadows. His Cillibird-like eyebrows devoured their rishi-like sense of discrimination (in the summer Cillibirds eat the fish in the dried-up ponds). Their restless bee-like glances flew up from their lotuslike faces and their swanlike hearts fell into the mud of separation from Him. (55)

Although the Vrajavasis were stunned, they took their bodies along without their minds, which had followed Krsna into the forest In this enchanted state they took Nanda and Yasoda to the village, merely as a habit (56)

Carefully the *gopis* took their groupleaders (*yuthesvaris*) that had fainted, back home with them in a mechanical way, like one doll taking another along. (57)

Although Kundalata was suffering separation from Krsna herself, she took the unconscious Radha back home with Her girlfriends. (58)

Although the Vrajavasis had fixed their minds on Krsna and were unconscious, they performed their duties out of habit only, until they could see Krsna again, without external

sense, like liberated souls. (59)

Meanwhile, Jatila became eager to make cow dung cakes and she looked down the road, seeing if her daughter-in-law was returning from Nandisvara. Just then Kundalata awoke Radha from Her swoon and took Her along to Jatila, eager to quickly and expertly arrange for Her next meeting with Krsna. She told Jatila: "O Revered One! Obeisances unto you! I bring you your auspicious daughter-in-law back! Krsna has not even cast His glance on Her shadow! Look! Queen Yasoda was very happy with Her expert cooking, and has decorated each of Her limbs with garments and ornaments more valuable than the jewels from all the earth's oceans together! These divine ornaments, that are studded with countless jewels, are very rarely obtained even by Sacidevi, the Queen of heaven!" (60-62)

Jatila was very happy that Kundalata served her purposes so well, bringing her daughter-in-law safely back home and making her gain wealth and piety, so she praised her; saying: "O Girl! Come, come! Are you well? I praise your good qualities! Because you are so fond of my daughter-in-law I bless you with seven sons! You are most chaste yourself and dashing in your efforts to protect other girls' chastity! I consider you to be like myself; now I have one request to you: That man whose wife is fixed in loyalty to him gains good cows, sons, wealth and a long lifespan. This I have heard from Purnamasi, who knows the *smṛti*- scriptures, therefore I entrust Radha to you. You can protect Her religious principles! The saints say that wealth and sense-enjoyment come from doing pious work This can never be false, so if my son makes his wife perform this work he will obtain immense wealth! Therefore, engage Radha in the worship of the sungod, so that my only son will be blessed with a spotless, unblemished family through Her religious observance!" (63-68)

Then she told Radha: "Radhe! Get a copper pot, milk from red Kapila-cows, yoghurt, *ghi*, foods fried in *ghi*, canesugar; Java-flowers, Kesara, red sandalpaste and a garland of lotusflowers from the house and go to worship the sungod with Gargi or any expert *brahmana*- boy and take Kundalata with You!" (69)

Then she told Lalita: "Lalite! You are bold and chaste! Don't leave this girl alone, and offer your obeisances to any direction where the smell of Nanda's son hangs (stay away from there). O Girl, it's getting late now, there are many cow dung cakes to be made! I entrusted this duty so that I can do my work without having to worry!" (70-71)

With joy-filled hearts Kundalata and Lalita said: "O revered mother! Don't worry and finish your work! We will protect your daughter-in-law as the eyelids protect the eyes!" (72)

Although the sweet-limbed *gopis* were intoxicated from drinking Jatila's honey-like words, their minds were blooming of joy, they still went home patiently with Sri Radhika. (73)

Coming home, Sri Radhika sat down on Her dais where Her maidservants joyfully washed, wiped and massaged Her lotus feet and fanned Her. (74)

One garland-making girl from the forest, named Narmadi was sent to her Queen Radha by

Vrndadevi with garlands of Malli, Rangana Karnikara, Bakula, Amogha, Saptala, Jati, Campaka, Nagakesara, Lavanga, lotus and other flowers that were slightly blooming and were touched by honeybees. (75)

Sri Radhika showed Her skill in making garlands by making a Vaijayanti garland scented with black *aguru* and camphor; like a victory flag for Krsna's limbs, that are the abode of Cupid. She made betel leaves with cardamom, camphor; nutmeg, catechu etc., that will color Krsna's moonlike face, give joy to His eyes and mind, and which was scented with Her heart's passion for Him and the smell of Her hands. (7677)

Lalita sent Tulasi and Kasturi to Krsna with the garland and the betelleaves, saying: "Tulasi! Give this to Han, ask the location of the trysting kunjha from Vrnda and Subala and then quickly come back here!" (78)

Sri Radhika and Her friends expertly made Karpura Keli, Amrta Keli and other kinds of amazing *laddus* for satisfying all of Krsnacandra's senses. (79)

Although Her own friend Tulasi had already gone out to look for Krsna and She Herself was absorbed in Krsna's service, Radha was still eager to see Han's moonlike face like a Cakori bird, thinking one second to be like hundreds of thousands of millennia. (80)

In the poem Govinda Lilamrta, which was the result of service to Sri Rupa Gosvami, who is a honey bee at the lotus feet of Sri Caitanya, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessing of Sri Raghunatha Bhatta Gosvami, this was the fifth chapter; dealing with Sri Krsna's forenoon pastimes

CHAPTER 6

"Sri Krsna plays in the forest"

When Hari looked back over His shoulder as He entered the forest, He saw that the Vrajavasis had stopped following Him. This made Him bloom of joy. Being loosened from the chain of the Vrajavasis glances, Krsna jumped forward into the forest, free and restless as a mad elephant. Krsna was like a picture that was released from the bondage of the Vrajavasis' eyes by the forest, who is like a painter through whom many kinds of His wonderful plays are going to appear in picture, to create a festival of joy to the eyes. Like newly released baby-elephants. the cowherd boys were dancing, singing, laughing, leaping, feeling ecstatic, stumbling over each other, joking and playing with each other. They imitated all of Krsna's activities, like how He peacefully stands in front of His mother, but restlessly looks at the girls, and how His voice can falter. Some of the boys went between the trees and vines, imitating the restless glances and slight smiles of the *gopis* through their open veils. Others walked on hands and feet, imitating the cows, rolling on the ground with bent neck and raised ears. Some refuted the meaning of Krsna's words like learned debaters, others were fighting each other with sticks or with their arms, some were throwing different weapons at each other, others showed their skills in balancing on a stick, some were dancing, laughing or pleasing Acyuta with some service. (1-8)

Seeing Krsna arriving in Vrndavana, Vrnda addressed all the mobile and immobile forest creatures, that were suffering separation from Him: "O Friend the forest! Give up your dizziness of separation! Madhava (Krsna, or the spring season) has come! Rejoice quickly! Remind Krsna of your Queen Radha by showing your attributes and make your beauty usefull by facilitating Radha and Krsna's play! O Vines, wake up. O trees, blossom! O deer, play around! O Cuckoos! Sing with the bees! O Peacocks! Dance happily! O Parrots! Recite sweet verses! O mobile and immobile creatures! Rejoice, because your dearmost Krsna has come to make you happy." (9-II)

The cloudlike Krsna, seeing His dear forest had fainted out of separation from Him, began to

shower it with the nectar of His flute-song to bring it back to life and to announce His arrival. When the forest thus became sprinkled with the nectar of Krsna's flute sound, fanned by the wind of His bodily movements and awakened loudly by Sri Vrnda, the forest bloomed up at once. All the mobile creatures became stunned and the immobile creatures moved from the appearance of the nectarean flute sound and the forest became moved with *sattvika* (existential) transformations of ecstasy. The immobile creatures started shivering, the mobile creatures became stunned, the stones melted, the flowers lost their colours and cried tears of honey, the voices of the birds were choked and the vines' sprouts formed goose pimples. In this way the Vrndavana-forest showed all the eight *sattvika* ecstatic transformations. (12-15)

It was as if the goddess of fortune and beauty had come to see Krsna when the forest became adorned by Krsna's entry and the arrival of springtime. The forest became filled with joyful birds singing in the fifth note and sweetly buzzing bees, ripe juicy fruits, blooming lotus flowers and vines that were like dancing girls taught how to dance by their teacher the wind. Thus the forest pleased all of Hari's senses. The trees honoured Hari at His arrival, smiling with their flowers, singing with their bees, dancing with their sprouts, quenching His thirst with their honey and stilling His hunger with their fruits. The vines extended their service with their singing bees, that were kissing their flowers, and with their dancing sprouts, that covered their smiling flowers as a dress. (16-19)

When Hari saw the restless eyes of the does that were grazing with their bucks, coming close to Him, being attracted by the sound of His flute, the remembrance of Radha's glance appeared in His mind. This gave pain to His heart. (20)

When the peahens saw Krsna they approached Him and began to dance, intoxicated with love for Him. Seeing their tails, Murari remembered Radha's glistening braid, as it is loosened after Their love play (21)

The sounds of intoxicated Cataka-birds in a lake nearby reminded Krsna of Radha's bangles, the warbling of the swans of Her waist bells and the songs of the cranes in that lake of Her ankle bells. Thus He was deluded into thinking that His beloved had come. Staring at the restless honeybees on the slightly blooming, nicely fragrant lotus flowers, Krsna thought that it was His

beloved's smiling fragrant lotus face with Her sidelong glances. This made Him think that She had come. (22-23)

Looking all around Him, Krsna became thirsty from seeing the ripe Rucaka's, pomegranates, Bael fruits and oranges. He joyfully imagined them to be the beautiful breasts on Sri Radhika's body (24)

Wherever Hari cast His glance, He saw reminders of Radhika's body. This is not so amazing, for Vrndavana had taken Her form just for His pleasure. (25)

Seeing all these reminders, Hari could not control His mind, that was spinning like a Kasa-flower, anymore. He became overwhelmed with love by seeing that all the mobile and immobile creatures of Vrndavana became overwhelmed with love from seeing Him. (26-27)

Hari asked the forest-creatures: "O Friends the vines! Are you well? O trees! You are all My friends! Is everything fine? O does and bucks! Is everything all right? O birds! Is all auspicious? O bees! Is everything all right? O All you mobile and immobile beings! Are you happy?" (28)

Now Sri Krsna came to a valley of Govardhana Hill to graze His hungry cows, playing with His intimate friends to keep His mind from running towards His beloved. But despite playing His world-famous, self-invented pastimes and despite the beauty of the forest, Hari was unable to stop His mind, which was burning with intense feelings of separation, from running towards Radha. (29-30)

When Krsna saw that His friends were very tired and hungry of playing and wrestling, He mercifully wanted them to eat. Then Dhanistha came with her maidservants with dishes that were fried in *ghee* by Lalita and others in the morning and that were handed to her by mother Yasoda along with savouries. Seeing her, Hari became very happy and said: "O Dhanisthe! Are My parents happy? Tell Me, have they eaten to their satisfaction after their bath and *puja*?" (31-33)

Dhanistha said: "Your parents have eaten and done their *puja* for Your welfare, they fed the

brahmanas and their families and have given them proper donations. Then they sent me to You with these dishes." (34)

The vine of Hari's mind was eager to climb into the tree of Radha's association and had now found Dhanistha as her best support. (35)

Krsna gathered His cows, that were wandering here and there, with the sound of His flute and brought them to Manasi Ganga with the cowherd boys to make them drink. Then he made all the cows and cowherd boys drink nice cool and clear water. He Himself also drank and spent a lot of time bathing and playing in the water. Coming back on the shore, Krsna was surrounded by His friends, and laughingly He fed them all savouries with mangoes, condensed milk and churned yoghurt, personally sitting with them and eating along with them. (38)

He said: "O Friends! Go ahead herding the cows with Balarama for a while, I will wander around in the forest a little with Subala and Madhumangala to enjoy the beauty of the springtime-forest." (39)

Dhanistha told her maidservants: "O Girls! I am going ahead to pick flowers for Narayana-puja! Quickly go ahead with these eating-plates!" (40) Then Vrnda appeared with two fragrant Campaka-flowers, fit for ornamentation, and placed them in Krsna's hand. Seeing these two golden flowers, Hari remembered the luster of His beloved, Madhumangala took these flowers and stuck them on Krsna's ears. (42)

Krsna considered the six martial arts of conquering the great kingdom of Radha's bodily association (making friends, scattering the enemies, surrounding the city, performing battle, making peace and riding out against the enemies), consulting experts like Vrnda, Dhanistha, Subala and Madhumangala. He held Madhumangala's hand with His left hand and went to Kusuma Sarovara with Vrnda, Dhanistha and Subala. When He saw the *kunjās* there with their blooming vines and trees, the noisy land and water birds and the beauty of Kusum Sarovara, Krsna became eager to meet Radha, for which He consulted His friends. (43-45)

He said: "If I send Vrnda, Subala or Madhumangala to Her house, Jatila will become suspicious

and quarrel with them, or lock Radha inside the house! If I attract Her by playing My Murali-flute, all the other *gopis* will also come, and they will quarrell with eachother in envy and pride and My romantic pastimes cannot take place! Therefore, O Dhanisthe! Go to Kundalata, who is very much trusted by Jatila. Ask her to bring Radha here, for she is able to cheat Jatila!" (46-48)

Vrnda said: "Well spoken, but if one of Radha's friends comes here for picking flowers, we can have news about Radha from her first!" (49)

Then Tulasi and her friend came. They became very happy to see Vrnda , Dhanistha, Subala and Madhumangala discussing Radha's meeting with Krsna. (50)

Knowing that Tulasi does not leave Radha even in her dreams, everyone became happy, thinking that Radha had come along with her; so along with Madhava they all cast their eyes down the path that she came on. Tulasi opened her basket, handed Madhumangala the garland and Subala the betel leaves from Radha. Looking at the garland, that had become more fragrant from the touch of Radha's hand, that showed the wonderful skill or Her craftsmanship and that attracted the honeybees, Hari became as if intoxicated. He began to shiver of joy when the vaijayanti-garland, that Sri Madhumangala laughingly hung around His neck, touched Him, because it made Him enjoy the bliss of the touch of Radha's hand. (51-54)

Mukunda came to the *kunja*, thinking of His beloved, who was hiding there for fun. Eager to see Her, He asked Tulasi: "Sakhi! Is your mistress (Radhika) well?" Tulasi said: "She is fine!" Krsna: "Where is She?" Tulasi: "She's at home!" Krsna: "Won't She come out to the forest?" Tulasi: "Her elders told Her not to!" Krsna: "What is She doing?" Tulasi: "She was churning water in the yoghurt-pot!" Krsna: "Then what happened?" Tulasi: "She was rebuked and locked inside the house!" Krsna: "Then let Vrnda go there and deceive Jatila!" Tulasi: "Jatila cannot be deceived!" Krsna: "Alas! Curses on Fate!" Krsna, taking Tulasi's words seriously, became sad and wounded by Cupid, knowing that Radha is always hard to obtain. (55-57)

Seeing Krsna so upset, Tulasi herself also became upset. Being rebuked by Vrnda's and Dhanistha's glances, she carefully told Him: "O Joy of Vraja! Don't be sad! Everything is well! Your beloved has come! I was just joking!" (58-59)

Hearing that Radha had come, the prince of Vraja became restless and eager to see Her. Taking the two Campaka-flowers from His ears and placing them in Tulasi's hands, He told her: "Where is She, where is She? Why is She hiding? Why is She angry? I have not done anything wrong (going to other girls or so)! If you say that She's just joking, then I say that that is improper! 0! 0! Quickly show Me My Beloved!" (60-61)

Tulasi, who knew the proper time and place, quickly wanted to bring Radha to Hari, who was anxious to see Her and told Him: "0 Lotus-eyed One! Your lover; who is eager to see Your face, was sent out by Jatila to worship the sun with Kundavalli! She is coming now, sending me ahead to get news from You. I will bring Her to any playground You tell me!" (62-63)

Hearing these words, Hari became enthusiastic and with love He took the gunja-string from His neck and gave it to Tulasi as a reward. (64)

With her eyes, Vrnda gave a wink to Krsna, indicating the trysting-kunja and told Tulasi; "Quickly bring Radhika to the grove named Kandarpa Keli Sukhada (giver of joy in conjugal plays) on the bank of Radhakunda! 0 *Sakhi* ! I will go with you to Radhakunda to collect the paraphernalia for the upcoming pastimes! Hurry up! I'm very eager to go!" (65-66)

Then Candravali's girlfriend Saibya came, thinking to lure Krsna into Candravali's *kunja*. When she hung Candravali's gunja-string around Krsna's neck, she became painfully disturbed to see Vrnda and Tulasi with Him. Seeing Krsna speaking with Radha's dear friends, Saibya became sad, thinking that Radha had come, so artificially she told Tulasi: "Today Candravali will hold a festival for Durga's worship and she has sent me here to invite Radha! I looked for Her everywhere, in the forest and in Her home, but I did not find Her anywhere! Fortunately I met you now, Tulasi! Tell me, where is your friend?" (67-70)

Tulasi could understand Saibya's deceitfulness and thought: "One should deceive a deceiver", so she slyly told Saibya: "Radha was invited by *Syama-sakhi* today to attend a festival for the worship of Ambika-devi! Having come there, She was entrusted with all the responsibilities for the festival's execution, along with all of Her girlfriends. Lalita sent me here to get Vrnda to

bring fruits, flowers and garlands. I will take her there just now!" (71-73)

Thus deceiving Saibya with her clever words, Tulasi, showing apparent indifference towards Madhava, left with Vrnda and Dhanistha. Krsna also feigned indifference towards Tulasi and hinted with curved glances to Saibya to wait because she wanted to tell her something. He said: "O Saibye! Don't say anything right now! Let Tulasi go first, and then tell Me how Your friend Candravali is! Where is My dearest Candravali, and what is she doing?" (74-76)

Saibya happily replied: "O Krsna! Although Candravali is locked in her louse by her mother-in-law, I'm carefully bringing her here now on the pretext of going out to worship Durga! I have come here to look for You after leaving Candravali, who is hankering for Your company, with Padma near Sakhisthali (a village near Govardhana-town now named Sakhikhara)." (77-78)

Hari was thoughtful within, but showed joy externally, being completely present at mind. In order to keep Saibya happy for the time, He falsely told her: "*Sakhi* ! I have become eager to see Candravali! I will be so fortunate if you can bring her to Gauri turtha, where there is no disturbance! Keep her at Gauri tirtha as long as I am keeping My cows in the Pramada Radha-forest (Paramadali, where I feel great joy because of Radha) with My cowherd boyfriends!" (79-81)

Madhumangala hinted to Krsna: "Friend! Now follow the order of the king of Vraja, that was relayed by Dhanistha!" Hearing this, Krsna replied: "Yes, revered Madhumangala! My father has secretly heard from Vasudeva's messenger that Kamsa will send his thieves to Vrndavana to steal our cows! Dhanistha brought the order of My father that all the cowherd boys should be very careful! So, My dear Saibye, I may be a little late because I have to solve these problems, but don't worry! I will surely come soon!" (82-85)

After thus deceiving Saibya, Murari returned to His cows and cowherd boys and Saibya happily went to see Candravali. (86)

In the poem Govinda Lilamrta, which was the result of service to Sri Rupa Gosvami, who is like

a honeybee at the lotusfeet of Sri Caitanya, the encouragement of Sri Raghunatha Dasa Gosvami and the blessings of Sri Raghunatha Bhatta Gosvami, this was the sixth chapter; dealing with the forenoon pastimes.

CHAPTER 7

"Description of Radhakunda"

After going some distance, Han took a turn off the main road and came to Radhakunda, eager to see His dearly beloved. (1)

Radhakunda is beautifully surrounded by jeweled steps and jewelled bathing places. On these bathing places are jeweled platforms, with a jeweled dais on each side of each bathing platform. On each side of these platforms are two trees on whose flower laden branches wonderful swings covered with various sheets are hanging. On the southern side of each platform jeweled swings hangs on the branches of two Campaka trees, on the eastern side from two Kadamba trees, on the north from two mango trees, and on the west from two Bakula trees. Between the eastern and the south eastern side is a wonderful bridge on pillars, and Radhakunda's and Syamakunda's waters are meeting under this. (2-6)

Many trees are surrounding Sri Radhakunda on all sides. Those trees and vines are bowing down from the weight of their thick leaves and their many fruits and flowers. On the roots of these trees are big platforms and jeweled alters as beautiful as water-basins. These platforms have staircases which keep one cool in the summer and warm in the winter. Some of these platforms reach up to the neck, some to the chest, some to the belly, navel, knees and some up to the heels only. Some of them are hexagonal, some heptagonal, some octagonal, and some are round. At first sight they resemble waves. The birds, mistaking their jeweled ripples to be waves of water, fall on them when they want to quench their thirst on them. Here Radha and Krsna are always enjoying Their joking conversations along with Their friends. (7-9)

In the four corners of Radhakunda there are gardens of Madhavi flowers surrounded by groves of Vanira, Kesara and Asoka trees.

The outskirts of these gardens are adorned with banana-trees with ripe and unripe fruits and flowers whose leaves provide a cool shade. Outside of that are the outer subforests surrounded by flower gardens. In the middle of the *kunda* is a jeweled temple connected with the shore by a bridge. (10-13)

Radhakunda has many forest-fairies and hundreds of maidservants who fetch various kinds of fruits, flowers and other items suitable for Radha and Krsna's service. Within the flower gardens and subforests are cottages that are filled with such items by Vrnda devi. Then there are the seasonal forests, like the spring forest, that are endowed with all good qualities. Here the paths, yards and cottages are sprinkled with fragrant water by Vrnda devi. There are flower-canopies and gates as well as *kunja*-alleys, courtyards, swings and platforms, all decorated with flowers. Within the play-cottages of Radhakunda there are beds made of fresh lotus petals, leaves from the trees and stemless flowers, along with pillows, goblets full of honey wine, water, betel leaves and other sweet things. (14-17)

Honey oozes out of the Kahlara, red lotus, white Pundarika, Pankeruha, blue Indivara and Kairava flowers. The water that is scented with their pollen streams out of the drains from all sides of these cottages. The parrots start reciting sweet poetry about Krsna's romantic plays when they hear the nice songs of the swans, gallulines, cranes, *Madgus*, *Cakravakas*, geese and *Laksmāna-birds*. When the peacocks see Krsna coming they become mad with love, mistaking Him for a cloud, and start dancing. Seeing Krsna, the Haritas, pigeons, Catakas and other birds in the beautiful forest start singing songs that are nectar to the ears, their bodies blooming up with joy. Drinking the nectar of Radhesa's (Krsna's) face, that defeats the splendor of innumerable full moons, the Cakora birds give up their natural attraction for the moon in the sky (18-23)

The trees, that were bowing down with their loads of ripe and unripe fruits, sprouts, flowers, buds and vines, are covering everyone with their shady foliage, and many lotus flowers shine brightly white. This Radhakunda, whose shores and waters facilitate Hari's play, defeats the beauty of the Milk Ocean with Her wonderful qualities. Her waters and shores have sprung from Krsna's lotus feet and are meeting with Arista-kunda (Syamakunda) on the south-eastern side. In the eight directions are the eight *kunjas* of Radha's eight girlfriends, named after each of them. With love these girls diligently decorate their *kunjas* with their own hands to perfect the pastimes

of the two Lovers. (24-27)

All the gardens extending outwards from these *kunjās* are nicely set up, and the row of trees within that area shade the pathways on both sides. The middle part of this wonderfully pure crystal pathway is made of emeralds. Looking at it, one thinks it is like wonderful small ripples, or imaginary tiny streams in a river. To outsiders the jeweled gates in those two subforests appear like walls and the walls look like gates. (28-30)

Near the northern *ghat* (bathingplace) of Radhakunda there are eight *kunjās* shaped like eight-petaled lotus flowers. There is a temple there called Ananga rangambuja (the lotus of conjugal play) whose filaments are made of nice golden banana trees. The whorl of this thousand-petaled lotus is a brightly shining, beautiful golden platform, which sometimes expands and sometimes shrinks, whenever it suits Kṛṣṇa's pastimes. (31-32)

The joy of all the seasons can be experienced in this place which is always carefully maintained by Lalita's disciple Kalavalli and which is the very form of playful pleasure. The goddess of beauty, Indira, is manifest in this royal temple of Radha and Kṛṣṇa and Their friends, named Lalitanandada *kunja*. This *kunja* looks like a lotus flower with jeweled filaments and golden whorls divided in many equal jeweled leaves, each in their own colour. Outside of these whorls are the filaments and outside of that, at the tips of the petals, the weight and number gradually increase. Outside of this trowel that gives joy to all the five senses through its attributes like coolness, are platforms, variably made of gold, lapis lazuli, sapphire, crystal, rubies etc., that complete its beauty (33-38)

In the middle of this platform are wonderful jeweled images depicting mating deer, birds, demigods and humans, arousing conjugal feelings. (39) Five colors of leaves, flowers, trees and canopies beautify the center of this thousand-petaled lotus and the jeweled platforms that reach up to the knees are its trowel. The eight *subkunjās*, that look like lotus petals, are beautified by Asoka-vines that are covered from top to foot by white, red, green, yellow and blue flowers. There is another *kunja* shaped like an eight petaled lotus flower, full of humming bees and singing cuckoos in the north-east of Lalita's *kunja*, in a place called Vasanta sukhada (giver of joy to the spring). (40-43)

In the south-western corner of Lalita's *kunja* is a lotus temple that is beautified by gates and windows on all four sides. On the four walls of this temple Lalita keeps many wonderful jewel-studded pictures of Krsna's pastimes, like His falling in love (*urva raga*), His Rasa-dance, His *kunja*-pastimes and the killings of Putana and Aristasura. The whorl of this lotus temple is made of shining jewels and the interior is its whorl. On the outside it is surrounded by sixteen inner quarters shaped like the petals of this lotus. Within these sixteen quarters there are sixteen sub-quarters, above which are nice balconies. One after another, there are coral balconies on top of crystal pillars with no walls in between. On top of that are jeweled spires with canopies on their peaks that provide shelter from the rain. From this very high turret Radha and Krsna happily behold the beauty of the forest. The sides of this open balcony on the third floor are decorated with pearls. Below that are many sub-platforms shining with so many jewel-studded pictures. In between those platforms are staircases leading to higher platforms that reach up to the neck if one stands on the platform below. On the four sides of these staircases are again other platforms that reach up to the neck from there. Around these platforms are rows of trees with fruits and flowers. This place is an ocean of playful sports for Radha and Krsna and Their friends. (44-54)

In the south-eastern corner of Lalita's *kunja* is a jeweled lotus shaped swing-platform. The branches of two prominent Bakula trees, one on the west and one on the east, meet there, bending over upwards, covering these swings like a canopy. At the foot of this tree hangs a swing from its branches, bound in four corners with silken strings hanging at navel's length. There are eight ruby seats on this swing with eight lotuses made of coral, each the size of only a hand, surrounding the whorl-like seat of the swing. The centre of this lotus seat is a sixteen petaled lotus beautified with jewels, and there are two supports on each of the eight sides of the seat for keeping the feet, shaped like a lotus petal. There are eight gates (one on each side) on the swing. There are small rungs on the seat to support Radha and Krsna's backs and silken pillows behind Them and on Their sides. A nice canopy covered with clusters of leaves and strings of pearls like rows of moons as well as various wonderful clothes sown with golden threads hang over Their heads. (55-62)

A little below the eight-petaled lotus of Radhika, Acyuta and Their eight girlfriends, Vrndadevi is swinging with some other singing gopis. (63)

When Radha and Acyuta climb on the swing named Madanandolana (Cupid's movements) it look as if They face everyone. (64)

In the north-eastern corner of Lalitanandada *kunja* is the *kunja* of Madhavi flowers named Madhavanandada *kunja* , which looks as sweet as a crane bird and has many presents (of Lalita) for Radha and Krsna's play On the north of Lalita's *kunja* is the Sitambuja *kunja* (white lotus grove) which is full of blooming Nagakesara flowers and trees with their branches bowing down like arms with many blooming jasmine-flowers. The whorl of this lotus is made of gold studded with moonstones, and its filaments are made of jewels. This *kunja* is surrounded by similiar lotus shaped *kunjas*. (65-67)

There is another *kunja* shaped like a blue lotus, beautifying the eastern wing of Lalita's *kunja*. This *kunja* is filled with bowed down armlike twigs embracing the Tamala-trees. This *kunja*, which is decorated with blue gems, is known as Asitambuja *kunja* (blue lotusgrove) and is surrounded by eight subgroves with golden whorls. (68-69)

In the south is Arunambuja *kunja* (red lotus grove) which is studded inside out with rubies and which is covered over by blossoming clove-vines. (70)

In the west is Hemambuja *kunja* (golden lotus grove) which is covered over by golden Campaka vines and is studded with gold inside and out. (71)

In this way, Lalita's *kunja* on the northern bank of Radhakunda astonishes Radha and Hari's eyes with its different beautiful colors and shapes. In all four directions there are Campaka trees in the famous Madananandada *kunja*, or Visakhanandada *kunja*, Visakha's grove. These trees have very fragrant red, green, yellow and blue flowers, that obstruct other smells from entering. There are also sweetly singing blue, yellow and green parrots, and bees. The whole scene is shaded by Madhavi vines with Campaka branches bowing down, making the *kunja* look like a palace. On all sides there are beautiful, wonderful land lotuses, water flowers, leaves, ornaments, clothes, beds canopies and red, yellow and blue lotus flowers with similarly colored stems and other kinds of flowers. On all four sides of this *kunja* are small gates made of stakes with different

flowers and leaves strung on them. Intoxicated honeybees are buzzing around these flowers, as if they are gatekeepers of the *kunja*. In the centre of the *kunja* is a sixteen petaled lotus studded with jewels. (72-76)

In Madana Sukhada-kunja, or Visakhanandada *kunja*, which is the abode of bliss for the eyes, Sri Visakha devi resides. It is the king of *kunjās*, where Visakha's disciple Manjumukhi, who is expert in drawing pictures, and who is in charge of the *kunja*, which is surrounded by four very nice platforms shaded all around by wide branches, is always engaged in devotional service. This *kunja* lies on the shore of Radhakunda, which is the very form of love, and it is inundated by the flood of Radha and Krsna's pastimes. (77-78)

On the eastern shore of Radhakunda is Citra's wonderful *kunja*, named Citranandada, where there are various forms and colours of trees and vines. (*Citra* means: variegated, or wonderful, and all creatures in her *kunja* have these qualities), as well as wonderful jeweled birds, bees, platforms, courtyards and pavilions of different colors. (79-80)

In the southeastern corner of Radhakunda lies Indulekha's *kunja*, named Purnendu (full moon), or Indulekha sukhaprada (giving joy to Indulekha) where there are white beds, where the platforms and pavilions are made of crystal and moonstone, where there are white Pundarika lotuses, Kairava's, jasmines, vines and trees with white leaves and flowers. The white bees, Pika birds and parrots are only distinguishable by their sounds. If someone comes here accidentally while Radha and Krsna are playing here with Their girlfriends on the full moon night, nobody will notice Them in the white light, as They wear white clothes then. (81-84)

In the south of Radhakunda is the golden *kunja* of Campakalata, named Campakalatanandada *kunja*, where everything becomes golden because of the blazing golden ground here. The *kunja* is completely covered over by golden vines and trees. The lotus flowers, the vines, flowers, trees, pavilions, swings, bees and birds on the golden yards and platforms are all golden, as are the clothes worn there during Radha and Krsna's pastimes. Whenever Sri Radhika comes there, anointed and ornamented in yellow, and wearing a yellow dress, even Krsna cannot recognize Her (because of Her natural golden lustre). And when Krsna wears yellow clothes He can hear the sweet words Radha and Her girlfriends speak about Him without being noticed by them. And

Her sweet love, the lotus flowers in the water of Her lotus face, the bees surrounding those lotuses of Her curly locks surrounding Her lotus face, the restless wagtail birds of Her restless eyes and the loud and sweet warbling of the swans reminded Him of Her jingling ankle bells. (105)

The red lotus flowers that stop the intruding waves of Syamakunda's water reminded Krsna of Radhika's red lotuslike hands that try to stop Him from embracing Her with His arms, and the lotus flowers, moved by the wind from Syamakunda, that are falling over the lotuses in Radhakunda, that are adorned with honeybees, remind Him of Her crooked looks during His efforts to forcibly kiss Her lotuslike face. The buzzing of the bees reminded Krsna of Radhika's faltering screams when She pretends to be angry with Him. (106-108)

Seeing these two lakes with their trembling play lotuses and their waves moved by the wind, Hari thought they were the two tearfilled eyes in the bent-down head of Govardhana Hill, whose body is like that of a peacock shivering out of love for Him. (109)

When He saw His beloved's lake like this, each one of its limbs reminding Him of Her by its qualities, Krsna felt great bliss and He became restless, anticipating Her arrival. (110)

Seeing His own lake Syamakunda, where His dearest cowherd boyfriends had all nicely prepared their own *kunjas*, Krsna considered it to be just as dear to Him as Radhakunda. This lake, Radhakunda, was also divided into eight *kunjas* by Krsna's friends Subala, Madhumangala, Ujjvala, Arjuna, Gandharva, Vidagdha, Bhrnga, Kokila, Daksa and Sannanda, who had submitted their *kunjas* to one particular *gopi*, like Radha, Lalita, etc. (111-113)

On the northwestern bank is Subala's *kunja* named Subalanandada. This *kunja* was accepted by Radha and is known as Manasa Pavana Ghata. Sri Radha always very eagerly bathes there with Her girlfriends, because this water consists of honey flowing from Krsna's lotus feet. Therefore this water is as dear to Her as Krsna is Himself. (114-115)

In the northern corner is Madhumangala's *kunja*, known as Madhumangala Sanda (giving joy to Madhumangala). This very amazing *kunja* is accepted by Lalita and is very dear to Sri Radhika.

In the northwestern corner is Ujjvala's *kunja* known as Ujjvalanandada, which is accepted by Visakha-sakhi. In this way the *kunjās* of all of Kṛṣṇa's best friends are situated around Syamakunda. (116-i 17)

There are two paths, one east of Syamakunda and one west of Radhakunda, where humans and animals can drink and bathe. (118)

All this can be seen in its real form (*svarūpa*) by those who are favorable to these pastimes and by practising devotees, but others see it as just a material place. (119)

When Vrnda saw the son of Nanda (Kṛṣṇa) coming, she became very happy and gave Him two flower buds to decorate His ears. She took Radha's lover to Madana Sukhada *kunja* in the north west of Radhakunda, showing Him the beauty of all the *kunjās* on the shore, and reminded Him of her mistress Sri Radha, showing Him her expertise in decorating. Seeing this, Kṛṣṇa became very happy and, remembering all the pastimes He had there with Radha, He desired to have them again. Kṛṣṇa became very enthusiastic when He saw the *kunjās* so nicely decorated by Visakha, Manjumukhi and Vrnda, and with love He said: "O Vrnde! If I can be so fortunate that I can promptly meet your friend Radha and if I can sport with Her without disturbance, then the wonderful decoration of the lake's forest and the *kunja* cottages, sweetened by the presence of spring in it, will be useful!" (120-124)

"Radha may not come after hearing from Tulasi that I met Saibya this morning, but someone should see Her and tell Her that I actually cheated Saibya and that I'm waiting for Her here." (125)

"O Dhanisthe! Tell Lalita to bring Radha here quickly! Make Her eager and anxious to come here, telling Her of Madhava's (Kṛṣṇa's, or the spring-season's) condition! Say: "Kṛṣṇa is pierced by Cupid's arrows and is very eager to meet You". (126)

"O Vrnde! Keep one *gopi* on the lookout down the road to the meadows! Who knows if some cowherd boy may come! If so, she must deceive that boy and keep him from entering here. Put another expert *gopi* on the road to Gauri tirtha, in case Saibya comes back. She must also

be deceived." (127-128)

Seeing Madhumangala's greed after the ripe bananas, Han told Vrnda: "Fill up his belly with these fruits!" (129)

Madhumangala said: "O Friend! Why are You ordering me? I will look around myself and satisfy my greed with whatever I find!" (130)

While Vrnda placed two expert girls on the two roads, Krsna eagerly looked down the road over which He expected Radha to come. As long as smiling, lotus faced Radhika did not come, Krsna, who is normally as grave as hundreds of oceans, was impatient and considered one moment to last longer than a hundred thousand ages. That is not so astonishing, for this is the natural attachment of the lover for the beloved. (131-132)

In the poem Govinda Lilamrta, which was the result of service to Sri Rupa Gosvami, who is a honeybee at the lotus feet of Sri Caitanya, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessings of Sri Raghunatha Bhatta Gosvami, this was the seventh chapter, that nicely describes Krsna's forenoon-pastimes.

CHAPTER 8

"Midday pastimes" 10.48-15.36

SUMMARY DESCRIPTION OF THE MIDDAY PASTIMES:

I remember Radha and Krsna at midday, full of desire, being served by Their attendants, enchanted by various ornament-like physical transformations of ecstasy arising out of meeting each other, being anxious out of shyness and eagerness. Being pleased with the joking words of Lalita and other girlfriends, They perform a sacrifice for Cupid, swing, walk in the forest, play in the waters of Radhakunda, quarrel over Krsna's stolen flute, enjoy conjugal pastimes, drink madhu, worship the sun god and play other such sports. (1)

Meanwhile, at home, Sri Radhika, who is so dear to the prince of Vraja, became attracted to Her beloved with all Her five senses simultaneously. Being very eager to meet Him, She told Visakha, who tried to pacify Her: "0 *Sakhi* ! The prince of cowherds inundates the mountain-like minds of the girls of Vraja with the ocean of His nectarean beauty, gives joy to the ears with His pleasant, joking words and He pleases the body (the sense of touch) with His body, that is cooler than millions of moons. He inundates the world with His ambrosial fragrance and with the nectar of His pleasing lips. In this way He forcibly attracts all My five senses!" (2-3)

"0 *Sakhi* ! With His beautiful dress, that shines like fresh lightning, His bodily luster that is like that of a fresh raincloud, His wonderful Murali-flute, His face that is like the full autumn moon adorned with a peacock feather and His beautiful star-like necklace, Sri Krsna, the enchanter of Cupid, increases the desires of My eyes!" (4)

"0 *Sakhi* ! With His voice, that is as deep as the rumbling clouds, with the attractive sound of His ornaments, with His joking words, that are full of tasty double meanings and with His flute playing, that attracts the best of women, like the goddess of fortune, Sri Krsna, the enchanter of Cupid, increases the desires of My ears!" (5)

"0 *Sakhi* ! With the wave of His bodily fragrance, that defeats the pride of musk and that attracts all women, with the fragrance of lotus mixed with camphor on the eight lotuses of His body (the two feet, two hands, two eyes, navel and face) and with His bodily fragrance of musk, camphor, *aguru* and sandal paste, Sri Krsna, the enchanter of Cupid, increases the desires of My nostrils!" (6)

"0 *Sakhi* ! With His chest, that is as beautiful as a sapphire gate, with His arms, that relieve the lusty affliction in the minds of the young girls like bolts, and with His body, that is made cool with camphor; yellow sandal paste, moonbeams and lotuses, Sri Krsna, the enchanter of Cupid, increases the desires of My heart!" (7)

"0 *Sakhi* ! With the sweet nectar of His lips, that makes the incomparable housewives of Vraja lose their taste for all other flavours, of which not even a drop can be attained without having great pious merit (read: great mercy from Krsna), and with His chewed betel leaves, that defeat the pride of nectar; Sri Krsna, the enchanter of Cupid, increases the desires of My

tongue!" (8)

Just as Sri Radhika showed so much eagerness to meet Krsna, Tulasi came to the assembly of sakhis, placed the two Campaka flowers and the *gunja* garland from Krsna in Lalita's lotus hands and told her the latest news about Him. Lalita hung the Campaka flowers on Radhika's ears and the auspicious *gunja* garland, whose fragrance had increased through Hari's touch, on Her chest. When blooming lotus eyed Radhika touched these things She shivered and was covered with goose pimples as if She had directly touched Krsna's body. Then She became stunned, although She was so eager to go out (to meet Krsna). She was awakened by Her friends Calmness, Unwillingness and Fine intelligence and spoke joking words to Her girlfriends, who wanted to take Her out quickly (9-12)

"O doe-eyed girls!" She said, "If you want to see Krsna, then go ahead! There is no need to wait for Me! Look ahead! Saibya is binding down the Krsna-deer with the noose of her words! The Krsna-elephant (*padmi*) fell into Candravali's trap. You girls are all lotus flowers (*padminyah*), so you must certainly save this *padmi* (Krsna-elephant)! O *Sakhis!* Wise men never act rashly, knowing that thoughtless actions always fail! They think well before they act, so that their actions will be successful!" (13-15)

Lalita said: "This is true, because Hari did not show up at the trysting place, but went to see Saibya and her friends, so we should go there to destroy their pride!" (16)

Isa's (Radhika's) heart was moved with eager hopes for meeting Krsna, and realizing the obstacles to that meeting, She thought to Herself:

"How will I find Krsna while there are so many obstacles? My sister-in-law envies Me, My husband is very bitter and My mother-in-law is very crooked. The enemies' party, like Padma, is very strong, and Krsna is out there somewhere in the fields, always surrounded by His cows and cowherd boyfriends in the day!" (18)

Just as She anxiously thought: "How unfortunate I am that I can not meet Hari unhindered today!" Sri Radhika saw an auspicious sign. She heard an astrologer said: "A bull (Krsna) will suddenly be attainable on a mountain (Govardhana)." When Radhika heard this, Her left breast, hip, arm and eye suddenly began to twitch (understanding that She would meet Her beloved). (19-20)

Although the astrologer's words gave Her great joy, Radha's mind was filled with intense love and doubts whether She could meet Krsna or not. Then Dhanistha arrived and seeing her; Radha asked her for news of Her heart's lover; as if She was a river of desire. (21)

When She saw Dhanistha's smiling face, Radhika happily thought that Krsna had sent her. Although She was overwhelmed by different anxieties She was also very curious about Her heart's lover; so She slyly asked Dhanistha: "O *Sakhi!* Where have you come from?" Dhanistha said: "From Vrndavana!" Radha: "Tell Me, did you experience the beauty of Madhava (the springtime, or Krsna) and Gotra varya (the best of mountains, Govardhana, or the best of cowherds, Sri Krsna. (*Go* cows, *tra* protector), the protector of the cows and the people of Vraja (Krsna or Govardhana Hill) there?" Dhanistha said: "Yes, I saw Him!" Radhika: "Tell Me, how is He?" (22-23)

Dhanistha said: "O *Sakhi*, how great is the sweetness of this Madhava (Krsna, or springtime),

inciting lust in the hearts of the young girls with his garland of blooming forest flowers that is attracting honeybees, with his blooming Tilak-flowers (or *tilak* that beautifies Krsna's forehead), and the nice singing of the cuckoos (sounding like Krsna's voice)!" (24)

"O *Sakhi!* Who can describe the condition of Madhava (springtime or Krsna)? He is beautified by different flower buds (or: Krsna is decorated with eagerness) and His mere sight increases one's lusty feelings!" (25)

"Govardhana (the Hill, or Krsna the keeper (*vardhana*) of the cows (*go*)) shines with wonderfully colored mineral pigments. The *venu* (bamboo-reeds on Govardhana Hill, or Krsna's flute) always resounds there, removing the cows' fear of Indra's clouds (as Krsna saved the cows by lifting Govardhana Hill). Loudly warbling birds are sitting on the high peaks (*srnga*) of this hill that keeps the cows (or: Krsna loudly plays His horn *srnga*)." (26)

Sri Radhika became drunk from drinking Dhanistha's wine-like puns and started the following discussion with her, wanting to hear more about Her lover. She asked: "Where are you going now?" Dhanistha: "I came here to see You!" Radhika: "Why?" Dhanistha: "To tell You the news." Radhika: "About whom?" Dhanistha: "About the moon of Vraja". Radhika: "How is He?" Dhanistha: "He became overpowered by His enemy, the eclipse of Cupid!" (27-28)

"Krsna was defeated because He has His shadow as His sole companion (He is alone) and Cupid has many companions. Krsna is unarmed and Cupid has many arms (like his flower bow and arrows). Moreover, Cupid became angry with Krsna for defeating him in beauty, so He is striking Him with the (lustfully agitating) beauty of spring!" (29)

Cupid covered Krsna from above with his flower-arrows and all around by his agents like the honeybees, Pika-birds and the spring-breezes, keeping Him locked in the forest by Your lake. There Krsna hankers after Your company, like an army standing outside! Somehow Your dearest beloved has gotten into this trouble. He has saved You many times from these problems (by satisfying You). Only You can save Him. Do it quickly, otherwise You will be ungrateful!" (30-31)

"When Krsna is with You, He shines like the enchanter of Cupid, but otherwise He is Himself enchanted by Cupid, although He enchants the whole world!" (32)

"Hari wears many ornaments and He has made a flower bed for You in the *kunja*. Although He has many doubts in His heart, He is firmly determined and He speaks about You. Although He is a hero, He is attacked by cruel Cupid, impatiently staying in that *kunja* with humming bees and singing cuckoos! O Chaste girl! Hari's splendour resembles a fresh rain cloud, His silk *dhoti* shines like gold. He wears shining Makara earrings and His body is smeared with fine vermilion. His eyes resemble blooming lotus flowers, His neck is adorned with a garland of golden Yuthi-flowers and His head is beautified with a crown of peacock feathers. In the great ocean of His youth His beauty is the water, His charms the high waves and His conjugal moods the whirlpools. Despite the fact that the hurricane of His flute song threw all the *gopis'* eyes in that whirlpool like blades of grass, inundating them all, this Hari still appeared on the path of Your eyes!" (33-35)

"O Moonfaced Girl! Complete Krsna's fine cleverness by offering it the stream of Your own fine cleverness! Fulfil His fresh full youth with Your own fresh youthful beauty, His desire

with Your lusty desire and Your nice ornamentation with His! O Ladylove! Krsna is madly in love with You, His heart is full of love, pierced by Cupid's arrows and surrendered to You! Now He has become agitated up to the point of fainting! So quickly go to see Your beloved!" (36-37)

When Sri Radhika drank these ambrosial words of Her friend, Her body showed all the signs of ecstasy. She looked very beautiful in Her extreme eagerness to go out with rapid, yet controlled gait. (38)

Then Kundavalli quickly arrived there and Sri Radhika went out with her; holding her hand in Her left hand and twirling Her toy lotus around in Her right hand. (39)

With Tulasi and Dhanistha ahead of Her; Lalita and Visakha on Her sides and all Her other girlfriends surrounding Her; Sri Radhika went out to meet Krsna. Sri Rupa Manjari, Her loving girlfriend, followed Her with all the paraphernalia for serving Radha and Krsna's lotus feet, all Her dearest girlfriends and two of her maidservants, who carried the paraphernalia for worshiping the Sun god. (40-41)

As they left Vraja (their home) Radha saw a married woman carrying a plate with yoghurt in front of Her and a blue-necked Casa bird, an ichneumon, some deer; a cow with her calves and a bull on Her right. Seeing two wagtail birds surrounded by bumblebees on a blooming lotus flower in a lake, Radhika mistook them for the lotuslike face of Her lover with His two nice dancing wagtail eyes, surrounded by His curly, bee-like locks. Seeing all these auspicious omens, Sri Radhika reached the forest, walking like an intoxicated elephant, surrounded by Her loving girlfriends that were blissfully making crooked jokes. (42-44) Lotus-eyed Radhika entered the beautiful spring forest, making the trees and vines bloom with Her voice sounding like the sweet singing of the cuckoos, and Her ornaments that jingled even nicer than the humming of the honeybees and the Cataka birds. (45)

Seeing the forest before Her with its bluish splendour (like Krsna's splendour), Tilaka-flowers (looking like Krsna's *tilaka*), its beautiful big Arjuna trees (reminding Her of Krsna, who has a friend named Arjuna) and blooming Kadamba trees, the peacock feathers (like the one that Krsna has on His head) strewn all around, the Punnaga and Myrobalan trees, the Campaka flowers (that are used for Krsna's garland), the gold and coral trees (minerals used for ornamenting Krsna), Tamala trees (that are blackish like Krsna), *gunja* beads (that Krsna also wears), the shady shelter of the Kadamba trees (where Krsna likes to sit), the beautiful sound coming through the bamboos (like Krsna's bamboo flute), the fine vermilion (that also anoints Krsna's limbs), the blooming Madana trees (Madana is Cupid or Krsna), the best birds that have their playground there (just as Krsna is the abode of youthful, playful beauty), Sri Radhika mistook it for Krsna's body, that fulfills all Her desires. (46-47)

In whatever features of the forest on which Her eyes fell, Sri Radhika recognised features of Krsna's body. Thus Cupid's arrows entered Her heart, giving Her pain. But still She felt happy, how amazing! (48)

Her girlfriends also saw the forest as if it was Radha's body, bestowing all bliss. The forest was beautified by Jhinti trees, just as Radha is surrounded by Her beautiful girlfriends. The forest is full of fresh jasmine-flowers surrounded by drunken honeybees, and Sri Radhika wears a garland of such jasmine-flowers. The trees in the forest have many shady branches (*sakhah*) just as Sri Radhika has a friend named Visakha. The forest is filled with blooming

Madana (Dhutura) flowers, just as Radhika is agitated by Madana (Cupid). The forest is full of Manohara vines, and Sri Radhika is also manohara (mind blowing). The forest is full of wood *upa*) just as Radhika is very beautiful *upavati*). The forest is full of cool and blossoming Lakuca trees and Radhika has cool, fully grown breasts (*kuca*). The forest satisfies Krsna's cows (*go*) by offering itself to Him as Sri Radhika satisfies Krsna's senses (*go*) by offering Herself to Him. The forest is full of beautiful birds (*suvayah*) just as Radhika is of beautiful young age (*suvayah*). The forest is full of Varaka-trees, just as Sri Radhika is always disturbed by Her elders (*varakah*). (49-51)

"Why have the expert group leaders (*yuthesvaris*) and their friends not met Krsna, despite looking for Him in the deep forest? And why did this lusty Krsna leave them all?" Radhika thought to Herself. Then She saw a Krsnasara buck grazing with some does on Her right and a peacock enjoying some peahens on Her left. This upset Her, as She took the buck and the peacock to be Krsna, enjoying with some other *gopis*. (52-53)

When Sri Radhika saw a Tamala tree with golden Yuthi flowers at its foot and a peacock dancing on the tip of its branch, She first thought it was Krsna, but then She became doubtful. (54)

Radhika was bitten by the snake of loving envy that took away Her discrimination. She became terrifying and, wheeling the road of Her eyebrows like Siva's bow, She told Dhanistha: "O Dhanistha! What is this?" Dhanistha said: "What? Where?" Radhika: "Look, before you!" Dhanistha: "That is just the forest!" Radhika: "What is there in the forest?" Dhanistha: "Just forest creatures, nothing else!" Radhika: "O Cunning girl, are your eyes closed? Can't you see the moon of all cheaters (Krsna) is dancing before us?" Then She told Her girlfriends: Dear *sakhis*! Look at these most deceitful, wonderful dancers (Krsna and Dhanistha) that give us joy with their dancing! With His impudent dancing and with His sweet words Hari deluded and subdued Dhanistha, making her a crooked dancer like Himself! This Dhanistha shows great skill and eagerness in dancing the *chaladutya* (sly canvassing dance) being sent here by that woman-thief Krsna. With this deceitful dancing she lured you all here!" (55-59)

Look there! The buck named Suranga cheats his doe Rangini and enjoys with other does, even if I see it he does not stop. He is as deceitful as Hari, who would do the same to Me. This buck has learned this all in Hari's association, therefore he is really a Kuranga (deer; or unfair player *ku-ranga*)." (60)

"Just see! This peacock named Tandavika shamelessly leaves his peahen (named Sundari), who belongs to My entourage, to enjoy with other peahens, right in front of us! He became so wicked in Krsna's association!" (61)

