

गोविन्दलीलामृतम्
Govinda-līlāmṛta
The Immortal Sports of Govinda

कृष्णदासकविराज - विरचितम्

by

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Introduction

The text that is translated here, the *Immortal Sports of Govinda* (*Govinda-līlāmṛta*) by Kṛṣṇadāsa Kavirāja (16th cent. CE), is the basis of a meditational practice involving visualization that is practiced by members of the Caitanya Vaiṣṇava tradition. The practice is called *līlā-smaraṇa*, or remembering the sport of one's chosen deities. Sport (*līlā*) here means all of the activities of the divine couple, none of which can be, almost by definition, anything other than sport or play. In India the play of a deity is both the proof and the symbol of its divinity. Deities, resting on inexhaustible cushions of power, play; men work. Of course, men, too, emulating deity, play in their own limited ways, but only after accumulating a cushion, however meager, of surplus (i.e. power) through their work. So it is with Rādhā and Kṛṣṇa, the principal deities of the Caitanya tradition, whose whole existence centers around the play of repeatedly finding love in each others' arms.

According to the Caitanya tradition, this creation of ours, full of renegade, lost souls, all seeking with their minuscule powers to enjoy the pleasures of their own sport, may be said to be an insignificant and disturbing side-effect of the eternal sport of the divine lovers, Rādhā and Kṛṣṇa. The real *raison d'être* of existence is to nourish and in some way participate in the love-making of that divine couple, a fact which we the inmates of this turbulent, changing corner of existence have wanted to forget, apparently with great success; and for our forgetfulness we suffer here, by ourselves, alone, separated from them. This, in a nutshell, is the theology behind the Caitanya tradition's cultivation of passionate devotional attachment (*rāgānuṅga-bhakti*) to Rādhā and Kṛṣṇa. The essential aim of religious practice, therefore, is to undo the forgetfulness that has enshrouded us, the living beings of this world through various techniques of remembering. The direct recollection of the sport of Rādhā and Kṛṣṇa is one of the final stages in the process of returning to what is believed to be our own true state of being, eternal life as loving servants of Rādhā and Kṛṣṇa.

Religious practice in the Caitanya tradition seeks to change the desire to forget into a desire to remember. It begins with a recognition of the impossibility of any enduring enjoyment in life, apart from the service of the divine lovers. This is a recognition that usually has the form of an alienation founded on a sense of frustrated acquisitiveness, a feeling that one is somehow out of

place, and is both incomplete and unable to do anything about it. The early stages of practice center around listening to readings of sacred texts, usually the *Bhāgavata Purāna*, associating with more advanced practitioners, cultivating habits of cleanliness and good conduct, and reciting the heart-purifying holy names of Kṛṣṇa, all under the guidance of an experienced teacher. Recitation of the holy names takes the form of private recitation called *japa* or congregational singing called *kīrtana*. After years of such practices, one learns the basic elements of Vaiṣṇava theology and frees oneself from the bad habits and cultivation of the kinds of desires that prolong one's forgetfulness. Finally, when a rudimentary desire to join the company of the divine couple arises, a disciple is given *mantra* initiation. During *mantra* initiation, technically called *dīkṣā*, the disciple is given a set of esoteric incantations (*mantra*) to be used in the worship of and meditation on Rādhā and Kṛṣṇa. Without these sacred formula, received from an empowered teacher (ie. one who has himself received them from an empowered teacher), the ritual worship of the images of Rādhā and Kṛṣṇa and the forms of mental worship, including this practice of remembering their sport, cannot be performed. When the teacher is satisfied that the disciple is sincere in her wish to remember the divine couple, the teacher (*guru*) whispers the incantations into the right ear of the disciple and instructs the disciple in the process of reciting them daily. The most essential of the various *mantra* are the two known as the *kāma-gāyatrī* and the *gopāla-mantra*. With the bestowal of these sacred sounds the disciple is transformed into a Vaiṣṇava and the doorway to the eternal sport of the divine lovers is opened. This is the belief.

The doorway may be open, but in order to enter into that mode of existence one is in need of a new identity. In many forms of Indic religion, the highest state of existence is thought of as a formless one, achieved after *mukti*, in which one becomes one with Brahman, unqualified, pure consciousness unrelated to any object, but not in Caitanya Vaiṣṇavism. Here, the highest state of existence is found in *bhakti*, loving devotion to the supreme beings, Rādhā and Kṛṣṇa. One thus needs an identity-form-body suitable for the expression of that *bhakti*. The Vaiṣṇava tradition has opined that rather than merge into the great Brahman like a river into the ocean, those who have cultivated *bhakti* also develop new identities and new bodies that fit with those identities. These new identities and bodies are not like the old material ones, that are changing and destructible; they are made of pure, luminous consciousness, condensed into form. Thus, when one enters into the sport of Rādhā and Kṛṣṇa, one does so in an eternal mind-body of consciousness. Even if our present bodies have been transformed by the techniques of alchemy, or "baked" in the fires of sexual passion in the sexual rites of Tantra, into bodies of adamant hardness and durability, our entry into the divine sport of Rādhā and Kṛṣṇa is still inappropriate. One needs, along with that body of consciousness, an identity or "role" that accords with one's emotional attachment or relationship to Rādhā and Kṛṣṇa and that fits into the eternal narrative that informs the unending sport of Rādhā and Kṛṣṇa. The cultivation of those bodies of consciousness with their concomitant identities forms the substance of the final level of religious practice

in Caitanya Vaiṣṇavism, and it is to this level of practice that Kṛṣṇadāsa's text pertains.

Perhaps the earliest discussion of practice involving a separate body and identity suitable for participation in the sport of Rādhā and Kṛṣṇa in the Caitanya tradition is found in a work by Rūpa Gosvāmin (16th cent. CE), the *Ocean of the Nectar of the Rapture of Devotion (Bhakti-rasāmṛta-sindhu)*. Rūpa was one of the leading poet-theologians of the early Caitanya tradition, a direct student of Caitanya. In an important passage of his work in which he teaches the practice of devotion in pursuit of passionate devotion he says (Brs, 1.2.294-5):

कृष्णं स्मरन्जनञ्चास्य प्रेष्टं निजसमीहितम् ।
 तत्तत्कथारतश्चासौ कुर्याद्वासं ब्रजे सदा ॥
 सेवा साधकरूपेण सिद्धरूपेण चात्र हि ।
 तद्भावलिप्सुना कार्या ब्रजलोकानुसारतः ॥

Remembering Kṛṣṇa, his dearest one, and one of his companions whose relationship appeals to him, he [the aspiring practitioner], listening to stories about them, should live permanently in Vraja. In this practice, one who desires that companion's feelings should perform service with both his practitioner's body and his perfected body, following the examples of the people of Vraja.

Rūpa's nephew, Jīva, commenting on this passage, explains that the "practitioner's body" means the body one happens to be situated in and the "perfected body" (*siddha-rūpa*) is a mentally imagined body suitable for the kind of service to Kṛṣṇa that one wants to perform. Thus, Rūpa is recommending two sets of practice, one to be performed by our physical bodies and another to be performed by another body, a mentally conceived or imagined one. Essential to this practice is the "remembering" of Kṛṣṇa and an associate of his who is already in the eternal sport and whose relationship to Kṛṣṇa one finds appealing. In addition, Rūpa stresses the importance of stories describing that associate and Kṛṣṇa. One fashions in one's imagination, then, on the basis of this remembering and hearing, a body and identity similar to that of one's favorite associate of Kṛṣṇa. Kṛṣṇadāsa Kaviraja's work, the *Immortal Sports of Govinda*, is a text for use in the practice that Rūpa has outlined here, in which the sport of Rādhā and Kṛṣṇa is described in detail throughout an entire day and night.

Although Rūpa suggests that an attraction to a relationship that exists between Kṛṣṇa and one of his companions develops gradually and organically to form the basis for fashioning one's own perfected body, in practice as we find it today, a practitioner who has arrived at this level generally will learn of his perfected body from his or her teacher. This takes place in yet another initiation in which not only does the disciple learn about his or her own "perfected"

or “accomplished” form, but learns also about that of his teacher and of all of the members of his initiating lineage of teachers going back to Caitanya or one of his close associates. At this time the disciple receives his “perfected” name, age, type of service, body color, customary dress, and so forth. On the basis of this kind of information the disciple is expected to engage in the visualization practice that Kṛṣṇadāsa’s text and others like it foster.

In his description of this practice, Rūpa suggests that any of Kṛṣṇa’s eternal associates might act as models for a “perfected” body and that thereby one can cultivate the feelings of that associate in the exercise of his or her relationship with Kṛṣṇa. As the Caitanya tradition has developed, however, only two of the five possible relationships seem to have been cultivated with any degree of sophistication, and one of them vastly overshadows the other. It is uncertain why this is so. One possible explanation is that they are connected with the two most powerful personalities of the early Caitanya movement, Caitanya and Nityānanda. The most common relationship to Rādhā and Kṛṣṇa is that represented by the *mañjarī*, which literally means “flowering bud.” A *mañjarī* in the sport of Rādhā and Kṛṣṇa is a younger girlfriend of Rādhā who is in part a friend (an equal) and in part a servant (a subordinate). As a girlfriend she is included among Rādhā’s confidantes when she goes to meet and enjoy Kṛṣṇa. As a servant she is given certain intimate services to perform that make her a witness to and participant in the most private aspects of the sport of Rādhā and Kṛṣṇa. The members of the tradition regard this intimate access as a special grace bestowed upon them by the loving couple through Caitanya.

A fuller description of the *mañjarī* identity is given in the passage from the *Padma-purāṇa* that is translated below. This identity probably grows out of Caitanya’s experience of the sport of Kṛṣṇa. An important part of the tradition views Caitanya as being overwhelmed with the feelings of Rādhā. Caitanya’s followers would view themselves, therefore, as servant-friends of Rādhā. The other identity that has been cultivated in the Caitanya tradition is that of the male cowherd friend of Kṛṣṇa. Some texts have survived describing that relationship. Nityānanda is identified with Balarāma from among the companions of Kṛṣṇa by the members of the tradition. Balarāma is Kṛṣṇa’s older brother and is associated with the male cowherd friends of Kṛṣṇa. He thus may have been the inspiration for the second relationship cultivated by the tradition.

The *Immortal Sports of Govinda* is one of the longest poems ever written about Kṛṣṇa. It consists of twenty-three chapters, each of which contains at least a hundred verses. Yet, Kṛṣṇadāsa describes only one day in the sport of Rādhā and Kṛṣṇa, elaborating their daily activities in the spiritual paradise called Vṛndāvana on the highest plane of existence. The day of Rādhā and Kṛṣṇa is divided into eight periods which act as divisions of their sport, and these periods correspond to eight divisions of roughly three hours each in the day of the practitioner and, thus, can be given exact times in earthly day of twenty-four hours. This allows a practitioner to visualize what Rādhā and Kṛṣṇa are doing at any time during the day. The practitioner is expected to fill his or her

day with the visualization or “remembering” of the sport of Rādhā and Kṛṣṇa as Kṛṣṇadāsa has described it, using his or her perfected body and identity as the perspective from which to view the sport. Eventually, the sport comes alive and the practitioner becomes a spontaneous participant in the sport, gradually shifting his or her identity from the “practitioner’s” body to the “perfected” body. When the practitioner’s material body dies as it must in time, the erstwhile practitioner’s consciousness moves permanently to the perfected body and lives on in the eternal sport of Rādhā and Kṛṣṇa in its new form and identity as an eternal associate.

It is not certain what the source of the events of the eternal day in the life of Rādhā and Kṛṣṇa is. The commentator on Kṛṣṇadāsa’s text, Vṛndāvana Cakravartin, says in his commentary on verse three of the first chapter that Rūpa gave an outline of the story in an eleven-verse hymn called the *Auspicious Hymn of Remembrance* (Smarāṇa-maṅgala-stotra). The eleven verses look suspiciously unlike Rūpa’s work, however, which is usually quite elegant and finely fashioned, and since all of the verses are found in the *Immortal Sports of Govinda* where they introduce each new division in the sport, they are probably the work of Kṛṣṇadāsa Kavirāja himself, who, though an accomplished poet was not a master poet like Rūpa. There is another point to be considered here, though. The entire cycle of events appears in one of the chapters of the *Padma Purāna*. That account is almost certainly earlier than both Rūpa and Kṛṣṇadāsa, for, although it is not impossible that the *Padma Purāna* was still being added to in the 16th century, it is highly unlikely. Thus, the story of Kṛṣṇa’s eternal daily sport and the practice of contemplating or remembering it were around before Rūpa and Kṛṣṇadāsa and one of them, probably Kṛṣṇadāsa at Rūpa’s suggestion, wrote the hymn briefly outlining it. Later Kṛṣṇadāsa elaborated it into the *Immortal Sports*. Since only the first and part of the second chapters of Kṛṣṇadāsa’s work is translated here and since the short hymn is available in translation elsewhere and is otherwise quite terse, I have included the moderately elaborate description found in the *Padma Purāna* in an appendix. This will provide a useful overview of the events in the entire story.

