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# Śrī Kṛṣṇa-līlā kā Chintan

## श्रीकृष्णलीलाका चिन्तन

*Contemplations on the Childhood and Boyhood Līlās of Śrī Kṛṣṇa*

Radha Baba, traditional attribution; edited for Kalyan by Hanuman Prasad Poddar

Original text with a fresh English translation

# About this edition

> Seventy-nine contemplative word-pictures following the order of the Bhāgavata, from Kṛṣṇa's birth celebration through his childhood, cowherd play, Brahmā's bewilderment, and the subduing of Kāliya.

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CHAPTER 1

# जन्म-महोत्सव

# The Festival of the Birth

Source scan pages 10–17

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ORIGINAL

॥ श्रीहरिः ॥

श्रीकृष्णलीलाका चिन्तन

जन्म-महोत्सव

ENGLISH TRANSLATION

Hari is glorious.

Contemplation on the Divine Pastimes of Śrī Kṛṣṇa

The Festival of the Birth

ORIGINAL

व्रजेन्द्रगेहिनी यशोदा नेत्र निमीलित किये मणिमय दीवालके सहारे चुपचाप निस्पन्द बैठी हैं। श्रीरोहिणीजीकी आँखें भी बंद हैं। अन्य समस्त परिचारिकाएँ भी निद्राभिभूत होकर बाह्यज्ञानशून्य हो रही हैं। इसलिये दिव्य नराकृति परब्रह्मको सूतिकागारमें पदार्पण करते तो किसीने नहीं देखा, पर उनके आते ही समस्त सूतिकागार एक अभिनव चिन्मय रससे प्लावित हो गया, वहाँका अणु-अणु उस रसमें निमग्न हो गया। व्रजमहिषीको लीलाप्रेरित प्रसव-वेदनाजन्य मूर्च्छा, रोहिणी तथा परिचारिकाओंकी योगमायाप्रेरित तन्द्रा एवं निद्रा भी उस रसके स्पर्शसे चिन्मय भावसमाधि बन गयी।

ENGLISH TRANSLATION

Yaśodā, mistress of Vraja's kingly household, sits silently and motionless, her eyes closed, leaning against a jewel-studded wall. Śrī Rohiṇī's eyes are also closed. All the other attendants, overcome by sleep, have likewise lost awareness of the outer world. Thus no one saw the Supreme Brahman, bearing a divine human form, enter the lying-in chamber. Yet the instant He arrived, the entire chamber was flooded with a wholly new current of spiritual rasa, and every atom there became immersed in it. The swoon of Vraja's queen, born of the pains of childbirth and inspired by divine play, and the drowsiness and sleep of Rohiṇī and the attendants, induced by Yogamāyā, were transformed at the touch of that rasa into a spiritual absorption of sacred emotion.

ORIGINAL

यशोदाके क्रोडसे संलग्न सच्चिदानन्दकन्द श्रीहरि शिशुरूपमें अवस्थित हैं। कदाचित् अनन्त सौभाग्यवश कोई कवि दिव्यातिदिव्य नेत्र पाकर उस क्षणकी शोभाका अनुभव करता, अनुभवको वाणीसे व्यक्त करनेकी शक्ति पाता, तो वह इतना ही कह सकता, मानो चिदानन्द-सुधा-रस-सरोवरमें अभी-अभी एक अद्भुत अपूर्व नवीनतम नीलपद्म प्रस्फुटित हुआ हो। वह अभूतपूर्व अरविन्द, जिसका आघ्राण मधुगन्धलुब्ध भ्रमरोंने आजतक नहीं पाया था, जिसके सौरभका अपहरण करके कृतार्थ होनेका अवसर अनिलको आजतक नहीं प्राप्त हुआ था, जल जिस अरविन्दको उत्पन्न ही न कर सका था, जलके वक्षःस्थलपर खेलनेवाली चञ्चल तरङ्गें जिस पद्मको प्रकम्पित करनेका गर्व न कर सकी थीं, जिस कमलको आजतक कहीं किसीने भी नहीं देखा था!

ENGLISH TRANSLATION

Śrī Hari, the very source of existence, consciousness, and bliss, lies in infant form against Yaśodā's lap. If, through boundless good fortune, some poet had received eyes more divine than the divine, had beheld the beauty of that moment, and had gained the power to express the vision in words, he could only have said this: it was as though an astonishing, unprecedented, utterly new blue lotus had just blossomed in a lake filled with the nectarean rasa of spiritual consciousness and bliss. It was a lotus such as had never existed before, one whose fragrance no honey-scent-seeking bee had ever inhaled, whose perfume the wind had never enjoyed the fulfilment of carrying away, which no water had ever produced, which the restless waves playing upon the bosom of the water could not boast of having made tremble, and which no one anywhere had ever seen.

ORIGINAL Sanskrit

अनाघ्रातं भृङ्गैरनपहृतसौगन्ध्यमनिलै-

रनुत्पन्नं नीरेष्वनुपहतमूर्मीकणभरैः।

अदृष्टं केनापि क्वचन च चिदानन्दसरसो

यशोदायाः क्रोडे कुवलयमिवौजस्तदभवत्॥*

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Unsmelled by bees, its fragrance never carried off by the winds,

never born in any water, never struck by masses of wave-drops,

and never seen by anyone anywhere, that radiant splendour appeared

in Yaśodā's lap like a blue lotus from the lake of consciousness and bliss.

(Śrī Ānanda-vṛndāvana-campū)

ORIGINAL

- भाव यह है, अप्रतिम अनिन्द्यसुन्दर श्रीकृष्णरूपका जो माधुर्य है, वैसा इससे पूर्वके अवतारोंमें भक्तों (भृङ्गैः)-ने भी अनुभव नहीं किया। कवीश्वरों (अनिलैः)-ने भी भगवल्लीलाका वर्णन करते हुए ऐसी अतुलनीय रूपमाधुरीका विस्तार आजतक नहीं किया; भगवान् ऐसे अतुलनीय सुन्दर मधुर मनोहररूपसे प्रापञ्चिक जगत् (नीरेषु)-में कभी प्रकट ही नहीं हुए। यह रूप त्रिगुणों (ऊर्मीकणभरैः)-से सर्वथा परेका है।

ENGLISH TRANSLATION

- The meaning is this: the sweetness of Śrī Kṛṣṇa's incomparable and faultlessly beautiful form had never been experienced even by the devotees, represented by the bees, in any previous incarnation. Even the sovereign poets, represented by the winds, had never before unfolded such unequalled beauty of form while describing the Lord's pastimes. The Lord had never appeared in the phenomenal world, represented by the waters, in such an incomparably beautiful, sweet, and enchanting form. This form lies wholly beyond the three guṇas, represented by the multitude of wave-drops.

ORIGINAL

अचिन्त्यलीलामहाशक्तिकी प्रेरणासे सर्वप्रथम रोहिणी माताकी आँखें खुलती हैं। वे जान पाती हैं, यशोदाने पुत्र प्रसव किया है। परिचारिकाएँ भी जाग उठती हैं। पर उस इन्द्रनीलद्युति शिशुका सौन्दर्य कुछ इतना निराला है कि सभी निर्निमेष नयनोंसे देखती ही रह जाती हैं, किसीको भी समयोचित कर्तव्यका ज्ञान नहीं होता। वे सद्योजात शिशुका मधुर अस्फुट क्रन्दन सुन पा रही हैं; पर काष्ठपुत्तलिकाकी भाँति सभी ज्यों-की-त्यों, जहाँ-की-तहाँ खड़ी हैं। आनन्दातिरेकसे सबके शरीर सर्वथा अवश हो गये हैं। अवश्य ही सर्वान्तर्यामी विभु अवश शरीरमें भी सजग हैं। अतः वे ही मानो विलम्ब होते देखकर श्रीरोहिणीजीके मुखसे बोल पड़े, 'री! तुम सब क्या देखती ही रहोगी? कोई दौड़कर व्रजेश्वरको सूचना तो दे दो।' सचमुच अन्तर्यामी यदि न बोलते तो पता नहीं, शिशुरूप श्रीहरिको वात्सल्य-रस-पानके लिये कितनी देर और रोना पड़ता; क्योंकि रोहिणीजी तो आनन्दमें बेसुध हैं, उनमें समयोचित आदेश देनेकी शक्ति सर्वथा लुप्त हो चुकी है! अस्तु,

ENGLISH TRANSLATION

Moved by the great power of His inconceivable līlā, Mother Rohiṇī is the first to open her eyes. She understands that Yaśodā has given birth to a son. The attendants also awaken. But the beauty of that infant, radiant like a blue sapphire, is so extraordinary that they can only gaze at Him with unblinking eyes; no one remembers the duty of the moment. They hear the newborn child's soft, indistinct crying, yet all remain exactly where they stand, like wooden dolls. Excess of joy has left their bodies entirely powerless. Surely the all-pervading Lord, the indwelling witness of all, remains alert even within bodies rendered helpless. Seeing the delay, it is as though He Himself speaks through Śrī Rohiṇī's mouth: "Girls! Will you all do nothing but stare? Let someone run and give the news to the lord of Vraja." Indeed, had the indwelling Lord not spoken, who knows how much longer Śrī Hari in infant form would have had to cry before drinking the rasa of maternal affection? Rohiṇī is senseless with joy, and the power to give the proper instruction at the proper moment has completely deserted her. Be that as it may,

ORIGINAL

इस आदेशने परिचारिकाओंके अन्तर्हृदयमें बहते हुए आनन्दस्रोतको तरङ्गित कर दिया। फिर क्या था, दूसरे ही क्षण सूतिकागार आनन्द-कोलाहलसे मुखरित हो उठा। साथ ही जो करना था, उसमें सभी जुट पड़ीं। एक व्रजेश्वरको सूचना देने गोष्ठकी ओर दौड़ी, एक दाईको बुलाने गयी, एक उपनन्द-पत्नीको परम शुभ समाचार देकर क्षणोंमें ही लौट आयी, एक सहनाईवालेके घर जा पहुँची, और एक बावली-सी विविध अनर्गल आनन्दध्वनि करती हुई समस्त व्रजपुरमें सूचना देती हुई दौड़ने लगी। यह सब हो रहा है, पर सूतिकागारमें व्रजेश्वरी तो अभी भी किसी अनिर्वचनीय भावसमाधिमें निमग्न हैं।

ENGLISH TRANSLATION

This command set ripples moving through the stream of joy flowing in the attendants' innermost hearts. In the very next moment the lying-in chamber rang with a tumult of delight. At once everyone took up the work that had to be done. One ran toward the cowsheds to inform the lord of Vraja, another went to summon the midwife, another returned within moments after giving the supremely auspicious news to Upananda's wife, another reached the home of the shehnai player, while yet another, like a woman gone mad, ran through all of Vraja township announcing the news with all manner of unrestrained cries of joy. All this was taking place, but within the chamber the queen of Vraja remained immersed in an indescribable absorption of sacred emotion.

ORIGINAL

उपनन्द-पत्नी आयीं, पश्चात् निकलती पुरमहिलाओंका दल नन्दप्राङ्गणमें एकत्र होने लगा। तुमुल आनन्दध्वनिसे प्रसूतिगृह ही नहीं, समस्त प्रासाद निनादित हो उठा। व्रजरानीकी भावसमाधि शिथिल हुई, धीरे-धीरे आँखें खोलकर वे देखने लगीं। कुछ क्षण निहारते रहकर समझ पायीं, गर्भस्थ शिशु भूमिष्ठ हो गया है। पर यह क्या? जननीके मुखमण्डलपर आश्चर्य एवं भय छा जाता है। वे देखती हैं, 'शिशुके श्याम अङ्गोंमें मेरा मुख प्रतिबिम्बित हो रहा है। यह भी भला सम्भव है?' वात्सल्य-प्रेमवती माताका हृदय अनिष्ट-आशङ्कासे काँप उठता है। वे सोचने लगती हैं, 'निश्चय ही, मैं जब मूर्च्छित थी, तब कोई बालापहारिणी योगिनी मायासे मेरा वेष धारणकर यहाँ आ गयी है और वह अन्तरिक्षमें अवस्थित है; यह उसीकी प्रतिच्छाया है। हाय! हाय! नृसिंह! जय नृसिंह! रक्षा करो। भयहारी नृसिंह-नामके प्रभावसे योगिनी नष्ट हो जाय। नृसिंह! नृसिंह! डाकिनी, चली जा। अन्यथा तू नष्ट हो जायगी।' व्रजमहिषी एक साथ ही आकुल कण्ठसे बहुत कुछ बोल गयीं। इस व्याकुलताने दृष्टिकी एकाग्रता नष्ट कर दी। बस, प्रतिबिम्ब तिरोहित हो गया। उसी क्षण वात्सल्यरसघनविग्रह यशोदाका हृदय-संचित स्नेह-रस उमड़ा, आँखोंमें आया तथा सामने कोई भी व्यवधान न पाकर अश्रुबिन्दुओंके रूपमें झरने लग गया। भावाभिभूत नन्दरानी कभी अपने सिरको अत्यन्त नीचे झुकाकर, कभी बायीं ओर टेढ़ा करके, कभी दाहिनी ओर घुमाकर और कभी ऊँचा उठाकर पुत्रके सौन्दर्यका सुख ले रही हैं। इससे अश्रुबिन्दु भी ढलककर मालाकार बन गये। मानो माताने एक निर्मल मुक्ताहारकी प्रथम भेंट दी हो! यह भेंट सर्वथा उपयुक्त ही है; क्योंकि देवाराधनका नियम ही है, पहले माला समर्पित होती है, तब नैवेद्य-अर्पण होता है। यहाँ भी तो प्रेमदेवकी आराधना ही हो रही है। सर्वोत्कृष्ट रागमयी आराधनाके उपकरण कुछ भी हों, पर नियमका व्यतिक्रम क्यों हो। इसीलिये मानो जननी यशोदा भी वात्सल्य-रस-सार स्तनदुग्धका नैवेद्य चढ़ानेके पूर्व अश्रुबिन्दुओंकी मनोहर माला अर्पण कर रही हैं:

ENGLISH TRANSLATION

Upananda's wife arrives, and soon groups of townswomen begin to gather in Nanda's courtyard. The tremendous sound of rejoicing makes not only the birth chamber but the entire palace resound. The queen of Vraja's absorption gradually relaxes, and she slowly opens her eyes and begins to look around. After gazing for a few moments, she understands that the child in her womb has been born. But what is this? Wonder and fear spread across the mother's face. She sees her own face reflected in the infant's dark limbs and thinks, "How can this possibly be?" The heart of the mother, filled with parental love, trembles with fear of misfortune. She thinks, "Surely, while I lay unconscious, some yoginī who steals infants came here by magic, assuming my appearance, and now hovers in the air. This is her reflection. Alas! Alas! Nṛsiṁha! Glory to Nṛsiṁha! Protect us. By the power of Nṛsiṁha's fear-dispelling name, may that yoginī be destroyed. Nṛsiṁha! Nṛsiṁha! Ḍākinī, go away, or you will be destroyed." In an anguished voice the queen of Vraja pours out many words at once. Her distress breaks the concentration of her gaze, and the reflection disappears. At that very instant the rasa of affection stored in the heart of Yaśodā, the embodied concentration of parental rasa, surges upward, enters her eyes, and, finding no obstacle before it, begins to fall as teardrops. Overcome with feeling, Nanda's queen savours her son's beauty by lowering her head deeply, tilting it to the left, turning it to the right, and lifting it high. As she moves, the falling teardrops form the shape of a garland. It is as if the mother has offered a flawless pearl necklace as her first gift. The gift is perfectly fitting, for the rule of divine worship is that the garland is offered first and only then the food offering. Here too the deity of love is being worshipped. Whatever the articles used in the highest worship of spontaneous love may be, why should the rule be transgressed? It is therefore as though Mother Yaśodā offers a lovely garland of teardrops before presenting the offering of her breast-milk, the very essence of parental rasa.

ORIGINAL Sanskrit

ज्ञात्वा जातमपत्यमीक्षितुमथ न्यञ्चत्तनूस्तत्तना-

वालोक्य प्रतिबिम्बितां निजतनूमन्येति शङ्काकुला।

गच्छारादिति तन्निरासनपरा पश्यन्त्यमुष्याननं

मुक्ताहारमिवोपढौकितवती स्नेहाश्रुणो बिन्दुभिः॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Learning that her child was born, she bent down to behold him;

seeing her own form reflected in his body, she anxiously took it for another.

Intent on driving that figure away, crying, "Begone from here!", she gazed upon his face

and offered, as if a necklace of pearls, the drops of her loving tears.

(Śrī Ānanda-vṛndāvana-campū)

ORIGINAL

इधर गोदोहनमें संलग्न व्रजराज नन्दजीके पास सूचना देने परिचारिका आयी। प्रतिदिनका नियम है, व्रजेन्द्र आधी रात ढलते ही स्वयं गोष्ठमें चले आते हैं, गायोंकी सँभाल करते हैं। आज भी आये थे। अपने इष्टदेव नारायणका स्मरण करते हुए एक गायके समीप खड़े थे। परिचारिकाने कहा, 'महाभाग! आपको पुत्ररत्नकी प्राप्ति हुई है।' व्रजराजको प्रतीत हुआ मानो हठात् किसीने कानोंमें अमृत उँडेल दिया। नहीं, नहीं, उनके चारों ओर अमृतका महासागर लहराने लगा। वे उसमें निमग्न हो गये; इतना ही नहीं, आनन्दमन्दाकिनीकी प्रबल धारासे उस महासागरमें एक आवर्त बन गया है। व्रजराज उस आवर्तमें फँसकर चक्कर लगा रहे हैं। आनन्दमन्दाकिनी व्रजराजको अपने भुजपाशमें लपेटकर घुमा रही है:

ENGLISH TRANSLATION

Meanwhile, an attendant comes to Vraja's king, Nanda, who is engaged in milking the cows, to give him the news. It is his daily practice to enter the cowsheds himself after midnight and tend the cows. He has come today as usual. Remembering Nārāyaṇa, his chosen Lord, he stands beside a cow. The attendant says, "Most fortunate one, you have been blessed with the jewel of a son." It seems to Vraja's king that someone has suddenly poured nectar into his ears. No, more than that, a vast ocean of nectar begins to surge all around him, and he sinks into it. Not only this: the powerful current of the Mandākinī of bliss forms a whirlpool in that ocean. Vraja's king is caught in the vortex and turns round and round, while the Mandākinī of bliss winds her arms around him and whirls him about.

ORIGINAL Sanskrit

प्रविष्ट इव अमृतमहार्णवेषु आलिङ्गित इवानन्दमन्दाकिन्या।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

As though he had entered vast oceans of nectar, as though he had been embraced by the Mandākinī of bliss.

(Śrī Ānanda-vṛndāvana-campū)

ORIGINAL

व्रजेन्द्र नन्दबाबा बाह्यज्ञान खोकर अन्तश्चेतनाके जगत् में जा पहुँचे। एक अतीत दृश्य सामने आ गया। व्रजराज व्रजरानीसे कह रहे हैं, 'प्रिये! स्पष्ट जानता हूँ, मेरे द्वारा सम्पादित इन पुत्रेष्टि आदि अनेक यज्ञानुष्ठानोंकी सफलता असम्भव-सी है; फिर भी परिजनों, गोपबन्धुजनोंका आग्रह देखकर आयोजन स्वीकार कर लेता हूँ, संकल्पके अनुरूप ही तो परिणाम होगा। असम्भव वस्तुके लिये किये गये संकल्पकी सफलता कैसे सम्भव है? अनुष्ठान आरम्भ करते हुए जब मैं संकल्प करने बैठता हूँ तो चित्त एक अनोखे पुत्रकी कल्पना कर बैठता है। तू ही बता, भला, मेरे इष्टदेव नारायणसे अधिक सुन्दर त्रिलोकमें त्रिकालमें भी कोई सम्भव है क्या? असम्भव! सर्वथा असम्भव! पर चित्तभूमिकामें ठीक संकल्पके क्षण ऐसे ही एक, इष्टदेव नारायणकी अपेक्षा भी अधिक अनिर्वचनीय, अनन्त, असीम सुन्दर बालककी मूर्ति अङ्कित हो जाती है। ओह! उस क्षण मैं स्पष्ट देखता हूँ, वह बालक तुम्हारी गोदमें तुम्हारे दुग्धस्रावी स्तनोंपर बैठकर खेल रहा है। उसके श्याम अङ्गोंको, चञ्चल सुन्दर दीर्घ नेत्रोंको देखकर मैं सर्वथा मुग्ध हो जाता हूँ। मुझे भ्रम हो जाता है कि यह स्वप्न है या जाग्रत्। यह सचमुच क्या है, मैं निर्णय ही नहीं कर पाता। मनमें आया, एक बार तुमसे पूछूँ कि तुम्हारे हृदयमें भी ऐसी ही अनुभूति उस समय होती है क्या।'

ENGLISH TRANSLATION

Losing awareness of the outer world, Nanda Bābā, lord of Vraja, enters the realm of inner consciousness. A scene from the past appears before him. Vraja's king is saying to Vraja's queen, "Beloved, I know clearly that the success of the many sacrificial rites I have performed, the Putreṣṭi and others, seems impossible. Yet, seeing the insistence of our family and cowherd kinsmen, I consent to their arrangements. The result must accord with the resolve made at the rite. How can a resolve for an impossible thing possibly succeed? Whenever I sit to make the solemn resolve at the beginning of a rite, my mind conceives a singular son. Tell me, can anyone in the three worlds, at any time, be more beautiful than Nārāyaṇa, my chosen Lord? Impossible, utterly impossible! Yet at the very moment of the resolve, the figure of just such a boy is engraved upon the ground of my heart, a boy of indescribable, endless, immeasurable beauty, even more beautiful than my chosen Lord Nārāyaṇa. Oh! At that moment I see plainly that this child is seated in your lap, playing upon your milk-flowing breasts. Beholding his dark limbs and his restless, lovely, long eyes, I become completely enchanted. I cannot tell whether it is a dream or waking. I am wholly unable to decide what it truly is. I have thought that I should ask you whether the same experience arises in your heart at that time."

ORIGINAL Sanskrit

श्यामश्चञ्चलचारुदीर्घनयनो बालस्तवाङ्कस्थले

दुग्धोद्गारिपयोधरे स्फुटमसौ क्रीडन्मयाऽऽलोक्यते।

स्वप्नस्तत् किमु जागरः किमथवेत्येतन्न निश्चीयते

सत्यं ब्रूहि सधर्मिणि! स्फुरति किं सोऽयं तवाप्यन्तरे॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

A dark child with restless, lovely, long eyes is clearly seen by me,

playing in your lap upon your breasts flowing with milk.

Is this a dream, or is it waking? What else could it be? I cannot decide.

Tell me truly, my virtuous wife: does this same child appear within you too?

(Śrī Gopāla-campū)

ORIGINAL

व्रजरानी बोलीं, 'स्वामिन्! ठीक ऐसी ही कल्पना मुझे भी उस समय होती है। लज्जावश अबतक आपसे न कह सकी।'

ENGLISH TRANSLATION

The queen of Vraja replied, "My lord, at that very time exactly the same vision arises in me. Out of modesty I have not been able to tell you until now."

ORIGINAL

बाह्यज्ञानशून्य व्रजराज एक ही क्षणमें इस दृश्यको देख गये। परिचारिका खड़ी रहकर इनकी दशा देख रही थी। उसे क्या पता, व्रजराज क्या देख रहे हैं। वह अन्य गोपोंको लक्ष्यकर बोली, 'तुमलोग सभी चलो, गोवत्सोंको छोड़ दो, दूध पी लेने दो, एक बार चलकर उस अद्भुत बालकको तो देखो। नेत्र शीतल हो जायँगे। आजतक...' कहते-कहते परिचारिका वहीं बैठ गयी। नन्दरायको बुलाने आयी है, यह बात वह भूल-सी गयी। उसकी आँखोंके सामने प्रसूतिगृह आ गया, वहीं बैठी-बैठी वह सौन्दर्यनिधि शिशुको देखने लग गयी।

ENGLISH TRANSLATION

In a single instant, Vraja's king, unaware of the outer world, beholds this entire scene. The attendant stands watching his condition, not knowing what he sees. Addressing the other cowherds, she says, "All of you come. Release the calves and let them drink. Come just once and behold that wondrous child. Your eyes will be soothed. Never before..." While speaking, the attendant sits down right there. She nearly forgets that she came to summon Nanda Rāya. The birth chamber appears before her eyes, and while sitting there she begins to behold the infant who is a treasury of beauty.

ORIGINAL

व्रजराजका मन अभीतक उसी भावस्रोतका रस ले रहा है। वे देख रहे हैं, हमलोगोंने एक वर्षतक श्रीनारायणकी उपासना की है। श्रीनारायण स्वप्नमें दर्शन देकर कह रहे हैं, 'गोपवर! वह सचमुच तुम्हारा अनादिसिद्ध पुत्र है, तुम्हारा संकल्प शीघ्र ही सत्य होगा।' इस घटनाके बाद कुछ दिन बीत गये हैं। आज माघकृष्णा प्रतिपदा है, आजकी रजनी एक विचित्र शोभासे सम्पन्न-सी प्रतीत हो रही है। हठात् व्रजरानी तन्द्रासे जागकर कहती हैं, 'नाथ! अभी-अभी मैंने स्पष्ट देखा है, ठीक वही बालक तुम्हारे हृदयसे निकलकर मेरे हृदयमें आ बैठा है। एक आश्चर्यकी बात और है। उसके सुन्दर श्याम शरीरके ऊपर एक ज्योतिर्मयी दिव्यकुमारीका मानो आवरण पड़ा हुआ है। पहली दृष्टिमें वह ज्योतिर्मयी बालिका-सा दीखता है, पर किंचित् गम्भीरतासे देखनेपर उसका अप्रतिम सुन्दर श्याम कलेवर स्पष्ट दीखने लग जाता है।' सुनकर व्रजराज आनन्दमुग्ध हो गये हैं। वे स्वयं भी ऐसी अनुभूति कर चुके हैं।

ENGLISH TRANSLATION

Vraja's king is still savouring that current of emotion in his mind. He sees that they have worshipped Śrī Nārāyaṇa for a full year. Appearing in a dream, Śrī Nārāyaṇa says, "Noblest of cowherds, he is indeed your eternally perfected son. Your resolve will soon come true." Some days pass after this event. Today is the first lunar day of the dark fortnight of Māgha, and the night appears endowed with a strange splendour. Suddenly awakening from drowsiness, the queen of Vraja says, "Lord, just now I saw clearly that the very same child emerged from your heart and entered mine. There is another astonishing thing. A radiant divine maiden seems to form a covering over his beautiful dark body. At first glance he appears to be a luminous girl, but when one looks with a little greater attention, his incomparably beautiful dark form becomes plainly visible." Hearing this, Vraja's king is entranced with joy. He too has already had such an experience.

ORIGINAL

उपर्युक्त घटनावलीका दृश्य व्रजराजके मनोराज्यकी कल्पना नहीं है। वह सर्वथा इसी रूपमें घटित हो चुकी है। परिचारिकाके शब्दोंने तो अतीतकी स्मृतिको उद्बुद्धमात्र कर दिया, जिससे वह घटना मानो वर्तमानमें अभी-अभी हो रही है, इस रूपमें व्रजराजको वह दीखने लगी। जो हो, किसी अज्ञात प्रेरणासे नन्दरायके कानोंमें अब वह शब्दावली पुनः गूँज उठी, 'महाभाग! आपको पुत्ररत्नकी प्राप्ति हुई है।' नन्दरायने आँखें खोल दीं तथा वे अविलम्ब प्रासादकी ओर दौड़ पड़े। पीछे-पीछे परिचारिका भी दौड़ी। पथमें जाते हुए नन्दराय सोचते जा रहे हैं, क्या सचमुच वही, वही श्यामबालक उत्पन्न हुआ है? पर हृदयके उमड़ते हुए आनन्द-प्रवाहमें विवेक लुप्त हो गया है; विचारशक्ति आनन्द-तरङ्गोंसे तरङ्गित हो रही है, चञ्चल बन गयी है। फिर निर्णय कौन करे? व्रजेन्द्र निर्णय नहीं कर सके:

ENGLISH TRANSLATION

The sequence of events just described is not an imagined construction in the mind of Vraja's king. It took place exactly in this form. The attendant's words merely awakened the memory of the past, causing the king to see that event as though it were occurring at this very moment. In any case, through some unknown prompting, the words once again ring in Nanda Rāya's ears: "Most fortunate one, you have been blessed with the jewel of a son." Nanda Rāya opens his eyes and immediately runs toward the palace, with the attendant running behind him. As he goes, he wonders, "Has that very same dark child truly been born?" Yet discernment has vanished in the swelling flood of joy within his heart, and his power of thought is tossed and made restless by waves of bliss. Who, then, could reach a conclusion? The lord of Vraja cannot decide.

ORIGINAL Sanskrit

आह्लादेन समं जज्ञे बालः किं किं स एव सः।

एवं विवेक्तुं नन्दस्य नासीन्मतिमती मतिः॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

The child was born together with overwhelming joy. Could it be that he was that very child?

Nanda's usually discerning mind had no power to distinguish the truth in this way.

(Śrī Gopāla-campū)

ORIGINAL

व्रजराज आकर प्रसूतिगृहके सामने आँगनमें खड़े हो जाते हैं। प्राणोंकी उत्कण्ठा लेकर आये हैं कि पुत्रका मुख देखूँगा, पर देख नहीं पाते। प्रसूतिगृहके कपाट खुले हैं; पर उपनन्द-संनन्दका परिवार, पड़ोसकी गोपियोंकी भीड़ कपाटकी अपेक्षा अधिक सुदृढ़ व्यवधान बन गये हैं। इससे पूर्व व्रजेन्द्र जब कभी अन्तःपुरमें आते तो गोपियाँ घूँघटकी ओट कर लेतीं, किनारे हो जातीं; पर आज तो आह्लादवश वे जानतक नहीं पायीं कि व्रजेश्वर खड़े हैं, पथ पानेकी प्रतीक्षा कर रहे हैं। नन्दरायके प्राण व्याकुल हो उठे। तत्क्षण ही उन दर्शक गोपियोंके अन्तरालसे कुछ क्षणके लिये एक क्षुद्र छिद्र बन गया, व्रजेशको अपने पुत्रकी एक स्पष्ट झाँकी प्राप्त हो गयी। अहा! वही है, वही है! सचमुच वही शिशु आया है! इतनेमें छिद्रके सामने एक गोपी आ गयी, छिद्र बंद हो गया, व्रजराजकी आँखें भी बंद हो गयीं। पर आश्चर्य है, अब मानो कोई व्यवधान नहीं। गोपेश स्पष्ट देख पा रहे हैं, प्रसूति-पर्यङ्कपर उत्तानशायी होकर शिशु अवस्थित है। शिशु क्या है, मानो अनन्तजन्मार्जित पुण्यराशिरूप कल्पतरु-उद्यानका प्रफुल्ल कुसुम हो। नहीं, नहीं, समस्त उपनिषद्रूप कल्पलता-श्रेणीका मधुर फल हो:

ENGLISH TRANSLATION

Arriving at the courtyard before the birth chamber, Vraja's king comes to a halt. He has come with a life-breath full of longing to behold his son's face, yet he cannot see him. The doors of the chamber stand open, but the families of Upananda and Sunanda and the crowd of neighbouring gopīs form a barrier stronger than the doors themselves. Whenever the lord of Vraja had entered the inner apartments before, the gopīs would draw their veils and move aside. Today, however, delight has made them unaware even that he stands there waiting for a path. Nanda Rāya's very life grows restless. Just then a small opening appears for a few moments between the gopīs who are looking in, and the lord of Vraja receives a clear glimpse of his son. Ah! It is he, it is he! That very child has truly come! At once a gopī steps before the opening, the gap closes, and Vraja's king closes his eyes too. Yet wonder of wonders, now no obstruction seems to remain. The lord of the cowherds sees clearly that the infant lies on his back upon the birthing couch. What is this child? He is like a blossoming flower in a garden of wish-fulfilling trees formed from the accumulated merit of countless births. No, more than that, he is the sweet fruit of the whole spreading row of wish-fulfilling vines that are the Upaniṣads.

ORIGINAL Sanskrit

कुसुममिव चिरतरसमयसमुत्पन्नकल्पमहीरुहारामस्य।

फलमिव सकलोपनिषत्कल्पलतावितेः।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Like the flower of a garden of wish-fulfilling trees that has arisen after a very long age;

like the fruit of the entire expanse of wish-fulfilling vines that are the Upaniṣads.

(Śrī Ānanda-vṛndāvana-campū)

ORIGINAL

उपनन्दजी नन्दके आनेसे पूर्व ही आ गये थे। वे समयोचित व्यवस्थामें लगे हैं। ब्राह्मणोंको बुलानेके लिये दूत भेज चुके हैं। अब तोरणद्वारके पास नगारेवालोंको समस्त व्रजमें घोषणा करनेकी बात समझा रहे हैं। गद्गद कण्ठसे कह रहे हैं:

ENGLISH TRANSLATION

Upananda arrived even before Nanda. He is occupied with the arrangements required at the moment and has already sent messengers to summon the brāhmaṇas. Now, near the arched gateway, he is instructing the kettledrum players to proclaim the news throughout Vraja. In a voice choked with emotion, he says:

ORIGINAL Braj

नैन भरि देखौ नंदकुमार।

जसुमति-कूख चंद्रमा प्रगट्यौ या ब्रज कौ उजियार॥

बन जिन जाउ आजु कोऊ गोसुत अरु गाय गुवार।

अपनें अपनें भेष सबै मिलि लावौ बिबिध सिंगार॥

हरद-दूब-अच्छत-दधि-कुंकुम मंडित करौ दुवार।

पूरौ चौक बिबिध मुक्ताफल, गावौ मंगलचार॥

ENGLISH TRANSLATION

Fill your eyes with the sight of Nanda's prince.

The moon has risen from Yaśomatī's womb to illumine all Vraja.

Let no cow, calf, or cowherd go to the forest today.

Come together in your finest dress and bring every kind of ornament.

Adorn each doorway with turmeric, sacred grass, unbroken rice, curd, and vermilion.

Fashion courtyard designs from many kinds of pearls and sing auspicious songs.

ORIGINAL

सहनाईवाले सदलबल आ पहुँचे हैं। नगारेवालोंने पहला डंका लगाया। दूसरे ही क्षण सहनाईवालोंने भी मधुरातिमधुर रागिनीकी तान छेड़ दी। नन्दप्रासादकी मणिमय भित्ति, आच्छादन और स्तम्भोंको निनादित करती हुई वह सुरीली ध्वनि समस्त व्रजपुरमें फैलने लगी। इससे पहले भी व्रजमें अनेकों बार सहनाई बजी थी, पर आजकी तान तो आज ही बजी है।

ENGLISH TRANSLATION

The shehnai players arrive with their entire company. The kettledrum players strike the first beat, and in the next moment the shehnais begin a melody of surpassing sweetness. Making the jewel-studded walls, roof, and pillars of Nanda's palace resound, that melodious sound spreads through all the township of Vraja. The shehnai had been played in Vraja many times before, but today's melody has sounded only today.

ORIGINAL

अब ब्राह्मण आ गये हैं। व्रजेश स्नान करके अलंकृत होकर ब्राह्मणोंको प्रणाम करते हैं। मातृकापूजन, नान्दीमुख-श्राद्ध सम्पन्न करके ब्राह्मणोंको साथ लिये हुए वे सूतिकागारमें आते हैं। विधिवत् जातकर्म-संस्कार आरम्भ होता है। यह नित्य अजन्माका जातकर्म है। जिनके एक-एक रोमकूपमें अनन्तकोटि ब्रह्माण्ड अवस्थित हैं, प्रत्येक ब्रह्माण्डमें एक-एक ब्रह्मा जिनके नियन्त्रणमें सृजनका कार्य वहन करते हैं, आज उन्हींका ब्रह्ममुखनिःसृत वेदमन्त्रोंसे संस्कार हो रहा है। यह कैसी विडम्बना है! लीलाविहारिन्! तुम्हारी मुनि-मन-मोहनकारिणी लीलाको धन्य है! अस्तु, 'भूस्त्वयि' इत्यादि मन्त्रोंका पाठ करके शिशुके बिम्बविडम्बित अधरोष्ठको किञ्चित् खोलकर सुवर्णसंयुक्त अनामिका अँगुलीसे घृतका एक कण चटाया गया। आयुष्यक्रिया करते समय ब्राह्मण देवता शिशुके दक्षिण कर्णमें 'अग्निरायुष्मान्' इत्यादि जपनेके लिये मुख निकट ले गये। उन्हें प्रतीत हुआ मानो यह कर्ण नहीं, किसी अनिर्वचनीय श्यामल तेजोलतिकाका नवोन्मिषित पल्लव है। जपते समय ब्राह्मणके सारे शरीरमें कम्प होने लगा। ब्राह्मण आश्चर्यमें थे कि सारे अङ्ग काँपने क्यों लगे, आजतक तो ऐसी घटना नहीं हुई! पश्चात् 'दिवस्परि' इत्यादि मन्त्रसे बालकका स्पर्श किया गया। फिर भूमि अभिमन्त्रित की गयी। एक बार बालकका अङ्ग पुनः पोंछ दिया गया। आगेकी अन्य क्रियाएँ सम्पन्न की गयीं। अन्तमें शिशुके कुञ्चितकेशकलापमण्डित मस्तकसे सटाकर 'आपो देवेषु' इत्यादि मन्त्रसे एक जलपात्र सूतिका-पर्यङ्कके नीचे रखा गया। इस तरह जातकर्म-संस्कार सम्पन्न हुआ:

ENGLISH TRANSLATION

The brāhmaṇas have now arrived. The lord of Vraja bathes, adorns himself, and bows to them. After completing the worship of the Mother-goddesses and the Nāndīmukha ancestral rite, he enters the lying-in chamber accompanied by the brāhmaṇas. The birth sacrament begins according to rule. This is the birth sacrament of Him who is eternally unborn. Countless millions of universes abide in every pore of His body, and within each universe a Brahmā carries out the work of creation under His direction. Today that very Lord is being consecrated by Vedic mantras that issued from Brahmā's mouth. What a divine incongruity! O Player in the realm of līlā, blessed is Your pastime that enchants the minds of sages. Be that as it may, after reciting the mantra beginning "Bhūs tvayi," they slightly open the infant's lower lip, which puts the bimba fruit to shame, and place upon it a particle of ghee with the ring finger bearing gold. During the rite for long life, a brāhmaṇa brings his mouth close to the child's right ear to recite the passage beginning "Agnir āyuṣmān." It seems to him that this is not an ear but a newly opened leaf on an indescribable vine of dark radiance. As he chants, the brāhmaṇa's entire body begins to tremble. He wonders why all his limbs are shaking, for such a thing has never happened before. The child is then touched with the mantra beginning "Divas pari," and the ground is consecrated. The child's limbs are wiped once more, and the remaining rites are performed. Finally, with the mantra beginning "Āpo deveṣu," a vessel of water is placed beneath the birthing couch, touching the child's head adorned with clusters of curling hair. In this way the birth sacrament is completed.

ORIGINAL Sanskrit

वाचयित्वा स्वस्त्ययनं जातकर्मात्मजस्य वै।

कारयामास विधिवत् पितृदेवार्चनं तथा॥

(श्रीमद्भागवतम् १०।५।२)

ENGLISH TRANSLATION

Having caused the auspicious benedictions to be recited, he duly performed his son's birth rite,

and likewise arranged the prescribed worship of the ancestors and the gods.

(Śrīmad Bhāgavatam 10.5.2)

ORIGINAL

अब दाई नालछेदन करती है। किसकी नाल?

ENGLISH TRANSLATION

Now the midwife cuts the umbilical cord. Whose cord is she cutting?

ORIGINAL Braj

जाकें नार आदि ब्रह्मादिक सकल बिस्व-आधार।

सूरदास-प्रभु गोकुल प्रगटे मेटन कौं भूभार॥

जाकें नार भए ब्रह्मादिक सकल, जोग-ब्रत साध्यौ।

ताकौ नार छीनि ब्रजजुबती बाँटि तगा सौं बाँध्यौ॥

ENGLISH TRANSLATION

From whose lotus-stalk arose Brahmā, the first of all, foundation of the universe,

that Lord of Sūradāsa has appeared in Gokula to remove the earth's burden.

He from whose lotus-stalk all the Brahmās arose, and whom yogic vows seek to attain,

a woman of Vraja has cut His cord, divided it, and tied it with thread.

ORIGINAL

नेग पानेका इतना सुन्दरतम अवसर धात्रीके जीवनमें कभी नहीं आया था। इस विचित्र सुन्दर शिशुको देखकर ही वह सब कुछ पा चुकी थी, निहाल हो चुकी थी; पर व्रजरानीसे प्रणय-झगड़ा करके नेग लेनेका सुदुर्लभ आनन्द वह क्यों छोड़ने लगी। लेना ही चाहिये, व्रजेश-कुलकी धात्री जो ठहरी:

ENGLISH TRANSLATION

Never in the midwife's life had such a splendid opportunity arisen to claim a ceremonial gift. Merely by seeing this wondrously beautiful child she had already gained everything and become blessed. Yet why should she forsake the rare joy of affectionately quarrelling with Vraja's queen to receive her gift? She must claim it, for she is the midwife of the lord of Vraja's family.

ORIGINAL Braj

औरन के हैं सकल गोप, मेरें एक भवन तुम्हारौ।

मिटि जो गयौ संताप जनम कौ, देख्यौ नंद-दुलारौ॥

बहुत दिनन की आसा लागी, झगरिन झगरौ कीनौ।

ENGLISH TRANSLATION

All the other cowherds belong to others; for me, your house alone is home.

The sorrow of a lifetime vanished when I beheld Nanda's darling.

Long have I cherished this hope, and now this quarrelsome woman has begun her quarrel.

ORIGINAL

तथा व्रजेश्वरी भी कब चूकनेवाली थीं:

ENGLISH TRANSLATION

And when would Vraja's queen ever fail to answer her?

ORIGINAL Braj

मन में बिहँसत हैं नँदरानी, हार हिये कौ दीनौ॥

ENGLISH TRANSLATION

Nanda's queen smiles within her heart and gives the necklace from her breast.

ORIGINAL

नन्दरानीके गलेको सुशोभित करनेवाला मणिमुक्ताका मनोहर मूल्यवान् हार सौभाग्यमयी दाईके गलेमें झूलने लगा। धात्रीने उत्फुल्ल नेत्रोंसे एक बार व्रजेश्वरीकी ओर देखा, फिर शिशुकी ओर; तथा क्षणोंमें ही नालछेदन सम्पन्न हो गया। अबतक शीलवती व्रजरानीके चित्तमें शास्त्रमर्यादाका विचार था; स्तनदानके पूर्व ही जातकर्म-संस्कार हो जाना चाहिये, यह मर्यादा मानो व्रजेन्द्रगेहिनीके हृदयमें बाँध-सी बनी थी, इस बाँधसे वात्सल्यरसकी धाराएँ रुकी हुई थीं। अब मर्यादा पूरी हो चुकी। व्रजरानी बड़ी ललकसे हाथ बढ़ाती हैं, अपने हृदय-धनको उठाकर छातीसे लगा लेती हैं। द्विदल जवापुष्पकी कलिकासदृश अधरोष्ठको खोलकर उसमें अपना स्तनाग्र दे देती हैं। वात्सल्यरस-सुधा-साररूप दूध झर रहा है और अलौकिक नराकृति परब्रह्म बड़े प्रेमसे और उत्कण्ठासे उसका पान कर रहे हैं।

ENGLISH TRANSLATION

The lovely and precious necklace of jewels and pearls that had adorned Nanda's queen now swings from the neck of the fortunate midwife. With delighted eyes the nurse looks once toward Vraja's queen and then toward the child, and within moments the cutting of the cord is complete. Until now, reverence for scriptural propriety had remained in the mind of the virtuous queen of Vraja: the birth sacrament must be performed before the child is offered the breast. This rule had stood like a dam in the heart of the mistress of Vraja's kingly house, holding back the currents of parental rasa. Now the rule has been fulfilled. With intense longing, Vraja's queen stretches out her hands, lifts the treasure of her heart, and presses Him to her breast. She opens His lower lip, like the two-petalled bud of a scarlet hibiscus, and places the tip of her breast within it. Milk, the concentrated nectar and essence of parental rasa, begins to flow, and the Supreme Brahman in His extraordinary human form drinks it with profound love and eagerness.

ORIGINAL

इधर व्रजेश्वर ब्राह्मणोंको दक्षिणा दे रहे हैं। व्रजराजने उस दिन बीस लाख गायें ब्राह्मणोंको दीं। गायोंके सींग सुवर्णपत्रोंसे, खुर रजतपत्रोंसे मढ़े हैं; प्रत्येकके कण्ठदेशमें बहुमूल्य मणियोंकी माला है। सभी नवप्रसूता हैं। व्रजेशकी आज्ञासे अविलम्ब तिलके सात पर्वत निर्मित हुए, उन पर्वतोंपर सघन पत्रावलीकी तरह रत्न बिछा दिये गये, फिर पर्वतोंको सुनहले वस्त्रोंसे सर्वत्र ढक दिया गया। ये पर्वत भी ब्राह्मणोंके लिये ही बने थे, उन्हें दान कर दिया गया। व्रजराज जिस समय इस पर्वतदानका संकल्प पढ़ने लगे, उस समय आश्चर्यमें भरे हुए ब्राह्मण कुछ क्षण अवाक् रह गये।

ENGLISH TRANSLATION

Meanwhile, the lord of Vraja gives honoraria to the brāhmaṇas. On that day Vraja's king gives them two million cows. The cows' horns are sheathed in gold and their hooves in silver, and a necklace of precious gems rests upon the neck of each. All have newly calved. At Vraja's lord's command, seven mountains of sesame are raised without delay. Jewels are spread over them like dense layers of leaves, and the mountains are then covered everywhere with golden cloth. These mountains too are made for the brāhmaṇas and are given to them. When Vraja's king begins to recite the solemn declaration for this gift of mountains, the astonished brāhmaṇas remain speechless for several moments.

ORIGINAL

अब समस्त व्रज सजाया जा रहा है। व्रजका प्रत्येक प्रासाद, प्रासादका प्रत्येक गृह, द्वार, प्राङ्गण, गृहद्वार-प्राङ्गणका कोना-कोनातक पहले झाड़ दिया गया, पश्चात् चन्दन-वारिसे धो दिया गया। फिर सर्वत्र पुष्प-रस-सार अर्थात् इत्र छिड़क दिया गया। रंग-बिरंगे वस्त्र एवं सुकोमलतम पल्लवोंके बंदनवार बाँधे गये। चित्र-विचित्र ध्वजा-पताकाएँ यथास्थान फहरा रही हैं। पुष्पमालाकी लड़ियाँ मणिमय स्तम्भों एवं गवाक्ष-सरसे बाँध दी गयी हैं। प्रत्येक द्वारपर आम्रपल्लवसमन्वित जलपूर्ण मङ्गलघट है। हरिद्रा, दूब, अक्षत, दधि और कुङ्कुमसे प्रत्येक द्वारदेश चित्रित है। स्थान-स्थानपर मोतियोंके चौक पूरे गये हैं।

ENGLISH TRANSLATION

All of Vraja is now being decorated. Every palace, every room within each palace, every doorway and courtyard, and every last corner of the entrances and courtyards is first swept and then washed with sandal-scented water. The distilled essence of flowers, perfume, is sprinkled everywhere. Festive hangings of many-coloured cloth and the most tender leaves are tied in place. Flags and banners of varied designs fly in their appointed places. Strings of flower garlands are fastened to jewel-studded pillars and rows of windows. At every doorway stands an auspicious water-filled vessel crowned with mango leaves. Every threshold is ornamented with turmeric, sacred grass, unbroken rice, curd, and vermilion, while ceremonial designs of pearls are laid out at many places.