Dhanistha smiled and said: "O chaste girl! You showed all of us Your wonderful dancing! We all became very happy seeing this unique performance! O Radhe! The desired object may be easy or difficult to obtain, but it always keeps the attached person in anxiety about the obstacles to its attainment! O Friends! Come, we will quickly go and tell Krsna about Radhika's wonderful dancing! He will enjoy with Her because He likes Her, for qualified people like other qualified people!" (62-64)

Seeing the smiling faces of Her girlfriends, Radhika was astonished and when She looked again, She saw the trees embraced by the vines. This made Her shy (as She thought of

Herself as a vine in the embrace of the Krsna-tree). (65)

Seeing Radhika's thirst for drinking the nectar of Krsna's wonderful sweetness, caused by seeing Vrndavana's playful beauty in the springtime, and seeing Her mind disturbed by various illusory visions, loving intoxication and eagerness for meeting Krsna, the *sakhis* quickly proceeded, joking with Her. (66)

Suddenly Radhika approached a deity of the Sungod in a *kunja* in Her beloved flower garden named Madana Rana Batika (the garden of Cupid's battle. Offering Her obeisances to the deity with great devotion, slender Radhika prayed with folded hands for a beautiful benediction: "O Lord, may I, by your grace, attain Govinda's lotus feet unhindered today!" (67-68)

Seeing the deity's blooming face and eyes, Sri Radhika understood that he was pleased with Her. Again She offered Her obeisances and then left that garden with Her girlfriends. (69)

Lalita ordered two maidservants to stay in that garden with the paraphernalia for worshipping the sun, along with some of Vrnda's fairies. (70)

When She caught the strong fragrance of Murari's beautiful body, which smells like blue lotus flowers smeared with musk spreading in all directions on the road, Radha became intoxicated and suddenly wanted to fly up to Him like a honeybee. (71)

Smelling His beloved's pure bodily fragrance, which eclipsed the smell of lotus flowers smeared with vermilion, suddenly inundating the nearby forest like the ambrosial waves of the Ganga, Krsna began to shiver with ecstasy and He wanted to fly to Her like a bee. Pleased by Radha's bodily fragrance, which pervaded the forest, Hari became eager to see Her; thinking that She was far away, so He engaged Vrnda in bringing Her. (72-73)

While Sri Krsna, the king of the *kunja*, arrived in the abode named Nara *kunja*, or Kunjara (near Radhakunda), Radhika saw Vrnda coming before Her, and, considering her to be the fulfillment of Her desires personified, thought: "Hari sent her to Me, being eager to hear from her about My arrival!" (74)

Vrnda placed Krsna's blue ear lotuses, that were surrounded by honeybees blinded by His bodily fragrance, on Srimati's ears.(75)

Sri Radhika became intoxicated by the fragrance of these flowers and felt just like touching Krsna indirectly by touching them. With great effort She controlled the symptoms of Her ecstasy before Vrnda and asked her:

"Vrnde, where have you come from?" Vrnda replied: "From Hari's feet". Radha: "Where is He?" Vrnda: "In the forest by Your lake!" Radha: "What is He doing there?" Vrnda: "He is learning how to dance" Radha: "Who is His teacher?" Vrnda: "Your very form, which is like a dancing girl whom He sees in each direction. He is simply wandering around, dancing behind You!" (76-77)

Radhika replied: "Vrnde! You are mistaken! His mind does not follow My form, but that of Padma, whose fragrance is carried on by the wind called Saibya! This stream of fragrance has made the black bee Krsna deluded with greed!" (78)

Vrnda said: "Listen O Gauri (golden girl)! Hari is expert in destroying the wind (like the wind demon Trnavarta)! He is eager to be with You, His sly words will blow that Saibya-breeze away! She went back to Gauri tirtha with Candravali!" (79)

Radhika said: "Vrnde! What is the use of all this talking? Venerable Jatila ordered us to worship the sun god. I will go and bathe in Syamakunda's water; that sprung from the Patala-region, and after that *puja* I will return home!" (80)

Again Radhika asked Vrnda: "Vrnde, where are you going?" Vrnda said: "To Your lotusfeet!" Radhika: "What for?" Vrnda: "To tell you the good news from Your kingdom (Vrndavana)!" Radhika: "How is it?" Vrnda: "Vrndavana is adorned with incitements of Madhava (the spring, or Krsna), who is eager for Your merciful glance!" (81)

Then Kundalata boldly said: "Vrnde ! Stop your sly canvassing! Jatila has entrusted Radha to me for Surya *puja* out of great fear of Krsna! After we bathed in the Patala Ganga-water of Syamakunda I will secretly take Radha to the altar for worshiping the sun god, but if Krsna is there, we will not go there, but to Manasi Ganga! Jatila ordered us not to take Her where even Krsna's fragrance hangs!" (82-84)

Vrnda said: "Kundalate! Why are you so scared of Hari? There's no need to take Radhika to Manasi Ganga! If you don't want Him to see Her; then listen to my solution: O Chaste girl! Now Krsna is sitting on the bank of Syamakunda, afflicted by lust! You can freely take the eastern road towards that bathing place in the Madhavi-forest which is filled with water flowing from Aristahanta's (Krsna's) famous lotus feet! This is a very lonely place, no one will see you there!" (85-86)

Hearing this, Lalita said: "Kundalate! Why do you fear your own cousin-in-law Krsna? Though you are bold, now you are bewildered like a weakling!" (87)

Sri Radhika said: "*Sakhi* ! Let's go to My lake Radhakunda to admire the beauty of the spring forest after bathing. What can Krsna do to us? Vrnde! Go quickly! We can bathe wherever we want and chase Him away! Men should not stay where women bathe and they should not look at them either! Why should cowherd boys like Him stay there?" (88-89)

Vrnda said: "Radhe! I am very tender and Hari is very strong! How can I stop Him? Sakhi, You are bold and strong, it is Your duty to throw this boy with the peacock feather crown out!" (90)

Kundavalli said: "Vrnde, you are wrong! How can Candi (bold Radha, or Kali) throw out Pasupati (Krsna the cowherd; or Siva)? She pervades Him as His better half (wife)!" (91)

Vrnda said: "Subhadra's wife Kundavalli is enjoyable by Madhusudana and she likes Punnaga trees (like a Kunda-vine she will wind herself around Krsna's tree-like body)." (92)

Seeing her friends laughing and seeing Sri Radhika getting upset, idle and grave, Vrnda, in order to indicate Krsna's desire for Radhika, said: "Lalite! Quickly answer me: What should the wind (*sakhis*) do to blow the cloud (Sri Radha) to the thirsty king of Cataka birds (Krsna)? Quickly go and do your duties (by bringing Krsna here)!" (93-94)

The *sakhis* said: "Vrnda! If this Cataka bird is fixed on the rain cloud only, then the wind will quickly bring some rain clouds and joyfully give this bird nectar to drink!" Vrnda said: "Dear friends! Can the rain clouds, when repeatedly moved by the wind, give joy to the Cataka bird, even if they carry no rainwater? So feel free to go to Syamakunda, bathe in Manasa Pavana Ghata there and worship Mitra (the Sun god or Govinda). I have something to do here!" (97-98)

When the *sakhis* thus left, Vrnda cleverly sent two *sarikas* (female parrots) to spy. She sent Suksmadhi out to spy on Jatila in Vraja and Subha to spy on Candravali at Gauri tirtha. Then she went to the place where all the paraphernalia for Radha and Krsna's service are kept and seeing the nice arrangements, she praised her maidservants there. Through her maidservants Vrnda had all the paraphernalia for Radha and Krsna 's spring pastime (Holi), Their swinging, honey drinking, forest play, conjugal love, water play, mutual dressing, picnic, sleeping, recital of the parrots and the dice game put in the right places. Then she gladdened and encouraged all the mobile and immobile playmates in Vraja by announcing Radha and Krsna's arrival to them. Eager to bathe in the nectar-ocean of loving sentiments that was agitated by the full moon of Radha and Krsna's meeting and seeing each other; Vrnda hid herself in Hari's nearby *kunja* to witness this. Nandimukhi also became very eager to see this, so she followed the others and joined Vrnda. (99-105)

Although Krsna could see His beloved coming down the road between the Bakula trees, surrounded by Her girlfriends, He could not believe His eyes, being overwhelmed by conjugal joy He had already been disappointed in his hopes many times before. (106)

Sri Radhika , seeing that Krsna was overwhelmed by intense ecstasies of astonishment, was also not sure whether She really saw Krsna or not. Previously She had mistaken a Tamala tree to be Krsna and Her girlfriends had laughed about Her utterances, making Her feel very embarrassed. (107)

Radha and Krsna were moved by each other's innumerable , naturally perfect attributes. Being intoxicated by the joy of seeing each other; They thought to themselves:

(Krsna thought:) "Is this the family-goddess of luster; the goddess of youthful beauty, the opulence of sweetness personified, or a flood of elegance? Is She a river of bliss, a stream of nectar, or is it My beloved, coming to give joy to all of My senses?" (109)

"My dearly beloved One, whose face is a moon for My Cakora bird-like eyes (living only on the moonlight), who is the lotus for the honeybee of My nose, the mango pit for My cuckoo-like tongue and lips, the sound of whose ornaments attracts My two deer-like ears, and who is a river of nectar for My body that is burning in the fire of lust, has come to Me. The desire tree of My fortune has now born fruit!" (110)

(Sri Radhika thought to Herself when She saw Krsna:) "Is this a Tamala tree, a cloud or a sapphire sprout? Is it a mountain peak or collyrium, a swarm of black bees or the stream of the Yamuna? (All these items have Krsna's blackish-bluish complexion) Or is it the glances of all the doe-eyed *gopis*, that create blue lotus flowers?" (111)

"Is this Cupid? No, because Cupid has no body (He is named *ananga*, the unembodied one)! Then is it the king of spiritual flavours? No, because that king is not righteous! Is He an ocean of ambrosial flavours? No, because that ocean is unlimited! Then is it a blooming

desire tree of divine love? No, because such a tree does not move. Then is it My beloved? Could I be that fortunate?" (112)

"O Visakhe! Tell Me the truth! Is it My lover; coming before My bee-like eyes like a lotus flower or am I mistaken, O *sakhi*?" Visakha shivered all over her body when Radhika asked her this. Her voice faltered and Her eyes became restless because her girlfriends joked with her; and she said: "O Fair faced One! Your lover; who is the nice *musk-tilaka* on Your forehead, the muskpictures on Your breasts, the muskdrop on Your chin, the beautiful black collyrium on Your eyelids, the blue lotusflowers on Your ears and in Your hair; has now come to You. You are very fortunate! Now go and see Him!" (113-114)

In this way Radha and Krsna were moved by naturally arising moods of pure love and bliss from seeing each other; leaving Them both completely motionless. (115)

In the poem Govinda Lilamrta, which was the result of service to Sri Rupa Gosvami, who is a honeybee at Sri Caitanya's lotus feet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessings of Sri Raghunatha Bhatta Gosvami, this was the eighth chapter; dealing with the midday pastimes.

CHAPTER 9

"Picking flowers and worshipping the nine planets"

Divine Love (*prema*) made Radha and Krsna's minds dance as the dancing teacher before the assembly of *sakhis* like Vrnda. This teacher blissfully ornamented Radha and Krsna's dancing minds with moods like restlessness, eagerness, joy and others. Prema ornamented Radhika's dancing body with ornaments of blazing existential ecstasies (*suddipta sattvika*) such as *udbhasvara* (moods that illuminate the body, such as loosening of the braids, blouse and underwear) and *jrmmbha* (heavy breathing through blooming nostrils), with the seven ornaments that come without effort (*ayatnaja*) such as *sobha* (enjoyable beauty), *kanti* (blazing beauty that gives thirst to Cupid), *dipti* (beauty derived from age and qualities) *madhurya* (unconditional beauty), *pragalbhata* (fearless expertise in enjoyment), *audarya* (unconditional humility) and *dhairya* (patience); the ten natural moods (*svabhavaja*), such as *lila* (imitating the lover's charming dress and pastimes), *vilasa* (improvements of the face, eyes, gait, sitting, staying and acts arising out of union with the lover), *vicchitti* (beautifying the body with even a few ornaments), *vibhrama* (being overwhelmed with lust, wearing ornaments upside down), *kila kincit* (a mixture of seven moods, namely pride, desire, crying, laughing, malice, fear and anger becoming manifest simultaneously), *niottayita* (remembering the lover and desiring him within the heart after hearing about him), *kuttarnita* (showing anger and pain when the lover clasps the breasts and bites the lips, but feeling happy within), *vivvoka* (showing neglect towards the gifts given by the lover out of anger and pride), *lalita* (showing tenderness, nice bodily gestures and frowning eyebrows) and *vikrti* (not expressing one's pride, shame and envy verbally, but through gestures), the three bodily ornaments of sentiment (*angaja*), such as *bhava* (the first manifestations of conjugal flavour in an otherwise motionless heart) *hava* (showing one's moods through crookedness and movements of the eyes and eyebrows) and *hela* (clear indication of sexual desires), totalling twenty and *maugdhyia* (inquiring about known things to the lover as if not knowing them) and *cakita* (showing fear without a cause in front of the lover) totalling twenty-two emotional ornaments (*bhavalankara*). Prema gradually ornamented Radhika's and

Krsna's dancing bodies with these ornaments and the assembled *sakhis* were happy to see the beautiful dancing stage of Their bodies thus ornamented. (1-8)

Radha and Krsna gradually showed each of Their own expert artistic dancing gestures on Their limbs. Seeing Their highly expert, incomparable dancing postures, by which They made each other proud and satisfied, the assembled *sakhis* became very happy and rewarded the two dancers with the jewels of their bodies and hearts. (9)

Sri Radha's sweet body shone on the dancing-stage, making Krsna's nice eyes dance along with Hers. Seeing Krsna's eyes dancing, Radhika became very happy within and She ornamented Krsna with lotuslike glances from the corners of Her eyes, giving Him great bliss. The *sakhis* happily followed Them. (10)

Seeing Krsna before Her, Radha became stunned and Her gait became crooked. She slightly covered Her beautiful face with Her blue veil and Her eyes, that had restless pupils, became slightly curved. Thus She gladdened Her lover with the emotional ornament named *vilasa*. (11)

Radhika's friend (a personified emotion) eagerness dragged Her forward, shyness pulled Her backwards, unwillingness pulled Her leftwards towards Her home with loving crookedness and Her friend attentiveness forcibly pulled Her to the right. In this way Radha pleased Sri Hari with the moods appearing in Her heart. Being this forcibly pulled around by Her four mental friends before Her lover, Radha could move nor stay. (12-13)

Shyly and very sweetly Radhika bent Her neck, feet and waist. She moved Her vine-like eyebrows in such a way that Cupid's bow was defeated in his pride. Although She was beautified by loving happiness and Her limbs were fondled by Lalita *sakhi*, She gave great joy to Her lover with this love-ornament named *lalita*. (14)

Hari's dancing mind became pleased with the qualities of Radha's dancing body, so His body followed His mind in approaching Her body for an embrace. Hari said: "Dearest One! I see Your ornaments were disarranged while You hurried over here to meet Me! This has agitated My body and mind! Come, I will arrange them properly!" Saying this, He came up to Her, eager to touch

Her. Sri Radhika lowered Her head out of hesitation and Her eyes moved restlessly, pleasing Krsna by adorning Her fair body with the emotional ornament named *vibhrama*. (15-16)

Then, when Radha proceeded to pick flowers, moved by feelings of bashfulness, coyness and attentiveness and Hari anxiously obstructed Her path, She outwardly showed anger, although She was happy inwardly. (17)

Sri Radha's restless eyes rejoiced, becoming red of tears at the borders. Her lips trembled of joy, indicating Her conjugal desires. She smiled and frowned simultaneously. Showing Her face in this *kila kincita* mood, She gave millions of times more happiness to Krsna than by directly enjoying with Him. This is an indescribable mystery! (18)

Radha Went to a nearby Punnaga tree and lifted Her vine-like arm to pick some flower buds from its branches. How amazing! Both the buds as well as the tree on which they grow began to horripilate. All the buds began to blossom from Radhika's touch and the Punnaga tree itself began to blossom from seeing Radhika's arm. (i.e. Krsna's limbs were studded with goosepimples of ecstasy when He saw Radhika). (19-20)

Radha and Krsna went to consult Tarunya Bhatta, the professor of *kama sastra*, eager to study under Him. Although They were classmates, they still wanted to argue with each other. There is no fault in this, nor is this astonishing, for students of logic want to argue even with their own teacher! (21)

Krsna asked Radhika: "Who is there, picking My flowers?" and Radhika replied: "No one!" Krsna said: "Who are You?" Radhika: "Don't You know Me?" Krsna: "No, I don't know You!" Radhika: "Then get out of here!" Krsna: "I am a *puspapa* (flower guard, or honeybee), where should I go?" Radhika: "Go where the she-bees are!" Krsna: "Very well, You are such a bee amongst the flowers! Saying this, Madhusudana (a honeybee, or Krsna) approached Radhika and said: "O bewildered housewife! O chaste flower thief! Are You not even ashamed before other men? How amazing! How can there be any shame in a girl that freely wanders from forest to forest? O Beautiful girl! If You say: "This is an ordinary forest where everyone has equal rights! We just came here to worship Mitra, the sun god (or: this is not My husband Abhimanyu's

house! We came here, eager to see our mitra, or friend Krsna) then I say: although the Punnaga-tree (or Krsna, the best of men) is blooming, it will not meet with the Malati vine (or the *gopis*), for You have destroyed it by picking all of its flowers. I think this is what You want to express when You pronounce the labial syllables (like *pa*, the first syllable of the *pa-varga*, using words as *puja*, *punnaga*, and *puspa*). I think You are expressing a complaint about this! O fair faced girl, You are bewildered, You don't know anything! Listen to what I say! This Punnaga (or Me) is sometimes united with the Malati vine (*gopi*) and sometimes not. It depends on the fortune of a favorable wind!" (22-25)

"King Cupid has placed this forest in My care and I will take both the jewels of youth from anyone who is so proud to plunder it right in front of Me! When You beg Me for permission to pick flowers, then I tell you that I am a *brahmacari*. I do not look at women, nor do I speak with them. If I see you all in a lonely place I cannot control Myself. And how can I be alone with women if I'm always surrounded by My friends? Nor are you all alone! You are always surrounded by thousands of flower stealing *gopis* like Yourself, plundering the wealth of this area. If I don't stop you all, I will be punished by the king of this area (named Cupid). I must pacify Him!" (26-28)

"And if You say: "I am always picking flowers here with My friends for the worship of the sun god! I have never seen a forest guard like You here before, nor have I ever heard the name of king Cupid even in My dreams! Why are You uselessly speaking all these false words to Me?" then I say that You are right! The reason is: "Who dares to come into this forest out of fear of the notorious power of king Cupid? I am so proud of this that I never even bother to come here! I carefully herd My cows elsewhere! Because I did not see You, You were able to plunder this forest! Now I secretly came here for a surprise check-up. Fortunately I have caught You! In the king's interest and in My own, I will punish you first and then take you all to the king's court. Then you will directly see that king whose name you have never heard before!" (29-31)

"And if You say: "This is an ordinary forest and we did not know this guardian (You) before, what offense did we commit? Please, merciful One, forgive us and leave us!", then I will say that I am unable to do this! All the citizens of the forest, both mobile and immobile, are upset with Your indecent behaviour and they complained, so the king angrily sent Me to fetch You and to

punish You according to scriptural injunctions!" (32-33)

"And when You say: 'I heard that this Vrndavana is thirty-two miles wide and that Cupid is the king of this domain! His only wealth is some grass that grows here. Who are his subjects?' then listen, I will tell You: all the beautiful girls of the world are his subjects!" (34)

Your body is the thief that has stolen everything beautiful from the Vrndavana forest! With the palms of Your hands and the soles of your feet You stole the sprouts and water lotuses, with Your nails the mirrors, and with Your gait the baby elephants and the swans. With Your hips You stole the golden bananas and the trunk of the elephants, with Your knees golden baskets, with Your buttocks Cupid's chariot and with the your thighs the wonderful beauty of the forest's platforms, with Your waist the thinness of the lions' waists, with Your navel, lakes of nectar, with Your belly the Banyan leaves, with Your chest Cupid's seat and with Your belly hairs the beauty of black snakes. With Your breasts You stole the lotus buds, the temples of the elephants, the bael leaves and palm trees, with Your palms the charms of the reddish Asoka-leaves and with Your arms the lotus stems and the ropes of Cupid. With Your fingers You stole the Campaka buds that are Cupid's greatest power and with Your bodily luster the lightning and gold. With Your teeth You plundered the lustre of pearls and with Your curly locks that of the black bees! With Your nose You stole the beauty of the parrot's beak and with Your voice the sweet singing of the cuckoos! With Your dancing You eclipsed the cleverness of the peacocks and with the pupils of Your eyes You stole the fishes, with the thirsty look in them the Cakora birds, with the loving look in them the does and with their restless glances the wagtail birds. With the beautiful colour of Your eyes You stole the blue lotus flowers, with the colour of Your lips the bright red Bandhujiva flowers, lava flowers and red lotus flowers, with Your chewing teeth the pomegranate seeds, with Your hair the tails of the Camara does, with Your neck the conchshells and the three lines in them the thin current of the Yamuna. On top of it all, You stole king Cupid's own arrows with which he protected this forest until now, with Your glances, and You bound Me up with them. All the other items of the forest You have also invested in Your body. Thus everyone in the forest is upset and is looking all around, searching for You!" (35-38)

Hearing Krsna's joking words and relishing them like nectar for the ears, Sri Radhika carefully concealed the signs of loving ecstasy coming on Her limbs and said: "Who will listen to the

talking of a lusty boy? I'm leaving!" Saying that, Radhika looked sideways at Her lover with some signs of neglect and quickly walked away while showing the emotional ornament of *mugdha vivvoka* (showing anger and pride towards someone who is actually dear). Hari caught the end of Her *sari* and said: "O Wicked girl! Where are You going, ignoring Me like this?" (39-40)

Radha was stirred by ecstasy when She felt the mere touch of Her lover's hand and looked at Him with a bent neck, showing different moods. The dancing pupils of Her crooked eyes were like thirsty bees flying towards Her lover's blooming smiling lotuslike face. They were filled with some small tears of anxiety that reddened the borders of Her eyes. With these neglectful, crooked glances She immersed Krsna in a boundless ocean of bliss. Pulling at the end of Her *sari*, which was held by Krsna's hand, and looking at Him with crooked glances, Sri Radhika showered Him with Cupid's arrows, constantly piercing Him, blinding Him with desire. While looking at Krsna's sweet, beautiful smiling nectarean lotus face, She said: "And what kind of a saint are You, calling others thieves? You Yourself (with Your body) have stolen whatever sweet and charming things there are in the spiritual or in the material world!" (41-44)

The naked maidens in the Yamuna can testify of Your saintliness and righteousness when they had to pray to You for their clothes with their hands on their heads!" (45)

"Although You are a qualified prince who is worshipable in Vraja, there are innumerable suitable girls for You to marry and You are of fresh youthfulness also, You have never married. You truly kept Your vow of *brahmacarya* ! There must be some extraordinary quality in You, hearing of which no girl wants to marry You! Out of sorrow for that I think You have accepted the celibacy of a horse (who becomes restless on seeing a mare). Thus You are known in Vraja as a false *brahmacani*" (46-48)

"If You are a *brahmacari*, then why are You so eager to see the faces of other men's wives? And why do You attract them with Your flute, the thief who steals our minds? You are initiated in a vow to destroy the chastity of chaste wives and maidens through Your selfish trickery, although You are still known as a *brahmacari* . You never planted one of these flowers, vines, trees, and fresh sprouts here, yet You call Yourself the proprietor of this forest. Rather, you uprooted so

many trees while tending Your cows here, so You are truly the forest guard!" (49-Si)

Because this forest is maintained by My friend Vrnda it is known as Vrndavana. After crowning Me the Queen of Vrndavana with many jewels she handed this forest over to Me, this is well known . Are You and king Cupid therefore really the guards here?" (52)

"The forest around My lake is extraordinary and not accessible to everyone. My throne stands there in the well known *kunja* called Kama Sarmada (giving joy to Cupid). In this lonely place, known as Kanta Varta Sudhadhuk (the place where nectarean stories about the lover are told), I sit and hear all the nectarean news about My lover from My girlfriends. This place is inaccessible to men." (53-54)

"We come here to pick flowers for our worship of the sun god. Who are You to stop us, calling other people's private places Your own? Has Your ladylove I-In (shame) also left You? O *brahmacari!* You have no business here in the flower garden where women freely ramble! Go to the meadows of Vraja and herd Your animals there with Your cowherd boys!" (55-56)

Like a Cakora-bird Hari drank the cool nectarean jokes from Radhika's smiling, moonlike face that had beautiful restless doe-like eyes and the *sakhis'* eyes were also like unsatiated Cakori birds. (57)

Radhika bent Her neck as if She was afraid of Krsna's touch and adorned Him with a garland of blue lotuslike glances. She playfully walked on as if neglecting Him, while chastising Him with unclear words. (58)

When Krsna saw Radhika's dancing wonderful body like this, He approached Her with great desire, catching the end of Her blouse with His hand. Seeing Radhika's restless glances and crooked eyebrows that were like Cupid's arrows, coming from the reddish corners of Her eyes, shattering the shield of His patience, and repeatedly feeling the tender blows of the toy lotus in Her hand, Krsna felt unlimited happiness. His body, although it contains the whole universe, was unable to keep all the ecstasy which came out as perspiration, tears and goose pimples. (59-61)

Radhika's body blossomed from Krsna's touch. The strings that held Her blouse and Her girdle loosened and She could only keep Her girdle sticking to Her thighs with the moisture of Her perspiration. Radhika became very upset, trying to obstruct Krsna's hands and holding up Her girdle at the same time. Her girlfriends smiled with restless eyes as She managed to escape and ran away to stop Her girdle from slipping with Her expert hand. (62-63)

Krsna then eagerly initiated Cupid's festival by coming up to Sri Radhika to keep His hand on Her shining golden jug-like breasts that were moistened with perspiration. Quickly Radhika obstructed Krsna's hand while She held up Her girdle, looking at Krsna through the corner of Her ruddy left eye and at Her smiling girlfriends with the other eye. (64-65)

Although Radhika was full of loving joy and eagerness She was as if unfavorable to Krsna and She chastised Him with unclear words in a faltering voice that was mixed with laughter and crying. With crooked eyes She looked at Krsna, trying to stop Him from fulfilling His desires. (66)

Just as two lotus flowers that are beautified by swarms of humming honeybees meet through the movements of the wind, Radha and Krsna's lotuslike hands, that had sweetly jingling bangles, met. (67)

Then Lalita intervened and stopped Krsna. Kundavalli said: "Krsna, You must worship the five deities!" (68)

Krsna said: "Kundalate! You should be the conductor of this sacrifice! Tell Me where and with what paraphernalia it must be performed!" (69)

Kundalata said: "I am not the conductor, but since You are my dear cousin-in-law I will secretly tell You what I heard about it from Nandimukhi!" (70)

To remove all obstacles of this sacrifice one must first worship Ganesa. So imagine Radhika's left breast to be Ganesa's head and place Your reddish lotus hand on it (as an offering of red lotus flowers), saying *ganesaya namah.*" (71)

Then You offer Your lotus hand to the other breast which is shaped like a *siva linga*, and say *namah sivaya*. Then again You place Your hand on Her head, even if She frowns Her eyebrows, and say: *brim candikayai namab.* " (72)

"Then You hold Her chin with one hand and the end of Her braid with the other, even if She uses both hands to obstruct You, and offer Your lotus mouth to Her moonlike mouth, saying *om namo visnave svaha* (73)

"Then again You must say *savitri namah* and forcibly offer Your Kunda (white flower)-like teeth and Bandhujiva (red flower)-like lips to Her shining red lips, even if She tries to stop You!" (74)

Seeing Krsna commencing His worship, Radhika rebuked Kundavalli and beat Krsna with Her ear-lotus. When Krsna saw Her like that He said: "Dear girlfriends! I started the worship of the five deities to remove all obstacles to Cupid's sacrifice. Now why is Your friend Radha sad?" (75-76)

With smiling faces and eyebrows frowned out of false pride, the *sakhis* rebuked Hari. But Visakha stopped them and winked to Kundalata, as if saying: "You secretly tie Their clothes together!" Then She looked at Krsna and said: "The scriptures say that one must sacrifice together with one's wife, therefore I am tying Your clothes together. Why shouldn't our friend Radhika, who is fixed in religious adherence, not be angry if You perform this sacrifice without tying Her up to You?" (77-78)

Radha looked at Visakha with frowning eyebrows and lips trembling with anger while Kundalata joyfully went up to Radha and Krsna from behind and tied Their clothes together. After doing this unnoticed, she came before Them and, wanting to please Madhava with Her service, said: "This is the auspicious beginning of the sacrifice, what about the rest? All perfection is attained by worshiping the nine planets!" (79-80)

Krsna told her: "Then tell-Me the procedure of this worship!" Then Kundalata, hinting at Radhika's limbs with her glance, told Krsna: "Offer blooming Bandhujiva flowers (or kiss) to the

nine planets that are Radha's lips, eyes, cheeks, breasts, forehead and face, to please Her!" (81-82)

Radhika replied: "Kundalate! You are the conductor, so why perform this sacrifice with your own pupil (Krsna)? First offer your own body for this worship!" Then She tried to run away out of fear of Krsna, but could not because of the knot that tied Their clothes together. With bent neck Radhika looked at the tied borders of Their clothes. Although She felt Her desires were fulfilled, and although Her face bloomed with of joy, She rebuked Krsna, Kundalata and Her girlfriends, and quickly began to loosen the knot, saying: "Krsna is the impudent dancer, Visakha is the impudent dancing girl, Lalita is the leader of the assembly and Kundalata is the laughing spectator! Because He has no wife of His own, Krsna treats another man's wife as His own to fulfill His desires! Greed is the root cause of immorality, but as a result His girlfriend shame has left Him!" (83-86)

Krsna promptly stopped Her from loosening the knot and began to kiss Her, but Radhika stopped Him and eagerly went on to loosen the knot. In this way They both obstructed each other in Their doings. Then Lalita proudly came there, rebuking Krsna with false anger and loosened the knot. (87-88)

Lalita said: "Krsna! If You want to tie Yourself to Your wife, there is no scarcity of marriagable girls here in Vraja, so tie Your cloth to Kundalata, Your cousin's wife!" (89)

When Krsna was freed from the knot Radha went to some distance. Restlessly moving Her eyebrows and smiling sweetly, She told Kundalata, blinking at Krsna's face: "The conductor and executor of this sacrifice are both ignorant! The scriptures say that one must first worship the protector of the directions (*dik palah*), otherwise there is a flaw in the sacrifice!" (90-91)

Kundalata said: "I am not ignorant of the procedure of this sacrifice to Cupid! First one must worship the nine planets and then the ten protectors of the directions!" (92)

Acyuta said: "Kundalate! What are the names of the rulers of the directions and what are their positions?" Kundalata, blinking at her friends, said: "Look! They have all come on by

themselves, standing in their own directions, eager to fulfill Your desires! Visakha is Durga, Lalita Indra, Sudevi Agni, Tungavidya Yama, Citra Nairtti, Rangadevi Varuni, Indulekha Vayu, Campakalata Kuvera, Rupa Manjari here in front of You is Brahma, giving You the bliss of spiritual flavours and Ananga Manjari is Sesha. These deities maintain the directions for Your benefit. They have now come before You to bring Your worship to perfection!" (93-98)

Hearing this, all these *sakhis* furiously rebuked Kundalata, saying. You shameless sinner! Go and do this worship with your own cousin-in-law and use your own body (deity)!" Seeing this, Krsna enthusiastically came before them. Seeing Krsna coming, all the *sakhis* became scared and eager to protect themselves. Each of them saw Him going towards the other girls and towards themselves as well! (99-100)

In whatever direction Krsna looked, the restless-eyed *sakhis* fled away. He stopped them and, although they were worshiped only half, they all managed to escape, one with the help of others, some by some trick and others by surprise. Some humbly begged Krsna to let go of them, others proudly chastised Him forcibly pulling their clothes out of His grip. (101-102)

How amazing! Although Krsna could not remove the obstacles to His sacrifice, He still had His desires fulfilled by seeing the borders of their reddish crooked restless and fully blossoming eyes, that were crying and laughing simultaneously. The *sakhis* fled in all directions, taking shelter of fort-like Radhika. Surrounding Her, they made their Cakori bird-like eyes feast on Krsna's moonlike face, restlessly drinking its nectar. Seeing this, Madhusudana became thirsty and began to attack them. When Krsna broke into the Radha-fortress with a sudden jump, Radhika angrily shouted and stopped Him. Krsna became stunned and stood before Her as if He was afraid, staring at Kundalata's face. (103-106)

In the great poem Govinda Lilamrta, which is the result of service to Sri Rupa Gosyami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosyami and the blessings of Sri Raghunatha Bhatta Gosvami, this was the ninth chapter, dealing with the midday pastimes.

CHAPTER 10

"The theft of Krsna's flute"

Seeing Krsna sad because of the obstacles arising in His performance of the sacrifice of Cupid, that was to fulfill all of His desires, Kundalata told Him with a wink: "You are Pasupati, who vanquished Cupid just for fun! If this sacrifice fails, the demigods will perish and so will Your pious merit! So give up all other duties and return to Your own occupation of being subdued by love!" (1-2)

Krsna said: "Thanks for reminding Me! Didn't You call Me the all-auspicious ancient Siva? It was He who gave His better half to His dearly beloved (Parvati)! I should always follow in His footsteps! Moreover, He gave only the left half of His body to Gauri, but I will give My whole body with My cleverness, My generosity and My submission to My devotees' love Thus I will become even more famous than Mahadeva!" (3-4)

Hearing this, Sri Radhika became scared and careful. Then Krsna came up to Her in an unseen way and took Her on His lap, eagerly embracing Her; saying: "He Gauri, come! Take My body! I am Candraka Sekhara!" Then, when Radhika ran away He caught Her at once. With faltering voice Radhika rebuked Krsna, smiling and crying simultaneously. Pulling Her hand from His hand, She stood before Him. (5-7)

Smelling the fragrance of Radhika's lotuslike face, humming bees greedily went after it. When they landed on Her ear, Radhika became scared. With restless eyes She gave up Her calm and took shelter of the embrace of the Lord of Her Life (Krsna). Krsna also held Her tight and on His chest She looked as beautiful as a steady lightning bolt in a cloud. When Radhika saw Her girlfriends smiling about this She became shy and tried to wrestle Herself loose from Krsna's embrace. (8-9)

All the female elephants of emotion, such as *irsya* (envy) *laija* (shame), *harsa* (joy), and *vamata* (aversion) suddenly pervaded Her body mind and words. Seeing Radhika's gestures, everyone became happy (10)

Sri Radhika laughed and cried at the same time, praying, scolding and blaspheming Krsna with regret or humility She loosened Herself from the bondage of His arms with Her hands, giving great joy to Krsna and to Her girlfriends. (11)

Seeing that the *sakhis* were happy to see Radhika and Krsna tightly embracing each other, and seeing the opulence of ecstatic symptoms such as shivering on their bodies, and seeing their faces blooming with joy, Vrnda devi told Nandimukhi: "How amazing it is that the *sakhis* are so happy when Radhika is tightly embraced for so long by Hari, while they are not so fortunate! When they do not see Krsna, they are anxious to see Him and when they see Him they want to touch Him. Then, when Krsna touches them, they show unwillingness and malice. Their activities are truly amazing!" (12-14)

Nandimukhi told Vrnda: "The fair browed girls of Vraja are not so astonishing! They are transcendental. Their minds and bodies are made for Krsna's pleasure only! These girlfriends,

who are part and parcel of Sri Radhika, are the pleasure potency (*hladini sakti*) of Sri Krsna, who is like the moon for the lily-like *gopis*. The essence of this potency is *prema*, love of God. This love is personified by Sri Radha and they are the sprouts, leaves and flowers of this vine. When this love-vine is sprinkled with the nectar of Krsna's pastimes, they become a hundred times happier than if they would be sprinkled themselves! This is not so astonishing!" (15-16)

"Just as the all-pervading Lord cannot be satisfied without His blissful cit potency, so Radha and Krsna's great, self-manifest and blissful love cannot be nourished without Their girlfriends. Which man of taste will not take shelter of these *gopis*?" (17)

"Radha is a blooming golden vine and Krsna a blooming Tamala tree. Which conscious being will not be happy to see Their beautiful meeting?" (18)

"The fair browed girls of Vraja have such affectionate and loving hearts that they are only interested in giving pleasure to Krsna. If they show unwillingness towards Him when they unite with Him, that is also for His pleasure!" (19)

Radhika became overwhelmed with joy when Krsna tightly embraced Her chest as She desired, but, feigning unwillingness, She admonished Lalita, saying: "O shameless, deceitful Lalite! You conspired with Hari's messenger Kundavalli to bring Me here and place Me in the hands of this family-guru of deceit with a wink of your eyes, and now you are callous when you see the shameless dancing of this cheater! Although your mood is sharp, you have now become mild. This is not so astonishing, since you exchanged your sharp nature for Krsna's mild nature!" (20-22)

Then Lalita, who was inwardly happy with Krsna's touch, pretended to be angry and proudly rebuked Krsna, saying: "O King of bold destroyers of housewives' chastity! What are You doing?" (23)

Krsna said: "Lalite! Ask Your friend Radhika what She began to do! She forcibly embraced Me to make Me Hers!" (24)

Lalita said: "Krsna! It is normal for a golden Madhavi vine to embrace a Punnaga tree, but I have never seen a Punnaga tree entwining a Malati vine! A vine can embrace a tree, but not the other way around!" (25)

Krsna said: "I have given My body to Radha and She accepted it What is the harm for you? I cannot take a gift like that back!" (26)

Lalita angrily said: "O cheater! Give up Your deceitful behaviour! I am Lalita, who is known for Her heroism and Her cruelty! Leave this pure and famous girl, if You want to keep Your reputation! O best of honeybees! If You have any such desire, then go to Your niece Kundalata, who is very eager for this! In front of Lalita even the wind cannot touch Radha! If You don't leave Her, You must tolerate my attack!" (27-28)

When Krsna saw Lalita's angry face as she came before Him with her girlfriends, He became ecstatic and was overcome with ecstatic symptoms like goosepimples, shivering and tears. Krsna was enchanted by the touch of His lover and out of ecstasy His flute fell from His shivering hand, but He did not notice it. Everyone thought He dropped it out of fear of Lalita.

Meanwhile Radhika escaped from the bondage of His arms and caught the falling flute in Her hands. Radha carefully hid that flute in Her apron. Then Visakha told Krsna: "O Krsna! Your hands covered the Radha-star like the lunar eclipse! This was a mistake, because She is not a moon like Candravali! Just look at Your mistake!" (29-32)

Indicating the different stars in the sky, after which most of the *gopis* are named, Visakha said: "I am Visakha (non-different from Radha), Lalita is Anuradha (a star that follows the Radhastar), this is Jyestha, and there are Dhanistha, Citra and Bharani. And there are so many other stars (or girls) like Indulekha, but she is not fit for enjoyment, being a mere moonbeam (Indulekha means moonbeam), so go to Candravali (many full moons)!" (33-34)

Krsna replied: "Visakhe! You are truly Sankari, the bestower of bliss, and Lalita's terrifying thunderbolt-like words make her a real Indra! O Visakhe! I left Candravali after enjoying her many times! Now I want to taste the nectar of the goddess Bhanavi (Radha), who is very rarely attained! The eclipse gradually enjoyed all the stars and eagerly desired to enjoy the unrivalled Indulekha-moonbeam!" (35-37)

Saying this, Hari went to Indulekha to embrace her. Seeing Him coming, Indulekha became afraid and backed away. She smiled and frowned her eyebrows, saying: "O Impudent Rahu! Indulekha is not enjoyable for You! Go and enjoy Candravali, who is a full moon, or enjoy all the stars gradually!" (38-39)

So Hari approached Lalita in an unseen way and caught her. Lalita said: "Anuradha (me) is not attainable for You! Go and enjoy Visakha!" (40)

When Krsna touched Visakha, she told Him: "Why are You touching me after having enjoyed Radha? Don't You know that She and I are One? In Your gradual course You should now enjoy Jyestha!" (41)

When Krsna touched Jyestha in an unseen way, she became both happy and angry, and told Him: "Without enjoying Citra You will only suffer in Your gradual enjoyment of the others!" (42)

Then when Krsna suddenly caught Citra, she told Him: "Go away, You debauchee! Don't deviate from Your course! Enjoy all the stars gradually!" (43)

Hearing this, Tungavidya said: "Citra! Sometimes Rahu's course is a little curved and he attacks planets by surprise!" (44)

Citra said: "Tungavidye! You are a Libra! Soon after attacking Citra, Rahu will come and attack you!" (45) When Krsna touched her, Tungavidya said: "O villain! Why do You want to hurt me without having attacked Rangadevi, who is a Libra, first? Leave me alone and catch her!" (46)

Rangadevi, upon being touched, said: "O Rahu! You are enjoying a Virgo, now attack the Pisces Campakavalli!" (47)

Campakalata, when being caught, quickly said: "O rascal! Swiftly go to Sudevi, who is an Acquarius, to complete Your course!" (48)

When Sudevi was touched she said: "0 Madhusudana! The blooming golden vine Kancanavalli will fulfill all of Your desires!" (49)

Kancanavalli, on being caught, said: "0 Krsna! Why does a Cakora bird like You come here (to a golden vine)? Go and quench Your thirst on Candramukhi (moonfaced girl. A Cakora bird lives only on moonlight)!" (50)

When Krsna thus came up to Candramukhi in an unseen way to kiss her, she turned her head away and said: "0 Cheater! Why don't You leave other men's wives and kiss Your own wife the flute if You want to kiss someone?" (51)

Hearing this, Krsna remembered His flute, that had fallen from His hand long ago. For a moment He was astonished and then He looked at Kundalata, who hinted to Him that Radhika had taken it. Radhika saw her hint and secretly handed the flute to Tulasi. Tulasi carefully hid herself behind Lalita and Visakha, keeping the flute. Meanwhile Krsna went up to Radhika and, wanting to grab Her, told Her in false anger: "You thief! My mind is free from fleeting restlessness, but You pierced it with Cupid's arrows with Your glances! It is not astonishing that You took away My flute! I will bind You with the ropes of My arms, plunder Your clothes and ornaments and take You to the kunjaprison to deliver You to king Cupid there!" (52-56)

When Radhika heard this, an extraordinary mood arose in Her and She left, ignoring Hari. Krsna stopped Her and held Her on the pretext of looking for His flute. Hari told Her: "0 Thief! Why are You vainly trying to escape? Until You give Me My flute back I will not let You go out of My arms!" (57-58)

Lalita, feigning anger; moved her bow-like eyebrows and quickly came up to Hari, saying with a proud smile:

"0 You who are polluted by associating with other men's wives! 0 destroyer of the housewives' chastity! Go! Go! Don't pollute Radha, who is freshly bathed for Her *surya puja*, by touching Her! 0 villain! You are intoxicated by drinking the nectar of Saibya's lips, so go to her at Kusuma Sarovara! 0 rascal! It was she who took Your flute! If You don't believe it, then go and ask Tulasi! The wicked men are cheating, but the righteous have to suffer for it! Though Saibya took Your flute, You are blaming Radhika for this!" (59-62)

Then Lalita hinted to Krsna with her eyes: "Tulasi has the flute that You want!" Then, when Krsna wanted to approach Tulasi to get it, Radha escaped from His embrace, like a lightning-strike leaving a cloud. (63)

With a light hint Tulasi winked at Rupa Manjari and put the Murali in her hand. Then Tulasi wanted to run away, but Krsna caught her by force, making her shiver and horripilate of ecstasy. Tulasi bent her fingers and placed them on her face, piteously crying: "0 Merciful One! Alas! Alas! Leave this unworthy maidservant of Yours, I beg You! I don't have the flute You're after! I saw it in Saibya's hands today!" Saying this, Tulasi hinted to Him at Rupa manjari. (64-66)

Then Madhusudana left Tulasi and went to (Rupa) manjari (like a bee going to a bud), looking for His flute, after smelling its honey. Rupa manjari cleverly hinted to Lalita to quickly take the flute over and Lalita took it, standing there just like a sain~ (67)

Krsna quickly went up to Rupa manjari in an unseen way and bound her in His ropelike arm. Looking for His flute in her blouse, he said: "O thief, where did you hide My flute?" (68)

Rupa manjari stopped Krsna and told Him: "Am I a thief? Well, did You find Your flute on me? Anyway, You're lucky to have Your desires fulfilled by sticking Your hand in my blouse! Now go and call all the cowherd wives with Your flute! You are so eager to pollute all the chaste housewives by embracing them. You just hid the flute Yourself to find an excuse to look for it on their bodies!" (69-70)

Then Rupa manjari hinted to Krsna with her glance that Lalita had the flute. When Krsna then went to Lalita, Rupa manjari escaped from His embrace and Lalita, seeing Krsna approaching, fearfully gave the flute to Kundavalli. Seeing Krsna coming, Lalita angrily told Him: 'Hey, stay away! Why have You come? If the flute is not on me, then You will soon reap the fruit of Your impudence!" (71-72)

"O Cheater! Why should Radha's girlfriends, who do not care to tread carelessly on Cintamani-gems with their feet even, steal this bamboo-flute of Yours?" (73)

"The sound of this dry wooden flute, which is full of holes (or faults) agitates all the three worlds! You became the husband of this Murali, so it is very auspicious that it fell from Your hands!" (74)

"Now the housewives can keep their girdles and braids tied and happily do their household work. The does can freely graze and the rivers can peacefully stream towards the ocean!" (75)

"Your Murali fell from Your hand and was lost for You as a result of the suffering You caused to the naked maidens who were suffering from the cold when You stole their clothes. Whoever causes suffering to others must suffer himself!" (76)

"This flute is just a dry bamboo reed, one hand long and full of holes! Alas! I now everything lost for the king of Gokula?" (77)

Kundalata, seeing Krsna pretending to be sad after hearing Lalita's joking sarcastic words, secretly gave to flute to Sri Radhika and went up to Krsna, slyly saying to Radha: "Alas! Who has stolen Krsna's flute?" Then she told Krsna: "O Krsna, what can I say? What is the loss to You when an old piece of bamboo, worth less than half a dime, and which is full of holes, falls from Your hand? Let it fall! It's good! Why are You sad? You are the son of the cowherd king! Alas! All the cowherd girls are joking about You! I would die of embarrassment!" (78-79)

Krsna said: "Kundalate! You don't know the glories of My flute, that is why you speak like that! That is not so astonishing, because My flute never reveals its qualities (as an conjugal enchanter) to you as it does to the other girls (because you are my relative)! Whatever I wish, which is otherwise impossible to get, My flute callously gives Me, just like the cit-potency fulfills all of Lord Narayana's wishes! This flute of Mine is endowed with all potencies to fulfill any wish! Sri Radhika and Her friends are aware of it's extraordinary capacity!" (80-82)

Lalita said: "Your flute is very expert in getting things itself. Why wouldn't Your lusty lover know this?" (83)

"Your flute binds the elephant-like hearts of the *gopis* with its nectarean stream of sound, stealing the mass of their pure, flawless pious merit. What to speak of other ladies, even Rama (Laksmi), Gauri (Parvati), Sauri (Samjna, the wife of the sun) and all other ladies in the three worlds are enchanted by it. O Krsna! The qualities of Your famous, perfect Murali are wonderful!" (84)

Krsna said: "Lalita is very harsh and she is a very thorny fortress of crooked words! She secretly stole My flute and still she blasphemes both Me and the flute!" Saying this, Krsna wanted to grab the end of Lalita's sari, but Lalita took some distance and said with frowned eyebrows and a smiling face: "O Krsna! I am that Lalita! You know me very well in many ways! I'm leaving now with my friends! Your tricks won't work with me!" (85-87)

Saying this, Lalita left, but Krsna caught her cloth and said: "You won't be able to go home that easily without first giving Me My flute! O Lalite! If you did not steal My flute, then why do you run away so fearfully? After showing Me that you don't have it on your body you can either go or stay!" (88-89)

Lalita pulled her cloth out of Krsna's grip and looked at Him in a crooked way, saying: "You are maddened by lust! Go and search the body of Your niece! We did not take Your flute, nor did we see it anywhere, but if You still will not leave us alone, then You can tell us Your price and we will pay You through Kundavalli! And if that is not enough for You, then we will cut another bamboo flute for You! We have two friends from the Pulinda-caste (outcastes), named Malli and Bhrngi, who live close to Govardhana Hill. If we tell them, they will bring You a new bamboo-flute, without holes or faults!" (90-92)

Krsna replied: "Those Pulinda-girls are most fortunate, for they are very attracted to Me! They smeared their faces and breasts with the vermilion that My lotus feet printed on the grass to soothe their lusty desires! They also brought Me *gunja-beads* and mineral pigments from Govardhana Hill. They are My maidservants, how did they become your friends?" (93)

"If You disrespect Me by taking My flute, I will bind you up and punish you, and whoever wants to protect you may try it!" (94)

Then Yisakha came up before Lalita and smilingly told Krsna with a soft voice: "O Krsna, if someone's belongings are lost, he can find some help in finding it back, so be intelligent and find someone to help you search for it. You won't have success by using crude means" (95-96)

Campakavalli said: "Anyone who will help Him will ask a lot of money for it! Why would Krsna spend so much on a piece of bamboo?" (97)

Tungavidya said: "O Foolish Campakalate! You don't understand, listen! This flute is Krsna's only wealth! What will He not give to get it back? After He found the thief by the grace of His detective, Krsna will take His flute back from that thief and punish him. Then He will reward His detective with wealth that He took from the thief! This is His custom!" (98-99)

Visakha said: "O Proprietor (Krsna)! First tell me how You will punish the thief and how You will reward the detective! I ask You in Your own interest!" (100)

Krsna said: "I reward anyone who helps Me finding My flute with the flower garland from My body, My jeweled necklace, a Karamardaka fruit and a Cumbaka jewel! And I punish the thief of My flute by binding her in the ropes of My arms and taking her into the prison of the *nikunja*, where I will take the jewels of youth from her two jugs (breasts), dress and jeweled ornaments as an conjugal punishment!" (101-102)

Visakha said: "This is proper for the son of the cowherd king to do! The flute will surely return to Your hand when You are not miserly! Only Kundavalli knows where the flute is and I know it from her, but I have not seen it myself, so it is difficult for me to speak about it. But You may ask her to find it and give her some reward!" (103-104)

Visakha then happily told Kundalata: "*Sakhi* ! How fortunate that you have come! Take this valuable reward and help your cousin to find His flute back!" (105)

Visakha whispered something in Kundalata's ear while Radha secretly gave the flute to Tulasi. Hari eagerly looked at Kundalata's face, and Kundalata told Visakha: "*Sakhi* Visakhe! I swear to you, I don't know who the thief is! I'm not an outsider (to Krsna's family) like you all! Whatever belongs to my cousin Krsna is also mine! If I knew where the flute was, I would tell Him, even without a reward! Visakhe! You surely know who stole the flute! Tell me who has the flute and accept the reward of the jewels! If you help, Lord Krsna will surely get the flute back in His hand! You can either take your reward first or find the flute first! I will be the referee when Krsna gets His flute back and you get your reward!" (106-110)

Krsna also understood Kundalata's hint and eagerly came to Radhika's side to get His flute back. He was stunned by Radhika's sharp, arrow-like glances and Kundalata told Him from behind: "Krsna! That *krsna rasa* that You fill up Your flute with has now colored the whole world bluish! This bluish fluid has now beautified Radhika's chin as a musk-drop. Radha has taken His flute, that can be seen by the blue drop on Her chin! Not knowing it was there, She did not remove it! O Krsna! Fortunately You first saw this sign of Your flute as the chin decoration! Quickly remove the drop with Your lips (by kissing it), then cleverly take Your flute back! Punish the thief and reward the detective! Surely Your flute must be with Radhika! Take it from Her or not, it's no loss to me! The detective Visakha wants to receive the reward in front of me! Give it to her please!" (111-115)

Krsna said: "First I will remove the mark of My flute from Radhika's chin, and then I will quickly reward Visakha! After that I will lock up Radhika in the *kunja*-prison, take the flute from Her and give Her the punishment!" (116)

Saying this, Krsna approached His beloved and began to bite Her lips. Seeing this, Lalita stopped Him by standing in between them with false anger and telling Krsna: "How amazing! Radhika has not done Her *surya puja* yet today, but You contaminated Her with Your biting! Go away, quickly! You have no respect for social customs and the demigods?" (117-118)

Hari said: "He Radhe! It's not My fault or because of My teeth! If You show this drop so clearly, then that is Your fault! O moonfaced Girl! Out of fear of You, this musk drop has entered the fortress of My teeth, although it was nicely situated on Your chin. Having the same colour as Me, it accepted Me as a friend!" (119~120)

Kundalata told Radhika: "Show Your skill in excellent poetry by reciting *bindu cyuta* poem. Out of envious rivaky Krsna, the king of poets, will recite the *bindv agama* poetry." (121)

"If a qualified person shows his qualities the knowers of qualities will not find faults in it They will be satisfied, so adorn Krsna with the jewel string of Your bites!" (122)

Radhika said: "He Kundalate! If you are blooming of affection for your cousin's attributes then offer your own flower-like teeth to His sun-like lips!" (123)

Feigning anger; Kundalata told Acyuta: "Hare! Radha, Mukhara's fine granddaughter; is Herself also Mukhara (talkative), and this Lalita here is very harsh, whereas You are very soft and scared. Now will You get Your Murali back? All these *gopis* are very bold, numerous and crooked. You are alone and soft. Save Your dress and ornaments and return to Your cowherd boy friends! These *gopis*, who make no distinction between sin and virtue and who are lusty after paramours, take me to be just like them! Although my cousin is just a boy, you girls, being fixed in piety and pure chastity, should not peak with Him! They are slandering us again. I'm going home! Give Visakha the rest of the reward and let me loose!" (124-128)

Hari laughed at Visakha, saying: "Come, O chaste girl, come! Take the jewels!" and embraced her. Then the *sakhis* also laughed and surrounded them. Then Krsna began to quarrell with the *sakhis* and a great tumult arose. Radha took the opportunity to sneak away and hide in a *kunja*, carefully stifling Her ornaments as She went (129-130)

Meanwhile Tulasi fearfully hid the flute and went to the *kunja* where Vrnda was. Vrnda took the flute from her and kept it at her chest, saying:

"O Flute! Although you are from the smallest of all good families, your dynasty became glorious, since you caused all these wonderful pastimes of Radha and Krsna!" (132)

Visakha's eyes became restless when she heard her friends laughing, With great effort she loosened herself from the tight bondage of Krsna's arms and rebuked Him with faltering voice, saying: "O King of cheaters! We are not Your relatives, nor Your helpers! You are an outsider, how are we supposed to accept gifts from You? Give the reward to the detective, Your own niece-in-law Kundalatal" (133-134)

Visakha said: "Kundalate! Why have you become bewildered although you are usually so bold? You want to give up the gift of your cousin out of illusion and pollute us with it instead!" (135)

Kundalata said: "Visakhe! The donor Krsna gives charity to the best of *dvijas* (teeth or brahmana girls)! Why are you angry, and why should I commit the sin of forbidding such virtue? If Krsna donates with love, then why should you hesitate to accept it? You should repay Him with the double amount!" (136-137)

Citra said: "Visakhe! It's your own possession, why do you reject it as if it is someone else's? With this wealth you became aristocratic! If you don't like it, then you can give it to Kundavalli!" (138)

Kundalata said: "Citre! Krsna gives His own jewels! If you don't accept them, then what

should He care? Let His wealth remain in His home! Krsna! You should'nt deal with these misers, just exchange gifts with Radha!" (139-140)

Hearing this, Hari began to search for Radha, and when He could not find Her; He asked Lalita: "Where is She hidden? The thief is taken away by a crook like you! If you don't bring Her before Me, I will give you a just punishment!" (141)

Lalita said: "I'm not a witness to that! Who knows where She went? You can play kings and queens with Radha, I'm going home!" (142)

One *sakhi* said: "Radha has gone home!", another one said: "She's gone to worship the sun god!", and another one said: "She has gone to Manasi Ganga to purify Herself after You touched Her!" (143)

When the *sakilis* said that, Krsna looked at Kundalata's face, and Kundalata blinked with her eyes towards a *nikunja* indicating that He should enter it. After Krsna entered that *nikunja*, Kundalata and her friends closed all its four gates with vine string doors, remaining outside themselves. (144-145)

Radha tried to flee when She saw Her lover approaching, but She was unable to reach the doors of the *kunja* and Krsna took Her to the bed by force. (146)

Krsna was like an elephant afflicted by the forest fire of lust, finally attaining the cooling Ganga-river named Radha, and privately enjoyed Her as He wished. (147)

Radhika's ornaments loudly resounded when She stopped Krsna with Her arms from opening Her blouse and girdle. Krsna's voice faltered when He demanded: "gi-gi-give Me My flute!" Radha replied with happy faltering voice: "No no no!" Krsna took the jewels of Radha's youth and Radha anxiously tried to stop Him. During Their play the general of Cupid's battle named Dharstyā (boldness) chased away the *sakhis'* patience, shyness and unwillingness. (148)

When the mutual vigour of Their beautiful and intense festival of union became manifest a stream of nectar appeared in the form of loving screams like cooing from the throats. In a joking manner the Divine Couple ornamented each other with scratches and bites, increasing each other's beauty. Glory to Radha and Madhava's sweet play in the solitary *kunja!*

In the great poem Govinda Lilamṛta, which is the result of service to Srīla Rupa Gosvami, who is a honeybee at Srī Caitanya's lotus feet, the encouragement of Srī Raghunatha Dasa Gosvami, the association of Srī Jīva Gosvami and the blessings of Srī Raghunatha Bhatta Gosvami, this was the tenth chapter, which deals with the midday pastimes, that give so much joy to Srī Radhika and Her girlfriends.