Kṛṣṇadāsa Kavirāja’s description of the daily sport of Rādhā and Kṛṣṇa was not the only one written by a member of the Caitanya tradition. One of the finest poets of the tradition, Kavi Karṇapūra, also wrote one called the *Moonlight on Kṛṣṇa’s Daily Sports* (Kṛṣṇāhnikā-kaumudī). This is a much finer and much shorter work, but it did not have great influence, as was unfortunately true of all of Karṇapūra’s works, certainly not as great as the *Immortal Sports* did. It contains six chapters and a total of 705 verses and with small variations it follows pretty much the same chain of events as the *Sports*. No exact date can be given to the text, but it seems to be earlier than the *Sports*.

Another version of the daily sport of Rādhā and Kṛṣṇa was written much later by Viśvanātha Cakravartin, one of the later luminaries of the Caitanya tradition who lived at the end of the 17th cent. Viśvanātha Cakravartin was a brilliant theologian and an excellent poet. He has to his credit a number of fine

poetic compositions in addition to commentaries on almost all the major theological works of the tradition. His work on the daily sport of Rādhā and Kṛṣṇa is called the *Nectar of Contemplation on Kṛṣṇa* (Kṛṣṇa-bhāvanāmṛta) which is dated 1679 C.E. It is quite an accomplished work of poetry that contains 20 chapters and 1366 verses. It divides the daily sport into five divisions rather than eight, but includes the entire daily cycle. It is noteworthy for the beauty and sensuality of its descriptions.

One more work worth mentioning is called the *Collection of the Essence of Contemplation* (Bhāvanā-sāra-saṅgraha), a collection of verses from over thirty works belonging to the Caitanya tradition, organized into the eight divisions of the daily sport. It was compiled and organized by a saint named Siddha Kṛṣṇadāsa Bābā, who was an adept at this practice of visualization. It contains eight chapters and 3091 verses and was apparently completed in 1821 C.E. Many of the verses are from the works mentioned above, but Siddha Kṛṣṇadāsa Bābā also included verses from other works by many of the other important poets of the tradition. Siddha Kṛṣṇadāsa was a great proponent of visualization of the daily sport of Rādhā and Kṛṣṇa. During his time, drawings and diagrams of Kṛṣṇa's and Rādhā's house as well as of the bowers and houses around Rādhā's pond where much of the daytime sport takes place were added as aids for this practice. Drawings like those are still in use in the ashrams belonging to the Caitanya tradition scattered all over modern Braj in the District of Mathura in the Uttar Pradesh.

Rādhā's Bath

One section of the *Govinda-līlāmṛta* presented begins in the second period of the daily sport of Rādhā and Kṛṣṇa lasting from roughly 6:54 to 9:17 in the morning. Rādhā and Kṛṣṇa have both safely returned undetected to their homes from the forest bower where they spent the night in each other's company and arms and surrounded by their closest friends. Kṛṣṇa has already been awakened by his mother and is busily engaged with his father and friends in milking the cows in the cowpen. Meanwhile at Rādhā's house her day is just beginning and that is what this section of the text is about. It comprises the rest of the second chapter of the *Govinda-līlāmṛta* (verses 42-105), a mere sixty-three verses out of some two thousand five hundred. This section is primarily concerned with Rādhā's bath and how she is dressed and ornamented by her close friends. Hearing how she is bathed with the finest of materials, dressed in the finest of clothes, and decorated with the finest of jewels, one is reminded of the daily bathing and ornamentation of the images in temples devoted to Rādhā and Kṛṣṇa. This presents an interesting instance of the interpenetration of the divine and ordinary worlds in the lives of the devotees. As Rādhā is being bathed by her friends in the divine Goloka, so is her image being bathed and dressed in the temple, quite possibly by the practitioner of remembering himself. Thus the two worlds

are not merely parallel worlds, but worlds that interpenetrate each other in the person of the practitioner. The practitioner occupies both worlds and connects them as both *sakhī* (female friend) and *sādhaka* (practitioner).

The description of Rādhā's dressing and ornamentation might seem a bit extreme to some: necklace after necklace, each of gold, sapphires, silk, and pearls, valuable jewels on top of valuable jewels, rare silks on top of rare silks. What is the need for all this opulence? What is the need for all this display of wealth? The author of the text gives an interesting answer to this question in the last verse of the chapter. He says:

She, seeing reflected in the mirror her own body in beauty and dress fit to captivate the eyes of Kṛṣṇa, began trembling to have him, for the finest dress of beautiful women is meant to be seen by their lovers. (2.105)

Everything is for Kṛṣṇa's pleasure. This points to the dominant theme of the Caitanya tradition: love, true love, is directed at the enjoyment of one's lover, not one's own enjoyment. The true value of all those priceless jewels and silks is in their expenditure, that is, in the pleasure it gives to the lover, especially if one's lover is the divine Kṛṣṇa. There is also something psychologically astute about this comment. Love does tend to direct one outside of oneself towards the other. One often thinks of the lover, wonders if the lover will like this or like that. Thus Rādhā who has sat silently through most of the bath and dressing seems to draw it all together and make sense of it at the very end with a little quiver of anticipation as she gazes at herself in the mirror.

The author of this wonderful text is Kṛṣṇadāsa Kavirāja whose magnum opus is undoubtedly the *Caitanya-caritāmṛta*. The *Govinda-līlāmṛta* is only slightly less splendid, however. The vastness of Kṛṣṇadāsa Kavirāja's learning and his great poetic talent are amply demonstrated in the work. It is like a vast tropical ocean filled with clear blue water of *bhakti* in which swim strange and wonderful fish, little yellow fish of music and dance, bright red fish of the poetic and literary figures, round orange fish of the fine arts, thin blue fish of philosophy, plump green fish of the art of cooking, etc. Reading it practically constitutes an entire education and certainly presents one with a catalog of the intellectual interests and pursuits of educated South Asians in the 16th century. The very hugeness of the text is daunting. Like all of the gold and jewels on Rādhā's body, Kṛṣṇadāsa Kavirāja offers in this text every one of the jewels of his accumulated knowledge at the feet of his beloved Kṛṣṇa.

Kṛṣṇadāsa Kavirāja

Who was Kṛṣṇadāsa Kavirāja? Not much is known about this extraordinary devotee and poet. Some have placed his birth in 1517 C.E.¹ B.B. Majumdar,

¹Dinesh Chandra Sen, for instance, in his *Baṅgabhāṣā o Sāhitya*, p. 317.

however, argues on the basis of the Kavirāja's own statements (C.c. 1.5.139-159) that he could not have been born that early. For one thing, he seems to have never met Nityānanda Prabhu personally, who according to tradition left the world in around 1542 C.E., but claims only to have dreamed of Nityānanda. Had he been born so early, it seems unlikely that he would not have met him personally. Kṛṣṇadāsa also seems to have been an affluent householder before he went to Vṛndāvana and Dr. Majumdar infers, on the basis of his establishment of a household and of the obvious breadth of his education, that he was at least thirty years old before he left. Majumdar, therefore, suggests that Kavirāja was born in 1527 C.E. and that he arrived in Vṛndāvana around 1557 C.E. If this date is closer to the actual one, it may well explain why Kṛṣṇadāsa only mentions four of the six Vṛndāvana Gosvāmī at the end of each of his chapters of the *Govinda-līlāmṛta*. Sanātana may well have passed away before or shortly after Kṛṣṇadāsa's arrival in Vṛndāvana. His reference to "serving" Rūpa in those verses also suggests that he may have assisted Rūpa who was frail and ill and perhaps not far from death himself. Gopāla Bhaṭṭa is not mentioned because according to the *Anurāgavallī* he asked not to be.²

A number of works, mostly in Bengali, are attributed to Kṛṣṇadāsa Kavirāja. None of them show much likelihood of actually being his, however. As far as we know, he wrote only three works: a commentary on Bilvamaṅgala's *Kṛṣṇakarnāmṛta*, the *Govinda-līlāmṛta*, and the *Caitanya-caritāmṛta*. Most of the Bengali works attributed to him are ignorant of even the basic elements of his works and of what he tells us of himself in the *Caitanya-caritāmṛta*. Moreover, the Bengali works attributed to him are predominantly works belonging to the Sahajiyā sub-sect of the Caitanya Vaiṣṇava tradition. There may be a few Bengali songs that are by him, however.

His education though good was not unusual for educated men of his day. He obviously studied grammar, the lexicons (the *Amarakoṣa* and *Viśvaprakāśa*), poetry, literary criticism, and the legal literature (*smṛti*). Though Kṛṣṇadāsa Kavirāja cites from numerous works in his own writings, especially in the *Caitanya-caritāmṛta*, Majumdar has demonstrated that most of those citations are also found in the works of the Gosvāmin and that where he cites passages not found in those works they are generally from either the *Bhāgavata Purāṇa* or the *Padma Purāṇa*. All one can claim, therefore, for his independent study is that he read those two texts on his own.³ He read the Gosvāmin works well, however, and represents them faithfully in his own works. That is what has made his works so valuable in the Caitanya tradition.

His work in this poem while good for the most part lapses at some points into a kind of formula. An example of this kind of formulaic writing is found in this section of the poem around verses 88-95 where practically the same verse structure is used in each verse, with only the blanks filled differently. Nevertheless, the overall effect of the description is charming. The original readers of the

²B.B. Majumdar, *Śrīcāitanyacariter Upādān*, pp. 293-297.

³Ibid., pp. 302-3.

text, after all, were not great literary critics nor were they adversely affected by repetition. They were instead devotees looking for something beautiful and concrete to incorporate into their visualization practice (*smaraṇa* focusing on the eternal sport of Rādhā and Govinda. Kṛṣṇadāsa Kavirāja certainly gave them a great deal of that. Let us now look in on Rādhā's morning bath as Kṛṣṇadāsa envisioned and described it.

Chapter 1

Night's End

श्रीश्रीगौरगदाधरौ विजयेताम्
श्रीश्रीराधागोविन्दौ जयताम्

श्रीगोविन्दं ब्रजानन्दसन्दोहहानन्दमन्दिरम् ।
वन्दे वृन्दावनानन्दं श्री राधासङ्गनन्दितम् ॥ १ ॥
योऽज्ञानानन्दमत्तं भुवनं कृपालु -
रुल्लाघयन्नप्यकरोत्प्रमत्तम् ।
स्वप्रेमसम्पत्सुधयाद्भुतेहं
श्री कृष्णाचैतन्यममुं प्रपद्ये ॥ २ ॥
श्रीराधाप्राणबन्धोश्चरणाकमलयोः केशशेषाद्यगम्या
या साध्या प्रेमसेवा ब्रजचरितपरैर्गाढलौल्यैकलभ्या ।
सा स्यात्प्राप्ता यया तां प्रथयितुमधुना मानसीमस्य सेवां
भाव्यां रागाध्वपान्थैर्ब्रजमनुचरितं नैत्यिकं तस्य नौमि ॥ ३ ॥
कुञ्जाङ्गोष्ठं निशान्ते प्रविशति कुरुते दोहनान्नाशनाद्यां
प्रातः सायं च लीलां विहरति सखिभिः सङ्गवे चारयन् गाः ।
मद्याह्ने चाथ नक्तं विलसति विपिने राधयाद्वापराह्ने
गोष्ठं याति प्रदोषे रमयति सुहृदो यः स कृष्णोऽवतान्नः ॥ ४ ॥
यत्पीतं श्रुतिवाङ्मनोभिरनिशं तृष्णाप्रदं त्वद्भुतं
संसारामय हार्यपि प्रणयजोन्मादान्ध्यमोहादिकृत् ।
शश्वच्चर्वितमेव भूरि रसदं देहादिहृत्पुष्टिदं
तज्जीयादमृत स्पृहा हरमिदं गोविन्द लीलामृतम् ॥ ५ ॥
अपटुरति तटस्थस् तुच्छ बुद्ध्यामपात्रः
पुरुसकलनेच्छुः कृष्णालीलामृताब्धेः ।
निरवधि हि तदन्तः क्रीडतां वैष्णवानां
किमु न हि भविताहं हास्य हेतुर्गरीयान् ॥ ६ ॥
श्रीरूपसन्नटविकाशितकृष्णालीला
लास्यामृतास्रुत धियां ब्रज वैष्णवानाम् ।
हासप्रकाशनकरी प्रमदप्रदा वाङ्
मन्दस्य मे भवतु भण्डतरस्य यद्वत् ॥ ७ ॥

May Gaura and Gadādhara be glorified!