ORIGINAL

व्रजेशके ऐसे सजे हुए तोरण-द्वारपर एक ओर ऊँचे आसनपर विराजमान ब्राह्मण आशीर्वादात्मक मङ्गलवचनोंका पाठ कर रहे हैं। उनसे कुछ दूरपर सूत पुराणका पारायण कर रहे हैं। उनसे कुछ हटकर मागध व्रजेश-वंशावलीका कीर्तन कर रहे हैं। उनसे सटी हुई बंदीजनोंकी पंक्तियाँ हैं, वे मधुर स्वरमें व्रजेशकी स्तुति गा रहे हैं। ब्राह्मणोंके ठीक सामने दूसरी ओर संगीतज्ञोंका दल है, वे वीणाके स्वरमें स्वर मिलाकर सुमधुर रागिनी अलाप रहे हैं। उनसे कुछ दूरपर भेरी बजानेवालोंका दल है। इनसे कुछ हटकर दुन्दुभियाँ बज रही हैं। इनसे कुछ दूरपर बंदीजनोंके ठीक सामने सहनाईवाले मधुर तान छेड़ते हुए रसकी वर्षा कर रहे हैं। बीचमें राजपथ है, जिसपर गौओं, गोपों और गोपाङ्गनाओंकी भीड़ उमड़ी चली आ रही है।

ENGLISH TRANSLATION

At one side of the lord of Vraja's beautifully decorated arched gateway, brāhmaṇas seated upon a raised platform recite auspicious words of blessing. A little distance away, Sūtas recite the Purāṇas. Further along, Māgadhas sing the genealogy of the lord of Vraja. Beside them stand rows of bards, singing his praises in sweet voices. Directly opposite the brāhmaṇas is a company of musicians, blending their voices with the vīṇā and unfolding exquisitely sweet melodies. Farther away is a group playing kettle drums, and beyond them other great drums sound. Still farther on, directly opposite the bards, the shehnai players shower rasa as they sound their lovely strains. The royal road runs between them, overflowing with a crowd of cows, cowherd men, and cowherd women.

ORIGINAL

गौ, गोवत्स आदिको हल्दी-तेलसे रँगकर, गैरिक आदि धातुओंसे चित्रितकर, मयूरपिच्छ एवं पुष्परचित माला पहनाकर, सुवर्णशृङ्खलासे मण्डित करके तथा स्वयं बहुमूल्य वस्त्र-आभूषण, अँगरखे, पगड़ीसे विभूषित होकर हाथोंमें, काँवरोंमें, सिरपर घी, दही, नवनीत, आमिक्षासे पूर्ण घड़े लिये व्रजके समस्त गोप नन्दभवनकी ओर आ रहे हैं। उनके पीछे दौड़ती हुई गोपाङ्गनाएँ आ रही हैं:

ENGLISH TRANSLATION

The cows, calves, and other animals have been coloured with turmeric and oil, painted with red ochre and other mineral pigments, garlanded with peacock feathers and flowers, and adorned with golden chains. The cowherds themselves are dressed in costly garments and ornaments, tunics, and turbans. Carrying in their hands, upon shoulder-yokes, and upon their heads vessels filled with ghee, curd, fresh butter, and curdled milk, all the cowherds of Vraja approach Nanda's house. Behind them the cowherd women come running.

ORIGINAL Braj

सुनि धाई सब ब्रज-नारि सहज सिंगार किएँ।

तन पहिरें नौतन चीर, काजर नैन दिएँ॥

कसि कंचुकि, तिलक लिलार, सोभित हार हिएँ।

कर कंकन, कंचन-थार मंगल-साज लिएँ॥

वे अपने-अपने मेल निकसीं भाँति भली।

मानों लाल मुनिन की पाँति पिंजरन चूर चली॥

वे गावैं मंगलगीत मिलि दस-पाँच अलीं।

मानों भोर भयौ रबि देखि फूलीं कमलकलीं॥

उर अंचल उड़त न जान्यौ सारी सुरँग सुहीं।

मुख माँड्यौ रोरी-रंग सेंदुर माँग छुहीं॥

सश्रम श्रवनन तरल तरौना, बेनी सिथिल गुहीं।

सिर बरखत कुसुम सुदेस मानों मेघ-फुहीं॥

ENGLISH TRANSLATION

Hearing the news, all the women of Vraja ran forth in their natural adornment.

They wore fresh garments upon their bodies and darkened their eyes with collyrium.

Their bodices were fastened, their brows bore tilaka, and necklaces shone upon their breasts;

bangles graced their hands, and they carried golden trays arranged with auspicious things.

Each group came forth beautifully with its own companions,

like rows of red-robed sages escaping from shattered cages.

In groups of ten or five friends they joined to sing songs of blessing,

like lotus buds opening at dawn when they behold the sun.

They did not notice the cloth at their breasts flying loose, so lovely were their many-coloured saris.

Their faces were adorned with red powder and vermilion touched the parts of their hair.

From their exertion their earrings trembled at their ears and their braided hair loosened;

flowers showered upon their heads like fine droplets falling from clouds.

ORIGINAL

गोपाङ्गनाएँ गोपोंसे थीं पीछे, पर पहुँची पहले।

ENGLISH TRANSLATION

The cowherd women had been behind the cowherds, yet they arrived first.

ORIGINAL Braj

प्रिय पहले पहुँची जाय अति आनंद भरी।

ENGLISH TRANSLATION

Filled with immense joy, the beloved women hastened ahead and arrived first.

ORIGINAL

गोपाङ्गनाओंका स्वागत रोहिणी एवं उपनन्द-पत्नीने किया। पश्चात् वे सब क्रमशः सूतिकागारमें गयीं। शिशुका श्रीमुख देखकर अनुभव करने लगीं कि स्रष्टाने नेत्रोंकी सृष्टि इस नन्दपुत्रको निहारनेके लिये ही की है, आज वह नेत्र-निर्माणका फल प्राप्त हो गया:

ENGLISH TRANSLATION

Rohiṇī and Upananda's wife welcome the cowherd women. They then enter the lying-in chamber one group after another. Beholding the beautiful face of the infant, they feel that the Creator fashioned eyes solely for the purpose of gazing upon this son of Nanda, and that today the making of their eyes has borne its fruit.

ORIGINAL Sanskrit

अनन्तरं प्रविश्य सूतिकाभवनमालोक्य च तमभिनवं नवं नयननिर्माणस्य फलमिव।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Then, entering the lying-in chamber and beholding that utterly new child, they regarded Him as the very fruit for which eyes had been created.

(Śrī Ānanda-vṛndāvana-campū)

ORIGINAL

गोपाङ्गनाएँ नन्दनन्दनको आशीर्वाद देने लगीं:

ENGLISH TRANSLATION

The cowherd women began to bless Nanda's son.

ORIGINAL Braj

चिर जीयौ जसुदानंद, पूरन-काम करीं।

धन-धन्य दिवस, धन रात, धन यह पहर-घरी॥

धन-धन्य महरिजु की कूखि भाग-सुहाग भरी।

जिन जायौ ऐसौ पूत, सब सुख फलन फरी॥

थिर थाप्यौ सब परिवार, मन की सूल हरी॥

ENGLISH TRANSLATION

Live long, O joy of Yaśodā, and fulfil every cherished desire.

Blessed, blessed is this day; blessed the night, this watch, this very hour.

Blessed, blessed is the queen's womb, filled with fortune and bridal felicity,

for she has borne such a son and brought every happiness to fruition.

He has established the whole family in security and removed the thorn from every heart.

ORIGINAL Sanskrit

पाहि चिरं व्रजराजकुमार!

अस्मानत्र शिशो! सुकुमार!

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Protect us here for a long time, O prince of Vraja's king,

O infant, O tender child.

(Śrī Gopāla-campū)

ORIGINAL

रे सुकुमार बालक! रे व्रजराजकुमार! तू बड़ा होकर चिरकालतक हमलोगोंकी रक्षा कर। बाहर समस्त व्रजगोपोंकी मण्डली गायोंसहित आ पहुँची है:

ENGLISH TRANSLATION

O tender child, O prince of Vraja's king, grow up and protect us for a very long time. Outside, the entire company of Vraja's cowherds has arrived with the cows.

ORIGINAL Braj

सुनि ग्वालनि गाय बहोरि बालक बोलि लए।

गुहि गुंजा, घसि बन धातु, अँग-अँग चित्र ठए॥

सिर दधि माखन के माट, गावत गीत नए।

सँग झाँझ-मृदंग बजावत सब नँदभवन गए॥

ENGLISH TRANSLATION

Hearing the news, the cowherds turned back the cows and called the calves to them.

They strung guñjā berries, rubbed on forest pigments, and painted every limb.

With jars of curd and butter upon their heads, they sang new songs,

and all went to Nanda's house while cymbals and mṛdaṅgas sounded beside them.

ORIGINAL

नन्दजी सबसे यथायोग्य मिलते हैं। आनन्दमें उन्मत्त-से हुए गोप हल्दी-दही छींटते हुए विविध भाव-भङ्गिमाओंका प्रदर्शन कर रहे हैं:

ENGLISH TRANSLATION

Nanda greets each person in the fitting manner. Nearly intoxicated with joy, the cowherds splash turmeric and curd and display every kind of ecstatic gesture.

ORIGINAL Braj

एक नाचत, करत कुलाहल, छिरकत हरद-दही।

मानों बरखत भादौं मास नदी घृत-दूध बही॥

जाकौ जहाँ-जहाँ चित जाय, कौतुक तहीं-तहीं।

रस आनंद मगन गुवाल काहू बदत नहीं॥

एक धाइ नंद पै जाय पुनि-पुनि पाय परैं।

एक आपु-आपुही माँझ हँसि-हँसि अंक भरैं॥

एक अंबर-सबहि उतारि देत निःसंक खरे।

एक दधि-रोचन अरु दूब सबनि के सीस धरैं॥

ENGLISH TRANSLATION

One dances and raises a clamour, scattering turmeric and curd,

as though Bhādoṅ's rains were falling and a river of ghee and milk had begun to flow.

Wherever anyone's mind turns, a fresh wonder appears there;

the cowherds are immersed in the rasa of bliss and no one speaks to another.

One runs to Nanda and falls again and again at his feet;

others laugh together and clasp one another in their arms.

One stands fearless and gives away all his garments;

another places curd, yellow pigment, and sacred grass upon everyone's head.

ORIGINAL

गोपोंका आनन्दोन्माद उत्तरोत्तर बढ़ता ही जा रहा है। बूढ़े व्रजेन्द्रको भी उन सबने अपने बीचमें ले लिया है और इतना दूध, दही, घृत और नवनीत ढरकाया है कि नदी-सी बह चली है। दूध-दहीके अनेकों गम्भीर गर्त बन गये हैं। उनमें लोटते हुए गोपोंका शरीर सर्वथा उज्ज्वल दीखने लगा है, मानो ये गोप दुग्धसागरकी चञ्चल तरङ्गें हों।

ENGLISH TRANSLATION

The cowherds' joyful ecstasy keeps mounting. They draw the elderly lord of Vraja into their midst and pour out so much milk, curd, ghee, and fresh butter that it flows like a river. Many deep pools of milk and curd form, and the bodies of the cowherds rolling in them appear brilliantly white, as though the cowherds were the restless waves of the Ocean of Milk.

ORIGINAL

व्रजेन्द्र कभी तो इस दूध-दहीकी नदीमें स्नान करने आते हैं, कभी रत्नराशि लुटानेके लिये द्वारदेशपर खड़े हो जाते हैं। याचनाकी आवश्यकता नहीं, कोई भी द्विजातिजीवी आकर खड़ा हुआ कि नन्दराज रत्नोंकी झोली, वस्त्रोंकी गठरी और गोधनकी टोली लेकर उसके पास जा पहुँचे; सदाके लिये उसका मँगतापन मिटा दिया। व्रजेश-कुलके सूत, मागध, बंदीजन आज अयाची बन गये, इसमें तो कहना ही क्या है।

ENGLISH TRANSLATION

At one moment the lord of Vraja comes to bathe in this river of milk and curd; at another he stands at the doorway to scatter heaps of jewels. No one needs to ask. Let any twice-born mendicant merely stand before him, and King Nanda approaches with a sack of gems, a bundle of cloth, and a herd of cattle, ending that person's need to beg forever. It need hardly be said that the Sūtas, Māgadhas, and bards of Vraja's royal household become people who never need to ask again.

ORIGINAL

व्रजेन्द्र जो इतनी सम्पत्ति लुटा रहे हैं, इसमें आश्चर्यकी कोई बात नहीं है। उनका भंडार ही अब अनन्त, असीम बन गया है; क्योंकि सारे विश्वकी समस्त सम्पत्ति जिनकी चरणसेविका लक्ष्मीजीकी आंशिक विभूति है, वे स्वयं आज पुत्रके रूपमें व्रजेशके घर पधारे हैं। प्राकृत भंडारकी सीमा होती है, उसमेंसे कुछ निकालनेपर उतना अंश कम हो जाता है, उतने अंशकी पूर्णता अपेक्षित होती है। पर व्रजेशका भंडार प्राकृत नहीं; वह ऐसा है कि उसमेंसे जितना वे निकालेंगे, उतना ही बचा रह जायगा। अपनी जानमें सम्पूर्ण निकाल लेंगे तो भी उसमें सम्पूर्ण बचा रहेगा। इसीलिये उनके देनेमें आज विराम नहीं, हिसाब नहीं; देते ही चले जा रहे हैं। हाँ, देते समय व्रजेशके वात्सल्य-प्रेमपरिभावित मनमें निरन्तर केवल एक भावना है:

ENGLISH TRANSLATION

There is nothing astonishing in the lord of Vraja's giving away so much wealth. His treasury has now become endless and immeasurable, because He of whose foot-servant Lakṣmī all the wealth of the universe is but a partial manifestation has Himself arrived today as the son of Vraja's lord. A material treasury has a limit. Whatever is removed from it diminishes it by that amount, which must then be replenished. The treasury of Vraja's lord, however, is not material. Whatever he takes from it remains there in equal measure. Even if, to his own understanding, he removes the whole, the whole will still remain. Thus there is neither pause nor reckoning in his giving today; he simply continues to give. Yet as he gives, only one thought remains constantly in the mind of Vraja's lord, a mind suffused with parental love.

ORIGINAL Sanskrit

अनेन प्रीयतां विष्णुस्तेन स्तान्मे सुते शिवम्।

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

May Viṣṇu be pleased by this, and through His pleasure may all be well with my son.

(Śrī Gopāla-campū)

ORIGINAL

इस दानसे मेरे इष्टदेव नारायण प्रसन्न हों, उनकी प्रसन्नतासे मेरे पुत्रका कल्याण हो।

ENGLISH TRANSLATION

May Nārāyaṇa, my chosen Lord, be pleased by this gift, and by His pleasure may my son be blessed.

ORIGINAL

भीतर, अन्तःपुरमें हरिद्रा-तैलकी कीच मची है। गोपाङ्गनाएँ परस्पर एक-दूसरेपर हल्दी-तेल छिड़क रही हैं। छिड़कती हुई बाहर आती हैं। व्रजेन्द्रकी, गोपोंकी दशा देखकर आनन्दमें निमग्न होकर गाने लगती हैं:

ENGLISH TRANSLATION

Inside the women's apartments, everything is awash in a mire of turmeric and oil. The cowherd women splash turmeric and oil upon one another and come outside as they do so. Beholding the condition of the lord of Vraja and the cowherds, they become immersed in joy and begin to sing.

ORIGINAL Sanskrit

पश्य सखीकुल गोकुलराजं

पुत्रोत्सवमनु खेलाभाजम्।

उदधिप्रभदधिसम्प्लवदेशं

पतितोर्णितमन्दरवेशम्॥

मध्यघटीफणिराजे कृष्टं

हृद्यसुहृद्भिरतीव च हृष्टम्।

मध्ये मध्ये दुर्लभदानं

ददतं दधतं विस्मयभानम्॥

एकं पुनरलमभवदपूर्वम्

अजनि विधुर्बत यदितः पूर्वम्॥*

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Friends, behold the king of Gokula,

absorbed in play during the festival of his son's birth.

The whole place, flooded with curd, resembles the ocean,

and he has assumed the guise of Mount Mandara fallen within it.

The cloth tied at his waist has become the king of serpents, and his dear friends

pull him by it, while he is exceedingly delighted.

Again and again he gives gifts difficult to obtain,

and wears an appearance radiant with wonder.

Yet one thing in particular is utterly unprecedented:

the moon was born before this churning even began.

(Śrī Gopāla-campū)

ORIGINAL

- सखियो! गोकुलेश्वर नन्दजीको तो देखो। पुत्रोत्सवके आनन्दमें निमग्न होकर आज वे कितने चञ्चल, कितने कौतुकपरायण हो रहे हैं। बहनो! यह सामनेका दृश्य देखकर मुझे तो सागर-मन्थनकी स्मृति हो रही है। देखो तो सही, दहीसे भरा हुआ यह व्रज सागर-जैसा हो गया है और उसमें मन्दर पर्वत-से होकर नन्दजी सर्वत्र घूम रहे हैं। उनकी कमरमें लपेटा हुआ वस्त्र घृत-दधिसे चिकना होकर, फूलकर ठीक वासुकि नाग-जैसा बन गया है। उसे पकड़कर उनके प्रिय सुहृद्जन उन्हें इधर-उधर खींच ले जा रहे हैं और वे अतिशय प्रसन्न हो रहे हैं। इतना ही नहीं, जैसे समुद्र-मन्थनके समय अनेकों रत्न निकल रहे थे, मन्दर-पर्वत सागरके रत्नोंको निकाल-निकालकर फेंक रहा था, वैसे ही ये नन्दजी बीच-बीचमें रत्नराशि लुटाने लग जाते हैं। अहा! आज इनकी कैसी आश्चर्यमयी शोभा है। पर बहनो! क्या बताऊँ, आश्चर्यकी कोई सीमा नहीं, इस सागरमन्थनमें तो एक अपूर्व बात हुई है। सर्वत्र प्रसिद्ध है, चन्द्रमा मन्थन प्रारम्भ होनेपर, सागर मथे जानेपर निकले थे; पर नन्दका यह शिशु-चन्द्र तो मन्थन प्रारम्भ होनेके पूर्व ही प्रकट हो गया।

ENGLISH TRANSLATION

- Friends, just look at Nanda, lord of Gokula. Immersed in the joy of his son's festival, how restless and wholly given to merriment he has become today. Sisters, the scene before me brings the churning of the ocean to mind. Look closely: Vraja, filled with curd, has become like the ocean, and Nanda moves everywhere within it like Mount Mandara. The cloth wrapped around his waist, made slippery with ghee and curd and puffed out, has become exactly like the serpent Vāsuki. His dear friends take hold of it and pull him this way and that, and he is exceedingly pleased. Nor is this all. Just as many jewels emerged during the churning of the ocean, while Mount Mandara brought forth and cast out the ocean's treasures, so Nanda repeatedly begins to scatter heaps of jewels. Ah, what wondrous beauty he bears today. But sisters, what can I say? There is no limit to the marvel, for in this ocean-churning something unprecedented has happened. It is famous everywhere that the moon emerged only after the churning began, once the ocean was being churned. Yet Nanda's infant moon appeared before the churning had even begun.

ORIGINAL

आज व्रजेश्वरने सबसे अधिक सम्मान श्रीरोहिणीजीका किया है। आजका सम्मान रोहिणीने स्वीकार भी कर लिया है। इससे पूर्व रोहिणीने कभी नन्द-घरके सुन्दर वस्त्र, सुन्दर आभूषणोंकी ओर ताकातक नहीं था। वे सदा पतिवियोग, पति-बन्धनसे मन-ही-मन खिन्न रहती थीं। पर आज यशोदानन्दनका मुख देखते ही रोहिणीका रोम-रोम आनन्दमें निमग्न हो गया। इसीसे वे नन्दप्रदत्त दिव्य वस्त्राभूषणोंसे सुसज्जित होकर पुरमहिलाओंके सत्कारमें लगी हुई हैं।

ENGLISH TRANSLATION

Today the lord of Vraja has shown the highest honour to Śrī Rohiṇī, and today Rohiṇī has accepted that honour. Before this she had never so much as looked toward the beautiful garments and ornaments in Nanda's house. Separation from her husband and his imprisonment always left her inwardly distressed. Today, however, the instant she sees the face of Yaśodā's son, every pore of her being becomes immersed in bliss. Adorned, therefore, in the divine garments and ornaments given by Nanda, she devotes herself to honouring the women of the town.

ORIGINAL

दिन बीत चुका है। पर गोप-गोपाङ्गनाओंका उत्साह शिथिल नहीं हुआ। अभी भी उसी नृत्य, उसी आनन्द-कोलाहलसे नन्दप्रासाद मुखरित हो रहा है। एक वृद्ध बन्दी भी दिनभरसे अतिशय सुमधुर कण्ठसे गाता रहा है। दिनभर उसके नेत्रोंसे अविरल अश्रुधारा बहती रही है। अब सूर्य अस्ताचलको जा रहे हैं, पर वह अब भी पीली पगड़ी बाँधे सहनाईवालेके स्वरमें स्वर मिलाकर गा रहा है:

ENGLISH TRANSLATION

The day has passed, yet the enthusiasm of the cowherd men and women has not diminished. Nanda's palace still resounds with the same dancing and the same tumult of joy. An elderly bard too has been singing all day in an exceedingly sweet voice, while an unbroken stream of tears has flowed from his eyes. The sun is now descending toward the western mountain, but, wearing his yellow turban, the bard still blends his voice with the shehnai and sings.

ORIGINAL Braj

आज कहूँ ते या गोकुल में अद्भुत बरषा आई।

मनिगन-हेम-हीर-धारा की ब्रजपति अति झरि लाई॥

बानी बेद पढ़त द्विज-दादुर हिएँ हरषि हरियारे।

दधि-घृत-नीर-छीर-नाना रँग बहि चले खार-पनारे॥

पटह-निसान-भेरि-सहनाई महा गरज की घोरें।

मागध-सूत बदत चातक-पिक, बोलत बंदी-मोरें॥

भूषन-बसन अमोल नंदजू नर-नारिन पहराए।

साखा-फल-दल-फूलन मानों उपवन झालर लाए॥

आनंद भरि नाचत ब्रजनारी पहिरें रँग-रँग सारी।

बरन-बरन बादरन लपेटी विद्युत न्यारी-न्यारी॥

दरिद्र-दवानल बुझे सबन के जाचक-सरवर पूरे।

बाढ़ी सुभग सुजस की सरिता, दुरित-तीरतरु चूरे॥

ऊल्यौ ललित तमाल बाल एक, भई सबन मन फूल।

छाया हित अकुलाय गदाधर तक्यौ चरन कौ मूल॥

ENGLISH TRANSLATION

From somewhere today a wondrous rain has come upon this Gokula.

The lord of Vraja has poured down torrents of jewels, gold, and diamonds.

The brāhmaṇa frogs, green with gladness in their hearts, recite the speech of the Vedas;

streams of curd, ghee, water, milk, and many colours flow through drains and channels.

Paṭahas, nisānas, kettle drums, and shehnais thunder with the roar of mighty clouds;

Māgadhas and Sūtas call like rain-thirsty birds and cuckoos, while the bards cry like peacocks.

Nanda has clothed men and women in priceless ornaments and garments,

as though an orchard had brought festoons of branches, fruit, leaves, and flowers.

Filled with joy, the women of Vraja dance in saris of every colour,

each a distinct flash of lightning wrapped in clouds of many hues.

The forest fires of everyone's poverty are quenched, and the lakes of the petitioners are full;

the fair river of blessed fame has swollen and shattered the trees of sin upon its banks.

A lovely young tamāla tree has sprung up, and every heart has blossomed.

Longing for its shade, Gadādhara gazes toward the shelter of its feet.

CHAPTER 2

## मथुरासे श्रीवसुदेवका संदेश लेकर दूतका आगमन और नन्दजीके द्वारा उसका सत्कार

# The Arrival of Śrī Vasudeva's Messenger from Mathurā and His Reception by Nanda

Source scan pages 18–21

ORIGINAL

यमुनाकी चञ्चल लहरियोंको भुजाओंसे चीरता हुआ श्रीवसुदेवका दूत व्रजपुरकी ओर अग्रसर हो रहा है। उसकी दृष्टि नन्दप्रासादके उत्तुङ्ग स्वर्णिम गुम्बजपर केन्द्रित है। वह स्पष्ट देख पा रहा है - इस घनतमसाच्छन्न रात्रिको दिन-सा बनाता हुआ एक मणिमय मङ्गलदीप प्रासादके शिखर-कलशपर सुशोभित है। दीपकी शीतल किरणें सर्वत्र फैल रही हैं, मानो व्रजेशके वंशदीप (नवजात पुत्र)-की स्निग्ध ज्योतिसे प्राणान्वित होकर वह मणिदीप भी आज अतिशय उत्फुल्ल हो रहा हो, हँस रहा हो!

ENGLISH TRANSLATION

Parting the Yamunā's restless waves with his arms, Śrī Vasudeva's messenger advances toward Vrajapura. His gaze is fixed upon the lofty golden dome of Nanda's palace. He can clearly see a jewel-studded auspicious lamp adorning the finial at the palace summit, turning this night of deepest darkness into day. Its cool rays spread in every direction, as though enlivened by the tender radiance of Vraja's new lamp of the lineage, the newborn son, that jeweled lamp too has become exceedingly joyful today and is smiling.

ORIGINAL

दूत किनारे लगा। जिस घाटपर व्रजेश प्रतिदिन स्नान करने आते हैं, वहीं धारासे ऊपर उठ आया, तटपर खड़ा हो गया। पुनः एक बार उसने उमड़ी हुई यमुनाकी ओर देखा। उसे अत्यन्त आश्चर्य है - ऐसी प्रखर धारामें अँधेरी रातके समय तैरकर वह सकुशल इस पार अनायास कैसे आ गया। उसने अञ्जलि बाँध ली, घुटने टेक दिये तथा सिरसे पृथ्वीको छूकर इस अप्रत्याशित रक्षाके लिये विश्वपतिकी अभिवन्दना की। दूतको यह पता नहीं कि जिनके अव्यक्त पादपङ्कजमें वह अपना सिर लुटा रहा है, वे विश्वेश्वर ही व्रजेश्वरके घर पधारे हैं। अपनी मधुर चरितावलीसे आत्माराम योगीन्द्र-मुनीन्द्रोंको भी भक्तिपथका पथिक बनानेकी अभिसंधि लेकर, लीला-रस-सुधाकी शत-सहस्र मन्दाकिनीधाराओंमें अपने भक्तोंको बहाते हुए सदाके लिये आनन्दसिन्धुमें निमग्न कर देनेका संकल्प करके, दैत्यसेनाके गुरुतर भारको सहनेमें असमर्थ धरणीका भार उतारनेके उद्देश्यसे वे स्वयं विश्वपति ही व्रजमें पधारे हैं और ऐसे पधारे हैं, मानो सर्वथा प्राकृत शिशु ही हों:

ENGLISH TRANSLATION

The messenger reached the bank. He rose out of the current at the very bathing place where Vraja's lord comes each day and stood upon the shore. Once more he looked back at the swollen Yamunā. He was utterly astonished: how had he so easily swum through that fierce current on a dark night and reached the other side unharmed? He joined his palms, knelt, and touched his head to the earth in reverence to the Lord of the universe for this unexpected deliverance. The messenger did not know that the very Lord of the universe, at whose unmanifest lotus feet he was laying down his head, had come to the home of Vraja's lord. Intending through His sweet deeds to make even self-delighting masters of yoga and sages into travelers on the path of devotion, resolved to carry His devotees upon hundreds of thousands of celestial streams filled with the nectar of līlā-rasa and immerse them forever in the ocean of bliss, and purposing to relieve the earth, which could no longer bear the crushing weight of the demonic armies, the Lord of the universe Himself had come to Vraja. And He had come appearing entirely like an ordinary infant:

ORIGINAL Sanskrit verse

आत्मारामान्मधुरचरितैर्भक्तियोगे विधास्यन्
नानालीलारसरचनयाऽऽनन्दयिष्यन् स्वभक्तान्।
दैत्यानीकैर्भुवमतिभरां वीतभारां करिष्यन्
मूर्तानन्दो व्रजपतिगृहे जातवत् प्रादुरासीत्॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Intending by His sweet deeds to establish the self-delighting sages in the yoga of devotion,
intending through the creation of manifold līlā-rasa to delight His devotees,
intending to free the earth from the crushing weight of the demonic hosts,
Bliss embodied manifested in the house of Vraja's lord as though He had been born there.

(*Śrī Ānanda-vṛndāvana-campūḥ*)

ORIGINAL

उन गीले वस्त्रोंको निचोड़े बिना ही दूत चल पड़ा; क्योंकि पता नहीं, इतनेमें ही कोई घाटपर आ जाय, पूछ बैठे - कौन हो? कैसे आये? कहाँ जाओगे? पर आज व्रजमें किसीने भी उसे नहीं टोका। टोकता ही कौन! भेरी-दुन्दुभि आदि वाद्योंकी तुमुल ध्वनिमें, नृत्य-गीतके राग-रङ्गमें व्रजपुरवासी आत्मविस्मृत हो रहे हैं, उनमें किसी आगन्तुकका अनुसंधान रखनेकी शक्ति ही कहाँ है। दूत निर्बाध व्रजपुरकी अनुपम शोभा निहारता हुआ आगे बढ़ रहा है। पुरका प्राचीर इन्द्रनीलमणिनिर्मित है, मरकतमणिरचित गृहावली है, आच्छादन (छत) सुवर्णमय हैं, स्तम्भोंका निर्माण प्रवालसे हुआ है, द्वारसमूह पद्मरागमणिके हैं। सर्वत्र मणिदीपोंकी पंक्तियाँ जगमग-जगमग कर रही हैं। कोटि-कोटि गोराशि विभिन्न आभूषणोंसे विभूषित होकर गोष्ठमें खड़ी है; कोटि-कोटि गोवत्स-समूह व्रजके आनन्दकलरवसे प्रभावित होकर उछल रहे हैं; विविध शृङ्गारसे सजे हुए गोपोंके, अद्भुत अलंकारोंसे आभूषित व्रजाङ्गनाओंके दल-के-दल नृत्य-गीतमें संलग्न हैं। दूत देखकर चकित रह गया। इससे पूर्व कितनी बार संदेश लेकर वह व्रजमें आया है, पर आजकी अनुपम शोभा देखकर तो वह एक क्षणके लिये भ्रमित हो गया - क्या नन्दव्रजमें दिव्य गोलोककी सम्पदाका विकास तो नहीं हो गया है? दूतके पैरोंमें चलनेकी शक्ति नहीं रही, वह स्तब्ध खड़ा रह गया। वास्तवमें तो बड़भागी दूतका यह भ्रम नहीं है, उसने परम सत्यका ही अनुभव किया है; सचमुच गोलोकका ही अवतरण हुआ है।

ENGLISH TRANSLATION

Without even wringing out his wet clothes, the messenger set off, for who knew whether someone might come to the bathing place at any moment and ask, "Who are you? How did you come? Where are you going?" But no one in Vraja stopped him that day. Who could have done so? Amid the tumultuous sound of kettledrums, great drums, and other instruments, and amid the color and melody of song and dance, the people of Vrajapura were lost to all awareness of themselves. How could they have had any power to keep watch for a stranger? Unhindered, the messenger continued onward, gazing at Vrajapura's incomparable splendor. The city's ramparts were made of sapphire; its rows of houses were fashioned from emerald; its roofs were golden; its columns were made of coral; and its gateways were of ruby. Lines of jeweled lamps glittered everywhere. Countless herds of cows, adorned with many ornaments, stood in the pastures. Countless calves, stirred by Vraja's joyous uproar, bounded about. Company after company of cowherd men arrayed in varied finery and women of Vraja adorned with marvelous ornaments were absorbed in song and dance. The messenger was astounded by what he saw. He had come to Vraja many times before bearing messages, but today's matchless beauty bewildered him for a moment. Had the opulence of divine Goloka unfolded within Nanda's Vraja? The strength to walk left his feet, and he stood motionless. In truth, this was no delusion on the part of the greatly fortunate messenger. He had perceived the highest truth: Goloka itself had indeed descended.

ORIGINAL

किसी अचिन्त्यशक्तिने दूतमें समयोपयोगी शक्तिका संचार किया। वह नन्दद्वारपर जा पहुँचा। फिर द्वारपालको साथ लेकर वहाँ चला गया, जहाँ व्रजेन्द्र अर्धनिमीलित नेत्रोंसे अपने इष्टदेवकी उपासना कर रहे हैं, श्रीमन्नारायणका ध्यान कर रहे हैं। दिनभर बन्धु-बान्धवोंका स्वागत-सत्कार करके, उनके आनन्दनृत्यमें सहयोग देकर, अपरिमित रत्नराशि, अन्नराशि लुटाकर, असंख्यात गोदान करके अब डेढ़ पहर रात बीतनेपर वे एकान्त उपासनाके लिये अवकाश पा सके हैं। पर आजका ध्यान उनके लिये एक पहेली-सा बन गया है। व्रजेश अपनी सम्पूर्ण वृत्तियाँ एकत्र करके चाहते हैं श्रीमन्नारायणके मकरकुण्डल-ज्योतिसे उद्भासित अमल कपोलोंका, सुघड़ नासापुटोंका, सुन्दर नेत्रोंका, घनकृष्ण कुञ्चित केशराशिका ध्यान करें; पर यह ध्यान न होकर ध्यान होता है साढ़े छः पहर पूर्व भूमिष्ठ हुए अपने शिशुका। व्रजेशके मानसपटपर शिशुके गण्डयुगल, उसके नासापुट, उसके नेत्र, उसकी कुटिल कुन्तलराशि नाचने लगती है। गण्डयुगल तो मानो द्रवीभूत नीलकान्तमणिके जलमें दो बृहद् बुद्बुद उठे हों, नासापुट मानो कालिन्दीनीरके दो बुद्बुद हों, नेत्र मानो दो मुकुलित नीलोत्पल हों; कुन्तलराशिकी शोभा तो निराली ही है, मानो भ्रमरोंका दल प्रचुर परिमाणमें नवमकरन्दराशिका पान कर, अतिशय मत्त होकर, उड़नेकी सामर्थ्य खोकर निश्चल अवस्थित हो:

ENGLISH TRANSLATION

Some inconceivable power infused the messenger with the strength the moment required. He reached Nanda's gate and, accompanied by the gatekeeper, went to where the lord of Vraja was worshiping his chosen deity with half-closed eyes and meditating upon Śrīman Nārāyaṇa. All day he had welcomed and honored his kinsmen, joined in their joyful dancing, distributed limitless heaps of jewels and grain, and given away innumerable cows. Only now, after one and a half watches of the night had passed, had he found time for solitary worship. Yet today's meditation had become a riddle for him. Gathering all the movements of his mind, Vraja's lord wished to meditate upon Śrīman Nārāyaṇa's spotless cheeks illumined by the light of His makara-shaped earrings, His finely formed nostrils, His beautiful eyes, and His mass of dense, dark, curling hair. But instead of that meditation, his mind contemplated his own infant, born six and a half watches earlier. Upon the screen of his mind danced the child's two cheeks, his nostrils, his eyes, and his curling locks. The cheeks seemed like two great bubbles rising in water made from a liquefied blue gem; the nostrils, like two bubbles in the Yamunā's waters; the eyes, like two budding blue lotuses. The beauty of the curling hair was altogether unique, like a swarm of bees that had drunk an abundance of fresh nectar, become deeply intoxicated, lost the power to fly, and remained utterly still:

ORIGINAL Sanskrit prose

सद्योमकरन्दसंदोहातिपानमदातिशयेन भ्रमणासमर्थतया निश्चलं मधुकरनिकरमिव कुटिलकचकलापम् * * * मुकुलितनीलोत्पले इव लोचने। द्रुततरनीलमणिजलमहाबुद्बुदायमानं गण्डयुगलम् * * * तरणितनयातनुबुद्बुदायमानं नासापुटकम्।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

The mass of curling hair was like a swarm of bees rendered motionless and unable to fly by the surpassing intoxication born of drinking deeply from an abundance of fresh nectar. * * * The eyes were like two budding blue lotuses. The pair of cheeks resembled great bubbles forming in the water of a swiftly liquefying blue gem. * * * The nostrils resembled tiny bubbles in the waters of the daughter of the Sun, the Yamunā.

(*Śrī Ānanda-vṛndāvana-campūḥ*)

ORIGINAL

व्रजेशके जीवनमें यह पहला अवसर है कि उपासनाके समय उनका मन नारायणमें तन्मय नहीं हुआ। उन्होंने अथक चेष्टा की, बार-बार वृत्तियोंको तन्मय करना चाहा; पर आज तो वह शिशु हृद्देशपर अधिकार किये बैठा है। व्रजेशकी दृष्टिमें यह महान् अपराध हो रहा है, इष्टदेवकी उपासनाके समय पुत्रका चिन्तन होना कदापि ग्राह्य नहीं; पर वश नहीं चलता। व्रजेश हारकर आँखें खोलकर 'श्रीनारायण, नारायण' करने लगे। इसी समय दूतने चरणोंमें सिर रखा। देखते ही व्रजेन्द्र जान गये - भाई वसुदेवका गुप्त संदेशवाहक है, मेरा पूर्वपरिचित है।

ENGLISH TRANSLATION

This was the first occasion in Vraja's lord's life when his mind had not become absorbed in Nārāyaṇa during worship. He strove tirelessly and repeatedly tried to make every movement of his mind one-pointed, but today that infant had taken possession of the innermost seat of his heart. In Vraja's lord's eyes, a grave offense was taking place: contemplation of one's son during the worship of one's chosen deity could never be acceptable. Yet he was powerless. At last Vraja's lord gave up, opened his eyes, and began repeating, "Śrī Nārāyaṇa, Nārāyaṇa." At that very moment the messenger laid his head at Nanda's feet. As soon as he saw him, Vraja's lord recognized him: "He is brother Vasudeva's secret messenger, a man I have known before."

ORIGINAL

अतिशय उत्कण्ठित होकर व्रजराजने कुशल पूछी। दूत बोला:

ENGLISH TRANSLATION

Filled with intense concern, the king of Vraja asked whether all was well. The messenger replied:

ORIGINAL Sanskrit prose

जीवति नृशंसे कंसे किमिव निरङ्कुशं कुशलम्? तच्च मम वेशेनैव वितर्क्यताम्। यदस्माकं तरण्या तरणं तरणौ च सति कुत्रापि प्रस्थानं न सम्भवतीति बाहुभ्यामेव संतरणात्तीर्णतरणिजः सार्द्रवस्त्रः प्रदोषे समागतोऽस्मि।

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

While the cruel Kaṁsa lives, how can there be any unhindered welfare? You may infer the answer merely from my appearance. Since it is impossible for us to cross by boat or to set out anywhere while the sun is present, I crossed the daughter of the Sun with my own arms and have arrived at nightfall in drenched garments.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

“महाराज! नृशंस कंसके जीते-जी निर्बाध कुशल कहाँ! मेरा यह वेश देखकर ही आप अनुमान कर लें। दिनके समय हमलोग नावसे पार नहीं हो सकते, कहीं भी नहीं जा सकते। इसीसे रातमें यमुना तैरकर इस पार आया हूँ, गीले वस्त्रोंसे ही सेवामें उपस्थित हुआ हूँ।”

ENGLISH TRANSLATION

"Your Majesty, while the cruel Kaṁsa lives, how can there be any unhindered welfare? You may judge merely by looking at my condition. By day we cannot cross in a boat or travel anywhere. Therefore I swam across the Yamunā at night and have come before you still wearing these wet clothes."

ORIGINAL

श्रीवसुदेवका समाचार देते हुए दूतने कहा, “श्रीमन्! लगभग सात पहर पूर्वकी बात है। कंस-कारागारमें हमारी महाराज्ञी श्रीदेवकीजीने एक कन्याको जन्म दिया। उसी क्षण प्रहरीने कंसको सूचना दी। वह दुष्ट दौड़ा आ पहुँचा। आह! महाराज्ञी उस सद्योजात कन्याको अपने फटे आँचलमें लपेटे हृदयसे चिपकाये बैठी थीं। कंसको देखकर रो पड़ीं। दुःखसे अतिशय कातर होकर कंसका अनुनय-विनय करती हुई बोलीं, 'मेरे भाई! एक बार मेरे मुखकी ओर देख लो, मैं तुम्हारी छोटी बहन हूँ न? मैं तुमसे भीख माँग रही हूँ। यह मेरी अन्तिम संतान है, इसके जीवनकी भीख दे दो; हाय! यह तो तुम्हारी पुत्रवधूके समान है, इसे मत मारो। तुमने मेरे बहुत-से बच्चे मार डाले, पर उनके लिये मैं कुछ नहीं कहती। तुम्हारा दोष नहीं, मेरा भाग्य ही ऐसा था। अब इस बार दया कर दो, मुझ मन्दभागिनीका सहारा मत छीनो, इस अबलाको जीवनदान दो।' रोती हुई देवकीने कंसके चरणोंपर अपना सिरतक रख दिया। पर उस पाषाणहृदयमें दया कहाँ! आँखें तरेरकर देवकीको भर्त्सना करता हुआ वह लपका, देवकीकी गोदसे उसने बालिकाको छीन लिया, उस कुसुमसुकुमार सद्योजात बालिकाके चरणोंको पकड़कर पासके पत्थरपर पटक ही दिया।”

ENGLISH TRANSLATION

Giving news of Śrī Vasudeva, the messenger said, "My lord, this happened about seven watches ago. In Kaṁsa's prison, our queen Śrī Devakī gave birth to a daughter. At that very moment a guard informed Kaṁsa, and the wicked man came running. Alas! The queen sat clasping that newborn girl to her heart, wrapped in the torn end of her garment. On seeing Kaṁsa, she burst into tears. Overcome by grief, she pleaded with him: 'My brother, look at my face just once. Am I not your younger sister? I beg this of you. This is my last child. Grant me her life as alms. Alas, she is like a daughter-in-law to you. Do not kill her. You have killed so many of my children, yet I say nothing about them. It was not your fault; such was my destiny. But show mercy this once. Do not take away the only support of this ill-fated woman. Grant life to this helpless one.' Weeping, Devakī even laid her head upon Kaṁsa's feet. But how could compassion dwell in that heart of stone? Glaring at Devakī and rebuking her, he lunged forward, snatched the girl from her lap, seized the feet of that flower-soft newborn child, and was just about to dash her against a nearby stone."

ORIGINAL

यह सुनते ही व्रजेन्द्रकी आँखोंसे झर-झर करता हुआ अश्रुप्रवाह निकल पड़ता है। पर दूतने अतिशय शीघ्रतासे कहा, “देव! आगेकी बात सुनें, अद्भुत आश्चर्यमयी घटना है। बालिका कंसके हाथसे छूटते ही आकाशमें उड़ गयी। दूसरे ही क्षण बालिकाका रूप बदला। यह अष्टभुजादेवीके रूपमें परिणत हो गयी। वास्तवमें वे देवी ही थीं। ओह! दिव्य माला, दिव्य वस्त्र, दिव्य चन्दन एवं दिव्य मणिमय आभूषणोंसे सुसज्जित देवीका वह रूप देखने ही योग्य था। आठों भुजाओंमें आठ आयुध - धनुष, त्रिशूल, बाण, ढाल, खड्ग, शङ्ख, चक्र, गदा सुशोभित थे। इतना ही नहीं, उनके चारों ओर सिद्ध, चारण, गन्धर्व, अप्सराएँ, किन्नर, नाग भेंट अर्पण कर रहे थे, अञ्जलि बाँधकर स्तुति कर रहे थे। देवीने कहा:

ENGLISH TRANSLATION

The moment he heard this, streams of tears began pouring from Vraja's lord's eyes. But the messenger quickly said, "My lord, hear what happened next. It was a wondrous and astonishing event. The instant the girl slipped from Kaṁsa's hands, she flew into the sky. In the very next moment her form changed, and she became an eight-armed goddess. In truth, she was the Goddess herself. Ah, that form of the Goddess, adorned with divine garlands, divine garments, divine sandal paste, and divine jeweled ornaments, was a sight to behold. Eight weapons graced her eight arms: a bow, trident, arrow, shield, sword, conch, discus, and mace. Nor was that all. Around her, Siddhas, Cāraṇas, Gandharvas, Apsarās, Kinnaras, and Nāgas offered gifts and praised her with folded palms. The Goddess said:

ORIGINAL

“मूर्ख! मुझे मारकर क्या लेगा? तेरा जीवन समाप्त करनेवाला, तेरे पूर्वजन्मका वैरी तो कहीं आ चुका, प्रकट हो चुका। निर्दोष बालकोंको अब मत मारना।”

ENGLISH TRANSLATION

"Fool! What will you gain by killing me? The one who will end your life, your enemy from a former birth, has already come and manifested somewhere else. Do not kill innocent children now."

ORIGINAL Sanskrit verse

किं मया हतया मन्द जातः खलु तवान्तकृत्।
यत्र क्व वा पूर्वशत्रुर्मा हिंसीः कृपणान् वृथा॥

(श्रीमद्भा० १०।४।१२)

ENGLISH TRANSLATION

O fool, what will you gain by killing me? The one who will bring about your end, your enemy from before, has indeed been born somewhere else. Do not needlessly kill the helpless.

(*Śrīmad-Bhāgavatam* 10.4.12)

ORIGINAL

व्रजेश्वर अतिशय आश्चर्यमें भरकर सुन रहे हैं। दूत कहता जा रहा है, “देवीके वचनोंने कंसके स्वभावमें कुछ क्षणोंके लिये एक विलक्षण परिवर्तन ला दिया। वह सचमुच पश्चात्तापकी आगमें जल उठा। मेरे महाराज वसुदेवके एवं महारानी श्रीदेवकीके चरणोंमें लुट पड़ा। उस समय उसकी आर्ति सचमुच हृदयको पिघला देनेवाली थी। महाराज एवं महाराज्ञीका दयार्द्र हृदय विगलित हो उठा। ऐसे नृशंसको भी उन दोनोंने क्षमादान दे ही दिया। वे दोनों कारागारसे बाहर आये। कंस अपने प्रासादमें गया। पर वहाँ जाकर उस असुराधमने जो विचार स्थिर किया, जो कार्यक्रम निर्धारित किया, उसे सुनकर तो श्रीमान् भी काँप उठेंगे। आह! राक्षसमन्त्रिमण्डलके परामर्शसे उसने यह स्थिर किया है कि नगरोंमें, ग्रामोंमें, व्रजपुरोंमें, अन्य स्थानोंमें जितनी नव संतति हैं, जितने बच्चोंने जन्म धारण किया है, दस दिनसे अधिक आयुके हों या कमके, सभी मार दिये जायँ। इतना ही नहीं, संहार प्रारम्भ भी हो चुका है। मेरे महाराज श्रीवसुदेवजीने इस सारे वृत्तान्तकी श्रीमान्को सूचना देनेकी मुझे आज्ञा दी है। साथ ही अपनी ओरसे विशेष परामर्श यह दिया है कि प्रचुर परिमाणमें भेंट अर्पण कर, राज्य-कर चुकाकर इस नरपालरूप राक्षस कंसकी संतुष्टि प्राप्त करें, जिससे उसकी कराल दृष्टि नन्दव्रजपर न पड़े, एवं कर चुकानेके बाद मुझसे अवश्य मिलें”:

ENGLISH TRANSLATION

Vraja's lord listened in overwhelming astonishment as the messenger continued: "For a few moments the Goddess's words brought an extraordinary change over Kaṁsa's disposition. He truly began to burn in the fire of remorse. He threw himself at the feet of my lord Vasudeva and Queen Śrī Devakī. His anguish at that time could truly have melted the heart. The compassionate hearts of the king and queen softened, and the two of them granted forgiveness even to such a cruel man. They came out of the prison, and Kaṁsa went to his palace. But, my lord, when you hear the resolve that lowest of demons formed there and the course of action he decreed, even you will tremble. Alas! On the counsel of his demonic ministers, he has determined that every newborn child in cities, villages, cowherd settlements, and all other places, whether more or less than ten days old, is to be killed. Not only that, the slaughter has already begun. My lord Śrī Vasudeva has commanded me to inform you of this entire account. He has also offered this special counsel: present abundant gifts and pay the royal tax, thereby satisfying Kaṁsa, the demon disguised as a ruler, so that his dreadful gaze does not fall upon Nanda's Vraja. After paying the tax, be sure to meet me."

ORIGINAL Sanskrit prose

शीघ्रमेवास्मै राजव्याजराक्षसाय संगत्य बलिर्वलयितव्यो मिलितव्यश्चाहमिति।

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Meet this demon disguised as a king without delay, secure him with tribute, and then meet me.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

दूतका आना सुनकर उपनन्द आ गये थे। उन्होंने भी सारी घटना सुनी है। उन्होंने श्रीवसुदेवजीकी सम्मतिका पूर्ण समर्थन किया। यह निश्चित हुआ - पाँच दिन बाद, सूतिका-षष्ठीकी पूजा करके स्वयं व्रजेन्द्र असंख्यात रत्नराशि, दधि, दुग्ध, घृत-मधुसे पूर्ण अगणित स्वर्णभाण्ड लेकर मथुरा जायँ, कंसके प्रति सम्मान प्रदर्शित करें। अस्तु!