CHAPTER 11

"Description of Sri Radhika's divine form through poetic analogies"

In this eleventh chapter Radhika's girlfriends give bliss to Syamasundara by describing each of Her limbs to Him with the help of poetic analogies known as *alankara*, ornaments of poetry.

Hiding Krsna's Muralika on her chest, Vrnda came to the assembly of *sakhis* along with Nandimukhi and told them: "O Friends! Where have the king and queen of Vrndavana (Radha and Krsna) gone?" (1)

The *sakjis* said: "They have gone to king Cupid to quarrel with each other, what do you have to submit to Them? If it is very confidential then go to this *kunja*, They're staying there in a cottage!" (2)

Vrnda said: "Friends! You are all just like Radhika's mind, life and body! I have no secrets for you, but I will just go and tell the king and queen!" (3)

Knowing that Radha and Krsna's pastime was over, the *sakhis* became eager to see Them. So they opened the door of the *kunja* and looked inside through the slits in the *kunja*-cottage on all sides. (4)

Although Radha had first repeatedly urged Krsna to ornament Her after the end of Their pastime, now She withheld Him again when He wanted to do this. Krsna nevertheless began to ornament Her and was also ornamented by Her in return. (5)

Krsna wrote something on a pure white lotus petal with vermilion, stuck this petal on His turban and told His beloved: "Get up, We're going out!" (6)

Although Radhika was hesitant to appear before Her *sakhis*, blooming lotus-eyed Krsna forcibly took Her out of the *kunja* cottage into the courtyard as if She was a thief. When narrow-eyed Radhika and wide-eyed Krsna appeared before them, the *sakhis* became happy and surrounded Them, attentively asking Radhika: "He *sakhi* ! Where did You go, leaving us all? We looked for You, but we couldn't find You! Where did You meet this impudent boy? Anyway, You were lucky not to be defeated (in Cupid's battle) by Him!" (7-9)

Hearing the *sakhis'* giggling, and seeing Krsna openly describing Their pastimes, Radhika became shy and angry respectively and She walked away. She waved Her thumb and index finger at Krsna, looking at Him with frowned eyebrows and trembling lips, rebuking Him with faltering voice. Seeing Her girlfriends mocking Her, She told them, while making gestures: "O friends! You pulled at My cloth when I wanted to go home, and when I was hiding you pointed out to Krsna where I was, making Me suffer under Him in front of all of you! Why should I stay with you still? I became afraid of this intoxicated snake Krsna, who was eager to touch Me out of naughty desire, so I fearfully ran into this *kunja* where the red and white lotus flowers and the thorny vines protected Me as real friends!" (10-13)

Kundalata said: "Radhe! This is true, not false, because all the signs of Your resistance are clearly visible on Your limbs! Your vine-friends have torn Krsna's body apart with their sharp, thorn-like nails! This is proper, but how amazing! They have torn up Your body even more!" (14-15)

"That Krsna, who attracts the *gopis* and who is a great womanizer, bears Candravali-like nailmarks on His chest. This is all right, but You carry this Candravali in Your heart, although You are so jealous of her! This is most astonishing, tell us why this is!" (16)

Lalita said: "O Chaste Kundalate! Why should there be a shortage of cutting marks from the thorny twigs on the chaste girls that ran away out of fear of this whimsical paramour, who is eager to touch them?" (17)

Krsna eagerly thought of different ways to hear the description of each of Radhika's limbs and to see the pleasing mixing of Her emotions, so the *sakhis*, understanding His feelings, began to

laugh and described these limbs. When they became eager to prepare the nectar juice of poetic descriptions which was laced with the camphor of Sri Radhika's sweetness for Murari's pleasure, Radhika forbade them with frowned eyebrows. (18-19)

Being sprinkled by the pleasing honey from Govinda's slightly smiling blooming lotus face and being encouraged by His winks, the *sakhis* giggled and gradually began to describe the beauty of restless-eyed Radhika. (20)

They began to describe Radhika on the pretext of describing Kundalata. Lalita said: "O *sakhis*! Look at the signs of Madhusudana's enjoyments on Kundavallika (Radhika)! These two jug-like breasts (of Sri Radhika) defeat all the *siva lingams* in the world that have a single moon phase on them. Are they wearing these moons like nail marks, desiring to defeat these *lingas*?" (21-23)

Showing her line of teeth as she smiled, Visakha spoke to make Krsna happy: "These marked linga-like breasts accept Sri Krsna's nailmarks that are like full, inexhaustible moons, leaving the exhaustible moon in the sky, who has only fifteen phases (days of the lunar quarters) and also wanes in every quarter. Has She now decorated Her body with these full, inexhaustible moon nailmarks?" (24-25)

Campakavalli was very happy to hear Visakha's words and said this to make Krsna happy: "Hari's lotuslike hands, seeing his lotus feet dancing on Kaliya's stage-like hoods, challenge the capacity of these feet. Therefore they are now dancing on Sri Radhika's orange-like breasts!" (26-27)

Citra, the best of ladies, said: "The wonderful golden Citra-vine embraces the blackish Tamala tree, carrying two ripe Baelfruits, that are cut by the Tamala trees' branches and subbranches, leaving their marks." (28-29)

Then Tungavidya, the goddess of poetry, pleased the whole assembly and embarrassed Radhika by saying: "How beautiful is the forest of Radhika's body, in which there is a deep platform where the lusty king of elephants (Krsna) enjoys! This elephant is driven by Hari's nails, that are like Cupid's goads, piercing its temples (Radhika's breasts) that are covered with muskpictures.

(30-31)

Indulekha, whose beautiful teeth look like moons of bliss, joyfully said: "The mad Krsna-elephant enjoys in the Suratarangini River to His full satisfaction, flapping His trunk in different ways. That was written on these bud-like breasts." (32-33)

Rangadevi, though prohibited by Radhika's glances, filled up Krsna's ears with the nectar of her words, saying: "On this chest are two marked golden pitchers in which the Creator has hidden the jewels of youth. The greedy Krsna dug them out with the thief-like spades of His nails, leaving His nailmarks behind!" (34-35)

To please Giridhari, Sudevi joked about moonfaced Radhika: "The Vanapriyas (cuckoos, or Krsna) are very fond of golden pomegranate vines and the two fruits of these vines are dug into by the Krsna parrot!" (36-37)

Then Candramukhi took her opportunity and joyfully said: "This golden pomegranate-vine is extraordinary and its fruits have ripe seeds. Their two flowers are covered with bites from the blackbees." (38-39)

Jyestha, the crown jewel of ladies, said: "Krsna's lips look like fresh rose-apples after having kissed Radhika's eyelids that were blackened with collyrium. Seeing this colour, Radhika's parrot-like teeth became greedy after the taste of these rose apples!" (40-41)

Then Kancanalata began to describe Radhika in detail, being encouraged by the moving eyebrows of the Lord of her heart, and being prohibited by the glances of her mistress. She said: "The hairs that the Creator placed on Radhika's breasts, navel and face make one mistake it for a lotus stem (the hairs) coming up from a lake of condensed nectar (the navel) sprouting two golden lotus flowers that are always closed because the moon (Radhika's face) shines on them." (42-43)

Doe-eyed Madhavi said: "Sri Radha is the arena of the sacrifice that aims to attract Krsna's heart. Her navel is the sacrificial pit, Her three-lined belly the belts around this pit, Her middle the

altar, the hairs on Her navel the sacrificial ladle, Her breasts the jugs, the place where the priests place the jugs to initiate the sacrifice Her thighs, Her neck the conchshell and Cupid is the priest!" (44-45)

Vasanti, looking at Radhika, said: "How fortunate is king Vrsabhanu's daughter! Her body is like Cupid's great arsenal: Her eyebrows are the bow, Her hairs the sword, Her glances the arrows, Her arms the ropes, Her cheeks two golden shields and Her nails are his goads!" (46-47)

To please Krsna, Vrnda said:

"Radha's excellent body is like the nectar-Ganga for the elephant of Krsna's heart to play in. Her arms are like the lotus stems in it, Her breasts the Cakravaka birds, Her face, navel, hands and feet are all lotus flowers and Her curly locks are like black bees surrounding these lotus flowers. Her smile is like a water lily, Her eyes are blue Indivara-lotuses and the hairs on Her navel are the moss floating in the water." (48-49)

Again each *gopi*, headed by Lalita, one by one began to describe their friend Radhika's beauty with love, being encouraged by Krsna's indications. (50)

"Sri Radha's foot soles have the marks of a conch shell, a half moon, barleycorn, a lotus flower, an elephant, a chariot, a goad, an arrow, a plough, a flag, a mace, a *svastika*, a bow and a fish. They are covered by a shield of footlac and Her anklebells. With all these missiles they conquer the kingdom of the world and completely reveal Her beauty of regal opulence." (51)

"The lustre of these feet are cutting down the pride of beautiful fresh soft red lotus petals, therefore their fresh sprouts are known as *paflava*. The lotus (or *nalini*) is known as *padma* because it is contaminated; and the red lotus flower is called Kokanada because it wails (*artanada*) at night time like a Cakravaka (*koka*) flamingo out of sorrow. So when lotus flowers have all these shortcomings, then how can we compare Radha's feet with them?" (52)

"The wonderful moons on the nails of Radha's lotus feet are always full, making Han's heart happy with their crimson lustre, causing the lilies of His senses to blossom and making Him

forget about Candravali!" (Both the moonlike nails and Radhika's rival are called Candravali)
(53)

"Why did Radhika's heels hide? The king of Radha's kingdom, who is named fresh youthfulness, came and behaved indecently. He removed the thickness of Her middle with Her dacoit-like hips and breasts (replacing Her childhood-waist with the waist of adolescence). Then he thought: "Let me blow on Her middle (making it slender like a young girl's wait) and bound it with the strings of Her three-lined belly. Seeing this, Radhika's heels became afraid and hid themselves." (54)

"Sri Radhika's nice thighs shine like stunned golden bananas, or the foundation pillars of a shading house, placed by the Creator to give soothing shade to the Krsna-elephant who is heated with lust." (55)

"Has the Creator given Cupid, upon being asked for, Radhika's thighs, that are like golden posts for tying up elephants? These posts have now tightly bound down Krsna's mad elephant-mind with the chain of their sweet beauty." (56)

"These are not the knees of King Vrsabhanu's daughter, but the wellhidden cases where Cupid placed Krsna's eyes and heart after having blissfully stolen them!" (57)

"What can the sweetness of Sri Radhika's thighs be compared to? Are they the place of enjoyment for Krsna's handpalms? The elephants would be afraid if I compared them with their tough-skinned proboscis and the watery bananas would be ashamed if I compared them with their worthless peels!"
(58)

*manojanam sri govardhana katakam ancan na lab Ilaic
mudam yah kalindyah pulina guna lila smaranajam na tatradyam casyah pulinam anuvindann
agharipum nitambam so'syas tam sama labhata pasyann ubhayajam*

"Krsna does not find as much pleasure in wandering around the beautiful foot of Govardhana

Hill, remembering the sports and attributes of the Yamuna-bank, or in remembering Govardhana Hill while walking on the bank of the Yamuna, as much as I-Ic does by looking at Sri Radhika's buttocks" (59)

*radha sronir iyam sama na pulinaih satya kaver gir iyam yad veni yamuna tad eva pulinam
kanci marali tatili no cc~ tatra liarer mano natavarah sri rasalasyam katliam svabhir vrtili sakhi
natiblzir anisam kurvann na visramyati*

Arent the words of the poet that Radha's buttocks are like the bank of the Yamuna, Lr~~~? Her braid is like the Yamuna and Her waistbells sing like the swans in the Yamuna. If not, then why would Krsna's mind, the best dancer, or His mind's girlfriends, the dancinggirls of ~ desires always dance the Rasa there, without ever resting?" (60)

"Sri Radhika's middle has made friends with the waist of the lion, who is the killer of big elephants, thinking out of fear, anger and sorrow: "Those deceitful thieves, Radha's buttocks, breasts and hips, have made friends with the proboscis and the temples of the elephants (gaining their vastness) taking my own vastness away (when Radhika attained adolescence these limbs increased their volume and Her waist became very thin)."
(61)

Sri Radhika's buttocks and breasts were first poor, then they teamed up and stole away the volume of Her waist (when She attained puberty). After that, though, they still quarreled out of greed. Seeing this, did the Creator divide them with the three lines on Her belly to stop the quarrel?" (62)

"Has the Creator bound Sri Radhika's waist with these three strings of Her belly-lines out of fear that it would otherwise break out of thinness from separation from Her friend childhood?" (63)

sudha sarasya kanakabfîni dalam bhrngali phullabja virajad antaram kim e~ad abhati na kintu radhika tundam sa romavali nabhi bhusitam

"Is this a blooming golden lotuspetal in a lake of nectar, surrounded by a swarm of bumblebees? No, it is Sri Radhika's navel, surrounded by hairs in Her belly!" (64)

"Sri Radhika's belly has hairs that defeat the charm of Banyanleaves. When these hairs shiver they defeat fresh golden lotuspetals and adorn Her belly as regal opulent *musk-tilaka*". (65)

"Sri Radhika's hands are beautified by the auspicious marks of a pitcher, a garland of lotusflowers, a fan, a moonbeam, an earring, an umbrella, a post for binding sacrificed animals, a conchshell, a Baeltree, an altar, a seat, a flower, a vine, a whisk and a *svastika*, as if these items are there to serve Her beloved." (66)

"If lotusflowers (Sri Radhika's hands) were beautified by Campaka flowerbuds (Her fingers) with full ruby moons (Her fingernails) on their tips that are sharper than Cupid's goads, it would still not equal the beauty of Sri Radhika's hands that defeat the beauty of lotusflowers and fresh sprouts!" (67)

radha karabja sukhara nakhara bakarer vaksas tati garuda ratna kabatikayam utkirna citra karanaya ratisa karos£hanka susuksma nisitah sphutam ullasanti

"The very sharp nails on Radhika's lotuslike hands, that carve pictures on Krsna's chest (by scratching it), that is like a sapphire door, look like Cupid's chisels to carve stones." (68)

mule 'dho vadanam varataka yugam cagre'mbuje vibhrati naite svarna mrnalake ratipater ye pasatam agate krsnotphulla tamala veseana patu bilvat kucadhah phale radha bahu late ime kara yuga sri pallave divyatah

"The pits of Radha's vine-like arms look like downward sheaths of a seed and under these sheath are Her lotuslike handpalms. These arms are not golden lotusstems, but the ropes of Cupid that expertly clasp around Han, who is like a blooming Tamala-tree who holds Her baelfruit-like breasts and sproutlike hands." (69)

kamarti sindhu taranaya harer vidhatra radha vyadhayi taranir mani citra haimi tat ksepani ca nih ita subha roma rajir nyastam ca bahu yugalam kim aritra yugmam

"The Creator has made the golden boat with wonderful jewels named Radha to help Krsna cross over the ocean of His lusty desires. Are Her arms the cups to scoop the water out of this boat and the hairs on Her arms its oars?" (70)

sri radhika parsva ma(ta like subhe saundarya ka nyc vrnutah sma ye svayam madhurya putrau han parsva sadvarau savyapasavya krama vaiparityatah

"Sri Radhika's sides are like two daughters of beauty and Krsna's sides are like the sons of sweetness. They meet eachother's opposites (when Radha and Krsna stand facing Eachother Radhika's left side touches Krsna's right side and vice versa) and embrace Eachother, accepting Eachother as brides and bridegrooms" (71)

smara jaya lipi yukta hataki pattikeyam kim U vidhrta manobhu sastrikam svarna pitham madana bhujaga pasadhara tunam na haimam nahi lasati virajad veni radha suprsthram

"Is this a golden slab with Cupid's victory inscribed in it? Is it a golden platform holding Cupid's

armory or is it a golden quiver holding Cupid's snake-like ropes? No it is none of these things! It is Radha's back, beautified by Her braided hair!" (72)

*sahaja vinatam amsa dvandvam asyah kavindra
giridhara kara sasvad bharato namram ahuh*

mama tu matam anuccair apy adali sarvam uccaih sirasa gana matkyodbhati tat saubhagena
"The poets say that Radhika's shoulders are naturally low because Giridhari always holds His strong arms on them, but in my opinion they just appear low because Radhika's head comes up very high out of pride of being superior to all other *gopis!*" (73)

*saundarya laksmir il~a kavya laksmih sangitya laksmis ca harer mude'sLi
purlicti dilatur gananat tu rckha
trayena kanthah kim U bhaty amusyah*

"Has the Creator blissfully carved three lines on Radhika's throat - the goddess of beauty, the goddess of poetry and the goddess of beautiful song - to complete Hari's pleasure?" (74)

*simartliam uccaih sirasor vivader balistha nasa stanayor vidhata
radha vapur nivrti kantha madhye rek ha traycalaiva cakara simam*

"The Creator made a boundary of three lines in the middle of Radhika's neck, to stop the quarrel between Her nose and Her breasts over supremacy in raisedness." (75)

*vyarhi krta svara gunair gahanam pikali bhejc sudlia ca katutam jadatam tata snil yasya sriya
dara tatis ca samudram asyah
kenopamantu kavayas tam imam sukantham*

"When the Pika-birds hear Radhika's voice they flee into the forest out of shame, nectar turns

sour and the *vinas* become stunned. Seeing the beauty of Her throat, the conchshells flee into the ocean. Which poets can make a comparison to Radhika's beautiful throat?" (76)

"When a lotuspetal on which a blackbee sleeps in the morning sun meets with a black Pika-bird resting in the window of a golden temple, and both of them see Radhika's beautiful chin decorated with a spot of musk, which is beautified even more by the touch of Sri Krsna's finger, they yearn to attain a beauty equal to that!"
(77)

"Radha's lips are known as *bandhu jiva* and *bimbadharau*, because they are the life (*'iva*) of Radha's friend (*bandhu*) Sri Krsna, and Her love for Krsna is reflected (*bimba*) in them, so they are known as *bimbadhara*. Therefore they cannot be compared with Bandhujiva-flowers and Bimbafruits!" (78)

*ananda purnamrta sattva murtch krsnasya jiva tu tayapta kir~eh
etavata varnita san mahimno radhadharasyanya gunaih kim ukta iii*

"Radha's lips are famous as the means of survival for Krsna, who is Himself the very form of full nectarean bliss. After knowing these glories, what is the need of mentioning any of their other qualities?" (79)

*radha dantan vjjita sikhara phulla kundadyamitran visva vyaptir ita ny~a ka ran unmadan
viksya vedhah
drak ced osthadhara su pihi:ann akarisyat tada te
nana varnam jagad api sitadvaitam eva vyadliasyan*

"Radha's teeth, that look like ripe pomegranate-seeds, defeat ~eir enemies the blooming white Kundaflores. Seeing the bright white rays of these jewellike teeth pervading the whole

universe, the Creator at once covered them with Her lips. If not, then the whole multicolored universe would be pervaded by an undifferentiated white effulgence!" (80)

*kundakrtir hira rucir vicitra sri radhikaya rada kira raji
ya nitya krsnadhara bimba matrasvadena lebhc sikilarac chabitvam*

"Radhika's parrot-like leeth are shaped like Kundaflowers and colored like diamonds. These parrots always relish the Bimbafruit-like lips of Sri Krsna, from which they attain the colour of ripe pomegranate-seeds!"
(81)

*radha rasajnaruna ratna darvi krsnaya reje p~)rivcsayanti
san narma sangita sukavya rupan sva vag viiasainrta sad vikaran*

"Sri Radha's tongue is like a ruby spoon that serves Krsna the nectar of Her joking words, Her songs, ~Ier poetry and Her clever words like nectarean sweetmeats!" (82)

"Sri Radha has placed the clever dancinggirl of Krsna's true glories in Her throat. Has the red ~etI of this clever dancinggirl now come out of Her mouth in the form of I-Ier tongue?" (83)

*sri krsna sat kirty abhidhana namno su navya yunor miehunasya dhatra hindola lilabhir atasya
cakrc
radha rasajnaruna vastra dola*

"Seeing the true fame of Sri Krsna and the young couple of His names and forms eager to play on the swing, the Creator has made Radha's tongue like this swing, covered by a crimson sheet."
(84)

*piyusabdhi taranga varna madliuram narma prahelima yam sabdarthobhaya sakti samsita
rasalankara vastu dhvani
bhrngi bhrnga piki pika dhvani kalasvadyapakam rajale sri krsna srvaso rasayanam idam sri
radii ika bhasiiam*

"Sri Radhika's words, whose syllables are as beautiful as waves in an ocean of nectar, that are full of clever jokes and speech, sounds, double meanings, analogies and substances, and that teach the male and female bees and Pika-birds how to sing, are like nectar to Sri Krsna's ears!"
(85)

*prcmajya narmali sita rasavali madlivika manda smi~a candra samyuta asya mrsersya
maricanvitadbI'uta
vani rasalollasat isa trptida*

"Sri Radha gives joy to Her Lord with Her amazing words that are flavoured with the *gili* of love, the sugar of humour, the honey and camphor of Her mild smile and the black pepper of Her feigned envy." (86)

*½P__sudha sand jyam hareh kim u mano maralasrayah sudha kirana kaumudi trsita drk cakori
gatih sudha sita ghana vali sutanu cataki jivani virajati na radhika smita sudhormi unmilati*

"Is this a river of nectar, where the swan of Han's mind takes shelter? Is it a ray of ambrosial moonlight, that is the shelter for Han's eyes, that are like thirsty Cakorabirds? (Cakora's only live on moonlight) Or is it a row of clear, white ambrosial clouds that are the only sustenance for Han's Cataki-bird like excellent body? No, it is the high ambrosial wave of Radhika's smile!"
(87)

*harer gunali vara kalpavallyo radha hrd aramam anu praphullah lasanti ya yah kusumani tasani
smita cchalat kintu bahih skhalanti*

"The nice desire-vine of Han's qualities blooms up in the garden of Radha's heart. Do it's flowers now come out in the form of Her smile?" (88)

*sri radha vadanam sudhaksaya sarah krsnarnavam yat tato niskramyancati pancama svara
sudlia sroia svatiyam kvacit sangilanirila vahini tato ito vani sudha nimnaga kvapy amoda
sudhadhuni smita sudha divya nadi canyatah*

"Sri Radha's beautiful face is a boundless stream of nectar from which sometimes rivers of nectarean songs in the fifth note, as well as blissfull rivers of nectarean words, jokes and smiles flow into the Krsna-ocean."

(89)

"The beauty of Radha's face defeats that of the peak of Mt. Sumeru, from which the celestial nectarstreams of Her smile, Her divine pleasure, Her speech, Her songs and Her tunes flow into the Krsna nectar-ocean!"

(90)

"When a traveller sees a wagtailbird on a lotusflower he knows that his journey will be auspicious. Similarly, the Creator made Radhika's face a lotusflower to bless Krsna's eyes. Then, seeing how restless they were, he bound Her wagtailbird-eyes to the golden post of Her nose."

(91)

*han nayana cakora pritayc radhikaya mukha sasinam apurvam purnam utpadya dhata nayana
harina yugmam nyasya tasmin sulolam nyadhita tad avaroddhum parsvayoh karna pasau*

"The Creator made Radhika's wonderful moonlike face just to please Han's Cakorabird-like eyes. In this moon He placed the marks of Her deer-like eyes (The moon has marks of a deer on its globe also) and he bound these restless deer up with the ropes of 11cr cars." (92)

*candrah kalanki ksayitoti vihva las tat padaghatair malinam yathambujam sunirmalam santata
puma manda lam*

kenopanicyam vada radhikananam

"The moon is contaminated by spots and is sometimes eclipsed and the lotusflower is contaminated by the touch of the moonbeams. So tell me, what may we compare Radhika's everfull and spotless face with?" (93)

radhaya ji(a hema darpana madam ganda dvayam sunaaram lavanyanirta purnitam hi kanaka ks~unyam saw yugmakam yat tatanka suvarna padma kalikam kas(urika citrasac chaiba lam makari vilasa valitam krsnati trsnaharam

9

"Sri Radha's cheeks defeat the luster of golden mirrors. They are like two beautiful nectarfilled lakes on golden soil because there are two golden lotusbuds hanging on them from Her ears (earrings), musk-pictures are like its moss and Capricorn-earrings are playing in them as aquatic beings. Therefore these cheeks naturally ~uench Krsna's conjugal thirst" (94)

sri krsna sri nayana madhupa dvandva posaya dhatra sri lavanyannirta maya sarasy anane radhikayah utpady asmin madhura nayana cchadmanendivare dve sri gandendu nyadhita sa tayoh parsva utphullatayaih

"To feed Sri Krsna's beautiful honeybee-like eyes the Creator made a lake full of nectarean beauty known as Sri Radhika's face. In this lake two sweet blue lotusflowers spring up (Her eyes) and two moonlike cheeks surround these lotusflowers to make them blossom". (95)

"Look'. Is this a great parrot sitting in a cage on Radhika's forehead that became thirsty after seeing Her Bimbafruit-like lips and shows its beak in the form of Her nose?" (96)

asyah sunasa madanadbhutesur vyalola cilli dhanur arpito'pi vivesa muktaphalakagrako'pi drutam harer hrt dhrti varmitam yah

"This nice nose is a wonderful arrow of Cupid in front of which is a pearl. Her restless eyebrows

are Cupid's bow on which this arrow is fixed to pierce Han's peaceful heart!" (97)

*amusvah .~ri nasa tilakusuma tuno ratipaler adho vak tram purnah kusuma visikhais citra
mrgayoh sukha dvara tasmata smita caya misat te nipatitah saravya(vam yesam alabhata hares
citta hannah*

"Radhika's nose is like

Cupid's quiver filled with flower-

*radhaya nayanjanadhara ruca vyaptam nu gunjayate nasa mauktikam etad ity avidusam
kavyam mamaitan matani sasva(krsna viraji ragi hrdayasvasani lair bhavitam tat tad
varnatyasu tat parinatam tesam hi tat tad gunaih*

"How has the pearl on Radha's nose become black and red just like gunja-beads? Ignorant poets say it is a reflection of Her black eyeliner above it and Her red lipstick shining under it, but I think that the red colour is Her passion for Krsna and the black colour represents Krsna Himself. These colours come out when Radhika breathes out through Her nose and this colors Her nosepearl!" (99)

*_β_ _nayana yuga vidhane radhikaya vidhatra jagati madhura sarah sancitah sad guna ye bhuv
patita tad amsais tena srstanya sarair bhramara mrga cakorambhoja mino(palani*

"The Creator collected the essence of all the sweet and good things of the world to make Radhika's eyes and the leftover parts fell down to earth to become the blackbees, deer, Cakorabirds, plain lotuses and blue lotusflowers!" (100)

*khanjana tiksanam anjana liptam kanja nava smaya bhanjana drplam sanjananacyuta ranjana
silam sumukhi tavandaja ganjana lilam*

"O Fairfaced girl! Your collyrium-smeared eyes act like wagtailbirds, they break the pride of new lotusflowers, give pleasure to Acyuta, the Creator of bliss, and they belittle the playfulness of the

fishes!"
(101)

"Krsna's dancing Makara (an aquatic being) -earrings have been married to the fish-like eyes in Radha's face by the Creator. Radha's face is like a nectar-lake, and because these fishes (the earrings and the eyes) were attracted to each other they are learning how to dance (swing). When Radha's fish-like eyes try to escape (when She turns them away from Han's face out of shyness) the Creator catches them in the net of Krsna's ears." (102)

*radhaksi padma dvaya dhamni tisthatah sada srjantau bhramara prajapati prajavalim manasik
im yato'sakau
kataksha dhara misato niretyutah*

"In the pupils of Radha's two lotuseycs are progenitors that create progeny of blackbee-like expressions of Her desires that come out as a swarm of glances." (103)

"Sri Radhika's eyebrows are naturally squinted and extended like the invincible Visnukrantavines that sprouted the two black-

bluish flowers of Her eyes!" (104)

"Has the eclipse swallowed the moon that had only two phases, has the moon been polluted by its bites? No, it is Radhika's spotless forehead, situated in between Her hair and Her creeper-like eyebrows!" (105)

"Sri Radha's forehead has crushed the pride of a new moonbeam under which are Her beautiful eyebrows and above which are Her locks like a swarm of blackbees above and under a golden

Madhavi- petal." (106)

*gunamani khanir asya va~labhah krsna eva pranayini bhavitasya krsna evanuragah fti lipir
alikantar vaidhasiyasty asau kim bahir api mada sindurendu dambhat sphutabhut*

"Krsna, the mine of jewellike qualities, is certainly Radha's only lover, and loving Radha is attracted to Him alone. This was written on Her moonlike forehead by the Creator in the form of Her *musk-tilaka* (which has Krsna's colour) and the vermilion in Her part (which is red like Her attachment to Him)." (107)

*ÛP_ _simanta rekhancy arunambaravrtam sainduram asyas tilakam vibhati
karavagunthabhidha mudrayavrtam tamrarghya patram sasikham smarasya va*

"Sri Radhika's head is covered by a vermilion stripe in the part as well as a crimson veil covering Her head,
or maybe it is Cupid's pointed copper Arghya-bowl over which Cupid holds his hand as if practising a
mudra?" (108)

*sri krsna hrn matta matangajasyavasista radha kaca kananantah
tad ganda sindura madabh isik tam vartmasya simanta misad vibhati*

"Sri Radha's hair is like a dense forest where the mad elephant of Krsna's heart enjoys. The *sindura* from His temples have colored the pathway of Her part (where He stroll~" (109)

"Both Her moonlike face and Her dark hair take shelter of Sri Radha without mutual enmity But still they are afraid of eachother, therefore the darkness of Her hair makes a border for its own protection with a phalanx of locks that appear as bumblebees, while the moon placed its phase-phalanxes on Her bright forehead for it's own defense." (110)

*alaka madhupa mala bhati ya radhikaya
mukha kamala madhuli pana lubdhopavistat nayana harina yugma rodhanayaghasatror
madana mrga yunasau lambhita vaguratvam*

"Sri Radhika's honeybee-like locks become eager to drink the honey of Her lotuslike face, above which they reside. The hunter Cupid has placed them as a net to catch Krsna's deer-like eyes."
(111)

*radha manovrtti latankuragatah krsnasya ye bhavanaya tadatmatam
suksmayatah prema sudhabhisekatas te nihsrta kesa misad bahir dhruvam*

"The sprouts of Radha's thought-vines have become bluish like Krsna through constant meditation on Him. These thin, long sprouts are sprinkled by the nectar of love and come out as Her hair." (112)

"The whisk-like hair of Vrndavana's princess defeats the beauty of peacockfeathers and increase Krsna's love and joy, shining beautifully like Lord Visnu's majesty!" (*ca + amara* and the demigods, *sitikantha* including Siva. Radhika's hair is more splendid than Siva's and the demigods', like Visnu's prowess) (113)

*krsnanga bhaso nicitah susuksmah sri radhaya ya manasa drsa ca
ta eva dhammilla misena vandyah punjikra murdhni dhrta vibhanii*

"All the fine blackish luster of Krsna's body, which is in Sri Radha's eyes and mind was collected in the praiseworthy hairbraid She carries on Her head!" (114)

*ratnavali kanti sarasvati yuta mukta prasunavali gangayanvita
n4a sriyasau yamunayita svayam veni triveniya vabhau natabhruvah*

"Lowerbrowed Radhika's braid looks like the Triveni (the confluence of three holy rivers). The jewels in it are colored like the Sarasvati, the pearls and flowers in it like the Ganga and the hair itself shines like the blackish Yamuna!" (115)

*vilasa visrantam avksya radhika
sri kesapasam nlja puccha pinchayah nyakkaramasankya hriyeva bhejire
girim camaryo vipinam sikhanditah*

"Seeing Radhika's loosened braid when She takes rest after enjoying with Krsna, the peacocks shyly and fearfully flee into the forest, and the deer flee into the mountains, seeing that the lustre of their feathers and tails is defeated!" (116)

"Sri Radha's whole body smells of *kunkuma*, Her navel, eyebrows, hair and eyes smell of blue lotus smeared with *aguru* and musk, Her chest, ears, nose, hands and feet smell of lotus smeared with camphor and Her armpits and Her nails smell like Ketaki-flowers sprinkled with sandalpaste." (117)

*krsnendriyahlada gunair udara sri radhika rajati radhikeva
sarvopamanavali mardhi silany angani vangani ca bhanty amusyah*

"Sri Radhika is ornamented with all the qualities of sweetness and beauty that can please Krsna's senses. In this she can only be compared with Radhika Herself! She defeats all standards of comparison with Her every limb!" (118)

*sri radhikananya sama lasaty asau madhurya sampattir ivaghavidvisah
madhurya sampattir apiyam uccakaih sri radhikevanupama virajate*

"Sri Radhika's body defies all standards of comparison in the world. It is unrivalled in the opulence of sweetness as is Krsna's body!" (119)

*prema pramana rahito'nupama guna srih saundarya sampad asa ma ruciram ca silam tarunyam
adbhutatamam sakhi radhikayah krsnah katham na bhavita vasago gunajnah*

"Sakhi! How can Krsna's mind, that appreciates qualities, not be controlled by Radhika's incomparable love, qualities, beauty, opulence, righteousness and most wonderful adolescence? This love cannot be proven by any mundane means!" (120)

*pativratyam kva nu paravadhutvapavadah kva casyah premodrekah kva ca paravasatvadi
vighnah kva cayam kvaisotkantha kva nu bakaripor nitya sangady alabdhir mulam krstva kasati
hrdayam kapi salya trayi nah*

"Where there is such devotion to the husband (Krsna), how can there be any accusation of adultery? Where there is such great love, how can there be any obstruction from others? Where there is such eagerness, how can Krsna's eternal company be unattainable? These three spears are piercing our hearts at the roots!" (121)

*ka krsnasya pranaya janibhuh srima(i radhikaika
kasya preyasy anupama guna radhikaika na canya*

*jaihmyam kese drsi taralata nisthuratvam kuce'sya
vancha purtya prabhavati sadamusya radhaiva nanya*

"Who is the birthplace of Krsna's love? It is Srimati Radhika only Who is Krsna's most dearly beloved? Radhika and no one else. With Her curly locks, Her restless eyes and Her hard breasts

She can full fill Krsna's desires like no-one else!" (122)

*prapliulla punnaga krtasraya sada prapliulhtangi 'iadhudaiiasraya amoda puma vara patra
bliangika
vrndavane'sau lasatiha radhika*

"Sri Radhika is like an ever fully blossoming vine in Vrndavana who takes shelter of the blooming Punnaga-tree (or: adolescent Krsna, who blossoms with desire). Her nice leaves are full of flowers of pleasure that are the shelter of Madhusudana (the *rasika* honeybee Krsna)." (123)

*na diksasya siksa sravana paihane va guru mukhat tathapiyam radha tri jagad abala vismaya
bhuvam kalambodheh saurer api pa ra ma santosana krtam kalanam acarya vraja mrgadrsam
apy ajani sa*

"Sri Radhika was never initiated, nor did She hear or study from a *siksa guru*, but still She became the teacher of arts for all the Vraja *gopis*, who astonish all the ladies of the three worlds with their skills and who give the highest satisfaction to Sauri (Krsna), the Ocean of all arts." (124)

"Although Radha gave up the duties of the housewives, leaving them and Her husband afar like blades of grass, She is worshipable as a chaste lady because of Her pure character, which is a wonderful creation of Lord Brahma." (125)

*prajagara svapna susuptisu Sri gandharvikayah satatam Iii nanya mano vapur vag
akhilendriyanam krsnaikatai'atvam rte'sli vrttih*

"In wakefulness, dreams or in deep sleep there is no one else in Gandharvika's (Radhika's) mind,

body, words or senses but Krsna and no-one else!" (126)

"Sri Radhika's naturally playful dancing eyes, that are expert in stealing the wealth of Han's patience, defeat the beauty of the fishes, the deer, the Cakori-birds, the wagtailbirds, the shebees, Cupid's arrows and the blue lotusflowers!" (127)

*cakora vapiha sarojininam palir nabho'ranya jajani dma
hriyeva bheje katham atra hetum krsnaika tane vada radh ike nah*

"O Radhike, tell us, why are the Cakora's flying away in the sky, why are the Cataka birds hiding in the forest and why are the lotusflowers humbly hiding in the water? O You who are exclusively fixed in Krsna, tell us, are they ashamed (to come before You, knowing that You are more fixed in Krsna than they are in the moonlight, the rainwater and the sunlight respectively)?" (128)

*gir bhu lila yuvatisu varaih sad gunaih sarabhutas tabhyah sa sris tata iha maha prema
gopanganas tah
tabhyas candravali mukha lasad yutha natha amubhyah sri radhasyam yad iha nitaram so' pi
krsnah satrsnam*

Lord Visnu's potencies *gi* (speech) *bhu* (earth) and *Jila* (play) are the best of qualified young girls. Laksmi devi is greater than them and higher than her are the most loving cowherdgirls of Vraja, of whom Candravali is the most beautiful group leader. But the most qualified of all in always arousing Krsna's desires for love is Sri Radha." (130)

*candravali pranaya rupa gunaih prayatnad vyakti krtair vyaracayat sva vasam bakarim sri
radhika tu sahaja prakrtair nijais tair
vyasmarayat tam iha tam api ha kuto'nyah*

"Candravali must do some effort to control Krsna by showing her love, her form and her qualities, but Sri Radhika can naturally control Krsna with Her qualities, making Him forget even Candravali, what to speak of others?" (131)

*na dosaleso'pi gunair lasantyam sri radhikayam iti gir na salya
kesesu kautilyam uroja yugme kathinyam aksnos ca yad asti laulyam*

"The words that there is not the slightest fault in Sri Radhika's qualities are not true, because there is crookedness in Her hair, hardness in Her breasts and restlessness in Her eyes". (132)

(This is a *vyaja stuti*, or praise on the pretext of criticism, for although crookedness, restlessness and hardness are enerally faults, in Radhika's aforementioned features they become qualities)

*drsau cakoryau sakhi radhikayah krsnananendau smita kaudmudinam
panan mukham camburuham yad asmin krsnaksi bhrngau patatah satrsnau*

"O Sakhi! Sri Radhika's Cakori-bird like eyes blissfully drink the ambrosial rays of Krsna's smilin moonlike face and Krsna's eyes are like bees that thirstily fall on Sri Radhika's lotuslike face!" (133)

*vinapy akalpaih sri vrsaravi sula krsna savidlic mudotphulla bhavabharana valitalih suk hayat
vina krsnam trsnakulita hrdayalankrti cayair
y~tapy esa mlana malinayati tasam tanu manah*

"If Sri Vrsabhanu's daughter is with Krsna She is ornamented with blossoms of happiness, looking charming even without ornaments on Her body, giving joy to Her girlfriends. But if She is without Krsna She looks pale and sad out of desire and anxiety, even if She is actually

ornamented, and Her girlfriends are also sad in body and mind!" (134)

*krsnah purah sphurati parsva yuge ca pascac krtasya vrttisu drsor visaye ca sasvat sri gandayos
ca kucayos tarale yato'syah sri radhika tad iha krsnamayiti satyam*

"Sri Radhika is worthy of the name Krsnamayi (filled with Krsna) when Krsna is always seen before Her, at both Her sides, behind Her, in Her heart, cheeks, breasts and amulet." (135)

*krsnasya saundarya bharair vinirjitah kamo'sya kincit pratikartum aksamah radham iha
pritimatim samiksya tam samvadhate'sau tad agocare 'ba lam*

"Cupid was defeated by Krsna in his great beauty and was unable to directly revenge, so now he hurts Krsna through Radha, who thinks of Him with love by torturing Him." (136)

*sprati yadi muk undo radhikam tat sakhinam bhavati vapusi kampa sveda romanca vaspam
adhara madhu mudasyas cet pibatya esa yatnad bhavati bata tad asam mattata citram etat*

"How amazing! When Mukunda touches Radhika, all Her girlfriends start shivering, crying and perspiring of joy, and when He drinks the nectar of Her lips (kissing Her) they all become mad!" (137)

*krsno vanyan purusesa sad gunaih sri radhika strisu gunair vanyasi sangam vidhatu tv anayoh
parasparam
dhatu nan narti gunajnata yasah*

"Krsna is the best of men with His good qualities and Sri Radhika is the best of women through Her qualities. The Creator's fame as a knower of qualities is beautiful when He makes Them meet Each other." (138)

"Sri Radha is very generously giving Krsna Her beautiful pearl necklace (Her bite marks) while She also wears a pearl necklace from Krsna on Her chest Krsna happily drinks the honey from Her lips and gives Her His bites in charity Seeing only a little of this pastime the *sakhis* also all surrender their bodies!" (139)

*anyaiva saundarya samrddhir asya bhanghi tathanya vapuso drsos ca svantasya collasabharas
tathanyo radhaiva sanya priya sangamena*

"Sri Radha's wealth of beauty caused by Her union with Her beloved is different, the gestures of Her body and eyes are different, the joy in Her heart is different and Sri Radha is also different." (140)

"Why would Madhusudana (the *rasika* honeybee Krsna) leave the Radha-lotus whose fragrance pervades all directions and who is full of the honey of beauty and tenderness, to run after a mere Ketaki-flower?" (141)

*madhavyah srir madhavaiva ramya madhavya ivotphullaya madhava srih ity anyonya sri
samullasa hetu etau dha:ur yunjato'bhy~natasit*

"The beauty of Madhavi (Radhika) is only charming when She is with Madhava, and Madhava (Krsna, or the spring-season) is only beautiful with blooming Madhavi (flowers or Radhika). In this way the Creator is expert in increasing Their joy from Each other's beauty." (142)

"Seeing Radha's beauty made by some expert creator, the Creator became embarrassed and wanted to make more young girls like Her, of the most essential ingredients of beauty, but He could not create any girl like Her. Rather, he felt that all his previous creations were worthless! Seeing Her face, he saw that he had made many mistakes while creating the moon and the lotus flower, so he proclaimed their inferiority by smearing spots on the moon and bringing blackbees around the lotus flowers (whereas Radhika's face is spotless)."

(143-144)

*radha gunanam gananam ganam vani vacah sampad agocaranam na varnaniyo mahimeti
yuyam janitha tat tat kathanair alam nah*

"Sri Radha's are innumerable, they cannot be glorified even by Sarasvati-devi. Our efforts are baffled. If there are not enough words in Sarasvati's storehouse, then who can describe them?" (145)

In this way Radhika's girlfriends jokingly described all of Her limbs with poetic analogies. Hearing this, Sri Radhika contracted Her blooming crooked eyes. All this gives great pleasure to Krsna's ears and eyes. (146)

In the great poem Govinda Lilamrta, which was the result of service to Sri Rupa Gosvami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessing of Sri Raghunatha Bhatta Gosvami, this was the eleventh chapter, which is full of descriptions of Sri Radha's divine body.

SRI GOVINDA LILAMRTA - CHAPTER 12

"The service of the six seasons"

Vrnda said: "O King and queen of Vrndavana! Radha-Krsna! The six seasons (summer, monsoon, autumn, *hemanta*, winter and spring) and their chief designers have a request at Your lotusfeet! Please hear this with all of Your ladyfriends!" (1)

The six seasons prayed: "We are Your servants, and we have very carefully and expertly surrendered everything for Your love, so that Vrndavana became beautiful. Therefore, O king and queen of Vrndavana, please make our work useful by looking at it! Only when the Lord sees the expert work of His servants their work is useful! O Radhe! O Krsna! Please hear this plea at Your lotusfeet by all the moving and nonmoving creatures of Vrndavana that are situated on Your playgrounds! We will be blessed if we can see Your blissful meeting, and by Your grace we may serve You then! Please fulfill our desires and reveal Yourself unto us!"
(2-4)

Then Madhumangala and Subala said: "Hey Krsna! Radha has robbed all the citizens of Vrndavana! She has taken away all the beauty and sweetness of the forest with Her own beauty! Along with Her girlfriends She even stole the forest's external features like its fruits and flowers!" (5-6)

Then Nandimukhi came and said: "Radhe! Krsna! Accept my blessings! Holy Purnamasi blesses You and Your friends a hundred times! Listen to her auspicious message: "O Radhe! Syama! King Cupid, who wields a fierce scepter, has crowned You both, giving You equal rights to rule his kingdom Vrndavana. He gave You the Pika-birds, the bumblebees and other creatures as Your attendants! Don't quarrel anymore! You obstruct Your own enjoyment and You'll have to fear king Cupid's punishment! So enter his kingdom on my order and enjoy Yourself!" (7-9)

"Purnamasi also told me that: "If Radha and Krsna are quarreling you should consult Vrnda with Them and tell me who is to blame!"