Glory to Rādhā and Kṛṣṇa!

1. I pay homage to Śrī Govinda, the great abode of all the joys of Vraja (the pasture lands), the joy of the forest of Vṛndāvana, who himself is pleased by the association of Śrī Rādhā.

2. I surrender in astonishment to Śrī Kṛṣṇa Caitanya, the compassionate one who has cured the world of madness due to ignorance and then maddened it again with the nectar of the treasure of sacred love for himself.

3. The ultimate goal of spiritual development, the loving service of the lotus-like feet of the friend of the heart of Rādhā, though unattainable by Brahmā, Ananta and others is achieved only through intense longing by those absorbed in his activities in Vraja. In order to now reveal the Lord's meditative service by which his (direct) loving service is attained and which is to be contemplated by those travelers on the path of passion, I praise the Lord's daily activities in Vraja.

4. At night's end he returns from the forest bowers into the cow settlement. In the morning and evening he performs such sports as milking the cows, eating and so forth. In the forenoon he plays with his friends and tends the cows. In the midday and also at night he sports with Rādhā in the forest. In the afternoon he returns to the settlement and in the late evening pleases his well-wishers. May this Kṛṣṇa protect us.

5. Let this nectar of the eternal sports of Govinda which squashes the desire for the nectar of the gods (soma) be glorified! Though it is constantly drunk by the speech and the mind, it astonishingly makes one thirsty, and though it is the cure for the disease of material existence, it brings on the madness, blindness and delusion born of love. Moreover, though it is constantly chewed, it provides an undiminishing flavor (rasa) and nourishes the body, mind and heart.

6. How shall I not be a tremendous cause of laughter for Vaiṣṇavas who constantly play in the ocean of the nectar of Kṛṣṇa's sports, for though I am incompetent, extremely mediocre, of small intelligence and unqualified, I desire to taste the full flavor (rasa) of that ocean?

7. Let the speech of such a fool as me like that of a clown cause laughter and mirth among the Vaiṣṇavas of Vraja whose minds are absorbed in the nectar of the love dance-like sports of Kṛṣṇa revealed by other, real dramatists like Śrī Rūpa.

तद्वाग्विसर्गो जनताघविस्त्रवो
 यस्मिन् प्रतीत्यादिसदुक्तिनोदितः ।
 मन्दोऽपि गोविन्द विलासवर्णनै -
 मन्दां गिरं स्वां विदधे सदादृताम् ॥ ८ ॥
 मदास्यमरुसञ्चारखिन्नां गां गोकुलोन्मुखीम् ।
 सन्तः पुष्पान्त्वमां स्निग्धाः कर्णाकासारसन्निधौ ॥ ९ ॥
 रात्रान्ते त्रस्तवृन्देरितबहुबिरवैर्बोधितौ कीरसारी -
 पदैर्हृदैरपि सुखशयनादुत्थितौ तौ सखीभिः ।
 दृष्टौ हृष्टौ तदात्वोदितरतिललितौ कक्खटीगीः सशङ्कौ
 राधाकृष्णौ सतृष्णावपि निजनिजधाम्न्याप्ततल्पौ स्मरामि ॥ १० ॥
 निशावसानं समवेक्ष्य वृन्दा
 वृन्दं द्विजानां निजशासनस्थम् ।
 नियोजयामास सराधिकस्य
 प्रबोधनार्थं मधुसूदनस्य ॥ ११ ॥
 आसन् यदर्थं प्रथमं द्विजेन्द्राः
 सेवासमुत्करण-धियोऽपि मूकाः ।
 वृन्दानिदेशं तमवाप्य हर्षात्
 क्रीडानिकुञ्जं परितश्चुकुजुः ॥ १२ ॥
 द्राक्षासु सार्यः करकेषु कीराः
 जगुः पिकीभिश्च पिकारसाले ।
 पीलौ कपोताः प्रियके मयूराः
 लतासु भृङ्गा भुवि ताम्रचूडाः ॥ १३ ॥
 तथालिवृन्दं मकरन्दलुब्धं
 रतीशितुर्मङ्गलकम्बुतुल्यम् ।
 प्रफुल्लवल्लीचयमञ्जुकुञ्जे
 जुगुञ्ज तल्पीकृतकञ्जपुञ्जे ॥ १४ ॥
 भङ्कृतिमङ्गीकुरुते रतिमङ्गलभल्लरीव गोविन्दम् ।
 बोधयितुं मधुमत्ता मधुपीतति उद्भटानन्दा ॥ १५ ॥

8. Encouraged by the statements of the saints such as: "That verbal creation which in each verse (contains the name of the Lord) destroys the sins of the community (Bhāg. 1.5.11), even though I am dull I shall make my words respected by the saintly through description of the sports of Govinda.

9. May those saintly souls who are moistened by proximity to the reservoir nourish this cow (text) of mine which is headed towards Gokula but afflicted by wandering across the desert of my lips.

10. At the end of night I remember Rādhā and Kṛṣṇa awakened by many noises instigated by anxious Vṛndā and made to rise from their bed of joy by the charming and pithy songs of the parrots and sārīs. They are gazed upon and pleased by their girlfriends and tremulous from the erotic passion which is aroused at that time. Then frightened by the report of the old monkey Kakkhaṭī, even though they thirst for each other, they return to their own homes and go to bed.

11. Seeing that night was ending Vṛndā enlisted a flock of birds under her control to awaken Madhusūdana (Kṛṣṇa) and Rādhā.

12. Having obtained the order of Vṛndā because of which the birds at first, though their hearts longed for service, remained silent, they began to sing in joy surrounding the bower of love-play.

13. On the grape vines sang the sārīs, the parrots in the pomegranets and the cuckoos with their mates in the mango trees; the pigeons sang in the pīlu tree, the peacocks in the kadamba tree, the bees on the vines and on the ground, the roosters.

14. Then a swarm of black bees desirous of honey began to hum like the conchshell of the lord of eros in the charming bower made of blossoming vines and possessing a bed made of lotus flowers.

15. A swarm of joyous female honey bees, intoxicated with honey, hummed like the auspicious cymbals of the god of love in order to awaken Govinda.

पिकश्रेणी मनोजस्य वीशेव व्यक्तपञ्चमम् ।
 आललापस्वरं तारं कुहूरिति मुहुर्मुहुः ॥ १६ ॥
 रतिमधुरविपञ्ची नादभङ्गीं दधाना
 मदनमदविकूजत्कान्तपार्श्वे निषणा ।
 मृदुलमुकुलजालास्वादविस्पष्टकरटी
 कलयति च रसाले काकलीं कोकिलाली ॥ १७ ॥
 विद्राव्य गोपीधृतिधर्मचर्या -
 लज्जामृगीर्मान वृकेश्वमर्षी ।
 कपोतघुत्कारमिषेण शङ्के
 गज्जर्जत्ययं कामतरचुराजः ॥ १८ ॥
 राधाधैर्यधराधरोद्धृतिविधौ केऽन्ये समर्था विना
 कृष्णां कृष्णासुमत्तकुञ्जरवशीकारेऽप्यलं शृङ्खलाः ।
 अन्याः का वृषभानुजामिह विना धन्यामितीवादृताः
 केकाः किं समुदीरयन्ति शिखिनस्तौ बोधयन्तः प्रगे ॥ १९ ॥
 ह्रस्वदीर्घस्रुतैर्युक्तं कु कूकू इति स्वरम् ।
 कुक्कुटोऽप्यपठत्प्रातर्वेदाभ्यासी बटुर्यथा ॥ २० ॥
 अथ पक्षिणां कलकलैः प्रबोधिता -
 वपि तौ मिथोऽविदितजागरौ तदा ।
 निविडोपगूहनविभङ्गकातरौ
 कपटेन मीलितदृशावतिथ्यताम् ॥ २१ ॥
 अथ तौ स्फुरत्कनकपिञ्जरस्थिता
 वृषभानुजातिदयिता सुपरिडिता ।
 अवदन्निशानिखिल केलिसाक्षिणी
 गृहसारिकाप्युषसि मञ्जुभाषिणी ॥ २२ ॥
 गोकुलबन्धो जय रससिन्धो
 जागृहि तल्पम् त्यज शशिकल्पम् ।
 प्रीत्यानुकूलं अितभुजमूलां
 बोधय कान्तां रतिभरतान्ताम् ॥ २३ ॥

16. A flock of parrots repeatedly sang forth a loud 'kuhu-u' on the fifth note of the scale like the vīṇā (stringed instrument) of the mind-born one (eros).

17. In the mango tree the flock of cuckoos seated by the sides of their lovers who were cooing in the intoxication of amorous love made a soft, seductive tone, their voices sharpened by tasting the flamelike, soft buds (of the mango tree), giving the impression of the sound of the sweet sitar of the lord of eros.

18. I suspect that the hyena of desire became angry at the wolves of love-pique and through the warbling of pigeons growled causing the forest animals of the bashfulness, morality and fortitude of the cowherd girls to run away.

19. The peacocks while awakening those two in the morning cried out 'kekā' as though asking who (ke) besides Kṛṣṇa can uproot that mountain of Rādhā's composure and what (kā) other fetters (women) besides the fortunate Rādhā, though they be highly praised for their beauty, can control the maddened elephant Kṛṣṇa.

20. The rooster too like a br hmaa reciting the Veda in the morning called forth the sounds: 'ku ku-u ku-u-u ku-u-u-u,' with short, long and prolonged vowels.

21. Then, though awakened by the sounds of the birds, these two (Rādhā and Kṛṣṇa), unaware that the other was awake and disturbed at the prospect of breaking their intense embrace, craftily remained still with their eyes closed.

22. A learned, pet sārīkā (a type of bird) named Mañjubhāṣiṇī in a shiny golden cage who was dear to the daughter of Vṛṣabhānu (Rādhā) and who had witnessed all of the love sports of the night then addressed the couple in the early dawn.

23. "Victory, oh friend of Gokula! Oh, Ocean of Rapture, wake up! Leave your moonlike bed and awaken your beloved resting in your arms who favors you with her love and is fatigued by excessive erotic play.

उदयं प्रजबोदयमेत्यरुणास्
 तरुणीनिचये सहजाकरुणः ।
 निभृतं निलयं व्रजनाथ ततस्
 त्वरितोऽट कलिन्दसुता तटतः ॥ २४ ॥
 कमलमुखि विलासायास गाढालसाङ्गी
 स्वपिषि सखि निशान्ते यत्तवायं न दोषः ।
 दिगियम् अरुणितैन्द्री किन्तु पश्याविरासीत्तव
 सुखमसहिष्णुः साध्वि चन्द्रासखीव ॥ २५ ॥
 याता रजनी प्रातर्जातं सौरं
 मण्डयमुदयं प्राप्तं ।
 संप्रति शीतल पल्लव शयने रुचिम्
 अपनय सखि पङ्कजनयने ॥ २६ ॥
 कृष्णानुरागगरिमाथ विचक्षणख्यः
 कीरोऽतिधीरमतिरुद्धवाग्वरिष्ठः ।
 दीप्तः प्रसन्नमधुराक्षरसङ्घहृद्यां
 पद्यावलीं पठति माधवबोधदक्षाम् ॥ २७ ॥
 जय जय गोकुल मङ्गलकन्द
 व्रजयुवतीततिभृङ्गारविन्द ।
 प्रतिपदवर्धितनन्दानन्द
 श्रीगोविन्दाच्युत नतशन्द ॥ २८ ॥
 प्रभातमायातमशेषघोस - तृषार्तनेत्रभ्रमरारविन्द ।
 गरिष्ठभूयिष्ठविशिष्टनिष्ठं
 गोष्ठं प्रतिष्ठस्व दविष्टमिष्टम् ॥ २९ ॥
 सरसिजनयनेनं व्यक्तरागातिरक्तं
 दिगियमुदयमैन्द्री पश्य वीक्ष्यारुरुक्षुम् ।
 घनघुसृणाविलिप्तेवोढरक्ताम्बरासीद्
 इहनिभृतनिकुञ्जे कृष्ण निद्रां जहीहि ॥ ३० ॥

24. 'This faint reddish glow by nature cruel to young women is speeding towards sunrise. Stealthily return home in haste, Lord of Vraja, from the bank of the daughter of Kalinda (the Yamunā River).