ENGLISH TRANSLATION

On hearing that a messenger had arrived, Upananda had come as well. He too heard the whole account and fully supported Śrī Vasudeva's counsel. It was decided that five days later, after performing the worship for the sixth day following childbirth, Vraja's lord himself would go to Mathurā with countless heaps of jewels and innumerable golden vessels filled with yogurt, milk, ghee, and honey, and would show due respect to Kaṁsa. So it was settled.

ORIGINAL

ब्रजेन्द्र अब अपने हाथों दूतके गीले वस्त्रोंको उतारते हैं। सूखे वस्त्र पहनाते हैं। पीली धोतीकी फेंट दूतने कसतक नहीं पायी थी कि व्रजराज स्वर्णताराओंसे चित्रित अपनी रेशमी अचकन उसे पहनाने लगे। अचकनके बंद कसनेके पूर्व ही जरकसी बँधी-बँधायी पाग उसके सिरपर रख दी। स्वयं दौड़कर गये, एक सुन्दर मणिखचित कलँगी ले आये, उसे पागपर बाँध दिया। कलँगीके साथ ही बगलमें छिपाकर एक मणिमय बहुमूल्य हार भी ले आये थे, उसे गलेमें पहना दिया। व्रजेश्वरके कंधेपर लटकती हुई चादरमें पीठकी तरफ एक पोट-सी बँधी है। उन्होंने अपनी वह चादर उतारी, अतिशय शीघ्रतासे पोटको छिपाते हुए उसे दूतकी कमरमें लपेटने लगे; तीन-चार तहको लपेट आ जानेपर भी उसके अन्तरालसे रत्नराशि चमक ही उठी, मानो वह झाँककर अपने ग्रहीता स्वामीका मुख देख रही हो। अन्तमें व्रजेन्द्रने अपनी हीरक-मुद्रिका उतारकर दूतकी अँगुलीमें पहनाकर, फिर उसे हृदयसे लगाकर बोले, “चलो, भोजनागारमें चलकर भोजन कर लो।” भोजनके पश्चात् उसे विश्राम कराकर स्वयं सूतिकागारके पार्श्ववर्ती गृहमें एक पर्यङ्कपर आ विराजते हैं। पर आँखोंमें निद्रा नहीं! और तो क्या, आठ पहरसे दौड़ते रहनेपर भी शरीरमें थकानका लेशमात्रतक नहीं है। हो कैसे! उनके अन्तर्हृदयमें अपने नवजात शिशुके अङ्ग-प्रत्यङ्गोंकी, उसके मधुरातिमधुर मुखमण्डलकी क्रम-क्रमसे स्मृति हो रही है। प्रत्येक स्मृति अपने साथ एक चिन्मय अमृतरसस्रोत लिये आती है; प्रत्येक स्रोत व्रजेशके मन, इन्द्रिय एवं प्राणोंमें नवीन स्फूर्तिका संचार कर देता है। वे, भला, थकें तो कैसे थकें!

ENGLISH TRANSLATION

Vraja's lord now removed the messenger's wet clothes with his own hands and dressed him in dry garments. Before the messenger could even tighten the fold of the yellow dhotī, the king of Vraja began putting his own silk tunic, embroidered with golden stars, upon him. Before its fastenings could be secured, he placed a ready-tied brocade turban upon the messenger's head. He himself ran and fetched a beautiful jeweled plume, which he fastened to the turban. Along with the plume, he had brought a costly jeweled necklace concealed beneath his arm, and he placed it around the messenger's neck. At the back of the shawl hanging from Vraja's lord's shoulder was a small bundle tied into the cloth. Removing the shawl, he rapidly began wrapping it around the messenger's waist while concealing the bundle. Even after three or four folds had been wound around him, the mass of jewels within still flashed forth, as though peeking out to behold the face of the master who was receiving it. Finally, Vraja's lord removed his own diamond ring, placed it upon the messenger's finger, embraced him, and said, "Come, go to the dining hall and eat." After the meal he arranged for the messenger to rest, then seated himself upon a couch in a room adjoining the birthing chamber. But there was no sleep in his eyes. Indeed, even after rushing about for all eight watches of the day and night, there was not the slightest trace of weariness in his body. How could there be? In his innermost heart, one after another, arose memories of every limb of his newborn child and of that exceedingly sweet countenance. Each remembrance brought with it a stream of conscious, immortal nectar; each stream infused new vitality into the mind, senses, and life-breaths of Vraja's lord. How, then, could he possibly grow weary?

ORIGINAL

सूतिकागारमें भी किसीकी आँखोंमें नींद नहीं। अबसे तीस घड़ी पूर्व शिशु भूमिष्ठ हुआ है। तबसे व्रजरानी निरन्तर उसके वदनारविन्दका मधुपान कर रही हैं। पर न तो नेत्र थके, न तृप्त ही हुए; बल्कि जितना देखती हैं, उतना ही दर्शनकी प्यास उत्तरोत्तर बढ़ती जाती है। अङ्गोंकी ओर देखती हैं तो प्रतीत होता है, मानो समस्त अङ्ग नीलमणिसे ही निर्मित हों; अधरोंकी ओर दृष्टि ले जाती हैं तो दीखता है मानो इनका निर्माण रक्तरागमणिसे ही हुआ हो; करतल, चरणतल निहारती हैं तो अनुभव होता है, मानो ये पद्मरागमणिसे बने हों। नखावलीका दर्शन करनेपर यह भान होता है, मानो पक्व दाडिमबीजकी आभावाले माणिक्यसे ही इन नखोंकी रचना हुई हो। देखते-देखते व्रजेन्द्रगेहिनी कल्पनाके सुमधुर राज्यमें भ्रमित-सी हो जाती हैं। सोचने लगती हैं, तो क्या यह बालक मणिमय है? न, यह तो सम्भव नहीं; मणि तो कठोर होती है, शिशु तो अत्यन्त मृदु, अत्यन्त सुकुमार है। तब क्या विधाताने या किसीने पुष्पोंसे इसकी रचना की है? ओह! मानो नीलपद्मोंसे समस्त अवयवोंका, बन्धूकपुष्पोंसे अधरोष्ठका, जपाकुसुमोंसे कर-चरण-तलका, मल्लिकाकोरकोंसे ही नखराशिका निर्माण हुआ हो:

ENGLISH TRANSLATION

No one's eyes knew sleep in the birthing chamber either. The child had been born thirty ghaṭīs earlier, and ever since then the queen of Vraja had ceaselessly drunk the nectar of his lotus face. Yet her eyes neither tired nor found satisfaction. Rather, the more she looked, the more her thirst for his sight continued to increase. When she looked at his limbs, it seemed that every one of them had been fashioned from sapphire. When her gaze moved to his lips, it appeared that they had been made from blood-red rubies. When she beheld his palms and soles, it seemed that they had been formed from padmarāga jewels. Looking upon the row of his nails, she felt that they must have been fashioned from rubies glowing like ripe pomegranate seeds. As she continued gazing, the lady of Vraja's lord became almost lost in imagination's sweetest realm. She began to wonder, "Is this child made of jewels? No, that cannot be possible. Jewels are hard, while the child is exceedingly soft and tender. Then did the Creator, or someone else, fashion him from flowers? Ah! It is as though all his limbs were made from blue lotuses, his lower lip from bandhūka blossoms, the palms of his hands and soles of his feet from hibiscus flowers, and the mass of his nails from jasmine buds."

ORIGINAL Sanskrit prose

नीलमणिनेव सकलावयवानां कुरुविन्देनेव बिम्बाधरस्य कमलरागेणेव पाणिपादस्य शिखरमणिनेव नखरनिकरस्य निर्माणमिति मत्वा कदाचिन्मणिमयोऽयमिति वा, इन्दीवरेणेव सकलावयवस्य बन्धूकेनेव बिम्बाधरोष्ठस्य जपाकुसुमेनेव पाणिपादस्य मल्लीकोरकेणेव नखरनिकरस्येति कदाचिदयं कुसुममयो वा केनापि निरमायि।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

At one moment, thinking that all his limbs had been fashioned from sapphire, his bimba-fruit lips from ruby, his hands and feet from padmarāga, and the cluster of his nails from crest jewels, she wondered, "Is he made of jewels?" At another, thinking that all his limbs had been fashioned from blue lotuses, his bimba-like lower lip from bandhūka blossoms, his hands and feet from hibiscus flowers, and the cluster of his nails from jasmine buds, she wondered, "Or has someone made this child of flowers?"

(*Śrī Ānanda-vṛndāvana-campūḥ*)

ORIGINAL

इस प्रकार व्रजेश्वरी शिशुके सौन्दर्यकी उपमा ढूँढ़ते-ढूँढ़ते हार जाती हैं।

ENGLISH TRANSLATION

In this way the queen of Vraja at last gives up, unable to find any comparison for the infant's beauty.

ORIGINAL

गोपाङ्गनाओंकी अभ्यर्थना सम्पन्नकर श्रीरोहिणी भी अब व्रजरानीके पास आ गयी हैं, उनके नेत्रोंमें भी आलस्यकी छायातक नहीं है। धात्री भी नींदको मानो सर्वथा भूल गयी है। केवल नन्दपुत्र अपनी जननी यशोदाके वक्षःस्थलपर आँखें बंद किये सो रहे हैं। उनकी एवं व्रजरानीकी ओर देखती हुई धात्री धीमे-धीमे, पर अतिशय मधुर कण्ठसे गा रही है:

ENGLISH TRANSLATION

Having finished attending to the women of Vraja, Śrī Rohiṇī too has now come beside the queen of Vraja, and not even a shadow of drowsiness touches her eyes. The nurse also seems to have forgotten sleep altogether. Only Nanda's son lies asleep with closed eyes upon the breast of his mother Yaśodā. Looking toward him and the queen of Vraja, the nurse sings softly in an exceedingly sweet voice:

ORIGINAL Braj verse

धन्य जसोदा भाग तिहारौ, जिन ऐसौ सुत जायौ हो।
जाके दरस-परस सुख उपजत, कुल कौ तिमिर नसायौ हो॥

ENGLISH TRANSLATION

Blessed, Yaśodā, blessed is your fortune, for you have borne such a son.
By seeing and touching him, joy arises, and the darkness of the lineage is dispelled.

CHAPTER 3

# षष्ठी देवीका पूजन
# Worship of Goddess Ṣaṣṭhī

Source scan pages 22–25

ORIGINAL Hindi

व्रजेन्द्रनन्दनके अभिनव सुन्दर मुखकमलका प्रत्यक्ष दर्शन करके गोपाङ्गनाएँ, गोपकुमारिकाएँ कृतार्थ हो चुकी हैं, निहाल हो गयी हैं। पर अभीतक व्रजपुरके गोपोंको यह परम सौभाग्य नहीं मिला है। वे तो अपनी पत्नियोंके, पुत्रियोंके मुखसे नन्दशिशुके अद्भुत सौन्दर्यका वर्णन सुनते हैं, सुननेमात्रसे ही परमानन्दसिन्धुमें निमग्न होकर अपनी-अपनी धारणाके अनुसार अपने हृत्पटपर शिशुका चित्राङ्कन करने लग जाते हैं। उनके भावकी तूलिका क्षणमात्रमें ही एक अनन्त असीम अनिर्वचनीय सुन्दर मूर्तिका निर्माण कर देती है तथा उसे देखकर वे इतना तन्मय हो जाते हैं कि कुछ समयके लिये उनका बाह्य ज्ञान सर्वथा लुप्त-सा हो जाता है। गोपबालाएँ अपना अनुभव सुनाती हुई गद्गद कण्ठसे कहती हैं—ओहो! शिशुके अङ्ग इतने स्वच्छ हैं, मानो उत्कृष्ट नवनीलकान्तमणिके अङ्कुर हों; इतने मृदु हैं, मानो तमालतरु-पल्लव हों; इतने स्निग्ध हैं, मानो वर्षणोन्मुख नवजलधरके नवाङ्कुर हों; इतने सुरभित हैं, मानो त्रैलोक्य-लक्ष्मीके भालपर कस्तूरी-तिलक हों; तथा इतने सुचिक्कण, इतने आकर्षणशील हैं, मानो सौभाग्यश्रीके नेत्रोंमें लगा हुआ सिद्धाञ्जन ही अङ्गोंके रूपमें मूर्त हो गया हो—

ENGLISH TRANSLATION

Having directly beheld the newly beautiful lotus face of the son of the king of Vraja, the cowherd women and young cowherd girls have attained the fulfilment of their lives and become utterly blessed. But the cowherd men of Vraja have not yet received this supreme good fortune. They hear from their wives and daughters descriptions of the wondrous beauty of Nanda's infant son. Merely by listening, they plunge into an ocean of supreme bliss and, each according to his own conception, begin to paint the child's image upon the canvas of the heart. In a moment, the brush of their devotional feeling creates a form of limitless, immeasurable, indescribable beauty. Gazing upon it, they become so absorbed that for a time their awareness of the outer world seems entirely lost. Recounting what they have experienced, the cowherd girls say in voices choked with emotion, “Oh! The infant's limbs are so pure, like shoots of the finest fresh blue sapphire; so tender, like young leaves of the tamāla tree; so lustrous, like the first growth of a newly formed rain cloud about to pour; so fragrant, like the musk mark upon the brow of the fortune of the three worlds; and so smooth and irresistibly attractive, as though the perfected collyrium adorning the eyes of blessed fortune itself had taken embodied form as His limbs.”

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

अङ्कुरमिव नवनीलमणीन्द्रस्य पल्लवमिव तमालस्य कन्दलमिव नवाम्भोदस्य कस्तूरिकातिलकमिव त्रैलोक्यलक्ष्म्याः सिद्धाञ्जनमिव सौभाग्यसम्पदः।

ENGLISH TRANSLATION

Like a shoot from a newly formed sovereign sapphire, like a young leaf of the tamāla tree, like the tender growth of a fresh rain cloud, like the musk mark upon the brow of the fortune of the three worlds, and like the perfected collyrium of the treasure of all blessedness.

ORIGINAL Hindi

गोपाङ्गनाओंका यह वर्णन मानो सजीव शिशु बनकर गोपोंके हृदय-मन्दिरमें प्रवेश करता है और वे एक अभूतपूर्व आनन्दसिन्धुमें निमग्न हो जाते हैं। पर साथ ही प्रत्यक्ष दर्शनकी उत्कण्ठा उन्हें क्षण-क्षणमें उत्तरोत्तर चञ्चल बनाती जा रही है। अब तो वे व्याकुल हो गये हैं कि ऐसे विलक्षण, अभूतपूर्व, अश्रुतपूर्व शिशुको शीघ्र-से-शीघ्र प्रत्यक्ष कैसे देखें। आज उनकी उत्कण्ठा चरम सीमाको पहुँच गयी है। इसीलिये आज ज्यों ही, "व्रजेश्वरीका सूतिकास्नान सानन्द सम्पन्न हो चुका है", यह समाचार व्रजमें प्रसरित हुआ कि बस, उसी क्षण समस्त गोपमण्डली पुनः नन्दभवनकी ओर दौड़ पड़ी। देखते-ही-देखते व्रजपुरके समस्त गोपोंकी तुमुल आनन्दध्वनिसे नन्दप्रासाद निनादित होने लग गया।

ENGLISH TRANSLATION

The cowherd women's description seems to become the living infant Himself and enter the temple of the cowherd men's hearts, immersing them in an unprecedented ocean of joy. At the same time, their longing to see Him directly makes them increasingly restless with every passing moment. They are now overwhelmed by the desire to behold as soon as possible this extraordinary child, the like of whom has neither been seen nor even heard of before. Today their yearning has reached its utmost limit. Therefore, the moment the news spread through Vraja that "the queen of Vraja has joyfully completed her postnatal bath," the entire company of cowherd men once again rushed toward Nanda's residence. In no time, Nanda's palace began to resound with the tremendous cries of joy raised by all the cowherds of Vraja.

ORIGINAL Hindi

व्रजेन्द्रके मनमें समस्त गोपोंके प्रति समान ममत्व, समान प्रेम है। आजतक जितने समारोह, जितने उत्सव व्रजेशके घर हुए, सबमें व्रजपुरके समस्त गोपोंको उन्होंने समान भावसे सूचना दी। पर आज जब कुलरीतिका अनुसरण करते हुए अपने पुत्रका मुख देखनेके लिये पुरवासियोंके निमन्त्रणका प्रश्न आया तो व्रजेन्द्रने केवल प्रमुख गोपोंको ही निमन्त्रित किया। इस भेदभावमें हेतु था अपने नवजात शिशुकी अनिष्ट-आशङ्का। व्रजराज दूतके मुखसे कंसके पैशाचिक निश्चयको सुन चुके हैं। तबसे उनका चित्त सशङ्कित है, क्या पता कंस-प्रेरित कोई राक्षस यहाँ आ जाय, गोपोंकी भीड़में मैं उसे पहचान न सकूँ और वह शिशुका अनिष्ट कर दे। इसलिये व्रजेन्द्रने यही उचित समझा कि आज अधिक भीड़ न होने पाये; नारायणकी कृपासे कुछ दिन सानन्द बीत जानेपर समयानुसार समस्त पुरवासियोंको बुलाकर पुत्रका मुख दिखा दिया जायगा, आज केवल प्रमुख गोपबन्धुओंको ही निमन्त्रितकर कुल-मर्यादाका पालन कर लिया जाय। इसी विचारसे विशिष्ट गोप ही निमन्त्रित हुए थे। किंतु ऐसा होनेपर भी, सबको निमन्त्रण न मिलनेपर भी सारा व्रजमण्डल उमड़ ही पड़ा। सचमुच अब निमन्त्रणकी आवश्यकता भी नहीं रही थी, अनिमन्त्रित ही सबका आना अनिवार्य था। भला, सरोवर अपने वक्षःस्थलपर पद्मश्रेणीका विकास हो जानेपर, उन विकसित पद्म-कुसुमोंकी पङ्क्तिसे गौरवान्वित होनेपर कहीं मधुलुब्ध भ्रमरोंको निमन्त्रित, आह्वान करने जाता है? भ्रमरावली तो बिना बुलाये अपने-आप ही आती है, वह आयेगी ही। नन्दकुल-सरोवरमें भी अनुपम सौरभशाली नील पद्मका विकास हुआ है; उसे अब रसलोभी अलिकुल, गोपकुलको आह्वान करनेकी आवश्यकता नहीं है, अलिकुल स्वयं आयेगा।

ENGLISH TRANSLATION

In his heart, the king of Vraja bears equal affection and equal love for every cowherd. At every ceremony and festival held in his home until now, he has sent word impartially to all the cowherds of Vraja. Today, however, when the family custom called for inviting the townspeople to see his son's face, he invited only the leading cowherds. The reason for this distinction was his fear that some harm might befall his newborn child. The king of Vraja had already heard from the messenger of Kaṁsa's fiendish resolve. Since then, his heart had remained apprehensive. A demon sent by Kaṁsa might come there, escape recognition amid the crowd of cowherds, and injure the child. Nanda therefore thought it proper not to allow too great a crowd that day. By Nārāyaṇa's grace, once a few days had passed happily, he would summon all the residents at a suitable time and show them his son's face. For the present, he would preserve the honour of the family custom by inviting only his foremost cowherd kinsmen. With this thought, only distinguished cowherds had been invited. Yet despite this, and though everyone had not received an invitation, the whole of Vraja came surging forth. Indeed, an invitation was no longer needed. It was inevitable that everyone should come unbidden. When rows of lotuses bloom upon the breast of a lake and adorn it with their open flowers, does the lake go out to invite and summon the honey-greedy bees? The swarm comes of itself, without being called. It cannot but come. In the lake of Nanda's family, too, a blue lotus of incomparable fragrance has blossomed. It has no need to summon the nectar-loving swarm, the community of cowherds. The bees will come of themselves.

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

श्रीमद्गोपनृपेण नूतननूजातस्य वीक्षाकृते प्राग्र्या एव निमन्त्रिता व्रजजनाः सर्वे तु तत्राययुः। यत्राम्भोजवनाकरः स्वकुसुमव्रातप्रकाशप्रथाव्याप्तः स्यात् किमु तर्हि षट्पदगणानाकारयत्यात्मना॥

ENGLISH TRANSLATION

The illustrious king of the cowherds invited only the foremost people of Vraja to behold his newborn son, yet all the residents of Vraja came there. When a lake filled with lotus groves becomes pervaded by the radiant splendour of its own multitude of flowers, does it then summon the hosts of bees by its own effort?

ORIGINAL Hindi

नन्दनन्दनको अपनी गोदमें लेकर वृद्धा उपनन्दपत्नी मणिस्तम्भके सहारे बैठी हैं। उनकी दाहिनी ओर घूँघट निकाले व्रजरानी विराजमान हैं। व्रजरानीके अत्यन्त निकट श्रीरोहिणीजी सुशोभित हैं तथा इन्हें तीन ओरसे घेरे हुए व्रजपुरकी कतिपय मान्य वयोवृद्धा गोपिकाएँ बैठी मङ्गल-गान कर रही हैं। अपनी पत्नीके बायें पार्श्वमें उपनन्दजी अतिशय विनम्र मुद्रामें खड़े हैं तथा उनकी बायीं ओर व्रजेन्द्र अञ्जलि बाँधे खड़े अपने बन्धु-बान्धवोंका स्वागत-सत्कार कर रहे हैं। इन सबके सामने, इस स्थानसे लेकर तोरण-द्वारतक ही नहीं, विस्तीर्ण राजपथतक दर्शनार्थी गोपोंकी अपार भीड़ खड़ी है। आगेकी पंक्ति जब दर्शन कर लेती है, किनारे होकर पथ दे देती है, तब पीछेकी पंक्ति आगे बढ़ पाती है। शिशुके अङ्गोंपर जहाँ एक बार गोपोंकी दृष्टि गयी कि वह वहीं स्थिर हो जाती है, हटती नहीं, हटना चाहती ही नहीं। पर पासमें खड़े हुए उपनन्दजी दर्शकके प्रति हाथोंसे पीछेकी अपार भीड़की ओर संकेत कर देते हैं तथा वह अपनी ही तरह अतिशय उत्कण्ठित अन्य दर्शनार्थीको अवकाश देनेके लिये शीलवश बाध्य होकर किनारे हट जाता है। उसने नन्दसुवनको देख लिया, किनारे हटते-हटते बार-बार दृष्टि घुमा-घुमाकर उस सलोने शिशुको देखा; पर आह! तृप्ति बिलकुल ही नहीं हुई, इतनी देर दर्शन करके भी आँखें तो दर्शनकी प्यासी ही लौट आयीं।

ENGLISH TRANSLATION

The aged wife of Upananda sits leaning against a jewelled pillar with Nanda's son in her lap. To her right sits the queen of Vraja, her veil drawn. Very close beside the queen is the radiant Śrī Rohiṇī, while several respected elderly cowherd women of Vraja sit around them on three sides, singing songs of blessing. Upananda stands to the left of his wife in a deeply humble posture, and to his left the king of Vraja stands with folded hands, welcoming and honouring his relatives and friends. Before them stretches an immense crowd of cowherd men awaiting darśana, filling not only the space up to the festooned gateway but even the broad royal road beyond it. When the front row has seen the child, it moves aside and opens a path so that the row behind may advance. Once the cowherds' gaze falls upon the infant's limbs, it becomes fixed there. It will not move away and has no wish to move. But Upananda, standing nearby, gestures to each viewer toward the vast crowd behind. Out of courtesy, the viewer is compelled to step aside and allow another equally eager person his opportunity. Having seen Nanda's son, he turns his eyes back again and again upon the charming infant even while moving aside. Alas, he is not satisfied at all. Despite gazing for so long, his eyes return still thirsty for the sight.

ORIGINAL Hindi

लौटते हुए उन दर्शकोंसे पीछेकी पंक्तिवाले कहते हैं—"दादा! तुमने देख लिया? मेरे आगे तो अभी अपार भीड़ खड़ी है। पता नहीं, कबतक मेरी बारी आयेगी। बताओ तो, शिशु कैसा सुन्दर है?" इनके उत्तरमें वे कुछ कहना चाहते हैं; पर उनका कण्ठ भर जाता है, वाणी रुद्ध हो जाती है, वे कुछ भी बोल नहीं पाते। उनकी आँखें भी भर आती हैं। छलकती हुई आँखें मानो संकेतमें उत्तर दे रही हों, "मेरे स्वामीके सखाओ! देखनेवाली तो मैं हूँ, उस अप्रतिम सौन्दर्यको मैंने अवश्य देखा है; पर विधाताने मुझमें बोलनेकी शक्ति नहीं दी, अपनी इसी दीनतापर रोती हुई तुमसे क्षमा चाहती हूँ। वाणीसे सुनकर उस रूपको यथार्थ हृदयङ्गम करनेकी आशा छोड़ दो; वाणीमें तो देखनेकी शक्ति ही नहीं है, वह बेचारी यथार्थ वर्णन कर ही नहीं सकती। जब तुम्हारे दर्शन-गोलकोंकी ओटसे मेरी ही स्वरूपभूता तुम्हारी आँखें देखेंगी, तभी तुम यथार्थमें अनुभव कर सकोगे कि यह नन्दनन्दन कितना सुन्दर है, कितना मधुर, मनोहर है।" गोपगण दर्शनके उपरान्त वस्त्र-आभूषणादि विविध उपहार शिशुके लिये दे रहे हैं। व्रजेन्द्र, भला, इस प्रेमपूर्ण उपहारकी उपेक्षा भी कैसे करते! उन्हें यह उपहारकी वस्तु नहीं प्रतीत हो रही है। वे तो इन वस्तुओंके एक-एक अणुको व्रजवासियोंके मङ्गलमय आशीर्वादसे भरा देख रहे हैं। उन्हें विश्वास है, इन बन्धु-बान्धवोंका आशीर्वाद अव्यर्थ होगा तथा मेरा लाल फूलेगा-फलेगा। इसी भावनासे वे प्रत्येक गोपका उपहार स्वीकार कर ले रहे हैं; इतना ही नहीं, अपनेको उनका चिरऋणी समझ रहे हैं।

ENGLISH TRANSLATION

Those in the rows behind call to the returning viewers, "Elder brother, have you seen Him? An enormous crowd still stands before me. Who knows when my turn will come? Tell me, how beautiful is the child?" They wish to answer, but their throats fill with emotion, their speech is checked, and they cannot utter a word. Their eyes, too, fill with tears. Those overflowing eyes seem to reply through signs, "O friends of my master, it is I, the eye, that sees. I have indeed beheld that incomparable beauty, but the Creator did not give me the power of speech. Weeping over this helplessness of mine, I ask your forgiveness. Abandon the hope of truly grasping that form merely by hearing words. Speech has no power to see, and therefore the poor thing cannot describe Him as He truly is. Only when your own eyes, which are of my very nature, behold Him from behind the spheres of your vision will you truly experience how beautiful, how sweet and enchanting, this son of Nanda is." After receiving darśana, the cowherds offer the infant various gifts of garments, ornaments, and other articles. How could the king of Vraja disregard such loving offerings? To him they do not appear to be mere objects given as presents. He sees every particle of them filled with the auspicious blessings of the residents of Vraja. He trusts that the blessings of these kinsmen and friends will not fail and that his darling boy will flourish. With this feeling he accepts each cowherd's gift and even regards himself as forever indebted to them.

ORIGINAL Hindi

मुख देखनेकी लालसासे आये हुए व्रजगोपोंका मनोरथ पूर्ण हुआ। वे गोप घर लौटे। अभी-अभी शिशुका मुख देखकर आये हैं; पर ऐसा अनुभव हो रहा है, मानो उस मधुर-मनोहर मुखको देखे हुए कितने ही दिन व्यतीत हो गये हैं, फिर चलें, फिर देखें—

ENGLISH TRANSLATION

The longing of the cowherds who had come to see the child's face was fulfilled, and they returned home. They had only just come from beholding Him, yet they felt as though many days had passed since they had seen that sweet and captivating face. Let us go again, they thought. Let us see Him once more.

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

आगता निजगृहं यदाप्यमूर्नन्दबालमवलोक्य लोभनम्। हन्त तर्ह्यपि दिनानि कानिचिन्मेनिरे दृशि गतं व्रजप्रजाः॥

ENGLISH TRANSLATION

Although the people of Vraja returned to their own homes after beholding the enchanting child of Nanda, alas, even then they felt that many days had passed since He had come within their sight.

ORIGINAL Hindi

अब सायंकाल हो चुका है। इस समय तपस्विनी भगवती पौर्णमासी यशोदानन्दनको आशीर्वाद देने पधारी हैं। इनके साथ वह परम हँसमुख मधुमङ्गल नामक ब्राह्मणकुमार भी है। देवीका व्रजमें बड़ा आदर है, यद्यपि इनके एवं कुमारके जीवनके सम्बन्धमें व्रजवासियोंको बहुत ही कम परिचय प्राप्त हो सका है; जिस दिन ये व्रजमें पधारीं, उस दिन पूछनेपर इन्हींके मुखसे पुरवासियोंने केवल इतना सुना है—

ENGLISH TRANSLATION

Evening has now arrived. At this time the ascetic goddess Paurṇamāsī comes to bless Yaśodā's son. With her is the exceedingly cheerful young brāhmaṇa named Madhumaṅgala. The goddess is held in great esteem throughout Vraja, although the residents have learned very little about her life or that of the boy. On the day she first arrived in Vraja, the townspeople questioned her, but heard only this much from her own lips.

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

पौर्णमासीनाम्नी, कात्यायनी च कुमारश्रमणा च पारिकाङ्क्षिणी चेक्षिणिका चास्मि। अयं च मधुमङ्गलनामा स्नातकः श्रीनारदप्रकृतिः। आवां च विद्याविशेषेणैतद्वयस्कावेव सदा विद्यावहे।

ENGLISH TRANSLATION

“I am named Paurṇamāsī. I wear ochre garments, am a youthful celibate ascetic, live in expectation of the other shore, and possess the sight of an astrologer. This boy is a graduate named Madhumaṅgala, whose nature resembles that of the divine sage Nārada. By a special science, the two of us always remain at precisely these ages.”

ORIGINAL Hindi

“मेरा नाम पौर्णमासी है, मैं सदा काषाय वस्त्र धारण करती हूँ, बालब्रह्मचारिणी तपस्विनी हूँ तथा ज्योतिष जाननेवाली हूँ।* और यह बालक स्नातक है, इसका नाम मधुमङ्गल है, इसकी प्रकृति देवर्षि नारदके समान है। एक विशेष विद्याके प्रभावसे हम दोनोंकी आयु सदा एक-सी, इतनी ही बनी रहती है।” इससे अधिक व्रजवासी इनके सम्बन्धमें कुछ भी नहीं जान सके हैं, फिर भी सबका इनपर जन्मदात्री माताकी तरह विश्वास हो गया है। इन्होंने ही सर्वप्रथम व्रजवासियोंके सामने भविष्यवाणी की थी—

ENGLISH TRANSLATION

“My name is Paurṇamāsī. I always wear ochre cloth, I am a young lifelong celibate and ascetic, and I know astrology.* This boy is a graduate named Madhumaṅgala, and his nature is like that of the divine sage Nārada. Through the power of a special science, the ages of both of us always remain the same, just as they are now.” The residents of Vraja could learn nothing more about them, yet everyone came to trust her as one trusts the mother who gave one birth. It was she who first made this prophecy before the residents of Vraja.

ORIGINAL Hindi. Book note

- अनन्तशक्तिमान् भगवान् की अघटघटनापटीयसी योगमाया शक्ति ही देवी पौर्णमासीके रूपमें मूर्त होकर व्रजमें निवास करती हैं।

ENGLISH TRANSLATION

- It is the Yogamāyā potency of the infinitely powerful Lord, expert in making the impossible possible, who assumes embodied form as Goddess Paurṇamāsī and dwells in Vraja.

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

भवतां प्राणकन्दस्य श्रीमन्नन्दस्य जगदानन्दः स खलु नन्दनः सम्भविता।

ENGLISH TRANSLATION

“The illustrious Nanda, the very root of your lives, will have a son, and that child will surely be the joy of the whole universe.”

ORIGINAL Hindi

“आपके प्राणाधार श्रीमान् नन्दको एक पुत्र होगा तथा वह निश्चय ही जगदानन्दरूप होगा।” तबसे व्रजवासी इनपर न्योछावर हो गये हैं। इनके लिये गोपोंने कालिन्दी-तटपर एक पर्णकुटीका निर्माण कर दिया है। ये उसीमें निवास करती हैं।

ENGLISH TRANSLATION

“Your very life, the illustrious Nanda, will have a son, and He will certainly be joy incarnate for the universe.” From that time onward, the residents of Vraja devoted themselves utterly to her. The cowherds built a leaf-thatched cottage for her on the bank of the Kālindī, and she lives there.

ORIGINAL Hindi

दिनभर अपार दर्शनार्थियोंका अभिनन्दन समाप्त कर व्रजरानी अपने हृदयधनको वक्षःस्थलसे सटाकर स्तन्यपान करा रही थीं, किंतु भगवती पौर्णमासीपर दृष्टि पड़ते ही वे शीघ्रतासे उठकर खड़ी हो गयीं। अपनी अशुचि-अवस्थाकी स्मृति हो जानेसे तपस्विनीका स्पर्श करनेमें एक बार तो झिझकीं, पर देवीकी अतिशय सौम्य मुद्रा उन्हें बरबस खींच लेती है। व्रजेश्वरी अपना मस्तक झुकाकर उनके चरणोंका स्पर्श करती हैं। इसके पश्चात् सहारेसे धीरे-धीरे अपने उस इन्द्रनीलद्युति शिशुको छातीसे उठाकर चरणोंमें रख देती हैं। देवी वहीं बैठ जाती हैं और अपना दाहिना हाथ यशोदानन्दनके सिरपर रखकर नेत्र बन्द कर लेती हैं। इसी समय पासमें खड़ा हुआ मधुमङ्गल पुकार उठता है, “जननि यशोदे! ऊपर देखो, ऊपर। हंस, वृषभ, मयूर, हाथी, रथ, हरिण आदि विविध वाहनोंपर सवार चित्र-विचित्र आकृतिवाले कितने लोग तुम्हारे पुत्रका मुख देख रहे हैं! ये एक बार पहले भी आये थे। व्रजके आकाशमें उड़ते हुए मैं कल भी इन्हें देख चुका हूँ।” ब्राह्मणकुमारकी बातसे आश्चर्य और भयसे युक्त होकर व्रजरानी तथा अन्य गोपिकाएँ ऊपरकी ओर देखने लगीं। पर उन्हें कुछ भी नहीं दीखा। भगवती पौर्णमासी आँखें खोलकर मुसकराने लगीं तथा भयभीत नन्दरानीको आश्वासन देकर बोलीं, “भयकी कोई बात नहीं है। अन्तरिक्षमें देवताओंका निवास रहता ही है। हठात् दिव्यदृष्टिका उन्मेष हो जानेसे मधुमङ्गलने उन्हें देख लिया है।”

ENGLISH TRANSLATION

After spending the whole day receiving the countless visitors who had come for darśana, the queen of Vraja held the treasure of her heart close to her breast and nursed Him. The moment her eyes fell upon Goddess Paurṇamāsī, however, she quickly rose to her feet. Remembering her own state of ritual impurity, she hesitated for an instant to touch the ascetic, but the goddess's exceedingly gentle bearing drew her forward irresistibly. Bowing her head, the queen of Vraja touched Paurṇamāsī's feet. Then, supporting herself and moving slowly, she lifted from her breast her infant radiant like a blue sapphire and placed Him at the goddess's feet. Paurṇamāsī sat down there, placed her right hand upon Yaśodā's son's head, and closed her eyes. At that very moment Madhumaṅgala, who was standing nearby, cried out, “Mother Yaśodā, look above, look above! So many people with all manner of extraordinary forms are gazing upon your son's face. They ride upon swans, bulls, peacocks, elephants, chariots, deer, and many other vehicles. They came once before as well. I saw them yesterday, flying in the sky over Vraja.” Astonished and frightened by the young brāhmaṇa's words, the queen of Vraja and the other cowherd women looked upward, but they could see nothing. Goddess Paurṇamāsī opened her eyes and smiled. Reassuring the frightened queen Nanda, she said, “There is nothing to fear. The gods naturally dwell in the heavens. Madhumaṅgala has seen them because his divine sight suddenly opened.”

ORIGINAL Hindi

यह कहकर आशीर्वाद देती हुई देवी पौर्णमासी अपनी पर्णकुटीकी ओर चल पड़ीं।

ENGLISH TRANSLATION

After saying this and bestowing her blessing, Goddess Paurṇamāsī set out for her leaf-thatched cottage.

ORIGINAL Hindi

व्रजमें आज भी रातभर उत्सव होता रहा।

ENGLISH TRANSLATION

Once again, the celebration in Vraja continued throughout the night.

ORIGINAL Hindi

अब व्रजेन्द्रनन्दनके जन्मका तृतीय उत्सवमय प्रभात हुआ। फिर चार पहर बाद नृत्य-गीतमयी तृतीय संध्या आयी। इसी तरह व्रजवासियोंके आनन्द-कोलाहलपर अपनी प्रफुल्ल किरणोंकी वर्षा करने भगवान् अंशुमाली चतुर्थ, पञ्चम एवं षष्ठ दिवस भी आये और चले गये।

ENGLISH TRANSLATION

The third festive dawn since the birth of the king of Vraja's son now arrived. Four watches later came the third evening, filled with dance and song. In this same way, Lord Aṁśumālī, the radiant sun, came on the fourth, fifth, and sixth days, showered his joyous rays upon the jubilant tumult of the people of Vraja, and then departed.

ORIGINAL Hindi

अब छठी रात्रिमें व्रजेन्द्र अपने पुत्रकी मङ्गलकामनासे सूतिका-षष्ठीकी पूजा करने बैठे हैं।

ENGLISH TRANSLATION

Now, on the sixth night, the king of Vraja sits down to worship Sūtikā-Ṣaṣṭhī for the welfare of his son.

ORIGINAL Hindi

षष्ठी देवीकी अतिशय सुन्दर, गोमयकी प्रतिमा बनायी गयी। शुक्लतन्दुलमयी वेदिकापर प्रतिमाको पधराकर विधिपूर्वक कलशस्थापनादि करके षोडशोपचारसे व्रजेन्द्रने पूजा की। फिर कुलप्रथाके अनुसार व्रजरानीने अपने लालकी छठी पूजी—

ENGLISH TRANSLATION

An exceedingly beautiful image of Goddess Ṣaṣṭhī was fashioned from cow dung. The image was installed upon an altar made of white rice. After duly establishing the sacred vessel and completing the other prescribed rites, the king of Vraja worshipped her with the sixteen traditional offerings. Then, in accordance with the custom of the family, the queen of Vraja performed the sixth-day observance for her darling son.

ORIGINAL Braj. Attributed in the verse to Sūrdās

गोद लिएँ गोपाल जसोदा पूजत छठी मुदित मन प्यारी।
बड़े बार-सनेह चुचाते चूँबत मुख दै-दै चुचुकारी॥
पूजत छठी जु कान्ह कुँवर की थापे पीत लगाई।
कंचर-थार लिएँ ब्रजबनिता रोचन देत सुहाई॥

× × ×

आँजति आँखि जु सबहि सुवासिन, माँगत नैन भराए।
सूरदास-प्रभु तुम चिरजीयौ, घर-घर मंगल गाए॥

ENGLISH TRANSLATION

Holding Gopāla in her lap, dear Yaśodā joyfully worships on the sixth day. With boundless motherly love she nurses Him, kisses His face, and coos to Him again and again.

As she performs the sixth-day worship of Prince Kānha, a yellow handprint is placed. The women of Vraja hold a golden tray and beautifully apply the auspicious yellow pigment.

× × ×

All the married women apply collyrium to His eyes, asking their blessing with eyes brimming full. Sūrdās says: “My Lord, may You live long,” while songs of good fortune resound in every home.

ORIGINAL Hindi

व्रजरानी छठी पूजकर मोतियोंके चौकसे अभी उठ भी नहीं पायी थीं कि उनके पुत्रकी छठी पूजनेवालोंका ताँता बँध गया—

ENGLISH TRANSLATION

The queen of Vraja had not yet risen from the pearl-decorated ceremonial square after completing the sixth-day worship when an unbroken stream of people formed to perform the observance for her son.

ORIGINAL Braj. Attributed in the verse to Śrī Viṭṭhala

फिरि-फिरि ग्वाल-गोप सब पूजत, अरु पूजत ब्रजनारी।
श्रीबिट्ठल गिरिधर चिरजीवौ, माँगत ओलि पसारी॥

ENGLISH TRANSLATION

Again and again all the cowherd boys and men worship Him, and the women of Vraja worship Him too. Śrī Viṭṭhala says: “May Giridhara live long,” as they spread out their cupped palms and beg this blessing.

ORIGINAL Hindi

रात्रि-जागरणका तो आज शास्त्रीय विधान ही है। नहीं भी होता तो भी व्रजराजको तो जगना ही है। आज ही नहीं, छः दिन हो गये, उन्हें एक क्षणके लिये भी निद्रा नहीं आयी। यह बात नहीं कि अवसर ही नहीं मिला। दो पहर रात बीतनेपर तो व्रजरानीका, उपनन्द आदिका अतिशय आग्रह होनेके कारण उन्हें विश्रामागारमें जाना ही पड़ता। सूतिकागारके एक पार्श्ववर्ती गृहमें दुग्धधवल सुकोमल शय्यापर वे जाकर लेट जाते। पर लेटते ही मणिमय भित्तिका व्यवधान बीचसे अन्तर्हित हो जाता; व्रजराज वहीं लेटे-लेटे देखने लगते, व्रजरानीके वक्षःस्थलपर नीलद्युति शिशु विश्राम कर रहा है। ओह! व्रजेश्वरीका शरीर तो मानो अपराजिता लता हो और शिशु उसका सुन्दरतम विकसित प्रसून। व्रजराजकी वृत्ति उस चिन्मय प्रसूनमें ही लय हो जाती, माया, निद्रामें नहीं।

ENGLISH TRANSLATION

Tonight the scriptures themselves prescribe keeping vigil. Even had they not done so, the king of Vraja would still have remained awake. It is not only tonight. For six days he has not slept even for a moment. This is not because he has had no opportunity. After half the night has passed, the insistent urging of the queen of Vraja, Upananda, and the others obliges him to enter the resting chamber. He goes to an adjoining room beside the lying-in chamber and reclines upon a soft bed white as milk. But the moment he lies down, the intervening jewelled wall vanishes from between them. Still reclining there, the king of Vraja begins to see the blue-radiant infant resting upon the queen of Vraja's breast. Oh! The body of the queen of Vraja seems to be a vine of aparājitā blossoms, and the infant its loveliest flower in full bloom. The current of the king of Vraja's awareness dissolves only into that conscious, divine flower, never into māyā in the form of sleep.

CHAPTER 4

# व्रजेशकी मथुरा-यात्रा

# The Lord of Vraja's Journey to Mathurā

Source scan pages 26–26

ORIGINAL Hindi

अभी रात्रि दो घड़ी अवशिष्ट है, पर अभीसे व्रजेन्द्रके मथुरागमनकी तैयारी प्रारम्भ हो गयी है। व्रजेन्द्रकी भी अनिच्छा है, व्रजरानी भी नहीं चाहतीं; फिर भी जाना आवश्यक है, राक्षस कंसको संतुष्ट जो करना है। अतः कंसके लिये उपहार-सम्भार, रत्नराशि शकटों (छकड़ों)-में भरी जा रही है; भर जानेपर शकटोंको खींच-खींचकर गोप राजपथपर एक पंक्तिमें सजा रहे हैं। व्रजेश्वर अतिशय बलिष्ठ गोपोंको बुलाते हैं। अपने हाथोंसे सबकी पीठ ठोककर उनके हाथोंमें शस्त्र देते हैं तथा समय एवं स्थानका निर्देश करते हैं कि अमुक गोप इस समयसे इस समयतक अमुक स्थानपर सावधान होकर पहरा देता रहे। बड़ी तत्परतासे प्रत्येक गोपको अलग-अलग कुछ गुप्त परामर्श देते हैं। इतनी तत्परता इसीलिये है कि उनकी अनुपस्थितिमें कंसप्रेरित कोई विपत्ति उनके पुत्रपर न आ जाय। इस आशङ्कासे ही व्रजेश्वरको समस्त गोकुलकी पूर्ण रक्षाकी पूरी व्यवस्था करके तब कंसका वार्षिक कर चुकाने मथुरा जाना है—

ENGLISH TRANSLATION

Two ghaṭīs of the night still remain, yet preparations for the king of Vraja's journey to Mathurā have already begun. He himself has no desire to go, and the queen of Vraja does not wish it either. Nevertheless, he must go, for the demon Kaṁsa has to be appeased. Gifts and stores for Kaṁsa, together with a great quantity of jewels, are therefore being loaded into carts. As each cart is filled, the cowherds pull it onto the royal road and arrange the carts in a single line. The lord of Vraja summons exceptionally powerful cowherds. With his own hands he pats each one on the back, places weapons in their hands, and assigns the precise time and place at which each cowherd must remain vigilant on guard. With great urgency, he gives every cowherd some private instruction separately. He is so painstaking because he fears that, during his absence, some calamity sent by Kaṁsa may befall his son. Moved by this apprehension, the lord of Vraja must first make every provision for the complete protection of all Gokula and only then journey to Mathurā to pay Kaṁsa's annual tribute.

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.5.19

गोपान् गोकुलरक्षायां निरूप्य मथुरां गतः।
नन्दः कंसस्य वार्षिक्यं करं दातुं कुरूद्वह॥

ENGLISH TRANSLATION

O descendant of Kuru, after appointing the cowherd men to protect Gokula, Nanda went to Mathurā to pay Kaṁsa's yearly tribute.

ORIGINAL Hindi

एक पहर दिन चढ़नेतक कहीं सारी तैयारी हो सकी। पर जानेके पूर्व व्रजराज कुछ चिन्तित हो गये, “अत्यन्त नृशंस कंसके समक्ष जा रहा हूँ; पता नहीं क्या परिणाम होगा। मैं अपने इस शिशुका मुख देखने लौट सकूँगा कि नहीं.....! जो हो, जी भरकर इसे देख तो लूँ, यह पाथेय तो साथ ले लूँ।”

ENGLISH TRANSLATION

Only when the day was already one watch advanced were all the preparations finally complete. Before departing, however, the king of Vraja grew troubled. “I am going before the utterly ruthless Kaṁsa. Who knows what the outcome will be? Will I return to see the face of this infant of mine again or not? Whatever may happen, let me first gaze upon Him to my heart's content. Let me at least carry this sustenance for the journey with me.”

ORIGINAL Hindi

व्रजराज दौड़कर सूतिकागारमें जा पहुँचते हैं। व्रजरानी शिशुको उनकी गोदमें रख देती हैं। वे बार-बार शिशुके चन्द्रमुखकी ओर देखने लगे, बड़ी देरतक दर्शन-सुख लेते रहे; फिर सिरसे कपोलतक बार-बार चूमकर शिशुके श्याम कलेवरको हृदयसे सटा लिया! व्रजेश आये थे तृप्त होने, पर व्याकुलता तो और बढ़ गयी!

ENGLISH TRANSLATION

The king of Vraja hastens into the lying-in chamber. The queen of Vraja places the infant in his lap. Again and again he gazes upon the child's moonlike face, drinking for a long while the joy of that vision. Then he repeatedly kisses Him from the crown of His head down to His cheeks and presses the infant's dark body against his heart. The lord of Vraja had come hoping to find satisfaction, but his anguish only deepened.

ORIGINAL Hindi

पासमें धात्री खड़ी थी। पिताकी गोदमें विराजित शिशुकी ओर लक्ष्य करके वह बोली, “मेरे वत्स! मेरे साँवरे! देख, तेरे पिता मथुरा जानेके लिये तेरी आज्ञा चाहते हैं। तू आज्ञा दे दे।” धात्रीका यह कहना था कि एक अतिशय आश्चर्यमय अनुपम बाल्यभङ्गिमा श्याम शिशुके मुखपर नाच उठी तथा उस भङ्गिमाके आवेशसे ही उसके अरुणिम होठोंपर एक मन्द मुसकान छा गयी। गोपेशने उसे स्पष्ट देखा। ओह! इस मुसकानने तो उनकी चिरस्थिर बुद्धिको भी चञ्चल बना डाला! पुनः स्थिर करनेका अवकाश भी नहीं, स्थिर होनेकी आशा भी नहीं, वे इस चञ्चलताको लिये ही मथुराकी ओर चल पड़े—

ENGLISH TRANSLATION

The nurse stood nearby. Looking toward the infant seated in His father's lap, she said, “My child, my dark darling, look! Your father seeks Your permission to go to Mathurā. Grant him leave.” As soon as the nurse spoke, an incomparably wondrous expression of infancy danced across the dark infant's face. Impelled by that expression, a gentle smile spread over His reddish lips. The lord of the cowherds saw it clearly. Oh! That smile unsettled even his long-steadfast understanding. There was no time to steady it again and no hope that it could be steadied. Carrying that very agitation within him, he set out toward Mathurā.