Hearing this, Han told Nandimukhi: "You know everything about Radhika! How can We meet? Look how this crooked Radhika has plundered the forest with Her friends! They have taken My flute also!" (11)

Kundalata said: "Hare! You both went to king Cupid's court to quarrel, being both too proud to admit wrong? Tell us the truth, what happened there?" (12)

Krsna said: "I took Radhika to the king and handed Her over to him, saying:" She has plundered your forest! Take a fine from Her and give Me My wealth back!" When the king asked Radhika about Her version of the story She said: "The cowherdboys with their innumerable cows have broken so many fruits and flowers out of greed, but we nourished the forest with our own beauty!" (13-14)

"The king believed these lies, being very partial to Radhika! Her offense was clear, I showed him, but still he did not punish Her! That's why I'm submitting this case to you!" (15)

Kundalata said: "If the king is partial, then why did He stifle Her, taking the jewels of Her youth?" (16)

Krsna said: "On king Cupid's indication I stopped Radhika and asked My possessions back and when She didn't give Me I began to punish Her. But She forcibly punished Me in return!" (17)

©_ _As She heard this, Sn Radhika pierced Krsna's mind with Her arrow-like glances from under Her crooked eyebrows, crying with faltering voice. Krsna became very happy when He was beaten by Radha's playlotus. Then He pulled the letter from His turban (Sec Ch. 11, verse 6) and gave it to Nandimukhi. Nandimukhi read it to herself and the *sakhis* eagerly said: "Read it out loud!". So she loudly read: "King Cupid makes it known to Nandimukhi, Vrnda, Kundalata and all the assembled *sakhis* that all the wealth that Radha stole from the forest-creatures must be returned and that a decision must be made in Radha and Madhava's quarrel over the Muralika-flute!" (18-20)

Hearing this, the *sakhis* became eager to ask Radhika about it. Then Visakha stood before them and asked: "I don't understand! Radhika already told the king that She had nourished the forest with Her own beauty!" (21)

Lalita said: "You fool! Why are you saying this? The beautiful form of the Vraja-forest is Radhika's reflection! What is the king going to do to us? Wicked people complain about us! We will sustain the forest ourselves and reap its fruits and flowers. If you say we should still execute king Cupid's order, then look at the forest, go ahead! It is nourished by the Queen of Vrndavana (Sri Radhika) as if it was Her own girlfriend!" (22-24)
"We have not seen Your flute, which is initiated in a vow to destroy the ladies' chastity, anywhere! We'll be lucky if we can throw it into the Yamuna! Let it float to the ocean!" (25)

Nandimukhi said: "Krsna! Radhika says that She nourishes the whole forest with Her own lustre. Consider whether this is true or false, and then we will decide about Your flute!" (26)

Lalita, who was eager to arrange for Radha and Krsna's enjoyment in the forest, followed Radhika and said to the *sakhis*: "Come along! You can see how Radha ornaments the forest, nourishing it with Her own beauty! All the birds, deer, trees, vines, leaves, flowers and so have become purely golden!" Lalita showed Krsna and His girlfriends which item was which,

since they were now only distinguishable by their shapes. (27-28)

Nandimukhi said: "The words of Vrsabhanu's beautiful daughter are true! She has nourished the whole forest with Her own lustre and created a festival for our eyes!" (29)

Krsna said: "When Radhika goes back home She will take all the wealth of the forest with Her, but when She returns to the forest She brings it back out of fear of Cupid. Does She know magic?" (30)

Seeing that all the *sakhis* were blooming up of joy, Madhumangala brought Krsna before Radhika. When Krsna's luster mixed with Radhika's lustre, the whole forest became colored green like an emerald. (31)

Joyfully Madhumanala said: "Friends! How splendid is the combination of Radha-Mukunda's lustre! Did this splendor appear because They melted together from Cupid's heat, thus attaining Oneness?" (32)

Tungavidya, the queen of poets, smiled and told the assembly: "Even you all became colored like emeralds from the melting of Gandharva-Murari's splendor as an example of the ornamentation of Their attributes!" (33)

Then Vrnda wanted to say something, so she waved her hand, which held Krsna's flute and by chance the wind blew through it, so it resounded. Hearing this, everyone was astonished. Kundalata and all the *sakhis* came up to Vrnda and, taking the Murali out of her hand, said: "Vrnda is the thief!", and took her along to Hari. (34-35)
Radha told Kundalata: "Sakhi Kundalata! Your cousin has given Me unnecessary pain! Look! Now He found the flute in Vrnda's hand! Now ask Vrnda where she got the flute, and if she does not speak the truth, she is to be punished!" (36)

Vrnda said: "Kunda! Kakkhati, the old she-monkey, forcibly took the flute from Saibya's hand and gave it to me in front of Nandimukhi in the *kunja!*" (37)
Then Kundalata gave the flute back to Krsna, who began to play on it, happy to have it back after so long. The sound of this flute is like the conjugal fever caused by the Ghuna-worm, which causes the bamboo-like chastity
!½_ of all the ladies of the three worlds to rot. It causes all immobile creatures to move and it stuns all mobile creatures, it causes all the six seasons of the year to appear simultaneously and it sprinkles the whole world with the nectar of transcendental bliss. The fixed arrows of Sri Krsna's Murali (flute)-songs madden even the most calm women, casting their patience far away! Even the men become afflicted by Cupid's arrows! This is not so astonishing, since Krsna is Himself the transcendental Cupid! (38-40)

The flickering sound of this flute causes mountains to melt and to flow in all directions. The thirsty birds and deer that eagerly approach this fluid become stunned after hearing this flutesong and are unable to drink it. The water in the lakes is stoned and causes the female

swans to become stunned also, as if their feet were firmly bound in it. Although their husbands wanted to mate with them and feed them lotusstems, they were also stunned and could neither move nor eat. (41-42)

Then Vrnda took Radha and Krsna along to show Them the beauty of Vrndavana in the six seasons, saying:

"Look! This forest looks as beautiful as Your girlfriends, being absorbed in love. Just as the *sakhis* are beautiful with their ecstasies like inertia, so the forest is also beautiful when its mobile creatures become inert and its immobile creatures start moving, it perspires with its melting stones, its voice falters with the flapping of its birds' wings and its sprouts show its ecstatic goosepimples (In this way the forest shows its eight *sa(tvika)* ecstatic transformations)." (43-44)

"In the spring Vrndavana's body shines with ornaments of Madhavi- and Bakula-flowers, in the summer with Mallika-, Amogha (rose)- and Sirisa-flowers, in the monsoon with Yuthika-, Kadamba- and Ketaki-flowers, in the autumn with Jati-, lotus- and blue Jhintiflowers, in the Hemanta-season with Lodhra- and Amlana and in the winter with Bandhuka-, Kunda- and other pretty flowers!" (45)

"O destroyer of Bakasura! For the sake of Your worship the Madhavi-vines blossom with mangoes, the best Mallika's with the Sirasa-flowers, the Yuthika's with the Kadamba's, the Jatiflowers with the Chatima-trees, the Lodhra's with blooming, unwilted Pali's and the Priyanga-vines with the Kunda-flowers!" (46)

"Somewhere the bees sing with the cuckoos, somewhere the Casabirds (golden Cataka's) sing with the Dhummyataka's (fork-tailed passerine-birds), somewhere the Datyuha's (gallulines) sing with the peacocks and the Cataka-birds, somewhere the cranes sing with the swans, somewhere the parrots sing with the Kikhi-birds and somewhere the larks and the Haritaki's always blissfully and lovingly sing Your glories and fame!" (47)

"Some branches carry buds, other branches blooming sprouts, others only flowers, some have green leaves, some have pale leaves, some have ripe, some have half-ripe and some have unripe fruits. These You are served by the six seasons with their own individual characteristics!" (48)

"The six seasons with their Laksmi's (presiding goddesses) desire the happiness of direct loving service to You with their own paraphernalia, their bodies beautified with sweetness and opulence as if they were Your loving girlfriends!" (49)

"Knowing that You will come from Your home, Vrndikatavi (Vrndavana) spreads out a canopy of upflying flowerpollen (or petals) and its vines and trees blissfully dance in the wind. The multicolored flowers that fall from these trees are like a nice dress that joyfully cover the paths for Your arrival, the moonstone altars in the forest melt when Your moonlike

faces appear and that water is Your *padya* (footwater for the deity in *puja*) flowing down the path, mixing with Durva-sprouts, Syamaka- and lotusflowers that grow there. The flowers, Durva-grass and sprouts offer *arghya*, Jatiphala and clove-buds falling from the trees are Your mouthwater; the honey dripping from the flowers are *madhuparka*, which is brought before You by the trees that are bowing down. The cool fragrant breezes carry many drops of water that give You a shower." (50-54)

"Your bodies defeat the lustre of jeweled mirrors. For these bodies the forest of Vrndavana has made suitable dresses and ornaments of fresh buds, flowers and leaves of various colours. The restless wind meets with the nice fragrance of sandalpaste, *aguru*, musk and vermilion that came from the forest and blissfully smears Your limbs with the fragrant pollen named *Pattavasa!*" (55-56)

"The forest blissfully ornaments You with half bunches of Bakula-flowers, single strings of Jasmine-flowers, a Gostananecklace of Yuthi-flowers, earrings of fresh Malati-flowers, blooming Amlana-flowers for the braid, little bells made of Kundalflowers and other floral ornaments!" (57)

"Vrndavana offers You different kinds of garlands with the best self-grown flowers, Tulasi-leaves and buds as well as sprouts. The forest offers You incense with ascending waves of fragrance in the form of its restless bumblebees, a lamp with its swinging Campaka-flowers and foodstuffs with their sweet fruits. The barks of the banana-trees offer You betelleaves with camphor, cardamom and cloves it produces itself along with *guvak* and leaves from the *ahi* vines. These leaves automatically fall from the trees with Bakula- and Sephali-flowers. Along with this flower shower, the *sari* and suka-parrots sing Your glories!" (58-61)

"The buds of the Campaka-flowers that grow on the tips of the branches are like lamps for offering to You, waved by the win~ The songs of the birds are like the playing of musical instruments and the humming of the bees are like the songs sung in *arati* that the forest joyfully offers to You. The branches of the trees blissfully bow down to You with their burden of flowers, fruits and sprouts, swinging up and down in the win~ They blissfully offer innumerable obeisances to Your lotusfeet!" (62-63)

"The birds sing Your glories, the bumblebees play musical instruments and the Pika-birds sing in the fifth note, the *suka* and sarika-parrots talk about You and the peacocks are dancing. The joyful whirlwind puts up an umbrella with a net of flowerpollen, from which nectarean honeydrops ooze, the whisk-like vines and the palm-like banana-leaves are happily fanning You here and there as if they are in a great sacrificial festival of bliss. In this way the forest also pleases all other living beings!" (64-66)

"O Mukunda! The soft breeze becomes like a weaver, making a multi-colored canopy of flowerpollen here and there as Your shelter from the sun, and the bees help him holding the cloth!" (67)

(Then Vrnda took Radha and Krsna along to the spring-forest and said:) "O king and queen! Behold the Vasanta Kanta-forest in front of You, where the spring, the king of seasons, is eagerly and joyfully awaiting You to serve You with its own opulences!" (68)

Seeing the beauty of this forest, Han happily described it to His heart's beloved who was eager to know its sweetness: "O Kundadanti (girl with teeth as white as Kundaflowers)! Look! The bumblebees, being satisfied with drinking their honey, leave the Kunda-flowers and go to the mango-vines, loudly humming out of greed for their honey." (69-70)

"O Kalakanthi (girl with a sweet voice)! The cuckoos are singing, eating the mango-pits! Now look! The cuckoos and their wives give up their vows of silence and go to the budding mango-tree to sweeten their voices with it's harsh!" (71)

"These Campaka-vines that are embraced by blooming Madhavi- and golden Yuthika-vines and the Bakulatrees that are entwined by fresh Jasmine-vines are shining before the Tamalagarlands, the Punnaga-, the beautiful Tilaka-, mango-, Vanjula- and Naga Kesartrees!" (72)

"And look, O Moonfaced girl! The fresh Jasmine-flowers shine with the Punnaga-trees, the best clove-garlands with the Bakula-trees, the Kubja-vines with the golden Kovidara-trees, the Ketakiflowers with the Campaka's, the Asoka-trees with the golden Yuthi-vines, the nice Kimsuka-trees with the roses, the Madhavivines with the mango-vines and the white lotusflowers with the Kesars!" (73)

"This forest has Atimukta-trees, therefore the chariotmakers take shelter of it (chariots are made out of its wood), the makers of Madhavi-garlands like it (Atimukta means Madhavi flower) and those who desire liberation come here (to Vrndavana. Atimukta means completely liberated)." (74)

"The flower arrows of Cupid are made from the trees and vines of this forest. A phalanx of bees are its inspectors, wandering from flower to flower, loudly buzzing to indicate which one is fit and which one is unfit." (75)

"This female bee now sees her lover within a flower. Seeing her own reflection beside him she burns with jealous anger, thinking this to be a rival of hers. Although she is very thirsty she refuses to enter that flower and drink it's honey" (76)

"Look, O lotusfaced girl! The bananatree shows its teeth in the form of it's fresh fruits out of joy from seeing Us! Their bark is their lips and they shower honey on us, smiling with bodies shivering of joy! The young bees form a group with their mates and begin to dance the Hallisaka (circular dance of one man and many ladies) on the vines and then go to hide in the lotuscluster." (77-78)

Madhumangala showed his dear Vrndatavi (Vrndavana) to Radha and Krsna, saying: "O king

and queen of the Vraja-forests! Look at the beautiful summer-forest that is very eager to serve You! Seeing Your auspicious arrival, it has become very beautiful!" (79-80)

"The Tittibha-birds sing like Dundubhi-drums, the Dhumyataka's sing like Bheri-drums, the crickets hum like hand cymbals, the cuckoos sing like *vina's* and the Casa-birds sing like Jamaru-drums (an X-shaped drum like Lord Siva's). The sarika- parrots recite Your praises, the bees are singing and the vines are dancing out of joy from seeing You! The forest is eager to serve You with roses for garments, Sirasaflowers for earrings and Jasmines for body ornaments! These are all blissfully provided by the forest! This forest wants to serve You with eatables like these ripe Pilu-fruits, Kari's, Myrobalans, good jackfruits, mangoes, Bael-fruits, Vikantha's and palmseeds. They make me very happy also!" (81-83)

"The trees and vines become afraid that You will suffer from the heat caused by the sunrays that shine on the sunstone-studded floor and lovingly shade and fan You with their leaves. The banana-trees are like ladies that have seven sons, keeping them all around them, fondling them with their hand-like foliage and showering them with the honey dripping from their flowers as if they're breastfeeding them." (84-85)

"O Ilare! Look! Looking at the cuckoo, that keeps its long beak in the ripe mango, the *sakhis* laugh, taking it to be You kissing Radha on the mouth! Seeing this, Radhika lowers Her head out of shyness!" (86)

"A Jasmine-creeper embraces a Tamala-tree by the side of this beautiful lake. Its flowers are the smiling face of this Tamalatree and the wandering bees are its eyebrows. It is as if the prince of cowherders takes the excellent *gopis* with Him and joyfully dances the Hallisaka!" (87)

Radha and Mukunda smiled sweetly when They heard Madhumangala's words and They put Sirasa-flowers, handed by Vrnda, on Eachother's ears. Krsna showered Radhika's curly locks with flowerpollen and Radhika lifted Her arm, showing Her armit, to shower Krsna's locks and crowning peacockfeather with flowerpollen. (88-89)

Krsna touched His beloved's heart and said: "Priye! Has the quality of coolness, being burned by the summerheat, fled and taken shelter of the boulder-fortress of Your breasts?" (90)

"O Beloved One! The irrigation-reservoirs' moonstone dams'start producing water when they see the rising of Your moonlike face (a moonstone melts when the moonrays touch it), so the birds and their wives start enjoying on the crests of their bridges, bathing and drinking there to remove the summer heat!" (91)

Then Subala told Radha and Krsna: "Look at this beautiful monsoon-forest before You, where the peacocks, blinded with love, dance like mad, taking You to be a lightning in a

cloud!" (92)

"And look! The Yuthika-flowers in this forest smile very proudly when they attract the restless honeybees to themselves from the laps of the best housewives, the jasmine-flowers, with their fragrance (like prostitutes attracting unfaithful husbands from their wives' laps with their fragrance)!" (93)

"This forest shines with swarms of bumblebees, great rainshowers and Yuthika-vines that keep the bees together, covered by dark clouds. The sky is covered by clouds and the earth is inundated. All directions are pervaded by blooming Arjuna, Nipa and Kadambatrees, the Pika-birds, bumblebees, Datyuha's, Cakravaka's, Cataka's and frogs blissfully sing, and the geese, peacocks, waterfowls and swans are cooing loudly." (94-97)

"The monsoon-forest serves You with a dress of blue clouds, a row of ducks in the sky provides Your pearl necklaces and the rainbow offers You jeweled ornaments. The monsoon-goddess (*pravrn laksmi*) offers You a long and simple garland of Kadamba-flowers, nice hair-ornaments with mountain jasmynes, coronets of Ketaki- and Rangana-flowers and various necklaces with blooming Arjunaflores and Yuthi-flowers at Your lotusfeet." (98-99)

"The monsoon-goddess offers You ripe palmfruits that look like Sri Radhika's breasts, smeared with *kunkuma* and musk, Her hairs are like ripe rose-apples and Her fingertips are like ripe dates." (100)

*krsnam vina susilah ko va vrajam rte kva lila
bhanyata iti datyuhaih ko va ko va kva va kva va virutaih*

"Who (*ka*) is as wellbehaved as Krsna, and where (*kva*) else (*va*) but in Vraja does He play?" To ask this, the Datyuha-birds (gallulines) sing *ko va ko va* (who else, who else) *kva va kva va* (where else, where else)." (101)

"The frogs criticize the monsoon-cloud because the Krsna-cloud showers nectarean pastimes everywhere, in all seasons and in all five *rasas* (conjugal love, parental love, friendly love, servanthood and neutral feelings), but the monsoon showers only one place for two months. Who (*ke va*) will ever leave this Krsnacloud, they happily croak: *ke va ko va*." (102)

*varsayate madhu sravo madhupali ghanayate purah kadamba batiyam pasya tam
durdinayate*

"Look! The trees shower honey like rain, the bees look like rainclouds and the shady Kadamba-trees look like cloudy weather!" (103)

"Look! This peacock, that enjoys with his peahen, seeing other peahens coming, puts up his feathers and begins to dance before them, hiding his beloved peahen from their sight!" (104)

Thus the Krsna-cloud embraced the Radha-lightning, giving great luster and growth to the monsoon-season. The Cataka-bird like eyes of the *sakhis* and indeed of the whole universe were showered by Their nectarean

pastimes! (105)

In the great poem Govinda Lilamrta, which was the result of service to Sri Rupa Gosvami, who is a honeybee at Sri Caitanya's lotusfeet' the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessing of Sri Raghunatha Bhatta Gosfami, this was the twelfth chapter, dealing with Radha-Govinda's midday-pastimes.

SRI GOVINDA LILAMRTA - CHAPTER 13

"The service of the six seasonal forests (2)"

Then Krsna and His girlfriends came to the border between the monsoon- and the autumn-forest. Seeing its beauty, He told His beloved Radhika: "Priye! Look! This forest looks as beautiful as an adolescent girl in puberty The childhood of the monsoon is over and the youth of autumn is starting. Priye, look! This forest is as beautiful as a girl in puberty! Her childhood of monsoon is over and her youth of autumn is starting! Look! The bumblebees leave the flowerless Yuthika-vines like men that leave their old ladies and take shelter of fresh young girls (flowers)." (1-3)

*parinata vara gunja punja sonataviyam
patita sikha sikhanda kasa puspaih sita bhuh
sikhitatir api muka vagmini hamsa panktih
kathayati rtu Iaksmim saradim aga tam nah*

"We have come to the beautiful autumn-forest, that is reddened by ripe *gunja-beads*. Innumerable peacockfeathers have fallen on the ground and heaps of Kasa-flowers have whitened the ground. The peacocks are silent but the swans are cooing: "the autumn has come!" (4)

"O Fairfaced girl! Look how many Sephali-flowers are falling on the ground because thirsty bees are touching them, just as the *sakhis* were agitated when I touched them (while looking for My flute) and they fled in all directions!" (5)

Kundalata said: "Behold the forest before You, O king and queen of Vrndavana! It is called Sarada, or autumn, and it is adorned by Your girlfriend Sarada! Look at this forest that is eager to serve You with its restless Khanjanabird-like eyes, its lotus-like face, it's bee-like locks, it's playing Cakravaka-flamingolike breasts, it's white cloud-dress, it's red lotus-lips, it's cooing cranes as its anklebells and it's blue lotus-earrings!" (6-7)

"This autumnal friend looks out for You down the road to decorate all Your limbs with Rangana- and Jatiflowers, Your heads with beautiful white lotusflowers, Your ears with red and blue lotuses and Your bed in the kunjia-cottage with automatically falling Sephali-flowers. The fragrance of the blooming Chatima-trees is the fluid of the lusty elephant of the autumn-forest. His body is covered by blankets of white autumn-clouds, the Kasa-flowers are its beautiful whisk, the lusty bulls, bees and birds resound as its waistbells, the cranes coo like its jingling anklebells and the swans coo like its bells." (8-10)

"This autumn-forest looks like Lord Visnu's form, fondled by Kamala's (the goddess of fortune's) hands (or:

has lakes full of *kamala* lotusflowers), it is the shelter for *parama hamsas* (Or. the lakes are full of swans, *hamsas*) and is beautified by His disc, the *cakra* (or: Cakravaka-flamingoes are swimming in its lakes)." (11)

Everyone sat down under a tree with ripe, nectarean fruits to listen to the quarrel of a *suka* and *sarika* pair of parrots.

*vedantadhyapanacarya anucana vayam dvy~ah
sribhir asprsta vrksanam patamah phafa bhaksana(
ÿIÁ__vanam vrndavanesena dattam etat pra(usya(a
asmabhyam sarikas tasmad gacchatanya(ra dasikah*

The *suka* said: "O *sarikas* ! Go to another forest! We are *d~jas* (*brahmanas* or birds) we have studied Vedanta! We will fall from our caste if we eat fruits that were touched by women! You are just maidservants, go somewhere else! The Lord of Yrndavana has given this forest to us, being pleased with us!" (13-14)

(Note: *brahmanas* are twice born: first from the mother; then through the sacred thread-ceremony, and birds are first born from the mother and then from the egg)

*prabhu dvisah praja yuyam radhaiva yad vanesvari puranesv idam evok tam radha
vrndavane vane*

The *sarikas* replied: "You *sukas* are all envious of the Lord! Radha is the only queen of this forest! It is said in the Purana's (Matsya Purana) *radha vrndavane vane!*" (15)

The *sukas* replied: "The *srutis* say that this is Krsna's forest and the *srutis* (Veda) are more authoritative than the *smrtis* (Puranas)! You consider this yourself! Everyone knows this forest as Han vana and the *srutis* and *smrtis* testify this. This gives joy to the whole world!" (16-17)

The *sarikas* said: "This forest is not just related to Your Lord, it is Radha's only! It is even related to Her body, as it is Her very bodily reflection!" (18)

"The cowherdboys look nice outwardly, but inside they are crooked and dirty! They look like ripe Maha Kala fruits!" (19)

The *sukas* say: "O *sarikas* ! The juice of the *gopis* is hidden by a hard bark of unwillingness and bones of pride, just like a coconut, but my Lord Krsna is devoid of any faulty bark-covering, He is juicy inside out, like a grape!" (20-21)

The *saris* said: "Although your Lord Acyuta is juicy within, He is always covered by a thick bark of crookedness and impudence. Without a juice-squeezer one cannot get any juice from this thick bark! Similarly, Acyuta does not give any *rasa* (transcendental flavour) unless we use the instrument of our *mana* (pique). Krsna is just like a black sesame-seed: juicy within, but with a hard deceitful bark outside, not giving any juice without being hit by the instrument of our proud unwillingness." (22-23)

gopi sreni java fiva saurabha bahir ujjvala
n ilotpalanibhah krsnah surucih saurabhanvitah

The *sukas* said: "The *gopis* are just like Java-flowers: bright on the outside, but without any fragrance, while Krsna is like a blue lotusflower: looking beautiful and smelling nicely also!" (24)

nianjstheva md isa svantar bahir api sadaika rageyam sphaltika man ivad isas te nava nava
sangad vibhinna rago' yam

The *sarikas* said: "My mistress is just like a Manjistha-flower: beautiful inside out, but Your Lord is like a chrystal: reflecting every colour that shines in it, always again attracted to new (female) company!" (25)

The *sukas* said: "Through the fire of Krsna's strength, the wormlike demonesses (like Putana) were burned to ashes. Who can compete with Krsna, the lifter of Govardhana Hill?" (26)
ĀĀ_ vrajėsvararadhana tusta visnuna krsne nidhayadbhuta saktim atmanah baki bakadya
nisatah surarayah
krsnenabhy~nair iha kirtir arpita

The *sari* said: "Lord Yisnu gave Krsna His wonderful power; being pleased with Nanda Maharaja's worship of Him. Only a fool praises Krsna, making Him famous as the killer of Bakasura and Baki (Putana)." (27)

tusto' yam adrir balibhug vrajasya svayam samutthaya nabhasya tisthat adho'sya hastam
vinidhaya krsnodharoddhrtau kirtim uricakara

"Govardhana Hill was pleased with the food offered to him by the people of Vraja and lifted himself into the air. Krsna just had to stand under him and now the whole world praises Him as Govardhana-dhari!" (28)

"May our Lord Krsna, who enchants the whole world, who destroys the patience of all the

women with His beauty, who stuns the goddess of play, who lifted Govardhana Hill as if it was a ball, who has innumerable qualities, who pleases all the people with His character and whose fame is spread throughout the world, protect us!" (29)

sri radhikayah priyata surupata susijata nartana gana cat Un gunali sampat kavita ca rajate jagan mano mohana citta mohini

The *sarika* said: "With Her loveliness, Her fine bodily form, Her good behaviour; Her expertise in dancing and singing, all Her fine qualities and Her poetic skill, Sri Radhika enchants the mind of world-enchanting Krsna."
(30)

The *suka* said: "Krsna only relishes Radha's lips as the bees relish the jasmynes, and Radha relishes the bliss of serving Krsna's lotusfeet." (31)

The *sarika* said: "Radhika always prays for Krsna's company, but when She gets it She becomes as hot as the sun in June out of proud anger. She prays for Krsna's loving service, but when She comes close to Him in Yrndavana, then She behaves as if She is lording it over Him! How amazing!" (32)

The *suka* said: "Han's flute stuns the rivers, attracts and enchants the whole world and makes all the ladies give up their chastity! Who can describe the glories of Krsna's flute? It makes the ladies' love for other men (like their husbands) fade away, it showers their hearts with its nectarean sound and it awakens everyone's natural love for Krsna!" (33-34)

Then the *suka's* and *sarika's*, intoxicated with love for their master Sri Krsna and their mistress Sri Radhika, joyfully discussed Their glories amongst each other. (35)

One *suka* said: "Who carried Govardhana Hill on one finger to curve Indra's mountain-like pride, and who enjoyed dancing on the hoods of the Kaliya-snake, tell me? It was Krsna!"
(36)

One *sari* said: "Whose mountain-like breasts carry Giridhari like a playlotus and who dances on the snake-like head of the snake-catcher Krsna's mind, tell me? It is Sri Radha!" (37)
_One *suka* said: "How can the Atimukta-flowers (Madhavi) witt their ~iossoming ooaies nourish aii tffi~ honeybees with their juice? It is only by Madhava's (the spring's) power (Or: How can the sages, that are already liberated, become nourished by nectarean divine love? Only because of Madhava's (Krsna's) all-attractive power!)" (38)

"One *sarika* said: "How can the Atimukta (Madhavi-) vines always produce honey so that they attract the bees? Because they associate with the followers of Krsna. (Or: How can the liberated souls be attracted to the nectar of devotion? By associating with the devotees of

Krsna, who know the essence of life)." (39)

A *suka* said: "Who looked at the naked girls after stealing their clothes by the Yamuna, where they were bathing, who broke the vows of all chaste girls, who killed a calf (Vatsasura), a woman (Putana) and a bull (Aristasura) without shame, tell me? It was Krsna!" (40)

One *suka* said: "Who gave Putana, who wanted to kill Him, playing His mother; a position as His mother (see Bhag. 3.2.23), who herds the calves and also killed a calf, who killed Dhenukasura and also herds Dhenu's (cows) and who killed a bull (Aristasura) and herds bulls as well? Who tested the hearts, bodies and words of the maidens (when He stole their clothes by the Yamuna), and later acted as their husband (during the Rasa dance) as He had promised, who took away the chastity of the young girls, but made them must chaste (to Him), tell me? It was Krsna!" (41-42)

Thus they all drank the nectar of the parrots' clever words through the cups of their ears. Radha and Krsna Each told Their friends to reward these birds and then went to admire the beauty of the autumn-forest. (43)

Lalita gave a whole field of ripe grapes to the *sarika's* and Subala gave a whole garden of ripe pomegranateseeds to the *kira's* (male parrots). (44)

Meanwhile, Nandimukhi told Radha and Krsna: "Behold the Hemantaforest, named Hemanta Santa, before You~ It is eager to offer its wealth (of fruits and flowers) to Your lotusfeet!" (45)

"This forest pleases all Your five senses with the fragrance of the wonderful blooming Amlana-, Kuruntakaand Kurabaka-flowers, with the sweet sounds of the partridges, Lava-birds, Kikhi-birds, parrots and bumblebees with the pleasant taste of ripe oranges, and with it's cool bree7~s! Krsna! This Hemanta-forest shines like Your own body! Just as You are surrounded by Your friends, this forest is surrounded by blooming Jhinti-flowers, just as Your body is shining without wilting away (*amfana*) this Hemantaseason is full of spotless *amlana*)-flowers. Just as Your body increases the influence of the flower-archer Cupid, this forest also increases Cupid's influence, just as You are surrounded by the *gopis* this forest also has Gopivines. Just as Your body is blooming with Cupid's flower-arrows, this forest also has blooming flower-arrows, and just as Sukadeva sings Your glories in Srimad Bhagavata, the Suka-parrots sing Your glories in this forest!" (46-47)

Then Han very blissfully described the beauty of the winterforest to His lover; saying: "O Fairfaced girl! Behold the winterforest, that looks like the best of dancing-girls, dressed in nice multicolored clothes in the form of ripe wheat. There are many parrots that are intoxicated with lust, reciting the auspicious invocations of theaterplays, and the ripe oranges of this forest are her breasts!" (48-49)

"O Chaste girl! Out of fear of the winter-cold the warmth of the sun takes shelter of the fortress of Your breasts! Therefore Your Cakravaka-bird like breasts, relieved of their pain of separation, are happy day and night!" (50)

¾__ "In the winter the heat of fires are fearfully hiding from the cold, running to different places: some hide in the wellwater; some in the hollows of the trees and some in the caves of the mountains! Day and night the witch of wintercold drinks the blood of the sun's and the fire's heat, in an unseen way!" (51-52)

"The young men that lie to sleep with their young ladies at nighttime are afraid to give up the warm embrace of their lovers' breasts. They worship the sun to lengthen so that they can delay their morning rise. The sun mercifully fulfills their desire and rises later." (53)

"Look at these ripe oranges before Us! Their qualities remind Me of the kunkuma-smearred breasts of the young maidens in the Rasanight!" (54)

Then forestqueen Vrnda said to her king and queen : "Behold the Sisira rucira forest before You, that is eager to serve You! Any creature who enters this forest shivers and horripilates (of cold or loving ecstasy) at some places there is some warmth under the high trees. The sun's rays become mild and it moves southwards. This beautiful winterforest is as if praising You with love with its larks and Harita-birds, offering You a red *sari* with its Java- and Bandhuka-flowers, a blouse with Damanaka-flowers and a white gown with Kunda-flowers." (55-57)

"In the morning and evening thin sunrays fall on the roots of the sunstone-covered trees with closed leaves. The deer slowly graze there, basking in the thin sunrays. Seeing You coming, they come before You, adorned with tears and goosepimples of love. In the winter the warmth of the sun and the length of the days decrease daily, the sun's heart's friends, the lotusflowers, wither away and the fierce sunrays become milder because of the wintercold. Who, except for the Lord of the Universe, is not controlled by time?" (58-59)

"Out of fear of the strong cold, the sun invests its wealth of warmth in the fortress-like breasts of the *gopis*, who quickly offer these breasts to Krsna for His enjoyment, not caring for morality out of intense love." (60)

Hearing Vrnda's words and seeing the beauty of the winterforest, Krsna became very happy and He sweetly told His beloved: "O Beautiful girl, look! The bees leave the closed lotusflowers, seeing the winter has come, and go to the blooming Kundaflowers where they find pleasure!" (61)

"O beautiful girl! Look! The bumblebees leave the lotusflowers, that are the abodes of Indira (the goddess of beauty) and that are afflicted by the severe cold and fly to the Kundaflowers!" (63)

"The winter is the soldier of the eclipse who is attacking the sun, but being unable to completely defeat him, he sets the lotusflowers on fire, knowing they are dear to the sun." (64)

"The ripening Badari-fruits remind Me of the breasts of the Vraja *gopis* that came up from the water of the Yamuna (when I stole their clothes)." (65)

Vrnda gave Han two soft white Java-flowerbuds and He decorated Radha's ears with them, His hands shivering and horripilating of love, and Sri Radhika also adorned Han with earrings made of Kundaflowers. (66)

*radhayaḥ karapaṅkajētha nihita kaundi muda vrndaya ya mala Iaghu Iohitotpala kula srag
diptim esa dadhe suksmendivara malya rociranaya krsnasya kanthe'rpita
ḡḡḡ□À__tenasya hrđi yojita sapulake campeya ma Jya dyut~m*

Vrnda placed a garland of Kundaflowers in Radhika's lotushand and that made the white garland turn slightly red (from the reddish luster of Radhika's handpalm). Radhika joyfully hung that garland around Krsna's neck and so it became a tender garland of blue lotusflowers. Then, when Krsna hung it around Radhika's neck it looked like a garland of golden Campaka-flowers. (67)

Seeing this, Visakha smiled and said: "Look at this tender blooming (*puspita*) Kunda-vine (*kundalata*) that makes one lusty honeybee (*ah*) after the other drink her honey (Or:~menstruating (*puspita*) Kundalata lets one lusty man (*ah*) after the other drink the nectar of her lips)." (68)

Citra said: "O Chaste girl! This is not so amazing for Subhadra's wife (Kundalata) to do, for the girl Varksi (the daughter of the trees) acted with the same love for the Praceta-sages! (See Bhag. Canto 4, chapter 30)" (69)

Kundalata said: "Look at this, amazing! Hundreds of honeybees leave the nearby Bandhujiva-flowers to kiss one particular one (all the *gopis* leave their husbands to join Krsna)!" (70)

Citra said: "These bees have the same lustre as Krsna, they collect only the essence, the purest honey, they also look at Krsna and they sing in the fifth note like Krsna's Murali-flute (or: the *gopis* only accept *prema* as the essence of life, so they leave everything behind for Krsna. They are like the moonbeams and Krsna is like the honey). (71)

Then Han told His beloved: "Radhe! Your incomparable qualities eclipse even those of the goddess of fortune, who gave up her pride and became Your follower; what to speak of any other lady?" Hearing this, Radhika began the following discussion with Han. She said: "That Laksmi is Your wife!" Han said: "That's why You are that Sri (Laksmi)!" Radhika said: "How can a cowherdgirl be the goddess of fortune?" Han said: "If I am the husband of the *gopis* as well as of Laksmi, then you must all be goddesses of fortune!" Radhika said: "This restless Laksmi gave up her prowess to become a human girl, being attracted to You!" Han said: "She has attained Your human-like form to become My wife!" Radhika: "The does are also Your dear ones, since You attracted them with Your flute!" Han said: "They are dear to Me because their eyes look like Your eyes!" Radhika: "The Yamuna is also Your lover; since she has the same name and complexion as You (*krsna*) have!" (72-81)

Krsna said: "Because Visakha has no (*vi*) branches (*sakha*) she is My beloved, that's why she became like You!" (82)

Radhika said: "The bees are also Your lovers, as they sleep on the garland on Your chest."

(83) Krsna said: "They look like Your locks, therefore they are always dear to Me" (84)

Radhika: "Your body is as tender as a blue lotusflower and Your waist is slender. How could You lift Govardhana Hill for seven days?" (85)

Krsna said: "It was easy But how do You lift these two golden mountains (breasts) on Your tender body all the time (that's even more astonishing!)" (86)

Radhika: "The moonrays are unable to tolerate their separation from You and thus they are divided on Your chest (as My nailmarks)." (87)

Krsna: "Your face is like the moon and I always think of Your nails, so now they are externally manifest (as $\ddot{y}\ddot{y}_À_ _$ Your nailmarks on My chest)." (88)

Radhika: "Although this vine is always full of bees and honey, they increase Your happiness." (89)

Krsna: "Your lips are like flowerbuds, carrying Your flower-like smiles!" (90)

Radhika: "O Krsna! This young maiden Lalita is expert in Cupid's battle like Parvati, the mother of the heroic child Skanda!" (91)

Krsna said: "O Radhe with the nice voice! This Lalita is a heroine in the battle of words, but when she is called out for the conjugal battle she runs away!" (92)

Krsna: "The musk-pictures on Your breasts look just like blackbees on golden lotusbuds." (93)

Radhika said: "O Krsna! Your wonderful words are like sharp swords that chop up the hearts and senses of all the young girls!" (94)

Krsna: "These Pika-birds sing high in the fifth note, causing the young girls to catch an conjugal fever. But is it their fault (Is it My fault that the *gopis* are agitated by My words)?" (95)

Radhika: "O Krsna! Thus incomparable flute of Yours is the best scholar of the irreligious scriptures, making all the girls of the world mad like hens!" (96)

Krsna said: "Radhe! My flute destroys all the faults of the housewives, making them follow the religious scriptures (that say that one must surrender unto Me), that fulfill all My desires!" (97)

Radhika said: "The maiden that were devoted to Katyayani were very tender. How could they tolerate the attacks of a mad elephant like You?" (98)

Krsna: "They can tolerate it just as the Yuthi-flowers can tolerate the approach of a large honeybee (or: I'm a lusty boy (*mattali*) after the nectar of young, easy girls (*ganika*). Why would'nt they like that?)" (99)

~adhika: "This fresh golden plain with small snakes coiling on it looks just like Your belly with its fine hairs!" ~100)

(rsna: There are also many snakes in the golden valley of Your beloved Govardhana Hill that shine just like ~our braid hanging down Your back!" (101)

~adhika said: "Krsna! Why are the beautiful Cakora-birds leaving their beloved moon and wander in the sky in he daytime, finding great pleasure there?" (102)

(rsna: "Seeing that the moon in the sky is waning, the Cakora's leave him and begin to drink the rays of Your)eautifully shining moonlike face for their nourishment and happiness."
(103)

Fhen Radha and Acyuta began a joking discussion about the nature of Their girlfriends to embarrass them ~ith Their hidden praises. Krsna said: "Radhe! Who is expert in speaking, who is very hottempered and sharp, ~ho runs away when being called for the conjugal battle and who stops other girls from taking part in that battle, hough they may be eager for it, tell Me?" Radhika said: "That is Lalita!" (104-105)

"Who is averse to the battle of Cupid, but still sometimes anoints her breasts with *aguru*, *kunkuma* and musk to adore her beloved Lord, tell Me?" Radhika said: "It is Visak ha!" (106)

Krsna said: "Who walks around, although she is a motionless vine (*lata*), leaving her husband far behind to embrace the black Tamala-tree (Krsna), tell Me?" Radhika said: "It is Campakalata!" (107)

Krsna asked: "Who is expert in making pictures (*citra*) and different ornaments (*srngara* ornament, or eros), who is very mild and who does not tolerate pride, giving Us happiness, tell Me?" Radhika said: "It is Citra!" (108)

Krsna asked: "Who is expert in the *kama sastras* (conjugal scriptures) after I learned them from her; and then offered her body to Me in solitude, tell Me?" Radhika said: "It is Tungavidya!" (109) (Tungavidya means: advanced knowledge).

Krsna: "Who shows *raga* (passion or redness) when she rises (like the moon, *indu*), who is very crooked in *kala* (artfulness, or moonphases) and who arouses lusty feelings at first sight (like the moon)?" Radhika: "It is Indulekha (moonbeam)!" (110)

Krsna: "Who makes Us happy by dancing *natana* (male dance) and *Jasya* (female dance) and acting on the *ranga* (loveplay, or stage)?" Radhika said: "It is Rangadevi!" (111)

"Who is expert in playing dice and refuses to take Cumbaka-jewels (or kisses) from Me as a wager when she defeats Me, and also does not want to give them when she is defeated, tell Me?" Radhika said: "It is Sudevi!" (112)

"Who are satisfied when others are satisfied and sorry when others are suffering? Who are not elated when happiness comes and not upset when sorrow comes to them, and are always dedicated to worshiping their beloved Lord, like the beautiful Vaisnava's, tell Me after consideration, O Moonfaced girl?" Radhika: "They are My girlfriends (Lalita, Visakha etc)!" (113)

In this way Krsna happily wandered around, joking with the artistic *gopis*, touching their breasts, kissing their lips, giving them flowers, like a Pika-bird intoxicated from relishing the buds (lips) and fruits (breasts) of the vines ~opi~ finally arriving in Lalitanandada *kunja*. (114)

In the poem Govinda Lilamrta, which is the result of service to Sri Rupa Gosvami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessing of Sri Raghunatha Bhatta Gosvami, this was the thirteenth chapter; dealing with the midday pastimes.

SRI GOVINDA LILAMRTA - CHAPTER 14

This chapter describes Sri Radhika's Prema Vaicittya (feeling separation from Krsna even in His presence), Krsna and the gopis playing Holi (Colour festival in the spring), Jhulana (swing festival in the rainy season) and Madhupana (drinking of honeywine

Then a bumblebee, attracted by the *gopis'* fragrance, fell on their lotuslike faces, but they stopped him, so he went on to Sri Radha's lotusface, where he flew around humming, intoxicated by Her fragrance. Radhika became scared and with restless eyes She beat the bee off with Her handlotus. Her waving hands made Her bangles jingle, but this did not stop the greedy bee, so She protected Her lotusface with Han's scarf, standing by His side. (1-2)

Seeing that the bee went to the lotusforest, the *sakhis* said: "Don't be afraid, *sakhi* ! Madhusudana (the bee, or Krsna) eagerly went to the Padmali (the lotusforest, or Padma's friend Candravali). We stopped this cheater (the bee or Krsna) from touching You, and he left!" (3)

Hearing this, Radhika thought that Krsna had gone to Candravali. Blinded by an abundance of love for Him, She could not see that Krsna was standing right next to Her!" (4)

The *sakhis*, understanding Krsna's gestures, did not bring Radha back to Her senses, for they wanted to astonish Krsna by showing Radhika's love-ecstasy to Him. (5)

Bewildered by Her separation-in-union (*prema vaicittya*) Radha thought that Krsna had gone to another lover; so She angrily left and told Dhanistha: "Dhanisthe, impudent girl! Where has Krsna, the dancer of the deceitful dancinggirl Candravali gone?" Dhanistha said: "*Sakhi* Radhe! He has gone to pick lotusflowers for You in the forest! (*padmali* means lotusforest or Candravali)" Radhika said: "No, you cheat! If He has gone to Candravali, then what will happen?" Dhanistha said: "The luster of her face will fade away before Yours!" Radhika said: "There's no fault in you! I'm a fool, for even though I heard that Krsna had entered the deep forest with Saibya, I believed your deceitful words and I imagined that Krsna had come to Me! Alas! Even Dhanistha, who is as dear to Me as life itself, is cheating Me and Krsna has left Me to enjoy with Candravali in My favorite forest. That I have to see all this with My own eyes! If anyone in this world has a long lifespan, will he have to see Me or not (It's better for Me to die)? Ahaha! How sad it is that this cheater keeps Candravali hidden in a solitary *kunja* near My dear lake (Radhakunda), takes Me here to speak some false words to Me and then leaves Me again to go back to her! Who can tolerate this?" (6-10)

Lalita said: "O *Sakhi*! I saw Krsna's deceit so many times, but You are so naive and did not notice it. Now let us go home!" Saying this, Lalita pulled Radha by the hand towards Her home and Radha, out of fear; humility, eagerness and distress of separation from Krsna, told her: "*Sakhi* Lalite! Why does My unwilling mind ignore Krsna's faults despite seeing them,

and imagines so many qualities? What can I do? Just as the Sasthikawheat never comes out of its husk, even if it is ripe, the lusty desires of a lady are never outwardly manifest, even if the vine of these desires is grown up." (11-14)

Radhika told Lalita: "*Sakhi* ! Give up these talks on morality, that are needlessly hurting the ears of the women! It makes My heart break, My life leave Me and My body whirl! Let My honour; My patience and My shame leave Me! Alas! I praise you, O *sakhi*! Quickly show Me My Prana Vallabha!" (15)

Lalita replied: "Krsna is the king of cheaters and the lover of different women and there is no girl as naive and restless as You! Seeing these qualities of Yours, He will cheat You once more. Alas! We are unfortunate
e³/₄_ _ to have someone like You, don't make it worse than it is now!" (1~)

Lalita replied: "*Sakhi* ! What more cheating can be done now, through which He can hurt Me even more?" Then She saw Her lover before Her; embracing some other girl from behind. But this was actually Her own reflection in His body. Thinking this to be Candravali, She began to shake from shyness and envy. When Radhika became angry at Her own reflection, Kundalata said, on Krsna's indication: "You are so eager to embrace Your lover and He also eagerly came to see You, so quickly meet Him! Why are You angry with Him?" (17-20)

Radhika said: "You cheat! Can't you see Padma's friend Candravali in Han's chest? You brought Me from My home to see this boy?" (21)

Krsna said: "Radhe! That person of whom You are thinking, is not Candravali, but she forcibly embraced Me, saying: "I am a forest goddess, a friend of Radha's!" This fairy kissed Me and embraced Me, catching Me from behind with Her own skill. I could not escape from her even with the greatest effort and She can also not let go of Me even with effort! Even if I beg her to, this lusty girl does not let Me go! You must keep Your friend, who is hurting Me, at bay by force!" (22-24)

Then Lalita whispered in Radhika's ears: "It is Your own reflection in Krsna's chest, not Candravali!" Hearing this, Sri Radhika lowered Her head in shame. Seeing this, Krsna and the *sakhis* laughed and Kundalata told Radhika: "Radhe! You cannot even see Your Priyatama (dear most) if He stands right in front of You! You take Your own reflection to be some rival girl and everywhere You are afraid of Candravali! How wonderful is the dance of Your love!" (25-26)

HOLI

(Springfestival of colours played in the month of Phalgun (February-March))

Then Vrnda said: "O Radha-Krsna! Forms of Krsna's welfare! Behold the stage for playing the beautiful spring festival, that is smeared with *aguru* and so and that is decorated with many different pictures! On this stage there are many golden jugs filled with *aguru*, vermilion, musk and sandal, there are jewel-studded syringes with extended openings for sprinkling these substances, balls of vermilion, camphor and flowers, quivers with flower-arrows, betelnuts, garlands, flower-scented water; sandal and other enjoyable things, and golden plates with soft lac flasks that are broken even by the outgoing breath and that are filled with a fluid of camphor; vermilion, musk, *aguru* and sandal!" (27-30)

Then the beautiful girls mounted the stage with their beautiful lover; taking the syringes in their hands, and lovingly began to play with eachother. (31)

Wearing thin white garments, Their mouths filled with tasty betelleaves, carrying Their syringes, from which They blissfully sprinkled Eachother; Radha and Krsna pierced Eachother with Cupid's arrows through Their glances. Thei syringes were like the instruments in Cupid's battle. Their fine clothes and Their limbs were moistened by a stream of sweet nectar. Krsna's dancing mind and lotuslike eyes were sprinkled and this greatly satisfied the *gopis* eyes. (32-33)

The *gopis'* cheeks were slightly puffed by chewing betelleaves and beautified by wet, curly locks and sweatdrops. Their flowers had dropped from their braids and their loosened hairs hung over their shoulders, swinging on their beautiful breasts and bodies. The *gopis* kept different kinds of fragrant powder tucked in their veils that were tightly tucked in their sashes. Carefully protecting themselves from Krsna's sprinkling they sang beautiful funny songs that aroused lusty feelings. They threw different kinds of fragrant powder and flowerballs from their bags, while Sri Radhika and other *gopis* lovingly sprinkled their lover with scented water from their syringes. (34-36)

Sri Han played, holding His flowerbow with its flower arrows on His shoulder; His flute in His sash, His jeweled syringe in His hand an a lump of fragrant powder in His waterpot, while He sprayed His beloved with fragrant water from His syringe. (37)

First one stream came from His syringe, when this stream traversed the path of the sky it became a hundred and then a thousand. When the stream fell down it had become a hundred thousand and when it finally hit the ground it had become ten million streams. (38)

Krsna and the *gopis* threw fragrant powder on Eachother from their lac flasks. This powder spread out when it fell to the ground and stuck to the spots of *sindura* on their bodies. When the spots of vermilion stuck on the musk-spots on the *gopis'* bodies they looked like flowers (the vermilion) on golden vines (the *gopis*) with bumblebees sleeping on them. (39-40)

First Sri Radhika sprayed vermilion-water through the small holes of Her syringe and the pure drops of this fluid spread over Krsna's limbs, making Him look like the blue sky covered with hundreds of moonglobes.