25. 'Oh, Lotus-face (Rādhā)! That you are sleeping at the end of the night is not your fault since your body is extremely languid from the exertion of love play. But look, virtuous lady, this eastern horizon being unable to tolerate your happiness has become reddened like (your rival) Candrāvalī.

26. 'Oh, Lotus-eyed! Night has gone; morning has appeared. The globe of the sun is on the rise! Now, friend, put away your attraction for that bed of cool blossoms."

27. Then, an excited parrot named Vicakṣaṇa, full of love for Kṛṣṇa and most proficient at eloquent speech, slowly recited a series of verses made charming by a combination of clear and sweet syllables and effective at waking Mādhava (Kṛṣṇa).

28. "Victory, victory (to you), oh source of the auspiciousness of Gokula, lotus of the honey bee young ladies of Vraja, joy of Nanda which increases at every moment, Govinda, Acyuta, bestower of happiness on the surrendered!

29 'Dawn has come, oh lotus of the thirsty, beelike eyes of unlimited herdsmen. Return to your distant and dear village, the home of the most distinguished of all elders.

30. 'Oh lotus-eyed one (Kṛṣṇa)! See how this eastern horizon, seeing the reddish sun desirous of rising, has become a crimson like the crimson cloth, deeply dyed with saffron, worn by a wife (on the return of her traveling husband). Therefore, Kṛṣṇa, give up your sleep in your hidden bower.

विधुना सहिता सवितुश्चकिता
 रजनी वनिता चलिता त्वरिता ।
 अनया समया प्रियया त्वरया
 सहितः सरितस्तटतोऽट ततः ॥ ३१ ॥
 एकं प्राच्यामरुणाकिरणापाटलायां विधत्ते
 चक्षुः कान्ते त्वरितमपरं दूरगे चक्रवाकी ।
 शङ्काक्रान्तास्तरुकुहरगा मूकतां यान्ति घृकाः
 शङ्के भास्वानुदयमुदगात् कृष्णा निद्रां जहीहि ॥ ३२ ॥
 वृन्दावक्त्रादधिगतविद्या
 सारी हारीकृतबहुपद्या ।
 राधानुस्नेहोच्चय मधुमत्ता
 तस्या निद्रापनयनयत्ता ॥ ३३ ॥
 कलवाक् सूक्ष्मधी नाम्नी प्रेमोत्फुल्लतनूरुहा ।
 स्वरसज्ञा रङ्गभूमौ ततो वाणीमनर्तयत् ॥ ३४ ॥
 ब्रजन्ति सर्वतो जना न यावदध्वनि ब्रजे ।
 ब्रजेन्द्रनन्दनप्रिये ब्रजाशु तावदालयम् ॥ ३५ ॥
 सुमुखि ततस्त्वरितमितस्
 त्यज शयनं ब्रज भवनं ।
 उदयधरं सरति परं
 त्वरितगतिर्दिवसपतिः ॥ ३६ ॥
 निद्रां जहीहि विजहीहि निकुञ्जशय्यां
 वासं प्रयाहि सखि नालसतां प्रयाहि ।
 कान्तं च बोधय न बोधय लोकलज्जां
 कालोचितां हि कृतिनः कृतिमुन्नयन्ति ॥ ३७ ॥
 कृष्णोऽप्यनिद्रः प्रिययोपगूढः
 कान्ताप्यनिद्राप्यमुनोपगूढा ।
 तल्पात्प्रभाताकुलमप्यनल्पा -
 न्नोत्थातुमेतन्मिथुनं शशाक ॥ ३८ ॥

31. 'Lady night frightened by the sun has hastily gone away along with the moon. Therefore, (you, too,) quickly go from the bank of the river along with your beloved who is like her (the night).

32. 'The female goose has cast an eye towards the east which is reddened by the rays of dawn and the other quickly towards her departing lover. The fearful owls in their tree hollows have become silent. I fear the sun has arisen, oh Kṛṣṇa! Give up your sleep.'

33-34. Then, a soft-spoken sārī named Sūkṣmadhī who was trained by Vṛndā, who had memorized many verses and who, drunk with the honey of great affection for Rādhā, was intent on chasing away her sleep, horripulating because of love, caused speech to dance on the stage of her tongue.

35. 'As long as the people are not all traveling on the path to the pasture you can easily go to your home, sweetheart of the son of Nanda.

36. 'Oh, pretty one, therefore quickly get out of bed and go home. The lord of day whose pace is swift is moving towards the Mount Sunrise.

37. 'Give up your sleep and leave your bower bed. Return home, friend, and don't be languid. Wake up your lover but don't arouse shame before your people. Those who are clever know which action is proper to the moment.

38. 'Niether Kṛṣṇa, embraced by his beloved, nor his beloved, embraced by him, is asleep. Though this couple is troubled by the coming dawn they are not able to easily rise from their delicious bed.

39. 'With her buttocks bound by Kṛṣṇa's knees, her breasts pressed against his chest, her face placed on his face, her arms resting around his neck and his arm as her pillow, though she is awake, the beloved (Rādhā) does not show it even slightly.

40. 'Her lover, too, is aware that he should quickly return to the village and is anxious to get up from bed. Yet, with his mind freed from such obligations by the fear of ending the pleasure of the tight embrace of Rādhā's body, he does not move even one limb the slightest bit.'

41. Then a parrot named Dakṣa, who was an expert at setting up the sports of Kṛṣṇa and who had trained thousands of other parrots, spread his wings out of a joy produced of love for him and spoke from within the inner chamber of the bower:

42. "While your mother has yet to arise and say: 'My child is still sleeping, fatigued by wandering around the forests. Therefore, the churning of curds should not be done loudly,' you should quickly return unnoticed to your bedroom, Kṛṣṇa!

43. "You know for certain that your cows, Kāḷindī and the others, with unmoving ears and raised faces, their eyes turned towards your path out of enthusiasm to see you, are calling their thirsty calves with their 'moos' and are sinking down because of the pain produced by the weight of their udders.

44. "Quickly return before that anxious Paurṇamāsī, having finished her morning duties, enters your bedroom with your mother to see you."

45. Then, Hari because of the words of the parrot became anxious to return quickly to the cowherd village and stealthily withdrawing his limbs from the body of his beloved sat up.

46. At that time, their previously awakened girlfriends were watching along with Vṛndā, with their faces pressed to the openings of the lattices of the bower, the tender actions of the couple that occur in the early morning.

47. A peahen named Sundarī, excited by great love for Rādhā, left her lover and came from the kadamba tree to the courtyard of the love cottage.

48. Then a peacock called Tāṇḍavika quickly descended from the kadamba tree and spreading his tail danced joyfully, filled with Hari.

49. After that a doe called Raṅgiṇī suddenly left her lover and with a joyful heart came quickly from the base of the mango tree to the door of the bower, fixing her eyes, which were quivering with love, on the lotus faces of the lords of her life (Rādhā and Kṛṣṇa).

50. At that time, a deer of Hari named Surāṅga, who gave him great pleasure, arrived at the bower from the mango tree and fixed his eyes on Kṛṣṇa's face, his body free of languor.

51. When the lord rose up and sat on the bed and, he drew his slim lover, whose eyes were closed in pretended sleep, to his lap with his arms and observed her sweetness carefully.

52. Acyuta (Kṛṣṇa) with a faint smile drank with his eyes the face of his dear one which was like a morning lotus. Her rolling eyes were like wag-tails (a bird) and the flowing locks of her hair surrounding her forehead were like a network of black bees.

53. After disturbing all her clasped fingers and her two embracing arms, Mukunda enjoyed watching his lover stretch her body and seeing the splendor of her teeth appear through her waking yawns.

54. Seeing his love-exhausted lover in the early morning light resting face up on his lap, her face faintly smiling through a soft, feigned weeping, the end of her braid half undone, wearing a crushed flower garland and a torn necklace, opening again and again her languid, rolling eyes, which were anxious to look upon his face, the lord of Vraja (Kṛṣṇa) experienced unequalled joy.

55. If torpid lightning were to achieve permanence in the midst of a new rain cloud, then it would have been exactly like the image of Śrī Rādhā, whose body, like a golden lotus, languid because of the exertion of intense love-making, rested in the lap of her lover whose color is that of a shining tamāla tree (greyish blue).

56. Seeing the face of Hari with his glistening crocodile earrings, his sweet, gentle, broadening smile, his eyes dull with intoxication, with small curls of hair having the fragrance of lotuses and lips with cuts made by her own teeth and blackened with the coryllium of her eyes, the lotus-eyed one (Rādhā) desired to make love again.

57. Then Kṛṣṇa also, seeing the face of his faintly smiling lover with her eyes contracted, their flirtatious movements inhibited by the shyness caused by the sight of one another, again became intensely aroused.

58. Raising the back of her head with his left hand and her chin with his right, he, bending his neck down, repeatedly kissed his beloved's face whose cheeks were graced with a smile.

59. She, though immersed in an ocean of happiness at the touch of her lover's lips, by resisting his hands, wincing slightly and saying softly: "don't, don't," with a choked voice increased the delight of the watching eyes of her girlfriends.

60. Then, her friends, becoming apprehensive because of the unavoidable dawn entered the bower, which was filled with the sounds of buzzing bees, teasing her and prodding one another and smiling because of (Rādhā and Kṛṣṇa's) love play.

61. Their friend (Rādhā), seeing that they, with smiling faces and roving eyes, had come near, got up from the two thighs of her lover thereby doubling his pleasure.

62. Having gotten up quickly, she hurriedly took the yellow upper cloth (of Kṛṣṇa) and covered her body. Then Rādhā, looking into her girlfriends' embarrassed faces, sat down by her lover's side.

63. Observing their two dear friends before them, they repeatedly felt pleasure. The couple's lips bore cuts from biting each other; they were languid from making love; their bodies were marked with scratches; the lines of their makeup had run; their cloths were unfastened and hair disheveled and their necklaces and garlands were torn.

64. Their bed told them of the nature of the lovers' sports. In the middle it was soiled with the unguent and saffron from Acyuta's body. Its two sides were adorned with the red lac of Rādhā's feet and it was spotted with drops of coryllium and particles of sandal and vermilion.

65. Her friends saw the bed, which was the site of a collection of crushed flowers, was decorated with betal, red lac and coryllium and bore the clear signs of the lover's sports, to be in the same condition as the body of their friend (Rādhā).

66. They relished with their eyes the restless lips of Hari about to speak a few words of wit and the lotus-like face of the beautiful one (Rādhā) which was lowered out of bashfulness.

67. Showing them his chest, Hari said with a wink hoping to see the sweetness of a medley of emotions on his beloved's face:

68. "Oh ladies, look how Rādhā (the star of the name), seeing that her lover the moon will depart at dawn and becoming fearful of separation from him, has drawn hundreds of moon lines on the canvas of the sky as if out of a desire to see him."

69. When Kṛṣṇa had said this, she, seeing her friends in front of her laughing, squinted her trembling eyes, wrinkled her raised eyebrows, expanded her spotless cheeks and looked at her lover as though striking him with her curving, sidelong glances.

70. Rādhā's gaze was full of wanton sport and her eyes were slightly closed, full of tears and reddish around the edges. It possessed a somewhat bewildered quality, was restless out of shyness and doubt and devious because of envy. This smiling gaze in which the pupils of her eyes blossomed on seeing the face of her lover caused immense pleasure to the eyes of her beloved.

71. Their friends thus tasted the sweetness of the early morning dalliance of these two, who were both in this way drenched in an ocean of the happiness of sacred love, and, becoming intoxicated with joy, forgot what action was suitable for that moment.

72. Seeing the couple absorbed in an ocean of the ambrosia of play and their friends, too, blinded by the intoxication of affection, Vṛndā, fearing the coming of morning, signaled a sārī who knew the meaning of her sign language.

73. The sārīkā who was named Śubhā and who helped waken Rādhikā and prevent her shame before her elders, her fear of her husband and ridicule from society said:

74. “Your husband’s mother will get up from her bed and harangue you with: ‘Oh Rādhā, your husband will return now from the cowshed with loads of milk. Get up, get up and perform the auspicious home rites in the house.’ Before that you must most secretly return to your bedroom from this bower, my lotus-eyed friend.