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

वत्स! श्याम! पिता तवायमयितुं राज्ञः पुरं त्वत्कृतानुज्ञां प्रार्थयते ततो वितरतादित्येष धात्रीरितः।
आश्चर्यातुलबालभाववलनाद्दृशे स्मितं तेन च श्रीमान् गोपजनाधिपः प्रचितधीः प्रस्थानमासेदिवान्॥

ENGLISH TRANSLATION

“Child! Dark one! This father of Yours seeks the permission granted by You to go to the king's city, so please bestow it.” Thus the nurse addressed Him. Through the movement of an astonishing and incomparable infant mood, a smile then appeared, and the illustrious lord of the cowherd people, his mind profoundly affected, commenced his departure.

ORIGINAL Hindi

गोपमण्डली शकटसमूहके संचालनमें लगी है। पर व्रजेन्द्रका ध्यान इस ओर सर्वथा नहीं है। उनकी आँखें तो श्याम शिशुको देख रही हैं तथा कान अन्य ग्रामसे आयी हुई, दही बेचकर लौटती हुई कुछ गोपियोंकी चर्चा सुन रहे हैं। एक गोपी कह रही है—

ENGLISH TRANSLATION

The company of cowherds is occupied with setting the train of carts in motion, but the king of Vraja's attention is not upon it at all. His eyes still behold the dark infant, while his ears listen to the conversation of some cowherd women from another village who are returning after selling curd. One of them is saying:

ORIGINAL Braj. Attributed in the verse to Sūrdās

सोभा-सिंधु न अनत रही री।
नंदभवन भरपूरि उमगि चलि, ब्रज की बीथिनि फिरति बही री॥
देखी जाइ आज गोकुल में घर-घर बेचत फिरत दही री।
कहें लगि कहाँ बनाय बहुत बिधि, कहत न मुख सेसहु निबही री॥
जसुमति उदर अगाध उदधि तें उपजी ऐसी सबन कही री।
सूरदास-प्रभु इंद्रनील-मनि ब्रजबनिता उर लाइ गुही री॥

ENGLISH TRANSLATION

The ocean of beauty could not remain confined elsewhere. Filling Nanda's house to overflowing, it surged forth and now streams through the lanes of Vraja.

Go and see it today in Gokula, wandering from house to house as the women sell their curd. How far can anyone describe it, however many ways she may devise? Even all the mouths of Śeṣa could not bring the telling to an end.

Everyone says that this beauty arose from the fathomless ocean of Yaśodā's womb. Sūrdās says: the women of Vraja clasp the Lord, that sapphire gem, against their hearts and hold Him hidden there.

CHAPTER 5

# पूतना-मोक्ष तथा पूतनाके अतीत जन्मकी कथा

# Pūtanā’s Deliverance and the Story of Her Previous Birth

Source scan pages 27–43

ORIGINAL

आश्लेषा नक्षत्र है, विषघटिकाकी वेला आ गयी, मृत्युयोगका भी संयोग हो गया। इतनेमें ही असुरबलवर्द्धिनी निशा भी आ पहुँची। इसीसे निशाचरी पूतनाको यह अनुभव हुआ मानो उसकी भुजाओंमें शत-सहस्र गिरिशृङ्गोंको तोड़कर, एक साथ लेकर उड़ जानेकी शक्ति सञ्चारित हो गयी हो। वह इस आवेशमें ही उड़ चली, उड़कर व्रजपुरके तरु-वल्लरी-सुशोभित उपवनमें जा पहुँची।

ENGLISH TRANSLATION

The moon stood in the Āśleṣā constellation, the hour of poison had arrived, and the conjunction of death had also come about. Just then night, which increases the strength of demons, descended. The night-roaming Pūtanā felt as though power had entered her arms to break off hundreds of thousands of mountain peaks, gather them together, and fly away carrying them all. Under this surge of power she took flight and reached Vrajapura's pleasure grove, beautiful with trees and creepers.

ORIGINAL

राक्षसीने एक बार विस्फारित नेत्रोंसे व्रजेन्द्रकी पुरीको, अगणित मणिदीपोंके उज्ज्वल निर्मल प्रकाशमें चम-चम करते हुए धवल आवासगृहोंको देखा। उसे अतिशय आश्चर्य है कि आज सात दिनतक यह नन्दव्रज उसकी कराल दृष्टिसे बचा कैसे रह गया। अबतक वह नगर-ग्राम-गोष्ठोंमें घूमती हुई अपने विषमय स्तनका पान कराकर सहस्रों शिशुओंका प्राण अपहरण कर चुकी है, यह प्राणहरणका खेल खेलती हुई प्रतिदिन ही अनेकों बार इस उपवनकी सीमातक आ पहुँची है; पर एक बार भी नन्दव्रजकी ओर उसका ध्यान क्यों नहीं आकर्षित हुआ? इतना ही नहीं, वह सुन भी चुकी है कि जिस क्षण आकाशचारिणी उन अष्टभुजा देवीने कंसको सावधान किया, उससे कुछ ही पूर्व, उसी रात्रिमें व्रजराज नन्दको एक अतिशय सुन्दर पुत्र हुआ है; और तो क्या, इस पुत्रका प्राण हरण करनेके लिये कंसने विशेषरूपसे आज्ञा भी दी थी। पर इन बातोंको निरन्तर सात दिनतक वह भूली क्यों रही? एक बार भी तो ये बातें उसके स्मृतिपथमें नहीं आयीं। ऐसा हुआ ही क्यों? इन बातोंकी मीमांसा करनेमें राक्षसीने बड़ा प्रयास किया; पर सभी निष्फल, सभी व्यर्थ! वह कारण ढूँढ़ न सकी, ढूँढ़ सकती भी नहीं; क्योंकि शिशुरूपधारी गोलोकविहारी नराकृति परब्रह्म पुरुषोत्तम भगवानकी अचिन्त्यलीलामहाशक्तिके प्रभावसे ही ये बातें घटित हुई हैं। राक्षसीकी दृष्टि महामहिम भगवानकी, उनकी लीलाशक्तिकी योजनाका वास्तविक अनुसन्धान पा ही कैसे सकती है। अबतक उसने अगणित बालकोंकी हत्या अवश्य की है, पर किन बालकोंकी? केवल उन्हींकी, जो नरके आवरणमें क्रूर राक्षस थे, राक्षसकुलकी वृद्धि करने, धराका भार बढ़ानेके लिये कंसपक्षीय राक्षसकुलोंमें उत्पन्न हुए थे। वह अबतक एक भी ऐसे शिशुको स्पर्शतक नहीं कर सकी है, जो भगवदाश्रित कुलमें भक्तकुलकी परम्परा-वृद्धि करने आया है। लीलाशक्तिकी प्रेरणासे “कण्टकेनैव कण्टकम्” की तरह उसके द्वारा तो धराका भार ही हलका हुआ है; किंतु इस रहस्यको वह नहीं जान सकती। तथा अभी वह पूतना यह समझ ही नहीं सकती कि उसी लीलाशक्तिके सञ्चालनमें ही वह आज नन्दगोकुलकी चिन्मय भूमिको स्पर्श करनेमें, उसमें प्रवेश पानेमें समर्थ हो सकी है! अन्यथा, यह नियम है कि असुरोंका, आसुरीशक्तिका प्रवेश तो वहीं सम्भव है, जहाँ भक्तजनपालक श्रीहरिके समस्त विघ्न-बाधाहारी परम मङ्गलमय नामों एवं गुणोंके श्रवण-कीर्तन आदि नहीं होते; हरिनामगुणपरिपूरित देशमें तो आसुरी छायातक नहीं पड़ सकती। यह तो है उनके नाम-गुण आदिकी महिमा। यहाँ इस नन्दगोकुलमें तो वे स्वयं पधारे हुए हैं। गोकुलका अणु-अणु तद्रूप हो चुका है। ऐसे गोकुलमें राक्षसी पूतना आ ही कैसे सकती:

ENGLISH TRANSLATION

The demoness opened her eyes wide and looked upon the city of Vraja's lord, upon its white dwellings glittering in the bright, pure light of countless jeweled lamps. She was greatly astonished that Nanda's Vraja had escaped her dreadful gaze for seven whole days. Until now she had wandered through cities, villages, and cowherd settlements, making infants drink from her poisoned breast and taking the lives of thousands. While playing this game of stealing lives, she had reached the very edge of this grove many times each day. Why, then, had her attention never once been drawn toward Nanda's Vraja? She had even heard that shortly before the eight-armed Goddess who moved through the sky warned Kaṁsa, King Nanda of Vraja had been blessed that same night with an extraordinarily beautiful son. More than this, Kaṁsa had specifically ordered her to take that son's life. Why had she continuously forgotten these matters for seven days? Not once had they entered her memory. Why had this happened? The demoness tried hard to reason it out, but every attempt was fruitless and vain. She could not discover the cause, nor could she have done so, for these events had occurred through the influence of the inconceivable great līlā-power of the Supreme Lord, the human-formed Absolute, the Supreme Person who sports in Goloka and now bore an infant's form. How could a demoness's vision truly discern the plan of the supremely majestic Lord and His līlā-power? She had certainly killed innumerable children, but which children? Only those who were cruel demons beneath human coverings and who had been born into demonic families allied with Kaṁsa in order to increase the demonic race and add to the earth's burden. She had not been able to touch even one infant born in a family sheltered by the Lord to continue a lineage of devotees. Directed by the līlā-power, she had merely lightened the earth's burden, like removing a thorn with another thorn. Yet she could not know this mystery. Nor could Pūtanā yet understand that only under the direction of this same līlā-power had she become able that day to touch and enter the conscious, spiritual land of Nanda's Gokula. Otherwise, the rule is that demons and demonic power can enter only where people do not hear and chant the supremely auspicious names and qualities of Śrī Hari, guardian of His devotees, whose names remove every obstacle. Not even a demonic shadow can fall upon a land filled with Hari's names and virtues. Such is the glory of His names and qualities. Here in Nanda's Gokula He Himself had arrived, and every atom of Gokula had assumed His nature. How, then, could the demoness Pūtanā enter such a Gokula?

ORIGINAL Sanskrit verse

न यत्र श्रवणादीनि रक्षोघ्नानि स्वकर्मसु।
कुर्वन्ति सात्वतां भर्तुर्यातुधान्यश्च तत्र हि॥

(श्रीमद्भा० १०।६।३)

ENGLISH TRANSLATION

Where people do not perform hearing and the other duties concerning the Lord of the devotees, which destroy evil beings, there indeed the demonesses exercise their power.

(*Śrīmad-Bhāgavatam* 10.6.3)

ORIGINAL

पर अब विलम्बका अवसर नहीं। नन्दप्रासाद मानो पूतनाको अपनी ओर खींच रहा है। वह यातुधानी नन्दनन्दनके प्राणहरणके लिये आतुर हो उठी। उसने व्रजपुरके बहिर्द्वार (नगरफाटक)-की ओर दृष्टि डाली। दीख पड़ा - अत्यन्त बलिष्ठ बहुत-से गोप धनुषपर प्रत्यञ्चा चढ़ाये, बाण हाथमें लिये प्रहरीका कार्य कर रहे हैं। वे अतिशय सजग हैं। उनके मुखपर एक अद्भुत तेज है। ऐसे विलक्षण मानवी तेजका दर्शन राक्षसीने पहली बार किया; वह आज जीवनमें प्रथम बार ही हतप्रभ हुई, मानो एक ही क्षणमें उसके विकराल विशाल अवयवोंकी शक्ति किसीने हर ली हो। वह विचारमें पड़ जाती है - ऐसे भयंकर शरीरको लिये हुए इन प्रहरियोंके बीचसे सकुशल व्रजप्रवेश कदापि सम्भव नहीं, दृष्टिपथमें आते ही उनके तीक्ष्ण बाण उसे धराशायिनी बना ही देंगे। अन्तरिक्षके पथसे भी जाना सम्भव नहीं। यहाँतक तो आ गयी, पर आगे इस पथसे भी बढ़ना अत्यन्त भयावह है; क्योंकि आज एक नयी आश्चर्यमयी बात हो रही है। अन्तरिक्षमें रहनेपर भी उसके शरीरकी भयंकर आकृति व्रजपुरके निर्मल भूभागपर सर्वथा स्पष्ट प्रतिबिम्बित हो जाती है तथा इस छायाके सहारे ही मन्त्रपूत बाणोंसे उसका विद्ध हो जाना अनिवार्य है। इस उधेड़-बुनमें पथ न पाकर मायाविनीने मायाधिष्ठात्रीका स्मरण किया। बस, स्मरण करते ही उद्देश्य सिद्ध हो गया; क्योंकि मायाधिष्ठात्री व्रजेन्द्रनन्दनकी अचिन्त्यलीलामहाशक्ति योगमायाकी एक आवरिका शक्ति हैं। यातुधानीने प्रकारान्तरसे लीलाशक्तिका ही आवाहन कर लिया।

ENGLISH TRANSLATION

But there was no time to delay. Nanda's palace seemed to draw Pūtanā toward itself, and the demoness grew eager to take Nanda's son's life. She looked toward Vrajapura's outer gate and saw many immensely powerful cowherds serving as guards, bows strung and arrows in hand. They were exceedingly vigilant, and a wondrous radiance shone upon their faces. The demoness had never before seen such extraordinary human splendor. For the first time in her life she was stunned, as though someone had stripped the strength from her immense and terrible limbs in a single instant. She began to think: "It is impossible for me to enter Vraja safely in this dreadful body by passing among these guards. The moment I enter their sight, their sharp arrows will certainly bring me to the ground." Nor could she travel through the sky. She had come this far, but proceeding farther by that route had become terrifying because a new and astonishing thing was happening. Although she remained in the sky, the dreadful outline of her body was reflected with perfect clarity upon Vrajapura's pure ground. Guided by that shadow, the guards' mantra-consecrated arrows would inevitably pierce her. Finding no way through this dilemma, the enchantress remembered the mistress of illusion. The instant she did so, her aim was fulfilled, for the mistress of illusion is a veiling power of Yogamāyā, the inconceivable great līlā-power of the son of Vraja's lord. Indirectly, the demoness had invoked the līlā-power herself.

ORIGINAL

मायाविनीकी माया जाग्रत् हो उठी। दूसरे ही क्षण उसके भयानक अवयव एक अतिशय मनोहर सुन्दर षोडशवर्षीया रमणीके रूपमें परिणत हो गये, शरीरसे सौन्दर्यका स्रोत झरने लगा। मानो उर्वशी, अलम्बुषा, रम्भा, घृताची, मेनका, प्रम्लोचा, चित्रलेखा, तिलोत्तमा इन सुरपुरवासिनी अप्सराओंका समस्त सौन्दर्य एकत्र होकर पूतनाके इस शरीरमें आ गया हो, इतना निराला सुन्दर रूप प्रकाशित हुआ! ऐसे मोहन रूपसे सुसज्जित होकर वह पुरके बहिर्द्वारपर आ जाती है। गोपप्रहरीगण चित्रलिखे-से शान्त-स्थिर देखते ही रह जाते हैं और वह नन्दभवनकी ओर चल पड़ती है। वे प्रहरी कल्पना-राज्यमें जाकर सोचने लगते हैं:

ENGLISH TRANSLATION

The enchantress's magic awakened. In the very next instant her dreadful limbs became the form of an extraordinarily lovely sixteen-year-old woman, and a stream of beauty began to pour from her body. It seemed that all the beauty of the celestial nymphs Urvaśī, Alambuṣā, Rambhā, Ghṛtācī, Menakā, Pramlocā, Citralekhā, and Tilottamā had gathered within Pūtanā's body, so singularly beautiful was the form that appeared. Adorned with this captivating form, she reached the city's outer gate. The cowherd guards remained motionless and silent, staring as though they were figures in a painting, while she set out for Nanda's house. Entering a realm of imagination, the guards began to wonder:

ORIGINAL Sanskrit prose

किमियं मूर्तेव व्रजपुरदेवता, किमियं त्रैलोक्यलक्ष्मीः, किमियमनम्बुधरा तडिन्मञ्जरी, किमियं निष्कुमुदबान्धवा कौमुदीति।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Is this woman the embodied deity of impregnable Vrajapura? Is she the splendorous goddess of fortune of the three worlds herself? Has a cluster of fair lightning flashes, without a cloud to bear them, condensed into this form? Or has cool moonlight, without its moon, assumed the form of a woman?

(*Śrī Ānanda-vṛndāvana-campūḥ*)

ORIGINAL

“क्या यह रमणी दुष्प्रधर्ष व्रजपुर-देवताका ही मूर्तरूप है? अथवा स्वयं शोभामयी त्रैलोक्यलक्ष्मी ही हैं? जलधरविहीन गौरवर्णा विद्युल्लताएँ ही घन होकर इस रूपमें आयी हैं क्या? किंवा चन्द्रविरहित सुशीतल चन्द्रिका ही रमणी बनकर आ गयी है?”

ENGLISH TRANSLATION

"Is this woman the embodied deity of impregnable Vrajapura? Or is she the radiant goddess of fortune of the three worlds herself? Have fair lightning vines without a cloud gathered thickly and taken this form? Or has cool moonlight without the moon become a woman and come here?"

ORIGINAL

नन्दभवनकी ओर जाती हुई पूतनाको गोपाङ्गनाओंने भी देखा - उसकी लहराती हुई सुन्दर वेणीमें मल्लिकापुष्प गुम्फित हैं, बृहत् नितम्बभार एवं वक्षःस्थलके कारण रमणी कृशोदरी है, सुन्दर वस्त्रसे उसके समस्त अङ्ग आच्छादित हैं, हिलते हुए कर्णकुण्डलोंकी आभासे केशराशि दमक रही है, ऐसी दमकती हुई कुन्तलराशिसे उसका मुख अलंकृत है; होठोंपर रम्य मन्द मुसकान है, स्मितसमन्वित वक्र कटाक्षविक्षेपसे व्रजवासियोंका मन हरण-सा करती हुई एक हाथसे कमलपुष्प घुमाती हुई वह मन्थर गतिसे चली जा रही है। गोपियोंने समझा - आश्रय ढूँढ़ती हुई सम्पदधिष्ठात्री श्री स्वयं आयी हैं; व्रजेशतनयको सर्वोत्तम आश्रय (पति-रक्षक) जानकर उन्हें देखने आयी हैं, वरण करने आयी हैं:

ENGLISH TRANSLATION

The cowherd women also saw Pūtanā as she went toward Nanda's house. Jasmine blossoms were woven into her lovely, swaying braid. Because of the weight of her broad hips and breasts, her waist appeared slender. Fine garments covered all her limbs. The glow of her swinging earrings made her hair shine, and that mass of gleaming locks adorned her face. A charming, gentle smile rested upon her lips. With smiling, sidelong glances she seemed to steal the minds of Vraja's residents, and she walked slowly while twirling a lotus in one hand. The gopīs thought that Śrī, the presiding goddess of prosperity, had come in person seeking shelter. Knowing the son of Vraja's lord to be the supreme shelter, husband, and protector, she had come to see and choose Him:

ORIGINAL Sanskrit verses

तां केशबन्धव्यतिषक्तमल्लिकां
बृहन्नितम्बस्तनकृच्छ्रमध्यमाम्।
सुवाससं कम्पितकर्णभूषण-
त्विषोल्लसत्कुन्तलमण्डिताननाम्॥

वल्गुस्मितापाङ्गविसर्गवीक्षितै-
र्मनो हरन्तीं वनितां व्रजौकसाम्।
अमंसताम्भोजकरेण रूपिणीं
गोप्यः श्रियं द्रष्टुमिवागतां पतिम्॥

(श्रीमद्भा० १०।६।५-६)

ENGLISH TRANSLATION

With jasmine woven into the binding of her hair, with a slender waist burdened by broad hips and breasts, dressed in fine garments, her face adorned by shining curls illumined by her swinging earrings, the woman stole the minds of Vraja's residents with her charming smiles and the play of her sidelong glances. Seeing the lotus in her hand, the gopīs thought that the goddess of fortune herself had come in embodied form to see her husband.

(*Śrīmad-Bhāgavatam* 10.6.5-6)

ORIGINAL

इस प्रकार सभी विमुग्ध हो गये; किसीने उसे नहीं रोका। निर्बाध वह वहाँ जा पहुँचती है, जहाँ व्रजरानी शिशुको लाड़ लड़ा रही हैं:

ENGLISH TRANSLATION

Thus everyone was captivated and no one stopped her. Unhindered, she reached the place where the queen of Vraja was fondling her child:

ORIGINAL Braj verse

बैठी हुती जसोदा मंदिर, हुलरावति सुत स्याम कन्हाई।
प्रगट भई तहाँ आइ पूतना, प्रेरित काल, अवधि नियराई॥

ENGLISH TRANSLATION

Yaśodā sat within the house, fondling her dark son Kanhā.
Driven by Time as her destined end drew near, Pūtanā came and appeared there.

ORIGINAL

आज दिनमें व्रजरानीने अपने शिशुका पलना-झूलन उत्सव किया था:

ENGLISH TRANSLATION

Earlier that day, the queen of Vraja had celebrated the festival of placing her infant in the cradle and swinging him:

ORIGINAL Braj verses

कनक रतन मनि पालनौ गढ़यौ काम-सुतहार।
बिबिध खिलौना भाँति के, गजमुक्ता चहुँ धार॥

जननि उबटि अन्हवाय कैं, अति क्रम सौं लए गोद।
पौढ़ाए पटपालने सिसु निरखि-निरखि मन मोद॥

अति कोमल दिन सात के, अधर-चरन-कर लाल।
सूर स्याम छबि अरुनता निरखि हरष ब्रजबाल॥

ENGLISH TRANSLATION

A golden cradle studded with jewels was fashioned, enchanting even the god of love, with varied toys and strands of elephant pearls on every side.

After massaging and bathing the child, the mother carefully took him into her lap. She laid the infant in the silken cradle and delighted in gazing upon him again and again.

Only seven days old and exceedingly tender, his lips, feet, and hands were red. Says Sūra, the children of Vraja rejoiced to behold the rosy beauty of the dark child.

ORIGINAL

तथा अभी भी वे रोहिणी एवं अन्य गोपियोंके साथ बैठी हुई शिशुको उसी पालनेपर लिटाकर मुख चूम-चूमकर गीत गा रही हैं। राक्षसी उनसे कुछ दूरपर खड़ी हो जाती है। किसी अज्ञात प्रेरणासे नन्दरानीकी दृष्टि उस ओर आकर्षित होती है। हठात् एक अतिशय सुन्दरी दिव्य रमणीको देखकर वे चौंक पड़ती हैं, बरबस उठ पड़ती हैं, अभ्यर्थना करने लग जाती हैं:

ENGLISH TRANSLATION

Even now she sat with Rohiṇī and the other gopīs, laying the infant in that same cradle, kissing his face again and again, and singing. The demoness stopped a little distance away. Through some unknown prompting, Nanda's queen turned her gaze in that direction. Suddenly seeing an extraordinarily beautiful, divine-looking woman, she started in surprise, rose involuntarily, and began to welcome her:

ORIGINAL Braj verse

आवति पीठ बैठनौ दीनौ, कुसल पूँछि अति निकट बुलाई।

ENGLISH TRANSLATION

As the woman approached, she offered her a seat, asked after her welfare, and called her very near.

ORIGINAL

पूतनाके मुखपर एक पैशाचिक उल्लास छा जाता है तथा वह मधुमिश्रित स्वरमें अपना परिचय देने लगती है:

ENGLISH TRANSLATION

A fiendish delight spread across Pūtanā's face, and in a honeyed voice she began to introduce herself:

ORIGINAL Sanskrit verses

मथुरावासिनी गोप्यः साम्प्रतं विप्रकामिनी।
श्रुतं वाचिकवक्त्रेण तत्त्वं मङ्गलसूचकम्॥

बभूव स्थविरे काले नन्दपुत्रो महानिति।
श्रुत्वाऽऽगताहं तं द्रष्टुमाशिषं कर्तुमीप्सिताम्॥

(ब्रह्मवैवर्तपुराण, कृष्णजन्मखण्ड, अध्याय १०)

ENGLISH TRANSLATION

O gopīs, I am the wife of a Brahmin and presently live in Mathurā. From the mouth of a messenger I have heard the auspicious news that in his old age Nanda has been blessed with a magnificent son. Hearing this, I have come to see him and bestow the blessing I desire to give.

(*Brahma-vaivarta Purāṇa*, Kṛṣṇa-janma-khaṇḍa, Chapter 10)

ORIGINAL

“गोपिकाओ! मैं मथुरावासिनी ब्राह्मण-पत्नी हूँ। अभी संदेशवाहकोंके मुखसे परम मङ्गल-सूचक समाचार सुन पायी कि नन्दरायको इस वृद्ध वयसमें सर्वसुलक्षणसम्पन्न पुत्र हुआ है; बस, यह सुनते ही मैं उसे देखने और अभिलषित आशीर्वाद करने चली आयी।”

ENGLISH TRANSLATION

"O gopīs, I am the wife of a Brahmin from Mathurā. I have just heard from the messengers the most auspicious news that Nanda Rāya has been blessed in his old age with a son possessing every excellent mark. The instant I heard it, I came to see him and give him the blessing I wish to bestow."

ORIGINAL

व्रजेन्द्रगेहिनी एकटक उसकी ओर देखती रहती हैं। वह कहती ही चली जाती है, “व्रजरानी! सुनो, एक और भी रहस्यकी बात है। मेरे इन सर्वमङ्गलदायी स्तनोंसे निरन्तर अमृत झरता है, जिसके पीनेसे तुम्हारे शिशुका शरीर अमर हो जायगा। अतः मैं तुम्हारे बच्चेकी सर्वसुखदायिनी धाय बनकर यह अमृतमय दूध भी उसे पिला दूँगी”:

ENGLISH TRANSLATION

The lady of Vraja's lord continued staring at her without blinking. Pūtanā went on: "Queen of Vraja, listen. There is another secret. Nectar continually flows from these all-auspicious breasts of mine. By drinking it, your infant's body will become immortal. I shall therefore become the nurse who grants your child every happiness and feed him this nectarean milk as well":

ORIGINAL Sanskrit prose

मम च स्तनौ सर्वश्रेयस्तननौ नित्यममृतं क्षरतः; येन पीतेन सोऽयं निःसन्देहसिद्धदेहः स्यात्। तस्मादहमस्य सर्वसुखविधात्री धात्री च भविष्यामि।

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

My two breasts, which bring forth every good, eternally flow with nectar. By drinking it, this child will undoubtedly attain a perfected, immortal body. Therefore I shall become his nurse and the giver of every happiness.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

निशाचरी यशोदानन्दनकी ओर बढ़ने लगी। वे निमीलित-नेत्र होकर पालनेपर पड़े हैं। उनके नेत्र तो उसी क्षण बंद हो चुके थे, जिस क्षण राक्षसीने नन्दालयमें पाँव रखे। नेत्र बंद क्यों हुए? परब्रह्मकी यह योगीन्द्र-मुनीन्द्र-मनोहारिणी लीला देखते हुए अन्तरिक्षमें अवस्थित ऐश्वर्यप्रवण भावुक भक्त भावनाके राज्यमें जाकर इसकी कल्पना करने लगते हैं - सम्भवतः बाल्यलीलाधारी श्रीहरिने शिशुसुलभ भङ्गिमाका अनुकरण करते हुए ही ऐसा किया है; अथवा ऐसी दुष्टाका मुख देखना उन्हें अभिप्रेत न हुआ, इसीसे उनके नेत्रकमल सम्पुटित हो गये। यह भी कारण हो सकता है कि अनन्त अप्राकृत सद्गुण-निकेतन व्रजेन्द्रनन्दन अतिशय लज्जाका अनुभव कर रहे हैं। उन्हें संकोच हो रहा है, “आह! इसके प्राण हरण करने पड़ेंगे।” लीलाशक्ति कह रही हैं, “स्वामिन्! समय आ गया है, इसका कलेवर बदल दो।” सर्वज्ञताशक्ति कह रही हैं, “नाथ! संकोच क्यों? तुम तो इसका बीभत्स आवरण उतारकर, परम सुन्दर अचिन्त्य अप्राकृत चिन्मय मातृदेह इसे दे रहे हो, अनन्त हित कर रहे हो।” पर व्रजेन्द्रनन्दनमें तो धृष्टताका अत्यन्त अभाव है, परम हितके लिये भी प्राणहनन-जैसे कठोर कर्ममें उनकी अभिरुचि क्यों होने लगी। वे सोच रहे हैं, “तारा, पर मारकर ही तो!” इस ग्लानिसे ही मानो श्यामसुन्दरकी श्याम पुतली पलकोंकी ओटमें जा छिपी। अथवा गोलोकविहारीने निश्चय तो कर लिया - इसे अपनी जननी बनाऊँगा; प्राणघातिनी बनकर आयी है, पर मैं इसे प्राणधारिणी बना लूँगा; क्योंकि मेरे पास आयी है। पर आह! इसकी देह बदलते समय तो इसे अतिशय पीड़ा होगी ही। मरणकालीन यन्त्रणासे छटपट करती हुई इसकी विकल दशा मैं नेत्रोंसे देखूँ? नहीं, कभी नहीं देखूँगा। मानो इस कोमल भावनाने ही उनके नेत्र बंद कर दिये। यह भी सम्भव है कि पूतनाका मनोरथ पूर्ण करनेके लिये ही उन्होंने आँखें मूँद ली हैं। यह स्तन्यपान करानेकी इच्छासे आयी है, बीभत्स अङ्गोंको इतने मनोहर कलेवरमें मायासे छिपाकर सामने हुई है। यदि यशोदानन्दनके नेत्र खुले रहते तो मायाविनीकी माया तत्क्षण नष्ट हो जाती; उसका विकराल शरीर नन्दरानीको उसी समय दीख जाता। वे अपने हृदयधनको छातीमें छिपाकर उसी समय मूर्च्छित हो जातीं। धनुर्धर गोपों एवं राक्षसीमें युद्ध छिड़ जाता। सारी व्यवस्था बदल जाती। स्तन्यपान करानेका मनोरथ अपूर्ण रह जाता। इसीलिये नेत्रोंको उन्होंने आच्छादित कर लिया है। अथवा सर्वथा दूसरा ही कारण है - ऐसा प्रतीत होता है, मानो प्रभु इधरसे, पूतनाकी ओरसे दृष्टि समेटकर अन्तरकी ओर चले गये हैं। सर्वज्ञ स्वामीने अपने उदरमें अवस्थित अनन्त लोकोंकी आकुलता जान ली है। दीनबन्धुने देखा, इस क्षण मेरे उदरमें स्थित सभी प्राणी व्याकुल हैं। प्राणी सोच रहे हैं, “यह राक्षसी स्तन्यपान करानेके बहाने हालाहल कालकूट विष पिलाने आयी है, इस मलिन गूढ़ अभिसन्धिको लेकर ही यह सामने खड़ी है; और यदि प्रभुने भी विषपान कर लिया, विषको उदरस्थ कर लिया, तो उस दुःसह विषके सम्पर्कसे हमलोगोंकी क्या दशा होगी? हमलोगोंका तो सर्वनाश हो जायगा।” इस विचारसे वे अतिशय व्यथित हैं। इसीलिये मानो सर्वेश्वर, सर्वलोकमहेश्वरने उन व्याकुल प्राणियोंको अभय प्रदान करने, अन्तर्देशमें जाकर, “डरो मत, विषसे निर्भय रहो; मैं पीऊँगा, फिर भी विषकी ज्वाला तुम्हें स्पर्शतक न कर सकेगी” इस प्रकार अभयवाणी सुनानेके लिये ही अपने नेत्र बंद कर लिये हैं, इधरसे दृष्टि हटा ली है:

ENGLISH TRANSLATION

The night-roaming demoness began to advance toward Yaśodā's son. He lay in the cradle with His eyes closed. His eyes had shut the very moment the demoness set foot inside Nanda's house. Why did He close them? Watching from the sky this līlā of the Absolute, which enchants the minds of the greatest yogīs and sages, sensitive devotees inclined toward divine majesty enter the realm of sacred imagination and offer several possibilities. Perhaps Śrī Hari, performing His childhood pastimes, simply imitated an infant's natural gesture. Or He did not wish to look upon the face of such a wicked being, and so closed His lotus eyes. Another reason may be that the son of Vraja's lord, the abode of endless transcendental virtues, felt profound shame. He hesitated: "Ah, I shall have to take her life." The līlā-power said, "Master, the time has come. Change her body." The power of omniscience said, "Lord, why hesitate? You are removing her hideous covering and giving her an inconceivably beautiful, transcendental, conscious form as a mother. You are granting her limitless good." Yet insolence is utterly absent from the son of Vraja's lord. How could He take pleasure in so harsh an act as killing, even for another's supreme welfare? He seemed to think, "Deliver her, yes, but only by killing her!" Out of this sorrow, the dark pupils of Śyāmasundara appeared to hide behind His eyelids.

Or perhaps the wanderer of Goloka had resolved, "I shall make her My mother. She has come as a taker of life, but because she has approached Me, I shall make her a giver of life. Yet alas, she will suffer terribly while her body is changed. Shall I watch with My own eyes her helpless state as she writhes in the agony of death? No, I shall never watch it." This tender feeling may itself have closed His eyes. It is also possible that He shut them only to fulfill Pūtanā's desire. She had come wishing to nurse Him, concealing her hideous limbs by magic beneath such a beautiful body. Had Yaśodā's son's eyes remained open, the enchantress's illusion would have been destroyed at once, and Nanda's queen would immediately have seen her monstrous form. She would have clasped the treasure of her heart to her breast and fainted. A battle would have broken out between the bow-bearing cowherds and the demoness, the whole arrangement would have changed, and Pūtanā's desire to nurse Him would have remained unfulfilled. Therefore He covered His eyes.

Or there may have been an altogether different reason. It appeared that the Lord withdrew His gaze from Pūtanā and turned inward. The omniscient Master perceived the distress of the infinite worlds dwelling within His belly. The Friend of the lowly saw that all the beings within Him were troubled at that moment. They thought, "This demoness has come on the pretext of nursing Him to make Him drink the terrible kālakūṭa poison. She stands before Him with this foul and hidden purpose. If the Lord drinks the poison and takes it into His stomach, what will become of us when we come into contact with that unbearable venom? We shall all be destroyed." They were deeply anguished by this thought. Therefore the Lord of all and great sovereign of every world seemed to close His eyes and turn His gaze inward only to enter that inner realm, grant those distressed beings fearlessness, and proclaim, "Do not fear. Be unafraid of the poison. I shall drink it, yet its burning power will not so much as touch you."

ORIGINAL Sanskrit verse

दातुं स्तन्यमिषाद् विषं किल धृतोद्योगेयमास्ते यतः
पीतं चेत् प्रभुणा पुरो बत गतिः का वास्मदीया भवेत्।
इत्थं व्याकुलितान् निजोदरगतानालोक्य लोकान् प्रभु-
र्वक्तुं भात्यभयप्रदानवचनं चक्रेऽक्षिसम्मीलनम्॥

(श्रीहरिसूरिविरचितभक्तिरसायनम्)

ENGLISH TRANSLATION

"This woman stands ready to give poison under the pretense of breast-milk. If the Lord before us drinks it, alas, what will become of us?" Seeing the worlds within His own belly troubled in this way, the Lord seems to have closed His eyes so that He might speak words granting them fearlessness.

(*Bhakti-rasāyana*, composed by Śrī Harisūri)

ORIGINAL

कुछ भी कारण हो, व्रजेन्द्रनन्दनके अञ्जन-अञ्जित निमीलित नेत्रोंकी शोभा तो देखते ही बनती है - मानो नीलकमल-कोरकोंकी सम्पुटित अग्रिम पंखुड़ीपर दो मधुमत्त भ्रमर विश्राम कर रहे हों।

ENGLISH TRANSLATION

Whatever the reason, the beauty of the son of Vraja's lord's closed, collyrium-lined eyes was a sight to behold. They were like two honey-intoxicated bees resting upon the folded foremost petals of two blue-lotus buds.

ORIGINAL

व्रजरानी, रोहिणी एवं अन्य गोपियोंके देखते-ही-देखते वह राक्षसी यशोदानन्दनको गोदमें उठा लेती है तथा अतिशय वात्सल्यपूर्ण प्रेमपूरित हावभावका प्रदर्शन करके कञ्चुकीको अपसारित करती हुई उनके लाल-लाल होठोंपर दुर्जर विषसंसिक्त स्तनाग्र रख देती है। शिशु यशोदानन्दन चुक्-चुक् शब्द करते हुए दूध पीना आरम्भ करते हैं। पर वे केवल दूध ही नहीं पीते, दूधके साथ-साथ यातुधानीके मलिन प्राणोंको भी पीने लग जाते हैं। दो-ही-चार क्षणोंमें पूतनाके समस्त मर्मस्थानोंमें अतिशय पीड़ा होने लगती है। वह “छोड़, अरे! छोड़-छोड़” कहती हुई बालकको वक्षःस्थलसे उठाकर अलग दूर फेंक देना चाहती है; पर उसने तो स्तनोंको हाथोंसे अत्यन्त दृढ़तापूर्वक पकड़ लिया है। राक्षसीने अपना सारा बल लगा दिया, तो भी हाथ तो छूटते नहीं! इधर प्राणधमनी प्राणशून्य होती जा रही है। अब तो मर्मान्तक व्यथासे वह हाथ-पैर पटकने लगती है, बार-बार भयंकर चीत्कार करने लगती है; पर यशोदानन्दन तो दूध पीना नहीं ही छोड़ते। इतनी ललकसे पी रहे हैं, मानो दूध नहीं, अमृतकी धारा हो। वास्तवमें ही अब वह विषमय दुग्ध-धारा नहीं रही है, उनके बन्धूकपुष्पकी कलिकासदृश अरुणिम अधरपुटोंका संस्पर्श पाकर अमृत-धारा बन चुकी है। सुरसरि गङ्गाका पावन प्रवाह जैसे सुकृतनाशिनी कर्मनाशाकी जलधाराको खींच लेता है, खींचकर अपनेमें मिलाकर अपना रूप दे देता है, ऐसी मलिन धारा भी पवित्रतम बन जाती है, वैसे ही यह पूतनास्तननिर्गत विषधारा भी अत्यन्त पूत, पीयूषमयी बन गयी है:

ENGLISH TRANSLATION

Before the eyes of the queen of Vraja, Rohiṇī, and the other gopīs, the demoness lifted Yaśodā's son into her lap. Displaying gestures filled with tender maternal affection, she moved aside her bodice and placed upon His red lips the tip of her breast steeped in deadly poison. The infant Yaśodā's son began drinking the milk with little sucking sounds. But He drank not only the milk. Along with it He began drinking the demoness's impure life itself. Within only a few moments, terrible pain seized every vital point in Pūtanā's body. Crying, "Release me! Oh, release me, release me!" she tried to pull the child from her breast and hurl Him far away, but He had gripped her breast very firmly with His hands. The demoness exerted all her strength, yet His hands would not come free. Meanwhile the channel of her life was being emptied of life. In mortal agony she began thrashing her arms and legs and repeatedly uttering dreadful screams, but Yaśodā's son did not stop drinking. He drank with such eagerness that it seemed not milk but a stream of nectar. In truth, it was no longer a stream of poisoned milk. By contact with His ruddy lips, like bandhūka flower buds, it had become a stream of nectar. Just as the sacred current of the celestial Gaṅgā draws in the stream of the merit-destroying Karmanāśā, absorbs it into itself, gives it its own nature, and makes even that impure current supremely pure, in just the same way the stream of poison issuing from Pūtanā's breast became wholly pure and filled with nectar.

ORIGINAL Sanskrit

कृष्णेन पूतनास्तन्यपानमित्थं विरोचते।

यथा गङ्गाप्रवाहेण कर्मनाशाजलाहतिः॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Kṛṣṇa's drinking of Pūtanā's breast-milk shines forth in this manner,

like the waters of the Karmanāśā struck and absorbed by the current of the Gaṅgā.

(Śrī Gopāla-campū)

ORIGINAL

यशोदानन्दनको वक्षःस्थलपर लटकाये पूतना विद्युत्-गतिसे आँगनमें चली आती है। सारे अङ्ग पसीनेसे भींग गये, अब आँखें भी उलट गयी हैं। इसी अवस्थामें, मानो किसीने हाथसे उठाकर उसे ऊँचे आकाशमें फेंक दिया हो, इस तरह वह मायाविनी ऊपर उड़ने लगती है। असह्य वेदनाके कारण ज्ञान खो बैठती है, माया भूल जाती है। बस, वह मोहन सौन्दर्य नष्ट हो जाता है। उसके स्थानपर अत्यन्त विकराल, विशाल उलूकी-शरीर प्रकट हो जाता है। भयंकर गर्जना करती हुई वह मथुराकी ओर उड़ चली। आह! जिस क्षण नन्दनन्दनको अपने हृदयपर रखकर वह राक्षसी उड़ी, उसी क्षण रोहिणी एवं नन्दगेहिनीके प्राण भी मानो उनके फटे हुए हृदयकमलसे निकलकर उसकी अपेक्षा भी द्रुतगतिसे उड़ चले:

ENGLISH TRANSLATION

With Yaśodā's son hanging upon her breast, Pūtanā rushes into the courtyard at the speed of lightning. Every limb is drenched in sweat and her eyes have rolled back. In this state the enchantress begins to fly upward as though someone had lifted her by hand and hurled her into the high sky. Unbearable pain robs her of awareness and makes her forget her magic. Her captivating beauty vanishes, and in its place appears the immense, terrifying body of an owlish demoness. Roaring fearfully, she flies toward Mathurā. Ah! The moment the rākṣasī rises with Nanda's son upon her heart, the life-breaths of Rohiṇī and the mistress of Nanda's house seem to fly from their rent heart-lotuses even faster than she.

ORIGINAL Sanskrit

उड्डीय सपदि यदा तु पक्षिणी सा

तं बालं हृदि परिगृह्य लम्बमानम्।

उड्डीना द्रुततरमेव मातृयुग्म-

प्राणाश्च स्फुटितहृदम्बुजादिवासन्॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

When that winged demoness suddenly flew up,

holding the dangling child against her heart,

the life-breaths of the two mothers flew still more swiftly,

as though from their heart-lotuses split asunder.

(Śrī Gopāla-campū)

ORIGINAL

मर्मान्तक पीड़ासे व्यथित होकर जिस समय पूतना भयंकर चीत्कार करने लगी, उस समय अगणित भूधरोंके साथ पृथ्वी कम्पित हो उठी, ग्रहचक्रके सहित अन्तरिक्ष स्पन्दित हो गया, सप्तपाताल एवं दिशाएँ निनादित हो उठीं, बहुत-से प्राणी वज्रपातकी आशङ्कासे पृथ्वीपर गिर पड़े। ऐसा यह दिग्दिगन्तव्यापी गर्जन था। अब उड़ते समय भी ऐसी ध्वनि हो रही है, मानो व्रजपुरका आकाश अतिशय प्रबल झंझावातसे आक्रान्त हो गया हो। पूतना क्षणोंमें ही गोपप्रासादोंकी सीमा पार कर जाती है, उपवनको भी लाँघ जाती है। अब आगे कंसराजका छः कोसतक फैला हुआ एक अतिशय सुरम्य उद्यान है, जहाँ आम्र-पनस आदिके अगणित वृक्ष शोभासे गर्वित हुए सिर उठाये खड़े हैं। इससे पूर्व राक्षसी बहुत ऊँचेपर उड़ रही थी; पर जैसे ही इस उद्यानका आकाश आया कि उसका विशाल शरीर भी नीचे उतर आया। नहीं, नहीं, व्रजेन्द्रनन्दनकी अचिन्त्य लीलाशक्तिने उसे नीचे ढकेल दिया। अबतक वे उसे ऊपर उठाये हुए थीं, अब नीचे गिरा देती हैं। अब वह वृक्षोंको छूती हुई उड़ने लगती है। एक तो अतिशय विशालकाया है, दूसरे विशाल पक्षोंको विस्तारित कर फट्-फट् करती हुई वह उड़ रही है। तीसरे प्राणान्तकालीन वेदनासे तड़पते रहनेके कारण उड़नेका वेग अत्यन्त प्रबल हो उठा है। इसीलिये मनोरम उद्यानकी सारी वृक्षावली उसकी पाँखोंके आघातसे समूल उखड़कर टुकड़े-टुकड़े होने लगती है। छः कोसकी सीमा पार करनेमें राक्षसीको कुछ ही क्षण लगे, पर इतनी ही देरमें उसके पक्षसंचालनकी चोटसे कंसोद्यानका एक-एक वृक्ष चूर्ण-विचूर्ण हो गया। छः कोसके विस्तारका वह उद्यान सहसा वृक्षशून्य हो गया।

ENGLISH TRANSLATION

When mortal pain makes Pūtanā shriek terribly, the earth trembles with its countless mountains, the heavens quiver with the circling planets, the seven nether regions and all directions resound, and many creatures fall to the ground in fear of a thunderbolt. Such is her roar, pervading every quarter and its farthest reaches. Even as she flies, the sound is as though the sky above Vraja township has been seized by an exceedingly violent tempest. Within moments Pūtanā passes beyond the cowherds' palaces and crosses the pleasure grove. Ahead lies King Kaṁsa's extraordinarily beautiful garden extending for six kos, where countless mango, jackfruit, and other trees raise their heads proudly in their beauty. Until now the demoness had flown very high, but the moment she reaches the sky above this garden her immense body descends. No, the inconceivable līlā-power of Vraja's prince pushes her downward. Until now that power held her aloft; now it casts her down. She flies on, brushing the trees. Her body is enormous, her immense wings beat noisily as she flies, and the anguish of approaching death makes her speed still more violent. The blows of her wings uproot all the trees of the lovely garden and break them apart. It takes the demoness only moments to cross its six-kos breadth, but in that short time the strokes of her wings pulverize every tree in Kaṁsa's garden. The vast garden is suddenly left without a single tree.