(41)

Then the camphor; vermilion and flowerpollen in the uncovered flasks became all muddy because of the fragrant fluids falling on it. This colored the *gopis'* bodies and clothes in different ways. (42)

The earthy, the sky and all the directions became filled with different colours of fragrant powder from these ~yringes, which made the sky look like a canopy of fragrant dust. (43)

When Krsna touched Radhika, She became happy within, but showed anger externally, smearing Krsna's limbs with fragrant paste. When They had this loving quarrel, one restless-eyed *gopi* showered Krsna with rragrant water from a small *Iota*. (44)

~o matter from what side the *sakhis* were coming to throw fragrant powder over Han, He held them all at ~is chest and smeared their faces with powder; drinking the nectar of their lips (kissing them). (45)

~gain and again Radha threw fragrant powder over Krsna's body, and Krsna held Her at His chest in the)ondage of His arms. The *sakhis* fulfilled all His desires by surrounding them on all sides like a dress. (46)

(rsna's heart was captured and pierced by Cupid's arrows in the form of the *gopis'* sharp glances and good *TPantra's* (jokes). Smiling slightly, He obstructed the *gopis'* arrow-like glances with His own glance-arrows. n this way both Krsna and the *gopis* were always agitated. (47)

here is a cloud on earth in a human form (Krsna), that is showered by unlimited amounts of fragrant water ~y the restless lightning (*gopis*). These lightning-strikes all shine separately from this cloud. The Catakabirdike eyes of Vrnda and other *gopis* blissfully drank this nectar. (48)

JHULANA (swing pastime in the rainy season July-August)

~fter Krsna and the *gopis* played like that, they came to a stage with a lotusshaped swing (see chapter Seven, *ÿÿÄ__*verses 55 to 64). Han smiled and gave an indication to Yrnda and Kundalata to take

the syringe out of Radhika's lotuslike hand. Radhika in Her turn snatched Krsna's flute from His sash. (49)

Kundavalli laughed and told Radhika: "O Fairfaced girl! Leave this bamboo-flute! Don't touch it!", and to Madhava she said: "Give Radhika Her syringe back! It's a lady's property, don't touch it!" Radha and Krsna followed Kundalata's orders. (SO)

With His right hand Krsna gave Radhika Her syringe back and with His left hand He took His Murali-flute back from Her. During this exchange Han had a chance to touch Her lotushands. (51)

Unwilling Radhika was lifted upon the swing by Vrnda and Kundavalli who stood under it and Han forcibly pulled Her upon the swing. The *sakhis* all happily and loudly sang songs when Acyuta sat on the swing with His beloved. Some *sakhis* stood behind the swing and others before it, making it rock. (52-53)

When the swing's speed increased because of the *sakhis'* pushes, restless eyed Radhika trembled with fear and held on to Her lover; embracing Him. When the *sakhis* firmly pushed the swing, Radha and Krsna's hair loosened, Their earrings swung, Their sashes with their lockers, Their flowergarlands and Their bangles loosened. (54-55)

While swinging so quickly, restless-eyed Radhika asked for help from Her girlfriends, but the *sakhis* thought to themselves: "The swing became very restless because of our friend's swinging! She must be very satisfied with us, having Her desires fulfilled! Now our mistress wants to serve Her friends in some way!" Understanding this, they also climbed upon the swing. (56-57)

Thus Lalita and Visakha served the Divine Couple with betelleaves, Campakalata and Citra by fanning Them, and Tungavidya and Indulekha by serving Them a drink in two golden jars. (58)

Rangadevi and Sudevi took fragrant paste and powder and quickly climbed on the swing with love and eagerness. Starting from the eastern petal of the eight-petaled lotusswing, all the *sakhis* like Lalita served the Loving Couple one by one on the indication of their eyes. (59-60)

Then a most amazing thing happened: Radha and Krsna both appeared before each *sakhi's* eyes at the same time. Again the swing was pushed by Vrnda, Kundalata and others. This made it move in a wonderful way. Another amazing thing was that Han's reflection appeared at the side of each *sakhi* sitting on each of the swing's petals. Sri Radha and others could see how all the *sakhis* suddenly embraced Han. (61-63)

If the sun was not covered by clouds and the steady lightningstrikes with fresh rainclouds

were rocked by a
strong wind, then the poets could compare that with the beauty of Krsna surrounded by His
girlfriends on
the wing! (64)

Understanding Radhika's hint, Krsna took Lalita on the swing on His right side, placing His
arm on her shoulder around her neck. Between Radha and Lalita He looked just like a cloud
surrounded by lightningstrikes. (65)

Ku ndalata said: "O friends! Look! Han rose inbetween Radha and Anuradha (two stars of
those names, or Radha and Lalita) like the full moon in the firmament!" (66)

In this way Madhava took Visakha and all the *sakhis* on His right side one by one, blissfully
embracing them on the swing. Then Sri Radha stepped off the swing, keeping Lalita and
Visakha on Krsna's either side and began to wing it Herself. (67-68)

On Radha's indication Lalita and the other *sakhis* got off the swing and lifted Kancanavalli
and others on it with force, seating them next to Krsna, one pair after the other. While these
sakhis pleased Govinda with their joyful singing, one pair after the other; Radhika and the
others pushed them. (69-70)

Lalita whispered something in Radha's ear. Radhika smiled and ascended the swing, forming
many circles of *gopis* on it Radha sat on Krsna's left side and all the *sakhis* began to swing
Them. Then Han appeared between every two *sakhis* in a wonderful way. (71-72)

If in this world a Tamala-tree would fly in the sky on a golden mountain, fully entwined by
golden vines, with golden banana's around Him in a circle, it would resemble Sauri (Krsna)
and the *gopis* on their swing.
(73)

Then all the *sakhis* like Lalita happily got off the swing on Visakha's indication and let Radha
on it with
Acyuta, so that they could carefully swing Them high and fast. Radhika became afraid that
She would fall
off during the swinging. Han saw this and tightly embraced Her. Seeing the *sakhis* laugh at
this, He took
Radhika with Him off the swing. (74-75)

The Krsna-cloud, embraced by the lightning-like *gopis*, showered the whole world with His
ambrosial play, extinguishing the thirst of the Cataka-bird-like *gopis* like Kundalata and
Vrndā. All glories to the swing pastime in Sri Vrndaranya! (76)

MA DHUPA NA LILA (Winedrinking game)

Then Krsna happily entered the cool shady place for wine-drinking and happily took rest there, surrounded by the fair-eyed *gopis*. Krsna wore a yellow *dhoti* and various ornaments, and between the *gopis* He looked like a sapphire in a necklace of gold studded with jewels. (77-78)

Then five *sakhis* happily and swiftly began to fan Priya Krsna, whose beauty defeated that of Cupid and who had entered this pavilion with His beloved Radhika who was tired of playing, waving whisks in their hands that were more beautiful than lotusflowers. While these *sakhis* relieved Radha and Krsna's fatigue by massaging Their lotusfeet and fanning Them, Vrnda brought a glass full of wine before Them. When Radha and Krsna looked in these glasses They saw Their own reflections in them like blooming golden and blue lotusflowers with two wagtailbirds (Their eyes) dancing in each of them. Seeing tghis, Radhika's bee-like eyes fell on the blue Krsna-lotus in the glass and Acyuta' bee-like eyes fell on the effulgent golden honey-filled lotus Radhika, unable to get up from it anymore. (79-82)

Radha and Krsna became intoxicated by lusty feelings when They began to drink the honeywine. Their sweet beauty became like wine, Their mouths the glasses, the wine the mirrors, Their eyes honeybees, all Their senses became eyes (to look at Eachoiher), Their bodies became stunned and studded with goosepimples of ecstasy. Seeing this, Kundalata said: "Now that your eyes drank the honey of Eachother's lotusfaces, please engage Your tongues in drinking this wine, sweetly scented with the reflections of Your lotusfaces and lotuseyes!" (83-84)

Balanuja (~aIarama's younger brother Krsna) brought the wineglass to His beloved's lotuslike face and said:

"Drink this!" With lowered head of shyness, Priya Radhika took the glass from His hand with Her hand. Nectarfaced Radhika once drank the wine, covering Her face with Her veil, after scenting the honeywine with the touch of Her lips, She returned the gla.~s to the hand of Her beloved. (85-86)

Krsna was eager to drink the wine from the trees of His beloved forest (Vrndavana), scented by the touch of His lover's lips and the joking words of Her dear girlfriends and which was handed to Him by Priyaji Herself. (87)

Krsna returned the wineglass to His beloved, being very pleased with Her qualities and Radhika, covering Her face with Her veil, drank this wine scented by Her lover's lips. Vrnda added fresh wine to the glasses that were filled with the nectarean remnants of Radha and Krsna's lips and happily placed it before the *sakhis* with Kundalata. When Vrnda and her helpers placed these glasses in front of their *sakhis*, Krsna, by His own wonderful ability, simultaneously appeared on each *gopi's* right side, but none of them noticed that. Only each individual *gopi* could see that Krsna was at her own side. They made Him drink the wine and

they drank it themselves also. (88-91)

The *sakhis*, the borders of whose rolling, intoxicated, blooming eyes were reddish from drinking the wine made of Kadamba-flowers, who invited the honeybees and gladdened them with their fragrance, whose sprout-like lips emitted moonbeam-smiles, whose beauty was relishable by Krsna's eyes and tongue and who were full of wine-like beauty, had become the goblets to quench Krsna's thirst (for love). (92-93)

The doe-eyed *gopis* who were overcome by lust also took the lips of drunken Han's lotusface as the drinkingcups for their lips. (94)

Then Vrnda and her helpers brought different snacks and drinks before Radha and Krsna and Their girlfriends. The sweet sight of Krsna and the *gopis* feeding each other these snacks was the long-desired intoxication for the eyes of Vrnda and her fairies. (95-96)

Sri Radhika's lips had become very relishable from constantly drinking this honey and they themselves became Krsna's cocktailsnacks. Both became the object of Each other's thirst for conjugal honey. From drinking these two kinds of honey They became intoxicated by both Cupid and the wine, and they could not see who was the lover and who was the beloved and what was the drink and what was the snack. (97)

All the fairlimbed *gopis* became very agitated from the coming of Madhava (the spring), that brought conjugal intoxication through these beverages (*madhu*) and the touch of Krsna (*madhava*). (98)

Because of drinking the Varuni-wine, the *gopis* dropped their clothes and ornaments, but they were unaware of it and did not see it. They laughed without reason, answered questions that were never put and spoke without any sense. The gait, garments and voices of these *gopis* that started the conjugal play loosened from the intoxication of the honey and in this way they pleased Murari. The fair-eyed *gopis* pleased Krsna with their faltering voices, tripping gaits, loosened clothes and hairs, with the reddish corners of their rolling eyes, their fragrant faces, their joking words, the casting of their glances and all kinds of shameless behaviour arising from drinking this wine made from the trees, the brown sugar and the flowers of Vraja. (99-101)

The deep love of the lotuseyed girls of Vraja for Krsna is hidden within their hearts, this is a natural sign of a girl's shyness. But now this shyness could not tolerate the onslaughts of the honeydrink anymore and became manifest in their lotuslike eyes. One young girl became intoxicated from the fresh wine and spoke this nonsense, with bewildered rolling eyes: "La la la Lalite! Loo-loo-look at Radha and Acyuta! They are ro-rotating along with you in the skya-ska-sky with the fo-fo-forest and the c-cearth! Ho-ho-how is that?" (102-104)

Then Krsna enjoyed with the *gopis* like a honeybee enjoying between the lotusflowers. His face was so sweet that it defeated the beauty of a blooming lotus surrounded by bumblebees that are attracted to its fragrance. Lusty desires, incited by the drinking of the wine and the nectar of the *gopis'* lips, made Krsna restless and when He greedily looked at the *gopis*, the pupils of His eyes defeated the beauty of restless bumblebees moved by the wind on red lotusflowers (His eyes). (105-106)

SRI GOVINDA LILAMRTA - CHAPTER 15

This chapter describes how Radha and Krsna make loVe, play in the water of Radhakunda and have a picknick with all the gopis.

Krsna held a bunch of fresh Asoka-flowers in His hand for ear decorations and eagerly entered the lotuskunja on Vrnda's indication.

radha suradhunim prapte krsna matta matangaje uddiyapasasarall marali palir anjasa

When the mad elephant Krsna reached the Ganga-river Radha (to soothe His conjugal affliction) the swan-like *sakhis* at once flew away (2)

pibann asau locana puskarena lavanya rupamrtam ambujaksyah vyadalayam kancuka saivalam sri karena nivi nalinim ca lolah

Drinking the nectar of Radhika's beautiful form with His lotuseyes, the Krsna-elephant removed Her moss-like blouse and Her lotuslike girdle with His restless lotushand. (3)

Radhika closed Her eyes and fell asleep. In Her dream She saw that She had come to Her lover. When Krsna carefully began to open Her blouse and girdle She stopped Him in an unfavorable mood, saying: "Hare! Do-do don't touch Me! What do-do You want? Le-le-let Me sleep for a while! My e-e-eyes are rolling of sleep!" (4-5)

In Her dream Radhika smiled and cried simultaneously, speaking unclear words with a faltering voice. She obstructed Her lover's restless hands with the movements of Her hands. Then She woke up to see that Her lover was doing exactly that which She saw Him doing in Her dream! She saw that Her words and acts in the dream were the same as in Her wakeful state because of lust and drunkenness. Although Radhika was unwilling to fight in Cupid's battle (to make love) out of shame, Acyuta forcibly and wildly attacked Her; desiring to defeat Her. Out of fear Radhika's waistbells fell silent and Her anklebells jingled loudly as if they flew up into the sky Sri Han eagerly held fairbrowed Radhika's neck with His arms and Radha piteously petitioned Him with a wonderful warbling voice. (6-10)

With His big mace-like arms Krsna smashed the fortress of Radha's unwillingness. Forcibly Krsna's best generals, vi~ His lips, His nails, teeth, chest, hands, face and arms quickly plundered the city of Her fair body Radhika hid the jewels of Her youth in Her jug-like breasts and Krsna dug them up with the spades of His nails and robbed them with His hands. Krsna bit Radhika's lips with His teeth and sucked the nectar of Her lips. He hit Her limbs with His arms and took the Cintamani-gems from Her breasts.

He held Her hair with His hands and took the Cumbaka-jewels from Her lips (kissed Her).

(Radhika concealed Her naked limbs from Krsna, but Krsna removed them) Krsna's lips and teeth broke the shield of Radhika's shame and looted the wealth of nectar from Her face. Radhika did not tolerate it, though, and began the great battle of Cupid, attacking Krsna with Her generals, Her nails and teeth, headed by general Dharstyā (boldness), showing Her great might. Her waistbells, seeing Her successful attack on Krsna, showed their vigour and resounded like Dundubhi-drums. Her loud cry sounded like the roaring of a lion. (11-16)

Seeing Radhika's attack on Krsna and being happy to see Ajita (the invincible Krsna) defeated, the dancers of Her earrings and Her pearl necklace danced restlessly. Krsna had stolen the jewels of Radhika's heart and lips and hid them among His own opulences, but Radha showed Her vigour by taking all Her jewels and His jewels back with the spades of Her teeth and nails. This is the result of theft: All one's wealth is taken away along with the stolen goods (viz. Radhika now stole the jewels of Krsna's youth). (17-18)

Radha's beautiful restless eyes were like two heroes that sat on the chariot of Her lotusface that had beautiful eyebrows, plundering honey from the storehouse of Sri Han's lotusface (that Krsna's honeybees had stored there). These bees quickly fled and came back to Her lotusface (when Krsna looked back at Sri Radhika, She closed Her eyes out of shyness). (19)

When they saw Sri Krsna's two great heroic eyes, Radhika's eye-soldiers fled in fear and the soldiers of Her limbs also stopped fighting. (She became shy) Radhika's forehead was covered by curly locks and beads of sweat, Her buttocks were motionless, Her breasts heaved along with Her deep breath, Her arms slackened and Her eyes fell half closed. Krsna was very happy to see Her thus defeated in Cupid's battle. King Cupid had ordered Radha to attack Krsna and She tried very hard, showing great vigour, but then Her body suddenly weakened out of fatigue. This is not so amazing, women are simply weak! (20-22)

Sri Radhika looked like a steady lightning-strike in a fresh raincloud, Her motionless body was glistening with beads of sweat, Her dress and ornaments were loosened and Her eyes were closed while She lay on Her lover's chest, and conversed with Him. Her chest heaved with Her deep breath, repeatedly touching Krsna's belly as if wanting to revive Him from His ecstatic inertia. (23-24)

Seeing Radhika's sweetness at that time, Han wanted to see and touch Her limbs. Then the *sakhi* (personified form) of His desire to remove Radha's fatigue came and joined that desire to touch and see doe-eyed Radhika, but exhaustion was the only *sakhi* that served Her body (25)

Then the desires to touch Radhika and to remove Her fatigue met, so Krsna got up and lovingly swept the sweatdrops from Her with His lotushands, wiping Her hairs and locks with His cloth. (26)

Moonfaced Radhika asked Krsna: "Arrange My clothes and ornaments", but Krsna did not want to do it, because He wanted to embarrass Her before Her friends. Only after She had repeatedly asked Him He did it, but then again She forbade Him. Agitated by the touch of His hand She told Him: "O Lover, did I ask You to ornament Me? Give up Your vain efforts, this decoration does not please Me! I'm not able to wear all these ornaments now, I'm dizzy Give Me a little time to sleep!" (27-28)

Han drank the nectar of Priyaji's lotusface, being thirsty for the unclear pleasing words She cried out smilingly He smiled, closed His eyes and became intoxicated with lust and astonishment (29)

Then the girls for whom Radha and Krsna's service is their only joy (the *maz-jan*~ that were eagerly waiting outside of the *kunja*, came inside with all the paraphernalia for their service in their lotushands. These girls, that were intoxicated with love for Radha and Krsna, served Them with betelleaves, cool water, pure scents and garlands. They softly massaged Their lotusfeet and fanned Them. This relieved Radha and Krsna's fatigue and gave Them great joy (30-31)

With a hint of Her smiling eyes Radhika told Her lover: "My lotusfaced friends, without whom I cannot find happiness, are all taking rest in Their *kuja*~ Please wake them up and bring them here!" (32)

Although Krsna did not want to leave Her, Radhika repeatedly asked Him to, so He came out of the *kunja* to make love with Her girlfriends like a mad elephant makes love with its mates. (33)

Krsna thought: "Shall I first go to Lalita, to Visakha, to Citra or to all the *sakhis* simultaneously?" Then He blissfully expanded Himself and entered all of their *kunja*'s simultaneously, just as the Supreme Self simultaneously pervades all material bodies, but still remains One. (34)

Krsna played the same beautiful pastimes with these *gopis* in their *kunja*'s as He played with Radhika, their group leader, who experienced the same play in Her dream (*svapna vilasa*) as well as in Her wakeful state. Just to please them, Sri Krsna, the greatest wrestler, defeated all these wrestler-gids simultaneously in an armfight~ (35-36)

While She took rest, Sri Radhika was served by Her maidservants in Her *kunja* for a while. Then She went to a bathingplace by Radhakunda. (37)

Just as the signs of a sacrifice are still visible after the place is cleaned up, so the *sakhis'* bodies still showed the

signs of Krsna's lovemaking, even after He tried to wipe these signs out by profusely decorating them in a submissive mood. (38)

With eyebrows frowned out of loving anger towards their friend Radhika (for sending Krsna to them), lowered heads out of shame, stumbling gait, loosely hanging arms and half-closed eyes, these *sakhis* walked here and there until they met each other. Krsna also left the *kunja's* and, taking One form again, met Madhumangala and his friends and smilingly went with them to see His smiling lover. (39-40)

The *sakhis* were playing a dice game of joking conversation in which the wager was the distribution of embarrassment and Sri Krsna was the master of the assembly Bold Kundalata defeated all the assembled *sakhis*, like Yrnda, (distributing the wager of embarrassment to them) by showing the marks of Krsna's enjoyment on their bodies. (41)

*madhu ripur ati lila gadha piyusa sindhuh satata dur avagahah prema tirthavagahaih
pranayi viralalokaih svadyate'sau yad anyaih kavibhir api tata sthah sprsyate bhagyam etat*

The pastimes of Krsna, the enemy of Madhu, are like a deep nectar-ocean which is always hard to enter. Loving devotees can enter into it, though, as they go in by the bathingplace of their love. Who can describe the fortune of mediocre poets like me who have been able to touch this ocean? (42)

JALAKELI (Watersports in Sri Radhakunda)

*atha vividha vilasa srantitah klanti puma avasara njia sevabhUnayopetya turnan jalam anu
jala lila vanchayalya tad antar han haridayitalyas calyamana vabhuvah*

Although Han and His beloved girlfriends were tired of their different pastimes, they went to play in the water of Radhika's lake, being encouraged by their maidservants, who desired to serve Them in this waterplay (43)

*grivantam samyam ati keli vimukta kesah samvastrftabhinava sukla sucina celah sevaparali
nicayair avatar itati bharanga bhusana cayah sudrso vabhus tah*
ya_ These *manjaris* helped the fair-eyed *sakhis* to take off their heavy ornaments and nice *saris*. They tied up their loosened hairs that had fallen into their necks and dressed them in fine white bathing-garments. (44)

*udyat sudhamsu sata puskara nindi kantih prodyad vibhakara vikasvara puskarakhya
kandarpa saumanasa puskara fit kataksah sranti prsanti kara puskara keli lolah*

samvestfah sakala puskaranibhfrabhih krsnah priya dayita puskarinim jagahe srantah sramakulita puskarini ghatabhiih svairi vanecara madotkara puskariva

Sri Krsna, whose bodily luster defeated that of hundreds of moons in the sky, whose eyes were like lotusflowers blooming in the blazing sun, whose glances were like Cupid's flower-swords that eclipsed the lotusflowers, became eager for the lotus-pastimes that would relieve the love-fatigue of Himself and His girlfriends, as if He was an elephant surrounded by she-elephants who freely enjoys in the forest and who is eager for conjugal pleasure. In this way they entered the lotus-filled lake. (45-46)

To give pleasure to Krsna's eyes, that were like mad elephants, the *gopis* shone as beautifully as the *kunda*. Their eyes and faces shone like lotusflowers, their locks like swarms of bumblebees, their breasts like Cakravaka-birds, their bodies like vines and their arms like lotusstems. Some *gopis* were hesitant to enter the water and stayed on the shore, but they were sprinkled by these *gopis* that had already gone into the water. They fearfully tried to flee, but were forcibly pulled into the water by their clothes by the others, who were laughin~ Some *gopis* stood into the water upto their knees, others fearfully went in upto their bellies. Han had gone in upto His navel, smiling and focibly splashing them with water. (47-49)

The mad elephants of Han's eyes dived into the rivers of the *gopis'* beautiful bodies, that became visible through their very thin wet clothes, and the *gopis'* elephant-like eyes also relished the sweetness of Han's limbs. Some *gopis* were unwilling to go into the water and shivered of cold, their faces smiled and cried simultaneously Krsna pulled them all into the water upto their navels, where they stayed with Him. The *gopis* played in the water of that lake which was scented by flowerpollen and honey oozing from the Rajiva-, Pundarika-, Kahlara- and Kairava-lotuses, as well as the red and blue lotusflowers. (50-52)

On one side of the lake Nandimukhi, Yrnda, Dhanistha and others stood on a bathing platform, showering flowers on Radha and Her *gopis*, desiring their victory and shouting '*jaya!*', while Subala and Kundalata stood on the other side of the lake on a bathing platform, showering Krsna with flowers, desiring His victory (53-54)

Then Sri Han began His waterplay with the *gopis*. He increased their enthusiasm by softly splashing them with water and they splashed Him back. Then Krsna constantly showered them, making them lower their heads out of fear, and cover their eyes, noses and ears with their fingers. (55)

Han accepted a thousand eyes to look at the *gopis'* beauty, a thousand feet to walk up to them and a thousand arms to embrace them. He took a thousand hands (like the thousand-handed sun, who showers water, making the lotusflowers bloom and making the Cakravaka-birds happy), to fondle the Cakravaka-birdlike breasts of the doe-eyed *gopis* that stood up in the water upto their bellies with fully blooming lotusfaces. (56-57)

Madhumangala, seeing Krsna's play, happily recited the verse *sahasra pat sahasraksa sahasra bahur isvara* (the Lord has a thousand arms, a thousand eyes and a thousand glances come from them) from the Veda's, as a joke. (58)

Nandimukhi (Madhumangala's *brahmana-sister*), standing on the bank of the *kunda*, laughed and reacted by reciting the verse *sarvatah pani padam tat sarvato'ksi siro-mukham* (everywhere are His bands and feet, everywhere are His eyes, heads and faces) from the Purana's. (59)

In this way Krsna was like a row of clouds showering water in all directions in a crooked way to move the vine-like Vraja-gopi& Thinking: "Are the *sakhis'* footsoles red of lac, or because they have been in the cold for so long?", Krsna became mad with doubts. (60-61)

The beautiful *gopis* became ecstatic when they were touched by the water that was constantly splashed all around by Sri Krsna, but they were unwilling to continue the waterfight since their vine-like arms had become tired and their braids, garments and garlands had loosened. (62)

Krsna forcibly took away the *gopis'* garments in the clear water, so the *gopis* quickly made friends with the lotusflowers of the lake, who offered them their leaves as hand for protection. (63)

Being repeatedly defeated by Krsna, the two colours of the *gopis'* faces (the red colour of their lips and of the pairspots on them) were washed oft, but sweet-voiced Radhika repeatedly showered Her beloved, desiring to defeat Him. (64)

Radha and Krsna left Their friends behind and began to fight with Eachother. Being surrounded by Their friends, They first fought with water, then with the hands, then nail to nail, mouth to mouth and finally teeth to teeth. They became very happy from Their mutual touch. Krsna became stunned and Radhika became restless. Seeing this blissfull mood appearing in Radha, Lalita said: "Krsna's crown fell oft, the reflection of His Kaustubbage took shelter of Your cheeks, His earrings trembled, the *tilaka* on His forehead was washed away and His garland is torn to shreds! So stop fighting, *sakhi!* Don't injure Krsna any more! He's suffering!" (65-68)

Just as Krsna sometimes defeated the *gopis* and was sometimes defeated by them, so their supporters were also defeating and being defeated in turn. (69)

Mukunda forcibly dragged Radhika into the water upto Her neck. Sometimes He pushed Her under water and sometimes He made Her surface again, like a lotus kept on the restless waves by an elephant. Restless Radhika held Her lotusstem-arm around Krsna's neck,

covering Her lotusface with Her moss-like hair. In this way the Radha-lotus swam in the pond with Her Krsna-elephant. (70-71)

Meanwhile the *sakhis* joyfully hid themselves in the cluster of blooming golden lotusflowers, where they immersed themselves upto their necks. Radha told Krsna: "Where have My friends gone? Go into the water and look for them!", so lotuseyed Krsna left Radha in the water upto Her neck and went to look for Her girlfriends in the cluster of blooming lotusflowers. Then lotusfaced Radha also hid Herself between the lotusflowers. (72-73)

Madhusudana became eager to drink the honey of the *gopis'* golden lotusfaces that came up from between the couples of blooming blue lotusflowers (their eyes), seeing moss-like hair growing over them, moved by the waves. (74)

Han became thirsty like a honeybee for drinking the honey from the *gopis'* golden lotusfaces, so He went up to them. (75)

YĀ__Radhika secretly met Her friends and Krsna quickly came up to their lotusfaces with His lotusface. In this way Cupid's battle expanded. The lotusflowers on the water swung along with the waves made by the unwilling *gopis'* breasts, so the bumblebees were unable to sit on them and flew away. This made Krsna very happy, for they reminded Him of the faces of the *gopis* who were unwilling to kiss Him. (76-77)

The *gopis* became tired of these different sports and their bodies became very thin, so their bangles fell off. With love Krsna gave them new bangles made of lotusstems on the sides of their old ones, that would stop them from falling. (78)

*kumuda visa maralambhoja cakrotpalani smita bhujā gati vaktroroja netrair v~itya nivida
kuca nitambasphalanaih kampayitva jalam api sarasi sa ksobhitasid vadhubhīh*

The *gopis'* smiles defeated the shining of the lilies, their arms the beauty of lotusstems, their gaits the elegance of swans, the faces the beauty of lotusflowers, their breasts the Cakravaka-birds and their eyes the lustre of blue lotusflowers. The busy movements of their breasts and buttocks made the water of the lake tremble. The *gopis'* movements caused waves and the water that were swept up by the wind, making it impossible for the pairs of birds on them (or *gopis'* breasts) to move or stand still. Although the moons of the *gopis'* faces had risen, the Cakravaka-couples did not feel their usual separation from each other, but were very happy to see the *gopis'* Cakravaka-like breasts. When Radha's moonlike face rose in the lake even the lilies and the blue lotuses (both nightflowers) bloomed in the day. Thus the honeybees blissfully relished the nectar of these flowers as well as the dayflowers like lotuses, day and night. (79-82)

While the *sakhis* watched how wonderfully the honeybees simultaneously enjoyed the lotuses and the lilies Hari hid Himself in a cluster of blue lotusflowers. When the *gopis* began to search for Him, they mistook one of the blue lotuses to be His face and they kissed it in great ecstasy. Then, when they realised their mistake, they looked at each other in embarrassment.

(83-84)

But then Citra by chance saw Krsna's face by the side of Radha's face in the blue lotuscluster and told her friends: "Just see how wonderful this lotuscluster is to us!" (85)

There is one amazing golden moving lotus (Sri Radhika) that is covered by long hanging moss (Her hair) and has two dancing wagtailbirds (Her eyes) in its middle and restless honeybees moving towards a blue lotus (Krsna). (86)

A blue (Krsna's face) and golden (Radhika's face) lotus moved along beautiful waves of amorous desire. They were first separate, but constantly moving waves brought them together and separated them again. (87)

The blue lotuses (Krsna's hands) covered the couples of Cakravakas (*gopis'* breasts) coming up from the water. Seeing this, golden lotuses came up from out of the water (the *gopis* hands) to obstruct these blue lotuses. This poetic ornament named *atisayokti* (see chapter Eleven) gave great joy to the *gopi* (88)

Krsna took Radha amongst the *sakhis*, shining like a blue lotus surrounded by golden lotuses. They made music by slapping their hands on the water. This is called *jala manduka vadya*, playing like waterfrogs. Sometimes this sounded like Pataha-drums and sometimes like Dundubhi-drums. (89-90)

The fragrant water of the lake became even more fragrant and cool from the bodies of Han and His goddesses and was colored white, blue and yellow from their melted-off body unguents. In this way the *kunda* took over all of Han's pure qualities. (91)
Han and the *gopis* were like an elephant and his mates spashing eachother with their lotuslike hands. Now they came upon the shore, out of the blue lotuscluster. The maidservants anointed Krsna and the *gopis* with unguents and scented oils after first bathing eachother with loving joy Then they came out of the water onto the shore of Radhakunda. The water that dripped from the wet clothes on the golden limbs of the *gopis* looked like showers coming from white autumn-clouds (the wet clothes) on small golden mountain peaks (the *gopis* limbs), and the water that dripped from the tips of their open braids looked like strings of pearls in an Ekavallineklace that shone in the Lord's heart. (92-95)

By some good fortune those who could not see Krsna even in a dream could now enjoy His company unhindered. Thinking like this, the doe-eyed *gopis* drank the long-desired sweet nectar of Krsna's company, but their thirst for Him only doubled by this. How amazing! Those who are fortunate can see Krsna, although it is usually impossible. Only through ecstatic love this vision is attained. Krsna could not be bound in His childhood (as Damodara) even with innumerable ropes, but now that same Krsna was gladdened and captured by seeing the *gopis'* limbs through their wet clothes. This is not so astonishing! (96-98)

After the *manjaris* had cleaned the limbs and hair of Krsna and the *gopis* and had given them thin dry clothes to wear, Krsna and His dear girls quickly entered the lotustemple. When Krsna entered the southern wing of the lotustemple and sat down on a nice platform there He was decorated with many flower ornaments by Sri Radhika and Her girlfriends with loving expertise. Sri Radhika dried and scented Krsna's hair with *aguru*incense, combed it and surrounded it with a jasmine-garland and Jat-, Rangana-, Yuthika-, Bakula- and golden Yuthi-flowers, clusters of the best Ketaki- and Campaka petals and peacockfeathers. She beautified His temples with pairs of gunja-strings and pearl strings. She bound up His hair in a gradually ascending knot and beautified it with peacockfeathers and twigs. In this way the roots of His hairs became very thick and the ends (by His shoulders) very thin. The honeybees became attracted to the fragrance of this crest, that enchanted the world like a whisk. The bee- eyes and lotuslike hearts of the *gopis* became absorbed in this crest, that never left (these eyes and hearts) anymore. Even Krsna Himself was enchanted by seeing the mere shadow of this crest, whose sweetness was drunk by the whole world! (99-103)

Then Lalita made nice moonlike vermilion *tilak* on Han's forehead with spots of sandal and musk around IL This *tilak* looked like Cupid's golden disc that slices the *gopis'* hearts. (104)

Citra smeared *kunkuma* and *khora* on Krsna's limbs which made restless waves of natural beauty that reminded Citra of Krsna (the *khora*) and the *gopis* (the *kunkuma*) during the Rasa dance. Citra, whose character was purified by feelings of friendship for Krsna, also made very beautiful pictures on His body, that eclipsed the luster of a new monsoon cloud. These pictures were like a ropenet that the hunter Cupid spread out the catch Sri Radhika, who has eyes like restless wagtail-birds. (105-106)

Then the *gopis* happily made a nice dress for Krsna with different colours of fragrant lotusbuds, flowers and twigs. They made earrings, necklaces, waistbells, anklebells, bangles and armlets. This dress was like the rope of Cupid that bound up the eyes of the doe-like *gopis*. The *manjaris* dressed Radha according to the season with flowers and ornaments, and then they dressed up the *sakhis*. (107-108)

Then Vrnda took Radha and Krsna to a beautiful platform in the north of the lotustemple where They saw many kinds of fruits and eatables served on separate banana leafplates, barks, and clay cups. Krsna sat down on a seat of white flowers covered by a white sheet, with Subala on His left and Madhumangala on His right side. (109-111)

Radha and Her friends appeared before Krsna and His friends and served them, while Vrnda brought in the dishes. (112)

First they served them white, red, green and yellow liquid and solid coconut pulp on barks

shaped and coloured

1/4_ like conchshells, along with different other kinds of squeezed fruit. They served the kernel from the smashed coconuts and Krsna and His friends relished it. Then they gradually served them different kinds of mangoes that varied in form, colour and ripeness and were prepared in different way~ Krsna and His friends enjoyed the freshly ripened sliced fruits without peels and pits. They ate juicy fruits that were cut along with their peels and ripe fruits that could be licked or chewed and they sucked juicy, very ripe and sweet mangoes that pleased their mouths. They ate pitless Kantaki-fruits that looked like golden lotus- or Campakaflower-buds, and many kinds of Pilu-fruits, dates, grapes, Baelfruits, Laval and Palmfruits, rose-apples, banana's and nuts, many different nice fruits, water chestnuts, palmseeds, Ksira-, Tuta- and Nasapati-fruits, nectarean guaves, oranges, Kamaranga and Vikanka-fruits. They ate everything which was easily eaten, like Kardamaka, Bijura, elephant apples and many kinds of seeds, like those of the pomegranate, Karonda, melons and different kinds of roots like Gudalu and different flowerbuds that miraculously melted in the mouth. They ate different kinds of seeds, like lotusroots, lotusseeds and lotusstems, Piyal-fruits, that look like Pilu-fruits, Ksira Sara pies with sugar and different delicious milksweets that looked like

oranges, Bael and mangotrees with their fruits and flowers, home-made by Radhika. (113-128)

Just to please Krsna's five senses Sri Radhika had brought many different *laddu's* and sweets like Candrakanti, Gangajala, and big *iaddu's* with sugar, camphor; cloves, cardamom and black pepper squeezed in condensed milk from Her home. (129-130)

Radhika and Her dear friends brought tasty jackfruits and mango-juice with honey, sugar and camphor; as well as camphor- and nectar-pies and lotus-eyed Han and His friends gradually ate everything that they served them. With their teeth they cut the leaves, flowers, fruits, trunks, branches and the roots of the *ksira sara* trees (a kind tree made of *barfi*) (131-133)

Madhumangala made faces of disgust and pleasure while he jokingly criticised some preparations and praised others, making the *gopis* laugh. (134)

The boys drank camphor-scented water to their satisfaction and washed their mouths with scented water served by the *sakhis*. Then Han lay down to rest on a flowerbed in the lotustemple and Tulasi and her dear friends served Him there with betelleaves, massaging His feet, fanning Him and other services. (135-136)

Madhumangala and Subala also lay down on cool beds in the southern wing of the lotustemple, chewing betelleaves. (137)

Then Sri Radhika and Her girlfriends happily sat down to enjoy the nectarean remnants of Krsna's food, being served by Sri Rupa Manjari and Yrnda. Nandimukhi, Kundalata and others were joking to increase the joy of their meal. (138-139)

Then they all washed their mouths and went to the inner quarters of the lotustemple, where Radhika lay down, surrounded by Her girlfriends. Tulasi served them the remnants of Han's chewed betelnuts and gave Nandimukhi, Dhanistha and Kundavalli the leaves. Then Tulasi, Vrnda and Rupa manjari took their meal with all the other maidservants. The maidservants finished their meal and the others took rest on a platform outside, on the eastern wing of the lotustemple. (140-143)

Then Sri Radhika gave Her chewed *pan* to Vrnda to distribute it to Her maidservants, so Vrnda took it outside.
(144)

Krsna pulled His shy beloved by His side and while laughing He gave Her His chewed *pan*, from His lotusmouth into Her lotusmouth. Then He blissfully made Her take rest by His side. Sri Rupa manjari and her main maidservants served Radha and Krsna for a while by fanning Them and so on. Then the Loving Couple attained a blissfull state of sleeping. (145-146)

In the great poem Govinda Lilamrta, which is the result of service to Sri Rupa Gosyami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosyami and the blessing of Sri Raghunatha Bhatta Gosvami, this was the fifteenth chapter, dealing with the midday pastimes.

Then Radha and Krsna were served by two *sakhis* (personified moods of) Riramsa (desire to make love) and Susupsa (desire to go to sleep). The other *sakhis* were simply inspired by Susupsa (they went to sleep). (107)

Kundalata, who was aware of Radha and Krsna's desires for intimate pastimes, sent lotus-eyed Krsna out to pick Asokaflowers for ornamenting Radhika's ears. Meanwhile Sri Radhika, who had blooming, rolling eyes, lay down to sleep on a flowerbed in the king of *kunja's* (Lalita's *kunja*) where She was served by Her dedicated maidservants. Then the most fragrant *sakhis* became even more fragrant as their lotusmouths yawned. Their eyes rolled of sleep and they stumbled into the *kunja* to take rest there. The restless-eyed, lotusfaced *sakhis* all lay down in separate *kunja's* on beds made of flowers scented with flowerpollen, soft fresh lotuspetsals covered with lotusbudpollen and surrounded by humming bees. Gunja-beads, wonderful flowerbuds, betelleaves, scents and waterpots were brought in one after the other. (108-112)

In the great poem Govinda Lilamrta, which is the result of service to Sri Rupa Gosvami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessing of Sri Raghunatha Bhatta Gosvami, this was the fourteenth chapter; dealing with the midday pastimes.

SRI GOVINDA LILAMRTA - CHAPTER 16

"The parrots eulogize Krsna's tip-toe beauty"

After some time Radha and Krsna woke up and sat up on the bed. The *sakhis* that had already risen before Them saw Them and came up to Them with Subala and Madhumangala. (1)

Vrnda took her two pupils, the young learned *sarika* Kalokti and the *suka* Manjuvak and engaged them in praising the Divine Couple. (2)

tatas tau pathato namrau jaya vrndavanesvara jaya vrndavancsani jayatalyah prasidata

These parrots humbly recited: "Glory to the Lord of Yrndavana! Glory to the Queen of Yrndavana! Glory to Their girlfriends! Be pleased with us!" (3)

Understanding Radha's gesture, Vrnda ordered the *suka* to praise Krsna, so the parrot began to gladden the assembly with his recitation. He sang: "Although my poetry is not very sweet and is devoid of good qualities they will be relishable for the saints as they describe Acyuta's qualities, just as the iron knife of a hunter can also be turned into gold by the touch of a touchstone, even if it lies in his house!" (4-5)

"Sri Krsna's feet eclipse the beauty of Sri Purusottama's (Visnu's) feet with its marks of the disc, half moon, barleycorn, octagon, pitchei; umbrella, triangle, sky (a void), bow, *svastika*, thunderbolt, cow's hoof; conchshell, fish, an upward line, a goad, a lotusflower, a flag and a ripe rose-apple!" (6)

"A single mentioning of the glories of Sri Krsna's feet at once removes one's thirst for everything else. They are expert in destroying the ealamides of those who meditate on them and bestow all good fortune. One becomes highly astonished upon seeing their beauty that gladdens all the senses. Their touch removes all miseries of fatigue and give happiness. May these feet fulfill all my desires!" (7)

"Simply by meditating on Krsna's lotusfeet one attains all spiritual and material fortune, beauty good qualities and wealth and they are an abode of pastimes. May they be our everything!" (8)

"Even a slight worship of Sri Krsna's feet turns a mere stone into a Cintamani, a mere cow into a Kamadhenu and a mere tree into a desiretree. They fulfill all desires of a living being. Who will not take

shelter of these lotusfeet?" (9)

*parimala vasita bhuvanam sva rasamodita rasajna rolambam giridhara padambhojam kah
khalu rasikah samihite hatum*

"Giridhari's lotusfeet always gladden the tongues of the honeybee-like devotees with their fragrance that fills the whole world. Which man of taste could give up these feet?" (10)

"I praise Krsna's lotusfeet that are filled with the honey of the Lavani-vine. The toes are the petals and the nails the whorls of these lotuses, that pervade all directions with their fragrance which is drunk by the *gopis'* bee-like eyes. (11)

"These feet are like red lotussprouts that please all the five senses with their great qualities and that are generous like the leaves of a desiretree. With what can we compare Han's lotusfeet?" (12)

"Krsna's toenails are as white as the Ganga by Prayaga, the top sides of these feet are as black as the Yamuna and the soles are red like Brahma's daughter Sarasvati. In this way Krsna's lotusfeet are completely beautiful and fulfill all desires, like a bath in the Triveni (the confluence of the Ganga, Yamuna and Sarasvati)." (13)

"The glories of Krsna's feet are wonderful. The darkness, that takes shelter of these feet, defeats Aruna, the sun's charioteer, in battle, so Aruna (crimson morning glory) takes shelter of Krsna's footsoles (the are just as red). Seeing the darkness of these feet the moon flees in fear and takes shelter of Krsna's splendid nails."
(14)

With a glance, Vrnda engaged the parrot Kalokti, who scented her tongue with the descriptions of Krsna's lotusfeet. She sang: "The hot crimson rays of the sun have scorched Aruna, who took shelter of the cool shade of Krsna's feet. That's why Krsna's footsoles are pervaded with their reddish luster. This is the example of the poets, but I think that the strong passion for Him of Radhika's heart has colored His lotusfeet red, making them Her abode!"
(16)

*illaravindam aravinda drsam karabje
kanke Ill pallavam uroja suvarna kumbhah raktotpalam yad 'ha hrt sarasidamide
padaravindam aravinda vifocanasya*

"When Krsna's lotusfeet are fondled by the lotushands of the lotuseyed *gopis* they look like blue lotusflowers, when they stand on the *gopis'* golden, pitcher-like breasts they look like red Asoka-leaves and when they stand in the *gopis'* lake-like hearts they shine like red lotuses!" (17)

"Krsna's lotusfeet are more cool, beautiful and fragrant than the moon, the blue lotus, sandalpaste, camphor or lotusstems, and they are always eager to touch Radha's breasts or to be fondled by Her hands. They became smeared by beautiful vermilion from Radha's breasts, which makes them the playground of the girlfriend of beauty personified. May these lotusfeet of Krsna always be massaged by us!" (18)

Then, on Radha's encouragement, the *suka* and *sari* described Krsna's other limbs, filling the ears of the assembled *sakhis* with nectar. (19)

"Krsna's heels are shining like very glossy globules of waves of natural beauty, or like blue lotusbuds coming up half on the surface of the Yamuna. They are like wonderful Tamala-leafcups filled with the honey of fresh natural beauty. Whoever licks this honey even once with the bee-like tip of the tongue at once spins around in intoxication!" (20-21)

"Above Krsna's beautiful lotusfeet the Creator has hidden these two heels for the satisfaction of Radhika's two parrot-like eyes, as if they were two ripe Karamardaka fruits. These heels are like marbles that nicely embrace Han's feet. The maidens of Radha's mental desires play with them like girls playing ball with boys." (22-23)

"Han's shanks are like Cupid's soldiers that destroy the soldiers of the patience of the housewives of Gokula and they look like small clubs made of Tamala-wood. They are like the emerald columns of the banana-trees, that the Creator placed to support the abode of the universe, or sapphire goads that subdue the elephant-like minds of the young girls. May these shanks of Han destroy all sins!" (24-25)

"Krsna's luster is like the small stream of the Yamuna and His shanks are like waves of nectarean beauty in that stream. His anklebells resound like the sweetly warbling swans in that river. When Han's shanks see each other's beauty and elegance they become eager to meet each other. When Krsna plays His flute and stands in His enchanting threefold bending form, these shanks have a chance to meet and touch each other." (26-27)

"Han's knees shine beautifully like the sittingplace of the goddess of sweetness, like two high stakes that support the vine of natural beauty or two boxes with ornaments of beauty and opulence. Han's wonderfully charming knees are like two small sapphire chests filled with innumerable Cintamani-stones of the minds of the housewives of Yraja. May Han's knees, that show lines when He walks and they contract, and that show no lines when they spread, when Krsna stands still, and that are always fondled by Sri Radhika's beautiful hands, fulfill our desires!" (28-30)

"Krsna's strong, glossy big, charming thighs border His buttocks, gradually tapering towards the knees, and are the stage for Cupid's dancers. May that abode of playful beauty dwell in

our hearts!" (31)

Are these sapphire pillars to support the abode of the world, the ladle for Cupid's sacrifice or pillars to tie up the elephant-like hearts of the *gopis* ? No, they are Han's thighs!" (32)

"Han's buttocks are like a raised ground where the blue bananas of His thighs are taperin~ They are the very sweet fruits that nourish the girls' parrot-like eyes. Han's thighs defeat the pride of the temples of lusty elephants in softness and of the bananas in thickness and they are always fondled by the edges of Sri Radhika's hands. What can the poets compare them with? Krsna's beautiful thighs are the beautiful objects of the grave cowherdladies' desires. Billions of Cupids dance on this soft, extended dancingstage!" (33-35)

"Krsna's upper body stands on His waist like a steady new Tamalatre. His hips are a sapphire belt from which very sweet water of natural beauty drips to water this tree, and His swan-like anklebells swim in this waterfall." (36)

"Krsna's waist is the throne on which the Queen of Radha's heart sits. For Her pleasure the Creator has covered it with a thick blue cloth as a wonderful moonlike cushion." (37)

"Obeisances to Han's beautiful underbelly, that is a flood that fills up a pond of nectarean beauty where the *gopis'* fish-like eyes can play, or that is like a cave for Radhika's lion-like mind! There is a river-like curved line on Krsna's underbelly Above that is Krsna's beautiful lake-like navel and inbetween that is a plain where Sri Radha's mind dances with many dancinggirl-like desires that are always dancing the Rasa there."

(38-39)

"Acyuta's navel is like a well of nectar, the hairs on this navel the rope for drawing this nectar and His underbelly the bucket. The *gopis* are like thirsty cows that drink this nectar of Acyuta's limbs, made by the Creator~" (40)

"The Creator made Krsna's waist like a sapphire mortar to grind the wheat of the *gopis'* minds, removing the husk of any other thought in them. May that waist always be manifest in my minCL For defeating Lord Siva, Cupid worshipped the Creator, who granted him Siva's *damaru* (X-shaped drum), which looks just like Krsna's waist with His broad chest above it and His broad hips under it. The Creator gave fresh youth to Krsna's slender waist, between His big chest and His broad hips, shaping it like the letter X." (41-43)

*drstyā bakarera avalagna sausthavam nUavalagnasya ku kirti sankaya durgasu durga
janakasya bhubhrto darisu parindra gana vitilyire*

"When the lions saw the beauty of Krsna's thin waist they feared that their own waists would lose their glories in comparison, so they fled into the inaccessible caves of the Himalaya's" (44)

*lavanya vanya bhrama bhangapura bakiripor nabhi hradc gambhire trsarta gopi
hrdayebha pali magnaiva nonmajjati sa kadapi*

"Krsna's navel is like a deep lake full of streams and whirlpools of natural beauty where the thirsty elephant-like hearts of the *gopis* drown, never to come back up again." (45)

*sri krsna vighraha tamala suradrume 'smin sobha maranda bhrta nabhi sukotaro'sti lobhad
vadhu drg ahpahr iha pravista yat sa punar nahi nireti rase nimagna*

"The greedy bee-like eyes of the *gopis* enter into the hollows of the beautiful honey-filled Tamala-desiretree of Sri Krsna's navel and drown there in the *rasa*, not coming out anymore." (46)

"When king Bali praised Krsna (as Vamana) for having the Ganga flowing from His lotusfeet, Yamuna became envious and grew hair from the lake of His lotusnavel (that hair has the same colour as Yamuna). Vamana was praised by one Bali, but Krsna's belly has three Bali's (lines) that worship His lotusnavel. Yamuna washes all other desires off those who see these lines and gives them love for Krsna!" (47)

"Han's navel is like a hole where His hairs dwell like black snakes that, although they are very thin, are eating the breezes of the *gopis'* minds (These snakes live on the wind)." (48)

"Drinking the honey from Murari's beautiful lotusnavel, the children of the *gopis'* bee-like eyes become intoxicated, so they fly up and fall on the lotuspetal of Krsna's belly, where they lie down as the hairs He has there." (49)

"Govinda's abdomen, with its sandal-tijak like hairs, is as beautiful as the universal goddess of victory. It defeats the beauty of a Banyan-leaf or a blue lotuspetal, whose sweetness attracts the bee-like eyes of anyone who sees it. Krsna's very thin, beautiful belly is more soft and fragrant than a fresh Tamala-leaf that is smeared with musk, and nourishes everyone's bee-like eyes." (50-51)

"The *srngara rasa* (conjugal flavour) flows down from the hairs on Han's chest into the lake-like navel on His belly, that is slightly raised at both sides and slightly lowered in the middle. May that belly illuminate my mind." (52)

"Krsna's lotusnavel, that shines on His beautiful pond-like belly, is always the playground for Radha's swanlike mind and fishlike eyes. Krsna's crane-like waistbells jingle at its shore and is covered by moss-like hairs and three thin lines like waves full of the nectar of shining natural beauty." (53)

ÿÿ-Â_
ÿ=À__ "Han's two sides are like two great, round, soft, pleasant, most beautiful lovers that

are always eager to touch their mistress' Sri Radhika's sides." (54)

"Krsna's beautiful broad chest has the Srivatsa-mark on its right side, while the goddess of fortune took shelter of its left side in the form of a stripe. The effulgent Kaustubha-jewel hangs on it from Krsn's neck and a garland of forestflowers always plays on it. It is the object of the beautiful *gopis'* hearts desires, the emerald throne for the queen of Radha's mind and it's sweetness enchants all the young gids of the three worlds." (55-56)

"I offer my obeisances to Krsna's chest, that is like the holy bathingplace Prayaga, that bestows auspiciousness to the people of the three worlds through its touch, where the white pearl necklace is the Ganga (white water), His hairs are the (black) Yamuna and His amulet the (red) Sarasvati-river." (At Prayaga these three rivers meet) (57)

"Murari's arms are to sapphire posts, bound to His chest, for the swing of Cupid and Rati (his wife) and the strings of that swing are His luster, that causes it's swinging." (58)

"Krsna's chest looks like the beautiful net of the hunter Cupid to trap the wagtailbirds of the *gopis'* eyes and the beauty of Laksmi and Srivatsa on it are the bait. The storeroom of Krsna's chest is like a sapphire door to the treasury of the mind of Sri Radhika, the jewel of young girls, with little knobs on each side, that are known as His nipples." (59-60)

"Krsna's arms are like the beautiful roots of the Tamala-tree of desire that fulfills all the wishes in the *gopikas'* hearts, or they are like the cruel hunter Cupid's Tamalawood-spears that destroy the does of the ladies' chastity They are like sapphire pestles that expertly thresh the rice of the *gopis'* hearts, the bolts that lock the abode of Radha's heart, or the bolt that locks the cage of Radha's and the *gopis* parrot-like minds. May Krsna's long strong beautiful arms, that are the desired objects of the hearts of all ladies in the world, like Laksmi, that have firm breasts, be manifest in my heart!" (61-63)

"Have two sweet mad elephants named Cupid entered the springfrest of blooming youthful beauty, Han's body? Their proboscis (Han's hands) reach down to His knees, always eating the leaves of their sweet beauty" (64)

"Has the Creator made Han's arms like two sapphire pillars of a wonderful swing of sweetness to swing the minds of laksmi and other ladies? The poets say that king Cupid performed a sacrifice in Krsna's body to destroy the *gopis* patience, using the sapphire ladles of Krsna's arms. But my opinion is that these arms are wonderful streams in an ocean of brilliant conjugal love-flavours." (65-66)

"Han's handpalms have all the signs of Sri Purusottama (Visnu) on them: the conch, half moon, goad, barleycorn, club, umbrella, flag, lotus, plough, bow, ladle, *svastika*, disc, sword, spade, a Baeltree, a fish and an arrow, and have discs on each fingertip". (67)

"The poets say that Sauri's (Krsna's) hands are naturally soft, but they became hard because that is the sign of a great man (or the Supreme Person *maha purusa*). There is nothing wrong with this saying, but I think they became so hard from massaging the *gopis* breasts, that are as hard as turtles' shells." (68)

"The hands of the moon of Vraja, Krsna, are like fresh medicinal herbs that cure the fever in the young Vrajagopis' breasts, caused by Cupid's arrows, or they are the fresh lotusflowers that adorn the golden vases of Sri Radhika's delicious breasts". (69)

"The poets may compare Han's hands with blue lotuses (the top sides) coupled to red lotuses (the back palms) crowned with a crest of full moons (the nails) on sharp edges of Cupid's arrows (the fingertips). The petals (fingers) of these lotuses sometimes entwine each other." (70)

"Some people say that Krsna's shoulders defeat the high humps on the backs of the bulls and they show the signs of the Supreme Person, Purusottama. But my opinion is that they became so raised out of ecstasy from being always embraced by Sri Radhika's lotusstem-arms. I think that Hari's shoulders became so raised because He was eager to see the sweet beauty of the Kaustubhjewel on His neck, for which He stuck His head out high." (71-72)

"I praise Han's back, that gives joy to the doe-eyed *gopis*, that broadens upwards and tapers downwards. It is the sapphire throne of the king of sweetness, carrying a heavy load of natural beauty That is why it is a little lowered downwards." (73)

"Mukunda's neck defeats the pride of a lion's neck in sweetness, being thick, tapering towards its root and providing a round playthrone for Mukunda's beautiful locks." (74)

kantho harer lasati kaustubha rajahamsam Illamrtaksaya sarah satatam yato'smat iavanya narma kavita vara gana sampad divyapagah pratidisam kila nihsaranti (76)

"Krsna's neck appears like a sapphire conch, that is adorned with the ever-fresh lustre of the Kaustubha-gem and three lines that please the eyes of everyone in the three worlds. In this neck is Han's voice whose soundwaves mock the singing of the Pika-birds, the *vina*, the flute and the bees. The Kaustubha-gem always plays like a lordly swan in the limitless nectarlake of Han's pastimes, where divine rivers of beautiful jokes, poems and songs stream from in all directions." (75-76)

"Glory to Sri Krsna's lotusface, whose nose, jaws, lips, cheeks, chin and ears are its petals, His teeth are the stamen, His smile is its honeysweet fragrance, His eyes the wagtailbirds that sit on it, His eyebrows honeybees and His tongue the whorl!" (77)

"Krsna's spotless moonlike face threw its spots on the *gopis*, thus polluting their reputations, bad poets say, but now hear my opinion: His face is naturally spotless and makes all spots

take shelter of it and merge in it." (78)

"If the Creator would remove the spots from the moon, kept Bandhuli-flowers (lips), two mirrors (cheeks), Kundaflowerbuds (teeth), a sesameflower (nose), Cupid's bow (eyebrows) and bumblebees (hairlocks) would sit on it, it could be somewhat compared with Sri Krsna's face by the best of poets!" (79)

"Sri Han's chin defeats the beauty of a blooming blue lotuspetal with the moon shining on it. It's middle is slightly pressed in by His fondling mother's thumb in His childhood and the bottom is slightly raised by her two fingers to turn His face upwards (when He did something naughty). Who can describe the beauty of Han's chin, that is like a flood of natural beauty?" (80-81)

"Han's slightly long jaws touch His beautiful ears (up) and chin (down). It is like a net of sweetness to catch the birds of everyone's eyes and they underline His face nicely." (82)

"Krsna's ears, that wear beautiful Makara-earrings, defeat the shape of the halfmoon-shaped cakes or the wonderful clods of Kusa-grass. It's brilliant rays swallow the eyes and minds of everyone in the world. The
AA__small holes in Krsna's ears that became lengthened by carrying His earrings, are like holes in the nets that catch the eyes of all the ladies of the world, the net that the hunter Cupid spread out to catch the *gopis'* doe like minds, or the ropes that bind the wagtailbirds of Sri Radhika's eyes. May Madhava's ears, that are always eager to hear Gandharvika's proud jokes and criticisms and the nectarean beverage of Her crooked words, that are beautifully reddish inside and that are at equal height, be manifest in my heart!" (83-85)

*krsnasya puma vidhu mandala sannivesam radhadharamrta rasayana seka pustam
ganda dvayam makara kundafa nrtya rangam bhatindranila mani darpana darpa han*

"Krsna's cheeks are like full moons that are showered and nourished by the ambrosial elixir of Radha's lips and they are the dancingstage for His Makara-earrings, that eclipse the pride of sapphire mirrors." (86)

"The corners of Krsna 's mouth, that form the borders of His lips, are like whirlpools in the nectar-river of sweetness, His teeth sprinkle these lips with their rays, that are more effulgent than fresh sprouts that are sprinkled with milk. (the sprouts are the lips and the milk is the effulgent teeth)" (87)

"The poets say that the little carving in Krsna's lips, that mock the beauty of the Bandhujiva-flowers comes from His ever outgoing breath. In the middle of these lips is a slight raising and its borders are beautiful, narrow and long black and red lines." (88)

"Krsna's lips defeat the beauty of the Bimbafruits and the small lines in the middle naturally make one forget all other attachments. He scents these lips even more with the nectar of His fine, long fluteplaying with which He attracts the whole world." (89)

*sarvasva ratna pitako vraja sundarinam flvatu sidhu casakam vrsabhanu jayah
tac chri lasad dasana Iaksmana Iaksitam sri krsnadharaustham anisam hrđi me cakas£u*

"May Krsna's lips, that are jewelry chests that contain everything for the beautiful girls of Vraja, that are giving life to the daughter of Yrsabhanu like a cup with nectar and that are beautified by Her toothmarks, shine in my heart!" (90)

*svakara sausthava vinindita kunda vrnda
sat korakan sikhara hiraka mauktikanam sobhabhimana bhara khandana kanti lesan
vamabhruvam adhara bimba sukayamanan*

"Mukunda's teeth defeat the elegant form of the Kundaflower-buds, diamonds, ripe pomegranate-seeds and pearls with a mere drop of their luster and they are the parrots that relish the Bimbafruits of the fairbrowed *gopis'* lips!" (91)

*jatyalva paktrima su dadima bya manjun sasvat priyadhara rasasvadanena sonan
kantaustha sona mani bhedana kama tankan*

minds of the *sakhis* were immersed in an ocean of nectar and they were stunned of amazement and ecstasy for a while. (110)

In the great poem Govinda Lilamrta, which is the result of service to Sri Rupa Gosvami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the company of Sri Jiva Gosvami and the blessing of Sri Raghunatha Bhatta Gosvami, this was the sixteenth chapter, which deals with the midday pastimes.