75. ”Oh friend, the stars who have variously sported the entire night with their husband (the moon) have dissolved into the veil of the sky. You too, oh sincere one, must return from the bower to your house.

76. ”The path of the moon is reddened by the rays of the sun; the roads of the King are now occupied by crowds of people. Give up your fascination with the path to the bower. The path to the village is the auspicious one now.

77. ”Oh Kṛṣṇa, her husband’s mother whose heart is soiled by the mud of suspicion mistrusts her. Her faultfinding husband is very caustic and lives up to his name Abhimanyu (the angry one). Her rotten sister-in-law too is hot tempered and speaks abusively to her. What’s more, dawn is here and still you haven’t released this unassuming woman.”

78. Rādhā’s heart was like the milk-ocean disturbed by the churning of Mount Mandara at the words of the sārī. With her eyes wandering about like baby fish and saddened by her imminent separation (from Kṛṣṇa), she then got up from the bed.

79. Kṛṣṇa also seeing that the eyes in the beautiful face of the daughter of Vṛṣabhānu were agitated with fear took his lover’s fine, blue cloth and quickly got up from the bed.

80. With their clothes thus switched with one another, these two, full of anxiety, came out of the bower holding each other’s hand.

81. Holding Rādhā’s hand in his left hand and his flute in his right, Kṛṣṇa left the bower shining like a cloud embraced by a bolt of lightning.

82. One girlfriend brought the golden pitcher, another the fan with the golden handle. Someone picked up the beautiful mirror, another the pretty jar of saffron and sandal. Someone else carried the jewel-inlaid vessel of betel nut and another the parrot in the cage. In this way some of the girlfriends left the bower cottage with joyful hearts.

83. Another girlfriend collected the ivory and gold box of cinnabar with the sapphire lid which was shaped like the dark-nippled breast of a pregnant woman and softly smiling left the bower.

84. Someone else joyfully gathered together the shining pearls which had fallen from the necklace broken during the embraces of the lovers and tightly tying them up in the border of her cloth left the bower cottage.

85. Ratimañjarī quickly picked up from the bed the earrings which fell off during the love sports and leaving the bower put them back in the ears of her mistress (Rādhā).

86. The dear playmate, Rūpamañjarī, collected Rādhā's blouse from the edge of the bed and, after leaving the bower, secretly returned it to her girlfriend.

87. The female servant, Guṇamañjarī, took the spittoon and, dividing the chewed betel nut from it among the girlfriends, left the bower.

88. Mañjulālī gathered from the bed the garlands and sandal which fell from the couple's bodies and distributing some to all the girlfriends also left.

89. Then, noticing in front of them that the dearest one (Kṛṣṇa) was wearing on his body (Rādhā's) cloud-colored cloth and their joyful girlfriend (Kṛṣṇa's) yellow cloth on hers, the girlfriends began to giggle covering their faces with their hands, and, glancing all around and at each other, they were filled with delight.

90. Seeing the signs of the laughter of their friends, those two whose blossoming eyes had been fixed on each others' faces and who had been absorbed in a boiling ocean of the joy of sacred love became still like figures in a picture.

91. The lovely lady was unable to recognize her own dark blue, silk cloth clinging to the dark-complexioned body of her dear one, and, as with milk in a golden conch shell, Hari too did not recognize his large, yellow, silk cloth covering his dearest's body.

92. Then Lalitā, angry at the obstacle to the lovers' tasting of the nectar of their sports, censuring the coming dawn said to her friend:

93. "You see this dawn, oh Rādhā! Because of breaking up the sports and love-making of the best of women at day-break, his two legs have been lost through leprosy; yet he still does not quit. The saying that one's own nature is difficult to change is certainly true."

94. At that, casting her eyes, which were reddened out of anger at the interruption of her love games, at the sky reddened by dawn, the daughter of Vṛṣabhānu, who speaks softly and sweetly, said, smiling at the sarcasm of Lalitā.

95. "This one (dawn) sets and, crossing, even without legs, the entire sky in half an instant, rises again. If fate had given him legs there would be no question of night at all!"

96. Seeing the charming day-break and enjoying the ambrosia of her words, Mukunda, intoxicated with joy and forgetful of returning to the village, said to the queen of his heart:

97. "See how this eastern direction, seeing the sun approaching at dawn, his body reddened by association with the other directions, has become crimson

out of envy like a woman in love who sees her lover arrive at dawn having been enjoyed by another woman.

98. 'Look, oh intoxicated one (a lily), your beloved, the lord of the twice-born (i.e. the moon), who though peaceful is a destroyer of the darkneses of all people, has gone to the west (or, by double entendre, has drunk wine) and has suddenly and completely fallen down.' For this reason, I fear, the lily, embarrassed by the laughing of the lotus who is exultant because of association with her own lover (the sun), covers her face with her closing petals.

99. 'Seeing the destruction of darkness at night by the moon, these cuckoos, who bear a resemblance to darkness, become afraid and call out at dawn 'kuhū,' calling by name a moonless night that occurs at a time when the sun as well has been devoured by an eclipse because it is a supporter of the moon.

100. 'The forest is filled with joy because of uniting with her lover, Spring, and it is as though the female pigeon, maddened by love, shrieks in ecstasy on the pretext of hooting.

101. 'Look there, oh moon-faced! A wandering bumble bee, his coat turned tawny from playing among the white water-lilies, is following a female bee who spent the night in the whorl of a lotus and who is now curtsying to him.

102. 'A female ruddy goose kisses with her beak a red lotus made twice as red by the rays of dawn, thinking that her lover has arrived.

103. 'Oh sweet-voiced, this goose named Kalasvana noticing us has left his mate, though she wants to make love, and has come to the bank of the river with his wings spread in great pleasure.

104. 'Look, lotus-faced! His mate, moaning sweetly in tremendous passion, picks up with her beak a lotus stalk, half eaten by her husband and left behind. She is a goose named Tuṇḍikerī and follows her lover with her eyes fixed on your lotus face.

105. 'Moving through the tops of sandal trees, bearing the fragrance of lotuses and teaching the dance of love to the dancing-girlish creepers, the wind, who sports around water, destroys fatigue and carries away the net of perspiration from the best of women and their lovers, is blowing.

106. Seeing that the Lord and his lady, who were engrossed in the sport of fine speech, had forgotten about returning to their homes and also that their girlfriends, brightened by smiles, were intoxicated with joy, the mistress of the forest (Vṛndā) became troubled by fear of the daybreak.

107. Then, in a tree, an aged monkey matron named Kakkhaṭī who was versed in the sign language of Vṛndā and who knew the time of day recited a verse:

108. 'Daybreak, a female ascetic, clothed in red with matted locks (jaṭila) and praised by the good, has arrived spreading above the rays of the sun.' [Or,

by double entendre: Jaṭilā (the mother-in-law of Rādhā) clothed in red, who is praised by the quarrelsome and performs austerity (early bath) at daybreak, is near, spreading her cloth in the sun (to dry).]

109. Thus, the best of the village of cowherds, Kṛṣṇa and the girl with the choicest body, becoming filled with apprehension on hearing of the crooked Jail , became fearful and, though they felt strong desires to make love, departed (from the bower).

110. Their girlfriends then, seeing the frightened couple moving of down their respective forest paths, pulling up their falling garments, locks of hair and garlands and trembling because of the name “Jaṭilā,” also became startled and scattered in different directions.

111. Kṛṣṇa, thinking that the friends of Candrāvalī (Rādhā's rival) were on his left, that the cowherds were in front of him and that the crooked Jaṭilā was coming up behind him and being anxious to watch his fearful lover moving off to his right, returned to the village, his neck turning every which way as he cast his eyes in one direction and then another.

112. His mistress (Rādhā), fearing Jaṭilā's pursuit and yet afflicted by the weight of her buttocks and breasts, returned to the village, charmingly alternating between quickness and sluggishness and holding on to her clothes and flowing hair with her hands.

113. Rūpamañjarī, desirous of bringing her (Rādhā) safely to her house, seated her in the chariot of her own (Rūpamañjarī's) mind and then followed her, covering the path with a curtain of her eyes, which were dark and restless because of her fear and love.

114. Ratimañjarī, too, followed her (Rādhā), warding off intruders with the arrows of her darting glances, shot in all directions, and with the palpitations of her heart, troubled by fear, which lead the way like an advance guard of soldiers.

115. Though not afraid, (Rādhā and Kṛṣṇa), stepped very timidly across their own courtyards, their delicate eyes fixed on the doors of their elders, very stealthily entered their own rooms and fell asleep in their own beds, their minds filled with exhaustion.

116. Like the Vedas who, each cosmic dissolution, return to the Lord when Acyuta, having completed his amusements, goes to sleep in his own abode, the highly qualified girlfriends, who are expert at expanding the Lord's sports and whose movements cannot be traced, returned to their own homes.

117. Thus ends the first chapter, entitled: “Sketching the Love Sports in the Forest Bowers at the End of Night,” in the poem, *The Eternal Sports of Govinda*, which is born out of the boon of Raghunātha Bhaṭṭa, inspired in the association of Śrī Jīva, encouraged by the capable Raghunāthadāsa and a result of service to that honeybee at the lotus-like feet of Caitanya, Śrī Rūpa.

Chapter 2

Dawn (1)

1. I seek shelter in Rādhā, for whom, having been bathed and adorned, the matron of Vraja (Yaśodā) sends in the morning and who, at Yaśodā's house, cooks the meals along with her friends and then tastes Kṛṣṇa's remnants; I also seek shelter in Kṛṣṇa who, awakened by his mother, milks the cows in the barn and then, after bathing, eats breakfast with his friends.

2. Thus, in the early morning, Paurṇamāsī, radiant with the moon of sacred love, finished her morning rites and arrived early at the compound of Nanda, her heart agitated with love for Acyuta (Kṛṣṇa).

3. The house of the lord of Vraja (Nanda) has a beautiful courtyard sprinkled with drops of milk scattered from the churning of butter and adorned by people filled with sacred love. Its interiors are decorated with many types of jewels and overflow with waves of milk. In a shining, serpent-like bed, sleeping happily, lies Acyuta. Seeing this dwelling so much like the fabled White Island of Viṣṇu, she (Paurṇamāsī) became filled with joy.

4. Noticing her arrival like the radiance of austerity itself, the exalted queen of Vraja (Yaśodā), who was experienced and knew etiquette, rose up in joy.

5. "Come in, oh venerable lady, praised by all of Vraja. You are welcome. I offer obeisance to you." Saying this Yaśodā bowed down near her and Paurṇamāsī, in response, embraced the mother of Mukunda.

6. After pleasing her with blessings, she (Paurṇamāsī), anxious to see Govinda, inquired about her well-being and those of her husband, sons and herds.

7. The Queen of Vraja wished her well also and, full of longing, entered the bedroom of her son along with the excited lady.

8. Meanwhile Gobhaṭa, Bhadrasena, Subala, Śrīstokakṛṣṇa, Arjuna, Śrīdāma, Ujjvala, Dāma, Kiṅkiṇī, Sudāma and the other friends of Kṛṣṇa came hurriedly

from their homes and joining joyfully with Baladeva in the courtyard began to call, “Kṛṣṇa, get up! Let’s go to your favorite cowpen.”

9. Madhumaṅgala, too, exclaiming, ”Hee hee, why it’s dawn! How can our buddy still be sleeping, friends? I shall wake him,” got up from his own bed.

10. Madhumaṅgala, babbling, ”Get up, friend, get up,” entered the bedroom of Hari, wobbling from his own drowsiness.

11. Though the Lord wanted to get up and his sleep had been driven away by Madhumaṅgala’s words, with his eyes rolling about, he was unable to rise for a moment.

12. In the midst of a room like an ocean of pure milk, on a bed shining with countless jewels, is it Hari’s mother trying to awaken him or is it the Veda at the end of the universal dissolution?

13. His mother placed her left hand on the bed and, bending over slightly placing her weight on it, touched Kṛṣṇa’s body with her lotus-like right hand. Then, sprinkling his bed with tears of joy and a flow of milk oozing from her breasts, she said, ”Wake up, dear, get up quickly. Give up your sleepiness and show us your lotus-like face.

14. ”Though the cows had their calves for a while ago, without seeing you they will not give their milk. Even so, your father, afraid of disturbing the happiness of your sleep, has gone alone to the cowpen without calling you, dear.”