ORIGINAL

राक्षसी व्रजकी तो किसी एक लता-वल्लरीका भी एक पत्रतक नष्ट न कर सकी, पर उसीके द्वारा कंसकी विशाल वाटिका उजड़ गयी! ऐसा इसीलिये हुआ कि वाटिका असुर कंसकी थी, वाटिकाके वृक्ष भी असुरभावापन्न थे। इसमें कुछ भी आश्चर्य नहीं। वृक्ष, वृक्षकी शाखा, पुष्प, फल आदिके भी दो विभाग होते हैं। एक वृक्ष वे हैं, जिनकी छायामें ऋषि-आश्रमोंकी, संतकुटीरोंकी प्रतिष्ठा होती है, जिनके आलवालपर बैठकर भावमत्त भक्तमण्डली भगवद्गुणगानका रस लेती है; और दूसरे वे हैं, जिनकी छायामें विषयीकी भोगशालाकी, पापरत धनदुर्मदान्धके विश्रामागारकी रचना होती है, जिनकी वेदीपर बैठकर लम्पटोंकी टोली मदपान करती है। एक वृक्षकी शाखामें भगवान् के श्रीविग्रहका हिंडोला डाला जाता है। शाखा सूखनेपर उससे भगवत्-मन्दिरोंके कपाट, पीठ आदिका निर्माण होता है। वह शाखा भोगकी पाकशालामें जलकर भगवद्भोग प्रस्तुत करती है। तथा दूसरी वृक्ष-शाखा वह है, जिसपर वारवनिताएँ झूला झूलती हैं। सूखनेपर वारविलासिनीकी शय्याका निर्माण होता है। वह काष्ठ चाण्डालके घर मांसरन्धनके समय जलता है। एक पुष्प-फल वे हैं, जिनसे भगवत्पूजा सम्पन्न होती है। दूसरे वे हैं, जिनसे विषयीकी इन्द्रिय-तृप्ति होती है। कंसके उद्यानके वृक्ष इस दूसरी कोटिके थे। इनकी छायामें किसी संतने कभी विश्राम नहीं किया, इनके नीचे तो कंसके अनुचर ही सोते थे। वृक्ष-शाखाओंसे कभी भी कोई सात्त्विक कार्य सम्पन्न नहीं हुआ, कंसपक्षीय राक्षस ही इनके सूखे काष्ठका उपयोग करते रहे। इस उद्यानका एक फल, एक पुष्प भी कभी भगवत्-सेवामें अर्पित नहीं हुआ। इनके पुष्प तो सदा कंसके गलेकी ही माला बने, कंसपत्नियोंकी वेणीमें पिरोये गये तथा फल उस असुरके तामसी भोजन-थालकी ही शोभा बढ़ाते रहे। अतः उद्यानके वृक्ष सदा पुष्प-फलसमन्वित रहकर भी वस्तुतः अपुष्प, निष्फल ही रहे। इनका अन्त हो जाना ही श्रेयस्कर था; क्योंकि ये असुरसेवी थे। व्रजेन्द्रनन्दनकी अचिन्त्यलीलामहाशक्तिने सोचा, इनके कल्याणका इससे सुन्दर अवसर और नहीं आयेगा; क्योंकि इनका विनाश करनेवाली पूतनाके वक्षःस्थलपर मेरे स्वामी स्वयं नन्दनन्दन विराजित हैं। प्रकारान्तरसे इनका ही स्पर्श ये वृक्ष करेंगे, स्पर्श करके कृतार्थ हो जायँगे। इसके अतिरिक्त एक बात और भी है; वह यह कि इस राक्षसीके शवसंस्कारके लिये अत्यधिक काष्ठकी आवश्यकता होगी। इतनी शीघ्रतासे इस विशाल शरीरके लिये व्रजवासी पर्याप्त काष्ठ कहाँ पायेंगे? अतः पहलेसे ही काष्ठकी व्यवस्था भी हो जाय, एक पंथ, दो काजकी सिद्धि होगी। इसी संकल्पसे लीलाशक्तिने उसके विशाल शरीरको उद्यानके वृक्षोंपर फेंका तथा पृथ्वीपर 'अब गिरी, तब गिरी' करती हुई राक्षसीने छः कोसतक फैले हुए वृक्षोंको खण्ड-खण्ड करके धराशायी बना डाला। अस्तु,

ENGLISH TRANSLATION

The demoness could not destroy even one leaf of a single vine in Vraja, yet through her Kaṁsa's vast garden was ruined. This happened because the garden belonged to the asura Kaṁsa and its trees too were imbued with an asuric disposition. There is nothing astonishing in this. Trees, their branches, flowers, and fruits fall into two classes. Beneath some trees stand the hermitages of sages and the huts of saints, and on their raised earthen borders devotees intoxicated with sacred feeling sit and relish singing the Lord's virtues. Beneath others stand pleasure halls for sensualists and resting places for sinners blinded by the arrogance of wealth, while libertines sit upon their platforms and drink intoxicants. From one kind of branch hangs a swing for the Lord's sacred image. When dry, it becomes a door or seat in His temple, or burns in the devotional kitchen to prepare His offering. Another kind bears the swings of courtesans, becomes the bed of a prostitute when dry, or burns to cook meat in an outcaste's house. Some flowers and fruits serve the Lord's worship; others satisfy a sensualist's organs. The trees in Kaṁsa's garden belonged to the second class. No saint had ever rested in their shade; only Kaṁsa's servants slept beneath them. Their branches had never served any pure act, and only demons allied with Kaṁsa used their dry wood. Not one fruit or flower from the garden had ever been offered in the Lord's service. Its flowers became garlands only for Kaṁsa or were woven into his wives' braids, and its fruits adorned that demon's dark-natured meals. Though always laden with flowers and fruit, those trees were thus truly flowerless and fruitless. Their end was best, for they served an asura. The inconceivable great līlā-power of Vraja's prince thought that no finer opportunity for their welfare would come: her Lord, Nanda's son Himself, sat upon the breast of Pūtanā who would destroy them. Through her, the trees would touch Him and gain fulfilment. Moreover, much wood would be needed to cremate the demoness. How could the people of Vraja quickly obtain enough for so vast a body? Let the wood be prepared beforehand, accomplishing two purposes at once. With this resolve, the līlā-power hurled Pūtanā's body upon the garden. As the demoness hovered on the verge of falling, she shattered and felled all the trees spread across six kos. Be that as it may,

ORIGINAL

पर अब तो उसकी शक्ति समाप्त हो चुकी है। साथ ही कंसोद्यानकी दूसरी सीमा भी समाप्त हो गयी है। पूतनाका शरीर निष्प्राण होकर गिर पड़ता है। वहाँ गिरता है, जहाँ निर्जन वनके बीच एक निर्वृक्ष समतल भूमिखण्ड है। यह भूमिखण्ड व्रजेन्द्रके अधीन है। प्रतिदिन प्रातःकाल व्रजकी समस्त गायें इस स्थानपर एकत्र होती हैं। गोप उन्हें दुहते हैं। इस समयके अतिरिक्त वहाँ कोई भी नहीं रहता, कोई भी कार्य नहीं होता। प्रातःकालके सिवा वहाँ कोई जातातक नहीं, केवल शीतल-मन्द-सुगन्ध वायुकी लहरियाँ वनकी ओरसे नाचती हुई उस भूमिखण्डमें बार-बार आती हैं तथा वहाँ किसीको न देखकर सिस्-सिस् शब्द करती हुई दूसरे वनमें चली जाती हैं। पूतनाके प्रकाण्ड मृतशरीरको धारण करनेयोग्य यही स्थान है, लीलाशक्तिने ही पहलेसे इसकी भी व्यवस्था की है। अन्यथा वह राक्षसी व्रजपुरमें जहाँ कहीं भी पड़ती, वहाँ व्रजपुरवासियोंका अपार अनिष्ट होता ही। इसीलिये वह यहाँ गिरी है। शरीर इतना भयानक, आकृति इतनी बीभत्स है कि देखते ही प्राण सूख जाते हैं; पर यशोदानन्दन तो अभी भी सर्वथा निर्भय रहकर सरल नेत्रोंसे देखते हुए उसके वक्षःस्थलपर खेल रहे हैं।

ENGLISH TRANSLATION

Now her strength is spent, and at the same moment she reaches the far boundary of Kaṁsa's garden. Pūtanā's lifeless body falls upon a treeless, level tract amid a deserted forest. This land belongs to the lord of Vraja. Every morning all Vraja's cows gather there and the cowherds milk them, but at every other time no one remains and no activity occurs. Outside the morning hours no one even visits. Only waves of cool, gentle, fragrant wind repeatedly dance in from the forest and, finding no one there, pass with a soft sigh into another wood. This alone is a suitable place to receive Pūtanā's colossal corpse, and the līlā-power arranged it beforehand. Had the demoness fallen anywhere within Vraja township, she would have caused boundless harm. Her body is so frightful and her form so hideous that life seems to dry up at its sight, yet Yaśodā's son remains entirely fearless, gazing with innocent eyes and playing upon her breast.

ORIGINAL

राक्षसीका शरीर ज्यों ही आकाशसे पृथ्वीपर गिरता है, गोपाङ्गनाएँ वहाँ पहुँच जाती हैं। मानो वे भी यातुधानीके साथ ही उड़कर आयी हों। सचमुच उड़ी-सी ही आयी हैं। पूतनाको उड़ते देखकर ये गोपियाँ दौड़ीं। वह ऊपर उड़ रही थी, ये नीचे दौड़ रही थीं। इनके नेत्र तो लगे थे राक्षसीके वक्षःस्थलपर अवलम्बित व्रजेन्द्रनन्दनकी ओर; फिर भी चरण किसी अचिन्त्यशक्तिसे आविष्ट होकर मणिमय मन्दिरोंके स्तम्भ, भित्ति, आच्छादन एवं कलशोंका, उपवनके विभिन्न वृक्ष-शाखा-वल्लरियोंका अतिक्रमण करते जा रहे थे। गोपाङ्गनाएँ ऐसी निर्बाध बढ़ रही थीं जैसे मार्गमें उपर्युक्त मन्दिर-वृक्ष आदिका सर्वथा अस्तित्व ही न हो, यह एक विस्तीर्ण समतल भूमिखण्ड हो। ऐसा होना ही चाहिये; क्योंकि यह नियम है, जिनके नेत्र व्रजेन्द्रनन्दनकी ओर केन्द्रित हैं, उनके मार्गके समस्त विघ्न-व्यवधान विलीन हो जाते हैं। अस्तु!

ENGLISH TRANSLATION

The moment the demoness's body falls from the sky, the cowherd women reach the place, as though they too had flown beside her. Indeed, they have nearly flown there. Seeing Pūtanā rise, the gopīs ran below while she flew above. Their eyes remained fixed upon the son of Vraja's king hanging from the demoness's breast, yet their feet, possessed by some inconceivable power, crossed the pillars, walls, roofs, and finials of jewel-made palaces and passed over the branches and vines of the pleasure groves. They advanced unobstructed as though those temples and trees did not exist and the way were one vast level tract. It must be so, for this is the rule: every obstacle in the path of those whose eyes are centred upon Vraja's prince dissolves. Be that as it may.

ORIGINAL

गोपाङ्गनाओंने देखा, जिसे वे सम्पदधिदेवी समझ रही थीं, जिसका सौन्दर्य अभी-अभी इन्द्राणी-वरुणानीको लज्जित कर रहा था, उसका वास्तविक रूप यह है: उलूकी-जैसी आकृति है, हलके समान उग्र दाढ़ोंसे युक्त मुख है; नासाविवर ऐसे प्रतीत हो रहे हैं मानो गिरिकन्दरा; पर्वतकी दो बृहत् चट्टानोंकी तरह स्तन हैं; आँखें क्या हैं, जैसे गम्भीर अन्ध-कूप हों; नितम्बदेश किसी नदीके भीषण पुलिन-से दीख रहे हैं; भुजा, ऊरुदेश, चरण ऐसे लगते हैं मानो नदीमें पुल निर्मित हुए हों; उदर जलशून्य सरोवर-सा दीखता है। पर धन्य भाग नन्दरानीका, नन्दका। उनका यह साँवरा तो इसके चंगुलसे सर्वथा अक्षत, जीवित ही बच निकला! गोपाङ्गनाओंने यशोदानन्दनको तुरंत उठाकर छातीसे लगा लिया। उन्हें लेकर वे क्षणोंमें ही वहाँ जा पहुँचती हैं, जहाँ नन्दरानी एवं रोहिणी मूर्च्छित पड़ी हैं। इन माताओंकी मूर्च्छा तभी टूटी, जब इन्हें नन्दनन्दनका स्पर्श प्राप्त हुआ। झर-झर बहती हुई अश्रुधारासे पुत्रका अभिषेक करती हुई, सिर, कपोल एवं होठोंका चुम्बन करती हुई प्रेमावेशसे नन्दरानी पुनः मूर्च्छित हो जाती हैं। पर इस बारकी मूर्च्छामें नन्दरानीका प्रत्येक रोम आनन्दसे बार-बार पुलकित हो रहा है।

ENGLISH TRANSLATION

The cowherd women see the true form of her whom they had taken for the goddess of prosperity and whose beauty had just put Indrāṇī and Varuṇānī to shame. Her shape is like an immense owl; her mouth bears fierce, plough-like fangs; her nostrils resemble mountain caves; her breasts are like two great slabs of rock; her eyes are deep, dark wells; her hips look like the dreadful banks of a river; her arms, thighs, and legs resemble bridges across a stream; and her belly looks like a waterless lake. Yet blessed is the fortune of Nanda's queen and of Nanda: their dark darling has escaped her clutches wholly uninjured and alive. The cowherd women immediately lift Yaśodā's son and press Him to their breasts. Within moments they carry Him to where Nanda's queen and Rohiṇī lie unconscious. The mothers' swoon breaks only when they feel the touch of Nanda's son. Bathing her child in a pouring stream of tears and kissing His head, cheeks, and lips, Nanda's queen again swoons in an ecstasy of love. In this swoon, however, every hair upon her body repeatedly thrills with joy.

ORIGINAL

इतनी देर नन्दनन्दन निशाचरीके वक्षःस्थलपर रहे हैं, मलिनस्पर्शजनित कोई अनिष्ट उन्हें न हो जाय, इस आशङ्कासे उनके रक्षाविधानकी व्यवस्थामें सभी गोपाङ्गनाएँ अविलम्ब जुट पड़ती हैं। कपिला गाय लायी गयी। उपनन्दपत्नी उसकी पूँछ पकड़कर उसे तीन बार यशोदानन्दनके अङ्गोंके चारों ओर घुमाती हैं। फिर गायके अङ्गोंसे उनका स्पर्श कराती हैं। पश्चात् काले सरसोंके दानोंको श्याम कलेवरपर औंछकर अग्निमें डाल देती हैं। एक गोपी दौड़कर सूप उठा लाती है, उसके कोनेसे उनके सिर एवं उदरदेशको बहुत ही धीरेसे छूकर सूपको अलग रख देती है। इतनेमें गोमूत्र लिये हुए स्वयं उपनन्द आ पहुँचते हैं, उससे तुरंत यशोदानन्दनको स्नान कराया जाता है। गोमूत्रसे आर्द्र हुए शरीरमें अत्यन्त चिकनी गोरज लगा दी जाती है; फिर व्रजाङ्गनाएँ क्रमशः उनके ललाट, उदर, वक्षःस्थल, कण्ठ, दक्षिणकुक्षि, दक्षिणबाहु, दक्षिणस्कन्ध, वामकुक्षि, वामबाहु, वामस्कन्ध, पृष्ठदेश एवं कटि, इन बारह अङ्गोंपर केशव, नारायण, माधव, गोविन्द, विष्णु, मधुसूदन, त्रिविक्रम, वामन, श्रीधर, हृषीकेश, पद्मनाभ एवं दामोदर, इन बारह भगवन्नामोंका उच्चारण करती हुई गोबरका तिलक लगाकर रक्षा करती हैं। तदनन्तर गोपिकाएँ स्वयं आचमन करती हैं तथा पहले अपने शरीरका अज आदि एकादश बीजमन्त्रोंसे अङ्गन्यास-करन्यास करके यशोदानन्दनके अङ्गोंमें बीजन्यास करती हैं। 'अं नमोऽजस्तवाङ्घ्री अव्यात्,' 'मं नमो मणिमांस्तव जानुनी अव्यात्' आदिका मन-ही-मन उच्चारण करती हुई गोपसुन्दरियाँ नन्दनन्दनके उन-उन अङ्गोंका स्पर्श कर रही हैं, रक्षा कर रही हैं। वे यह नहीं जानतीं कि जिन अङ्गोंका रक्षण हो रहा है, उन्हींके एक-एक रोमविवरमें अनन्तानन्त ब्रह्माण्ड रक्षित हैं। आगे भी वे इस बातको जान नहीं सकेंगी; क्योंकि उनके चिन्मय वात्सल्यरससुधासागरके अतल-तलमें यह ज्ञान अनादिकालसे डूबा हुआ है और अनन्तकालतक डूबा ही रहेगा। जो हो, इन बाह्य अङ्गोंकी रक्षा सम्पादन करके फिर दिक्-रक्षा आदि अन्यान्य शेष रक्षाकृत्योंको विधिवत् पूर्ण करती हुई व्रजसुन्दरियाँ पुत्रको जननी यशोदाकी गोदमें रख देती हैं।

ENGLISH TRANSLATION

Nanda's son has remained so long upon the night-wanderer's breast that all the cowherd women immediately arrange rites of protection, fearing that her impure touch may have harmed Him. A tawny cow is brought. Upananda's wife grasps its tail and circles it three times around Yaśodā's son's limbs, then touches Him with the cow's body. Next she waves black mustard seeds over His dark form and casts them into the fire. A gopī runs for a winnowing basket, gently touches His head and belly with one corner, and sets it aside. Upananda himself arrives with cow urine, in which Yaśodā's son is immediately bathed. Fine dust from the cows is applied to His moistened body. The women of Vraja then protect His twelve parts by marking them with cow dung while reciting the twelve divine names Keśava, Nārāyaṇa, Mādhava, Govinda, Viṣṇu, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hṛṣīkeśa, Padmanābha, and Dāmodara over His forehead, belly, chest, throat, right side, right arm, right shoulder, left side, left arm, left shoulder, back, and waist respectively. The gopīs next sip water for purification, perform placement upon their own limbs and hands with the eleven seed-mantras beginning with Aja, and then place those seeds upon Yaśodā's son's limbs. Silently reciting phrases such as, "Aṁ, obeisance to Aja, may He protect Your feet," and, "Maṁ, obeisance to Maṇimān, may He protect Your knees," the beautiful cowherd women touch and protect each of Nanda's son's limbs. They do not know that endlessly many universes are themselves protected within every pore of the limbs they seek to protect. Nor will they ever know, because that knowledge has lain submerged from beginningless time in the unfathomable depths of their spiritual ocean of the nectar of parental rasa, and there it will remain for all eternity. Having protected His outward limbs and duly completed the remaining rites, including the protection of the directions, the women of Vraja place the child in Mother Yaśodā's lap.

ORIGINAL

व्रजरानी पुत्रको छातीसे लगाये गद्गद कण्ठसे कहती हैं, 'बहनो! व्रजेश्वर सदासे उपराम थे; पुत्र हो, न हो, दोनोंमें उनकी समान वृत्ति थी। मैं उनकी दासी हूँ, सर्वांशमें उनका अनुगमन मेरा धर्म है; इसीलिये मैं भी उपराम हो चुकी थी। हम दोनोंने निश्चय कर लिया था, अपुत्र रहकर ही जीवनयात्रा समाप्त करनी है।

ENGLISH TRANSLATION

Holding her son against her breast, Vraja's queen says in a voice choked with feeling, "Sisters, the lord of Vraja was always detached. Whether he had a son or not, his disposition remained the same. I am his servant, and it is my duty to follow him in every respect; therefore I too had become detached. We had both resolved to complete life's journey without a child.

ORIGINAL

चित्र: विश्वविमोहिनी श्रीकृष्ण

ENGLISH TRANSLATION

Illustration: Śrī Kṛṣṇa, Enchanter of the Universe

ORIGINAL

चित्र: काकासुरका पराभव

ENGLISH TRANSLATION

Illustration: The Defeat of Kākāsura

ORIGINAL

चित्र: दुलारा लाल

ENGLISH TRANSLATION

Illustration: The Darling Child

ORIGINAL Braj

चित्र: जागिये, ब्रजराज कुँवर।

ENGLISH TRANSLATION

Illustration: Awake, O prince of Vraja's king.

ORIGINAL

चित्र: दधिमन्थन

ENGLISH TRANSLATION

Illustration: The Churning of Curd

ORIGINAL Braj

चित्र: अहो ईड्य! नव घन तन स्याम। तड़िदिव पीत बसन अभिराम॥

ENGLISH TRANSLATION

Illustration: O worshipful Lord! Your dark body is like a fresh raincloud, and Your lovely yellow garment shines like lightning.

ORIGINAL Braj

चित्र: निज गोधन लै भ्रात समेत। मधुवन संग सेवा, कृपा-निकेत॥

वन-वन धेनु चराइ प्रवीन। वेदवल्लभ भू पावन कीन॥

ENGLISH TRANSLATION

Illustration: Taking His own cattle and His brother with Him, the abode of mercy goes with His companions to Madhuban. Expertly grazing the cows from forest to forest, the beloved of the Vedas sanctifies the earth.

ORIGINAL Braj

चित्र: कालियके फनन उपर निरतत गोपाल लाल।

ENGLISH TRANSLATION

Illustration: The darling cowherd boy dances upon Kāliya's hoods.

ORIGINAL

पर तुम सबकी अभिलाषाने हमारी जीवनधारा पलट दी। तुम सबके प्रबल आग्रहसे ही विविध अनुष्ठान हुए, समस्त व्रजकी उत्कट इच्छा देखकर ही व्रजेश्वरने यज्ञादिके अनुष्ठानका आयोजन स्वीकार किया। इष्टदेव नारायणकी कृपा हुई, व्रजेश्वरको तभीसे इस बालककी झाँकी होने लगी; मुझे भी यह दीखने लगा। इसे देख-देखकर व्रजेश्वर मुग्ध होने लगे, उनकी सारी उपरामता नष्ट होने लग गयी; फिर तो इसे पुत्ररूपमें पानेके लिये वे व्याकुल हो उठे। भक्तकी व्याकुलतासे द्रवित होकर श्रीनारायणने भी इसे भेज ही दिया। पर बहनो! यह सब तुम्हारी अभिलाषाका परिणाम है। तुम सब न होतीं तो मैं इसे कहाँ देख पाती; मैं वास्तवमें इसकी जननी होनेयोग्य हूँ भी नहीं। इसीसे यह मुझे छोड़कर चला गया था। तुमने फिरसे लाकर मेरी गोद भर दी। पर यह तो तुम्हारी वस्तु है, इसे अब मैं तुम सबके चरणोंमें ही अर्पण कर रही हूँ; इसकी रक्षा तुम्हीं कर सकोगी.....।'

यह कहती हुई व्रजरानी पुत्रको व्रजसुन्दरियोंके चरणोंमें रख देती हैं तब सुबुक-सुबुककर रोने लग जाती हैं!!

ENGLISH TRANSLATION

But the longing of all of you changed the course of our lives. Only because of your powerful insistence were the various rites performed, and only upon seeing the intense desire of all Vraja did the lord of Vraja consent to arrange sacrifices and other observances. By the grace of Nārāyaṇa, our chosen Lord, the lord of Vraja then began to receive visions of this child, and I too began to see Him. Beholding Him again and again, the lord of Vraja became enchanted and all his detachment began to disappear. Then he grew restless to obtain this child as his son. Moved by His devotee's yearning, Śrī Nārāyaṇa finally sent Him. But sisters, all this is the fruit of your longing. If you had not been here, how could I ever have seen Him? Indeed, I am not even worthy to be His mother. That is why He left me and went away. You brought Him back and filled my lap once more. But He truly belongs to you. I now offer Him at the feet of you all, for only you can protect Him."

Speaking thus, the queen of Vraja places her son at the feet of the beautiful women of Vraja and begins to sob.

ORIGINAL

व्रजरानीका यह करुणभाव देखकर गोपाङ्गनाओंका भी धैर्य छूट जाता है। वे यशोदानन्दनको अतिशय शीघ्रतासे गोदमें उठाकर अश्रुपूरित कण्ठसे कहने लगती हैं:

ENGLISH TRANSLATION

Seeing this piteous emotion in Vraja's queen, the cowherd women also lose their composure. They quickly lift Yaśodā's son into their arms and, their voices filled with tears, begin to say:

ORIGINAL Sanskrit

अस्माकं यदखिलमस्ति पुण्यजातं

यद्वास्मत्पितृजननीकुलानुयातम्।

तेनासौ बत भवतादहो यशोदे

पुत्रस्ते निरवधिमङ्गलप्रमोदे॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Whatever whole store of merit belongs to us,

or has descended through the families of our fathers and mothers,

by all of that, O Yaśodā, may this son of yours

abide in boundless auspiciousness and joy.

(Śrī Gopāla-campū)

ORIGINAL

'व्रजरानी यशोदे! हम सबकी जो समस्त पुण्यराशि है अथवा हमारे पितृकुल-मातृकुलका अनादिकालसे संचित जो समस्त पुण्यपुञ्ज है, उसका, बस, यही फल हो कि तुम्हारा यह पुत्र असीम मङ्गल, असीम आनन्दमें रहे।'

ENGLISH TRANSLATION

"Yaśodā, queen of Vraja, may the entire store of merit belonging to us, together with all the merit accumulated from beginningless time in our paternal and maternal families, bear this one fruit: may your son abide in immeasurable auspiciousness and immeasurable joy."

ORIGINAL

हठात् इसी समय व्रजपुरका आकाश अत्यन्त उज्ज्वल हो उठा, इतना प्रकाश, जैसे सहस्र सूर्योंका एक साथ उदय हुआ हो; साथ ही वह प्रकाश इतना शीतल है कि सहस्र चन्द्रोंकी ज्योत्स्ना भी उसके सामने नगण्य है। व्रजवासी जो जहाँ थे, वहींसे देखने लगे, अनुभव करने लगे, पूतना एक अतिशय दिव्य चिन्मय सूक्ष्मशरीरमें प्रविष्ट हो गयी है, एक रत्नसारनिर्मित विमान आया है, विमान दिव्यातिदिव्य एवं मनोहर भगवत्पार्षदोंसे घिरा है, एक लक्ष श्वेत चामरोंसे तथा जड़े हुए एक लक्ष दर्पणोंसे अत्यन्त सुशोभित है, उसमें अग्निसे दग्ध न होनेवाले सुन्दर सूक्ष्म वस्त्रोंके पर्दे लगे हैं, अनेकों चित्र-विचित्र सुन्दर रत्नकलश हैं, सौ सुन्दर रत्नमय पहियोंका विमान है, रत्नोंकी ज्योतिसे पहिये चमचम कर रहे हैं। पूतना इसी विमानपर दौड़कर चढ़ने चली; भगवत्पार्षद उसे चढ़ाकर गोलोकधामकी ओर चल पड़े। गोपोंके, गोपिकाओंके विस्मयकी सीमा नहीं रहती:

ENGLISH TRANSLATION

Suddenly, at that very moment, the sky above Vraja becomes intensely radiant. The light is as great as though a thousand suns had risen together, yet it is so cool that the moonlight of a thousand moons is insignificant beside it. From wherever they stand, the people of Vraja begin to see and experience that Pūtanā has entered an exceedingly divine, spiritual, subtle body. A celestial chariot formed from the essence of jewels has arrived. It is surrounded by supremely divine and enchanting attendants of the Lord and is magnificently adorned with a hundred thousand white yak-tail fans and a hundred thousand inset mirrors. Curtains of beautiful, fine cloth that cannot be burned by fire hang within it. It bears many varied and lovely jewelled vessels, and its hundred beautiful gem-made wheels sparkle with the light of jewels. Pūtanā runs to mount this chariot. The Lord's attendants take her aboard and depart toward the realm of Goloka. The wonder of the cowherd men and women knows no limit.

ORIGINAL Sanskrit

स्थूलदेहं परित्यज्य सूक्ष्मदेहं विवेश सा।

आरुरोह रथं शीघ्रं रत्नसारविनिर्मितम्॥

पार्षदप्रवरैर्दिव्यैर्वेष्टितं सुमनोहरैः।

श्वेतचामरलक्षेण शोभितं लक्षदर्पणैः॥

वह्निशौचेन वस्त्रेण सूक्ष्मेण भूषितं वरम्।

नानाचित्रविचित्रैश्च सद्रत्नकलशैर्युतम्॥

सुन्दरं शतचक्रं च ज्वलितं रत्नतेजसा।

पार्षदास्तां रथे कृत्वा जग्मुर्गोलोकमुत्तमम्।

दृष्ट्वा तमद्भुतं लोका गोपिकाश्चातिविस्मिताः॥

(ब्रह्मवैवर्तपुराण, कृष्णजन्मखण्ड, अध्याय १०)

ENGLISH TRANSLATION

Abandoning her gross body, she entered a subtle body

and swiftly mounted a chariot fashioned from the essence of jewels.

It was encircled by foremost divine attendants, beautiful and enchanting,

and adorned with a hundred thousand white yak-tail fans and a hundred thousand mirrors.

That excellent chariot was graced with fine cloth purified by fire

and fitted with many varied designs and splendid jewelled vessels.

It was beautiful, possessed a hundred wheels, and blazed with the radiance of gems.

The attendants placed her in the chariot and went to supreme Goloka.

Seeing that wonder, the people and the gopīs were exceedingly amazed.

(Brahma-vaivarta Purāṇa, Kṛṣṇa-janma-khaṇḍa, Chapter 10)

ORIGINAL

पूतनाके अतीत जन्मका नाम रत्नमाला है। वह बलि राजाकी कन्या थी। जिस समय भगवान् वामन राक्षसराज बलिके यज्ञमें पधारे, उस समय वामनके सुन्दर खर्व कलेवरको देखकर रत्नमालाका अन्तर्हृदय वात्सल्यसे भर गया। अभिलाषा हुई, 'इस वटुको मैं पुत्रके समान अपने वक्षःस्थलपर धारण करती, यह मेरा स्तनपान करता।' अभिलाषा वामनके हृदयमें प्रतिबिम्बित हो गयी, नहीं, नहीं, सदाके लिये अङ्कित हो गयी। उन्होंने तत्क्षण ही मूक 'एवमस्तु' कह दिया। पर रत्नमाला इसे सुन न सकी, बल्कि कुछ ही क्षणोंमें अपना यह मनोरथ भी भूल गयी। इतना ही नहीं, वामनने जब बलिका सर्वस्व हरण कर लिया, उस समय रत्नमाला क्रोधसे जल उठी। वटुका प्राण लेनेके लिये व्याकुल हो उठी। पर बलिने निषेध कर दिया। पिताकी आज्ञा टाल नहीं सकती थी, खिन्न होकर चुप रह गयी। इस तरह यह संकल्प भी अपूर्ण ही रह गया। रत्नमाला कालक्रमसे इस बातको भूल गयी, पर वामन कैसे भूलते! वे तो रत्नमालासे वात्सल्यभावका ऋण ले आये हैं, बदलेमें 'एवमस्तु' बन्धक रख आये हैं। वामनके इसी ऋणका परिशोध तो व्रजेन्द्रनन्दनने किया है। इतने दिन बाद जब दैत्यकुलके संस्कार रहनेसे रत्नमाला पूतना बन गयी, तब उसके परिशोधका समुचित अवसर आया तथा व्रजेन्द्रनन्दन स्वयं पधारे हुए हैं ही, इसलिये उन्होंने ही परिशोध किया है। अस्तु!

ENGLISH TRANSLATION

In her previous birth Pūtanā was named Ratnamālā, the daughter of King Bali. When Lord Vāmana came to the sacrifice of Bali, king of the asuras, Ratnamālā saw Vāmana's beautiful dwarf form and her innermost heart filled with maternal affection. She wished, "If only I could hold this young brahmacārī to my breast like a son and nurse Him." Her desire was reflected in Vāmana's heart. No, it was engraved there forever. At once He silently said, "So be it." Ratnamālā could not hear Him, however, and within a few moments she even forgot her own wish. Moreover, when Vāmana took everything Bali possessed, Ratnamālā burned with anger and longed to take the young ascetic's life. But Bali forbade her. Unable to disobey her father, she became distressed and fell silent. Thus this resolve too remained unfulfilled. In the course of time Ratnamālā forgot the matter, but how could Vāmana forget? He had incurred a debt of maternal feeling from Ratnamālā and left His "So be it" with her as a pledge in return. The son of Vraja's king has now discharged that very debt of Vāmana. After so many years, when Ratnamālā became Pūtanā because the dispositions of the demonic lineage remained within her, the proper opportunity arose for its repayment. Since the son of Vraja's king had Himself come, He personally repaid it. Be that as it may.

ORIGINAL

उपनन्दने पूतनाके उस राक्षसी शरीरको खण्ड-खण्ड कर देनेकी आज्ञा दी। आज्ञाको देर थी, नन्दव्रजमें बसी हुई चर्मकार जाति आबालवृद्ध इस काममें लग गयी, उसके अवयवोंको छिन्न-भिन्न करके अनेकों शवस्तूप उन लोगोंने बना दिये। फिर जहाँ पूतनाका शरीर गिरा था, वहाँसे भी दूर अलग अनेकों काष्ठचिताओंका निर्माण किया गया, अवयव-स्तूपोंको ले जाकर उन चिताओंपर रख दिया गया। धक्-धक् करती हुई सैकड़ों चिताएँ एक साथ जल उठती हैं। पूतनाके जलते हुए शरीरसे निर्गत धूम्रराशि आकाशमें ऊपर उठने लगती है। वह इतनी सुन्दर, सुरभित है, जैसे उसके कण-कणमें निस्संदेह अगुरु-सौरभ भरा हो। पवन इसका विस्तार करता हुआ मथुराकी ओर प्रवाहित होने लगता है, मानो उधरसे आते हुए व्रजेन्द्रसे कहने जा रहा हो, 'व्रजपुर-अधीश्वर! यह वास्तवमें अगुरु-सौरभ नहीं, तुम्हारे पुत्रका अद्भुत यशःसौरभ है; पूतना उसे मारने गयी थी, पर उसे तो उसने माता बना लिया। साथ ही उसके शरीरकी भी सारी मलिनता दूध पीते-पीते ही पी ली और बदलेमें उसमें यह सौरभ भर दिया। पर गोपेश! मुझसे भी एक अपराध बन गया है। मैं लोभ-संवरण नहीं कर सका, सबसे बड़ा दानी बननेके लोभसे तुम्हारी आज्ञा बिना ही तुम्हारे नन्हे-से पुत्रका यशःसौरभ एकत्र कर लाया हूँ। तुम मुझे यह ले जाने दो। इसे मैं अपने दुकूलमें अनन्तकालतक छिपाये रखूँगा। जो तुम्हारे पुत्रको प्यार करेंगे, उनके प्राणोंमें मिलकर गीतके रूपमें इसे जगत्में वितरण करूँगा।'

ENGLISH TRANSLATION

Upananda orders Pūtanā's demonic body to be cut into pieces. The order is all that is needed. Young and old among the leatherworkers who live in Nanda's Vraja set to work, severing her limbs and forming them into many heaps of flesh. Far from the place where Pūtanā's body fell, many separate wooden funeral pyres are built, and the heaps of limbs are carried there and placed upon them. Hundreds of pyres burst into crackling flame at once. Masses of smoke rise into the sky from Pūtanā's burning body, so beautiful and fragrant that every particle seems filled with the scent of aloe-wood. The wind spreads this fragrance and flows toward Mathurā, as though going to address the lord of Vraja returning from that direction: "Sovereign of Vraja township, this is not truly the fragrance of aloe-wood. It is the wondrous fragrance of your son's fame. Pūtanā went to kill Him, but He made her His mother. While drinking her milk, He also drank away all the impurity of her body and filled it with this fragrance in return. Yet, lord of the cowherds, I too have committed an offence. I could not restrain my greed. In my desire to become the greatest donor of all, I gathered the fragrance of your little son's glory without your permission. Please allow me to carry it away. I shall conceal it in my mantle for all eternity. Joining the life-breaths of those who love your son, I shall distribute it through the world in the form of song."

ORIGINAL Braj

ऐसी कौन प्रभु की रीति?

बिरद हेतु पुनीत परिहरि पाँवरनि पर प्रीति॥

गई मारन पूतना कुच कालकूट लगाइ।

मातु की गति दई ताहि कृपालु जादवराइ॥

ENGLISH TRANSLATION

What manner of conduct is this in the Lord?

For the sake of His holy renown, He passes over the pure and bestows His love upon the fallen.

Pūtanā came to kill Him, smearing deadly poison upon her breast,

yet the compassionate king of the Yadus granted her the destiny of a mother.

CHAPTER 6

## कंसके भेजे हुए श्रीधर नामक ब्राह्मणका व्रजमें आगमन और व्रजरानीके द्वारा उसका सत्कार

# The Arrival in Vraja of a Brahmin Named Śrīdhara, Sent by Kaṁsa, and His Reception by the Queen of Vraja

Source scan pages 44–48

ORIGINAL

सिरपर कलसी रखकर व्रजरानी यमुनातटकी ओर चल पड़ीं। दासियोंने पैर पकड़ लिये, सभी अनुनय-विनय करने लगीं, पर नन्दमहिषीने किसीकी नहीं सुनी। श्रीरोहिणीने एक हाथ बढ़ाकर कलसी थाम ली एवं दूसरेसे श्रीयशोदाकी ठोड़ी छूकर बड़े प्यारसे कहा, “बहन! तू रहने दे, मैं जल भरकर ला देती हूँ।” किंतु व्रजेन्द्रगेहिनीने आज श्रीरोहिणीकी बात भी टाल दी, उनका निवारण भी न माना। मानतीं कैसे? वे तो सोच रही हैं, “सच्ची सेवा वह है, जो स्वयं की जाय; इस जलसे इन अभ्यागत ब्राह्मणकी सेवा होगी, भूदेव इससे भोजन बनायेंगे; भोजन पाकर जब तृप्त हो जायँगे, तब मैं अपने इस साँवरे शिशुको इनके चरणोंमें रख दूँगी; मेरी सेवासे प्रसन्न होकर ये मेरे लालको अमोघ आशीर्वाद देंगे, मेरा साँवरा चिरजीवी हो जायगा।” अतः सबको समझा-बुझाकर अपने हाथों जल लाने वे चली ही गयीं। सरलहृदया जननी यशोदा किंचिन्मात्र भी अनुसन्धान न पा सकीं कि रक्षकके रूपमें यह भक्षक उपस्थित हुआ है; यह जगत्पूज्य ब्राह्मण नहीं, कंसपूज्य नाममात्रका ब्राह्मण श्रीधर है; केवल कलेवरमात्र ब्राह्मणका है, इसके सारे कर्म तो राक्षसके हैं; कंसका भेजा हुआ यह यहाँ आया है और आया है यशोदानन्दनका प्राण-हरण करनेकी पैशाचिक नीच अभिसन्धि लेकर!

ENGLISH TRANSLATION

Placing a water pot upon her head, the queen of Vraja set out for the bank of the Yamunā. The maidservants caught hold of her feet and all began pleading with her, but Nanda's queen listened to no one. Śrī Rohiṇī reached out with one hand to steady the pot and, tenderly touching Śrī Yaśodā's chin with the other, said, "Sister, please remain here. I will fetch the water." Yet today the lady of Vraja's lord set aside even Śrī Rohiṇī's words and would not accept her restraint. How could she? She was thinking, "True service is that which one performs oneself. This water will be used to serve our Brahmin guest, and the revered Brahmin will cook his meal with it. When he has eaten and is satisfied, I shall place my dark little child at his feet. Pleased with my service, he will give my darling an unfailing blessing, and my dark child will live long." Thus, after gently persuading everyone, she went to fetch the water with her own hands. Simple-hearted Mother Yaśodā had not the slightest suspicion that a devourer had appeared in the guise of a protector. He was not a Brahmin worshiped by the world, but Śrīdhara, a Brahmin in name only who was honored by Kaṁsa. Only his body was that of a Brahmin; all his deeds were those of a demon. Sent by Kaṁsa, he had come with the vile and fiendish design of taking the life of Yaśodā's son.

ORIGINAL

श्रीयशोदाके पीछे-पीछे द्वारदेशतक रोहिणीजी भी चली आयी थीं। नन्दरानीके महावर लगे हुए सुकोमल चरणोंकी ओर देखती हुई वे चिन्ता कर रही थीं - प्रसव हुए कल तीसवाँ दिन था; नन्दरानी कल द्वितीय बार यमुना-पूजन करने गयी थीं, इस थोड़े-से परिश्रमसे ही लौटते समय वे थक गयी थीं; फिर आज जलसे भरी कलसी कैसे उठाकर लायेंगी? इस विचारसे रोहिणीका करुण हृदय एक बार धड़क उठा। मनमें आया, मैं पीछे-पीछे जा पहुँचूँ। पर ऐसा करनेसे दोनों शिशु घरमें अकेले रह जाते हैं। साथ ही श्रीनारायणदेवकी भोगसामग्री प्रस्तुत करनेकी भी त्वरा है; क्योंकि आज पहलेसे ही श्रीधर ब्राह्मणकी अभ्यर्थनामें लग जानेसे पर्याप्त विलम्ब हो चुका है। इसलिये रोहिणी मैया पुनः आँगनमें लौट आयीं। उन्होंने दृष्टि घुमाकर हिंडोलेपर सोये हुए शिशुकी ओर देखा तथा एक बार सारी व्यवस्था ठीक कर आनेके उद्देश्यसे पाकशालामें चली गयीं।

ENGLISH TRANSLATION

Śrī Rohiṇī had followed Yaśodā as far as the doorway. Looking at Nanda's queen's delicate feet, reddened with lac, she worried: yesterday had been the thirtieth day since the birth, and yesterday Nanda's queen had gone to worship the Yamunā for the second time. Even that small exertion had left her weary on the return journey. How, then, would she carry back a pot full of water today? At this thought Rohiṇī's compassionate heart gave a sudden throb. She felt she should follow behind her, but then both infants would be left alone in the house. There was also urgency in preparing the offering for Lord Śrī Nārāyaṇa, for attending to the Brahmin Śrīdhara had already caused considerable delay that day. Therefore Mother Rohiṇī returned to the courtyard. She cast her gaze toward the infant sleeping in the swing and then went into the kitchen to make sure that all the arrangements were in order.

ORIGINAL

भाग्यक्रमसे व्रजेन्द्र भी आज गोष्ठमें चले गये थे। मथुरासे लौटकर जब व्रजराजने पूतनाघटित उत्पातकी सारी गाथा सुनी, तबसे उन्होंने गोष्ठकी ओर जाना, अथवा कहीं भी दूर जाना सर्वथा स्थगित कर रखा था। उनका हृदय अत्यन्त सशङ्कित हो गया था। वे प्रायः सोचा करते - भाई वसुदेवकी बात अक्षरशः सत्य निकली, भाईने तो वहीं सावधान किया था:

ENGLISH TRANSLATION

As fate would have it, Vraja's lord too had gone to the cowherd settlement that day. After returning from Mathurā and hearing the entire account of the calamity caused by Pūtanā, the king of Vraja had completely stopped going to the pastures or anywhere far away. His heart had become deeply apprehensive. He would often reflect, "Brother Vasudeva's words proved true to the letter. He warned me there itself":

ORIGINAL Sanskrit verse

नेह स्थेयं बहुतिथं सन्त्युत्पाताश्च गोकुले॥

(श्रीमद्भा० १०।५।३१)

ENGLISH TRANSLATION

You should not remain here for very long, for disturbances are occurring in Gokula.

(*Śrīmad-Bhāgavatam* 10.5.31)

ORIGINAL

“तुम्हें बहुत कालतक यहाँ नहीं ठहरना चाहिये, गोकुलमें उत्पात हो रहे हैं।” इसीलिये गोकुलसे बाहर जाना तो दूर रहा, व्रजेन्द्र प्रासादसे भी अलग नहीं होते थे। बार-बार अन्तःपुरमें आते एवं शिशुको सकुशल देखकर आनन्दमग्न हो जाते। व्रजेन्द्रकी उपासनाका ध्यान तो उसी क्षण परिवर्तित हो चुका था, जिस क्षण उन्होंने इस शिशुका मुख देखा। पर वाणी इष्टमन्त्रका जप करती रहती थी। किंतु जब मथुरासे लौटे, पूतनाके भीषण चंगुलसे अक्षत रक्षित पुत्रको गोदमें लिया एवं उसका मुख देखा तो उस क्षणसे मानो मन्त्र भी बदल गया। तबसे इष्टमन्त्रका जप करते-करते व्रजेन्द्र भूलकर यह जपने लग जाते:

ENGLISH TRANSLATION

"You should not remain here for very long; disturbances are taking place in Gokula." For that reason, far from leaving Gokula, Vraja's lord would scarcely leave the palace. Again and again he entered the inner apartments and, seeing the infant safe and well, became immersed in joy. The object of his meditation during worship had changed the very moment he first saw the child's face, although his tongue continued to repeat the mantra of his chosen Lord. But when he returned from Mathurā, took upon his lap the son who had been preserved unharmed from Pūtanā's terrible clutches, and looked upon his face, it seemed that from that moment even the mantra had changed. Thereafter, while reciting his chosen mantra, Vraja's lord would forget himself and begin repeating this instead:

ORIGINAL Sanskrit verse

यदि नारायणेन त्वं दत्तोऽसि कृपणाय मे।
तेनैव सर्वं निर्वोढा सोढा च मम दुर्नयः॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

If Nārāyaṇa has given you into the hands of a poor wretch like me,
then He Himself will provide for everything and will bear with my failings.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

“यदि श्रीनारायणने मेरे-जैसे कृपणके हाथमें तुम्हें दिया है तो वे ही आगे भी सारी व्यवस्था करेंगे, सब कुछ निर्वाह करेंगे, वे अवश्य तुम्हारी रक्षा करेंगे; मेरे अपराधोंको वे सहते आये हैं, आगे भी सहेंगे।” व्रजराजके सामने शिशुका मुखमण्डल निरन्तर वर्तमान रहता तथा जब भावावेश बढ़ जाता तो वे “निर्वोढा, निर्वोढा” (निर्वाह करेंगे, निर्वाह करेंगे) कहते हुए पुत्रके पास दौड़ पड़ते एवं हृदयसे लगाकर आत्मविस्मृत हो जाते। पर जब तेईस दिन सकुशल बीत गये, व्रजपुरपर कोई विपत्ति नहीं आयी, व्रजवासियोंके प्रतिदिन होनेवाले उमंगभरे उत्सवोंमें कोई व्याघात नहीं आया, तब व्रजेन्द्रके मनमें पुत्रकी अनिष्ट-आशङ्का कुछ शिथिल पड़ गयी। इसीसे वे आज गोष्ठकी ओर जानेका साहस कर सके, व्रजरानीको सावधान करके गोष्ठकी ओर चले गये थे। उनके पीछे यह राक्षसहृदय ब्राह्मण आया। ब्राह्मण प्रतिदिन ही आते थे। व्रजेन्द्र उनकी इतनी सेवा करते कि ब्राह्मण आशीर्वाद देते-देते गद्गद हो जाते। किंतु वे आज अनुपस्थित थे। अतः जैसे ही श्रीधर आया कि व्रजरानी स्वयं उसकी सेवामें जुट पड़ीं।

ENGLISH TRANSLATION

"If Śrī Nārāyaṇa has placed you in the hands of a poor wretch like me, then He Himself will arrange everything hereafter and sustain it all. He will surely protect you. He has tolerated my offenses until now and will continue to do so." The child's face remained constantly before the king of Vraja. Whenever the surge of emotion grew intense, he would run to his son crying, "He will provide, He will provide," clasp the child to his heart, and lose all awareness of himself. But when twenty-three days passed safely, no calamity befell Vrajapura, and no interruption disturbed the Vraja residents' daily festivals of exuberant joy, his fear of some harm befalling his son eased somewhat. Only for this reason could he venture to the pastures that day. After cautioning the queen of Vraja, he had set out for the cowherd settlement. In his absence this Brahmin with a demon's heart arrived. Brahmins came every day, and Vraja's lord served them so devotedly that they became choked with emotion while blessing him. Today, however, he was absent. Thus, the moment Śrīdhara arrived, the queen of Vraja personally devoted herself to serving him.

ORIGINAL

अचिन्त्य-लीला-महाशक्तिकी प्रेरणासे दासियोंने तो यह समझ लिया कि यशोदानन्दनके पास माता रोहिणी चली गयी हैं, एवं पाकशालामें बैठी हुई रोहिणीने यह अनुमान कर लिया कि “दासियाँ पुत्रके पास आ गयी हैं, ब्राह्मणदेव वहाँ विराजमान हैं ही। फिर चिन्ता किस बातकी?” पर वास्तवमें वहाँ हैं केवल व्रजेन्द्रनन्दन तथा घातमें बैठा हुआ नीचबुद्धि श्रीधर। श्रीधर मन-ही-मन प्रसन्न हो रहा है - बड़ा अच्छा अवसर है, सभी अपने-आप चले गये।

ENGLISH TRANSLATION

Prompted by the inconceivable great power that directs the līlā, the maidservants assumed that Mother Rohiṇī had gone to remain beside Yaśodā's son. Rohiṇī, seated in the kitchen, supposed, "The maidservants have gone to the child, and the revered Brahmin is already sitting there. What cause is there for concern?" In fact, only the son of Vraja's lord and the base-minded Śrīdhara, lying in wait, were there. Śrīdhara rejoiced inwardly: "What an excellent opportunity. Everyone has gone away of their own accord."