SRI GOVINDA LILAMRTA - CHAPTER 18

"More poems of the parrots, Radha and Krsna's dice-game and worship of the sun god."

Then Isvari Radhika lovingly took one *suka*- parrot on Her hand and induced him to sing more. Krsna did the same with a *sarika* parrot. (1)

*stuhi kirabhira viram niradabha sarirabham
girindra dharinam dhiram saras tira kutiragam*

Radhika told the *suka*: "0 Kira, praise the hero of the cowherders, whose body shines like a monsooncloud, who calmly held Govardhana Hill and who has come to a cottage on the bank of My lake!" (2)

*vada suka sad gunamani nikarakara taruni madaka madhu madhuradhara sundara sekhara
suci rasa sagara
vraja kula nandana jaya vara nagara*

"0 *Suka*, tell Krsna: "0 Mine of all jewel-like good qualities, whose lips are the sweet honeywine for all the young girls! 0 Most beautiful One! 0 Ocean of conjugal mellows! 0 Son of the tribe of Vraja! 0 Best of heroes! Glories to You!" (3)

*agha baka sakataka dava bhaya harana nava dala kamalaja madahara carana carana jalaja
nata jana caya sarana
patha khaga jaya jaya dhara vara dharana*

"0 Bird, recite: "Glory, glory to the holder of the best of mountains, the remover of fear of the Agh-, Baka-, Sakata-demons and of the forestfire, glory to Him whose feet steal the pride of the fresh lotuspetsals and whose lotusfeet are the shelter for all the humble souls!" (4)

*maniufa kamala manjiram guna gambhiram surari rangam viram
girivara dharana dhiram bhana dhrta hiram harim kira*

"0 Kira, praise Han, whose lotuslike anklebells make sweet, unclear sounds, whose qualities are grave and who heroically combats the demons, who calmly lifts the best of mountains and who wears diamonds and Kunda-flowers!" (5)

kalindi jala kallola vihara vara varanam

*ramani karini sangam gin kandara mandiram vilasa lahari sindhum capalodara kundalam
kira cintaya govindam sarasam bhasurangadam*

"O Kira, remember Govinda, who plays in the water of the Yamuna, who plays with the elephant-like *gopis*, who has His palaces in the caves of Govardhana Hill, who is an ocean full of waves of playfulness and who wears restless earrings and splendid armlets!" (6-7)

*stuhi sari manohari varUali jid ananam
jagan nan garva han gunodaram mama priyam*

Krsna then said: "O *sar4* praise My beloved, whose face enchants the waterlotuses and whose generous qualities eclipse the pride of all the ladies of the world!" (8)

*nagari nagadhara nagara hrdaya marali asi radhike dhanya trjjagat taruni sreni kalasu
sisyayate yat te*

"O Charming heroine Radhike! Blessed You are! You are like a swan in the pond of Giridhari's heart and all the young girls are Your disciples in the art of love!" (9)

*gunamani khanir udyat prema sampat sudhabdhis tribhuvana vara sadhvi vrnda vandychita
srih
bhuvana mahita vrndaranya rajyadhi rajni
vilasati kila sa sri radhikeha svayam srih (10)*

*sal laksanaih sad guna sancayaih parair ananyagaih sat pranayais ca nirmalaih vasam
vidhayafitam apy anena ya
lasaty atavyam iha sa svayam rama (11)*

"That Sri Radhika, who is a mine of jewel-like qualities and a swelling nectar-ocean of love, who is praised by all the chaste girls of the three worlds for Her beauty, and who is the empress of the worldfamous Vrndavana appears here as the original goddess of fortune. She appears to control even Ajita, the invincible Krsna with Her attributes and characteristics and Her pure, exclusive love. In this forest (Vrndavana) she appears as the original goddess of fortune." (10-II)

*dharadhara dharam dhiram dharoddhara dhuram dharam dharam dharam rurodhara radha
dhfradhare dharam*

"Calm Radhika repeatedly keeps Her lips on Giridhari's lips, quickly and calmly embracing and checking Him." (This *sloka* consists of only the syllables *ra* and *dha*) (12)

tire tire tatatarau tairarat taittiri tatih

rity atite rutair atra tarair atitaram ratim

"There are many young partridges under the big trees on every bank of the Yamuna, singing loudly and beautifully, giving great pleasure, attraction and enchantment to the mind." (This *sloka* consists of only the syllables *ta* and *ra*) (13)

ÿ)Ä__athoddiyapatat sari svesvaryah pani pallave suko'pisasya taveta mudapipathatam punah

Then the *sari* flew up and alighted on the flower-like hand of her mistress Sri Radhika, and the *suka* also alighted on Krsna's hand. Again they blissfully recited more poems. (14)

luau mali bhana sari patira hira kundendu candra karaka vimalam aghareh rolamba nirada tamala samanga bhasah samphulla sarasa makaranda rasati manjum

"O *Sari* !", the Kira said, "praise Krsna's pure glories that are as bright as the hailstone, sandalwood pulp, Kunda flowers, the moon and diamonds. His luster defeats that of the Tamala-tree, the cloud and the bumblebees, and His play is sweeter than the nectar from the blooming lotusflowers!" (15)

gokulendor narinartti kirtir yasya gunair ghunaih jadari knyate visva nari hrd vamsa santatih

"The fame of the moon of Gokula (Krsna) dances without cessation. The termites of His transcendental qualities have bored their way into the hearts of all the ladies of the world." (16)

saran sarasaih saraih sarasam sarasairasaih so'surad sasaram sari rasa rasi sarah

"O *Sari*! Asurari (Krsna, the enemy or the demons), the enjoyer of the Rasadance, quickly comes here, for the water of Radhakunda is beautified with lotusflowers, bumblebees and crane-birds." (This *sloka* consists of only the syllables *ra* and *sa*) (17)

etc duhsila vanita murali dhanayo ratim nivi visramsana yasya gopibhyah sari tam stuhi

"O *Sari*! Praise Krsna, whose Murali brings forth naughty girl-like sounds that attract the *gopis* to Krsna and loosens their girdles!" (18)

ma dhavasya puronasam sadhvinam gopa subhruvam rajate vadane tanvam api sva priya cetasam

"The minds of the chaste, fairbrowed, slender *gopis* always dwell in their dear Madhava, so

they are not very happy to see their husbands' face." (19)

*gambhira nira kana saroja raji sancari manjula samira vilasa loic dola vilasa sarasam
sarasi kutire
govinda keli ramanim bhana kira dhiram*

"O Kira (male parrot)! Always glorify the grave Radhika, Govinda's playful lover! In a cottage that gently trembles with the pleasant breezes carrying the enchanting aroma of the lotusflowers growing in Radhakunda's deep wate; She plays with Govinda, sitting with Him on the rocking swing." (20)

sakam sakhibir agatya kanane'smin dine dine utkapy utkaya me rati radha vamataya bata

"IBvery day this Radha comes to the forest with Her girlfriends to see Me, but despite Her eagerness She also gives Me great sorrow by showing aversion. Alas!" (21)

"O Radhike! My mouth is as eager to kiss Your lips as Your mouth is to kiss Mine!" (22)

"If I ask Your friend: "Where is Radhika?", trembling with desire, their angry words and glances give joy to My eyes and ears and they increase the desires in My hear~" (23)

"Very affectionately Radha and Krsna fed the parrots pomegranateseeds and grapes brought by Vrnda, with Their own hands. After rewarding the *suka* and *sarika* , They wanted to play dice, so They went to the green *kunja* of Sudevi-sakh4 named Sudevi sukhada (giving joy to Sudevi). Han entered the wonderful cottage in the *kunja* and sat down on a seat with His friends while Radhika and Her girlfriends sat down on the other side. (24-26)

Madhumangala and Lalita became Krsna's and Radhika's respective advisers, Sudevi and Subala sat on Their sides to throw the dice, Nandimukhi and Vrnda were the referees and Kundalata was the leader of the audience. Syama took golden (*gaura*) and Gauri (Radhika) took *syama* (bluish) dice to play with. (27-28)

Fbr the first throw Krsna's pet-deer Suranga and Radhika's pet-doe Rangini were wagered. Krsna won, so Madhumangala joyfully bound the doe up and took her along. (29)

F~r the second throw Krsna's flute Murali and Radhika's *vina* Pavika were wagered. Radhika won, so Lalita snatched the flute away, although Krsna tried to hide it. (30)

For the third throw Radha and Krsna's necklace were wagered. Thinking that Radhika had cheated, Madhumangala said: "Krsna, put an end to this game (*sari*)!" Thinking Madhumangala meant "Kill that *sarika* (*sarim tam maraya*), the *sarika* named Kalokti chirped pitifully and fearfully flew up into the nearest treebranch. Seeing this, the assembled *sakhis* laughed. Seeing that everyone was laughing and making noise, deceitful Han said: "See, I've killed that *sarika* !" (meaning to say: I did not score enough, but I threw), even though He had not scored enough. (31-33)

Then Radhika threw a sufficient score to equal Han's score and She laughed with Her *sari's*, saying: "I have won!" (34)

Then They both fought hand to hand over the necklaces and Madhumangala, Kundalata and all the *gopas* and *gopis* also quarreled with each other. (35)

When They consulted Their referees, Nandimukhi and Vrnda said: "Our minds were elsewhere, we didn't hear what was said, so we decide that Your positions are tied. Whoever has won or lost, just throw again and keep Your necklaces on Your necks!" (36-37)

Radha and Krsna then threw a fourth dice, now putting Their own friends at stake, and Radhika won.

Madhumangala became afraid, thinking: "Now they will take me away!" He threw the dice around over the table and Radha and Krsna began to quarrel: "I have won! I have won!" Then the *sakhis* came and bound Madhumangala up. Thus a great quarrel arose between the *gopas* and *gopis*. (38-39)

Then Krsna told Radhika: "There will be some dispute. Let's forget the last throw and begin another time, showing Each other the signs of Our dice! Let's throw more, seeing by the signs on Our dice who has won and who lost. If I throw ten, that will equal Your four! Six will remain for You. From these, five Yamamca are the same, all for You. In this way We Both have five points and thus We Both won. When amongst these six, five meet with the Yamamca, then We're tied, but if You throw five with another odd, then You win. We can Both take as many parts of Each other's limbs as We score when We win. The defeated One must embrace the victor; that must be the stake this time!" (40-43)

Then Radhika threw and scored ten. Seeing this, the *sakhis* blissfully laughed. Krsna became morose and said: "Now You can take ten of My limbs, namely My arms on Your arms, My chest on Your breasts, My hands in Your hands, My lips on Your lips, My cheek on Your cheek and My mouth on Your mouth."

(44-45)

Radha told Kundalata: "O referee! Kundalate! I won today, now you take the reward with Your limbs (I placed My limbs in yours)!" (46)

Han threw and scored four plus five. He was very happy to see this and Kundalata said: "O Krsna! Take nine of Radha's limbs - Her eyes, cheek, forehead, lips, face and breasts! She has become very proud by somehow winning even a little. Forcibly kiss Her in front of Her friends!" (47-48)

Lalita said: "O Hare! Kundalata has accepted Radhika's ten limbs, so take her or Radhika's ten limbs with Your lips!" (49)

Kundalata said: "I have placed all these limbs in Lalita's left cheek, so place Your lips there!" Hearing this, Krsna eagerly came up to Lalita to kiss her." (50)

Kundalata said: "When Radhika threw ten, I took Her prize and placed it on Lalita's cheek." Krsna said:

"As You order", and went to kiss Lalita's left cheek. Lalita became angry and became averse to the game, chastising Krsna and Kundalata. Krsna told Radha: "You always win! Now take My limbs!", so Krsna began to kiss all of Radha's limbs, causing Her to rebuke Him with crooked, restless eyes and unclear words, giving Him great joy with Her crying mixed with laughter and Her knitted eyebrows as She restrained Him with both hands. (51-53)

While They played dice like this, a *sarika* named Suksmadhi suddenly came and said: "Jatila is coming from Vraja!" Hearing this, Radhika and Acyuta became scared and quickly took everyone along to a *kunja* named Kunjenara (a few miles north-west of Radhakunda) . Kundalata kept Krsna there and went with Radha to the Sun-temple. When they came there, Jatila asked Radha: "Why are You so late?" Kundalata said: "I could not find any *brahmana* to do the *puja*, although I looked everywhere. The young *gopis* had already taken away all the young *brahmana-boys*! One young *brahmana* from Mathura, a disciple of Sri Garga Muni, could come. He is expert in worshipping the Sun-god and his name is Visva Sarma. He met Krsna in Kamyavana (26 miles north-west from Radhakunda), where He was herding His cows, then he came to bathe in Aristakunda (Syamakunda). There we asked him to come with us to do *surya puja*, but Madhumangala, who knows your faults, became angry at your bitter words and forbade this boy to go to see you." (54-60)

Jatila said: "Now where is this boy?" Kundalata said: "He is looking at the beauty of the forest." Jatila said:

"Bring him here carefully!" Kundalata said: "Knowing your character, He does not want to come." Jatila

said: "Go there with Dhanistha and tell this boy that if he doesn't want to come I will give him nice sweets and a big reward and He can take Madhumangala along with him too!" (61-62)

Being thus repeatedly petitioned by Jatila, Kundalata and Dhanistha quickly went to get Krsna, who came along with them and Madhumangala, dressed as a *brahmana* as the Veda's personified. Jatila honoured Krsna when He came and Krsna happily blessed her; saying:

"May your son have many cows and may your daughter-in-law be all-auspicious!" (63-64)

When He began the worship, Krsna said: "What is the name of your daughter-in-law?" Jatila said:

"Radha", upon which Krsna became astonished and said: "This is the that qualified girl, whose chastity is known even in Mathura! You are blessed to have such a daughter-in-law!" Then He said to Radhika: "I never do *puja* to the shining, incorporal god (the sun or Cupid) without being accepted as priest (or lover) so You must accept Me! You see, I never touch women, so touch this Kusa-grass and repeat after Me:"

jagan mangala krd gotram suci vit pravaram sucim bhavantam visva sarmanam pumhitataya vrne

"I accept Visva Sarma, whose dynasty bestows fortune on the world, and who is most pure and learned, as my priest." (Second meaning: I accept Krsna, whose name (*gotra*) purifies the world, who is most learned in the art of conjugals (*suci vit*) and who gives joy to the world (*Visva sarma*) as Mine.) (65-68)

*sri bhasvate'tanu tamah samhartre'ty anuragine
purah sate'smai mitraya padmini bandhave namah*

"I offer my obeisances to the sungod (Mitra) who is the friend of the lotuses (*padmini bandhu*) who appeared before me, destroying the darkness (*atanu*) with his splendour (*bhasva*) and who is bright red (*aty anuragi*) in the morning and evening." (Second meaning: I offer myself to *bhasvan* (Krsna, who has the golden stripe on His chest), who destroys the affliction of lust (*atanuta ma*) who is the friend (*mitra*) of the lotuslike *gopis* (*padmini bandhu*) and who is very attractive (*aty anuragi*). (69)

*mantrenanena padyadin mitraya tvam samarpaya
svam ca gauramsukah syat te yatha kama Prado vasah*

"With this *mantra* You offer *aq~ya* (handwater) and *padya* (footwater) to the golden-dressed sun, who will fullfill Your desires." (Second meaning: Now You offer Yourself to the golden-dressed Krsna, who will fullfill Your desires." (70)

*tatra svasti rcam sasvat papatha madhumanga Jab pujayam atha purnayam radham
upadidesab sab
gopater yaga purty artham radhe tvam ny~a go tatim purohitaya dehy asma daksinam go
samrddhaye*

Then Madhumangala recited: *svasti rcam sasvat* (be ever-blessed) and told Radha: "Radhe! To complete the worship of the sun (*gopati*) and to increase Your wealth of cows (*go samrddhi*) You must now offer some cows *kgō tati*) to Him." (Second meaning: Radhe! Now

You must offer Your senses (*kgo tati*) to the cowherdking (*gopati Krsna*) to fulfill His conjugal sacrifice (*kyuga purti*). (71-72)

With devotion Jatila offered the priest (Krsna) the sweets and Radha's golden fingerring, but Madhava

smiled and said: "We don't accept *prasada* from demigods, we are exclusive Vaisnava's. And I am a pure celibate *brahmana*, so I don't accept gifts from other castes. I am the disciple of the omniscient Garga Muni and I know the astrological and the marine scriptures. My greatest reward is the love of the people of Vraja, like you!" (73-75)

Jatila whispered something in Kundalata's ear and Kundalata told Han: "The revered jatila wants You to read the hand of her daughter-in-law to see what is Her future." (76)

Han told her: "We do not touch women, but because I love you, I will still look at Radha from a distance. Spread the hands of this chaste girl out before Me." Kundalata did this and when He saw Radha's hands He began to cry, horriliate and shiver of ecstasy. Krsna concealed His ecstasy with His astonishment and said:

"Aha! How amazing! I can see from the auspicious signs on Her hand that this girl is the goddess of fortune Herself! If She casts Her merciful glance we have our desires for wealth fulfilled and wherever She lives, all is auspicious and opulent." (77-80)

Then Krsna asked Jatila: "What is the name of your son?" When Jatila told Him and Han saw his horoscope He was amazed and said: "O Old One! This boy has many difficulties in life, but they are nullified by the influence of this chaste girl!" (81-82)

Hearing this, Jatila was very happy and placed Radhika's two valuable jeweled rings before Krsna as a reward. Then Subala came and said: "O Yisva Sarman! Han waits for you to come with Madhumangala and eat fruits and milk from Him (fruits and milk is all that *brahmana's* accept from lower castes)!" (83-84)

Krsna said: "I don't accept food cooked by *non-brahmanas*! Gargi (a *brahmana-girl*, the daughter of Garga Muni) has invited Me today and I'm going there quickly! Madhumangala, you can take the food!" (85)

Madhumangala said: "O Old woman! Give me the reward for my blessings!", and Jatila gave him the golden ring from her own finger. (86)

Getting this, Madhumangala was very happy and repeatedly slapped his armpits. He bound the food in his cloth and danced, praising Jatila. Then, urged by Jatila, he told Krsna: "Accept her reward, otherwise her sacrifice is not complete! Please take the reward. If You don't need

it, then give it to another *brahmana!* It will be for the benefit of this avowed lady!" (87-89)

Although Krsna repeatedly refused, Madhumangala said: "I will accept the result of Your shortcoming!", bound the two rings in his cloth and laughed~ (90)

Jatila told Krsna: "O *brahmana!* I will be so fortunate if You come to my house! I will accept You as my priest of the sun-god and give You a big fee!" (91)

Saying this, Jatila bowed down to the two *brahmanas*. Feeling satisfied, she returned home with Radhika and Her friends. (92)

*yanti vivartya sahasalapanac cha lena grivam muhur Iah'tayanugaya murareh vaktrabja
saragham apanga taranga bhangya radha pibanty api na trptim avapa dma*

While Radha went home with Jatila She repeatedly turned Her neck, looking behind Her on the pretext of speaking with Lalita and the others, just to look back at Murari, who was going out of sight now. Although Radha drank the nectar of Han's lotuslike face like a honeybee with the waves of Her glances, She could still not be satiated. This made Her suffer. (93)

*hrdaya dayita lila snigdha dugdhaih prapura tanu kanaka ghati ya subhruvo'syah sakhinam
nayana mudam atanit sasu vairasyam apta
viraha visa vivarna netra santaptaye'bhut*

The jug of fairbrowed Radhika's golden body was filled with the pleasing milk of Her heart's beloved's playful sports. This gave great joy to the eyes of Her girlfriends, but now this jug lost its colour since the poison of Her separation from Krsna turned the milk sour and their eyes began to burn of IL (94)

*kanta sangendu samphulla krsno nilotpala prabhah viechedarkodaye mlayan ksanad
anya ivabhavat*

And the blue lotus of Krsna's body, that was blooming in the moonlight of His union with His beloved, at once withered away when the sun of His separation from Her began to shine, and He looked like another person.
(95)

When Krsna, with Subala and Madhumangala, joined His friends in this unhappy mood, they all came running up to Him, wanting to be first to touch Him and embrace Him. They told Him: "Dear friend! After You left us we suffered intolerable separation from You. This was very cruel of You. We know that You are most softened out of love because when we looked for You with anxious, distressed minds, You returned to us within half a second!" (96-97)

Such is the great, beautiful and boundless nectar-ocean of Sri Han's midday-pastimes with Sri Radha and Her friends that is inaccessible to outsiders. Only because the wind of Snia Rupa Gosvami's grace blew over it I was blessed with the touch of some drops of it, as I'm just confined to the shore. (98)

In the great poem Govinda Lilamrta, which was the result of service to Sri Rupa Gosvami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri liva Gosvami and the blessing of Sri Raghunatha Bhatta Gosvami, this was the eighteenth chapter; dealing with the midday pastimes.

SRI GOVINDA LILAMRTA - CHAPTER 17

"Further praises of the parrots"

Sri Radha encouraged Vrnda to fondle and pacify the parrots that had come to them. Then She ordered the parrot to describe Krsna's qualities, which he and his *sarika* began to do to give pleasure to the assembled *sakhi*& (1)

The suka sang: "Although the deep ocean of Ajita's qualities is unfathomable even by great souls and poets, I desire to taste it with my tongue. Although I am so insignificant, and although a ripe coconut cannot be pierced by the beak, this greedy parrot still touches its bark again and again!" (2)

"My shameless efforts to describe Han's qualities are just like the stretching out of the hands to catch the sun, efforts to smash the Sumeru-mountain with the head or trying to swim across the Pacific Ocean." (3)

"Anyone whose tongue was purified by vibrating Han's qualities even slightly can never touch any other subject anymore. Will a cuckoo, after first tasting the sweetness of the mango-pits, ever touch the bitter Nim-leaves again?" (4)

"Garga Muni told King Nanda that baby Krsna had all the qualities of Lord Narayana (Bhag. 10.8.19) and that there is no end to the greatness, supreme auspiciousness, gravity and glories of this moon of Gokula."
(S)

"There is no limit to Krsna's affection for His devotees and His submission to their love, because He has many devotees and each of these devotees has innumerable glories." (6)

"Who on earth can describe this Krsna, whose form ornaments His ornaments, who is of fresh adolescence, whose spotless pastimes enchant the world, who heroically lifted Govardhana Hill as if it was a ball, who can generously submit Himself to any soul who surrenders unto Him, whose fame inundates the whole world and thus purifies it?" (7)

"The *gopis'* adolescence, good qualities, beauty, dresses, sweetness, conjugal play, cleverness, splendid moods, restlessness and artfulness only become useful when they are suitable for Krsna and when they are accepted by Him!" (8)

"Sri Krsna's whole body smells of a blue lotusflower that is smeared with musk. The fragrance of His armpits, eyebrows, hips and hair defeat the smell of Parijata- and lotusflowers smeared with *aguru* and His nose, navel, mouth, hands, feet and eyes smell of a lotus smeared with camphor. Thus the whole world is inundated by the waves of His nectarean fragrance." (9)

"Han's qualities steal away the minds of the doe-like *gopis* and Krsna is overwhelmed by loving feelings for them, being controlled by their love." (10)

"With His flutesong Han attracts the *gopis*' hearts and He dances the Rasa with them, through which all His desires are fulfilled and the whole world becomes filled with happiness." (11)

"Murari shines like a blue lotusgarland on king Nanda's chest. How can even the thousand-headed Ananta
Â count the qualities of His divine form?" (12)

"Mother Yasoda saw the whole universe in Han's body and Krsna held Govardhana Hill as if it was a
lotusflower, but no one can measure the bliss He feels when He sees Radhika's lotusface!" (13)

"Sri Radhika shivers with anger when She sees Her own reflection in Krsna's chest, which is like a flood of
natural beauty, thinking it to be another girl, and She becomes averse to Him." (14)

*sri radhayananyasamordhvayahrtam mano harer dhavati naparanganam sai~ini san madhu
Iampatah sada vamm param icchati kim madhuvratah*

"Because Krsna's mind is stolen by the unrivalled Radha, He never runs after other girls. Why should a honeybee leave the sweetest lotusflower for any other vine?" (15)

*usno ravih sitafa eva candrah sarvam saha bhus capalah samirah
sadhuh sudhiro'mbu nidhir gabhirah svabhavatah premavaso hi krsnah*

"The sun is naturally warm, the moon is naturally cool, the earth naturally tolerates everything, the wind is naturally restless, the saints are naturally grave and the ocean is naturally deep. Krsna is naturally controlled by love." (16)

"Although Krsna is naturally grave, steady in mind, full of tolerance and well behaved and His body is free from all transformations and full of bliss, He becomes agitated by lusty feelings from seeing Sri Radha's face and restlessly wanders around, being subdued by Her love." (17)

"With His qualities Han steals the patience and virtue of even the goddess of fortune and He binds Her down with them even from afar. If He can do this with Laksmi, then what to speak of the *gopis*, who are melting with love for Him?" (18)

"The fairbrowed maidens of Yraja worship Krsna with *padya* (footwater) through their perspiration, *arghya* (water for the hands) through their ecstatic goosepimples, *acamana* (mouthwater) through their nectarean affectionate words, scents through their nice rfragrance, flowers through their soft smiles, food offerings through their playful nectarean embraces and with *pan* through their nectarean kisses." (19)

"Krsna appears to different people in different ways - as the giver of profuse wealth to greedy materialists, as the most merciful saviour to the distressed, as Cupid to the young girls, as death to His enemies, as the Supreme Lord to His good devotees and as a friend to the people of Vraja." (20)

"Dogeaters that are devoted to Krsna are equal to *brahmanas* and *brahmanas* that are averse to Krsna are equal to dogeaters. The *gopis* always relish the nectar of His love, discarding the poison of bashfulness. Krsna's pure fame colours the whole world bluish. In separation from Him the moon feels as hot as fire and the sun feels as cool as nectar. My obeisances to this Krsna!" (21)

"Krsna killed all His wicked enemies like Putana, but still even now the great poets constantly sing of His many magnanimous qualities, such as His compassion!" (22)

"One *sakhi* says: 'That is not Krsna's body, it is the stream of the Yamuna! That is not Krsna's face, it is a blooming lotus in the Yamuna! That is not Krsna's hair, it is a swarm of bumblebees! O greedy girl! Why
ûÛÀ__are your eyes running after this~'" (23)

"First Cupid entered the minds of the fairbrowed *gopis*, causing different transformations there, after this the flutesong of the prince of Vraja entered it. Glory to Gokulacandra's sweet fluteplaying, that creates lust in the minds of the lotuseyed *gopis*, that takes away their patience and their shame for public opinion, that cuts down their religious principles and that takes them from their husbands' laps. It stuns all mobile creatures and moves all immobile creatures of Vrajal" (24-25)

"People may say that there are many qualified people in this world with tasteful pastimes and

jewel-like opulences, but the best of beautiful sages have ascertained that only Krsna, the prince of Yraja embodies all this." (26)

"The *gopis*, being agitated with love for Krsna, told His flute: "Listen O cruel flute! Dear friend, are you showering nectar or poison with your sounds? It can kill us or revive us! Don't give us any other intolerable condition than this!" (27)

"Foolish demons are envious of Krsna, the Lord of the Universe, but He bestows all enjoyment on those who desire it. He gives all wealth to the greedy, He is the very form of bliss for those who desire happiness and He bestows sovereignty to those who want to rule the world." (They bite the hand that feeds them) (28)

"One doe-eyed *gopi* came home after tasting the nectar of playing with Krsna and saw one of her superiors, an old lady, there. Fearfully she remembered that Krsna had placed His hand on Her shoulder, so she said:
"O Dearest One! Go away! I see one of my superiors has come!" (29)

"Krsna is the bestower of bliss and He removes unlimited distress by calmly lifting the mountain (Govardhana or Radhika's breasts). He is grave and fully qualified, He is the beautiful youthful teenager who steals the minds and eyes of everyone in the world. The minds of all the chaste young girls are absorbed in this conqueror of Mura!" (30)

"Han takes the lives of the wicked and the envious, He forcibly takes away Indra's sacrifice and the dwellingplace of Kaliya, but He gives them all auspiciousness in return." (31)

laksankapalir alike giridhatu citre
vaksasy uroja mada laksanam ambudabhe radhalayad upagatasya hareh prabhate
kaiscinna niti nipunair api paryacayi

"When Han comes from Radhika's home in the morning He has Her red footlac on His forehead between the usual red mineral pigments of Govardhana Hill, and He has the musk from Her breasts on His chest, that is of the same cloudblue colour. In this way even the most clever nitpickers cannot notice anything!" (32)

"Radha's wealth of love increases along with Krsna's sweetness by the day. And the *sakhis'* wealth of joy also increases when They play in the *kunj'a's*." (33)

"The beauty of Krsna's feet eclipse that of the lotusflowers, His face the lustre of the moon, His eyebrows are as nice as honeybees and His lips are as sweet as nectar. His eyes are as restless as lotusflowers, His teeth are as bright as pure Kundaflowers, His voice is as sweet as

nectar and His smile shines brightly His hands look like fresh blossoms, His nails like full moons, His cheeks shine like mirrors and His body shines like a
य्यैः_ deep blue raincloud~ The *gopis'* eyes, thinking His face to be a lotusflower, come there like thirsty bees to drink its honey Krsna is like the moon for the saints and like an affectionate father for those who worship Him. He is the king of the *kunja's*, He is like a thunderbolt for the demons and He is like Cupid for the ladies. There is no hero as magnanimous as He is and no one can play like Him. Who in the world equals Krsna? May that Krsna, whose lotusface is kissed by the doe-eyed *gopis*, protect us." (34-36)

"Vrndavana's vines give joy to Krsna with their breast-like fruits, their smiling flowers and their lip-like nice sprouts." (37)

"Krsna's flute fulfills everyone's desires, like mystic perfection to the *yogis*, devotion to Lord Visnu to the worshippers and the desires of Lord Narayan through His Cit-potency." (38)

sudhadhareva madhura kaumudiva susitala
kirtih sri krsna candrasya gangeva jana pavani

"Sri Krsnacandra's fame purifies the people like the Ganga does, is as sweet as a stream of nectar and as cool as the moonlight." (39)

krsnasyanupamanga srir anga srir iva madhuri madhuriva gunalyasya gunaliva susitala

"The beauty of Krsna's body is incomparable, His sweetness is like His sweetness, His qualities are like His qualities in coolness." (40)

"Han's lovers are overwhelmed with feelings of love for Him and He has as many clever tricks as He has lovers. His humour is as incomparable as His cleverness and His playfulness is as unlimited as His humour."
(41)

"Subala and Krsna's dear friends know His thirst for intimate play, so they make a nice bed for Him in the *nikunja* and carefully bring His ladylove there to make love with Him. How amazing they are!" (42)

dhanyam vrndaranyam yasmin vilasati sadaiva ramanibhih prati kunjam prati pulinam prati girkandram asau krsnah

"Blessed is Vrndavana, where Krsna always enjoys with the *gopis* in every *kunja*, on every bank of the Yamuna and in every mountain-cave!" (43)

"The Pulinda-girls became lusty from seeing Krsna and hearing His flutesong and they smeared the *kunkuma* from Krsna's feet, that came from Radhika's body and that stuck on the grass of Vraja, on their breasts to please their hearts and to extinguish their lusty feelings." (44)

"The vines of Vrndavana are very fortunate, since they please Krsna with their flowerlike smiles, their fruitlike breasts and their sproutlike lips." (45)

"The wives of the demons that Krsna killed angrily hid in the caves of Govardhana Hill where they were satisfied by the Pulinda's with food and sex, after which they praised Sri Han's spotless qualities~" (46)

ÀÀ_Kamsa was told by his friends: "There is nothing to fear from Krsna! He is soft as flat-rice! We have defeated even the king of the demigods!" Hearing these words from the demons Kamsa became proud~ But where is their pride now that Krsna killed them all, I don't know!" (47)

"In this way Krsna's qualities are unlimited, His pastimes are unlimited and His glories are unlimited! I wanted to purify my voice with even a drop of this, but my hopes for counting Krsna's qualities are in vain!" (48)

In this way the *suka* and *sarika*-parrots immerse in an ocean of descriptions of Han's qualities and come up again with blossoming minds. Then again they prayed to their king and queen with descriptions of Their qualities:

SRI KRSNA CANDRASTAKAM

(Eight prayers to Sri Krsna)

*ambudaiyanendranii nindi kantida mba rah kunkumodyad arka vidyud amsu divyad
ambarah srimad anga carcitendu pita nakta candanab svanghri dasyado'stu me sa
ballavendra nandanah*

"May that Ballavendra nandana (prince of Yraja), whose luster defeats that of the clouds, blue collyrium and sapphires, whose divine cloth shines like *kunkuma*, the rising sun and lightning and whose body is smeared with camphor, *kunkuma* and yellow sandalpaste, give me the service of His lotusfeet!" (50)

*ganda tandavati panditandajesa kundalas eancini padma sanda garva khandanasya
mandalah ballavisu vardhitatma gudha bhava bandhanah svanghri dasyado'stu me sa
ballavendra nandanah*

"May that Ballavendra nandana, whose Makara-earrings expertly swing on His cheeks, whose face eclipses the pride of the moon and a cluster of lotusflowers, and who binds the *gopis* with His ever-increasing intimate love, give me the service of His lotusfeet!" (51)

nitya navya rupa vesa harda keli cestitah keli narma sarma dayi mitra vrnda vestitah sviya keli kananamsu nirfitendra nandana svanghri dasyado'stu me sa ballavendra nandanah

"May that Ballavendra nandana, whose enchnting form, dress and play are ever fresh, who is surrounded by playful joking blissfull friends and the splendour of whose playforest defeats that of Indra's Nandana-forest, give me the service of His lotusfeet!" (52)

*prema hema manditatma bandhutati nanditah ksauni lagna bhala lokapala pall vanditah
ÿÿ=Ä__nitya kala srsta vipra gauravali vandanah svanghri dasyado'stu me sa ballavendra
nandanah*

"May that Ballavendra-nandana, who is praised by His friends that are decorated with the golden ornaments of love, who is worshipped by the demigods, who bow their foreheads down for Him on the earth and who personally bows down to His superiors like the *brahmana's*, every day, give me the service of His lotusfeet!" (53)

lilayendra kalitosna kamsa vatsa ghatakas tat tad atma keb vrsti pusta bhakta eatakah virya sila lllayatma ghosa vasi nandanah svanghri dasyado'stu me sa ballavendra nandanah

"May that Ballavendra nandana, who curved the pride of Indra and Kaliya as a mere sport, who killed Kamsa and Yatsasura, who maintains His devotees, that are like Cataka-birds, with the rainfall of His pastimes, and who gave joy to the people of Yraja with His prowess, His behaviour and His playful sports, give me the service of His lotusfeet!" (54)

kunja rasa keli sidhu radhikadi tosanah tat tad atma keli narma tat tad ah posanah prema sila keil kirti visva citta nandanah svanghri dasyado'stu me sa baflavendra nandanah

"May that Ballavendra-nandana, who satisfied Radhika and Her friends with His joking, ambrosial Rasaplay in the *kunja* and who gives joy to the world with His love, His character, His pastimes and His glories, give me the service of His lotusfeet." (55)

rasa keli darsitatma suddha bhakti sat pathah sviya citra rupa vesa manmathali man mathah gopikasu netra kona bhava vmda gandhanah svanghri dasyado'stu me sa ballavendra nandanah

"May that Ballavendra nandana, who shows the pure righteous path to His devotees with His

Rasa-play, who stirs the mind of even Cupid with His wonderful form and dress and who shows His feelings to the *gopis* from the corners of His eyes, give me the service of His lotusfeet." (56)

*puspacayi radhikabhimarsa Iabdhi tarsitah prema vamyā ramya radhikasya drsti harsitah
radhikorasiha lepa esa han candanah 3vanghri dasyado'stu me sa ballavendra nandanah*

"May that Ballavendra nandana, who is eager to touch Radhika when She picks flowers, who becomes happy to see Her face expressing loving unwillingness and who is like Hari-sandalpaste smeared on Her breasts, give me the service of His lotusfeet!" (57)

*astakena yas tv anena radhika'subalfabham
ÿÿÿ_ _sanistaviti darsane'pi sindhujadi durlabham tam yunakti tusta citta esa ghosa
kanane racihikanga sanga nanditatma pada sevane*

"Anyone who praises Radhika's lover with these eight prayers, will please that Sri Krsna, who is hardly seen even by laksmidevi and will attain the service of His feet while He enjoys Sri Radhika's company in the forest of Yra~"
(58)

SRI RADHIKASTAKAM

*kunkumakta kancanabja garvahari gaurabha pitanancitabja gandha kirti nindi saurabha
ballavesa sunu sarva vanchitartha sadhika mahyam atma padapadma dasyadastu radhika*

"May Radhika, whose luster and fragrance steals the pride of a golden lotusflower smeared with vermilion, and who ful fills all of Ballavesa suta's (the prince of Vraja's) desires, give me the service of Her lotusfeet."
(59)

*kauravinda kanti nindi citra patta satika krsna matta bhrnga keli phulla puspa batika krsna
nitya sangam artha padmabandhu radhika mahyam atma padapadma dasyadastu radhika*

"May Radhika, whose wonderful silken *sari* eclipses the beauty of coral, who is the blooming flowergarden where the mad Krsna-bee plays, and who worships the sun, the friend of the lotusflowers, to get Krsna's eternal association, give me the service of Her lotusfeet!" (60)

*saukumarya srsta pallavali kirti nigraha candra candanotpalendu sevya sita vighraha
svabhimarsa ba~Iavisa kama tapa vadhika mahyam atma padapadma dasyadastu radhika*

"May Radhika, whose tenderness defeats that of the fresh blossoms, whose body is served by cool items as camphor, sandalpaste and lotusflowers and who soothes Ballavisa's (Krsna, the lord of the *gopi*- burning of lust, give me the service of Her lotus feet!" (61)

goddess of fortune, the wealth of whose youthful form is unrivalled and whose pastimes, qualities and character are matchless, give me the service of Her lotusfeet!" (62)

rasa Iasya gfta narma sat kalali pandita prema ramya rupa vesa sad gunali mandita visva navya gopa yosid alito'pi yadhika mahyam atma padapadma dasyadastu radhika

"May Radhika, who is expert in dancing the Rasa, singing, joking and other arts, who is adorned with a loving and charming form, dress and qualities, and who is the greatest of all the world's young *gopis*, give me the service of Her lotusfeet!" (63)

nitya navya rupa keli krsna bhava sampada krsna raga bandha gopa yauvatesu kampada krsna rupa vesa keli lagna sat samadhika mahyam atma padapadma dasyadastu radhika

"May Radhika, whose form is ever-fresh, who makes the *gopis* shiver with Her wealth of love for Krsna (Her rivals shiver of sorrow and Her friends of bliss), and whose mind is always fixed on Krsna's form, dress and play, give me the service of Her lotusfeet~" (64)

sveda kampa kantakasru gadgadadi san~ita marsa harsa vamatadi bhava bhusitancita krsna netra tosi ratna mandanalidadhika mahyam atma padapadma dasyadastu radhika

"May Radhika, who is ornamented with moods of joy, envy and unwillingness and signs of ecstasy like perspiration, shivering, goosepimples and choking voice, and who wears the ornaments of attraction that give joy to Krsna's eyes, give me the service of Her lotusfeet." (65)

ya ksanardha krsna viprayoga santatodita neka dainya capaladi bhava vrnda modita yatna labdha krsna sanga nirgatakhlladhika mahyam atma padapadma dasyadastu radhika

"May Radhika, who is very distressed when She is separate from Krsna for even half a second, who is gladdened by many moods like humility and restlessness, and who is freed from pain when She attains Krsna's company after great efforts, give me the service of Her lotusfeet." (66)

astakena yas tv anena nauti krsna vallabham darsane 'pi sailajadi ghoṣitadi durlabham krsna sanga nanditatma dasya sidhu bhajanam mahyam atma padapadma dasyadastu radhika

"To anyone who prays to Krsna's beloved with these prayers, Radha, whose audience is rarely attained even by Parvati and other goddesses, and who is happy in Krsna's company, will swiftly make that person the

*visva vandya yauvabhi vanditapi ya rama rupa navya yauvanadi sampada na yat sama sila
harda Iilaya ca sa yato'sti nadhika mahyam atma padapadma dasyadastu radhika*

"May Radhika, whose youthful beauty is praised by all the girls in the world, who is worshipped even by the

heir to Her ambrosial service!" (67)

Drinking the *suka* and *sari's* nectarean descriptions of Krsna's qualities, all the assembled *sakhis* drowned in a shoreless ocean of bliss. (68)

In the great poem Govinda Lilamrta, which is the result of service to Sri Rupa Gosyami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessing of Sri Raghunatha Bhatta Gosvami, this was the seventeenth chapter, dealing with the midday pastimes.

SRI GOVINDA LILAMRTA - CHAPTER 19

"Afternoon-pastimes" (15.36-18. p.m.)

(Summary description of the afternoon pastimes)

I remember Sri Radha in the afternoon, cooking different dishes for Her lover after She returns home. She bathes and dresses nicely and is filled with joy from seeing Her lover's lotuslike face. I also remember Sri Krsna in the afternoon, returning home, followed by His cows and His friends. He is satisfied when He sees Sri Radha and is fondled by His mother when He meets His parents. (1)

Lotusfaced Han was very happy when He was served by all His friends who were expert in playing horns, flutes and *vinas* and that were eager to be with Him and to play with Him. They all showed their beautiful natures to please Krsna. (2)

These friends made Balarama and Kesava laugh with their *alapa* (various talks), *anulapa* (repeated topics), *pralapa* (nonsense talks), *vipralapa* (contradictory talks), *samlapa* (discussions with eachother), *supralapa* (beautiful words), *vilapa* (lamentations), *apalapa* (hidden talks), *grasta vakya* (talks with some syllables omitted), *avisvasta* (unclear words), *nirasta* (rapid talks), *avaina* (meaningless words), *vitatha* (lies), *Sangata* (You should not have left us for so long!), *sunrta* (dear words), *tiraskara* (rebukes), *sahasa* (laughter), *stuti garbha* (praise on the pretext of criticism), *ninda* (criticism), *narma* (jokes), *gudha kavya* (secret poetry), *praheli* (riddles), *dana bhasa* (beautiful words), *citra kavya* (amazing poetry), and *samasya puma* (speaking with compound syllables or words). (3-6)

Madhumangala kept his eatables hidden from his friends in a scarf, like goods hidden by a thief, so Balarama asked him: "What do you have in that cloth?" Madhumangala said: "*Prasada* of the sungod!" Balarama: "Where did you get it?" Madhumangala: "From sacrificing people". Balarama: "Who were they?" Madhumangala: "All the people of Vraja! Today is sunday, a very auspicious day for this kind of worship." Balarama: "Open it, let Me see what it is!" Madhumangala: "No! You and Your friends are greedy!" Balarama: "Give some to your friends! Divide it and eat some yourself too!" Madhumangala: "I don't feel like giving or eating now!" Balarama: "The boys want to take it by rorce!" Madhumangala: "I don't consider Your friends to be more important than blades of grass, nor do I think highly of You! I am a *brahmana*, a god on earth! Don't You know the power of celibate *bralimanas* like me?" (7-9)

Then, on Balarama's indication, the cowherdboys humbly surrounded Madhumangala and begged him for the *prasada*. But Madhumangala stayed silent and hid his loot. Then one boy came up to him from behind and covered his eyes with his hands, while another boy quickly

took his scarf with the *prasada* away. They looted the *prasada* and Subala took Jatila's golden ring away. Another boy came up from behind Madhumangala and opened the backfold of his *dhoti*. Someone came up in front of him, laughed and opened the front fold of his *dhoti* also. Another boy came up to his side, knocked off his turban and loosened his hairknot, while other boys took away his flute and his stick. Madhumangala laughed, cried loudly, growled, scolded and cursed the boys. He took Krsna's stick and began to run after the boys. (10-15)

For some time they fought with sticks. Then Krsna stopped his friends from further mischief and embraced Madhumangala. Krsna took his stick and flute back from the boys and gave them to Madhumangala. Seeing that he didn't get his golden ring back, Madhumangala angrily cursed the boys, saying: "You're enjoying the property of a *brahmana* by force and you stole my ring! You are impure in all respects! Don't touch me, you whimsical lads! I'm going to Yraja and I'll tell everyone about this!" But when Madhumangala wanted to leave, Balarama quickly stopped him. (16-19)

Madhumangala told Balarama: "You are the instigator of these boys' sins! I will not speak with You until they have atoned for their sin!" (20)

In this way Sri Govinda played with His friends in the afternoon, being surrounded by His cows, at the foot of every tree and vine, giving joy to all the moving and nonmoving creatures of Yrndavana. Then He became eager to make all the people of Yraja happy by returning to His village. (21)

Han saw that His cows had wandered off far away and He began to play His flute, calling them by name, eager to gather them together. With love Lord Krsna called all His cows by name: "Padme! Hee hee! Harini! Rangini! Kanjagandhe! Rambhe! Hee hee! Camari! Khanjani! Kajjalaksi! Sande! Hee hee! Bhramarike! Sunade! Sunande! Dhumre! Hee hee! Sarah! Kali! Marali! Pali! Gange! Tungi! Hee hee! Pisangi! Dhavale! Kalindi! Vamsi priye! Syame! Hamsi! Hee hee! Kurangi! Kapile! Godavari! Induprabhe! Sone! Syeni! Hee hee! Triveni! Yamune! Candralike! Narmade!" (hee hee is the sound Govinda uses to call His cows). (22-24)

Deluded by their divine love, each cow thought: "Krsna is walking behind us with His friends." Although they were satisfied with their grass, they kept on grazing. From hearing Krsna's flute, they thought that He must be far away. Although they moved slowly because of their full udders and their love for Krsna, the cows moved quickly when Krsna shouted at them. Their faces, tails and ears were raised, they kept bunches of grass in their mouths, and the blankets on their necks rocked when they ran towards Govinda. The cows, headed by Ganga, always drank the nectar of Han's beauty with their eyes and smelled the fragrance of this beauty with their noses. It was as if they embraced Govinda with their bodies and licked Him with their tongues. Mooing in great joy they surrounded Him. Overwhelmed by affection, Kesava scratched and carressed His cows with His nectarean hand and said: "Now

You are satisfied with grazing, the day in Vraja is almost over now. O Mothers! Your calves are suffering from hunger! Let's go back to Vraja!" (25-30)

The cowherdboys carefully separated the cows, that were overwhelmed by love for Krsna and drove them back to Vraja. The cows had bells with different shapes and sounds around their necks and headed by their group leaders, they went back to Vraja. The cows walked on Krsna's right side and the buffaloes on His left side. The residents of heaven mistook them for the white Ganga (the cows) and the black Yamuna (buffaloes) stream. Who will not be happy to see Krsna slowly walking behind His cows, showering them with nectarean flutesongs, His restless locks turned grey by the dust thrown up by their hooves?" (31-34)

There was no road that was not decorated by cowherdboys, there was no cowherdboy that did not play, there was no play without humour and there was no humour that did not give joy to Krsna. (35)

Krsna moved along with His friends, singing and playing His flute, waiting by every tree, happily playing and then moving on again. (36)

Brahma, Siva, all the demigods and sages praised Krsna with songs, dance, prayers, showers of flowers and music. Some worshipped Him while He moved freely and playfully down the paths. They shyly eulogised Him with humility and devotion and He mercifully looked and smiled at them. (37)

*numas tvam suharam yasoda kumaram gunanam agaram krpoghair aparam virajad viharam
pradane'ty udaram khafa sreni maram sada nirvika ram*

They prayed: "O son of Yasoda with Your nice necklace! O abode of all qualities! O endless ocean of mercy, who is enjoying here! O most generous giver! O Killer or the wicked, who is always devoid of transformation! We praise You!" (38)

*numas tvam anantam nikunje vasantam prakasam vrajantam vasantam bhajantam
sakhin prinayantam sukundat sudantam tad asyc drg antam nudantam hasantam*

"O Unlimited One! O resident of the *nikunja* who shows innumerable forms in the Rasa-dance, who always serves (enjoys) the spring-season, who is loved by His friends, whose teeth shine like Kunda-flowers, whose beautiful face always smiles from the corners of the eyes! We praise You!"