15. Saying, ”Get up. Let me wash your face. Is this Balarāma’s cloth here on your body?,” she removed the blue cloth from his body and then said to the elder woman,

16. ”Ooh, holy mother, look at my son’s body, which is as soft as a lotus. It has been wounded by the sharp fingernails of his restless and over-excited playmates in their wrestling matches and colored by minerals from the ground. Oh, I’m so distressed. What can I do?”

17. When he heard those words of his mother, which were heavy with affection, Murāri’s eyes began to quiver because of his shame.

18. Then the *brāhmaṇa* boy, Madhumaṅgala, who was skillful at causing laughter, suspecting Kṛṣṇa’s discomfort said to his mother whose heart was moved by affection:

19. “It’s true, mother! Even though I forbade them, his friends (by double entendre: girlfriends) who are anxious for play (erotic sport), have constantly enjoyed with this very greedy (lustful) boy in the forest bowers.”

20. Then Kṛṣṇa, displaying his boyish charm, repeatedly opened his eyes with effort and seeing his mother in front of him closed them again with a smile on his lotus-like face.

21. Hearing the words of the Queen of Vraja and seeing Kṛṣṇa's boyish behavior, which concealed a mood different from his mother's, Paurṇamāsī smilingly said to him,

22. "Since you are tired from endless, magnificent sports with your numerous friends (and girlfriends), it is fitting, my good boy, that you should be sleeping now. But the calves, even though they are thirsty, will not drink their milk without seeing you, oh lord of the clans of Vraja. Therefore, wake up!

23. 'Get up, quickly, oh son of the lord of the cowherd settlement! See how your elder brother along with your friends, though wanting to go to the cowpen, is waiting for you in the courtyard with the calves.'

24. Extending his hands tightened into fists and stretching out his body which was languid from rapture and as blue as a tam la tree, he sat up, creating a web of flashes from his teeth as he yawned.

25. Seated on edge of the cot with his feet placed on the ground, he said, stammering with a coming yawn, "My venerable mother, obeisance to you."

26. Then his mother, who was overwhelmed with immense, mature affection for him, straightened out and tied into a top knot his soft, disheveled hair, more beautiful than a mass of black collyrium, in which the flowers had slipped down.

27. His mother brought some water from a nearby golden pot in her hands, gaily washed her son's face, in which his eyes still rolled with drowsiness, and dried it with the end of her cloth.

28. Then, holding Madhumaṅgala's hand with his right hand and his flute with the other, Kṛṣṇa, followed by his mother and the elderly woman, came out of his bedroom into the courtyard.

29. His wide eyed friends, excited by love, surrounded him at once, some taking hold of his hands, others his clothes and still others his arms.

30. His mother said to him: "Now dear, go to the cowpen and after feeding the calves and milking the cows, come home quickly for breakfast."

31 Thus, being sent off by her, he started immediately, along with his friends, towards the shed of his cows. On the way the jocular *brāhmaṇa* boy (Madhumaṅgala) said, gazing up at the sky,

32. "Look, my friend. Seeing the sun, spreading the nets of his rays in the lake of the sky like a fisherman, the small, glittering fish-like stars, becoming frightened, have disappeared in all directions.

33. 'And the moon, who is marked with the form of a deer, seeing the rising sun, an eater of game with an enormous appetite, has entered a cave in the mountain of the horizon to save its own deer.

34. 'Look there. It is as though the sky is a woman, shorn of her starry ornaments, whose fetus, the moon, reaching its full term, is leaving her womb and whose labor cries are disguised as the cooing of pigeons at dawn.

35. ‘Hey, look over there! This lotus flower seems to be smiling now, after seeing the ocean born (moon), which, despite being its sibling, is unfriendly, moving out of the sky after being defeated by its own friend, your visage, oh moon-face.’

36. Thus, hearing the funny words of Madhumaṅgala, the boys of the pastoralists, themselves cared for by the cowherds, each entered his own barn laughing.

37. Gopāla, too, along with Balarāma and Madhumaṅgala, entered his barn like the moon entering the night sky along with Venus and Jupiter.

38. Balarāma, surrounded by the cows, appeared to the gods like the mythical elephant, Airāvata, surrounded by the massive boulders of Mount Kailāsa.

39. Acyuta, moving amidst the cows, which were scattered about with their faces turned up, appeared to the people like a bumblebee moving among a cluster of blooming lotuses.

40. “Hee heee, Gaṅgā, Godāvarī, Śabalī, Kālindī, Dhavalī! Hee heee, Dhūmrā, Tuṅgī, Bhramarī, Yamunā, Haṃsī, Kamalā! Hee heee, Rambhā, Campā, Kariṇī, Hariṇī!” The moon of Vraja (Kṛṣṇa) repeatedly called the cows by their names.

41. Squatting down and placing the milk pail between his knees, he milked some cows himself, others by means of his helpers and yet others he let feed their calves, pleasing them with scratching. Thus, the son of Nanda enjoys giving pleasure to his cows in the morning.

42. Now, elsewhere, her sleep broken by dawn the old woman Mukharā, flowing with the nectar of sleepless affection, arose from bed and in excitement arrived at the house of her granddaughter (Rādhā).

43. Though twisted in nature, Jaṭilā [Rādhā’s mother-in-law],¹ racked by a desire for wealth for her son, then spoke to the newly arrived Mukharā.

44. ”To increase my son’s progeny, life, wealth, Wise lady, you should regularly make sure that wife (of his) bathes and adorns herself auspiciously in order to adore the sun to get millions of cows.

45. ”Don’t neglect the orders of your cow-village’s queen; neglect instead the words of the foolish’. So the acute Paurṇamāsī² instructs me every day when I entreat her [to favor my son].

46. ”Therefore, you, Noble lady, make your granddaughter the bearer of all auspicious things so that all prosperity may come to my son.”

47. Then she [Jaṭilā] said to the wife [Rādhā]: ”Daughter! Get up quickly from bed and do the household worship. Perform the rite of auspicious bath; do the worship and make offerings to the Sun god.”

¹The very name Jaṭilā means twisted.

²Paurṇamāsī is the embodiment of Yogamāyā, the power that arranges for Kṛṣṇa’s sport

48. Saying over and over: "Oh my! Dawn has come and still my granddaughter is asleep!" Mukharā, her body awash with affection, entered the bedroom and said this to her then:

49. "Get up from bed, my dear befuddled one! Have you forgotten that it's the sun's period now? Bathe, make the dawn offering to him and quickly arrange his worship and offerings."

50. Then awakened by her words Viśākhā arose and though drowsy hastily said: "Friend! Get up, get up quickly!"

51. Confounded by their words, then, Rādhā repeatedly awakened and, her body fatigued from lovemaking, fell back asleep again in her bed, like a queen goose tossed about by waves in a pond.

52. Just then her friend, Ratimañjarī, seeing a chance [to serve Rādhā], took hold of the charming, lotus-like feet of the lady of Vṛndāvana.

53. In this way, this one, awakened by many, rose from her plush bed. Then, seeing her wrapped in the garment of yellow silk, Mukharā said this with a suspicious heart:

54. "I saw this cloth like molten gold, that your friend now wears, on the chest of Kṛṣṇa last evening. What is this, Viśākhā? Alas! What carelessness! Just see the behavior of this lady born of a good family!"

55. Surprised by her words, Viśākhā spotted the yellow cloth on her friend's breast with quick glance, and, pointing to Rādhā with the words "Huh! What's this?" she replied quickly to the old woman:

56. "Surely you're blind by nature! This is my friend's blue cloth turned yellow by the radiance of her golden body, intensified by the touch of the early morning sun coming through the lattice of the windows. Oh foolish Jaratī, why do you create doubt among those whose minds are pure?"

57. The friends headed by Lalitā then from their own houses came quickly, stumbling along the way, to their friend's side.

58. The serving girls, placing the articles for bath near the bathing pavilion, stood waiting for their mistress in front of her.

59. Now getting up she, choice-bodied, sat on a fine seat, studded with many jewels, placed by her servant in front of her.

60. Lalitā removed the jewelry from the body of her friend gently – as one would remove from a golden vine, with love, its buds, blossoms, and clusters.

61. At that point, the two daughters of the washing man, Mañjiṣṭhā and Raṅgavatī, arrived, bringing her clothes.

62-63. Having brushed her teeth, with a wad of mango leaves, tip frayed and full of fragrant powder (teeth putting to shame the luster of crystal inlaid with ruby), and having taken her golden tongue cleaner with both hands, she

cleaned her tongue and then washed her face with handfuls of water from a golden pitcher held by a serving girl.

64. Wiping her hands and moon-like face and taking the bathing clothes that they offered her, she went toward the bathing pavilion which was cluttered with golden pots filled with water.

65. There, on a soft, golden seat, hidden by fine silk cloth, she was seated and her attendants, who were expert in serving, quickly surrounded her with gifts in their hands.

66. Expert in pressing and rubbing, in red lacquering [the feet] and cleansing the hair, two daughters of the barber, Sugandhā and Nalinī, arrived.

67. Smearing her with Nārāyaṇa's oil, soft, fragrant and cool, they lovingly massaged her body, by nature shiny and cool.

68. With aromatic ground *amalaka* they cleansed her hair; and then, after wiping her shining limbs with fine cloths, they washed them with a stream of water.

69. Using small golden mugs, these friends repeatedly took water from rows of perfumed jugs, lightly fired, and poured it joyfully over her.

70. Wiping her limbs with soft, silk cloths and removing the drops of water from her hair, her friends dressed her in two clean under-garments.

71. Then at the ornamentation table her friends bedecked her with jewelry befitting the morning as if they were the actions of love adorning the goddess of youth with amorous feelings.

72. Having combed with a bejewelled, ivory comb, called "giver of well-being," Rādhā's shiny, curled hair, which had been dried and perfumed with the smoke of incense, ...

73. ... and having placed on her head which was decorated with strings of pearls and *vakula* flowers the flawless crown jewel taken from the demon Śaṅkhacūḍa and given to Rādhā by Kṛṣṇa,³ Lalitā tied her braid, bound at the root by string, its interior bound by a gold tiara set with jewels and its tip a glow with a tassel of shining red silk thread.

74. Then joyfully Citrā placed on her a fine silk skirt, gathered in the middle like fists and tied with two strings ending in red silk tassels embossed with gold; and on top of it, at her hips, where there were rising buds of coral, [Citra placed] a cloth called Meghāmbara,⁴ the color of a line of bees.

75. And on Rādhā's buttocks Citrā delightedly placed a girdle, its base set with many jewels, its borders made of groups of silk threads of the five colors and small bells tied with threads of gold.

³This is the Śyāmantaka jewel that Kṛṣṇa took from the demon Śaṅkhacūḍa when he killed him. He gave it to Balarāma who gave to Madhumaṅgala who in turn gave it Viśākhā for Rādhā.

⁴cloud-garment

76. Then, after Viśākhā had daubed Rādhā's back, arms, breasts, and chest with sandalwood paste mixed with Kashmiri clay, *aguru* oil, and camphor ...

77. ... she made, with thick *sindur* paste, a decorative marking, called the *Kāma-yantra*,⁵ on her forehead surrounded on all sides by dots of sandalwood paste, with leafy vines and flowers made with musk oil stretching on both sides to her cheeks; above, a line marking the part in her hair, and beneath, the crescent of the moon made of sandalwood with musk in the center.

78. Then Citrā drew pictures on the slopes of her breasts with musk oil: a bunch of flowers, a crescent moon, a lotus, a female crocodile, and mango buds.

79. I suspect the god of desire [Kāma], put out of work by the merest quiver of her eyebrow, has deposited his own emblem, arrow, dart, and bow in the treasure house of her breasts disguised as the female crocodile, flowers, new buds, and crescent moon.

80. A blouse offered by Citrā, which was made of fine red silk bejewelled and pearl-encrusted, covered her breasts like two mountains covered by the radiance of the sunset beautified by rainbows and an array of stars.

81. Then Raṅgadevī placed earrings in her ears that were palm leaves of gold made in the forms of lotus buds, the tips of which shone with small emerald flowers looking like bees sitting on the faces of golden lotus buds.

82. Citrā placed two pretty, ring-like rods of gold, bright as the sun, above her delicate ears. They had fat sapphires in their middles set with diamonds, sun stones, and rubies. Their ends were covered with pearls and their tips shone with tiny gold water jugs on facets of pearl.

83. In the middle of her radiant chin shines a dot of fresh musk oil, created by Viśākhā whose hand held a rod shimmering with jewels; it beautified her lotus face like a bee seated on the end of a lotus petal.