ORIGINAL

श्रीधरने दृष्टि उठाकर यशोदानन्दनकी ओर देखा। पर वह देखकर भी वस्तुतः न देख सका। वे इस समय एक छोटे-से पालनेपर पड़े हैं। जाते समय जननी यशोदाने पालनेकी डोरी ढीली करके उसे पृथ्वीसे सटा दिया है - इस भयसे कि “मेरे पीछे शिशुको कहीं कोई वेगसे झुलाने न लगे।” निकट ही एक सूप पड़ा है। उसका कोना पालनेसे सटा दिया गया है - इसलिये कि किसीका दृष्टिदोष पुत्रका स्पर्श न कर सके। भला, जिसके भयसे पवन सञ्चारित होता है, सूर्य प्रतिदिन पूर्व क्षितिजपर प्रकाशित होकर, चार पहर ताप देकर पश्चिम क्षितिजमें विलीन हो जाता है; सुरराज जिसके भयसे वर्षाकी धारा दान करते हैं, अगणित तारिकाराशि चमकती रहती है; जिससे भयभीत होकर असंख्य तरु-वल्लरियाँ, वनस्पतियाँ पुष्पित होती हैं, फलभार वहन करती हुई जगतको मधुर फल वितरण करती हैं; जिसके डरसे सरिताएँ प्रवाहित होती हैं और सागर अपनी मर्यादाका त्याग नहीं करता; जिससे भयभीत अग्नि प्रज्वलित होती है और भूधरोंको वक्षःस्थलपर धारण करनेवाली पृथ्वी जलमें निमग्न नहीं होती; जिसका शासन मानकर आकाश जीवित प्राणियोंको श्वास-प्रश्वासके लिये अवकाश देता है और त्रिदेव सृजन-पालन-संहारमें तत्पर रहते हैं, उस 'काल' के भी स्रष्टा एवं स्वामी व्रजेन्द्रनन्दनको दृष्टिदोषके भयसे बचानेके लिये व्यग्रताके साथ उद्योग किया जाय - यह कितनी अद्भुत, आश्चर्यमयी घटना है! अनन्त विश्व जिनके उदरमें अवस्थित हों, वे व्रजेन्द्रनन्दन दृष्टिदोषसे रक्षा पानेके लिये सूपके कोनेमें पड़े हों, इससे अधिक आश्चर्य और क्या होगा:

ENGLISH TRANSLATION

Śrīdhara raised his eyes and looked toward Yaśodā's son, yet even while looking he did not truly see him. The child was lying in a little cradle. Before leaving, Mother Yaśodā had loosened its cord until the cradle touched the ground, fearing that someone might swing her baby too vigorously in her absence. Nearby lay a winnowing basket, one corner of which had been placed against the cradle so that no evil glance might touch her son. How wondrous and astonishing that anxious measures should be taken to protect from the evil eye the son of Vraja's lord, the creator and master even of Time. Out of fear of Him the wind moves; the sun rises daily upon the eastern horizon, gives heat for four watches, and disappears into the western sky; Indra pours down rain; and countless stars continue to shine. Frightened of Him, innumerable trees, creepers, and plants flower, bear their load of fruit, and distribute sweet fruits to the world. Out of fear of Him the rivers flow and the ocean does not transgress its bounds. Fearing Him, fire burns, and the earth, bearing mountains upon her breast, does not sink beneath the waters. Obeying His rule, space gives living beings room to breathe, and the three gods remain intent upon creation, preservation, and dissolution. What could be more astonishing than the son of Vraja's lord, within whose belly infinite universes abide, lying beside the corner of a winnowing basket to be protected from the evil eye?

ORIGINAL Braj verse

देखौ अद्भुत अबिगत की गति, कैसौ रूप धरयौ है हो।
तीन लोक जाके उदर बसत, सो सूप के कोने परयौ है हो॥

ENGLISH TRANSLATION

Behold the wondrous way of the Unknowable, and see what a form He has assumed.
He within whose belly the three worlds dwell lies beside the corner of a winnowing basket.

ORIGINAL

इसीलिये श्रीधर भी व्रजेन्द्रनन्दनको पहचान नहीं पाता। ऐसी अद्भुत विचित्र पहेलीको समझनेकी शक्ति भी श्रीधरकी मलिन बुद्धिमें नहीं है। वह यह समझने आया भी नहीं है। वह तो आया है अपने यजमान क्रूर कंसका कण्टक दूर करने! पर उसकी इच्छा न रहनेपर भी व्रजेन्द्रनन्दनने उसे कुछ समझाना चाहा। उनकी वह निर्मल चाह ही श्रीधरके मलिन अन्तःकरणमें प्रतिबिम्बित हुई, पर हुई पात्रके अनुरूप ही। वह सोचने लगता है - व्रजेन्द्रगेहिनीके लौट आनेके पूर्व ही इस बालकको समाप्त कर दूँ!

ENGLISH TRANSLATION

For this very reason Śrīdhara could not recognize the son of Vraja's lord. His impure intelligence had no power to understand such a wondrous and extraordinary riddle. Nor had he come in order to understand it. He had come to remove the thorn troubling his patron, the cruel Kaṁsa. Yet although Śrīdhara had no wish to learn, the son of Vraja's lord desired to teach him something. That pure intention was reflected within Śrīdhara's impure heart, but only according to the nature of the vessel. He began to think, "I shall finish this child before the lady of Vraja's lord returns."

ORIGINAL

अब व्रजेन्द्रनन्दनके सामने एक नयी समस्या उपस्थित होती है। पूतनाने तो ब्राह्मणीका छद्म ही किया था, पर श्रीधर तो ब्राह्मणकुलोत्पन्न है! ब्राह्मणका वध कैसे किया जाय? ब्राह्मण तो मेरा भी नित्य आराध्य है, यह मैं घोषित कर चुका हूँ। मानो लीलाशक्ति व्रजेन्द्रनन्दनके समक्ष यह दृश्य रख देती हैं - वैकुण्ठधामका नैःश्रेयस नामक वन है; कल्पतरुओंकी पंक्तियाँ हैं; वसन्त, ग्रीष्म, वर्षा, शरद्, शीत, शिशिर इन छहों ऋतुओंकी समस्त शोभासे वृक्षावली नित्य अलंकृत है; सरोवरोंका निर्मल जल फूली हुई माधवीलतासे परिव्याप्त है, उनपर प्रस्फुटित कुसुमसमूहोंसे मकरन्द झर रहा है, उनके मधुगन्धको अपने दुकूलमें धारण किये मन्द समीर प्रवाहित हो रहा है; गुन-गुन करती हुई भ्रमरावली विचरण कर रही है; किसी भ्रमरका गुञ्जन इतना उच्च, पर इतना मधुर है मानो वह ललित उच्चकण्ठसे हरि-गुण-गान कर रहा हो; उसका गुञ्जन श्रवणकर कुछ क्षणके लिये पारावत, कोकिल, सारस, चक्रवाक, चातक, हंस, शुक, तीतर, मयूरोंका कोलाहल शान्त हो जाता है, मानो ये पक्षी भ्रमरके द्वारा किये हुए हरि-कीर्तनका आनन्द पाकर आत्मविस्मृत हो गये हों; तुलसीकी पंक्तियोंसे वन सर्वत्र सुशोभित है। मन्दार, कुन्द, कुरबक (तिलकवृक्ष), उत्पल (रात्रिमें विकसित होनेवाले कमल), चम्पक, अर्ण, पुन्नाग, नाग, बकुल (मौलसिरी), अम्बुज (दिनमें विकसित होनेवाले कमल) एवं पारिजात आदि सभी पुष्प अतिशय सौरभशाली होनेपर भी गर्वरहित होकर तुलसीकी वन्दना कर रहे हैं; क्योंकि ये पुष्प जानते हैं - श्रीहरिको सबसे अधिक प्रिय तुलसीपत्र ही है। तुलसीके समान तपस्विनी और कौन है, जिन्हें श्रीहरि अपने श्रीअङ्गके आभूषणोंमें स्थान दें। नैःश्रेयस वनका आकाश वैदूर्य, मरकत, सुवर्णरचित असंख्य विमानोंसे पूर्ण है। ऐसे शोभासम्पन्न वनकी सप्तमकक्षा (सातवीं ड्योढ़ी)-पर अनलप्रभ नित्यकुमार सनक, सनन्दन, सनातन एवं सनत्कुमार ऋषि अवस्थित हैं। उनके निकट हतप्रभ जय-विजय खड़े हैं। उन ब्रह्मकुमारोंसे नारायणरूपमें मैं यह कह रहा हूँ:

ENGLISH TRANSLATION

Now a new problem arose before the son of Vraja's lord. Pūtanā had only disguised herself as a Brahmin woman, but Śrīdhara had actually been born in a Brahmin family. How could a Brahmin be killed? "The Brahmin is eternally worthy of My worship too. I have already proclaimed this." It was as though the power of līlā placed the following scene before the son of Vraja's lord. In Vaikuṇṭha is a forest named Naiḥśreyasa, lined with wish-fulfilling trees. Its trees are eternally adorned with all the beauty of the six seasons: spring, summer, rains, autumn, early winter, and late winter. The clear water of its lakes is encircled by flowering mādhavī creepers. Nectar drips from clusters of blossoms, while a gentle breeze moves through the forest carrying their honeyed fragrance in its silken garment. Rows of humming bees roam there. One bee's hum rises so high and yet remains so sweet that it seems to sing Hari's glories in a graceful, full voice. Hearing it, the clamor of pigeons, cuckoos, cranes, cakravākas, cātakas, swans, parrots, partridges, and peacocks falls silent for a time, as though the birds have lost themselves in the joy of the bee's kīrtana of Hari. Rows of tulasī beautify the forest everywhere. Although mandāra, kunda, kurabaka or tilaka, night-blooming lotuses, campaka, arṇa, punnāga, nāga, bakula or maulasirī, day-blooming lotuses, pārijāta, and all the other flowers possess intense fragrance, they humbly bow to tulasī without pride, for they know that the tulasī leaf is dearest to Śrī Hari. Who is an ascetic like Tulasī, whom Śrī Hari grants a place among the ornaments of His own divine body? The sky above Naiḥśreyasa forest is filled with innumerable aerial palaces made of vaidūrya, emerald, and gold. At the seventh enclosure, the seventh gateway, of this splendid forest dwell the eternally youthful sages Sanaka, Sanandana, Sanātana, and Sanatkumāra, radiant like fire. Near them stand the stunned Jaya and Vijaya. In My form as Nārāyaṇa, I am saying to those sons of Brahmā:

ORIGINAL

Sanskrit verses

यस्यामृतामलयशःश्रवणावगाहः
सद्यः पुनाति जगदाश्वपचाद्विकुण्ठः।
सोऽहं भवद्भ्य उपलब्धसुतीर्थकीर्ति-
श्छिन्द्यां स्वबाहुमपि वः प्रतिकूलवृत्तिम्॥

यत्सेवया चरणपद्मपवित्ररेणुं
सद्यः क्षताखिलमलं प्रतिलब्धशीलम्।
न श्रीर्विरक्तमपि मां विजहाति यस्याः
प्रेक्षालवार्थ इतरे नियमान् वहन्ति॥

नाहं तथाद्मि यजमानहविर्विताने
श्च्योतद्घृतप्लुतमदन् हुतभुङ्मुखेन।
यद् ब्राह्मणस्य मुखतश्चरतोऽनुघासं
तुष्टस्य मय्यवहितैर्निजकर्मपाकैः॥

येषां बिभर्म्यहमखण्डविकुण्ठयोग-
मायाविभूतिरमलाङ्घ्रिरजः किरीटैः।
विप्रांस्तु को न विषहेत यदर्हणाम्भः
सद्यः पुनाति सहचन्द्रललामलोकान्॥

ये मे तनूर्द्विजवरान्दुहतीर्मदीया
भूतान्यलब्धशरणानि च भेदबुद्ध्या।
द्रक्ष्यन्त्यघक्षतदृशो ह्यहिमन्यवस्तान्
गृध्रा रुषा मम कुषन्त्यधिदण्डनेतुः॥

ये ब्राह्मणान्मयि धिया क्षिपतोऽर्चयन्त-
स्तुष्यद्धृदः स्मितसुधोक्षितपद्मवक्त्राः।
वाण्यानुरागकलयात्मजवद् गृणन्तः
सम्बोधयन्त्यहमिवाहमुपाहृतस्तैः॥

(श्रीमद्भा० ३।१६।६-११)

ENGLISH TRANSLATION

I am called Vikuṇṭha because immersion through hearing in My stainless, nectarean fame instantly purifies the whole world, down to the dog-eater. Yet it is from you that I have gained the glory of being a supreme holy place. Therefore I would cut off even My own arm if it acted against you.

Through service to the Brahmins, the dust of My lotus feet acquired the power instantly to destroy every impurity and I attained such a noble disposition that Lakṣmī does not abandon Me even when I show no attachment to her, though others observe vows merely to gain the slightest glance from her.

I do not relish the oblations of a sacrificer, drenched in flowing ghee and offered through the mouth of fire, as much as I relish each morsel from the mouth of a satisfied Brahmin who has dedicated the fruits of his actions to Me.

Though I possess the undivided opulence of Vaikuṇṭha's Yogamāyā, I bear upon My crowns the stainless dust of the Brahmins' feet. Who would not honor the Brahmins, when the water used to worship them instantly purifies even the worlds crowned by the moon?

The foremost twice-born, milk-giving cows, and helpless creatures are My very bodies. Those whose vision has been ruined by sin and who regard them as separate from Me will be torn apart in anger by the vulture-like messengers of Yama, furious like serpents and acting under My rod of punishment.

Those who see Me within Brahmins even when the Brahmins speak harshly to them, and who worship them with delighted hearts and lotus faces sprinkled by the nectar of smiles, soothing them with affectionate words as a son appeases his father, bring Me under their control. Just as I now address you, I too am won by them.

(*Śrīmad-Bhāgavatam* 3.16.6-11)

ORIGINAL

“मुनिगण! मुझे लोग 'विकुण्ठ' कहते हैं, इसलिये कि मेरी निर्मल सुयशसुधामें अवगाहन करके चण्डालपर्यन्त समस्त जगत् तत्क्षण पवित्र हो जाता है। किंतु यह पवित्र कीर्ति मुझे मिली कहाँसे? आप ब्राह्मणोंने ही तो दी है। फिर आपलोग मुझे प्रिय हों, इसमें आश्चर्य ही क्या है! मैं तो सचमुच ब्राह्मणकुलके प्रतिकूल आचरण करनेवाली यदि मेरी भुजा भी हो तो उसे काटकर फेंक दूँ। मेरी चरणरज इतनी पवित्र बन गयी है कि इसके संसर्गमें आते ही चर-अचर, जड़-चेतन - समस्त भूतोंके समस्त पाप सदाके लिये नष्ट हो जाते हैं। पर यह पवित्रता भी कहाँसे आयी? यह भी तो ब्राह्मण-कुलकी सेवाका ही परिणाम है। और तो क्या, आपकी सेवासे ही मुझे ऐसा सुन्दर स्वभाव प्राप्त हुआ है कि जिन लक्ष्मीके लवमात्र कृपाकटाक्षके लिये देवतागण संयम-नियमका पालन करते रहते हैं, वे लक्ष्मी भी मेरे उदासीन रहनेपर भी मुझे परित्याग नहीं करतीं! एक ओर अनेक यज्ञसम्भार एकत्र कर अग्निमें मेरे निमित्त विधिवत् आहुति दी जा रही हो तथा दूसरी ओर उन ब्राह्मणोंको, जो अपना समस्त कर्मफल मुझमें समर्पण कर संतुष्ट हो चुके हैं, घृतसिक्त पायसान्न, विविध मिष्टान्न आदि भोजन कराया जा रहा हो, वे ब्राह्मण प्रत्येक ग्रासपर तृप्त हो रहे हों - इन दोनोंके मुखसे यद्यपि मैं ही ग्रहण करता हूँ, पर जितनी तृप्ति ब्राह्मणके मुखसे मुझे होती है, उतनी अग्निके मुखसे नहीं। योगमायाके अखण्ड, असीम ऐश्वर्यका तो मैं स्वामी हूँ। मेरे चरणोंसे निस्सृत गङ्गा चन्द्रचूड़ भगवान् शंकरको, त्रिभुवनको निरन्तर पावन करती हैं। ऐसा परम पवित्र एवं परमेश्वर होनेपर भी मैं ब्राह्मणकी पवित्र चरणरजको मुकुटपर धारण करता हूँ। ऐसे ब्राह्मणकी समस्त चेष्टाओंके आगे कौन अपना सिर नहीं झुका देगा! श्रेष्ठ द्विज, पयस्विनी गौएँ और अनाथ प्राणी - ये तीनों मेरे शरीर हैं। जो प्राणी पापाचारसे विवेकभ्रष्ट होकर इनमें भेद मानते हैं, उनकी बड़ी दुर्गति होती है। वे नरकगामी होते हैं। यमराजके दूत गृध्र बनकर उनके सामने आते हैं, सर्पोंके समान क्रुद्ध होकर उनके अङ्गोंको नोच डालते हैं। ब्रह्मकुमारो! कटुभाषी ब्राह्मणोंमें भी जो मेरी भावना करते हैं, होठोंपर मुसकानका अमृत भरकर विकसित मुखमुद्रासे, प्रसन्न हृदयसे उनका आदर करते हैं, अनुरागपूरित वचनोंसे प्रार्थना करते हुए उन्हें शान्त करते हैं - जैसे रूठे हुए पिताको पुत्र मनाता है एवं जैसे मैं इस समय आपकी मनुहार कर रहा हूँ, वैसे उस ब्राह्मणका जो सम्मान करते हैं, वे प्राणी मुझे अपने अधीन कर लेते हैं।”

ENGLISH TRANSLATION

"O sages, people call Me Vikuṇṭha because immersion in the nectar of My stainless fame instantly purifies the entire world, down to the outcaste. But where did I obtain this holy renown? You Brahmins bestowed it upon Me. What wonder is there, then, that you are dear to Me? Indeed, if even My own arm acted against the Brahmin community, I would cut it off and cast it away. The dust of My feet has become so holy that, the moment it is touched, all sins of all beings, moving and unmoving, insentient and sentient, are destroyed forever. But where did that holiness come from? It too is the fruit of serving the Brahmin community. More than this, it is through serving you that I have acquired such a beautiful disposition that Lakṣmī, for the smallest merciful glance from whom the gods continually observe restraints and vows, does not forsake Me even though I remain indifferent to her.

"On one side, let abundant sacrificial materials be assembled and duly offered to Me in the fire. On the other, let Brahmins who have surrendered all the fruits of their actions to Me and become content be fed rice pudding steeped in ghee, many kinds of sweets, and other foods, becoming satisfied with every mouthful. Although in both cases it is I who receive through those mouths, the satisfaction I gain through the Brahmin's mouth is greater than what I gain through the mouth of fire. I am the master of the indivisible and limitless majesty of Yogamāyā. The Gaṅgā issuing from My feet continually sanctifies Lord Śaṅkara, whose crest is adorned by the moon, and all three worlds. Yet even though I am supremely pure and the Supreme Lord, I bear the sacred dust of the Brahmin's feet upon My crown. Who would not bow his head before every act of such a Brahmin?

"The best of the twice-born, milk-giving cows, and helpless beings are all three My bodies. Those whose discrimination has been ruined by sinful conduct and who see these as separate meet a terrible end and go to hell. Yama's messengers appear before them like vultures and, furious as serpents, tear their limbs apart. O sons of Brahmā, those who perceive Me even within harsh-speaking Brahmins, honor them with joyful hearts, smiling faces blossoming with nectar upon their lips, and soothe them with loving words of entreaty, just as a son appeases an offended father and as I now seek to appease you, bring Me under their control."

ORIGINAL

शिशुरूपधारी व्रजेन्द्रनन्दनको मानो अपने नारायणरूपसे की गयी इसी घोषणाकी स्मृति हो आयी और वे सोचने लगे:

ENGLISH TRANSLATION

It was as though the son of Vraja's lord, now bearing the form of an infant, remembered this very declaration made in His form as Nārāyaṇa and began to reflect:

ORIGINAL Braj verse

बाँभन मारें नहीं भलाई। (सूरदास)

ENGLISH TRANSLATION

It is not right to kill a Brahmin. (Sūradāsa)

ORIGINAL

किंतु बढ़े हुए व्रण (फोड़े) की शुद्धि भी तो नितान्त आवश्यक है, चाहे वह सिरका व्रण ही क्यों न हो। इसीलिये व्रजेन्द्रनन्दनने निश्चय कर लिया:

ENGLISH TRANSLATION

Yet an overgrown wound or boil must certainly be cleansed, even if the wound is upon the head itself. Therefore the son of Vraja's lord resolved:

ORIGINAL Braj verse

अँग याकौ मैं देउँ नसाई। (सूरदास)

ENGLISH TRANSLATION

I shall destroy this one's limb. (Sūradāsa)

ORIGINAL

यशोदानन्दनकी समस्या सुलझ गयी, पर वह सुलझी श्रीधरको उलझानेके लिये। श्रीधर ज्यों ही लपककर पालनेके पास आया कि अघट-घटना-पटीयसी योगमायाकी लीला आरम्भ हो गयी। वह समझ नहीं सका कि क्या रहस्य है; क्योंकि शिशुका कलेवर ज्यों-का-त्यों रहा, हाथ भी जैसे थे वैसे ही रहे, फिर भी श्रीधरका हाथ शिशुके हाथमें आ गया। दूसरे ही क्षण एक जोरका झटका लगा और श्रीधर पृथ्वीपर गिर पड़ा। अब उसे प्रतीत हुआ कि मानो इस बालकने दोनों चरणतलोंके आरपार धरतीमें घुसेड़ते हुए दो मोटी कीलें जड़ दी हों। कील ठोकनेकी वेदनाका अनुभव नहीं हुआ, पर पैर धरतीसे ऐसे चिपक गये कि टस-से-मस नहीं हो सकते। इसके पश्चात् उसे अनुभव हुआ, शिशुने मेरी जीभ पकड़कर ऐंठ दी है। बस, अब बोलनेकी शक्ति भी सर्वथा लुप्त हो गयी। श्रीधर भयभीत नेत्रोंसे बालककी ओर देखने लगा। उसे दीखा - बालक उठा, निकटस्थ अन्तर्गृहमें जा पहुँचा। वहाँ बहुत-से दधिपूर्ण भाण्ड सुरक्षित रखे हुए हैं। उनमेंसे कुछ भाण्डोंको इसने फोड़ डाला तथा वहाँसे कुछ दही लाकर उसने उसके (श्रीधरके) मुखपर चुपड़ दिया। ब्राह्मणको अतिशय आश्चर्य है, दहीका एक कण भी बालककी अँगुलियोंमें नहीं लगा। यह सब करके वह पूर्ववत् पालनेपर सो जाता है एवं सोकर रोने लगता है। यह देखकर श्रीधर तो किंकर्तव्यविमूढ़ हो जाता है।

ENGLISH TRANSLATION

The problem confronting Yaśodā's son was resolved, but its resolution was meant to entangle Śrīdhara. The instant Śrīdhara lunged toward the cradle, the play of Yogamāyā, expert in making the impossible occur, began. He could not understand the mystery. The infant's body remained just as it had been and his hands appeared unchanged, yet Śrīdhara's hand came into the infant's grasp. In the next moment there was a mighty jerk, and Śrīdhara fell to the ground. He then felt as though the child had driven two thick nails through the soles of his feet and deep into the earth. He felt no pain from their being hammered in, yet his feet were so firmly stuck to the ground that they could not move in the slightest. Then he felt that the infant had seized his tongue and twisted it. At once all power of speech vanished. Śrīdhara looked fearfully toward the child. He saw the child rise and enter the nearby inner chamber, where many vessels filled with yogurt were safely stored. The child broke several of the vessels, brought back some yogurt, and smeared it upon Śrīdhara's face. To the Brahmin's utter amazement, not a single speck of yogurt clung to the child's fingers. After doing all this, the child lay down in the cradle just as before and began to cry in his sleep. At this sight Śrīdhara was completely bewildered and knew not what to do.

ORIGINAL

यशोदानन्दनकी क्रन्दनध्वनि पाकशालामें जा पहुँचती है। मैया रोहिणी दौड़ पड़ीं, पर उनके आनेके पूर्व जननी यशोदा भरी कलसी लिये आ पहुँचती हैं। बालकको रोता देखकर गोदमें उठा लेती हैं। उसे हृदयसे लगाये जननी बार-बार फूटे भाण्ड, बिखरे दही एवं दहीसे चुपड़े हुए ब्राह्मणके मुखकी ओर देखती हैं। वे सोचती हैं - ब्राह्मणने यह कुकृत्य क्यों किया? नहीं, नहीं यह ब्राह्मण नहीं। ब्राह्मणके द्वारा ऐसे कर्म कदापि सम्भव नहीं। यह निश्चय ही कोई राक्षस है। फिर भी सन्देह मिटानेके लिये ब्राह्मणसे पूछती हैं, बार-बार सत्य-सत्य बतानेके लिये आग्रह करती हैं; किंतु:

ENGLISH TRANSLATION

The crying of Yaśodā's son reached the kitchen. Mother Rohiṇī ran toward him, but before she arrived, Mother Yaśodā returned carrying the full water pot. Seeing the child weep, she lifted him into her lap. Holding him against her heart, the mother looked again and again at the broken vessels, the scattered yogurt, and the Brahmin's yogurt-smeared face. She wondered, "Why did the Brahmin commit this wicked act? No, no, this is no Brahmin. Such deeds could never be possible for a Brahmin. He must surely be some demon." Nevertheless, to dispel her doubt she questioned the Brahmin and repeatedly urged him to tell her the whole truth. But:

ORIGINAL Braj verse

बाँभनके मुख बात न आवै, जीभ होइ तौ कहि समझावै।

ENGLISH TRANSLATION

No words come from the Brahmin's mouth; if he had a tongue, he could speak and explain.

ORIGINAL

देखते-ही-देखते गोपाङ्गनाओंकी भीड़ नन्दप्राङ्गणमें एकत्र हो जाती है। इतनेमें व्रजेन्द्र भी गोष्ठसे आ पहुँचते हैं। सारी बात जानकर उपनन्दसे परामर्श करते हैं। यह निश्चय होता है - कोई भी हो, इसे घरसे बाहर हटा देनेमें ही मङ्गल है। तदनुसार गूँगे श्रीधरको गोपगण व्रजपुरकी सीमाके बाहर छोड़ आते हैं।

ENGLISH TRANSLATION

In moments, a crowd of cowherd women gathered in Nanda's courtyard. Meanwhile, Vraja's lord returned from the cowherd settlement. After learning the whole matter, he consulted Upananda. They decided that whoever the man might be, well-being lay in removing him from the house. Accordingly, the cowherd men carried the mute Śrīdhara beyond the boundary of Vrajapura and left him there.

ORIGINAL

व्रजेन्द्रनन्दनके एकहस्त-परिमित श्याम शरीरमें अभी-अभी कुछ क्षण पहले श्रीधरको शिक्षा देनेके लिये जो ऐश्वर्यका प्रकाश हुआ है, इसकी गन्धतक व्रजवासी न पा सके। व्रजरानी तो पातीं ही कैसे! उनके वात्सल्यपूरित हृदयमें तो ऐसे ऐश्वर्यकी छायातकके प्रविष्ट होनेका अवकाश नहीं है। वे क्षणोंमें ही इस घटनातकको भूल गयीं। भूलकर पुत्रसे लाड़ लड़ानेमें संलग्न हो गयीं। कभी स्तनपान कराती हैं तो कभी घन-घन मुख-चुम्बनका दान देकर शिशुरूपधारी गोलोक-विहारीके वात्सल्य-रसास्वादकी चिरवर्धनशील लालसामें नूतन रंग घोल देती हैं। कभी कुञ्चित-घनकृष्ण-केशमण्डित मुखको निहारती रह जाती हैं, तो कभी पुत्रके समस्त अङ्गोंसे निःसृत अद्भुत अनुपम सौरभका आघ्राण पाकर आत्मविस्मृत हो जाती हैं। प्रत्येक दो घड़ीपर शय्याके आच्छादन-वस्त्रको, शिशुके अङ्गावरक वस्त्रको बदल देती हैं। इस क्रियामें लीलाविहारी किंचित् रोने लग जाते हैं। पर यह क्रन्दन भी इतना मधुर होता है, मानो किसी अभिनव वीणाकी मधुरातिमधुर स्वरझङ्कृति हो; यशोदाके कर्णपुटोंमें अमृत-निर्झर झरने लग जाता है। देखते-देखते आजका दिन समाप्त हो जाता है, सन्ध्या आ जाती है। प्रतिदिनकी तरह आज भी व्रजरानी स्तनपानसे तृप्त हुए पुत्रको पालनेमें लिटाकर मन्द-मन्द झुलाती हुई लोरी देने लग जाती हैं:

ENGLISH TRANSLATION

Only moments earlier, divine majesty had manifested within the dark body of the son of Vraja's lord, a body no longer than the measure of one hand, in order to instruct Śrīdhara. Yet the people of Vraja did not catch even the faintest trace of it. How could the queen of Vraja have perceived it? Her heart, overflowing with maternal love, had no room for even the shadow of such majesty to enter. Within moments she forgot even this incident and became absorbed in fondling her son. At one moment she nursed him; at another she showered his face with dense, repeated kisses, adding ever-new color to the eternally increasing longing of the wanderer of Goloka, now in an infant's form, to relish the rasa of parental love. Sometimes she remained gazing at his face, framed by dense, dark, curling hair. At other times she smelled the wondrous and incomparable fragrance flowing from all his limbs and lost all awareness of herself. Every two ghaṭīs she changed the cloth covering his bed and the garment covering his body. During this activity the Lord of līlā would begin to cry a little. Yet even that crying was so sweet that it resembled the exquisitely sweet resonance of a newly fashioned vīṇā, and streams of nectar began pouring into Yaśodā's ears. As she watched, the day came to an end and evening arrived. As on every day, the queen of Vraja laid her son, satisfied by drinking her milk, in the cradle, gently rocked him, and began to sing a lullaby:

ORIGINAL

Braj verse

जसोदा हरि पालनें झुलावै।
हलरावै, दुलराइ मल्हावै, जोइ सोई कछु गावै॥
मेरे लालको आउ निंदरिया, काहें न आनि सुवावै।
तू काहें न बेगि-सी आवै, तोकौं कान्ह बुलावै॥
कबहुँ पलक हरि मूँदि लेत हैं, कबहुँ अधर फरकावै।
सोवत जानि मौन ह्वै कैं, रहि करि-करि सैन बतावै॥
इहि अंतर अकुलाइ उठे हरि, जसुमति मधुरें गावै।
जो सुख सूर अमर-मुनि दुर्लभ, सो नन्दभामिनि पावै॥

ENGLISH TRANSLATION

Yaśodā rocks Hari in the cradle.
She sways Him, fondles and caresses Him, and sings whatever comes to her.
"Come, O sleep, to my darling. Why do you not come and lull him?
Why do you not come quickly? Kanhā is calling you."
Sometimes Hari closes His eyes; sometimes His lips begin to quiver.
Thinking Him asleep, she falls silent, while He continues making little signs.
In the midst of this Hari grows restless and rises, and Yaśomatī sings sweetly.
The joy that, says Sūra, is rare even for gods and sages, the bride of Nanda attains.

CHAPTER 7

## काकासुरका पराभव, औत्थानिक उत्सव, जन्म-नक्षत्रका उत्सव और शकटासुर-उद्धार

# The Defeat of Kākāsura, the Festival of Turning Over, the Birth-Star Festival, and the Deliverance of Śakaṭāsura

Source scan pages 49–56

ORIGINAL Hindi

अन्तरिक्षमें वायुकी-सी भीषण सन्-सन् ध्वनि हुई। कंससहित सभी राक्षस-सामन्त शङ्कित होकर ऊपरकी ओर देखने लगे। पर भयका कोई कारण न था। सबने तुरंत जान लिया कि यह तो उन्हींका मित्र वातदेहधारी उत्कच दैत्य है, जो काकासुरकी बात सुनकर उपेक्षाकी हँसी हँस रहा है।

ENGLISH TRANSLATION

A dreadful rushing sound, like that of a violent wind, arose in the sky. Kaṁsa and all the demon chieftains looked upward in alarm. There was no cause for fear, however. They immediately recognized their friend, the demon Utkaca, whose body was made of air. Hearing Kākāsura's account, he was laughing dismissively.

ORIGINAL Hindi

आजकी घटना है, कंसप्रेरित काकासुर गोपकुलाधिपति नन्दके नवजात शिशुका प्राणहरण करने गोकुल गया था। इस जघन्य अभिसंधिको लिये हुए वह कागरूपमें उड़ता हुआ नन्दप्राङ्गणमें जा पहुँचा। शिशुको उसने देखा और शिशुने इस काले कौवेको! दूसरे ही क्षण मानो वह पक्षी लोहपिण्ड हो और शिशुकी बँधी हुई बायीं मुट्ठीमें चमकती हुई नखराशि हो अयस्कान्तमणि-शलाका (चुंबककी नली), इस प्रकार अविलम्ब उसके तीक्ष्ण चंगुल बालककी मुट्ठीमें जा गिरे तथा ब्रजेन्द्रनन्दनने भी देखते-ही-देखते एक विचित्र खेल खेल दिया:

ENGLISH TRANSLATION

This had happened that very day. Sent by Kaṁsa, Kākāsura had gone to Gokula to take the life of the newborn child of Nanda, lord of the cowherd community. Bearing this vile design, he flew in the form of a crow and entered Nanda's courtyard. He saw the infant, and the infant saw that black crow! In the very next instant, it was as though the bird were a lump of iron and the array of shining nails in the infant's closed left fist were a rod of magnetic stone. His sharp talons were drawn at once into the child's fist, and before anyone's eyes the son of the king of Vraja performed an astonishing sport:

ORIGINAL Braj

कंठ चाँपि बहु बार फिरायौ, गहि पटक्यौ, नृप पास परयौ।

ENGLISH TRANSLATION

He gripped its throat, whirled it around many times, seized it and flung it down; it fell beside the king.

ORIGINAL Hindi

संज्ञाशून्य काकासुर कंसके सभामण्डपमें ठीक कंसके सामने जा गिरा। एक पहरतक अथक उपचार होनेपर कहीं उसमें बोलनेकी शक्ति आयी। उसने कहा:

ENGLISH TRANSLATION

Kākāsura fell unconscious in Kaṁsa's assembly hall, directly before Kaṁsa himself. Only after ceaseless treatment for an entire watch did he recover enough strength to speak. He said:

ORIGINAL Braj. Attributed in the verse to Sūrdās

सुनहु, कंस! तब आइ सरधौ।

धरि अवतार महाबल कोऊ एकहिं कर मेरौ गर्ब हरयौ॥

सूरदास-प्रभु कंस-निकंदन भक्त हेत अवतार धरयौ॥

ENGLISH TRANSLATION

Listen, Kaṁsa! Only now have I come to believe. Someone of immense power has taken birth and, with one hand alone, has destroyed my pride.

Sūrdās says: the Lord has taken birth for the sake of His devotees, and He will bring Kaṁsa to ruin.

ORIGINAL Hindi

काकासुरके इन शब्दोंको सुनकर ही बलमदान्ध उत्कच हँस रहा था, काकासुरको अत्यन्त भीरु और निर्बल मानकर कंसपर अपनी शक्तिका प्रदर्शन कर रहा था। यह उत्कच हिरण्याक्ष दैत्यका पुत्र है।

ENGLISH TRANSLATION

It was on hearing these words of Kākāsura that Utkaca, blinded by pride in his strength, had begun to laugh. Regarding Kākāsura as utterly timid and weak, he was displaying his own might before Kaṁsa. This Utkaca was the son of the demon Hiraṇyākṣa.

ORIGINAL Hindi and Sanskrit. Sanskrit source: Garga-saṁhitā, Goloka-khaṇḍa

चाक्षुष-मन्वन्तरसे भी पूर्वकी बात है। एक दिन उत्कच मुनिवर लोमशके आश्रममें जा पहुँचा। तपोवनकी शोभा इस असुरके लिये असह्य हो उठी। अपने प्रकाण्ड स्थूल शरीरके घर्षणसे उसने आश्रमकी अगणित वृक्ष-पंक्तियोंको चूर्ण-विचूर्ण कर डाला। मूक वृक्षोंपर यह अत्याचार कोमलहृदय मुनि कबतक देखते रहते। अन्तर्यामीकी प्रेरणासे वे बोल उठे:

विदेहो भव दुर्मते।

“नीच! तू इस देहसे रहित हो जा।”

ENGLISH TRANSLATION

This occurred even before the Cākṣuṣa Manvantara. One day Utkaca entered the hermitage of the eminent sage Lomaśa. The beauty of the ascetic grove became intolerable to that demon. By scraping his immense, coarse body against them, he crushed and shattered countless rows of trees in the hermitage. How long could the tenderhearted sage watch such cruelty toward the mute trees? Prompted by the indwelling Lord, he declared:

“Wicked one, become bodiless!”

“Base creature, be deprived of this body!”

ORIGINAL Hindi

वाक्य समाप्त होते-न-होते उत्कचकी वह स्थूल काया सर्पकञ्चुलीकी भाँति झड़कर गिर पड़ी। समस्त बल विलुप्त हो गया। अब उसने मुनिवरकी महिमा जानी। फिर तो चरणप्रान्तमें पड़कर वह कृपाकी याचना करने लगा, अनुनय-विनय करते हुए पुनः देह-दानकी प्रार्थना करने लगा। त्रिगुणोंसे पार पहुँचे हुए ऋषिके प्रसन्न होनेमें देर ही क्या थी। वे तो पहले भी प्रसन्न ही थे। शापदानलीलाके अन्तरालमें तो छिपी थी मुनिकी अद्भुत अनुकम्पा, दैत्यके उद्धारकी सुन्दर योजना।

ENGLISH TRANSLATION

The sage had scarcely finished speaking when Utkaca's gross body sloughed off and fell like a snake's cast skin. All his strength vanished. Only then did he understand the sage's greatness. Falling at the sage's feet, he begged for mercy and pleaded repeatedly to be given a body once more. How could a seer who had gone beyond the three guṇas take long to become gracious? Indeed, he had been gracious all along. Concealed within the sport of pronouncing the curse was the sage's astonishing compassion, a beautiful plan for the demon's deliverance.

ORIGINAL Hindi

मुनिने कहा, “जाओ, चाक्षुष-मन्वन्तरमें तुम्हें वायुका शरीर प्राप्त होगा तथा वैवस्वत-मन्वन्तरमें भगवच्चरणारविन्दका स्पर्श पाकर तुम त्रिगुणपाशसे सदाके लिये मुक्त हो जाओगे।”

ENGLISH TRANSLATION

The sage said, “Go. In the Cākṣuṣa Manvantara you will obtain a body of air, and in the Vaivasvata Manvantara, upon receiving the touch of the Lord's lotus feet, you will be freed forever from the bonds of the three guṇas.”

ORIGINAL Hindi

कालके प्रवाहमें बहते हुए उत्कचको आज इस घटनाकी स्मृति सर्वथा नहीं रही है, किंतु अनन्त महिमामयी भगवान् की लीलाशक्तिको सब कुछ स्मरण है। इन्हीं लीलाशक्तिके नियन्त्रणमें अनादिकालसे सब कुछ नियमित रूपसे यथायोग्य यथासमय होता आया है एवं अनन्तकालतक होता रहेगा। इन्हींके नियन्त्रणमें कंस एवं उत्कचकी मित्रता हुई थी और इन्हींके द्वारा आज अब अवतीर्ण हुए स्वयं भगवान् व्रजेन्द्रनन्दनसे मिलानेका उपक्रम भी हो रहा है, अस्तु।

ENGLISH TRANSLATION

Carried along by the current of time, Utkaca had now completely forgotten this event, but the Lord's infinitely glorious power of divine play remembered everything. Under the direction of that very līlā-śakti, all things have taken place in due order, in the proper manner and at the proper time, from beginningless time, and so they will continue for all eternity. Under her direction Kaṁsa and Utkaca became friends, and through her agency preparations were now under way to bring Utkaca face to face with the Lord Himself, newly descended as the son of the king of Vraja. So be it.

ORIGINAL Hindi and Braj

उत्कचको हँसते देखकर कंसके आतङ्कभरे म्लान मुखपर आशाकी एक किरण चमक उठी। समस्त सभासदोंको लक्ष्य करते हुए वह बोला:

ब्रज भीतर उपज्यौ मेरौ रिपु, मैं जानी यह बात।

दिनहीं दिन वह बढ़त जात है, मोकौं करिहै घात॥

ENGLISH TRANSLATION

Seeing Utkaca laugh, a ray of hope flashed across Kaṁsa's pale and terror-stricken face. Addressing the entire assembly, he said:

“My enemy has been born within Vraja, of this I am certain. Day by day he continues to grow, and he will bring about my death.”

ORIGINAL Braj. Attributed in the verse to Sūrdās

दनुज-सुता पूतना पठाई, छिनकहिं माँझ सँहारी।

घींचि मरोरि, दियौ कागासुर मेरें ढिग फटकारी॥

ऐसौ कौन, मारिहै ताकौं, मोहि कहै सो आइ।

बाकौं मारि अपुनपौ राखै, सूर ब्रजहिं सो जाइ॥

ENGLISH TRANSLATION

“I sent Pūtanā, daughter of a demon, and in a single instant he slew her. Seizing and twisting Kākāsura, he hurled him down beside me.

“Who is there who will kill that child? Let him come and tell me. Whoever would preserve his own honor by killing him must go to Vraja.” So speaks Sūr.

ORIGINAL Hindi

प्रज्वलित अग्निमें मानो घृताहुति पड़ गयी। कंसके वचनसे उत्कचका गर्व प्रदीप्त हो उठा। अन्य राक्षस-सेनापतियोंके मुखसे हुंकारकी बयार बह चली। अतः गर्वकी लपट बिखेरते हुए उत्कच अपने स्थानसे उठा एवं कंसके सामने हाथ जोड़कर बोला:

ENGLISH TRANSLATION

It was as though an offering of ghee had been poured into a blazing fire. Kaṁsa's words set Utkaca's pride aflame, while gusts of roaring approval issued from the mouths of the other demon commanders. Scattering flames of arrogance, Utkaca rose from his seat, joined his hands before Kaṁsa, and said:

ORIGINAL Braj

दोउ कर जोरि भयौ उठि ठाढ़ौ, प्रभु-आयसु मैं पाऊँ।

ह्या तैं जाइ तुरतहीं मारौं, कहौ तौ जीवत ल्याऊँ॥

ENGLISH TRANSLATION

“I rise and stand with both hands joined; may I receive my master's command. I shall leave here and kill him at once, or, if you say so, bring him back alive.”

ORIGINAL Hindi

कंसके हर्षकी सीमा नहीं रही। वह आसनसे उठ खड़ा हुआ तथा उत्कचकी भूरि-भूरि प्रशंसा करते हुए ब्रजेन्द्रनन्दनके प्राणहरणका बीड़ा देकर उसे विदा किया। दैत्य भी उसी क्षण व्रजपुरकी ओर चल पड़ा। किंतु अभी ब्रजेन्द्रनन्दनके योगीन्द्र-मुनीन्द्र-दुर्लभ चरणारविन्दके स्पर्शका सुयोग आनेमें सात पहरका विलम्ब था। अतः चलकर भी असुर पथभ्रान्त हो गया; व्रजपुरका, ब्रजेन्द्रगृहका संकेत न पा सका।

ENGLISH TRANSLATION

Kaṁsa's delight knew no bounds. He rose from his throne, lavished praise upon Utkaca, entrusted him with the charge of taking the life of the son of the king of Vraja, and sent him away. That very moment the demon set out for Vraja. Yet seven watches still remained before the destined moment when he would touch those lotus feet of Vraja's prince that are difficult even for the greatest yogis and sages to attain. Thus, although he had set out, the demon lost his way and could find no indication of either Vraja or the house of its king.

ORIGINAL Hindi

इससे पूर्व इसी व्रजपुरकी सीमापर बारंबार उड़कर आनेवाली पूतना सात दिन भटक चुकी है। उत्कचको तो केवल सात पहर ही भटकना है। जो हो, पथ भूला हुआ उत्कच व्रजपुरका अनुसन्धान पानेके उद्देश्यसे व्रजकी परिक्रमा कर रहा है एवं व्रजेन्द्रनन्दनकी लीलाशक्ति तदनुरूप रङ्गमञ्चके निर्माणमें लगी है।

ENGLISH TRANSLATION

Before this, Pūtanā had flown repeatedly to the very border of Vraja, yet wandered for seven days. Utkaca had to wander for only seven watches. Be that as it may, the lost Utkaca circled Vraja in search of the way into the settlement, while the prince of Vraja's līlā-śakti busied herself with preparing the stage accordingly.

ORIGINAL Hindi

शरद्-हेमन्तकी संधिका प्रभात हुआ है। मानो निशा-सुन्दरी ब्रजेन्द्रनन्दनका दर्शन करने आयी थीं, चार पहर दर्शनामृतका पान करती रहीं; और भी करतीं, पर अब तो सूर्यदेव यशोदानन्दनको देखने आ रहे थे। इसीसे वे लज्जावश अन्तरिक्षमें जा छिपीं; किंतु अदर्शनके दुःखसे खिन्न होकर जाते समय छाती पीटती जा रही थीं, इससे उनके गलेका मुक्ताहार टूट पड़ा और मुक्ताके दाने सर्वत्र बिखर गये। इस तरह मोती-जैसे ओसकण सर्वत्र पड़े चमक रहे हैं।

ENGLISH TRANSLATION

Dawn came at the meeting point of autumn and early winter. It was as though the beautiful lady Night had come to behold the son of the king of Vraja and had drunk the nectar of His sight for four watches. She would have continued, but the sun god was now coming to see Yaśodā's child. Out of modesty she withdrew and hid in the sky. Yet, distressed by separation from His sight, she beat her breast as she departed. The pearl necklace at her throat broke, scattering its beads everywhere. Thus pearl-like drops of dew lay glittering on every side.

ORIGINAL Hindi

क्रमशः सूर्योदय होता है। व्रजके वनप्रान्तरकी ओटसे छन-छनकर आती हुई किरणोंके आलोकसे नन्दभवन उद्भासित होने लगता है। विकसित कुरण्टक एवं कुरबक पुष्पोंका पराग लेकर मन्द समीर प्रवाहित हो रहा है। इस समय उल्लासमें भरे व्रजेन्द्र तोरणद्वारपर खड़े हैं, ब्राह्मणोंको निमन्त्रण भेज रहे हैं। आज नन्दनन्दनका जन्मनक्षत्र है। नाक्षत्र मासकी गणनासे नन्दनन्दन इस समय तीन मासके हो चुके हैं।

ENGLISH TRANSLATION

The sun gradually rose. Rays filtered through the groves on the outskirts of Vraja, and their radiance began to illumine Nanda's palace. A gentle breeze carried the pollen of blossoming kuraṇṭaka and kurabaka flowers. Filled with joy, the king of Vraja stood at the arched gateway sending invitations to the brāhmaṇas. This was the birth star of Nanda's son. By the reckoning of lunar mansions, the child was now three months old.

ORIGINAL Hindi

व्रजेन्द्रगेहिनी जन्मनक्षत्र-उत्सवकी व्यवस्थामें लगी हैं। ब्राह्मण आयेंगे, पुत्रका अभिषेक होगा, विराट् ब्राह्मण-भोजन होगा, फिर गोप-बन्धु-बान्धवोंकी गोष्ठी होगी, उनका सत्कार होगा। इसकी सामग्री एकत्र करनेमें रोहिणीजीसहित वे स्वयं जुटी हुई हैं। पर यह करते हुए भी नन्दरानीका मन तो अपने पुत्रके पास है। इसीलिये एक वस्तुका निरीक्षण समाप्त होते ही दौड़कर वे पुत्रके पास पहुँच जाती हैं, पुत्रको देखकर भंडारमें चली जाती हैं, फिर कुछ देर बाद लौट आती हैं तथा अपने हृदयधनको सुप्रसन्न निहारकर पुनः रोहिणीजीकी सहायता करने चल पड़ती हैं। यशोदानन्दनकी रक्षापर इस समय धात्रियाँ हैं, जो उनकी शय्याको चारों ओरसे घेरकर बैठी हैं।

ENGLISH TRANSLATION

The lady of the king of Vraja was arranging the birth-star festival. The brāhmaṇas would come, her son would be bathed in consecration, a vast feast for the brāhmaṇas would be held, and afterward the cowherd relatives and friends would assemble and be honored. She and Rohiṇī personally gathered everything required. Even amid these duties, however, the queen of Nanda's mind remained with her child. As soon as she finished inspecting one item, she hurried back to Him. After seeing Him she returned to the storeroom, only to come back a little later. Gazing with delight upon the treasure of her heart, she would again depart to assist Rohiṇī. At that time the nurses guarded Yaśodā's son, sitting in a circle around His bed.