*numas tvam sudhenum suvenum sulilam suhasam suvasam subhasam susilam suvesam
sukesam suresam sucitram
sunrtyam subhrtyam sukrtiyam sumitram*

"We praise You with Your nice cows, nice flute, nice plays, nice smile, nice dress, nice words, nice behaviour; nice moods, nice hair; nice dancing, nice servants, nice activities and nice friends! You are the Lord of the demigods, so wonderful!" (40)

*numas (vam prasantam sudantam sukantam dinante nisante vanantat prayantam samastan
mahantam nitantam vibhantam kilalali krtantam sramaughe'py atantam*

"We praise You, 0 peaceful, self-controlled, beautiful One! You go out of the forest at the end of the day and the end of the night, returning home after Your love-pastimes! You are the greatest of the great and You are very effulgent! 0 destroyer of the wicked! Although You do so much work, You are inexhaustible!" (41)

*numas tvam aghare bakare murare sudhiram balarer nikaro'dri dhare nidanam purarer
apare vihare pravinam surarer udare vidare*

"0 enemy of Aghasura, Bakasura, and Mura! 0 calm subduer of king Indra! 0 holder of the mountain, 0 shelter of Siva with Your innumerable pastimes! 0 greatest One! 0 ripper of Hiranyakasipu's belly! We praise You!" (42)

*numas tvam garistham mahimna mahistham visari pratistham suranam varistham asad dhra
davistham sumeror garistham
balibhyo balistham patubhyah patistham*

"We praise You, who are heavier than the heavy, the greatest of the great! Your glories are great! You are the best of gods, far removed from the wicked! You are heavier than the Sumerumountain, the stronest of the strong and the smartest of the smart!" (43)

*numas te caritram sutirthat pavitram khaIaJi lavitram bhavabdher vahitram satam hrt
sucitram dvisam hrt khanitram natanam sumitram prabhavair vicitram*

"We praise Your character, that is purer than the holiest water! 0 destroyer of the wicked, You are the boat to cross the ocean of birth and death! You wonderfully dwell in the hearts of the pious and destroy the hearts of the wicked! You are the good friend of the surrendered souls and Your power is wonderful!" (44)

*ÿÿÿYÃ_ _svagas carayantam sulilam srjantam khalan marayantam trilokim avantam aho
nah sudistam bhavantam sad istam sadalokayamah stumah samnamamah*

"You herd Your cows as a nice pastime and You protect the three worlds by destroying the

wicked. 01. We are so fortunate that we can always see Your lotusfeet! We offer our humble obeisances unto You!" (45)

In this way the demigods prayed and Krsna, being pleased, looked mercifully upon them. Being blessed like this, the demigods bowed down at Krsna's feet and disappeared, afraid that they may disturb His pastimes, returning to heaven. (46)

The cowherdboys said: "Look at these foolish demigods, praising Krsna like that! They don't know that Lord Visnu gave the strength to Han to kill those demons, being pleased with Nanda Maharaja's worship of Him!" (47)

In this way the cowherdboys ridiculed the forms and the activities of the demigods, and imitated them for fun. Then they went back to Han to play with Him. (48)

Meanwhile, Haripriya Radhika returned home and took some rest, attended by Her maidservants for a while. Then She went to cook Her Lord's supper and to prepare His *pan* with Her girlfriends. (49)

She cooked banana-flowers, *urad da4* squashed coconuts, black pepper; condensed milk, cardamom, cloves, nutmeg, sugar and camphor in *ghi* with sugar candy to make the Amrta Keli-pies that Krsna is so fond of. She made Karpura Keli pies with ground Sali-rice, yoghurt, black pepper, sugar; half squashed coconuts, nutmeg, cardamom, cloves, nectar-bananas and ground *dal* cooked in *ghi* and mixed afterwards with condensed milk and camphor. Krsna is very fond of this. (SO-SI)

She made Piyusa granthi palika-pie with the aforementioned ingredients and *pancamrta kghi*, honey, milk, sugar water and yoghurt). Then She made Ananga gutika with milk-cream, camphor, rice, coconut, nutmeg, cloves, black pepper; sugar and banas, fried in *ghi*. This preparation is very dear to Krsna. (52-53)

Then She made Sidhu Vilasa pie with banas, black pepper; milk and sugar in semolina with lots of nutmeg, adding fresh camphor and honey afterwards. Sri Radha intelligently made these five dishes that defeat the taste of nectar and that Krsna will eat with loving eagerness. The first three are known to everyone in Vraja, but the other two are meant for the night pastimes as snacks after drinking the honeywine. (54-56)

Then Radhika made Gangajala-laddus with cloves, cardamom, black pepper and sugar; and pancakes with cream, squashed coconuts and sugar and *ghi*. (57-58)

Then Radha was bathed, smeared with musk and dressed in a crimson *sari*. Her maidservants tied Her braid nicely, drew pictures on Her body, marked Her forehead with beautiful *tilaka* like a full moon of *sindura*, put a muskdrop on Her chin, hung a garland around Her neck, placed a playlotus in Her hand, hung a swinging pearl under Her nose, smeared Her eyelids with collyrium, hung a sash around Her waist, placed a jeweled crown on Her forehead, ornamented Her ears, tied Her braid with a ribbon, beautified Her lips with red *pan*, put flowers in Her hair; smeared brilliant lac on Her feet, hung bangles on Her wrists, adorned Her temples with hoop-earrings, hung earrings on Her ears, armlets on Her arms and anklebells on Her feet, put toe-rings on Her toes, hung a *graveya*-necklace, an amulet and different necklaces on Her neck, put rings on Her fingers and the rest of Her body with other jewel-ornaments. (59-60)

After She was thus bathed and ornamented by Her maidservants Sri Radhika climbed on the watchtower; or moontower; to look down the road if Krsna was coming. (61)

*sva rudhotkanthi gopali vrnda vaktrendu mandalaih
asan yathartha namnyas ta vrajasthas candra salikah (63)*

The Catakibird-like eyes of the *gopis* that climbed on this moontower were eagerly looking down the road, waiting for the time the Krsna-cloud would come. This watchtower in Vraja is justly called Candrasalika (moontower), because the anxious faces of the *gopis* that climbed it shone like moonglobes. (62-63)

Meanwhile mother Yasoda, seeing that the afternoon had come, became anxious for her son to return home. Her heart drowned in motherly love when she engaged her friend Rohini in cooking for Krsna. She called the wife of Nanda's younger brother Nandana, named Atula, to help Rohini with cooking. They prepared fruits, salad and vegetables from all the six seasons to complete Krsna's meal. (64-66)

Eagerly Nanda and Yasoda engaged gardeners in growing vegetables in gardens where all the six seasons were present. These gardeners expertly irrigated these gardens. The Vrajavasis know these gardens, whose fruits grow in all the six seasons. (67-68)

These gardeners brought mother Yasoda the vegetables, fruits and roots in big baskets. She prepared half of this for the evening and had the other half kept apart by her maidservants for the next morning. The servants clipped the coconuts, peeled the ripe mangoes and all that was brought in for Krsna's and Balarama's supper. Nanda's mother constantly walked around to quickly engage her servants and her sisters-in-law in their cooking-service. Mother Yasoda was surrounded by her sisters-in-law, but she was very anxious out of separation from her son. Her dress was moistened with milk from her breasts and tears from her eyes. Then she went to the city gate with a happy face to look out for Krsna. (69-73)

Seeing that the sun was setting, Nanda Maharaja became eager to see his son. He looked out if he could see Krsna's face in between the cloud of dust thrown up by the hooves of the cows

and listened if he could hear His flute, happily going to the barn with his relatives. The cowherders were eager to see the clouds of dust thrown up by the cows, so they went to a high place to look out for Him, like planets glittering in the evening sky. (74-75)

Han blissfully decorated His friends with flowers, and, pleasing them with nice words, He came to the forest near Vraja, His home. There was a nice lake where Han stopped His cows by playing His Murali-flute. There He divided them and made them drink. He playfully counted the cows' parties according to the colour of the different jewelstrings around their necks. When He had counted all His cows and His friends' cows without missing any, He was happy, and if any were missing He called them with His flutesong. When the cows heard their individual names they quickly rejoined their own groups. Then Krsna drove them all along, back to Vraja. (76-78)

Krsna entered the village with His close friends, attracting the young girls, making them dizzy with the sounds of His flute, sprinkling the eyes of the Vrajavasis, that were like Cakorabirds, with the nectarean luster of His body, that was tired of wandering in the forest. His body, His *gunja*- and forestflower garland, His dress, His curly locks of hair; His peacock feathers, His rope for binding the rearlegs of the cows, His Murali, His stick, His horn and the extended eyelids of His playful reddish eyes were all colored by the beautiful dust thrown up by the cows' hooves. Krsna showered the people of Vraja, that were burning in a forestfire of separation from Him, with the sweet cooling nectarongs of His flute and illuminated the whole of Vraja with His deep cloudblue lustre. (79-81)

Krsna was like a king who returned home with His cowherdboy soldiers that were blowing their horns. The cows provided the king's flag with the dust they threw up, which was visible from afar. The dacoit-king of separation became afraid when he saw this and anxiously left the village with his generals: thinness, humility, thoughtfulness, dullness and anxiety (82)

The people of Vraja were like happy Cataka-birds, that saw Sri Han coming like the monsoon, whose cloud was the dust of His cows, whose shower was the nectarong of His flute and whose rumbling was the mooing of His cows, so they came close to Him with raised faces. (83)

King Nanda and his brothers and mother Yasoda and her sisters-in-law quickly came and stretched out their arms from afar to embrace their boys. When Rohini and Atula heard that Krsna had come they left the cooking to their servants and happily came out to embrace the boys. (84-85)

When the moonfaced, fair teethed *gopis* heard Krsna's flute, they were overcome by lust, their voices faltered and their clothes loosened. Thus their sadness disappeared and they came out of their houses. (86)

*udayati bata krsne citra bhano purastat vrajivasati jananam phullataksy utpale'bhut smita k
umuda vikasah svinnatangendu kante viraha dahana taptam jivanam sfta Jam ca*

When the wonderful Krsna-sun rose, the lotuseycs of the Vrajavasis bloomed up, their smiles bloomed like lilies, their bodies perspired like moonstones and made their lives cool off from the burning fire of separation. (Contrary to the normal effects of sunrise) (87)

*udaya(i bata krsne nitya purne'dbhutendau vraja yuvati jananam phullam asin mukhabjam
arati viyuti cinta ghukapali nilina milati ca tanu koki samhatih prana kokaih*

When the wonderful, ever-full Krsna-moon rose, the lotusfaces of the young girls of Vraja bloomed up and the owls of their painful thoughts of separation hid themselves. The swans of their bodies met again with the geese of their life-airs (they came back to life again). (Contrary to the normal effects of moonrise) (88)

*vrajangana drk trsitafti mala vllanghya lajja pratikula vatyam samucchalat kanti maranda
Jubdham papata krsnasya mukharavinde*

The bee-like eyes of the *gopis* were thirsty for the honey of Krsna's lustre, and, ignoring the unfavorable wind of their shyness, these bees fell on Krsna's lotusface. (89)

*latantarala sthita vallabinam vaktrani matva vikacambujani hri vat yaya vambhramitapi
fubdha papata saurer drg alidvayiha*

The faces of the *gopis* were like blooming lotuses in a vine swinging in the wind of shyness until the greedy, bee-like eyes of Sauri (Krsna) fell on them. (90)

*darsam darsam vadana kamalam tad vapuh sangi vatam sparsam sparsam tanu pa rima Jam
sri harer gopikajyah
%oA_ghrayam ghrayam tad adhara madhu sphita vamsi nindadam svadam svadam
pupusur adhikam svani pancendriyani*

The *gopis* repeatedly gazed at Krsna's lotuslike face. Their bodies repeatedly touched the breeze that had touched His bod~ their noses repeatedly smelled His bodily fragrance, their ears heard the sound of His flute and their lips tasted the nectar of His lips as He played this flute. In this way the joy of their five senses increased. (91)

*sri radhikapanga vijokanesuna samsprsta marma sa yatha kujo'bhavat nanyangana sreni
kataksa patribhah
sambhinna sarvavayavo'py asau tatha*

The arrow of Sri Radhika's glance pierced Krsna's heart much more than the arrows of all the

other *gopis'* eyes would be able to afflict His whole body (92)

*yadvat sunirvrtim avapa sa radhikaya
vaktrendu manda hasitamrta Jesa sekat
tadvan na gopa sudrsam vadanendu vrnda prodyat smita bhrta jhara prakaravagahat*

Nor could the nectarstream from all the *gopis'* nice~brightly smiling moonfaces quench Krsna's thirst for nectar *as* much as a mere ray of Radhika's slight nectarean smile could. (93)

*gokulair gokulam ninyc goku Jam gokujair haran gokulam gokula strinam gokulair
gokulesvarah*

The Lord of Gokula drove His cows (*go kula*) as He entered Gokula, stealing the senes (*go kula*) of the young girls of Gokula and the eyes of the people of Gokula. (94)

Nandaraja and Yasoda felt as if they had found the lost jewel of the life of their lives back when Krsna returned from the distant forest. They kissed Him, held Him to their chests, joyfully looked at His lotusface and smelled His head, having all their desires fulfilled. Seeing Krsna's peacockfeather-crown and His locks greyed by cowdust, they happily swept it off with their scarves and moistened Him with their tears and (Yasoda's) breastmilk of love. (95-96)

Krsna's meeting with His parents is like His meeting with them in the morning, but it is devoid of the fear they have in the morning for His sojourn at midday. (97)

Kesava collected His cows and brought them in the barn, like the sun taking its net of rays (*go*) when it sets. He separated the cows that had newly calved, the older ones, those that were in season, those that had young calves and those that had many calves, the bullocks and their calves, the bulls and the buffaloes and He kept the calves that were to drink milk again elsewhere. (98-100)

Nanda and Yasoda were eager to take Krsna home to fondle Him, but despite their repeated requests, He did not want to go without milking the cows, so father said: "Let the cows rest for a while and let the calves drink now. I am here and the cowherdboys are eager to milk the cows themselves! Boys (Krsna-Balarama)! Go home now, You're tired! Mother will fondle You by bathing You and so on. After You have rested You may come back to help milking the cows!" (101-103)

Madhumangala pulled at Krsna and said: "We're hungry and thirsty! Krsna, come! Let's go home! Save our lives with food and drink!" Being lovingly urged by Rohini and Nanda again and again, and being taken by the hand by Yasoda, Krsna went home with His brother and His friends. The mothers of Han's friends met Yasoda on the way and asked her if they could take their boys home with them. The boys reluctantly went home with their mother. Yasoda took Krsna and Balarama home with Madhumangala, and Rohini and Atula washed their feet and returned to the kitchen. (104-107)

When the moon of Gokula (Krsna) rose, the affliction of the *gopis* was extinguished. They happily followed Him to Yraja for some distance. Then, when they went to their own homes, Radhika and Her girlfriends again felt the pain of separation in their hearts.

The people of Yraja felt topmost bliss when Han returned in their midst, as if a son was born in a sonless family, poor people were showered with gold or forestcreatures trapped in forestfire were saved by a great flood of nectar. (109)

In the great poem Govinda Lilamrita, which is the result of service to Sri Rupa Gosyami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosyami, the association of Sri Jiva Gosyami and the blessing of Sri Raghunatha Bhatta Gosyami, this was the nineteenth chapter; dealing with the afternoon pastimes.

SRI GOVINDA LILAMRTA - CHAPTER 20

"Evening pastimes" (18h. -20.24 p.m.)

(Summary description)

I remember Sri Radha in the evening, sending many eatables to Her lover's house through Her friend and then eats the remnants of the moon of Vraja's (Krsna's) food, that was brought to Her by a girlfriend. I also remember Sri Krsna in the evening, being nicely bathed, beautifully dressed and fondled by His mother, then goes to the barn to milk some cows and returns home again to eat something. (1)

Mother Yasoda came home and brought her sons to the bathroom where she engaged her servants in bathing
KrsnL She told Dhanistha, who stood next to Her: "O daughter, go to see Radha and take the *laddus* and other delicacies that Krsna likes from Her, that I asked Her to make and that will increase my son's lifespan!"
Dhanistha went to Radhika and told Her of mother Yasoda's order. Radhika became eager to have dishes sent to Krsna through some girlfriends. (2-4)

Then a *duti* named Malati came, being sent by Vrnda, and told Radhika: "Tonight Vrnda has arranged Your place of meeting with Krsna at Govinda Sthali (this place is called the *yoga pitha* and is by the present Govinda temple in Yrndavana)." (S)

Sri Radhika gave her separate fresh claypots with food, covered by sheets. She gave Tulasi *manjari* and Kasturi *manjari* a wonderful wooden basket with the food, covered by white sheets. She give betelleaves along with Tulasi and sent her along to Dhanistha, who had understand the hint about the *rendez vous* in the forest. Dhanistha took all these articles and brought them to mother Yasoda, who had them placed in different plates by Tulasi and Kasturi. Mother Yasoda mixed a little of her own preparations in each pot and had her *brahmanaboy*s offer this to their Narayana-deity. (6-10)

Meanwhile servants began to sprinkle Han's and Balarama's bodies, massaging Them with oil. They bathed Them, dressed Them in fresh clothes, arranged Their hair; adorned Them with *tilaka*, garlands, pastes and ornaments before they brought Them to the dining room. There mother Yasoda served Them mashed coconuts, drinks, savouries, various fruits, Piyusa granthi, Karpura Keli, Amrta Keli, ~*addus* and rice cooked in *ghL* Krsna and His friends laughed when Madhumangala joked and after drinking, eating and joyfully washing their mouths, they took rest on beds, where they were served with betelleaves and chownes by Their servants. After some time They returned to the barn to milk to cows there. (11-16)

Dhanisthika collected the remnants of Krsna's meal and secretly gave it to her friend Gunamala to bring it to Sri Radha. After Radhika relished Krsna's remnants She climbed on the moontower again with Her friends to blissfully behold Krsna's cowmilkingpastimes. (17-18)

Sometimes, in the summer, Krsna doesn't go to the barn, but asks His mother: "Ma, can I go and swim in the Yamuna or Pavana Sarovara with My friends?" Then mother Yasoda joyfully sends some servants along with Krsna to carry His supper and His clothes and ornaments for bathing. After bathing and dressing there, Krsna ate, drank and took some rest. Then He returned to the barn with His friends to milk the cows. (19-20)

At that time Radha also went to the Yamuna on the pretext of taking Her eveningbath there, to touch the water
ọ̄__ that had touched Krsna's body (21)

Through Kundalata Radhika sent Krsna eatables, enjoyed His remnants and returned home after seeing Him.
(22)

As He walked home, Krsna was surrounded by servants who carried His waterpot, *pan-pot*, fan, stick and cowropes. On the way He blissfully saw that Nanda Maharaja was sitting on his throne with many pots of milk before him, ordering his servants and cowherders to do their duties, looking down the road for Krsna to come. Krsna also saw how the cows called their thirsty and noisy calves with their mooing, looking down the road for Him to come. They were hardly able to move because of their heavy udders from which the milk dripped by itself. Some cows were already milked, others had yet to be milked and others were being milke~ Krsna saw how the cowherders called the calves like they called the cows, saying: "hee hee!". They milked the cows and filled their jugs with milk, placing them in orderly rows while looking down the road for Him to come. Krsna saw how the servants carried the milk to the nearby storehouse and placed the empty jugs in front of Nanda Maharaja, eager to see Krsna. (23-27)

Again and again the bulls furrowed the ground with their hooves and horns as they fought over the cows that were in season, making loud sounds. Han was happy to see how th~ calves also fought, head to head, again and again. Krsna happily went to the barn to milk the cows after telling His father . There He pacified the cows, that surrounded Him, by fondling them. Han pleased His cows by scratching and carressing them with His beautiful hands. He made the calves drink their milk, milked some of them and made other boys milk the other cows. The calves filled their bellies with milk and became satisfied. Even after the cowherdboys had stopped milking the cows, their udders remained full, not thin. How amazing!" (28-32)

The cows drank the nectar of Krsna's lotusface with their eyes and mind and of love milk dripped from their udders automatically. The cowherdboys placed pots under them that were full after some time and they brought these pots before Nanda Maharaja. (33)

Ran and Balarama made the calves enter the barn to be fondled by their mothers. The cowherdboys then sent the cows to their own barns. Then they went to Nanda Maharaja, who engaged the porters in bringing the milk home and kept servants by the gates of the barn. Then Krsna and Balarama went home with Their friends. (34-

35)

Coming home, father Nanda washed his feet and entered his temple to watch *brahmana* boys perform the worship of the Salagrama *silā* and the evening *arati* of Lord Yisnu. Mother Yasoda then brought fruits cooked in *ghi* and canesugar, garlands, scents, betelleaves and other dishes to Lord Visnu and blissfully distributed them to Nanda Maharaja and all the others present. They spoke for a while and then Nanda's friends went home. They could not keep their eyes off Krsna, having placed their lives and senses in Him. (36-

39)

Nanda always invited his nephews like Subhadra to eat with Krsna and sometimes he invited all his brothers also. On that day, though, he invited everyone and sent a *brahmana-boy* the order to his wife Yasoda to arrange for their meals. Through a *brahmana* boy also mother Yasoda had called all her sisters-in-law, like Tungi, Pibara and Kuvala with their sons and daughters-in-law, inviting them to dine with Krsna. They washed their feet before they came in and sat down with Nanda Maharaja in their midst. Nanda's older brothers sat on his right, his younger brothers on his left and Krsna and Balarama faced him. Subhadra and others sat on Krsna's left and the *brahmanas* sat on Balarama's right. (40-44)

she filled trays with fragrant golden soft stacks of rice cooked in *ghā* surrounded by vegetables and placed them before the guests. When Nanda and his clan began to eat, Tungi gradually served the vegetables of six flavours (salty, sour, sweet, bitter, pungent etc), *dalia* (whole wheat porridge), *ksira* (sweet rice), pies, puddings in nice pots and soft *rotis* (flat bread). On Yasoda's indication Rohini again and again served everyone whatever they liked, knowing their tastes. Queen Yasoda constantly served condensed milk, *sikharinā* lemonade, thick yoghurt, savouries, different kinds of pickles and ripe mangoes. (45-49)

Although they were a little shy in front of Nanda and his clan, Yasoda and the other ladies could not help but openly show the eagerness of their minds, words and eyes to fondle Krsna and the boys. The fathers' minds were melting with affection and their bodies were moistened with tears of love. Because they enthusiastically encouraged the boys a hundred times to eat more they happily ate again, although they were already satisfied. This made the mothers very happy (50)

The only difference between breakfast and supper was that Madhumangala's jokes were graver and mother Yasoda's eagerness was more intense in the evening (because of the presence of so many relatives). (SI)

Although Krsna and Balarama could not joke and play freely because Nanda and his brothers were present and mother Yasoda could also not freely fondle the boys, supper was a hundred times nicer for Nanda and his companions (since they could not take breakfast with Krsna). (52)

*vaktrendoh smita sampada vrajavidhos tad vak sudha bindubhis
tat saurabhya vimisra dhupa visarais tat tata vrntanitaih
tac chri sagdhyamrtabhisikta madhurair bhojyais ca sam Jebhire te pancendriya trptjjam
atitamam sambhojaniam mudam*

The eyes of Nanda and the elders were sprinkled with the nectardrops from Krsna's moonlike face, by the opulent smile of the moon of Vraja (Krsna) and by the nectar of His words. Their noses were pleased by the fragrance of His body, mixed with incense, driven along by the breeze caused by palmleaffans (which pleased their sense of touch) and their tongues were pleased by the nectar-shower of His sweet foodremnants. In this way all the senses of the cowherders were pleased during their supper and they were very happy (53)

After eating and drinking everyone washed their mouths and lay down to rest on beds. Nanda and the elders lay down on a platform, attended by their servants, and Krsna lay down on the veranda, being served by His servants with betelleaves and fans. (54)

*atta~aya sailatah prasrmaram krsnananendu dyuti
jyotsnam sali cayesvari sva vadabhi jaladhva dattanana
payam payam apaya sunyam apusac chri drk cakoryau nije sarvatraiva hi sarvada phalavati
sad bhagya bha jam sprha*

When the Krsna-moon rose on the veranda, showing His brilliant beams, Radhika and Her girlfriends climbed on the moontower and beheld His beauty with their Cakoribird-like eyes, again and again drinking this nectar to their full satisfaction and without hindrance. In this way they were very fortunate to have their desires fulfilled. (55)

*tasya mukhabja susamam makaranda dhara sarad gavaksa mukhato mifitam piban sah
krsnah puposa trsitau nija netra bhrngav
utkanthitaiva mahatam hi phalapti hetuh*

Subhadra's mother Tungi was expert in etiquette and serving, so on mother Yasoda's request and with Rohini's help she served. First she served the *brahmanas*, then her husband, then her brothers-in-law and then the boys.

Krsna also looked at Radhika's beautiful lotuslike face through His window, drinking its nectar with His honeybee-like eyes to His full satisfaction. The great souls obtain this nectar only through divine eagerness. (56)

atha vrajesa tulasim sahalikam krtagraha bhojayitum dhanisthaya abhani scyam prathamam na radhikam vinatti bhojyam na ja Jam pibatya api

Mother Yasoda told Dhanistha to make Tulasi and Kasturi eat, but Dhanistha told her: "She will not even drink water before Radhika has eaten first!" (57)

sa srutva sneha ritim tam pritahannam sa temanam sa sakhivrnda radhartham abhyam prasthapaya drutam

Hearing this, mother Yasoda was very pleased with their love for Radhika and lovingly said: "Then Tulasi and Kasturi should quickly go and bring this rice and these vegetables to Radha and Her girlfriends!" (58)

So Dhanistha happily took the rice and vegetables along with things cooked by Rohini in a lonely place and sent them along with Tulasi in a big basket. (59)

First Yasoda fed the servants, maidservants and cowherdboys and then she ate herself with her sisters-in-law, their daughters-in-law and daughters, sitting with them. (60)

Tulasi took the dishes and left and Dhanistha privately told Subala where Krsna could meet Radhika that night, giving him a *pan* for Krsna made by Radhika. (61)

Tulasi then came to Sri Radha and showed Her Krsna's meal. When Radhika and Her girlfriends saw this, their noses and eyes were pleased by its fragrance and colour. (62)

tad rupa manjari nitva tulasya bhojanalayam sa sakhivrnda radhayai prthak patresv akalpayat

Sri Rupa manjari took the dishes from Tulasi, took Radha and Her girlfriends to the diningroom and made different plates there for them. (63)

Jatila then called Visakha and said: "My son went out to the barn, tell Radha to come and eat. Her husband will sleep in the barn tonight after his meal." Visakha said: "Radha is tired of walking around in the forest and fell asleep. Please give me the rice and vegetables, I will give them to Her." Visakhika happily took the meal and kept it in a corner of the dining hall. Then she went to Radha and happily told Her what had happened. (64-66)

Sri Radha sat down on a dais with Her girlfriends to eat the remnants of Krsna's meal, drinking from a golden goblet, like a thirsty female swan relishing nectar (67)

Ilalita sat on Radhika's right side and Visakha on Her left with all Her other girlfriends sitting at Her side and before Her. Rupa manjari and Tulasi lovingly served the food, like Mohini gradually served all the nectar to the demigods. (68-69)

ÿÿÿ_Ã__pranayi jana visrstam sri harer bhuktasesam tad adhara madhu mistam tat karenabhimrstam nu~a nikhifa ganestam radhaya netra drstam mftam api ca tadasit aksayam bantane'nnam

Although there was actually only little of it, there seemed to be no end to the rice and vegetables that were served to Radha and Her dear girlfriends, because they were left over by Sri Han, sweetened by His lips, desired for by the whole world, touched by Han's hands and looked upon by Radha's eyes. (70)

ramana kavaJa sistam san mrna lam maralyali kisalaya kulam enyah sri marandam bhramaryah amrtam iva cakoryas caindavam radhikadya mumudur adhikam annam pasya krsnavasistam

Radhika found unlimited bliss in relishing Krsna's remnants, like a swan tasting nice lotusstems left over by her husband, a doe tasting fresh sprouts, bees tasting honey or Cakori-birds tasting the nectar of the moon. (71)

After washing their mouths, Radhika and Her girlfriends relished the remnants of Krsna's betelleaves and took rest on their beds, being served by their maidservants. (72)

Joyfully Tulasi and Rupa manjari sent Radhika's remnants of rice and vegetables to Vrnda through Malati. Then all the other *sakhis* and maidservants blissfully sat down to eat the remnants of Radhika's meal. (73-74)

tatresta vyanjanadinam anyonya parivesane bhajanadau tayor asid vyatidana kalih ksanam

They joyfully served eachother the nectarean remnants of Radhika's meal, lovingly quarreling with eachother -for a while. (75)

After eating and washing their mouths they came to Radhika's lotusfeet to serve them and to accept the remnants of Her chewed betelleaves. (76)

hrd amrta ruci ratna dravini harsa sindhum nayana kuva Jaya Jim calam utphullayanti vrajavasati jananam sadhu sayantaniya jayati visada lila kaumudi gokulendoh

The eyes of the Vrajavasis were like blue lotusflowers (that bloom in the moonlight) and their hearts were like moonstones (that melt when the moon rises. All glories to the moonbeams of Krsnacandra's evening-pastiles, that made the ocean of their bliss swell!" (77)

In the great poem Govinda Lilamrta, which was the result of service to Sri Rupa Gosvami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessing of Sri Raghunatha Bhatta Gosvami, this was the twentieth chapter, dealing with the evening pastimes.

SRI GOVINDA LILAMRTA - CHAPTER 21

"Pastimes at Nightfall" (20.24-22.48)

(Summary descriptions of the *pradosa lila*)

I remember Sri Radha at nightfall, being dressed by Her girlfriends in white or dark clothes according to the lunar fortnight and who goes out to meet Krsna with Her messengers in the desiretree-grove in Yrndavana, on Vrnda's indication. I also remember Sri Krsna, who witnesses artful games in the assembly of cowherders at that time, and is then carefully taken to His bedroom by His affectionate mother, from where He goes to the solitary grove to meet Radhika. (I)

Han's father entered the outer assembly with his older brothers and his younger brothers, swimming in an ocean of bliss. All the qualified people of Vraja also came there, eagerly hoping to see beautiful Han. Along with the leading *brahmana's* and cowherders, the storytellers, clowns, dancers, singers and panegyrists, that were all expert in their arts of singing, playing, dancing and joking, blissfully came there to please Krsna. According to their positions, Nanda honoured his superior guests, affectionately treated his equal guests and bestowed mercy on his subjects. Their minds and eyes were eager to see Krsna. (2-4)

Nanda Maharaja thought: "My son is tired and is taking rest after taking His meal, but all the people like to see Him. What shall I do?" Just then Krsna suddenly came in their midst with His friends. (S)

*svantambudhim netra cakora vrndam romausedhis ca smita kairavalim samphullayan ghosa
krtalayanam sabhodayadrav udito harinduh*

Suddenly the Han-moon rose on the mountain of Nanda Maharaja's assembly, making the ocean-like hearts of the Vrajavasis swell, giving joy to the Cakora-birds of their eyes, making the herbs of their hairs stand on end (as the moon nourishes the herbs) and the lilies of their smiles blossom (as the moon does every night).

(6)

Krsna folded His hands to offer His obeisances to the *brahmanas* and other superiors. Smilingly, He looked at His equals and He looked mercifully upon His subjects, speaking with them before sitting down with His friends. (7)

The artists began to sing 'jaya! jaya!', recited the Veda's, sang the glories of Krsna's ancestors, recited poetry of Krsna's pastimes, played many musical instruments and blissfully sang praises. In this way Vraja was justly called *ghosa* (pasturing fields, or where many sounds

are). (8)

On Nanda Maharaja's order some doorkeepers quieted the crowd and asked everyone to sit down on their own places. After everyone sat down, Nanda Maharaja told all the qualified artists to show their own skills to please the assembly, that was eager to hear and see them. They expertly danced Chalikyā-, Alasā-, and Tandava-dances, enacted the pastimes of Lord Rama and Lord Nrsimha, taking Their forms, juggled and danced on chords or sticks. Some recited the holy Purāna '5, some sang and some related the stories of Kṛṣṇa's ancestors, someone pleased the ears of the assembly with four kinds of musical instruments and someone recited poetry about Kṛṣṇa's birth and other pastimes. (9-14)

Nanda Maharaja rewarded all the artists with garments, wealth and many kinds of ornaments, but the artists were not interested in that. They were satisfied simply by seeing Kṛṣṇa. Their Cakora

MA__bird like eyes drank the ambrosial moonbeam-smiles of Kṛṣṇa's moonlike face, that came out of them in the form of their loving tears. Although they drank this nectar, they could not be satisfie~ Aho! How inconceivable are the ways of love! (15-16)

Mother Yasoda sent the servant Raktaka to Nanda Maharaja. He offered obeisances to Nanda and said:

"Queen Yasoda is eager to see her beautiful son!" (17)

tato vrajendrena kṛtagrahotkarah sabhyaṅ ny~aloka viyoga kata ran sincaṅ sahardra smita vikṣyaṅ namṛtaih kṛṣṇaḥ prapeda n~a matr mandiram

Nanda Maharaja anxiously told Kṛṣṇa to go home. With sweet words Kṛṣṇa consoled the people that were afflicted by fear of separation from Him, showering them with the nectar of His affectionate smile and glance. Then He went to His mother's quarters. (18)

Kṛṣṇa and Balarama blissfully sat down on a nicely cleansed platform with Madhumangala and their friends, where mother Yasoda served Them slightly warm condensed milk with camphor and sugar, being moistened by her loving tears and her breastmilk. (19)

The cowherdboys went home and loving Yasoda and Rohini took Kṛṣṇa to the bedroom where they put Him to rest, separate from Madhumangala and Balarama. Yasoda went to her own room to let Kṛṣṇa fall asleep, leaving some servants behind with Him. With her mind melting of affection, Yasoda told her servants:

"Don't let any noisy people come here! My boys are tired of wandering in the forest! Stay outside! They should sleep peacefully and alone until morning comes." (20-22)

Meanwhile, Sri Radhika became eager to see Her lover, seeing the bright moonlit night. She was quickly helped by Her clever girlfriends to meet Kṛṣṇa in the moonlit trysting *kunja*. (23)

*hamsamsuka sasasi candanalipta kaya mukta vibhusanacita dhrta mallika srak yatnena
mukita sunupura kinkinika
radha yayau sva sadrsaliyuta nikunjam*

In order not to expose Radhika to Her superiors when She sneaks out of the house at night, they adjusted Her ornamentation to the moonlight. They dressed Her in a swan-white *sari*, smeared Her body with white sandalpaste, hung a pearl necklace and a jasmine-garland around Her neck and carefully stifled Her anklebells. In this way She went to the *nikunja*. (24)

*kadacit tamasyam asita vasana sa mrgamadair viliptangi kalaguru tilaka citrotpala kufaih
krtottamsa nanasita mani krtalankrti yuta niravadya radha priyam abhisaraty ah sahita*

And when the night is dark they dress Her in blue, smear Her limbs with musk, make *aguru tilak* on Her forehead and ornament Her with blue lotusflowers and ornaments. In this way Radha and Her friends could meet their beloved unhindered. (25)

*vrksa cchaye pathi pathi bhiya vancayanti sva gamyam sthanam vamsvivata vitapinah
sakhaya laksayanti
ÿIÂ_ _nyasya sviye hrdaya kamale sohyamana nigudham yantrakare vrajavana bhuva prapa
krsna samipam*

Radhika feared the shades of the trees as She walked down the road, She was hardly aware where to go to meet Krsna, but She recognised the branches of the tree called Vamsivata, so She went there. Vraja made Radhika swiftly cross the huge distance (of forty miles from Varsana to Vrndavana), thus She reached the bank of the Yamuna, travelling on the lotus of Her heart, as if walking on an electric staircase. (26)

She blissfully came to the trystingplace, which was like an island in the Yamuna where the water was kneedeep from the bank. This trystingplace (*yoga pitha*) on the spotless bank of the Yamuna is called Govinda sthali. It is on the summit of Vrndavana, which ascends gradually, like the back of a turtle, and looks like a thousand-petaled lotusflower, each petal being a *kunja*. The jeweled cottages are its whorl and the golden banana-trees its filaments. The Yamuna flows in its north, divided in a western and an eastern current, as if it kept the Yogapitha on her lap in her arms. (27-29)

This Yogapitha was full of greatly magnanimous trees embraced by vines. There were Sasta-, Palm-, Tamala-, Banyan-, Bakula-, coconut-, Rasala-, Kuddala-, Priyala-, Dadhiphala-, Sarala-, Bael-, Ulukha-, Uddala-, Kandarala-, Lakuca-, Tilaka-, Jambhala-, Pitasala-, Plaksa-, Tula-, Palasa-, Avaluguda-, Galava-,

Granthila-, Golidha-, Kantaki-, Madhusthila-, Madhulaka-, Krtamala-, pine-, Kadamba-, Asoka-, Yanjula-, Kola-, KarippalaDrumotpala-, Karparala-, Kulaka-, Devavallabha-, Kalpadruma-, Mandara-, Parijata-, Rangyadara-, Santanaka-, Sammadanaka-, and sandal-trees of yellow sandal to give joy to Han's body and mind. (30-34)

There were also Sri Vasanta-, Saptala-, Golden Yuthi-, Jati-, Yuthi-, Jasmine-, Mudgaradya-, Yisnukranta-, Krsnala-, Rhirubimba-, Kubjasphota-, clove-, Asoka-, Kunda- and mango~vines here and there with grapevines and betelvines. (35-36)

All the vines there are desire-vines and all the trees are desire-trees, fulfilling all the desires of Krsna and the *gopis* that other vines cannot fulfill. These beautiful vines are even purer than women, for they bloom without menstruating and are tender even after bearing children. (37-38)

Because the *gopis* enjoy with Krsna day and night they look like black vines and thus they become Syamalatas that are immobile and stunned out of ecstasy. The *sakhis* and maidservants become ecstatic when they see Radha's Lord and stand there stunned like Kantaki- vines, their hairs erect of joy. (39-40)

The Lord's Sri-, Bhu- and Lila-potencies become very eager to serve Krsna and through their abundant pious merit they can always live at the Yogapith as Jati-, Dhatri-, and Sri Tulasi-vines. (41)

Savitri and Parvati also become eager to see Krsna and they become a Somavalli (lunar vine) and Haritaki (Myrobalan)-vine in the Yogapitha. (42)

There were many lotusflowers both on the land and in the water of the Yamuna, both moving and nonmoving (A padmini on the land is an elephant, a nonmoving Rajiva is a kind of fish). Aho! These lotuses bloom day and night, in both the dark and the light fortnight! (The Jyotsni vine, or light quarter of the moon, also blossoms in the dark fortnight and the Rajani, vine or night, also blooms in the day). (43-44)

The Sarah (birds) move on the water and the Sarah (reeds) stand on the land. The Jhasa (fish) move in the water and the Jhasa (deer) stand on the land. The Sala (fish) move in the water and the Sala (trees) stand on the land. The Rohita (fish) move in the water and the Rohita (tree) stands on the land. (45-46)

To please Krsna, Kamala (Laksmi or Radha) shines in the *kunja*, the Kamala-doe stands on the Yamunabank and the Kamala-lotus in its waters. (47)

Although Vrndavana is always devoid of red-eyed cruel creatures, there are red-eyed cranes, red-eyed pigeons and red-eyed Cakorabirds there. Although there are no quarrelsome (Kalikara) people in Vrndavana, there are Kalikara-trees there and although there are no terrible (*bhima*) people there, there are Bhimatrees. Although there are no cruel Kharjura-, Arista- and Palasa-demons there, there are Arista-trees there with dates (*khajjura*) and

flowers (*palasa*). (48-50)

*kanakacita bhuh kanakaih kanakaih kanakaih kanakaih kanakais ca vrta vivabhi vihasa
kramukaih kramukaih
kramukaih kramukair api ya nicita*

The golden soil is adorned with golden Campaka-, golden Kimsuka-, golden Naga Kesara-, golden Dhatura and other golden trees. There are also Kramuka- (Lodhra), Kramuka- (Nagaramohta), Kramuka- (betel) and Kramuka (pine)-trees. (51)

*priyakair jangamair yuktam priyakaih priyakaih sthiraih mayurair jangamais tadvan
mayuraih sthavarair api*

There are moving Priyaka's (deer) and non-moving Priyaka (Kadamba-, or Piyal trees) moving Mayura's (peacocks) and non-moving Mayura's (trees). (52)

bakulais ca navakulais tamalair natamalakaih sadruma vidruma ceti vrtascaryasti yan mahi

There are new (*navakula*) Bakula-trees and bowing down (*kpatamala*) Tamala-trees on this amazing soil, as well as coral (*vidruma*) trees (*sadruma*). (53) *Note: Navakula No Bakula-tree; Na~amala = no Tama la-tree; Vidruma no tree. This is an ornament of contradiction, Viroda lanka ra. krsnasaraih krsna sarai rurubhir urubhis ca yat sambaraih sambarair vyaptam rohisai rohisai priyaih*

There are Krsna-sara deer, who consider Krsna to be everything (*sara*), big (*uru*) Ruru-deer, Sambara-deer, that bestow happiness (*sambara*) and Rohisa-priya deer, that are very fond (*priya*) of grass (*rohisai*). (54)

The Harita, Bharadvaja (larks), and Suka's (parrots) sing nicely, just as Harita, Bharadvaja and Suka muni's sing Krsna's glories in their hermitages and the sages Vatsa, Galava and Sandilya beautify the Yogapitha like the Kutaja (*vaesa*), Lodhra (*galava*) and Bael (*sandilya*)-trees. (55)

The basins for irrigating the trees have square, hexagonal, octagonal and round platforms surrounded by jeweled staircases that reach up to one's neck, chest, belly, navel, hips, knees or ankles. (56)

Some platforms are made of sapphire and ruby and have moonstone basins, others are made of moonstone and have sapphire and ruby basins. The whole Yogapitha is beautified by blooming golden trees with sapphire
e^ platforms, sapphire trees with golden platforms, lapis lazuli-trees with diamond

platforms, diamond trees with ruby platforms and moonstone trees with emerald platforms. Every tree has a different platform and is entwined by blossoming vines. Golden trees grow on sapphire soil, coral trees grow on chrystal soil, chrystal trees grow on golden soil, sapphire trees grow on ruby soil and ruby trees grow on emerald soil. (57-59)

The trees had white jeweled branches and golden trunks with beautiful sapphire sub-branches, some trees had emerald leaves, ruby buds, chrystal flowers and thick pearifruits, and there were all kinds of combinations of these features. These fruits, that were shaped like big jeweled baskets, fulfill all desires. They make fitting clothes, ornaments, fragrant powder and scents for Krsna and His girlfriends. The flowers on these vines are naturally shaped like garlands and their fruits look like pumpkins and gourds that are all suitable for Krsna's plays. (60-62)

There are many jewelstudded pictures that decorate the jewelcottages in this *kunja* that has fragrant, ornamented flowerbeds with pillows and canopies. There are wineglasses and pots with *pan*, scents, fans, mirrors, *sindura* and colyrium. (63)

The blossoming vines are like walls and the branches and sub-branches of the trees, that are full of leaves and fruits form the roof of this *kunja*, that looks like a jeweled house. (64)

There are jeweled swings beautified by wonderful cloth and flowers tied to the branches of the desire-trees, that are very dear to Sri Han and Radhika. There are pleasant sounds and plays of the pigeons, cuckoos, Haritaka, Karpinjala, Tittibha's, peacocks, Cakora's, Casa's, Lava's, Syka's, Sari's, Cataka's, Kalinga's, Padayudha's, partridges, larks and Kaukubha's please everyone's ears and eyes. (65-67)

The middle of this golden place which is beautified by jewels is surrounded by circles of *kunja's* with desiretrees. In the middle of this golden circle is a great jeweled temple at the foot of a desiretree, surrounded by jeweled platforms with steps on all sides and a tree on each corner. To the northeast, south-east, southwest and north-west are Santanaka and Parijata-trees. (68-69)

In this temple is a golden lion-throne which appears to be flying like an eight-petalled lotus whose flapping wings are its luster. Its two backfeet carry its weight and the two frontfeet are turned upwards, not touching the ground. It's body is made of sunstones and its eyes are jewels. It's ears and tails are turned upwards and the whole throne is shaded by a golden umbrella. The seat looks like an eightpetaled lotus with a golden trowel and jeweled filaments, covered by a nice cotton sheet. (70-72)

On eight sides of this temple are eight *kunja's* with desiretrees and small jeweled cottages entwined by desirevines. Outside of these desirevines are circles of other, very beautiful *kunja's*, constantly doubling in number. All these *kunja's* have desiretrees, entwined by vines. Outside of that is an empty golden place. There are pictures of jewels depicting mating deer,

birds and other creatures. Outside of this is a circular banana-forest with different cool leaves and fruits, whose barks produce camphor. Outside of that are flowergardens with many separate rows of flowers. Outside of that is an orchard, full of trees, that are bowing down from their heavy load of many kinds of fruits, standing in circles. On the outskirts of these gardens are many cottages full of paraphernalia for service, kept there by Vrnda and her maidservants. Outside of that are innumerable circles of different tree entwined by different vines. Outside of that are circles of beteltrees, bearing green, yellow and red fruits and clusters at hand's reach. Outside of that are irrigated coconuttrees with nice fruits and twigs, whose crests are adorned with ornaments. Outside of that is the bank of the Yamuna, where there are many flowergardens with Campaka-, Asoka-, Nipa-, mango-, Punnaga- and Bakula-trees. The Yamuna-bank is surrounded by gardens of Asoka- and Vetasa-trees that are entwined by blooming Madhavi-vines and whose branches hang low over the water of the Yamuna. (73-84)

©¼_ There are four jeweled paths going from this jeweled temple to the Yamuna's *ghata's* (bathingplaces), one from each direction, with rows of beautiful Bakula-trees on each side, shading them. (85)

In the north-eastern corner of the Yogapitha is the jeewel-studded bank of Brahmakunda. North-east of that is the ever blissfull Gopisvara Mahadeva. North of that is the famous Vamsi Vata-tree on the bank of the Yamuna, on whose jeweled pavilions Krsna called the *gopi*~ with His flute. (86)

Krsna very blissfully played in the water of the Yamuna with the *gopis*. This water sometimes reached up to one's shanks, knees, thighs, middle, navel, chest, neck or head. (87)

The Kahlara-, Kokanada (red lotus)-, Kairava-, Pundarika (white lotus)-, Indivara (blue lotus), Hallaka- and golden lotuses are blooming in the water, and their pollen scent the water, making the humming honeybees play. The swans, Cakravaka's, Madgu's, Sarah's, Tittibha's, Placa's, cranes, Kadamba's, Karandava's and wagtailbirds are singing and playing on the bank and in the water of the Yamuna. (88-89)

The Gokarna-, Rohisika-, Sambara-, Krsnasara-, Nyanka-, Ena-, Ranku prsata-, Gavaya-, Sasa-, Gandharva-, Rohita-, Samuru-, Camuru- and Cina-deer are playing in the outskirts of the forest on the bank of the Yamuna. On the subbank is a flowergarden where Krsna dances the Rasa on a beautiful Rasacircle, which is as round as the full moon, which is surrounded one one side by the Yamuna's current and on the other side by Atimukta-kunja'~ (90-91)

The sand of the Yamuna-bank defeats the cool splendour of camphor and is made twice as splendid by the rays of the full moon and the footprints of Krsna and the *gopis* when they dance there. Within the current of this beautiful Yamuna, that flows on the north of the Yogapitha with its beautiful forests and banks are many rivulets that embrace the *RasamandaJa* in a nice way (92-93)

kalpadrumadhah sthita ratna mandiram gopala simhasana yogapitham yam agamajnah

pravadanti yam hareh priyaganah keli nikunjam aha ca

The jeweled temple under the desire tree, where Gopala's throne stands in the place which is called the Ycgapitha by the knowers of the Veda's, but is known by Krsna's dear devotees as Han's playground. (94)

Seeing this regal place, whose opulences remind one of Govinda and which was the blissful abode of Cupid's sacrifice, Radha and Her girlfriends became very happy. (95)

Vrndadevi and her friends decorated the *kunja's* with different paraphernalia. When she looked down the road for Radha and Krsna to come she suddenly saw her mistress Radha coming. She quickly got up and went up to Her, joyfully ornamenting Her with Hallakaflowers that were worn before by Kesava. After showing Her the charming forests and *kunja's* she brought Radhika to Sri Krsna, the king of the *kunja's*. (96-97)

This beautiful forest was adorned with moonlight, that aroused natural feelings of love. When Radha saw these *kunja's* decorated by Vrnda, She became very eager to meet Han. Her mind became agitated, swept away by incitations of lust, like a piece of cotton blown away by the wind and thrust in a whirlpool of eagerness in the river of hopes for attaining Krsna. Again and again Radha entered the *kunja*, coming

outside again when She saw anything extraordinary Sometimes She walked ahead to look out for Krsna, thinking that He had come, sometimes She thought Krsna when She heard the leaves falling from the trees, and sometimes She eagerly asked Vrnda whether Krsna had come or not. Sometimes She planned different pastimes, sometimes She lost hope that Han would come, sometimes She imagined that He stood before Her and She spoke to Him in that absorption. Sometimes She ornamented Herself for Him or made the bed, thinking a moment to be like a millennium, being so anxious to meet Her beloved~ (98-101)

Meanwhile mother Yasoda put Krsna to sleep and went to her bedroom, leaving servants there to watch Him. A short time after that Han got up and secretly closed the door outside of which the servants stood and went out of the side-door. He quickly went out, eager to meet Sri Radha in the *nikunja*. (102-103)

While walking along, Krsna thought: "The city gate is uncovered and bathing in moonlight. People are constantly going there. Let Me blissfully take the road behind the house which is shaded by trees!" (104)

While Krsna walked, the ground of Vraja kept Him on the engine of her lotusheart, so that He swiftly moved towards the *nikunja*-cottage with His mini (105)

Krsna quickly proceeded, anxiously thinking to Himself: "I left the moonlit path, taking the road which is shaded by trees. Has Priyaji come there yet or not?" (106)

When Srimati saw a Tamala-tree with a golden platform under it, its leaves swinging in the wind and decorated by moonlight, She happily thought that Her lover had come. Then She decided to play a trick on Krsna and with the help of Her girlfriends She hid Herself in the grove-cottage between the golden statues attached to the wall that were carrying beautiful jeweled lamps. Sometimes She came out to see if Krsna had come and then She hid Herself again, thinking that Krsna had seen Her. (107-108)

When Krsna arrived there over the road which was shaded by trees, Vrnda came up to Him to decorate Him with Karnikara-flowers. (109)

Sri Radhika and Her girlfriends were filled with ecstatic love like Madhavi-flowers when they saw Madhava (the springtime) coming. Their ecstatic goosepimples were their blossoms, their loving tears were their honeydrops, their smiles were their flowers, surrounded by the honeybees of their faltering voices, and their bodies shivered (of ecstasy) along with the Malayan breezes. (110)

Seeing them, Krsna was also ornamented with ecstatic moods on His body His mind and eyes became restless because He did not see Radha among them, and He asked Her girlfriends: "Where is Your friend?" The *sakhis* said: "At home." Krsna said: "When did you come then, without Her?" The *sakhis* said: "To pick flowers for worshipping the Sungod!" Krsna said: "Then why do I smell Her fragrance here?" The *sakhis* said: "It stuck on our bodies when we left Her!" Krsna : "You're lying!" Sakhis: "Maybe!" Krsna said: "You would never come to the forest without Radhika, as the moonrays never appear in the sky without the moon!" The *sakhis* said: "This is not the moon, but the beauty of Vrsabhanu's daughter (or: the sun in the Taurus-sign)! Her splendour illuminates You and everything else, although She stands in one (hidden) place!" (111-114)

When they joked in this way, Vrnda gave a wink which was seen by Krsna, following which He eagerly entered a golden temple. Han saw that this whole temple was illuminated by Radha's golden splendour which met the all-pervading golden lustre of the temple itself. When this golden splendour mixed with Krsna 's lustre, the whole place was pervaded by an emerald-green effulgence. Sri Radhika could not see anything but that. (115-117)

Krsna looked for Radha between the statues again and again, but He could not find Her. He became almost stunned of joy and fear from seeing His own reflection in them. (118)

Radhika was eager to be with Krsna and this desire forced Her forwards, but Her friend unwillingness (that mood personified) pulled Her backwards. She was obstructed by Her ecstatic inertia as She saw Han before Her. She was touched by eagerness to see Krsna, but Krsna was also stunned by ecstatic inertia. His desires conquered that inertia, brought Him close to Her and placed His hand in Hers. (119-120)

When Radhika touched Govinda She shivered, horripilated, cried tears from Her wide, restless eyes, turned pale and perspired of ecstasy. Her vine-like eyebrows and Her eyes became crooked. Then She became unfavorable to Krsna and pulled Her hand out of His. (121)

Radhika's eagerly smiling face had reddish, crooked eyes with tear-sprinkled eyelids. Although She ignored Krsna, Her restless eyes expressed joy and slight laughter. Her throat

made inarticulate sounds with shouts of admonishment. Seeing this, Han was very happy. (122)

Radha and Krsna's noses, tongues, ears, tear-filled eyes and skins were all greedy after their objects and They became very happy, plundering the objects of Eachother's senses. Radha plundered Krsna with different hidden (feminine) pretenses and Krsna plundered Radhika with His masculine force. (123)

Han's thief-like hands were like Cupid's goads that entered Radha's blouse to steal Her golden jug-like breasts. Sri Radha was unable to stop Him, although She tried to. (124)

In this way Radha and Krsna were immersed in an ocean of sweet pastimes, that softened Their minds and bodies. Just then the *sakhis* entered the *kunja*, wanting to see the pastimes of PriyaPriyatama, and Radha went out with them, sitting down on a dais, in a feigned unfavorable mood, actually feeling great joy. (125)

Han also approached Radha, floating on the waves of *rasa*, seeing which Radha fearfully hid Herself between Her girlfriends. Krsna searched Her out again from among the *sakhis* that had crooked, loving eyes, and He became happy from touching them. (126)

Although the desires in Radha and Krsna's hearts increased, Radha's very strong unfavorable mood stopped Her. Nevertheless Their joy increased for one floats in an ocean of bliss when the lady is unfavorable. (127)

In the great poem Govinda Lilamrta, which is the result of service to Sri Rupa Gosvami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessing of Sri Raghunatha Bhatta Gosvami, this was the twenty-first chapter, dealing with the pastimes at nightfall.