84. The pearl at the tip of the large-eyed lady's nose, fastened by a golden hook, glittered, putting to shame a ripe *laval* fruit with a thin stalk, bitten into by the beak of a parrot.

85. Viśākhā, seeing Rādhā's *cakora*-like⁶ eyes longing to sip the lustre of the full, pure, dark moon of Kṛṣṇa's face, decorated them with lines of charming eye shadow like a blush of beauty from his body.

86. With a necklace of pure gold shining with a netting of various jewels set upon it, Viśākhā quickly, as if out of fear of Hari, covered the middle of this lotus-eyed lady's neck, a neck which steals the beauty of the conch shell marks on Hari's hands.⁷

⁵rune of desire

⁶the *cakora* is a mythological bird that lives solely on moonlight

⁷Viśākhā's fear was that Hari, seeing how much more beautiful the markings of Rādhā's neck were, would try to take them by force.

87. Near the dimple at the base of her neck shines an decorative golden goose, placed by Viśākhā, its beak bound by string, its middle fattened and brightened by a sapphire set with a diamond.

88. Viśākhā placed a *gostana*⁸ necklace on her breast the middle of which was dominated by a raised sapphire globe between two small globes of gold and which was strung with lines of very fine pearls.

89. A garland of jewels, strung with pearls and coral with sapphires, moonstones, rubies, and beads of gold strung in between, Viśākhā placed on Rādhā's breast.

90. Placed on Rādhā's breast by her friend [Viśākhā] shone a beautiful *guccha* [cluster] necklace of exquisite pearls, the spaces between swallowed up by *dhatri* seeds made of gold each inlaid with two lapis lazuli stones.

91. Viśākhā also put over her heart a necklace of *gunja* beads given by Hari himself from his own neck, as if it were his own great opulence itself, when he was pleased with their dancing and singing together in the *rāsa* dance in the middle of the night.

92. She decorated the "sky" of Rādhā's breasts with an *ekāvalī*-style [single string] necklace called the "Moonlit Night," adorned with the "full moon" in the middle beautified by a line of fat pearl "stars."

93. Brightly shines a four strand necklace, placed on her breast by Viśākhā, made of gold with the middle space filled with a sapphire surrounded by rubies set with diamonds, set in gold and hanging from a fine mesh of gold and silver.

94. The spotless web made of all the cords of silk thread from the necklaces' binding knots shimmered, dangling in order from the middle of her back up to her neck. I think it clear that, out of compassion for her hair braid-serpent, the Creator made a staircase for the climb from the charming mountain ridges of her buttocks up to her head.

95. Then Viśākhā placed on her upper arms two gold bracelets called "Givers of Joy to Hari," each entwined with a string of nine jewels strung on a dark silk cord with a dangling tassel.

96. The lovely sapphire bracelets, placed then on her wrists by Lalitā, were radiant, stealing the splendor of bees seated on two stalks anointed with honey come forth from blossoming red lotuses.

97. That arrangement of the her [sapphire] bracelets surrounded by wrist bands of gold set with pearls appear exactly like Rāhu⁹ surrounded by two [semi-]disks of the sun joined with drops of the moon.

⁸This literally means "cow's udder" perhaps because of its shape.

⁹Rāhu is the demon who temporarily swallows the sun in Hindu mythology accounting for solar eclipses. Rāhu is dark like the sapphires in the sapphire bracelets.

98. Her wrist cords glittered, decorated with shining golden charms, sporting clusters of hanging silk threads, the intermediate spaces caressed with many strands of jewels.

99. Splendid was her finger ring, inscribed with her own name, speckled with the radiance of many jewels, deflating the pride of her opponents.

100. Above her lotus-like feet, Viśākhā very gently placed goose anklets, brightened by the rays of many jewels set in gold, that have a sound like cries of inconstant sparrow hens; the hearing, self-control, and heart of the enemy of Kaṁsa are carried off like she-geese by that sound.

101. The anklets that Viśākhā placed on Rādhā's feet were splendid, full of the light of jewels, teachers of the swans of the Kālindī in their own subject [beauty].

102. Glittering on her toes were the toe rings, placed on her by Sudevī, variegated by the light of many jewels, their artistry astounding even to the Creator.

103. Then Viśākhā placed in this lotus-eyed lady's lotus-like hand a play lotus,¹⁰ like a lotus smile, brought at dawn by Viśākhā's friend Narmadā, the daughter of the garland maker.

104. At that point, aware of the time, Sugandhā, daughter of the barber, placed a mirror, set with jewels, before her.

105. She, seeing reflected in the mirror her own body in beauty and dress fit to captivate the eyes of Kṛṣṇa, began trembling to have him, for the finest dress of beautiful women is meant to be seen by their lovers.

Finished is this second chapter, describing the early morning sports, in the poem called *Nectar of the Sport of Govinda*, a result of service to Śrī Rūpa, a honey bee at the lotus feet of Śrī Caitanya, requested by Śrī Raghunātha Dāsa, born of the association of Śrī Jīva, and blessed by Śrī Raghunātha Bhaṭṭa.

¹⁰*līlāravinda*, a lotus held in the hand to play with

Chapter 3

Dawn (2)

तावद्गोष्ठेश्चरी गोष्ठं गते गोकुलनन्दने ।
सर्वान् गृहजनानाह तद्भक्ष्योत्पादनाकुला ॥ 1 ॥

1. In the meanwhile, when the boy of Gokula [Kṛṣṇa] had gone to the cow shed, the matron of the village [Yaśodā], anxious to prepare his food, spoke to all people in the household.

निजनिजकरणीये कर्मणि व्यग्रचित्ता
यदपि गृहजनास्तत्प्रेमजालाकुलास्ते ।
तदपि सुतसमुद्यत्स्नेहपीयूषपूर -
स्त्रपितमतिरधीशा तान् समादेदिशीति ॥ 2 ॥

2. Although the people of the household, smitten by the netting of love for him, were intent upon the work to be done by each of them, the matriarch, her mind bathed in the nectar of heightened affection for her son, gave them instructions repeatedly.

दासीः समाहूय जगाद राज्ञी
वत्सास्त्वरध्वं द्रुतपाककृत्ये ।
वत्सः क्रशीयान् क्षुधितः ररामः
स मे समेष्यत्यधुना स्वगोष्ठात् ॥ 3 ॥

3. Calling together her servants, the queen said: "Dears, please be quick in the work of rapid cooking. My dear thin child, along with Balarāma, is coming back from his corral now hungry.

शाका मूलानि पुष्पद्विदलफलदलान्यार्द्रकं पिष्टमासश्
 चुक्रं शुण्ठी हरिद्रामरिचशशिसिताजीरकं क्षीरसारः ।
 चिञ्चाहिङ्गुत्रिजातं सुमथितवटिकाः सैन्धवं सीरिशस्यं
 तैलं गोधूमचूर्णं घृतदधितुलसीधान्यसत्तण्डुलाञ्च ॥ 4 ॥
 पायसाय ब्रजेन्द्रेण प्रातर्बस्कयणी पयः ।
 प्रहितं यत्ततेतच्च सर्वं पाकाय नीयतां ॥ 5 ॥ युग्मकम् ।

4-5. Bring all of these for cooking: spinach, roots, flowers, lentils, fruit, leaves, fresh ginger, ground pulses, sour cane, dried ginger, turmeric, pepper, camphor, sugar, jira, cream, tamarind, hing, the three spices (mace, cardamon, and cinnamon), well churned cakes, salt, coconut pulp, oil, wheat flour, ghee, yogurt, sacred basil, fat rice, fine rice, and that milk of a cow with an older calf sent in the early morning by the King of Vraja for sweet rice pudding.”

तयेति दिष्टास्ता आसंस्तत्कार्येषु सत्त्वराः ।
 साहूय रोहिणीमाह स्नेहव्याकुलमानसा ॥ 6 ॥

6. Instructed by her thus, they became intent on their respective chores. Her mind overwhelmed by affection, she then called Rohiṇī and said:

सखि रोहिणि तावस्मद्बालकौ मृदुलौ तनू ।
 पीड्येते सबलैर्बालैर्बाहुयुद्धेऽतिचञ्चलैः ॥ 7 ॥

7. ”My Friend Rohiṇi, those two boys of ours with their soft bodies are injured in wrestling matches with those overactive boys who are strong.”

कति सन्ति न मे गेहे गोपदासास्तथाप्यम् ।
 वारितावपि यतस्तौ गोरक्षायै करोमि किम् ॥ 8 ॥

8. ”Aren’t there any cowherd servants in my house? Still those two go to herd the cows even though they are not allowed. What am I to do?”

दुर्गारण्यभ्रमणनटनायासतः सायमुच्चैश्
 चक्राते नाशनमपि तथा भोजनेषु दृची तौ ।
 वत्सौ जातौ तदिह नितरां दुर्बलौ क्षीणमूर्ती
 दृष्टं हन्तोदरमपि तयोः पृष्ठलग्नं प्रभाते ॥ 9 ॥

9. "From the weariness of wandering around and dancing in the impenetrable forests, those two have small appetites, even though they don't eat a thing in the evening. Therefore, our two dears have become very weak and thin, and alas this morning I saw that their stomachs have sunken to their backs."

दूतमय रसवत्यां तत्तथा साधयान्नं
प्रचुररुचि यथेमौ प्राश्रुतः प्राज्यतृष्णौ ।
तदतिरुचिरपीष्टा यत्र यत्रास्ति दृष्टा
कुरु सुमुखि तदेतत्तेमनं चातियत्नात् ॥ 10 ॥

10. "Quickly go into the kitchen and prepare food that those two, abundantly desirous, will enjoy with deep fondness. Sweet-faced, with great care make those various condiments in which is noticed the great liking we wish to encourage."

तदेति दिष्टा रामस्य माता दासीसुसंस्कृतां ।
संभृताशेषसंभारां प्रीत्या रसवतीं ययौ ॥ 11 ॥

Then, having been instructed thus, Balarāma's mother went affectionately to the kitchen which had been thoroughly cleaned by the servants and in which unlimited ingredients had been gathered. (11)

सुतेषदृचिताव्यग्रा मिष्टान्नोत्पादनोत्सुका ।
श्रीराधानयनायासीद्व्याकुला गोकुलेश्वरी ॥ 12 ॥

Distracted by the small appetite of her son and desirous of making sweet rice for him, the Matron of Gokula was anxious to bring Śrī Rādhā. (12)

औपनन्देः सुभद्रस्य पत्नीं कुन्दलताभिधां ।
यदृच्छयागतामग्रे प्रणमन्तीमथाह सा ॥ 13 ॥

Offering respect to Kundalatā, wife of Subhadra, son of Upananda, who had coincidentally arrived earlier, she said to her: (13)

अमृतमधुरमास्तां संस्कृतं यत्त्वयान्नं
भवतु स च चिरायुर्यस्तदन्नस्य भोक्ता ।
इति कलितवरां दुर्वासस्तां विदित्वा
स्वसदनमनु राधां रन्धनायाह्वयामि ॥ 14 ॥

”Knowing she received the boon of Durvāsas: ’May the food you prepare be sweeter than nectar and may he who enjoys that food be long-lived,’ I am calling for Rādhā of your house to cook. (14)

Appendix A

Padma-Purāṇa

Pātālakhaṇḍa

Chapter 83

Nārada said:

You have told me, guru, everything I wanted to know relating to the Lord. Now I want to hear about the unsurpassed path of contemplation. (1)

Śiva replied:

You question me well, vipra, desiring the best for the whole world. I will tell you about it even though it is a secret; therefore, listen [to what] I say. The servants, friends, parents and lovers of Hari [Kṛṣṇa], all eternal and full of good qualities, live here (in Vṛndāvana), best of sages. Just as they are described in the Purāṇas in their revealed sport, so do they exist in the land of Vṛndāvana in their eternal sport. He comes and goes between forest and cowherder village eternally and herds cows with his friends without the killing of demons. Also, his lovers, thinking themselves his paramours, please their dearest in secret. (2-6)

One should think of oneself there among them in the form of an enchanting woman, possessed of youth and beauty, just past puberty, conversant with the many arts and crafts, suitable for Kṛṣṇa's enjoyment, but who, though requested by Kṛṣṇa, is opposed to enjoyment with him, a follower of Rādhā intent upon her service, loving Rādhā even more than Kṛṣṇa, bringing about, out of love and with great care, the meetings of those two each day, and overwhelmed with the joys of their service. Visualizing oneself in this way, one should perform service there beginning from the period of Brahmā [one and a half hours before sunrise] until late at night. (7-11)