ORIGINAL Hindi

शय्यापर उत्तानशायी होकर नन्दनन्दन किलक रहे हैं; धात्रीगण गीत गा-गाकर, झुनझुने बजा-बजाकर उन्हें किलका रही हैं। हठात् किलकते हुए नन्दनन्दनने अपने-आप दाहिनी ओर करवट ले ली। फिर तो कहना ही क्या है, अपने-आप सुकुमार नन्दकुमारको करवटके बल सोये देखकर धात्रियोंके हृदयमें आनन्दका सागर उमड़ पड़ा। एक ही साथ धात्रियाँ हर्षकी तुमुल ध्वनिसे प्राङ्गणको निनादित करके नाच उठीं। कुछ व्रजरानीके पास दौड़ीं, उन्हें यह परम शुभ संवाद सुनाया। सुनते ही नन्दरानीका रोम-रोम भी नाच उठा। वे दौड़ी आयीं। पुत्रको उठाकर हृदयसे लगा लिया। उसका मुख-चुम्बन करके सुख-समुद्रमें डूब गयीं, भावकी तरङ्गोंमें बह चलीं।

ENGLISH TRANSLATION

Lying on His back upon the bed, Nanda's son cooed with delight. The nurses sang songs and shook rattles to make Him laugh. Suddenly, as He cooed, the child turned over onto His right side all by Himself. What more can be said? Seeing the tender prince of Nanda resting on His side without assistance, an ocean of joy surged in the nurses' hearts. All at once they filled the courtyard with a great clamor of delight and began to dance. Some ran to the queen of Vraja and told her the supremely auspicious news. The moment she heard it, every pore of her body seemed to dance. She ran to Him, lifted Him, and held Him against her heart. Kissing His face, she plunged into an ocean of happiness and was swept away by waves of emotion.

ORIGINAL Hindi

इतनेमें यह शुभ समाचार सुनकर नन्दराय भी वहीं आ पहुँचे। उन्हें देखते ही अन्तर्हृदयमें वर्तमान पुत्रमङ्गलकी चिरवर्धनशील लालसा मानो व्रजरानीके होठोंपर आ गयी। व्रजरानीने इस औत्थानिक (करवट बदलनेके) उत्सवपर महान् आयोजन करनेका मनोरथ प्रकट किया। व्रजेन्द्र भला असम्मत क्योंकर होते? बस, व्रजरानीने तुरंत व्रजपुरकी समस्त गोपाङ्गनाओंको निमन्त्रित करनेका आदेश दे डाला। जन्मनक्षत्रका उत्सव महामहोत्सवके रूपमें परिणत हो गया।

ENGLISH TRANSLATION

Meanwhile, hearing the auspicious news, Nanda also arrived. The moment she saw him, the queen of Vraja's ever-growing inward longing for her son's welfare seemed to rise to her lips. She expressed her desire to hold a grand celebration for His autthānika, His first turning over. How could the king of Vraja disagree? At once she ordered that every cowherd woman in Vraja be invited. The birth-star festival was transformed into a festival of festivals.

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

शयनं पार्श्वेनोपपीडं शयानममुं सुकुमार-

कुमारापीडमकस्माद्विलोक्य तद्वृत्ते धात्रीभिर्मात्रे

निवेदितमात्रे सातिमात्रानन्दकन्दलिता निजनन्दन-

मङ्गलातिशयस्पृहिणी श्रीमन्नन्दक्षितीशगृहिणी भर्तुराज्ञां

सुज्ञातां सम्भूय भूयः सर्वाः समाहूय तमेव महोत्सवं

महामहोत्सवं चकार।

ENGLISH TRANSLATION

Suddenly seeing that tender prince, the crown of all young boys, lying upon His side and pressing the bed beneath Him, the nurses reported what had happened to His mother. Sprouting with immeasurable joy and longing intensely for the welfare of her own son, the illustrious wife of King Nanda ascertained her husband's approval, gathered everyone together, repeatedly summoned all the women, and transformed that very celebration into a festival of festivals.

ORIGINAL Hindi

नन्दद्वारपर शङ्खध्वनि होने लगी। भेरी, वेणु, वीणा, मृदङ्ग बज उठे। मङ्गल-गान करती हुई ब्रजाङ्गनाएँ नन्दप्रासादमें एकत्र होने लगीं। धान्य, दूर्वा, हरिद्रा, चन्दन आदि माङ्गलिक द्रव्य हाथमें लिये गोपोंका दल उमड़ पड़ा। वेदज्ञ ब्राह्मण भी आ पहुँचे। ब्रजेन्द्रने उन ब्राह्मणोंका चरणप्रक्षालन किया। फिर काञ्चनपात्रोंमें प्रचुर अन्नराशि, सुन्दर-सुन्दर वस्त्र, बहुमूल्य रत्नाभूषण, मणिमालाएँ एवं प्रत्येक ब्राह्मणकी रुचिके अनुरूप अगणित गोदान अर्पण करते हुए उनकी पूजा की। ब्रजेन्द्रकी पूजासे संतुष्ट ब्राह्मण कलशस्थापन आदि करते हुए यथाविधि देवपूजन-हवनमें प्रवृत्त हुए।

ENGLISH TRANSLATION

Conch shells sounded at Nanda's gate. Kettledrums, flutes, vīṇās, and mṛdaṅgas began to play. The women of Vraja gathered in Nanda's palace while singing auspicious songs. Crowds of cowherds streamed in carrying grains, sacred grass, turmeric, sandalwood, and other auspicious substances. Brāhmaṇas learned in the Vedas also arrived. The king of Vraja washed their feet. He then worshiped them by presenting golden vessels filled with abundant food, beautiful garments, costly jeweled ornaments, strings of gems, and innumerable cows suited to each brāhmaṇa's preference. Satisfied by his worship, the brāhmaṇas installed the ceremonial vessels and duly commenced worship of the deities and the fire sacrifice.

ORIGINAL Hindi

इधर गीत गाती हुई पुरमहिलाओंसे वेष्टित व्रजरानी अपने पुत्रको स्नान करा रही हैं। पुत्रके नील कलेवरको पहले हल्दी-तेलसे उबटती हैं, फिर किंचित् उष्ण वारिसे सर्वाङ्ग-स्नान कराती हैं। अपने सुकोमल आँचलसे ही अङ्ग सम्मार्जन करती हैं। पश्चात् गोदमें लेकर शिशुके प्रशस्त भालपर गोरोचनसे तिलक लगाती हैं। तदनन्तर अपनी अनामिकाका अच्छी तरह जलसे प्रक्षालन करके, पोंछकर उसीसे काजल उठाकर अभी-अभी विकसित हुए नीलोत्पल-जैसे नेत्रोंको आँज देती हैं। आँजते समय यशोदानन्दन रोने लगते हैं, जननी उत्फुल्ल नेत्रोंसे एक बार निहारकर मुखमें स्तनाग्र दे देती हैं। उस समय नन्दनन्दनके दलित-नीलकान्त-मणिविनिन्दित अङ्गोंकी शोभा देख-देखकर गोपाङ्गनाएँ सुखातिरेकसे आत्मविस्मृत-सी होने लगती हैं।

ENGLISH TRANSLATION

Meanwhile, surrounded by the women of the settlement singing songs, the queen of Vraja bathed her son. First she massaged His dark body with turmeric and oil, then bathed every limb in slightly warm water. She dried Him with the soft end of her own sari. Taking the infant into her lap, she marked His broad forehead with a tilaka of gorocanā. Next she washed her ring finger thoroughly, dried it, took up collyrium with that finger, and lined His eyes, which resembled blue lotuses newly opened. Yaśodā's child began to cry as she applied it. His mother gazed once with blossoming eyes and placed her nipple in His mouth. Looking again and again upon the beauty of Nanda's son's limbs, which put splintered sapphires to shame, the cowherd women became almost forgetful of themselves in their excess of joy.

ORIGINAL Hindi

ब्राह्मण आते हैं। हाथोंमें कुशपुञ्ज लेकर, उसे शान्तिकुम्भ-जलसे आर्द्र बना-बनाकर मन्त्रोच्चारण करते हुए यशोदानन्दनके अङ्गोंका जलविन्दुसे प्रोक्षण करते हैं। प्रोक्षणके समय ही नन्दनन्दनके नेत्रोंमें निद्राका संचार होने लगता है, उनके नेत्र निमीलित हो जाते हैं। वे दोनों हाथोंसे जननीका स्तन धारण किये हुए दुग्ध-वात्सल्य-प्रेमपीयूष पान करने लगते हैं। पर कुछ ही क्षणोंमें हाथ शिथिल एवं अङ्ग अवश हो जाते हैं। माताकी गोदमें रहते हुए ही नन्दकुमारको निद्रादेवी अपनी गोदमें ले लेती हैं।

ENGLISH TRANSLATION

The brāhmaṇas approached. Holding bunches of kuśa grass in their hands, repeatedly moistening them with water from the vessel of peace, and reciting mantras, they sprinkled droplets over the limbs of Yaśodā's son. Even as they sprinkled Him, sleep began to enter the child's eyes and His eyelids closed. Holding His mother's breast with both hands, He drank the nectar of milk, maternal affection, and love. Within a few moments, however, His hands relaxed and His limbs grew still. While He yet remained in His mother's lap, the goddess Sleep took Nanda's prince into her own.

ORIGINAL Hindi

मानो निद्रासुन्दरीने विचार किया, “श्रीनाथके इस औत्थानिक मङ्गल-समारोहमें सभी गोपसुन्दरियाँ आयी हैं, सुख लूट रही हैं; फिर उस सुखका उपयोग मैं भी क्यों न कर लूँ?” यह सोचकर वे धीरे-धीरे आयीं और नन्दकुमारके नेत्रोंका स्पर्शसुख लेती हुई उन्होंने उनको अपनी गोदमें उठा लिया:

ENGLISH TRANSLATION

It was as though the beautiful goddess Sleep thought, “All the lovely cowherd women have come to this auspicious turning-over celebration of the Lord and are plundering its joy. Why should I not enjoy that happiness too?” Thinking this, she approached softly, savored the bliss of touching Nanda's prince's eyes, and lifted Him into her lap:

ORIGINAL Sanskrit. Source: Śrī Harisūri's Bhakti-rasāyana

श्रीनायकौत्थानिकमङ्गलेऽस्मिन् प्राप्ताः समग्रा अपि गोपवध्वः।

जग्राह सुखं तत्र कथं मयेति निद्रा शनैरीशदृशं किमागात्॥

ENGLISH TRANSLATION

“At this auspicious turning-over festival of the Lord, all the cowherd women have assembled and taken their share of joy. Why should I not do the same?” As if thinking thus, Sleep slowly approached the Lord's eyes.

ORIGINAL Hindi

प्राङ्गणके एक भागमें एक अत्यन्त बृहदाकार शकट है। उसके नीचे शकटस्तम्भोंसे सम्बद्ध एक अतिशय सुन्दर दोलिकामञ्च (पलना) टँगा है। उसके पाये प्रवालनिर्मित हैं, पट्टियाँ मरकतमणि-रचित हैं, उसमें अरुण क्षौम (लाल रेशम)-की डोरी बँधी हैं, तूलपुष्ट आस्तरण (रुईभरी तोषक) है, चारों ओर तूलनिर्मित उपधान (तकिया) लगे हैं। इसी पलनेपर जननी यशोदा पुत्रको धीरेसे जाकर सुला देती हैं।

ENGLISH TRANSLATION

In one part of the courtyard stood an enormous cart. Beneath it hung an exceptionally beautiful cradle platform fastened to the cart's supports. Its legs were made of coral, its slats fashioned from emeralds, and cords of crimson silk were tied to it. It held a cotton-stuffed mattress, with cotton pillows arranged all around. Mother Yaśodā gently laid her son to sleep in this cradle.

ORIGINAL Hindi

जननी जब इस ओर आ रही थीं, तब उनके पीछे-पीछे अतिशय कौतूहलवश कौमार-वयके कतिपय गोप-शिशु चले आये थे। वे सब पालनेको घेरकर खड़े हो जाते हैं। मैया आदेश करती हैं, “पुत्रो! तुम सब बैठ जाओ, धीरे-धीरे इसे झुलाना; पर जब मेरा यह नीलमणि जाग जाय तो मुझे बुला लाना, भला।”

ENGLISH TRANSLATION

As the mother came this way, several young cowherd boys, driven by intense curiosity, followed close behind. They stood surrounding the cradle. Mother instructed them, “Sons, sit down and rock Him very gently. But when this sapphire of mine wakes, do come and call me.”

ORIGINAL Hindi

माताका यह आदेश कुमार शिशुओंको परम अभिलषित था। वे तो आये ही थे इसलिये कि किसी प्रकार इस साँवरेके पास बैठनेका उन्हें अवसर मिल जाय। वे सब-के-सब तोतली बोलीमें बोल-बोलकर माताको आश्वासन देते हैं, “हाँ-हाँ, हमलोग ऐसा ही करेंगे।” उनकी बात सुनकर जननी हँसती हुई चल पड़ती हैं, पर उसी स्थानपर जाकर बैठती हैं, जहाँसे वे निरन्तर पलनेको देखती रह सकें।

ENGLISH TRANSLATION

The mother's command granted exactly what the little boys desired most. They had come in the hope of somehow gaining a chance to sit beside the dark child. In their lisping voices they all assured her, “Yes, yes, we shall do just that.” Laughing at their reply, the mother went away, but she seated herself where she could keep the cradle constantly in view.

ORIGINAL Hindi

अचिन्त्यलीलामहाशक्ति-नटीने पट-परिवर्तन किया। ब्रजेन्द्रनन्दनकी आजकी लीलाका द्वितीय दृश्य आरम्भ हुआ। एक ही साथ चार कार्य हुए। ब्रजेशमहिषीके मनपर तो समागत अतिथियोंकी सेवा-शुश्रूषा, स्वागत-सत्कारका रंग चढ़ने लगा। कुमार बालक यशोदानन्दनकी ओर दृष्टि रखनेपर भी बाल-सुलभ चापल्यवश शकटके नीचेसे बाहर निकल आये। यशोदानन्दनकी निद्रा भङ्ग हो गयी और पथभ्रान्त उत्कच दैत्य पथ पा गया।

ENGLISH TRANSLATION

The actress who is the Lord's inconceivable and mighty līlā-śakti changed the curtain, and the second scene of the prince of Vraja's play that day began. Four things occurred at once. The mind of Vraja's queen became absorbed in serving, welcoming, and honoring the arriving guests. Although the young boys kept Yaśodā's son in sight, their natural childish restlessness drew them out from beneath the cart. Yaśodā's child awoke, and the lost demon Utkaca found his way.

ORIGINAL Hindi

उसने देखा, सर्वथा सामने आनन्द-कोलाहलसे मुखरित नन्दप्रासाद ऊँचे आकाशमें सिर उठाये अवस्थित है। व्रजेन्द्रनन्दनके व्रजमें आनेके दिनसे अब तीन मास हो गये हैं; निरन्तर इन तीन मासोंमें नित्य नये-नये उत्सव, गोप-गोपियोंकी हर्षध्वनि एवं ब्रजेश-पुत्रके दर्शनार्थी समागत समस्त पुरवासियोंके उत्कण्ठा-परमाणुओंसे अनुप्राणित प्रासादका अणु-अणु आनन्दकी किरणें बिखेर रहा है। फिर आज तो नन्दपुत्रके औत्थानिक एवं जन्मनक्षत्र-उत्सवका समारोह है। इस समय प्रासादकी शोभा, प्रासादके आनन्दका तो कहना ही क्या है।

ENGLISH TRANSLATION

Before him he saw Nanda's palace rising toward the high sky and resounding with a joyful uproar. Three months had passed since the son of Vraja's king came to Vraja. Throughout those three months there had been ever-new festivals each day. Enlivened by the cowherds' exclamations of joy and by every particle of longing within all the townspeople who came to behold the king of Vraja's son, every atom of the palace radiated beams of happiness. Today, moreover, was the combined celebration of Nanda's son's turning over and His birth star. What words could describe the palace's beauty and joy at that moment?

ORIGINAL Hindi

वायुरूपसे ही उत्कच वहाँ जा पहुँचता है, जहाँ व्रजेन्द्रनन्दन शकटके नीचे एक अभिनव बालभङ्गिमाका प्रकाश करते हुए अपनी लीला-माधुरीका अपने-आप रस ले रहे हैं। उनकी निद्रा, आलस्य हट गया है। एकान्त एकाकी दोलिकापर्यङ्कपर विराजित हैं। पहले कुछ देर हस्त एवं चरणोंका मृदु-मृदु संचालन करते रहे, पर्यङ्ककी अरुणाभ पट्टडोरिकाकी ओर देख-देखकर किलकते रहे। फिर किलकते-किलकते अपनी मृदु सुकोमल अँगुलियोंसे चरणका अँगूठा पकड़ लेते हैं तथा धीरे-धीरे उसे अपने मुखमें रखकर चूसने लगते हैं। वे यहाँ इस समय सचमुच अकेले ही हैं। दूरपर यद्यपि कुमार शिशु खड़े रहकर उनकी ओर देख रहे हैं, फिर भी वास्तवमें इस अद्भुत बाल्यभावका रस वे स्वयं ही ग्रहण कर रहे हैं:

ENGLISH TRANSLATION

Still in the form of air, Utkaca reached the place where the prince of Vraja lay beneath the cart, displaying a fresh infant gesture and savoring by Himself the sweetness of His own play. Sleep and drowsiness had left Him. He sat alone in the secluded cradle-bed. For a while He softly moved His hands and feet, gazing at the crimson straps of the bed and cooing with delight. Then, still cooing, He grasped His big toe with His tender fingers, slowly placed it in His mouth, and began to suck it. He truly was alone there at that moment. Although the little boys stood at a distance watching Him, in reality He Himself was tasting the essence of this wondrous infant mood:

ORIGINAL Braj

कर पग गहि, अँगुठा मुख मेलत।

प्रभु पौढ़े पालनें अकेले, हरषि-हरषि अपने रंग खेलत॥

ENGLISH TRANSLATION

With His hand He grasps His foot and places His big toe in His mouth. The Lord lies alone in the cradle, joyfully playing in His own delight.

ORIGINAL Hindi

मानो सर्वज्ञशिरोमणि पूर्णकाम महामहिम स्वयं भगवान् व्रजेन्द्रनन्दनमें अपने अङ्गुष्ठक्षरित रसकी महिमाका तत्त्व जाननेकी तीव्र इच्छा, उस रसके पानका अदम्य लोभ जाग्रत् हो उठा है और वे इसे पी-पीकर प्रसन्न हो रहे हैं:

ENGLISH TRANSLATION

It was as though within the prince of Vraja, the omniscient, all-fulfilled, supremely glorious Lord Himself, there had awakened an intense desire to know the true greatness of the nectar flowing from His own big toe and an irresistible greed to drink it. He drank it again and again in delight:

ORIGINAL Braj

जे चरनारबिंद श्री भूषन उर तें नैंकु न टारति।

देखौं धौं का रस चरननि मैं, मुख मेलत करि आरति॥

जा चरनारबिंद के रस कौं सुर-मुनि करत विषाद।

सो रस है मोह् कौं दुरलभ, तातैं लेत सबाद॥

ENGLISH TRANSLATION

Śrī never removes those lotus feet, her cherished ornament, even slightly from her breast. “Let Me see what nectar is present in these feet,” He seems to say, reverently placing them in His mouth.

Gods and sages sorrow in longing for the nectar of those lotus feet. “Is that nectar difficult even for Me to attain? Therefore I shall taste its flavor.”

ORIGINAL Hindi and Sanskrit. Sanskrit source: Śrī Gopāla-campū

इसी समय सर्वथा सबसे अलक्षित वायुकी लहरके समान उत्कच नन्दप्राङ्गणमें जा पहुँचता है; शकटके नीचे किलकते हुए, अङ्गुष्ठ-रसपानमें संलग्न नन्दपुत्रको देखने लग जाता है। वह सोचता है:

स पूतनापोथकोऽयं पोतो विशङ्कटशकटाधस्तादास्ते

साक्षान्मृत्युं विधातुं तु न कोऽपि जन्तुरमुष्य शक्यतीति

लक्ष्यते। छद्मरूपसदातया च पूतना संस्थिता।

तस्मादमूर्त एव सन्नत्र पूर्तये भवानीति।

ENGLISH TRANSLATION

At that moment Utkaca entered Nanda's courtyard like a current of air, wholly unnoticed by everyone. He watched Nanda's son beneath the cart, cooing and absorbed in drinking the nectar of His big toe. He thought:

“This is the infant who crushed Pūtanā, lying beneath this enormous cart. It appears that no embodied being could approach Him openly and bring about His death. Pūtanā died because she assumed a deceptive form. Therefore I shall remain incorporeal here and accomplish my purpose.”

ORIGINAL Hindi

इस विचारसे उत्कच किसी अन्य आसुरी मायाका विस्तार न करके चुपचाप अलक्षित रूपसे उस शकटमें ही आविष्ट हो गया। उसने निश्चय किया, “अपने विशाल शरीरभारसे धीरे-धीरे शकटको दबा दूँगा, भारसे दबकर शकट-चक्र (पहिये) पृथ्वीमें धँस जायँगे, शकटका पृष्ठ देश (गाड़ीके नीचेका हिस्सा) इस बालकको पीसता हुआ धरातलसे जा लगेगा।” उत्कचको यह पता नहीं है कि इसी बालकके एक क्षुद्र संकल्पसे अनन्त ब्रह्माण्ड एक क्षणमें पिस जाते हैं; ऐसे बालकको पीस डालनेकी कल्पना कितनी हास्यास्पद है?

ENGLISH TRANSLATION

With this thought, Utkaca refrained from expanding any other demonic illusion and silently entered the cart in his unseen form. He resolved, “With the immense weight of my body I shall slowly press the cart down. Under that weight its wheels will sink into the earth, and the underside of the wagon will crush this child as it descends to the ground.” Utkaca did not know that a single slight resolve of this very child can grind infinite universes to dust in an instant. How absurd was the thought that he could crush such a child!

ORIGINAL Hindi

इधर ब्रजेन्द्रनन्दनको एकाकी किलकते, खेलते हुए बहुत समय हो चुका है। अब वे क्षुधार्त हो गये हैं, स्तनपानकी उन्हें अतिशय त्वरा है। पर जननी तो निकट हैं नहीं तथा रक्षापर नियुक्त कुमार बालकोंको भी यह विस्मृत हो चुका है कि नन्दनन्दनके जागते ही जननी यशोदाको बुला लाना था। वे तो दूर खड़े-खड़े नन्दनन्दनका किलकना देख रहे हैं, उन सबको बड़ा रस मिल रहा है, वे अपनी सारी चञ्चलता भूलकर निर्निमेष नयनोंसे नन्दनन्दनकी ओर देखते हुए मन्त्रमुग्ध-से खड़े हैं।

ENGLISH TRANSLATION

The prince of Vraja had now been cooing and playing alone for a long while. He had grown hungry and urgently desired His mother's milk. Yet His mother was not nearby, and the young boys appointed to guard Him had forgotten that they were to call Yaśodā as soon as Nanda's son awoke. From a distance they watched Him coo and found such delight in it that they forgot all their restlessness. Gazing at Him with unblinking eyes, they stood as though spellbound.

ORIGINAL Hindi

और तो क्या, यशोदानन्दन क्षुधासे पीड़ित होकर, जननीको अनुपस्थित पाकर अब जब क्रन्दन प्रारम्भ करते हैं, तब भी उन कुमार बालकोंको समुचित कर्तव्यका ज्ञान नहीं हो पाता। बल्कि वे इस क्रन्दनकी मधुरिमासे और भी विमुग्ध हो जाते हैं। स्तनार्थी यशोदानन्दन रो रहे हैं, कुमार बालक इसे स्पष्ट सुन-जान भी रहे हैं; फिर भी एक अद्भुत परमानन्दकी अनुभूतिसे उनके अङ्ग अवश हो गये हैं। वे चुपचाप निष्पन्द देखते ही रह जाते हैं। अस्तु।

ENGLISH TRANSLATION

Indeed, even when hunger afflicted Yaśodā's son and, finding His mother absent, He began to cry, the boys still did not remember their proper duty. Instead, the sweetness of His crying enchanted them all the more. Yaśodā's child wept for His mother's breast, and the boys clearly heard and understood Him. Yet the experience of an extraordinary supreme bliss left their limbs powerless, so they remained silent and motionless, doing nothing but gaze. So be it.

ORIGINAL Hindi

उत्कचने अब शीघ्रता की; क्योंकि शिशुका क्रन्दन सुनकर जननी एवं नन्दादि गोप कहीं आ न जायँ। वह तुरंत शकटपर अपना महान् भार डालना आरम्भ करता है। “चरमर-चरमर” शब्द करता हुआ शकट कम्पित होने लगता है। किसीको इसके रहस्यका ज्ञान नहीं, पर व्रजेन्द्रनन्दन सब कुछ जानते हैं। अवश्य ही यह भी सत्य है कि जानकर भी वे इस समय अनजान बने हैं। वात्सल्यरस-आस्वादनकी उत्कट लालसासे अत्यन्त अभिभूत हो रहे हैं, पर उनकी चिरसङ्गिनी अघट-घटना-पटीयसी योगमाया नित्य ही सेवाको बाट जोहती रहती है।

ENGLISH TRANSLATION

Utkaca now acted quickly, fearing that the mother and cowherds such as Nanda might hear the infant's crying and arrive. He immediately began to place his tremendous weight upon the cart. With repeated creaking sounds, the cart began to tremble. No one knew the mystery behind it, but the prince of Vraja knew everything. It is equally true that, though He knew, He acted unknowing at that moment. He was utterly overcome by His intense longing to relish parental love, while His eternal companion Yogamāyā, expert in making the impossible possible, always waited for an opportunity to serve Him.

ORIGINAL Hindi

अब अवसर उपस्थित हुआ है, व्रजेन्द्रनन्दनके वात्सल्यरस-आस्वादनमें व्याघात न हो, उनकी शिशूचित बाल्यमाधुरी अक्षुण्ण बनी रहे, किसी भी व्रजवासीकी किंचित् भी क्षति न हो और उत्कचका उद्धार हो जाय। ये चार सेवाएँ हैं। अतः उत्कचके शकटमें आविष्ट होते ही योगमाया भी इन सब सेवाओंका भार अपने ऊपर लेकर नन्दनन्दनके वाम मृदुलचरणमें व्यक्त हो जाती हैं। शकटके “चरमर-चरमर” शब्दको सुनकर वे तो हँस रही हैं। पर वात्सल्यरसपानलोलुप व्रजेन्द्रनन्दन जननी यशोदाके स्तनपानके लिये रो रहे हैं!

ENGLISH TRANSLATION

The opportunity had now arisen to perform four services: to prevent any interruption in the prince of Vraja's relish of parental love, to preserve intact His infant sweetness proper to a little child, to keep every resident of Vraja from even the slightest harm, and to deliver Utkaca. Thus, the moment Utkaca entered the cart, Yogamāyā assumed responsibility for all four services and manifested in Nanda's son's tender left foot. Hearing the cart creak, she laughed, while the prince of Vraja, eager to drink the nectar of parental affection, cried for Mother Yaśodā's milk!

ORIGINAL Hindi

क्षुधासे आतुर हुए यशोदानन्दन अब क्रन्दन करते हुए पैर पटकने लगते हैं। पर इस करुणाक्रन्दनका किसी ओरसे भी कोई उत्तर नहीं मिलता। जननी इसे सुनतक नहीं पातीं। आगत गोप-गोपाङ्गनाओंके स्वागतमें उनका मन इतना संलग्न हो गया है, नहीं-नहीं, किसी अचिन्त्य प्रेरणासे संलग्न कर दिया गया है कि वे पुत्रके करुणाक्रन्दनको सुन सकती ही नहीं।

ENGLISH TRANSLATION

Tormented by hunger, Yaśodā's son began to kick His feet as He cried, but His plaintive weeping received no response from any direction. His mother did not even hear it. Her mind had become so absorbed in welcoming the arriving cowherd men and women, or rather, had been made so absorbed by an inconceivable prompting, that she simply could not hear her son's sorrowful cries.

ORIGINAL Hindi

इसीलिये मानो स्वयं योगमाया ही व्रजेन्द्रनन्दनकी यह परम आर्ति देखकर, नन्दनन्दनकी व्याकुलता सहनेमें असमर्थ होकर, माताको सूचना देनेके उद्देश्यसे तथा इसी बहाने उत्कच दैत्यका उद्धार करनेके लिये नन्दनन्दनके चरणका शकटसे स्पर्श करा देती हैं। हठात् नन्दनन्दन चरण-संचालन करते हुए उसे ऊपरकी ओर उठा देते हैं और वह शकटसे छू जाता है। उनके वे मृदुलचरण बढ़ नहीं गये, उनका परिमाण ज्यों-का-त्यों रहा, कोई भी आश्चर्यजनक अद्भुत परिवर्तन नहीं हुआ; फिर भी शिशुओंने स्पष्ट देखा, नन्दनन्दनने चरण उछाला है और चरण शकटसे जा लगा है।

ENGLISH TRANSLATION

It was therefore as though Yogamāyā herself, seeing the prince of Vraja's acute distress and unable to bear Nanda's son's anguish, caused His foot to touch the cart in order to alert His mother and, on that pretext, deliver the demon Utkaca. Suddenly Nanda's son moved His foot and raised it upward, and it touched the cart. His tender foot did not grow larger. Its dimensions remained exactly as before, and no astonishing transformation took place. The children nevertheless saw clearly that Nanda's son had tossed up His foot and that it had struck the cart.

ORIGINAL Hindi

जैसे पूतना आकाशमें उछल पड़ी थी, वैसे ही नन्दनन्दनके नवपल्लव-सुकोमल शिशूचित नन्हे-से चरणके लगते ही शकट अकस्मात् आकाशमें उछला और अत्यन्त घोर शब्द करता हुआ उलटकर यशोदानन्दनसे कुछ ही दूर हटकर पृथ्वीपर गिर पड़ा। शकटपर दधि, दुग्ध, नवनीत आदिसे पूर्ण अनेकों बड़े-बड़े कांस्यपात्र रखे थे। वे सभी चूर्ण-विचूर्ण हो गये। और तो क्या, शकटके पहिये निकलकर दूर जा गिरे, धुरी अलग होकर पड़ गयी और जूआ टूटकर खण्ड-खण्ड हो गया:

ENGLISH TRANSLATION

Just as Pūtanā had been hurled into the sky, the instant Nanda's son's tiny infant foot, tender as a new leaf, touched the cart, it suddenly leapt upward. Making a tremendously fearsome sound, it overturned and crashed to the ground a short distance from Yaśodā's child. Many large bronze vessels filled with curd, milk, butter, and other provisions had been set upon the cart, and all of them were smashed to pieces. More than that, the cart's wheels came off and landed far away, its axle fell separately, and its yoke broke into fragments:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.7.7

अधःशयानस्य शिशोरनोऽल्पकप्रवालमृद्वङ्घ्रिहतं व्यवर्तत।

विध्वस्तनानारसकुप्यभाजनं व्यत्यस्तचक्राक्षविभिन्नकूबरम्॥

ENGLISH TRANSLATION

The cart was overturned by the slight kick of the infant lying beneath it, whose foot was tender as a young shoot. Its many vessels of liquid and metal containers were shattered, its wheels and axle displaced, and its yoke broken apart.

ORIGINAL Hindi

व्रजेन्द्र एवं उपनन्द दौड़ पड़े। उनके पीछे उत्सवमें आयी हुई गोपमण्डली, “अरे यह क्या हुआ! यह घोर शब्द कैसा? अँय! यह तो शकट उलट गया! आह, अकस्मात् यह कैसे? हाय-हाय, नन्दनन्दन उसके नीचे था, नारायण! नारायण! त्राहि, त्राहि, प्रभो! दयासिन्धो! करुणामय! जगत्पते! रक्षा करो, रक्षा करो।” इस प्रकार आर्तनाद करती हुई दौड़ पड़ी। गोपाङ्गनाएँ भी पुनः पूतना-जैसी राक्षसीकी आशङ्कासे, “दौड़ो-दौड़ो, यशोदानन्दनको उठा लो, राक्षसी उड़ने न पाये।” ऐसा चीत्कार करती हुई, जननी जहाँ पुत्रको सुला गयी थीं, उस ओर दौड़ने लगीं।

ENGLISH TRANSLATION

The king of Vraja and Upananda ran toward the sound. The company of cowherds who had come for the festival rushed behind them, crying in anguish, “What has happened? What was that terrible sound? Oh! The cart has overturned! How could this happen so suddenly? Alas, alas, Nanda's son was beneath it! Nārāyaṇa! Nārāyaṇa! Save Him, save Him, O Lord! Ocean of mercy! Compassionate one! Lord of the universe! Protect Him, protect Him!” Fearing that another demoness like Pūtanā had come, the cowherd women also shrieked, “Run, run! Pick up Yaśodā's son! Do not let the demoness fly away!” They raced toward the place where the mother had laid her child.

ORIGINAL Hindi

सबसे प्रथम व्रजेन्द्र जा पहुँचे। लपककर, पैर पटक-पटककर रोते हुए पुत्रको उठा लिया। वे अतिशय व्याकुलताभरी दृष्टिसे उसके सारे अङ्गोंको देखने लगे, कहीं चोट तो नहीं आयी है? किंतु कहीं कोई भी क्षतिचिह्न नहीं मिला। व्रजेन्द्र गद्गद कण्ठसे “नारायणाखिलगुरो भगवन्नमस्ते” कहते हुए पुत्रको हृदयसे लगा लेते हैं। साथ ही ब्रजेश्वरीकी गोदमें पुत्रको दे देनेके लिये चारों ओर दृष्टि दौड़ाते हैं। पर ब्रजेश्वरी तो वहाँ हैं ही नहीं, वे तो दो पग चलकर ही भग्नहृदय-सी होकर गिर पड़ी थीं। ब्रजेश्वरको कुछ दूरपर खड़ी अत्यन्त उद्विग्ना रोहिणीजी दिखायी पड़ती हैं, श्रीरोहिणीके नेत्रोंसे अश्रुका निर्झर झर रहा है!

ENGLISH TRANSLATION

The king of Vraja arrived first. He sprang forward and lifted his son, who was crying and beating His feet. With an intensely anxious gaze he examined every limb, searching for an injury, but found not the slightest mark. His voice choked with emotion, he said, “O Nārāyaṇa, teacher of all, O Lord, I bow to You,” and clasped the child to his heart. He looked all around, intending to place Him in the queen of Vraja's lap, but she was nowhere there. After taking only two steps, she had collapsed as though her heart had broken. A short distance away the lord of Vraja saw Rohiṇī standing in extreme distress, torrents of tears streaming from her eyes.

ORIGINAL Hindi

व्रजेन्द्रका मनोभाव श्रीरोहिणीजीपर प्रकट हो जाता है। वे दौड़कर व्रजरानीके पास जाती हैं। उनके मूर्छितप्राय शरीरको गोदमें लेकर बारंबार उनके कानमें कहती हैं, “बहिन! नीलमणि कुशलसे है, सर्वथा कुशल है; यह देखो, नीलमणिको गोदमें लिये व्रजेन्द्र आ रहे हैं।” अन्य व्रजाङ्गनाएँ भी तुमुल हर्षध्वनि करती हुई व्रजरानीको आश्वासन देती हैं। इन वाक्योंसे नन्दरानीमें चेतनाका संचार हो जाता है। वे नेत्र खोलकर देखती हैं। इसी समय व्रजेन्द्र पुत्रको गोदमें लिये आ पहुँचते हैं। जननी पुत्रको देख लेती हैं। फिर भी उनका हृदय दुःखसे इतना टूट-सा गया है कि शरीरमें उठनेतककी शक्ति नहीं रही है। हाँ, पुत्रको देखते ही नेत्रोंसे अश्रुका प्रवाह बह चलता है तथा फूट-फूटकर रोती हुई व्रजरानी कहने लगती हैं:

ENGLISH TRANSLATION

The king of Vraja's intention became clear to Rohiṇī. She ran to the queen of Vraja, took her nearly unconscious body into her lap, and repeatedly whispered in her ear, “Sister! Your sapphire is safe, completely safe. Look, the king of Vraja is coming with Him in his arms.” The other women of Vraja also reassured her with a great cry of joy. Their words restored consciousness to Nanda's queen. She opened her eyes and looked. Just then the king of Vraja arrived carrying their son. His mother saw Him, but sorrow had so broken her heart that her body lacked even the strength to rise. At the sight of Him, tears streamed from her eyes, and sobbing uncontrollably, the queen of Vraja began to say:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

बालो मे नवनीततश्च मृदुलस्त्रैमासिकोऽस्यान्तिके

हा कष्टं शकटस्य भूमिपतनाद्भङ्गोऽयमाकस्मिकः।

तच्छ्रुत्वापि न मे गतं यदसुभिस्तेनास्मि वज्राधिका

धिङ् मे वत्सलतामहो सुविदितं मातेति नामैव मे॥

यन्निष्पातजवैर्महीं विचलिता यस्यारवैः सर्वतः

सर्वेऽमी बधिरीकृता निपतिते तस्मिन् समीपे शिशुः।

लब्ध्वा भूरिभयं यदेष तदितः स्मृत्वापि जीवत्यहो!

महद्दुर्दैवफलं महद् व्रजपतेर्भाग्यैः कियद् वार्यताम्॥

ENGLISH TRANSLATION

“My infant is softer than fresh butter and only three months old. Alas, the cart suddenly fell to the ground and broke beside Him! I heard this, yet my life did not leave me. Therefore I am harder than a thunderbolt. Shame upon my affection! Ah, I am known as a mother in name alone.

“The force of its fall shook the earth, and its crashing sound deafened everyone on every side. When it fell, the infant was close beside it. He must have suffered immense fear, yet astonishingly He remains alive even after remembering it! This is the great fruit of my terrible ill fortune. How much of it can even the great good fortune of the lord of Vraja avert?”

ORIGINAL Hindi

“हाय-रे-हाय! मेरा यह नीलमणि नवनीतसे भी अधिक सुकोमल है, केवल तीन महीनेका है और इसके निकट शकट हठात् भूमिपर गिरकर टूट गया। यह बात सुनकर भी मेरे प्राण न निकले, मैं उन्हीं प्राणोंको लेकर अभीतक जीवित हूँ; इससे तो यही प्रमाणित होता है कि मैं वज्रसे भी अधिक कठोर हूँ, मैं कहलानेमात्रको माता हूँ; मेरे ऐसे मातृत्वको, मातृवत्सलताको धिक्कार है। ओह! शकट-पतनका वह कितना घोर शब्द था। यहाँ जितने थे, सबके कान बहरे हो गये। पतनके वेगसे पृथ्वी काँप उठी तथा वह सर्वथा मेरे नीलमणिके समीप गिरा! आह! उसे कितना अधिक भय लगा होगा। वह देखो, स्पष्ट उसका मुख कह रहा है, अभी भी शकट-पतनको याद करके वह डर रहा है, पर फिर भी जीवित है, यह कितना आश्चर्य है! निश्चय ही मेरे शिशुपर बार-बार जो ऐसी विपत्ति आ रही है, वह मेरे दुर्भाग्यका ही महान् फल सामने आ रहा है; इसकी जो कुछ भी रक्षा हो रही है, वह तो व्रजेशके भाग्यसे हो रही है।”

ENGLISH TRANSLATION

“Alas, alas! This sapphire of mine is softer even than fresh butter. He is only three months old, and beside Him the cart suddenly crashed to the ground and broke apart. I heard this, yet my life did not leave me, and I remain alive with that same life even now. This proves that I am harder than a thunderbolt. I am a mother in name alone. Shame upon such motherhood and such maternal affection as mine! Oh, how dreadful was the sound of the cart's fall! Everyone here was deafened. The force of its fall shook the earth, and it landed right beside my sapphire! Ah, how terrified He must have been! Look, His face clearly says that even now He is frightened by the memory of the cart's fall. Yet He is still alive. How astonishing! Surely these calamities that repeatedly befall my infant are the great fruit of my own ill fortune. Whatever protection He receives comes only from the good fortune of the lord of Vraja.”

ORIGINAL Hindi

व्रजरानीका यह दैन्यभाव समस्त उपस्थित गोप-गोपियोंके नेत्रोंमें भी अश्रुसंचार कर देता है। व्रजेन्द्र तो पहलेसे ही रो रहे थे। रोते हुए ही वे पुत्रको नन्दरानीकी गोदमें रख देते हैं। नन्दरानी अपने नीलमणिको हृदयसे लगा लेती हैं। मानो यशोदानन्दनकी क्षुधा अपने तात नन्दरायका अनन्त-वात्सल्य-पूरित कर-स्पर्श पाकर कुछ शान्त हो गयी; इसीलिये नन्दनन्दनको पिताने जिस क्षण पलनेसे उठाया, उसी समय उनका क्रन्दन शिथिल पड़ गया था। अब जननीके हृदयसे लगनेपर तो वे चुप हो जाते हैं। फिर भी रह-रहकर रो उठते हैं, रो-रोकर अपने मृदु करपल्लवोंको नचा-नचाकर स्तनदान करनेका संकेत करते हैं।

ENGLISH TRANSLATION

The queen of Vraja's humble anguish brought tears to the eyes of every cowherd man and woman present. The king of Vraja was already weeping. Still in tears, he placed their son in Nanda's queen's lap, and she held her sapphire to her heart. It was as though the hunger of Yaśodā's son had been somewhat soothed by the touch of His father Nanda's hand, filled with boundless parental love. Thus His cries had already weakened the moment His father lifted Him from the cradle. Pressed now to His mother's heart, He became quiet, though from time to time He cried again and waved His tender, leaflike hands to ask for her breast.

ORIGINAL Hindi

किंतु जननीको भय है, “निश्चय ही पुत्रमें किसी ग्रह, राक्षसका आवेश हुआ है; इसीसे वह रो उठता है। इतना कभी नहीं रोता था। शकटमें कोई आवेश तो था ही, अन्यथा अपने-आप उछलकर उलटा होकर वह कैसे गिर जाता?” इसीलिये जननी तुरंत स्तनदान नहीं करतीं। अभी दो घड़ी पूर्व जो ब्राह्मण जन्म-नक्षत्रका अभिषेक कर चुके हैं, जो दैवयोगसे अभी भी नन्दभवनमें ही हैं, उन्हें ही व्रजरानी बुलाती हैं। वे अतिशय शीघ्रतासे रक्षोघ्न मन्त्रोंका पाठ करते हुए स्वस्त्ययन करते हैं, रक्षाबन्धन करते हैं। इस तरह ग्रहशान्ति हो जानेपर जननी यशोदा पुत्रको स्तन्यपान कराने लगती हैं। पुत्रको प्रसन्नतापूर्वक स्तन्यपान करते देखकर जननीका रोम-रोम पुनः आनन्दसे पुलकित हो उठता है।

ENGLISH TRANSLATION

The mother was afraid. “Surely some malevolent planet or demon has possessed my son, and that is why He keeps crying. He has never cried this much before. Something certainly possessed the cart, or how could it have leapt up and overturned by itself?” She therefore did not nurse Him at once. The queen of Vraja summoned the same brāhmaṇas who had performed the birth-star consecration two ghaṭīs earlier and who, by providence, were still in Nanda's house. With great urgency they recited demon-destroying mantras, performed rites for well-being, and tied protective threads. When the planetary affliction had thus been pacified, Mother Yaśodā began to nurse her son. Seeing Him happily drink her milk, every pore of her body once again thrilled with joy.

ORIGINAL Hindi

व्रजेन्द्र शकटकी ओर चले जाते हैं। इस प्रकार शकट अपने-आप उलटकर कैसे जा गिरा, इसपर उपनन्द आदि सभी प्रमुख गोपोंसे मिलकर विचार करते हैं, किंतु कोई भी युक्तिसंगत कारण ढूँढ़ नहीं पाते। वे कुमार शिशु अभी भी शकटके पास ही इधर-उधर घूम रहे थे। उपनन्द आदि इन्हें पहले भी शकटके पास खड़े देख चुके हैं। उन्होंने उन बालकोंसे पूछा। उत्तरमें सभी शिशुकुमारोंने नन्दनन्दनकी ओर अँगुलीसे संकेत कर दिया। एक किञ्चित् वयस्क अतिशय चञ्चल बालक सामने आया। उत्साह एवं त्वरावश उसकी वाणी अस्फुट हो गयी, फिर भी दाहिने हाथसे अपने वक्षःस्थलको बार-बार स्पर्श करता हुआ अतिशय उच्च कण्ठसे वह बोल उठा:

ENGLISH TRANSLATION

The king of Vraja went toward the cart. Together with Upananda and the other leading cowherds, he considered how the cart could have overturned and fallen by itself, but they could discover no reasonable cause. The little boys were still wandering around near the cart, and Upananda and the others had seen them standing there earlier. They questioned the boys. In reply, every child pointed toward Nanda's son. One slightly older and extremely lively boy stepped forward. In his excitement and haste his speech became indistinct. Nevertheless, repeatedly touching his chest with his right hand, he cried out at the top of his voice:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

म म मम पापार्श्वतः श्रूयताम्।

य य य यदा च च चरणमुत्थापितवानयम्॥

त त त तदा ते तेन स्पृष्टमात्रो

डि डि डि डि डीन इवोदवृत्तः सोऽयं श श शकटः॥

ENGLISH TRANSLATION

“F-f-from m-m-my s-side, l-listen! W-w-when H-He r-r-raised His f-foot, th-th-then, the very moment it t-t-touched it, th-this c-c-cart f-f-flew up, as it were, and overturned!”

ORIGINAL Hindi

“मुझसे सुन लो, जब नन्दनन्दनने चरण उठाया, तब शकटसे चरण छू गया। उससे छूते ही शकट उड़ा हुआ-सा होकर उलट गया।” इसके बोलनेपर फिर तो सभी बालक बोल उठे:

ENGLISH TRANSLATION

“Listen to me. When Nanda's son raised His foot, His foot touched the cart. The moment it was touched, the cart seemed to fly up and overturned.” Once he had spoken, all the other boys cried out together:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.7.9

रुदतानेन पादेन क्षिप्तमेतन्न संशयः।

ENGLISH TRANSLATION

“This crying child overturned it with His foot. There is no doubt about it.”

ORIGINAL Hindi. Book note

*बालककी वाणी रुक रही है। जब वह “मम” (मेरे) कहना चाहता है तो “म म मम” उच्चारण हो जाता है। जब “पार्श्वतः” (पास) कहने जाता है तो “पापार्श्वतः” बोल जाता है। “यदा” जब बोलता है, तब “य य य यदा” कह देता है। इसी प्रकार “चरणमुत्थापितवान्” (चरण उठाया) का “च च चरणमुमुत्थापितवान्”, “तदा” (तब) का “त त त तदा”, “तेन” (उससे) का “ते तेन”, “डीनः” (उड़ा हुआ)-का “डि डि डि डि डीनः” एवं “शकटः” (गाड़ी) का “श श शकटः” उच्चारण हो रहा है।*

ENGLISH TRANSLATION

*The boy's speech keeps catching. When he wishes to say “mama” (“my”), it comes out as “ma ma mama.” When he tries to say “pārśvataḥ” (“near” or “beside”), he says “pāpārśvataḥ.” When he says “yadā” (“when”), it comes out as “ya ya ya yadā.” In the same way, “caraṇamutthāpitavān” (“raised the foot”) becomes “ca ca caraṇamumutthāpitavān”; “tadā” (“then”) becomes “ta ta ta tadā”; “tena” (“by it”) becomes “te tena”; “ḍīnaḥ” (“having flown”) becomes “ḍi ḍi ḍi ḍi ḍīnaḥ”; and “śakaṭaḥ” (“cart”) becomes “śa śa śakaṭaḥ.”*

ORIGINAL Hindi

किंतु बालकोंकी इन बातोंपर व्रजवासी सर्वथा विश्वास न कर सके। वे सोचते हैं, “यह तो सर्वथा असम्भव है। इन मृदुल शिशु-चरणोंकी चोटसे गाड़ी उलट जाय, यह भी विश्वास करनेयोग्य बात है?” उपनन्दकी आज्ञासे शकटमें चक्र-युगन्धर (पहिये-हरसा) आदि पुनः लगा दिये गये। उसे सब तरहसे ठीक करके अत्यन्त बलिष्ठ गोपोंने खींचकर पुनः पूर्ववत् स्थापित कर दिया। अन्य सामग्रियाँ भी उसपर रख दी गयीं।

ENGLISH TRANSLATION

The residents of Vraja could not believe the children's account at all. They thought, “This is entirely impossible. Can anyone believe that a blow from these soft infant feet could overturn a wagon?” At Upananda's order, the wheels, axle assembly, and other parts were fitted to the cart again. Once everything had been repaired, immensely strong cowherds dragged it back into its former position, and the other provisions were replaced upon it.

ORIGINAL Hindi

इससे निवृत्त होकर व्रजेन्द्रने अतिशय उल्लासपूर्वक पुनः वेदमन्त्रोंसे परिशुद्ध, पवित्र ओषधियोंसे युक्त जलसे ब्राह्मणोंद्वारा अपने पुत्रका अभिषेक कराया। पुनः शान्ति, स्वस्त्ययन-पाठ हुए, हवन हुए। पुनः सर्वगुणशालिनी, अतिशय पयस्विनी, क्षौमवस्त्र-हेममाला-पुष्पमालाओंसे विभूषित अगणित गायें व्रजेशने ब्राह्मणोंको दानमें दीं।

ENGLISH TRANSLATION

When this was finished, the king of Vraja joyfully had the brāhmaṇas bathe his son once more in water sanctified by Vedic mantras and infused with sacred herbs. Rites of peace and well-being were repeated, as were the fire sacrifices. Once again the lord of Vraja gave the brāhmaṇas innumerable cows endowed with every excellence, rich in milk, and adorned with silken cloth, golden necklaces, and flower garlands.