SRI GOVINDA LILAMRTA - CHAPTER 22

"Night pastimes" (22.48 p.m. -3.36 a.m.)

(Summary description)

I remember Radha and Krsna at nighttime, Both very eager to meet Eachother; being attended by Vrnda in so many ways. They play with Their dear girlfriends in the forest, singing and dancing. After many pastimes They go to sleep on a nice flowerbed, being attended by Their loving girlfriends.

Alternate reading I remember Radha and Krsna at night, having obtained Eachother's

company and being worshipped by Vrnda

with many paraphernalia and who enjoy joking riddles, nice talks, plays and Rasa- and Lasyadances along with Their most beloved girlfriends. They contemplate lovemaking and drink honeywine, being masters in different kinds of conjugal joy in the *nikunja*, which increases Their joy.

Vrnda and her group prayed to Radha and Krsna, taking Them to the veranda of the most beautiful jeweled temple, which was illuminated by the light of the full moon. There she made Them sit down on a golden flowerthrone which was covered with a fine in a pleasant spot cooled by a breeze from the Yamuna. Vrnda and her maidservants served Radha and Krsna with wonderful flower-

ornaments, garlands, betelleaves, scents, fi~ns and nice water taken from the art-studio. (2-4)

Seeing Vrndavana, Sri Radha, the night, the Yamuna and her banks, the desire to play Rasa arose in Krsna's heart. (5)

One by one Krsna began all different items of His Rasa-festival with the *gopis*, like the play in the forest (*vana vihara*), wandering and dancing in a circle (*cakra bhramana*), ladies dancing in a circle (*Hamsaka*), mixed dances of ladies and men (*yugma nrtya*), male dance (*tandava*), female dance (*Iasya*), single dance and essay-song with conjugal humours, dancing and watersports. (6-7)

*jyoL~nolivalam manda samfra vellitam sva sangamoddipta vasanta jrmbhita m nrtyan
mayuram pika bhrna naditam vanam samiksyatra vihartum aicchat*

The soft breeze caused the vines on the trees, that were illuminated by the full moon, to tremble. Krsna's presence and the spring season beautified the forest more and Krsna's desires for enjoyment were aroused by seeing the nice forest with its dancing peacocks and singing bees and Pika-birds. (8)

Then Krsna made His desires known to the *gopis* by playing His flute and the *gopis* consented in their reply by singing His names. (9)

*kanane sudhamsu kanti subhra manju vigrahe
ÿÿiÃ_ _puspite samantvayadya me priyali varga he rantum atra vanchitani citta vrttir
udvahe devam astu krsna ksna krsna krsna kanta he*

Krsna said: "The lustre of the white moon is beautifying the forest and its flowers, carrying My desires to enjoy with you!" The *gopis* replied: "O Krsna! Krsna! Krsna! l(rsna! O Lover! Let it be so!" (10)

Krsna got up with the *gopis* and Vrnda and softly sang, wandering around with them, circumambulating all the vines, trees and *kunja's*. (11)

*mrdu malayanilay~ita lata taru patracayam sumadhura pancama dhvani ka7acana kokilam
dhvanad ah barhinam pranayini gana gita guno vanam avagahya tat saramate harir atra
muda*

Joyfully Han rambled in the forest, where the leaves of the trees and the vines were moved by the soft Malayan breezes, where the cuckoos sweetly sang in the fifth note and where the bees hummed, peacocks meowed and the loving *gopis* sang songs. (12)

*murcchotthita iva punar navatam ivapta snata ivamrta rasair madhu citrita va vrndavane
taru lata mrga pa ksi bhrnga asan ha rer vana vihara viloka harsat*

The trees, vines, bees, deer and birds of Vrndavana revived from their inertia, as if being showered by the nectarean vision of Han's enjoyment in the spring, which made them very happy, as if they had new life again. (13)

*krtvagre dvija mrga cancarika vrndam krsneksutsukam atavi praharsiniyam candramsun
karavalita maruccalarad ayantam tvaritam ivabhyupaiti krsnam*

Vrndavana quickly came ahead to greet Krsna, bathing in moonrays, moved by the wind and keeping her deer; birds and bees in front of her in great joy (14)

gauranginam vapuh kanti mllitendu ruca vanam viliptam bhati dhautam va jalena kala dhautayoh

The forest was washed by the golden water of the *gopis'* splendour and the silver water of the moonlight. The mixtures of these colours was smeared on the scenery of Vrndavana. (15)

sri radhikanga dyuti vrnda sangamat krsnanga cancat dyutayo virejire sudhamsu muter dyuti punja ranjitas calat tamalagad ala layo yatha
eÜThe splendour of Sri Radhika's body, mixing with Krsna's sparking luster; was like the many moonbeams illuminating the restless leaves of a Tamala-tree. (16)

svagatah sthah sukhinah khaga mrga sarma vo lasati kim naga Jatah bhavyam avyavahitam madhupavastan aprechad akhilan iti krsnah

Krsna asked all the forest creatures: "Welcome, 0 birds and deer! Are you all happy?" 0 Naga vines! Is all well? 0 Bumblebees! Is everything O.K.?" (17)

kisalaya kara bhak supuspitagre madhupa pikali ninada manju gana pavana guru vicalataviyam harim avalokya nanarta nanartakiva

The blooming branches of the trees in the forest danced with the wind as their teacher; the budding twigs were its hands and the flowers were its fingertips. The bees and cuckoos sang charming songs when they saw Han. (18)

radha krsnav anv anucalato'sankhyan bhrngan srantan matva payayitum iva svam madhvikam vatali vellat kisalaya hastenophulla sasvat premardrahvayati muda vasantiya m

The Madhavi-vines thought that the innumerable greedy honeybees were very tired of following Radha and Krsna's fragrance, so they called them to drink their honey with their hand-like blooming buds, that swun in the wind with great joy, melting of love. (19)

n~ja kula dharmam apohya gopika sukhayati krsnam itiva siksaya api surabhau sphutitatha tan mude tam ah rutair iha nauti malati

The blooming Malati-vines praised Krsna with the humming of their honeybees in the springtime with the following teaching: "The *gopis* make Krsna happy by neglecting their household duties." (20)

cancan matta bhramara vilasitapangaloka kusuma vihasita nrtyantivanila cala vapusa ma lii valli han mudam tanoti

The Malli-vines that danced in the wind with their smiling flowers and restless intoxicated honeybees gave great joy to Ran with their glances and their moving bodies. (21)

*sva savidham ayitam viksyā krsnam latali pramudita vihagadhvona nandimukhiyam
malayaja pavanollalasat pallavay~at kavari vrtanayair nrtyativa pra modat*

Seeing Krsna approaching, all the birds in the vines recited auspicious welcome to Him. These happy vines danced in the wind, that made their blossom-like hands shiver. (22)

*pranayati kunjavalir api gunja- tati krta citra kusuma vicitra nava dala talpa'ty ah pika jalpa
sadayita krsnadika hrđi trsnah*

The *kunjas* made playbeds with fresh flowerpetals and various wonderful gunja-beads where the bees and Pika-birds sweetly sang to increase Radha and Krsna's eagerness for love. (23)

*radha sampalingita dehe'mrta varse mandradhvane krsna payode sphurite'gre
keka dhvanair unnata pinchaih sikhinibhi nrtyaty aran matta mayuravalir uccaih*

The Krsna-cloud embraced the Radha-lightning, showering nectar and making deep rumbling sounds. Seeing this, the intoxicated peacocks danced with their peahens, spreading out their feathers and singing 'ke ka' out loud. (24)

*dhvanad ah vihagam sitavater itam parinata phala yuk candrika rusitam vikaca kusuma sat
saurabham sri harer
vanam idam atanod indriyanam mudam*

Yrndavana pleased all of Han's senses. His ears with her singing birds and bees, His skin with her cool breeze, His tongue with her ripe fruits, His eyes with her moonbeams and His nose with the fragrance of Her blooming flowers. (25)

*atha dara phullam asoka Jata stavaka yugam vrsabhanu suta
svayam avacitya ha reh sravasos capala ka rena dadhau sumukhi*

Vrsabhanu's fairfaced daughter personally picked two slightly blooming Asoka-clusters and placed them in Marl's ears with shivering hand. (26)

*tad anu ca calita svayam harina'py asau pranaya kalahe sada'py aparajita tad api sa ca tat
karad apahrtya tat
stavaka yugalam priya sravasor nyadhat*

Marl went out to pick some flowers Himself wanting to adorn Her ears with them. Although Radhika usually wins loving quarrels, this time She was defeated and Han put the clusters in Her ears. (27)

The *sakhis*, whose waists are as thin as those of lions, sang Krsna's glories with clear sweet voices and Krsna increased their lusty desires for Him by touching them on the pretext of adorning them with flowers in a lonely place, ornamenting them with moods like *vivoka*, *kila kinchita*, *vilasa* and *Jalita* (see chapter nine).
(28-29)

sva varnitabhir valfibhir alidhvani misad asau anugito'nandayat tah puspadana misat sprsan

The vines sang Krsna's glories through their honeybees and Krsna pleased them by touching them as if He wanted to pick their flowers. (30)

ü□Ä_ Krsna sang very attractive songs about the moon and the vines, and the *gopis* sang these songs again, now interpreting them to be about Radha and Krsna:

*jagad ahiadaka silah pramada hrdis varddhita manasUa pllaha radhanuradhikantar vilasat
susubhc kalanidhih so'yam*

Krsna sang: "The beautiful moon (*kalanidhi*) pleases the world with his character and increases the girls' lusty desires, taking the Radha and Anuradha stars with him." (32)

*jagad ahiadaka silah pramada hrdis varddhita manasu~a pilaha radhanuradhikantar vilasat
susubhe kalanidhih so'yam*

The *gopis* sang: "Beautiful, artful Krsna (*kalanidhi*) pleases the world with His character and increases the girls' lusty desires, taking Radha and Anuradha (Lalita) with Him." (33)

*san malatyam asyam malatyam malatibhih phullabhih samvestita iha paritah punnago'yam
virajate gahane*

Krsna sang: "The Punnagatree is embraced by the blooming Malativines in the moonlit (*malati*) nights (*malati*)!" (34)

*San malatyam asyam malatyam malatibhih phullabhih samvestita iha paritah punnago'yam
virajate gahane*

The *gopis* sang: "Krsna (who is Punnaga, the best of men) is embraced by the blooming Radha (*malati*) vine in the moonlit nights!" (35)

madhavalingfta madhavi bhrajate madhavas canaya phullaya rajate visvam apyet tayoh

sangamanandatas caksusi nandayan modate sarvatah

Krsna sang: "The Madhavi-vine blooms up when she is embraced by the spring season and the spring is also beautified by the Madhavi-vine. The eyes of everyone in the world are pleased by this!" (36)

*madhavalingita madhavi bhrajate madhavas canaya phullaya rajate visvam apyet tayoh
sangamanandatas caksusi nandayan modate sarvatah*

The *gopis* sang: "Madhavi Radhika blooms up when She is embraced by Madhava Krsna and the eyes of everyone in the whole world are pleased by It!" (37)

*samphulla samphullo milanan mitha iha vane sadalinam kancana va lii casau sukhada
tapincha maulis ca*

Krsna sang: "The blooming Tamala-tree (*tapincha mauh*) and the blooming golden vine (*kancana valli*) are always pleasing the honeybees (a *li*) with their meeting." (38)

*YÄ__samphulla samphullo milanan mitha iha vane sadalinam kancana va lii casau sukhada
tapincha maulis ca*

The *gopis* sang: "Krsna, who wears the crown of peacockfeathers (*tapincha mauli*) and Radhika, who is like a golden vine (*kancana valli*), please their girlfriends (*ah*) with their meeting." (39)

*samsann iva madanajnam madayan hridayam ka Jam gayan nava padminisu ratrau vilasati
madhusudanas citram*

Krsna sang: "In the night, the bumblebee (*madhusudana*) sings on the fresh lotusflowers (*padmini*), pleasing the hearts of those who hear it, on Cupid's order. How amazing!" (40)

*samsann iva madanajnam madayan hridayam kalam gayan nava padminisu ratrau vilasati
madhusudanas citram*

The *gopis* sang: "At nighttime, the bumblebee (*madhusudana*) Krsna sings with the young lotus-like *gopis* (*riava padminisu*), pleasing the hearts of those who hear it, on Cupid's order. How amazing!" (41)

(Now follows a couple of verses that differ only in a few syllables:) *rajani ramanas tamasam
samano nalini kulam unmahasamanut sitigur gagane sitiibhe vighane suvabhau
kumudavaka esa muda*

Krsna sang: "The moon, who is the lover of the night (*rajani ramana*) destroys the darkness

and the joy of the lotusflowers (*nalini kula*). He is good fortune for the lilies (*kumudavaka*) in the cloudless (*vighana*) nights with its pleasing rays (*sitigur gagane*)." (42)

ramani ramanas tamasam samanah khalini ku Jam unmahasamapanut sitigur gahane sitibhe vighane vivabhau kumudakara esa muda

The *sakhis* sang: "The lover of the *gopis*, Krsna (*ramani ramanah*) destroys the darkness and the joy of the wicked (*khalini kula*). In the blue forest (*Sitigur gahane*) where there are no birds (*vighana*) He gives joy to all people (*kumudakara*)." (43)

kamalini malini karane pat ur vidhurita dhuritaniha cakra van nivi dadhad vidadhad bhagane dhrtim na sa mude samudeti vidhur mama

Krsna said: "The rising of the sweet moon gives Me no joy It gives great sorrow to the Cakravakas, it closes up the lotusflowers and grasps the stars." (44)

sa s,udrsam sudrasam rucikrd rucir virahita rahita nija tarakah suvidadhad vidadhat kumuda vanam vara mude sa mudeti vidhur hi nah

The *gopis* said: "That joy-giving Krsna, who relieves the pain of the fair-eyed *gopis*' separation from Him, giving pleasure to their eyes with His lustre and to the world destroying the demons, is just like the moon who rises to destroy all sorrow and bestows bliss to the world." (45)

ÿÿÿ•Â_ _ While Krsna sang He was pleased with the sweetness of the forest and made the vines and the *gopis* bloom with the touch of His hands. Followed by the humming honeybees and *gopis* He came to a dais under the Yamsi vata tree. When He sat down there He saw that the Yamuna's desires increased by having His blissfull audience. She smiled at Him with the foam on her surface and sang with her birds, her senses becoming eager to unite with Krsna. (46-47)

sparsotsavayocchalad urmi hastam Jolabhja raktopala phulla netram samucchalanna kramukoccha nasam avarta gartotsuka karnapa Jim

She stretched out the arms of her waves out of eagerness to touch Krsna with restless red blooming lotus-eyes, her nose being the crocodiles that stick their noses out of the water and her ears being the spinning whirlpools that yearned to hear His music and His words. (48)

pulinani samiksy asau tatra rantu mana harih krsnaparam gantu kamah samutthasthau priya ganaih

Seeing the bank of the Yamuna, Han became eager to enjoy there and wanted to go there with His beloved *gopis*. (49)

*athagatanam sva jalantikam sa tesam padabjesu taranga hastaih
samarpya padmany atha tani krsna tais taih sprasantiva muhur vavande*

When Krsna and the *gopis* came to her bank, Yamuna offered lotusflowers to their lotusfeet with her waves, repeatedly praising them as if touching them with these lotusflowers and waves. (50)

*gati sinjfte mura ripor vanitanam drutam abhyasann iva ny-air gati nadaih tam ihabhyupaiti
puratas tata kacchat
kalahamsikali valita kalahamsah*

The swans and geese came from the shore of the Yamuna to learn from the swift movements of Murari's and the *gopis*' jingling anklebells how to coo. (51)

Seeing Krsna coming, Yamuna became very happy, stopped her current and increased her volume unlimitedly. But when she saw that Krsna was eager to cross her; she made her waters very shallow again. For Krsna's pleasure Yamuna became just kneedeep and the rivulets by her banks were just ankledeep. Han crossed one rivulet after the other; enjoying on the banks with I-us dear ones, increasing their lusty desires by eagerly smiling and looking at them, speaking and joking with them, embracing them, scratching their breasts with Mis nails and kissing them. (52-55)

Coming on the bank, Krsna danced a circle dance (*cakra bhramana*) with the *gopis*, eager to enjoy with them. This Rasa-circle was just one hand high, standing on a disc on a stake stuck in the ground. Krsna stood in the middle with Radha, and three circles of *gopis* surrounded Them. In this way He looked like a Tamala tree entwined by a golden vine (Radhika's arms) and watered by three golden irrigation-canals (the concentric circles of *gopis*). (56-58)

On Radha and Mukunda's order Lalita and the other *sakhis* began the Hallisaka and Radha and Krsna danced in their midst; holding Their arms on Eachother's shoulders. (59)
_This Rasa-circle rotated like a potter's wheel turned by the clever dancing steps of the Divine Couple and the *gopis*, that had nice buttocks. Aeyuta placed Radha between Lalita and Visakha, placing Her arms around their shoulders. The *gopis* all sang and danced around them, with Krsna sometimes joining them. The *gopis* in this Rasa-circle sometimes moved slowly and sometimes quickly with light steps along with Man '5 pace. Then Krsna expanded Himself and came inbetween each two *gopis*, placing His arms on their shoulders, like a Tamala-tree dancing with golden vines. (60-63)

*so'jata cakravat kvapi Jaghu gaty abhra mat tatha hitva mam kvapy asau nagad iti ta menire
yatha*

Sometimes Krsna swiftly circled around the *gopis* like a firebrand, using light steps, and making each *gopi* think: "Krsna has not left me to go anywhere!" (64)

*sa ekam mandaJi krtva prante sarva priya ganaih
tasam madhye sphuran nrtyan cakram ca bhramayan vabhau*

Then the *gopis* formed one outer circle (the three circles merged into one) and Krsna did a rotating dance in their midst. (65)

*sva sak tim darsayan cakrad yugapad va kramac caJat avaruhya muhus tat tat sthanam
asvaruroha sah*

Krsna showed His own capacity by bending down and getting up while dancing or repeatedly going down on the floor and then quickly getting up again while rotating. (66)

*gopyas ca yuga pat sarvah kadapy ekaikasah kvacit avaruhyamaruhya cakrur mandaJa
bandhanam*

The *gopis* would also stoop down and get up again, sometimes one alone and sometimes all together; remaining in a circle. (67)

After enjoying the circle-dance with the *gopis* in this way Han came down from the dancingstage-disc for other; special Rasa dances. He took all the *gopis* to the Yamuna-bank named Anangollasa ranga (the arena of blissful conjugal sports) which was cleansed by Yamuna's soft, wave-like hands scented with lilies and sprinkled and anointed by the nectarean moonrays. (68-69)

The *gopis* surrounded Radha and Krsna, holding hands in a circle, like the full moon and the Visakhaconstellation (here Sri Radha) surrounded by their corona (the *sakhis*). (70)

The Rasa-circle looked just like a golden disc of rotating ladies turned around by Han's axle, directed to make pots for the potter-king Cupid on the potter's disc of the Rasa *mandaJa*. (71)

*tan manda Jam bhati viJasa sagare roddhum mano minam ihaiva kim hareh kandarpa
kaivarta vara prasaritam haimam maha ja Jam uroja tumbikam*

Just as the fisherman spreads out his net in an ocean of play to catch fishes, attachin gourd to his net as a bait,
jĀ_ similarly the fisherman Cupid spread a golden net of *gopis* with gourd-like breasts as a bait attached to them to catch the Man-fish. (72)

The *gopis* held each others hands and Krsna held His arms on each of their shoulders, blissfully wandering around and dancing different dances. (73)

In this Rasa circle Krsna's forms all placed their arms on the *gopis'* shoulders. This vision defeated the beauty of a rotating cloud in a whirlwind (Krsna's dance) with steady streaks of lightning around it. (74)

*kadacid eka evayam sviyabhramana Jaghavat bhramann aJata cakrabhah sarvasam
parsvago'sphurat*

Sometimes Krsna danced alone, moving fast like a firebrand, showing Himself at each *gopis'* side. (75)

*han han dayitanam vamsika kantha ganair milita vaJaya kanci nupuraJi svanaughah natana
gati virajad pada taJanugami nija vara madhurimna vyanase'sau jaganti*

The sweetness of Han's flutesong and the voices of the *gopis*, mixing with the jingling of their anklebells, bangles and waistbells, going along with the rhythms of their dancing feet, pervaded the world. (76)

They sang unaffixed and affixed tunes, separately with the *sa ri ga ma pa dha ni* notes. They blissfully sang both pure and undistorted tunes. The pure tunes had seven divisions and the distorted had eleven. (77-78)

There are three kinds of scales that are not perceived by mortals - *sadja*, *madhyama* and *gandhara*. They loudly sang the Gandharascale. Casually they sang the twenty-two *srutis* (marginal notes), the seven main notes, the forty-nine keynotes and the twenty-one kinds of *murcchana sancara* (fading voices). They sweetly sang the fifteen kinds of thrills like the Tiripa and many kinds of fixed notes like the Dhala. They sang the two kinds of affixed tunes:

Suddha and Alaga. This *suddha* is again three-fold: *rupaka*, *vastu* and *prabaddha*. There are many kinds of voice and recitation in sequence (*prabandha*) and *ragas* like *nyasa*, *amsa* and *graha*. They sang with seven kinds of full (*sampurna*) voices, six kinds of sadava-voices and five kinds of *audava* voices. (79-84)

They sang the Mallara, Karnataka, Natta, Sama, Kedara, Kamodaka, Bhairava, Gandhara, Desaga, Vasantaka, Raganagaya, Malava, Sri, Gurjjari, Ramakiri, Gauri, Asavari, Gondakiri, Todi, Velavali, Mangala, Gujjari, Varatika, Desa Varatika, Magadhi, Kausiki, Pali, Lalita, Patha manjari, Subhaga and Sindhudameta-tunes, one after the other. (85-87)

The *gopis* always played jingling instruments, percussion, stringed instruments and wind-instruments handed to them one by one by Vrnda. They played five kinds of drums: *mrdanga*, *damaru* (Siva's X-shaped drum), *dampaha*, *mandu* (slapping the hands on the water) and *mamaka*, three kinds of flute: *muraJi*, *pavika* and *vainsi*, *karataJas* (hand cymbals) and seven kinds of stringed instruments: *vipanai*, *mahati*, *vina*, *kacchapi*, *kara nasika*, *svara mandaJika* and *rudra vina*. (88-90)

While dancing, the *gopis* made different forms with the shadows of their hands, imitating a flag, a triple banner; a goose head, the head of the scissors, a parrot's head, a deer's head, tons, a Khattaka's head, a needle pin, a half moon, a lotusbud a snake fang and other forms. (91-92)

They clapped many kinds of rhythms, like the Dhruva and the Mantha, or their opposites. In these rhythms there are three divisions: past (*atita*), not yet come (*anagata*) and *sama*, that have *sama* (same) , *gopucchika* (a cow's tail) and *srota* pauses. There are three kinds of tempoes - fast, medium and slow - and two kinds of *dharana* - soundless and with soun~ The *gopis* sang with two kinds of *mana* (measure) - *varddhamana* and *hiyamana*, and two kinds of rhythm - *mana* and *avarta*. Krsna and His sweethearts sang with Cancat, Puta, Rupaka, Simha nandana, Gajalila, Eka Tala, Nihsari, Addaka, Pratimantha, Jhampa, Triputa, Yati, Nalakuvara, Nudghutta, Kuttaka, Kokila rava, Upatta, Darpana, Raja kolahala, Saci priya, Ranga vidyadhara, Yadaka, Anukula, Kankana, Sri Ranga, Kandarpa sat pita putraka, Parvati locana, Raja cudamani, Jaya priya, Rati lila, Tribbangi, Caccaran and Vara vikrama – rhythms. (93-101)

In the great poem Govinda Lilamrta, which was the result of service to Sri Rupa Gosvami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami and the blessing of Sri Raghunatha Bhatta Gosvami, this was the twenty-second chapter; dealing with the Rasa pastimes.

SRI GOVINDA LILAMRTA - CHAPTER 23

"The festival of the Rasa dance"

Then Sri Krsna began to sing different rhythmic story-songs and danced with the clever *gopis*. When Krsna candra danced with Sri Radha, Lalita and others sang, Citra and others gave the rhythms and Vrnda and her group were the audience. (1-2)

When Krsna danced alone Radhika and Her girlfriends sang amazingly difficult tunes and sometimes Krsna watched Radhika dance with amazing gestures. (3)

Gradually the *gopis* made a line on the dancing stage, playing *vinas* and other instruments, sining different story songs (*prabandha*). (4)

Although the stringed instruments, wind instruments, flutes, drums and voices all softly resounded in various ways, they became one with the sounds of Krsna and the *gopis* coming on the dancingstage and began to dance, following these sounds with their foottaps and the movements of their eyebrows, hands, bodies and eyes. (5)

Krsna repeatedly came out from between the *gopis*, moving His beautiful lotushands- and feet according to the different rhythms they made, and began to dance: *tat (a tatthe drk iti drgitait drg tathai drk tathai drg tathai (a' to the great joy of the gopis. (6)*

Krsna began to dance and sing charming *prabandha-tunes* like (*ho drk dam dam kita kita kanakhai thokku (ho dikku are jhai dram jhai dram kita kiti kiti dham jhenka ihem jhem ku jhem jhem (ho dik dam dam drmi drmi drmi dham kanku jhem kanku jhem dram. (7)*

Radhika sang *tathathai thai tathai thai tathai (ha,* and danced like a lightningstrike in the Krsna-cloud, repeatedly making Her bangles resound with the movements of Her hands and making Her waistbells, armiets and anklebells jingle along nicely. (8)

Repeatedly and joyfully Isa (Radha) danced and sang: *dham dham drk drk can can ninam nam ninam nam ninam nam tuttuk turn turn gudu gudu gudu dham dram dram gudu dram gudu dram dhek dhek dho dho kiriti kiriti dram drimi dram drimi dram. (9)*

Lalita then came out from their midst, like a lightningstrike in a cloud. The golden bangles on her lotushands went *jham jham* and she danced on the stage that had become bluish from Krsna's luster, loudly singing (*ham (ham (ho tigada tigada (ho tathai (ho (a thai ta! (10)*

Then Visakha came up, making her ornaments jingle *jhanana jham jhat,* playing *kana kana*

kana with her *vina* and dancing. Her sounds mixed with the *mrdangas* pounding *drmi drmi drmi dho dho dho* and she sang *drgi(i drgi(i drk thai tho tatho (ho!* (11)

One *sakhi* danced, making her anklebells and bangles repeatedly resound: *thaiitha thathaiitha tatha (a(haiya*, another *sakhi* sweetly sang while making her anklebells and bangles resound with the movements of her hands and feet, singing *thai thai thai thai iathai thai tathai ta !* Another *sakhi* came on the stage, began to dance and sang: *(haiya (ha iya tatha tatha (ha iya thaiya thaiya (igada tathaiya* (12-14)

Then Krsna danced and loudly sang with a loving, joyful voice *a a i ati a ati ai ati aa ati a a a !* Look *v@-À__Radhike!* It is as if the moonlight so bright makes the Yamunabank dance! *are a a a ati a a*, the forest dances along with the soft breeze! *a a a!* (15)

a i a ai ati priya hasas candrati kundati hamsati are ksira(i hirati harati are ai a ai a nrtyati radha

Radha danced and sang: "*a a i ai !* Your very sweet smile, the moon, the Kundaflower the swan, milk, diamonds and pearls all shine equally beautiful! *are ai a ai a!"* (16)

The *mrdangas* nicely played (*a dhik (a dhik drg* in the Rasa dance. It was as if they mocked the demigoddesses in the sky in this way *~hik* is a curse), being more pleased with the *gopis'* dancing. (17)

The *vina-* and fluteplaying *gopis* sang and gave the rhythm, and the *mrdanga-playing gopis* began to dance in ecstasy with the dancing *gopis*. While the *gopis* were thus absorbed in dancing and singing, their tight girdles, braids and blouses loosened. Seeing this, Krsna swiftly approached them while dancing to bind their clothes up again. (18-19)

The *gopis* created various new sounds and *ragas* in the *sa ri ga ma pa dha* and ni-divisions with their songs. They divided the pure and narrow voices in thousands of other voices and sang many heavenly (*margi*) and earthly (*desiya*) songs. The *gopis'* cymbals (*ghana*) sounded like monsoon clouds (*ghana*), their wind instruments (*susira*) sounded like needleholes (*suci mula*), the *vinas* (*ata*) sounded as pure as the clear sky (*ata*) and the percussion (*anaddha*) instruments sounded as attractive as strung ornaments (*anaddha*). (20-22)

The sounds of the bangles, anklebells, armllets and waistbells on the bodies of the dancing Krsna and the *gopis* sounded like the fifth kind of instruments after the four aforementioned kinds. They made a loud sound, following the four other kinds of instruments. (23)

While they danced, the *gopis'* mouths sang beautiful songs, their hands made beautiful gestures, their lotusfeet gave beautiful rhythms, they sweetly shook their necks and hips,

moved their eyes around and moved their pupils left and right while glancing at Krsna's lotuslike face, feeling great conjugal joy. (24)

The marginal notes, the modulations and the regulated rising and falling notes never resound without the *vina*, but the *gopis* sang them. The unmixed notes of the voices again mixed with the marginal notes and the modulations. Some *gopis* sang them, showing their wonderful qualities, making Han joyfully say: "Well done!" Then they sang the Dhruva note upto the *bhoga* and were praised even more for that by Han. (25-26)

Radha began to dance the Chalikyā and Krsna was very pleased with that, so He rewarded Her with a heart's embrace, not finding any better reward. Krsna made Radhika dance with His flutesongs and Radhika jokingly indicated that He had made a mistake in His song and swiftly corrected Him with Her glances. Then She made Syama dance along with Her vina-playing and Her singing. (27-28)

Radha danced and sang with Krsna as Han did with Her. Although the *sakhis* were eager to assist Them with singing and dancing, they were unable to do so. (29)

After these tunes ended Krsna placed His hand on Priyaji's breasts and , although She was happy with it, Priyaji obstructed Han as if She was angry with Him. (30)

One *gopi* knelt on the ground and stretched out her arms, rotating quickly, like Cupid's disc, one *gopi* stretched out her arms and then contracted them to touch her different other limbs, performing a very difficult dance. Another *gopi* sometimes touched the ground with one hand and turned the rest of her body in the sky. Then she fell on the ground again, performing a rotating dance without other support. Some slender *gopi* bent her head backwards towards the ground, supine. Her bent back and belly looked like the golden bow of Cupid and her braids, that fell down to her heels, resembled the bowstring. In this way she danced very beautifully. (31-34)

One *gopi* made her anklebells jingle to the rhythm, one-two-three, sometimes making the bells silent while still dancing in a wonderful way. All the qualified *gopis* who saw this, blissfully praised her for this, saying:

"Well done!" (*sadhu vada*). (35)

In this way Krsna and the *gopis* constantly danced and sang several of their own funny dances and songs in the Rasa-dance, like the songs and dances made by Brahma and Siva for Lord Visnu of Vaikuntha, His Queen Laksmi and all the goddesses of fortune, that were unapproachable by others. (36)

Han swam in an ocean of spiritual flavours, turning around and around in the Rasa dance, looking at one *gopi*, kissing another one, eagerly staring in another one's eyes, drinking the nectar of some other *gopi's* lips, holding one *gopi's* breasts and scratching another *gopi's*

breasts with His nails. (37)

*evam gayan gayayams tan svadarams citram nrtyan nartayan nartitas taih gitas caitan
s~aghayan slighitas tai
reme 'ty uccair balako va sva bimbaih*

Krsna danced and made the *gopis* dance, sang and made the *gopis* sing, was glorified by the *gopis* and also glorified them. In this way He played with them like a boy who plays with his own reflections. (38)

One *gopi* placed Krsna's sandal-smearing arm on her shoulder and began to shiver, horripilate and cry of ecstasy when she smelled His fragrance, looking like a lightning strike within a raincloud. This doe-eyed *gopi* began to perspire on her forehead and cheeks from the fatigue of dancing. These sweatdrops adorned her like a friend of affectionate eagerness personified. (39-40)

Fatigue caused the *gopis'* clothes and dresses to slacken and their nipples to heave with their deep breasts. Their foreheads and cheeks were anointed with drops of perspiration, but Krsna was even more pleased by seeing that. Thus the Rasa dance came to an end. (41)

Krsna's eyes eclipsed the beauty of a cluster of white lotusflowers. Restless Makara-earrings swung on His cheeks, being taught how to dance by an expert female teacher, who kept these earrings on her own cheek while chewing the betelleaves that Krsna gave Her from His own mouth. (42)

One *gopi*, who caused Krsna's hair to stand erect of joy, felt the same sensation from Krsna's touch. She placed her arm on His shoulder and blissfully rested on it for a while. (43)

*kuca sirasi nidhayanyonya samsparsa harsat
pulakini pulakadhyam svedi nisveda yuk tam sata sata sasi sitam nrtyaja kjanti digdha
sva ramana karam eka sranti santim jagama*

One *gopi* who was tired of dancing placed Krsna's hands on her nipples, making both the hands and her breasts perspire and horripilate of ecstasy. The touch of Krsna's hands, that was cooler than millions of moons, soothed that *gopis'* fatigue of dancing. (44)

*õÀ__muhuh karabjena dayabdhi magnas (asam mukhat sveda jafani krsnah
sammarjayann apy asakann amarstum tat sparsa saukhyad daviguni krtani*

Again and again Krsna's merciful, soft lotushands wiped the tired lotusfaces of the *gopis*, but instead of removing the sweatdrops, He doubled them because the *gopis* became ecstatic from His touch. (45)

One *gopi*, who was immersed in the nectar of friendship, wiped the sweat from her face with Krsna's scarf and Krsna wiped His face clean with her scarf. (46)

*krsnanga sangadi vilasa sindhav ananda jalasya taranga magnah
bhrasya(sva malyambara kunta~anam masann aJam samvarane mrgaksyah*

Waves of ecstasy moved on the play-ocean of Krsna' bodily touch, where the fallen and broken flowergarlands, ornaments and clothes sank in and the doe-eyed *gopis* were unable to stop them from falling. (47)

Thus they concluded that superb, manifold, unique, tasteful enjoyment of the Rasa dance. Now Vrnda understood that Krsna became eager to enjoy more advanced conjugal pastimes with His *gopis*. (48)

*hima baluka baluke'male puline saha radhaya'cyutam vinivesya (ayoh purah sakhi nicayam
sagana nyavivisat*

The cool sand on the bank of the Yamuna was spotless like ground camphor and Vrnda seated Radha and Acyuta on this sand and engaged Their girlfriends for Them. (49)

Vrnda brought many kinds of fruit- and flower-wine in jeweled goblets along with various fruitsalads in front of Han and His sweethearts. Krsna appeared between each two *gopis* through His own Divine potency, laughing and making them drink wine and eat fruit salad, drinking the nectar of their lips (by kissing them). He laughed and ate and drank Himself also.

*kandarpa madhvika madakulangim kandarpa madhvika madanusiste radham samadaya
harau praviste vinyasta talpam pulinanta kunjam*

Han became drunk of the wine and of lust and took beautiful Radha, who was also drunk, along to a wonderful playbed in a *kunja* on the bank of the Yamuna. (52)

*kandarpa mada vaikiavyad ghurna purncksanah sakhih vrndapy adaya kunjesu prthak
prthag asayayat*

Vrnda took the *gopis*, whose eyes were rolling of intoxication of lust, along to separate *kunjas* and put them to rest on beds there. (53)

Then Krsna enjoyed Radhika's independent mood (*svadhina bhartrka*). Having His desires thus fulfilled, He smiled and went out of the *kunja*. (54)

*tayeritah sa kunjesu pravisya yugapat prthak
svadhina bhartkavastham prapaya masa tah sakh ih*

Radhika then urged Krsna to enter each *gopi's kunja* in separate forms, where He found His girlfriends in the same mood. (55)

*nirga(ah kunja nikarat krsnas tabhir ajaksitah
ekah san radhikam agat sva darsana mrdu smitam*

Unseen by the *sakhis*, Krsna went out of the *kunjas* in One form and came to Sri Radhika, who mildly smiled upon seeing Him. (56)

The *sakhis* dressed themselves and came out of their *kunjas*. Seeing Radha, they carefully covered their limbs with shy smiles, restless eyes and lowered heads. Radhika told them: "That lover, who is here with Me and Vrnda, did not leave Me for even a second! He did not make you dance Cupid's dance, then how did your bodies attain this condition?" (57-58)

*harir asann aha nikunja range natyas tv ima murti matojjvajcna
raty akhya nr(ye rasa nayakcna samnarttita yat sphuta tat tad ankah*

Han laughed and said: "Eros personified made these girls dance the famous dance of eros on this stage. That is where these dancing-signs (lovesigns) on their bodies come from!" (59)

Hearing Krsna's words, the *sakhis* felt loving anger and said: "Our friend Radhika is Your teacher in this conjugal dance and made You Her disciple, and now She wants to make us Her granddisciples! Anyone who voluntarily becomes a student of a *guru* is a real disciple according to the scriptures, but You are making disciples by force, and that is not proper! So we are not Your disciples, nor are You our *guru* ! Don't waste Your efforts on us!" (60-61)

Then the *sakhis* told Radhika: "O Bhogini! (snake or enjoying girl) We are Nakulangana's (not housewives, or mongoose-wives), You are not aware of our pure consciousness, therefore You sent Your husband the *bhujanga* (snake, or lusty boy) to us. Why are You giving us needless sorrow?" (62)

*i(tham vidhaya puru narma vihara nrtyam tabhiih samam mada kariva karenubhih sah (at tac
chramapanayanaya kalinda putram kartum samarabhata van vihara nrtyam*

After thus dancing a lot with the *gopis* like an elephant with his wives, Krsna joyfully went to play with them in the water of the Yamuna to soothe the fatigue of dancing. (63)

toye (adoru dvayase kadacit sa nabhi matre k va ca kan (ha daghne akrsya (as tabhir alam nisik (ah priya hasarns (ah kutuki nyasincat

Some *gopis* stood in the water up to their thighs, some upto their navels and some up to their necks. Krsna pulled them into the water and sprinkled them. The *gopis* laughed at Krsna and jokingly sprinkled Him in return. (64)

At different places Han quarreled with one, five or six *gopis* at a time or with all of them. In great joy they played for different wagers. Krsna lovinly quarreled with the *gopis* over the wagers, and no one would admit
9Â__defeat. (65-66)

*ratrau ca cakra mithunena yutani bhrngah phullambujani pibatiti harau bruvana
doh svastikena rurudhur hridayam priyas ta vaso'ncalena vadanam ca visankita drak*

Krsna said: "At night the honeybee is cager to drink honey from the blooming lotusflowers that have Cakravaka-birds on them." Hearing these ambiguous words (the honeybee meaning Krsna, the lotuses the *gopis* and the Cakravakas their breasts), the *gopis* quickly and fearfully covered their breasts with their arms and their faces with their veils. (67)

nua drk v,jita sapharya ghattita prasrta svayam ha rim cakita yat parirebhc radha sakhyam mene sa tenasyah

Radha, whose eyes are more restless than fishes, felt fishes, that were shy over being defeated by Her eyes, swimming between Her ankles as She stood in the Yamuna, so She fearfully embraced Han, who thus understood that She had accepted Him as Her friend. (68)

kamalaka ma li sakhinam kamalakamali ca visaviti pradhanam yad amut tat pasyata iha durac citram harer mano vy~itam

How amazing! By throwing lotusflowers, Iotusstems and water at eachother, the *gopis* conquered the mind of their spectator Han from afar! (69)

Two, three, five, six, seven or eight *gopis* played *ja!a manduka* (slapping the water with the hands to make music) with Acyuta, forming circles around Him. While the *gopis* were absorbed in these waterplays, their hairs were loosened, the unguents were washed from their breasts, their eyes lost their collyrium and the strings of their girdles, necklaces and flowergarlands all broke. Their clothes were moistened and their ornaments and unguents were washed away, revealing the natural beauty of their bodies. Seeing this, Krsna became lusty after them. (70-72)

tasam vaksas candanaih sveta toya krsna samyam gangaya'sau gatapi saures tat tat

kelisaubhagya Jabhat tabhil~ sasvat susthu sa tam ajaisit

The Yamuna-water became as white as the Ganga after it had washed off the sandalpaste from the *gopis'* breasts, but still the Yamuna defeated the Ganga, because it had attained the fortune of being touched by Sauri (Krsna) who nicely played in her waters with the *gopis*. (73)

*ittham vidhayambu vihara nrtyam kanta sa kantabhir avapta tirah
sakhikulair madita kesa varsma dadhara pratyudgamaniya vastram*

In this way Krsna and the *gopis* concluded their dancing and watersports and came back on the shore of the Yamuna, where the maidservants served them by cleaning their hair and limbs and giving them new clothes to wear. (74)

*vrnda tabhiih samam krsnam aniya svarna mandapam
ÿÿÿÊ__tat purva kuttime puspas tarane tam nyavivisat*

Vrnda took Krsna and the *gopis* to a golden pavillion and put them to rest in the eastern wing on flowerbeds. (75)

*tatah savrndopaninaya vrnda kalpaga valli phala samputams tan purnan vicitrambara
bhusananulepanjanair nagaja varnakais ca*

Vrnda and her assistants brought wonderful clothes, ornaments, unguents and minerals in baskets along with fruits of the desire vines. (76)

*tat tan namankitan ahtatir adaya petikam
krsnam radham sakhis camuh prthak prthag abhusayat*

Each basket that the maidservants brought had (the name of their servable Lord or Lady on them, and from those baskets they took the ornaments to adorn Radha and Krsna and Their girlfriends. (77)

*harir ujjvala rasa murti rati parinata murtayo hi radhadyah vidhur ayam asya kalas ta
ekatmano'pi tat prthag dehah*

Han is conjugal *rasa* (*ujjvala rasa*) personified and Radha and Her girlfriends are the limit of Divine Love ~*ati parinata*) personified. Krsna is like the moon and Radha and Her girlfriends are its phases (*kajah*). Although the moon and its phases are one, they revealed different forms. (78)

mñthah snehabhyanga ramyah sakhyodvartana suprabhah tarunyamrta susnata Javanya rasanojjvalah

*mithah saubhagya tilakah saundarya sthasakancitah
astabhis citritangas ca stambhadyair bhava varnakaih*

As an example of their Oneness, it can be said that Radha, Krsna and the *gopis* anointed eachother with the brilliant unguent of affection and friendship, bathed eachother in the nectar of youthfulness and dressed eachother with the garments of elegant beauty. They adorned eachother with the *tilak* of good fortune, anointed eachother with the vermilion of beauty and the wonderful minerals of the eight *sattvika* (existential) ecstasies, such as inertia, tears, shiverings etc. They nicely adorned eachother with loving sentiments like *kila kincita*, *vivvoka*, *unmada* and eagerness. Although Radha and Krsna were thus mentally ornamented, They were also externally adorned by Their maidservants. (79-82)

Srimati Rupa manjari and Yrnda brought Ananga Gutika-, Sidhu Vilasa-, and *milk-laddus* from the forest.

Everyone enjoyed the fruits that were as sweet and juicy as honey. After washing His mouth, Krsna entered a playtemple with His *gopis*. (83-84)

*tasmin mukta catur dvari yamunanila .~itaIc
koti suryamsu sad ratna cayamsu paramojjvale*

*manoja keli nijaye'guru dhupati saurabhe
vinyasta ratna paryanke ha msa tulikayanvite
ÿÿâ_ _suksmambara vrta vrnta sat puspas taranopari nanopadhana citrante krsnah
susvapa kantaya*

The cool Yamuna-breeze blew through the four open gates of this temple, whose jewelrays blazed brighter than ten million sunrays. This abode of conjugal play was made fragrant with *aguru* incense and had a jeweled bed with a swan-white mattress in it. On this bed, which was covered with stemless flowers that were covered by a thin sheet and which had manypillows, Krsna nicely slept with His beloved. (85-87)

On each side of this playbed were beds where Lalita and Visakha blissfully sat down, feeding betelleaves to Radhika and Krsna and relished the remnants of those betelleaves also. (88)

*sri rupa rati manjaryau pada samvahanam tayoh cakratus capara dhanya vyajanais tav
avy~ayan*

Sri Rupa and Rati manjaris massaged Radhika and Krsna's lotusfeet and other fortunate girls

fanned Them with whisks. (89)

After serving Radha and Krsna like this for a while the *sakhis* left the playtemple and went to sleep in their individual abodes by the vines that entwined the desiretrees. (90)

sri rupa manjari mukhyah sevapara sakhi janah tal lila mandira bahih kuttime sisyre sukham

Outside of the playtemple was a platform where Sri Rupa manjari and all the other *manjaris* that were dedicated to Radha and Krsna's service blissfully took rest. (91)

The *sakhis* always relish the fruit of the nectar-rasa of Radha and Krsna's plays, just as Krsna's parents relish the nectar of their parental love for Him, His friends relish the nectar of His friendship and His servants relish the nectar of His humble service. (92)

*krsnasya vrnda vipine'tra radhaya lila ananta madhuras cakasati
ksane ksane nutana nutanah subha dhin matram etan mayaka pradarsitam*

There is no end to Radha and Krsna's sweet pastimes in Vrndavana. They are fresh at every moment and are very auspicious. I could only show a glimpse of them in this book. (93)

*sri rupa darsita disa likhftasta kalya sri radliikesa krta keli tatir maycyam seva'sya yogya
vapusa'nisam atra casya
ragadhva sadhaka janair manasa vidheya*

Srila Rupa Gosvami first gave a summary description of this eternal eightfold play of the beautiful Lord of Radhika. The practicing devotees who follow the path of sacred passion (*raganuga bhakta*~mentally serve Radha and Krsna in this way, day and night, in (spiritual) bodies that are suitable for that service. (94)

padaravinda bhrngena sri rupa raghunathayoh krsna dasena govinda lilamrtam idam citam

Thus Govinda Lilamrtam was written by Krsna Dasa, who is a honeybee at the lotusfeet of Sri Rupa Gosvami and Sri Raghunatha Dasa Gosvami. (95)

Krsna, the moon who is the friend of the lily-like *gopis* of Vrndavana, swiftly and mercifully gives the devotee his desired service. With great sacred thirst the devotees drink the nectar of these pastimes of Sri-Sri Radha and Krsna, that is hard to perceive even by Lord Brahma and other gods. (96)

In the great poem Govinda Lilamrta, which is the result of service to Sri Rupa Gosvami, who is a honeybee at Sri Caitanya's lotusfeet, the encouragement of Sri Raghunatha Dasa Gosvami, the association of Sri Jiva Gosvami, and the blessing of Sri Raghunatha Bhatta Gosvami, this was the twenty-third chapter, dealing with Krsna's nocturnal pastimes.

THUS ENDS SRI GOVINDA LILAMRTA