Nārada said:

I want to hear of Hari's daily sport as it really is. Without knowing that sport how, indeed, can Hari be served in one's mind? (12)

Śiva said:

I do not know that sport of Hari as it really is, Nārada. Go from here to see Vṛndādevī; she will describe the sport to you. Not far from here, near Keśītīrtha, lives that servant of Govinda [Kṛṣṇa] surrounded by her friends. (13-14)

Sūta (the bard) said:

Being advised thus, Nārada, circumambulated Śiva and, overjoyed, bowed repeatedly to him. Then that truest of sages went to Vṛndā's residence. Vṛndā, too, seeing Nārada bowed repeatedly and said: "Best of sages, how is it that you have come here?" (15-16)

Nārada said:

I want to know from you of the daily deeds of Hari. Describe them for me from the beginning, if I am fit [to hear them], beautiful one! (17)

Vṛndā said:

Even though it is secret I will tell you, Nārada, [for] you are a devotee of Kṛṣṇa. You, however, should not reveal it; this is the greatest of mystery of mysteries. (18)

In the midst of beautiful Vṛndāvana, which is adorned with fifty bowers, in a bower of desire-trees, in a cottage of divine jewels they [the couple, Rādhā and Kṛṣṇa] are asleep on a bed, intensely embracing each other. Though they are awakened after a while by birds, who follow my orders, they feel such joy in their intense embrace and such distress at [the thought of] breaking it, that they do not want to get up from bed even a little. Then, being repeatedly awakened from all sides by groups of srikes and parrots with various speeches, they rise from bed. Seeing the couple sitting up, their joyful girlfriends then enter and serve them as is suitable for that time. Once again at the words of the sārīkās the couple gets up from their bed and return to their homes, filled with fear and anxiety. (19-24)

Being awakened at daybreak by his mother, Kṛṣṇa, along with [his brother] Baladeva, rises from bed and after brushing his teeth, goes, with his mother's permission, to the cowpen surrounded by his friends. Rādhā, too, is awakened by her friends, vipra, and rises from her bed. After brushing her teeth, she rubs oil into her body. Then, going to the bathing platform she is bathed by her servants. She [next] goes to her dressing room where her friends decorate her with various shining ornaments, fragrances, garlands, and unguents. Then she, after carefully begging permission from her mother-in-law, is called, along with her friends, by Yaśodā [Kṛṣṇa's mother] to cook fine food [at Kṛṣṇa's house]. (25-29)

Nārada said:

Why does Yaśodā call the lady [Rādhā] to cook, when there are good ladies, headed by Rohiṇī, [at Kṛṣṇa’s house] who are cooks? (30)

Vṛndā said:

Great sage, previously a boon was given to her by Durvāsas; so have I heard before from the mouth of Kātyāyanī. “Whatever you cook, lady, shall be, by my grace, as sweet as nectar and shall increase the duration of life of its eater.” Thus, the good lady, Yaśodā, fond of her son, daily calls her [thinking], “In this way may my son be long-lived through his desire for tasty foods.” Hearing that she [Rādhā] should go to the house of Nanda and being permitted [to go], she, too, is pleased, and she goes there along with her friends and cooks. (31-34)

Kṛṣṇa also, having milked some cows and had others milked by his people, returns at the request of his father to his house surrounded by friends. Having rubbed his body with oil, he is bathed happily by his servants. Wearing clean clothes, garlanded, his body anointed with sandalwood, appearing with his hair parted in two above his neck and forehead, beautified by the curls and a sandalwood mark on his forehead shaped like the moon, his arms and hands shining with bracelets, armllets and jeweled rings, with a pearl necklace shining on his chest and alligator shaped earrings, he, being repeatedly called by his mother, takes the hand of a friend and enters the dining room, following [his brother] Baladeva. He then, along with his brother and friends, enjoys different kinds of foods, making his friends laugh with a variety of jokes and laughing along with them. After eating and rinsing his mouth, he rests for a while on a shining cot, dividing up and chewing the betel nut given him by his servants. (35-41)

Kṛṣṇa, dressed as a cowherder, with the herd before him, is followed down the path [to the pastures] affectionately by all the residents of Vraja. Bowing to his father and mother and with glances at [the rest of] the gathering, he turns them back as is proper and heads towards the forest. After entering the forest, he plays with his friends for a while. He happily amuses himself with various games in that forest. Then, tricking all of them, he goes joyfully, accompanied by only two or three dear friends, to the tryst eager to meet his dear one. (42-45)

She [Rādhā], too, after watching Kṛṣṇa go to the forest, returns home and out of a desire to be with her dear one, she, on the pretext of worshiping the sun god, fools her elders and goes to the forest in order to gather flowers. Thus, the two with great effort meet in the forest and spend the day there happily in various games. Sometimes they are seated on a swing together and are pushed by their friends. Sometimes Hari [Kṛṣṇa], his flute having dropped from his hand and being hidden by his lover, is scolded by his “insulted” girlfriends as he searches for it. They keep him laughing with many jokes there. Sometimes happily entering a forested stretch that is blown by spring breezes, they sprinkle each other with sandal and flower-scented waters using sprinklers and smear each other with ointments. The girlfriends, too, sprinkle them and are sprinkled in return by the couple throughout those groves filled with spring breezes. (46-52)

O twice-born, sometimes the couple along with their friends become tired from the many games suited to those various moments and finding the base of a tree, most true of sages, they sit on shining seats and drink honey wine. Then, becoming intoxicated by that honey wine, their eyes drooping with sleep, they take hold of each others' hands and fall to the arrows of desire. Desiring to make love they enter a bower along the path, their words and minds faltering, and they enjoy themselves there like leaders of elephants. The friends, too, being intoxicated with honey, their eyes laden with sleep, all lie down in pretty bowers all around and Kṛṣṇa, too, the powerful, visits all of them simultaneously with separate bodies, being repeatedly urged on by his dearest. After giving them pleasure like a king of elephants does his female elephants, he goes with his dearest and them to a pond in order to play. The couple with their friends enjoy themselves splashing water on each other. They then are adorned with clothes, garlands, sandal paste, and shining ornaments right there on the shore of that pond in a shining, bejeweled house. (53-60)

I arrange fruit and roots in advance, sage, and Hari eats first, served by his beloved. He then goes, accompanied by two or three ladies, to a bed made of flowers. Being served with betel nut, a Yak-tail fan, foot massages and so forth, he, smiling and thinking of his dear one, he is pleased by them. Rādhikā, too, when Hari is asleep, though her breath is with him, eats his remnants, among her friends, her heart pleased. Then after eating a little, she goes to the bedroom to gaze on the lotus-like face of her lover like a Cakora bird gazing on the moon and the ladies there offer her his chewed betel. She eats the betel dividing it among her friends. Kṛṣṇa, covered with a cloth, wanting to hear their uninhibited conversation with each other, though not asleep pretends as if he were and they, [learning the truth] somehow from inference, make faces, bite their tongues with their teeth, and look at each others' faces. As though dissolved in an ocean of embarrassment, they do not say anything for a while. Then after a moment they pull the cloth from his body and say, "A fine sleep you've gone to," making him laugh and laughing themselves. (61-69)

Thus, the two, enjoying themselves with their friends with various humorous remarks, taste the happiness of sleep for a while, truest of sages. They then sit happily among their friends on a broad, shining seat and, wagering each other's garlands, kisses, embraces and clothes, play dice with love amidst the banter of merriment. His dear one scolds him when though beaten, he says, "I have won," and begins to take her garlands and things. And after being scolded Kṛṣṇa with his hand on his lotus-face becomes despondent and makes up his mind to go saying: "If you have defeated me, lady, let what I wagered, kisses and so forth, be taken." She does just that. [He behaves like that] to see the furrowing of her brow and to hear her scolding speech. (70-75)

Then, both hearing the words and calls of the parrots and sārīs, they, desiring to return home, leave that place. Kṛṣṇa, taking leave of his lover, heads towards the cows, and she goes to the temple of the sun god along with her circle of friends. Going off a little ways, Hari turns back and putting on the disguise of a

brāhmaṇa goes to the temple of the sun. There he is invited by the girlfriends and helps them worship the sun with fabricated Vedic hymns pregnant with humor. Then, the clever girls, recognizing him as their lover become absorbed in an ocean of joy and lose all track of self and other. In this way they spend two and a half periods, sage, and then they [the cowherder girls] go to their houses and Kṛṣṇa goes to the cows. (76-81)

Kṛṣṇa joins with all his friends and collecting together the cows from all over returns to the village joyfully playing his flute, sage. Then, Nanda and all the other cowherders, including the women and children, hearing the sound of Hari's flute and seeing the surface of the sky spread with a veil of cow dust, give up all their activities and go towards Kṛṣṇa, anxious to see him. On the main road, at the gate of the village, where all the residents of the village [wait], Kṛṣṇa, too, approaches them [and greets them] properly in succession: with looks, touches, words, smiling glances, [he greets] the cowherder elders; with verbal and physical obeisance and prostrations, [he greets] his parents and Rohiṇī, o Nārada; and with decorum through the indications of his side-long glances, [he greets] his beloved. Thus, after being suitably greeted by those residents of Vraja and after taking the cows into the cowshed, at the request of his parents, he goes home along with his brother. (82-89)

After bathing and having something to eat and drink there, he, with the permission of his mother, goes again to the cowshed, desiring to milk the cows, and after milking some, having some milked and having some watered, he who pursues hundreds of feelings returns home with his father. There along with his father, his uncles, their sons, and Balarāma, he eats varieties of foods, some chewed, some sucked, and so forth. Thinking of him, Rādhikā then, even before being asked, sends cooked foods to his house through her friends and Hari praising those dishes enjoys them along with his father and the others. He then goes with them to the assembly hall which is replete with bards and other performers. (90-93)

The girlfriends who previously brought the food return with many of those dishes and some of Kṛṣṇa's leftovers, sent by Yaśodā. Bringing it with them they offer all to Rādhikā and she then having eaten along with her friends, in proper order, waits surrounded by them ready to meet her lover. I then send some friend from here who guides her to a house made of shining jewels in this bower of desire-trees near the Yamunā. Dressed in attire suitable for either a light or dark night, she departs surrounded by friends. (94-99)

After watching various wondrous performances there [in the assembly hall], listening to beautiful songs of Kātyāyanī, and then pleasing them [the performers] with [gifts of] money, grains and other things according to custom, Kṛṣṇa, honored by the people there, returns home with his mother and friends. When after feeding him his mother leaves, he comes here unnoticed to the house appointed by his lover. Joining each other those two sport here among the forests. For two and a half periods of the night [seven and a half hours] they enjoy various amusements headed by the circle dance (rāsa), the dance of love, and

much laughter. The sleepy lovers enter the bower unnoticed by the birds, and alone fall asleep on an enchanting love-bed made of flowers, being served there by their personal servants. Thus, the entire daily activity of Hari has been told to you. Even sinners are liberated by hearing this, Nārada. (100- 105)

Nārada said:

Lady, there can be no doubt that I am fortunate to have been blessed by you, for, Hari's daily sport has been revealed to me now. (106)

Sūta said:

This said, after circumambulating her and being worshipped by her, Nārada, the best of sages, disappeared, brāhmaṇa. I, too, have made all this known in proper order. One should forever utter with care the unsurpassed pair of mantras.

This was attained previously by Rudra from the lips of Kṛṣṇa. By him it was told to Nārada and Nārada told me. Now after performing purification I have told this to you. You, too, should keep this most amazing secret confidential. (107-110)

Śaunaka said:

I have achieved my goal by your direct grace, guru, since you have revealed the secret of secrets to me. (111)

Sūta said:

Devoting yourself to these truths and reciting the mantras day and night, no doubt you will attain to service of him without delay. I, too, brāhmaṇa, go to the eternal abode of the supreme in the company of the guru of gurus, the daughter of Bhānu [Rādhā], and of the lord of the cowherder girls.

This most purifying account, great in might, was told by Maheśa [Śiva]. Those devoted human beings who hear it will go to the eternal realm of Acyuta. [This account,] bestows fortune, fame, long-life, health, desired objectives, success, causes the attainment of heaven and liberation and destroys sin. Those human beings, intent on Viṣṇu, who read this regularly with devotion will not in any way return again from Viṣṇu's realm. (112-116)

So ends the glorification of Vṛndāvana, the eighty-third chapter in the Pātāla-khaṇḍa, the fifth section of the great Purāṇa, the Padma.