ORIGINAL Hindi and Sanskrit. Sanskrit source: Śrīmad Bhāgavatam 10.7.17

व्रजेशकी सेवासे संतुष्ट हुए ब्राह्मण नन्दनन्दनपर आशीर्वादकी वर्षा करते हैं। आशीर्वाद सुन-सुनकर व्रजेशका हृदय हर्षसे नाच उठता है; क्योंकि उनके मनमें यह दृढ़ विश्वास है, वेदार्थतत्त्वज्ञ नारायण-चरणारविन्दानुरागी ब्राह्मणोंके मुखसे निस्सृत आशीर्वाद कभी निष्फल हो ही नहीं सकते, यह परम सत्य है:

विप्रा मन्त्रविदो युक्तास्तैर्याः प्रोक्तास्तथाऽऽशिषः।

ता निष्फला भविष्यन्ति न कदाचिदपि स्फुटम्॥

ENGLISH TRANSLATION

Satisfied by the lord of Vraja's service, the brāhmaṇas showered blessings upon Nanda's son. Hearing each blessing, the lord of Vraja's heart danced with joy. He held an unshakable conviction that blessings issuing from the mouths of brāhmaṇas who know the truth of the Vedas and are devoted to Nārāyaṇa's lotus feet can never be fruitless. This is the supreme truth:

The blessings spoken by disciplined brāhmaṇas who know the mantras can never, at any time, prove fruitless. This is certain.

ORIGINAL Hindi

विशुद्धप्रेम-परिभावित-चित्त गोपोंने, गोपाङ्गनाओंने यद्यपि शकटके पतनका, उत्कच दैत्यके इतिवृत्तका कोई अनुसन्धान नहीं पाया, फिर भी अन्तरिक्षमें अवस्थित देवगण जय-जयकारकी ध्वनि करने लगे। बाललीलाधारी गोलोकविहारीका एक अद्भुत कृत्य देखकर वे नाच उठे; क्योंकि शकट गिरते ही उन्होंने तो स्पष्ट देख लिया:

ENGLISH TRANSLATION

The hearts of the cowherd men and women were steeped in pure love, yet they could discover nothing about the cart's fall or the history of the demon Utkaca. The gods in the sky, however, began to cry victory and acclaim. Seeing a wondrous deed of the roamer of Goloka, who had assumed the play of an infant, they began to dance, for the instant the cart fell they clearly saw this:

ORIGINAL Sanskrit. Source: Garga-saṁhitā, Goloka-khaṇḍa

चूर्णं गतेऽथ शकटे पतिते च दैत्ये त्यक्त्वा प्रभञ्जनतनुं विमलो बभूव।

नत्वा हरिं शतहयेन रथेन युक्तो गोलोकधाम निजलोकमलं जगाम॥

ENGLISH TRANSLATION

When the cart had been shattered and the demon had fallen, he abandoned his body of wind and became completely pure. Bowing to Hari, he mounted a chariot drawn by a hundred horses and went to Goloka-dhāma, his own stainless realm.

ORIGINAL Hindi

“शकट गिर पड़ा। उसकी चोटसे उत्कच चूर्ण-विचूर्ण हो गया। वायु-देह छोड़कर सर्वथा निर्मल हो गया। दिव्य देहसे बालक्रीड़ासक्त गोलोकविहारी श्रीहरिको उसने प्रणाम किया। प्रणाम करके दिव्यातिदिव्य परमदिव्य चिदानन्दमय शत-अश्व-संयुक्त विमानपर आरूढ़ होकर व्रजेन्द्रके निजलोक गोलोकको चला गया।”

ENGLISH TRANSLATION

“The cart fell. By its impact Utkaca was crushed to pieces. Casting off his body of air, he became wholly pure. In a divine body he bowed to Śrī Hari, the roamer of Goloka absorbed in infant play. After bowing, he mounted a supremely divine, transcendently radiant, conscious and blissful aerial car drawn by a hundred horses, and departed for Goloka, the personal realm of the prince of Vraja.”

ORIGINAL Hindi

शकटासुर (उत्कच)-को ऐसी परम गति देकर भी व्रजेन्द्रनन्दन तो उस समय भी बाल्यलीलामाधुरीका रस लेते हुए पैर पटक-पटककर रो रहे थे। नन्दनन्दनको ऐसे ऐश्वर्यविहीन परम पावन लीलारसका वितरण करते देखकर देवगण विमुग्ध हो गये।

ENGLISH TRANSLATION

Even after granting Śakaṭāsura, Utkaca, such a supreme destination, the prince of Vraja continued at that very moment to kick His feet and cry, relishing the sweetness of infant play. Seeing Nanda's son distribute this supremely sanctifying nectar of play, entirely devoid of majestic display, the gods became spellbound.

ORIGINAL Hindi

उस दिन फिर व्रजेश्वरीने अपने नीलमणिको क्षणभरके लिये भी गोदसे नहीं उतारा। गोदमें लिये हुए ही वे उत्सवका संचालन करती रहीं। केवल संध्या-समय आधी घड़ीके लिये रोहिणीजीकी गोदमें नीलमणिको लिटाकर व्रजेशकी संध्याकालीन पूजाकी, नारायणसेवाकी व्यवस्था करने गयीं और समाधान करके शीघ्र लौट आयीं। जब व्रजेन्द्रके नारायण-मन्दिरमें घण्टा-शङ्ख-ध्वनि होकर आरती समाप्त हो जाती है तब व्रजरानी पुत्रको लिये शयनागारमें चली जाती हैं, पुत्रको सुलाने लगती हैं:

ENGLISH TRANSLATION

For the rest of that day the queen of Vraja did not take her sapphire from her lap even for a moment. She directed the festival while holding Him there. Only at twilight did she lay Him in Rohiṇī's lap for half a ghaṭī, while she went to arrange the king of Vraja's evening worship and service to Nārāyaṇa. Having attended to everything, she quickly returned. When the ringing bells and sounding conch in the king of Vraja's temple of Nārāyaṇa announced the end of the ārati, the queen of Vraja carried her son into the sleeping chamber and began to lull Him to sleep:

ORIGINAL Braj. Attributed in the verse to Sūrdās

जसुदा मदनगुपाल सोवावै।

देखि सयन-गति त्रिभुवन कंपै, ईस-बिरंचि भ्रमावै॥

असित-अरुन-सित आलस लोचन उभय पलक परि आवै।

जनु रविगत संकुचित कमल जुग, निसि अलि उड़न न पावै॥

स्वास उदर उससित यौं, मानौ दुग्धसिंधु छबि पावै।

नाभि-सरोज प्रगट पदमासन उतरि नाल पछितावै॥

कर सिर तर करि स्याम मनोहर अलक अधिक सो भावै।

सूरदास मानौ पन्नगपति प्रभु ऊपर फन छावै॥

ENGLISH TRANSLATION

Yaśodā lulls Madana-Gopāla to sleep. Seeing the manner of His repose, the three worlds tremble, while Śiva and Brahmā are bewildered.

His languid eyes, dark, red, and white, are covered by both lids. They seem like a pair of lotuses that close when the sun departs, imprisoning the night bees so they cannot fly away.

With each breath His abdomen softly rises, taking on the beauty of the ocean of milk. The lotus of His navel appears, and the lotus-seated Brahmā, having descended from its stalk, seems to regret his departure.

The enchanting dark Lord places His hand beneath His head, making the curls there appear more beautiful still. Sūrdās says: it is as though the serpent king spreads his hoods above the Lord.

CHAPTER 8

# श्रीकृष्णका बलरामजी तथा गोपबालकोंके साथ मिलन-महोत्सव और दोनों कुमारोंका नामकरण-संस्कार

# The Festival of Śrī Kṛṣṇa's Meeting with Balarāma and the Cowherd Boys, and the Naming Ceremony of the Two Princes

Source scan pages 57–64

ORIGINAL

नन्दप्रासादके अन्तर्गत ही श्रीरोहिणीका आवासगृह है, किंतु उस गृहकी रचना इतनी कौशलपूर्ण है कि किसी आगन्तुकके लिये हठात् उसके अन्तर्देशमें होनेवाली घटनाका संकेत पा लेना असम्भव नहीं तो अत्यन्त ही कठिन है। इसीलिये यद्यपि यशोदानन्दनके आविर्भावके पूर्व ही रोहिणीतनयका जन्म हो चुका है, फिर भी अन्तरङ्ग गोप-गोपाङ्गनाओंके अतिरिक्त अन्य सब व्रजवासियोंने उन्हें देखातक नहीं है। और तो क्या, जिस दिन रोहिणीतनय भूमिष्ठ हुए, उस दिन तो केवल नन्द-उपनन्द आदि गोप, यशोदा-उपनन्दपत्नी आदि गोपाङ्गनाएँ, निकटतम व्रजेन्द्रपरिवार तथा नालछेदन करनेवाली धात्री एवं जातकर्म-संस्कार करनेवाले ब्राह्मण ही जान पाये थे, देख पाये थे कि वसुदेवपत्नी रोहिणीजीने एक अतिशय सुन्दर शिशु प्रसव किया। उस समय उस शिशुकी शोभा देखते ही बनती थी:

ENGLISH TRANSLATION

Śrī Rohiṇī's residence stood within Nanda's palace itself, but it had been designed so skillfully that it was exceedingly difficult, if not impossible, for a visitor suddenly to detect what took place within. Thus, although Rohiṇī's son had been born before the appearance of Yaśodā's son, none of the people of Vraja apart from the intimate cowherd men and women had even seen Him. Indeed, on the day He was born, only Nanda, Upananda, and the other leading cowherds; Yaśodā, Upananda's wife, and the other closest women; the immediate family of Vraja's lord; the nurse who cut the umbilical cord; and the Brahmins who performed the birth rites knew and saw that Rohiṇī, Vasudeva's wife, had given birth to an extraordinarily beautiful child. His beauty at that time was a wonder to behold:

ORIGINAL

Sanskrit verse

शुभ्रांशुवक्त्रं तडिदालिलोचनं नवाब्दकेशं शरदभ्रविग्रहम्।
भानुप्रभावं तमसूत रोहिणी तत्तच्च युक्तं स हि दिव्यबालकः॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

His face was like the risen moon, His eyes like lines of lightning, His hair dark as a new raincloud, and His body like an autumn cloud. Rohiṇī gave birth to that child, radiant as the sun. Every such splendor was fitting, for He was a divine child.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

समुदित चन्द्रके समान तो उसका मुख है, विद्युत्-रेखा-जैसी शोभा नेत्रोंकी है, उसके सिरपर नव-जलधर-कृष्ण केश हैं, समस्त अङ्गोंकी आभा शारदीय शुभ्र मेघके समान है, वह सूर्यके समान दुष्प्रधर्ष तेजशाली है। ऐसे परम सुन्दर बालकको श्रीरोहिणीने जन्म दिया है। बालकका इस तरह शोभासम्पन्न होना सर्वथा उपयुक्त ही है; क्योंकि यह अस्थिमज्जामेदमांसनिर्मित प्राकृत शिशु नहीं है। यह तो परम दिव्यबालक है, बालक भी कथनमात्रका ही; वास्तवमें तो स्वयं भगवान् व्रजेन्द्रनन्दनका ही अनन्त, शेष नामसे अभिहित रूप ही बालक बनकर आया है।

ENGLISH TRANSLATION

His face was like the risen moon, His eyes shone like streaks of lightning, new-raincloud-dark hair crowned His head, and the radiance of all His limbs resembled a spotless autumn cloud. He possessed an invincible brilliance like the sun. Śrī Rohiṇī had given birth to such a supremely beautiful child. It was entirely fitting that He possess such splendor, for He was no material infant formed from bone, marrow, fat, and flesh. He was a supremely divine child, and a child in name only. In truth, the form of Lord Vraja's prince known as Ananta or Śeṣa had Himself come as this infant.

ORIGINAL

जिस समय रोहिणीतनयका जातकर्म-संस्कार होने लगा, उस समय व्रजेन्द्रगेहिनी मनचाहा उत्सव भी नहीं मना सकीं; क्योंकि श्रीवसुदेवने व्रजेन्द्रको अत्यधिक सावधान कर दिया था कि बालकके जन्मकी बात सर्वथा गुप्त रखी जाय, अन्यथा राक्षस कंसके द्वारा बालक एवं उसकी जननीके अनिष्टकी पर्याप्त आशङ्का थी। इसीलिये श्रीरोहिणीतनयके दर्शनका अवसर सबको नहीं मिला था; किंतु अधिकांश व्रजपुरवासी जानते अवश्य थे कि रोहिणीजी पुत्रवती हो चुकी हैं। इसके पश्चात् नन्दनन्दनका जन्म हुआ। तबसे तो व्रजवासी मानो यह भूल-से गये थे कि रोहिणीतनयको भी किसी दिन जाकर देख आना है। उनके नेत्र नन्दनन्दनकी छविसे ऐसे भर गये थे कि अब प्रायः अपने पुत्रके स्थानपर भी रह-रहकर उन्हें नन्दनन्दनकी स्फूर्ति होने लगती। किसी गोपविशेषकी बात नहीं, न्यूनाधिक सबकी ऐसी दशा होती जा रही थी। यहाँतक कि समस्त व्रजपुरमें दर्शन एवं श्रवणके एकमात्र विषय नन्दनन्दन ही हो गये थे। यह भी एक कारण था कि व्रजमें रहकर भी रोहिणीनन्दन गोप-साधारणके समक्ष अबतक नहीं आ सके।

ENGLISH TRANSLATION

When Rohiṇī's son's birth rites were performed, the lady of Vraja's lord could not celebrate as she desired, for Śrī Vasudeva had sternly cautioned Vraja's lord to keep the child's birth entirely secret. Otherwise there was grave danger that the demon Kaṁsa would harm both child and mother. Therefore not everyone received the opportunity to see Rohiṇī's son, though most residents of Vrajapura did know that Rohiṇī had borne a son. Nanda's son was born afterward. From then on, the people of Vraja seemed to forget that they should one day go and see Rohiṇī's son too. Their eyes were so filled with Nanda's son's beauty that even when looking upon their own children, the vision of Nanda's son would repeatedly arise before them. This was not the condition of one particular cowherd. To a greater or lesser degree, it was becoming true of them all. Nanda's son became the sole object of sight and hearing throughout Vrajapura. This too was a reason why Rohiṇī's son, though living in Vraja, had not yet appeared before the cowherd community at large.

ORIGINAL

अभीतक अग्रज (रोहिणीतनय) एवं अनुज (यशोदानन्दन)-का भी परस्पर मिलन नहीं हो सका था। व्रजेन्द्र अतिशय शुभ मुहूर्तकी प्रतीक्षा कर रहे थे तथा आज-कल करते-करते ही इतने दिन बीत गये। पर अब कार्यभारसे श्रीरोहिणी एवं यशोदारानीको दबी देखकर, दोनोंको अत्यन्त व्यस्त पाकर व्रजेश्वरने विचार किया:

ENGLISH TRANSLATION

Until now the elder brother, Rohiṇī's son, and the younger, Yaśodā's son, had not met each other either. Vraja's lord was waiting for a supremely auspicious moment, and many days passed while he kept saying, "Today or tomorrow." But seeing Śrī Rohiṇī and Queen Yaśodā burdened by work and exceedingly busy, he reflected:

ORIGINAL Sanskrit prose

बालकयुगलमिदमपृथगालयालम्बनतामेव नितरामर्हति यतस्तदीयजनन्योः स्वयमेव तल्लालनाय लालसाधन्ययोस्तत्र च परस्परतदासक्तयोर्नानास्पृहगृहकार्यपर्यापणव्यसनयोर्युगपत्तद्युगलस्य पृथगवकलनं दुर्बलम्।

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

These two children should no longer remain in separate dwellings but should live together in one house. Their blessed mothers long to care for both sons themselves and each is deeply attached to the other's child. Yet both also insist upon personally completing the many necessary household duties. In such circumstances they cannot properly watch both children at the same time while the children remain apart.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

“इन दोनों बालकोंको अब अलग-अलग न रखकर एक घरमें ही सर्वथा साथ रखना चाहिये; क्योंकि इनकी माताएँ स्वयं ही दोनों पुत्रोंका लालन-पालन करना चाहती हैं। सचमुच ऐसी लालसा रखनेवाली ये माताएँ धन्य हैं। इन दोनोंकी परस्पर एक-दूसरेके पुत्रमें आसक्ति हो गयी है; रोहिणीजी यशोदानन्दनको एवं व्रजरानी रोहिणी-तनयको अतिशय प्यार करती हैं। पर साथ ही दोनोंमें ही यह व्यसन है कि आवश्यक गृहकार्यका सम्पादन भी वे स्वयं करना चाहती हैं। ऐसी अवस्थामें उन दोनोंके लिये दोनों बालकोंको एक समयमें अलग-अलग देखभाल करना समुचित रूपसे सम्भव हो ही नहीं सकता।”

ENGLISH TRANSLATION

"These two children should no longer be kept apart but should always remain together in one house, for their mothers wish to raise and care for both sons themselves. Blessed indeed are mothers who cherish such a longing. Each has become attached to the other's son: Rohiṇī dearly loves Yaśodā's son, and the queen of Vraja dearly loves Rohiṇī's son. Yet both are also determined to perform the necessary household work themselves. In such a situation it is simply impossible for them properly to watch both children at once while the children remain in different places."

ORIGINAL

व्रजेन्द्रने अपना यह विचार ब्राह्मणोंपर प्रकट किया। फिर देर क्या थी। शुभ मुहूर्त निश्चित हो गया। बाजे बजने लगे। व्रजसुन्दरियाँ मङ्गलगीत गाने लगीं। ब्राह्मण स्वस्तिवाचन करने लगे। तुमुल जय-जय-ध्वनिके साथ रोहिणीनन्दन मणिपर्यङ्कपर विराजित यशोदानन्दनके पास पधारे। दोनों माताओंने दोनों भाइयोंका मिलन करवाया। उस अपूर्व सम्मेलनका दृश्य देखकर उस समय व्रजवासियोंके तो पलक पड़ने बंद हो गये। निर्निमेष नयनोंसे उन सबने देखा:

ENGLISH TRANSLATION

Vraja's lord shared this thought with the Brahmins. There was no further delay. An auspicious moment was fixed, instruments began to play, the women of Vraja sang auspicious songs, and the Brahmins recited benedictions. Amid thunderous cries of victory, Rohiṇī's son came beside Yaśodā's son, who rested upon a jeweled couch. The two mothers brought the brothers together. At the sight of this unprecedented meeting, the people of Vraja ceased even to blink. With unblinking eyes they watched:

ORIGINAL Sanskrit verse

मिथो लग्ना दृष्टिः समजनि चिरं मूर्तिरचला
द्रवच्चित्तं नेत्रोदकमिषतयागादभिमुखम्।
इति भ्रात्रोर्बाल्येऽप्यसितसितयोः सा प्रसितता
नवे व्यत्यालोके कुतुकमिह किं वा न तनुते॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Their gazes joined, and for a long time their forms remained still. Their melting hearts came forward in the guise of tears. Such attachment between the dark and fair brothers, even in infancy and at their first mutual sight, filled everyone there with wonder.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

दोनों भ्राताओंकी आँखें मिलीं। दूसरे ही क्षण दोनोंके कलेवर प्रेमावेशसे निस्पन्द हो गये। बहुत देरतक उनकी वह कमनीय मूर्ति अचल, शान्त बनी रही। फिर दोनोंके नेत्रकोण अश्रुपूरित हो गये। वास्तवमें तो दोनोंका प्रेमविगलित चित्त ही अश्रुमिषसे सामने आया है। ओह! आश्चर्य! महान् आश्चर्य! इन श्यामल-गौर दोनों भाइयोंके शैशवका यह प्रथम दर्शन है! इस समयके, अत्यन्त अल्प बाल्यजीवनके प्रथम मिलनमें ऐसी प्रेमासक्ति, ऐसा अद्भुत प्रेमावेश है। ओह! सचमुच इनका प्रेमनिबन्धन कितना महान् आश्चर्यकारी है। यहाँका तो सब कुछ अत्यन्त आश्चर्यमय है!

ENGLISH TRANSLATION

The brothers' eyes met. In the next instant both bodies became motionless in an overwhelming tide of love. Their lovely forms remained still and peaceful for a long while, and then the corners of their eyes filled with tears. In truth, their hearts, melted by love, had come into view under the guise of those tears. What a wonder, a great wonder! This was the first time the dark and fair brothers had seen one another in infancy. At the first meeting of their very brief childhood there was such loving attachment and such astonishing absorption in love. Their bond of affection was truly a sublime wonder. Everything here was filled with wonder.

ORIGINAL

यह तो भ्रातृमिलन हुआ। अब सखा-सुहृद्-मिलन भी होना ही चाहिये। इसीलिये अचिन्त्यलीला-महाशक्तिकी प्रेरणासे व्रजपुरवासियोंके मनमें एक परम सुन्दर भावका उन्मेष हुआ। सभी पुरवासियोंके मनमें इच्छा हुई - यशोदानन्दनके समवयस्क हमारी जो संतानें हैं, उनका भी ठीक ऐसे ही विधिवत् मिलन हो। विचार व्रजेन्द्रके सामने रखा गया। व्रजेन्द्र क्यों अस्वीकार करते? बस, उस दिनसे नन्द-भवनमें प्रतिदिन अगणित सखा-सम्मेलन-समारोह होने लगे। शत-सहस्र गोपाङ्गनाएँ शुभ मुहूर्तमें मङ्गलवाद्य, मङ्गलगीतके सहित अपने शिशुओंको लातीं तथा स्वस्तिवाचन कराकर यशोदानन्दनसे मिला देतीं। इन सबका मिलन भी सर्वथा ऐसा होता जैसे ये शिशु एवं यशोदानन्दन चिर-परिचित हों।

ENGLISH TRANSLATION

The brothers had now met, and a meeting with friends and companions should follow. Inspired by the inconceivable great līlā-power, a beautiful feeling arose in the hearts of Vrajapura's residents. They all wished that their children of the same age as Yaśodā's son should meet Him with the same proper ceremony. They placed the idea before Vraja's lord, and why would he refuse? From that day onward, countless celebrations of meeting with friends took place each day in Nanda's house. Hundreds of thousands of cowherd women brought their infants at auspicious moments amid auspicious music and song. After the Brahmins recited blessings, they brought them together with Yaśodā's son. Every meeting took place as though the infants and Yaśodā's son had known one another forever.

ORIGINAL

व्रजवासी यशोदानन्दनको साँवरा, श्याम, नीलमणि, नन्दनन्दन आदि नामोंसे पुकारने लगे हैं; किंतु अभीतक शास्त्रीय विधिसे नामकरण-संस्कार नहीं हुआ है। अग्रजका भी यह संस्कार नहीं हो सका है। रोहिणीतनयका नामकरण-संस्कार करानेके सम्बन्धमें व्रजेन्द्रने अपने भाई श्रीवसुदेवको सूचना भी दी थी; किंतु वहाँसे कोई तिथि निश्चित होकर नहीं आयी। केवल यह उत्तर आया कि यथासमय व्यवस्था कर दी जायगी। इसके बाद देखते-ही-देखते रोहिणीनन्दनकी आयुका शततम वासर (सौवाँ दिन) व्यतीत हो गया; पर कुछ भी आदेश या कोई ब्राह्मणदेव श्रीवसुदेवकी ओरसे व्रजेन्द्रके पास नहीं आये। व्रजेन्द्रने सोचा - परिस्थितिवश ही भाई वसुदेवने इसे अभी स्थगित रखना चाहा है; अस्तु। किंतु यशोदानन्दनका नामकरण-संस्कार तो ठीक उसी दिन हुआ, जिस दिन होना चाहिये।

ENGLISH TRANSLATION

The people of Vraja had begun calling Yaśodā's son by such names as Sāṁvarā, Śyāma, Nīlamaṇi, and Nandanandana, but His naming rite had not yet been performed according to scriptural rule. Nor had the elder brother received the rite. Vraja's lord had informed his brother Śrī Vasudeva about arranging Rohiṇī's son's naming ceremony, but no fixed date came from him. The only reply was that arrangements would be made at the proper time. Before they knew it, the hundredth day of Rohiṇī's son's life passed, yet no instruction and no Brahmin sent by Śrī Vasudeva came to Vraja's lord. He thought, "Because of the circumstances, brother Vasudeva wishes to postpone it for now. So be it." Yaśodā's son's naming rite, however, took place on precisely the day it should.

ORIGINAL

व्रजेन्द्र नहीं जानते, व्रजरानी नहीं जानतीं, व्रजवासियोंको भी पता नहीं, कोई आयोजन भी नहीं हुआ है; पर नन्दनन्दनका संस्कार आज ही होनेवाला है। आज उनकी आयु सौ दिनकी हो चुकी है। अबतक उनकी अतिशय मधुर शैशव-चेष्टाओंसे व्रजमें नित्य आनन्द-मन्दाकिनी प्रवाहित होती रही है, व्रजजन उसमें अवगाहन करके कृतार्थ होते रहे हैं। वे स्वयं भी अपने आनन्द-वितरणका आस्वादन लेते हुए उत्तरोत्तर उल्लसित हो रहे हैं। अपने भाईके इस परमानन्द-वितरणमें हाथ बँटानेके लिये ही मानो रोहिणीतनय भी साथ हो गये हैं। दोनोंकी मुग्धबालकोचित भङ्गिमाओंको देखनेके लिये व्रजसुन्दरियोंकी भीड़ लगी रहती है। अब ये दोनों अपनी माताओंको तो अच्छी तरह पहचान गये हैं; यत्किञ्चित् पिता व्रजेन्द्रसे भी परिचय हो गया है; बाहरसे आये हुए आगन्तुकके प्रति यह घरका है कि नहीं, ऐसे ज्ञानका भी उनमें उन्मेष हो चुका है। इस तरह जैसे-जैसे शैशवकी गति बढ़ रही है, वैसे-वैसे ही तदनुरूप भावोंका भी प्रकाश होता जा रहा है। साथ ही दोनों भाइयोंकी शोभा भी निखरती जा रही है। इस शोभाकी इयत्ता भी नहीं है। यह तो एक अनन्त असीम पारावाररहित सुधासिन्धुके समान है, जिसमें उत्ताल तरङ्गें उठ रही हैं। तरङ्गें नाचती हुई आती हैं और यशोदानन्दन एवं रोहिणीनन्दनको अपने अञ्चलमें छिपा लेती हैं। फिर वहाँसे उन्मादिनीकी तरह हँस-हँसकर सभी दिशाओंमें फैल जाती हैं तथा सारे व्रजपुरको, समस्त विश्वको प्लावित कर देती हैं:

ENGLISH TRANSLATION

Vraja's lord did not know, the queen of Vraja did not know, the residents of Vraja did not know, and no arrangements had been made, yet Nanda's son's rite was to take place that very day. He had now completed one hundred days of life. Until then, His exceedingly sweet infant movements had made a celestial river of bliss flow ceaselessly through Vraja, and the people of Vraja had fulfilled their lives by bathing in it. He Himself tasted the joy He distributed and became increasingly delighted. Rohiṇī's son seemed to join Him only to share in distributing that supreme bliss. Crowds of Vraja's beautiful women continually gathered to behold the enchanting infant gestures of the two. They now recognized their mothers well and had acquired some familiarity with their father, Vraja's lord. They had even begun to distinguish whether a visitor from outside belonged to the household. As infancy advanced, the corresponding feelings appeared one after another. The brothers' beauty also continued to unfold, and no limit could be set to it. It resembled an endless, boundless ocean of nectar without a farther shore, rising in towering waves. Those waves danced forward, concealed Yaśodā's son and Rohiṇī's son within their veils, then laughed like intoxicated women, spread in every direction, and flooded all Vrajapura and the entire universe:

ORIGINAL

Sanskrit verse

सम्यङ्मातुः परिचितिरभूद् यत्र किञ्चित् पितुश्च
प्राप्तः सोऽयं स्वसदनजनः किं नवेत्थं मतिश्च।
तस्मिन् बाल्ये वलयति तयोः कापि शोभासुधाब्धि-
प्रख्या गोष्ठं भुवनमपि सा वीचिभिः सिञ्चति स्म॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

In that infancy, when they had properly come to know their mothers, had gained some knowledge of their father, and had newly begun to think, "Does this person belong to our household?" an indescribable beauty encircled them like an ocean of nectar and bathed the cowherd settlement and even the whole world with its waves.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

इन्हीं तरङ्गोंसे सिक्त हृदयमें अपने पुत्रके स्पष्ट प्रतिबिम्बित चन्द्रमुखको निहारते हुए व्रजेन्द्र इस समय गोष्ठमें अवस्थित हैं। आज एक पहरसे अधिक रात अवशिष्ट थी, तभी वे गोष्ठमें चले आये थे। चलते समय यह स्मृति अवश्य आयी थी कि आज मेरे पुत्रके जन्मका शततम वासर है। शास्त्रीय नियमके अनुसार आज नामकरण-संस्कार सम्भव है, किंतु अबतक रोहिणीनन्दनका ही नामकरण-संस्कार नहीं हुआ है; इसलिये व्रजेश्वरने सोचा - किसी अन्य पुण्यतर अवसरपर दोनों बालकोंके नामकरण एक साथ ही हो जायँगे। यह सोचकर वे गोष्ठ चले आये हैं। यहाँ प्रातःकाल होते ही विशाल गोराशि वनकी ओर चली गयी। उनके साथ गोरक्षक गोप भी चले गये। गोष्ठमें रहे केवल अगणित गोवत्स एवं गोष्ठ-परिष्कार करनेवाले, गो-आभूषण सँभालनेवाले सेवक। व्रजेन्द्र इनका निरीक्षण करते हुए घूम रहे थे। साथमें केवल एक सेवक था। निरीक्षण समाप्त होते ही वे वहीं, स्नानादिसे निवृत्त होकर, गोष्ठके एक अतिशय निभृत एकान्त भूभागमें शालग्रामशिलारूपमें विराजित अपने इष्टदेव श्रीमल्लक्ष्मीनारायणकी अर्चनामें संलग्न हो गये। अब एक पहर दिन चढ़ चुका है। व्रजेन्द्र पूजा समाप्त कर गोष्ठ-प्राङ्गणकी ओर देखने लगते हैं। प्राङ्गणमें कुछ गोवत्स हैं, जो कान उठाये द्वारकी ओर देख रहे हैं। व्रजेन्द्र गो-शावकोंकी इस चेष्टासे समझ जाते हैं कि द्वारके पास किसी नवीन आगन्तुकका आगमन हुआ है। उन्होंने भी दृष्टि घुमाकर उस ओर देखा। दीख पड़ा - यदुकुलाचार्य ज्योतिषाचार्यवर्य महामहिम तपोधन गर्गजी पधारे हैं।

ENGLISH TRANSLATION

With his heart bathed by those waves, Vraja's lord now stood in the cowherd settlement gazing upon the clearly reflected moon-face of his son within. He had come there while more than one watch of the night remained. As he left, he had remembered that this was the hundredth day since his son's birth, the day on which scriptural rule permitted the naming ceremony. Yet Rohiṇī's son had still not been named, so Vraja's lord thought that both children could receive their names together on another, still more auspicious occasion. With this thought he came to the settlement. At daybreak the immense herds went into the forest with their cowherd guardians. Only countless calves and servants who cleaned the pens and tended the cows' ornaments remained. Vraja's lord walked about inspecting them, accompanied by one servant. When the inspection ended, he bathed and performed his other duties, then began worshiping his chosen Lord, Śrī Lakṣmī-Nārāyaṇa present as a śālagrāma stone, in a deeply secluded part of the settlement. One watch of the day had now passed. Completing his worship, he looked toward the courtyard. Several calves stood there with ears raised, staring at the gate. From their behavior Vraja's lord understood that a new visitor had arrived. He turned his gaze and saw the great, austere Garga, foremost astrologer and preceptor of the Yadu dynasty.

ORIGINAL

व्रजेश्वरके आनन्दकी सीमा नहीं। अमृत पीकर आनन्दोन्मत्त हुए प्राणीकी भाँति व्रजेश्वर आसनसे उठ पड़े। भक्तिके प्रबल आवेशसे शरीर चञ्चल हो उठा। अञ्जलि बाँधकर, अतिशय विनम्र होकर आगे बढ़े, तपोधनके चरणोंमें दण्डवत् गिर पड़े। व्रजेशके मनमें रञ्जकमात्र भी सन्देह नहीं, वे सर्वथा असन्दिग्ध चित्तसे ऐसा अनुभव कर रहे हैं - साक्षात् इष्टदेव श्रीमन्नारायण ही तपोधन गर्गाचार्यके रूपमें पधारे हैं। इस भावनासे परिभावित हुए, भावकी तरङ्गोंमें डूबते-उतराते, नाना मनोरथोंकी मधुमयी कल्पना करते हुए महाराज नन्द ऋषिकी पूजा करने लग जाते हैं।

ENGLISH TRANSLATION

The joy of Vraja's lord knew no bounds. Like one intoxicated with bliss after drinking nectar, he rose from his seat. His body trembled under devotion's powerful surge. Joining his palms, he advanced with utmost humility and fell prostrate at the ascetic's feet. Not the slightest doubt entered his mind. With complete certainty he felt that his chosen Lord, Śrīman Nārāyaṇa Himself, had arrived in the form of the austere Garga. Permeated by this feeling, rising and sinking upon its waves, and imagining many honey-sweet desires, King Nanda began to worship the sage.

ORIGINAL

यह नियम है - अन्तर्हृदयका तरलभाव जब बाह्य क्रियाके रूपमें मूर्त होने लगता है, तब भावका प्रवाह शिथिल पड़ जाता है। उस समय भाव रूपान्तरित भी होता है। यही हुआ। पूजा समाप्त होते ही भगवद्भाव शिथिल हुआ तथा गर्गाचार्यका महापुरुषत्व व्रजेशके सामने आ गया। वे कहने लगते हैं, “देव! आप-जैसे पूर्ण-पुरुषकी भला मैं क्या सेवा करूँ? अवश्य ही यह मेरा परम सौभाग्य है, जो आप पधारे हैं; क्योंकि”:

ENGLISH TRANSLATION

It is a rule that when the heart's liquid feeling takes visible form as outward action, its current becomes less intense and the feeling itself may change. That is what occurred. As soon as the worship ended, Nanda's perception of divinity softened and Garga's greatness as a holy person came before him. He said, "Revered sir, what service could I possibly render to a perfect person such as you? Your arrival is certainly my supreme good fortune, for":

ORIGINAL Sanskrit verse

महद्विचलनं नृणां गृहिणां दीनचेतसाम्।
निःश्रेयसाय भगवन् कल्पते नान्यथा क्वचित्॥

(श्रीमद्भा० १०।८।४)

ENGLISH TRANSLATION

O venerable one, the movement of great souls among poor-hearted householders serves their highest good. Never does it occur for any other purpose.

(*Śrīmad-Bhāgavatam* 10.8.4)

ORIGINAL

गृह, पुत्र, कलत्र, बन्धु, बान्धव, धन-धान्यमें अत्यन्त आसक्त तथा उनके संरक्षण-संवर्धनमें अतिशय व्याकुलचित्त मनुष्योंका परममङ्गल करनेके लिये ही आप-जैसे महापुरुषोंका गमनागमन होता है। अन्यथा वे तो कहीं भी जाते ही नहीं। यह कहते-कहते ही हठात् श्रीव्रजेशके अन्तर्हृदयमें नित्य विराजित अपने पुत्रका मुख स्फुरित होने लगता है। इसीके साथ अन्तर्मनके दूसरे छिद्रसे सजातीय विचारधारा भी फूट पड़ती है - ओह! आज ही तो मेरे पुत्रका शततम वासर है, रोहिणीनन्दनका संस्कार भी आज ही हो तो कितना सुन्दर है। ये यदुकुलाचार्य हैं, ज्योतिषशास्त्रके प्रणेता हैं, ब्रह्मज्ञशिरोमणि हैं, पुत्रोंके संस्कारका इससे अधिक सुन्दर अवसर और क्या होगा? अग्रजका संस्कार तो इन्हें करना ही चाहिये, कर ही देंगे, उस कुलसे तो इनका अविच्छिन्न सम्बन्ध है। मेरे पुत्रका भी प्रार्थना करनेसे क्यों नहीं करेंगे? ये ब्राह्मण हैं, जन्मसे ही मनुष्यमात्रके गुरु हैं; इनको आपत्ति ही क्या होगी? ओह! इनके द्वारा संस्कृत होकर मेरे दोनों पुत्र कृतार्थ हो जायँगे। अवश्य ही नारायणने ही कृपा करके ठीक अवसरपर इन्हें भेजा है।

ENGLISH TRANSLATION

Great souls such as you travel only to bring the highest welfare to people deeply attached to house, child, spouse, family, wealth, and grain and anxiously occupied with preserving and increasing them. Otherwise they go nowhere. Even as he spoke, the face of his son, eternally present within Śrī Nanda's heart, suddenly appeared there. At the same time a related stream of thought burst through another opening of his inner mind: "Ah, today is my son's hundredth day. How wonderful if Rohiṇī's son's rite could also take place today. This is the preceptor of the Yadus, the foremost authority on astrology, and the crown jewel of those who know Brahman. What finer occasion could there be for my sons' rites? He must perform the elder brother's rite and surely will, for his connection with that family is unbroken. Why would he not perform my son's as well if I ask? He is a Brahmin and therefore the teacher of all humanity from birth. What objection could he have? Ah, sanctified by him, both my sons will be blessed. Surely Nārāyaṇa has mercifully sent him at precisely the right time."

ORIGINAL

मनोरथके प्रवाहमें बहते हुए ही व्रजराजने कार्यक्रम भी निर्धारित कर लिया। उसीका उपक्रम करते हुए वे ऋषिके चरणोंमें निवेदन करते हैं:

ENGLISH TRANSLATION

Carried along by the current of this desire, the king of Vraja also settled upon a plan. Beginning to put it into action, he petitioned the sage at his feet:

ORIGINAL

Sanskrit verse

बालो यो मम जातस्तस्मादधिकश्च वासुदेवो यः।
निजदृक्सुधया तं तं सेचितुमास्तां भवान् करुणः॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Be merciful and bathe with the nectar of your glance both the son born to me and the older son of my brother Vasudeva.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

“देव! मुझे जो एक पुत्र हुआ है तथा उससे बड़ा जो मेरे भाई वसुदेवका एक पुत्र है, उन दोनोंको भी अपनी दृष्टिसुधासे सिक्त कर दें। आप करुणामय हैं, करुणा करें।” नन्दरायजीकी इस स्नेहपरिपूरित प्रार्थनासे ऋषि तो गद्गद हो गये। आन्तरिक प्रसन्नतासे इसका अभिनन्दन करते हुए तपोधनने अनुमति दे दी। पासमें ही परिचारक खड़ा है। व्रजेश्वर उसके कानमें सारी बातें समझाते हैं। सुनकर वह तो प्रासादकी ओर चल पड़ता है तथा मुनि एवं व्रजेन्द्र वहीं श्रीवसुदेवकी विपत्तिके सम्बन्धमें चर्चा करते हुए दोनों पुत्रोंकी प्रतीक्षा करते हैं।

ENGLISH TRANSLATION

"Revered sir, I have been blessed with a son, and my brother Vasudeva has a son older than he. Please bathe both with the nectar of your glance. You are compassionate, so show them mercy." The sage's voice choked with emotion at Nanda Rāya's loving request. Welcoming it with inward joy, the ascetic granted permission. A servant stood nearby. Vraja's lord explained everything in his ear, and the servant set out for the palace. The sage and Nanda remained there discussing Śrī Vasudeva's misfortunes as they awaited the two sons.

ORIGINAL

एक घड़ी भी बीतने नहीं पायी कि आगे-आगे पुत्रोंको गोदमें लिये व्रजरानी एवं श्रीरोहिणी तथा उनके पीछे हाथोंमें गन्ध-पुष्प-धूप-दीप, जलपात्र आदि लिये परिचारक आ पहुँचता है। आचार्य गर्गने दूरसे ही रोहिणीनन्दन एवं यशोदानन्दनको देख लिया। देखते ही, मानो किसी विद्युल्लहरीने मुनिको स्पर्श कर लिया हो, इस तरह चञ्चल होकर वे आसनसे उठ पड़े।

ENGLISH TRANSLATION

Before even one ghaṭī had passed, the queen of Vraja and Śrī Rohiṇī arrived in front carrying their sons, followed by the servant bearing sandal paste, flowers, incense, lamps, a water vessel, and other articles. From afar Ācārya Garga saw Rohiṇī's son and Yaśodā's son. The instant he saw them, he sprang restlessly from his seat as though touched by a wave of lightning.

ORIGINAL

बस, खड़े ही हो सके। इसके बाद तो शरीर जड़वत् हो गया। नेत्र स्थिर हो गये। पर अन्तरमें पूर्ण चेतना है। आचार्य स्पष्ट सब कुछ अनुभव कर रहे हैं, स्पष्ट देख रहे हैं, दो माताएँ हैं, उनकी गोदमें उनके अनन्त स्नेहसे सिक्त श्याम एवं गौर दो बालक हैं। देखते-ही-देखते आचार्यको अनुभव हुआ, बरबस मेरे नेत्र अश्रुपूरित हो गये हैं। ओह! अश्रुबिन्दु बाहर ढलकने चले! गर्गने अपनी समस्त इच्छाशक्ति बटोरकर प्रयास किया, किसी तरह स्थिर नेत्र एक बार चञ्चल हो जायँ, एक बार ऊपर-नीचे टँगी हुई पलकें परस्पर मिल जायें, अश्रुबिन्दु रुद्ध हो जायें, बाहर न निकलें। किंतु न तो नेत्र हिले, न पलकें पड़ीं। अश्रुवारिधारा बाहरकी ओर बह चली। तपोधन उन्हें रोक न सके:

ENGLISH TRANSLATION

He could do no more than stand. Then his body became as motionless as inert matter, and his eyes grew fixed. Yet within him consciousness was complete. The ācārya perceived everything clearly. He saw two mothers, and in their laps two boys, one dark and one fair, drenched in their boundless affection. As he gazed, he realized that his eyes had involuntarily filled with tears. Ah, the teardrops were about to spill! Gathering all his willpower, Garga tried to make his fixed eyes move just once, to bring his upper and lower lids together just once, so that the tears might be held back and not escape. But neither did his eyes move nor did his lids fall. A stream of tears flowed outward, and the ascetic could not restrain it:

ORIGINAL Sanskrit verse

मातृयुग्मललिताङ्कलालितौ वीक्ष्य कृष्णधवलौ स बालकौ।
निर्निमेषदर्शया दृशोर्जलं रोद्धुमैष्ट नितरां न तापसः॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Seeing those two boys, dark and fair, fondled in the lovely laps of their two mothers, the ascetic gazed without blinking and was utterly unable to restrain the water of his eyes.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

ब्रह्मवित्-शिरोमणि गर्गके नित्य प्रकाशित अन्तरात्मामें उस समय एक अभिनव प्रकाशका उदय हुआ। उस प्रकाशसे आलोकित आचार्यका मन नन्दनन्दनको देखता हुआ उद्भावना करने लगा:

ENGLISH TRANSLATION

At that moment a new radiance arose within the ever-luminous inner self of Garga, crown jewel among knowers of Brahman. Illumined by that light, the ācārya's mind contemplated Nanda's son and began to wonder:

ORIGINAL Sanskrit verses

हन्तायं किमनादिमोहतमसः सद्रत्नदीपाङ्कुरः
किं न्वीशप्रतिपादकोपनिषदां प्रामाण्यमाप्तं वपुः।
किं नः सौभगकल्पभूरुहवनस्याद्यः प्रसूनोदयः
सान्द्रानन्दसुधाम्बुधेः किमथवा सा कापि जन्मस्थली॥
यं ब्रह्मेति वदन्ति केचन जगत्कर्तेति केचित् परे
त्वात्मेति प्रतिपादयन्ति भगवानित्येव केऽप्युत्तमाः।
नो देशान्न च कालतो बत परिच्छेदोऽस्ति यस्यौजसो
देवः सोऽयमवाप नन्ददयितोत्सङ्गे परिच्छिन्नताम्॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Ah, is this the tender flame of a jewel-lamp that dispels the beginningless darkness of delusion? Or has the authority of all the Upaniṣads that reveal the Lord assumed a visible body? Is this the first flower to open in our forest of wish-fulfilling trees of good fortune? Or is it some embodied birthplace of the dense ocean of nectar that is bliss?
Some call him Brahman; others call him the creator of the world. Some proclaim him the Supreme Self, while the noblest call him Bhagavān. His majesty is bounded by neither place nor time, yet that very Lord has accepted the limits of the lap of Nanda's beloved.

(*Śrī Ānanda-vṛndāvana-campūḥ*)

ORIGINAL

“ओह! यह क्या देख रहा हूँ? क्या यह अनादि मोहान्धकारको सर्वथा नष्ट कर देनेवाला विशुद्ध ब्रह्मरूप रत्नप्रदीपका अङ्कुर है? अथवा ईश्वरप्रतिपादक समस्त उपनिषदोंका प्रामाण्य ही शरीर ग्रहणकर मूर्त हो गया है? या यह हमारे सौभाग्यरूप कल्पतरुकाननका मूलभूत पुष्प प्रस्फुटित हुआ है? अथवा वह शास्त्रप्रसिद्ध, सन्तोद्घोषित निबिड़ आनन्दसुधासागरका उद्गमस्थल ही मूर्त हो गया है? अहा! यह तो वह है! जान गया! जिसे कुछ लोग 'ब्रह्म' कहते हैं, कुछ मनीषी जिसका 'जगत्कर्ता' कहकर परिचय देते हैं, कुछ प्राणी जिसे 'परमात्मा' बतलाते हैं, कुछ श्रेष्ठ पुरुष जिसे 'भगवान्' कहकर प्रतिपादन करते हैं, जिसका प्रभाव देशकालसे परिच्छिन्न नहीं है, देशकालकी सीमामें बद्ध नहीं है, वही देव नन्दमहिषीकी गोदमें परिच्छिन्न, सीमाबद्ध बना हुआ दीख रहा है। ओह! यह कितना आश्चर्य है!”

ENGLISH TRANSLATION

“Ah, what am I seeing? Is this the sprout of a jewel-lamp of pure Brahman that utterly destroys the beginningless darkness of delusion? Or has the authority of all the Upaniṣads that establish the Lord taken bodily form? Or has the primal flower of our forest of wish-fulfilling trees of good fortune opened? Or has the very source of that dense ocean of nectar-bliss, acclaimed by scripture and proclaimed by the saints, become embodied? Ah, this is he! Now I know! Some call him Brahman; some sages identify him as the creator of the world; some beings describe him as the Supreme Self; and some exalted persons proclaim him Bhagavān. His power is not delimited by place and time and is not bound within their limits. Yet that very Lord appears confined and bounded in the lap of Nanda's queen. Ah, how wondrous this is!”

ORIGINAL

आचार्य गर्गके हृदयमें कभी तो स्वयं भगवान् व्रजेन्द्रनन्दनका महान् ऐश्वर्य उदय होता है और कभी उनके रूप-माधुर्यकी शतसहस्र सुधाधाराएँ प्रवाहित होने लगती हैं। ऐश्वर्योन्मेषके समय आचार्य नन्दनन्दनके चरणोंमें लुट पड़ना चाहते हैं और जिस क्षण माधुर्यका विकास होता है, उस समय यशोदानन्दनके महामरकतद्युति कलेवरको हृदयसे लगानेका मनोरथ करने लगते हैं, किंतु व्रजेन्द्रनन्दनकी लीलाशक्ति दोनोंमेंसे एक भी करने नहीं देतीं। उन्हें लीलाक्रमकी रक्षा जो करनी है। आचार्य सोचने लगते हैं:

ENGLISH TRANSLATION

At one moment the majesty of Bhagavān, Nanda's own son, arose within Ācārya Garga's heart; at another, hundreds of thousands of nectar streams from the sweetness of his beauty began to flow there. When divine majesty revealed itself, the ācārya longed to fall at Nanda's son's feet. When sweetness unfolded, he desired to clasp Yaśodā's emerald-radiant child to his heart. But the divine power governing Nanda's son's play allowed him to do neither, for she had to preserve the course of the līlā. The ācārya thought:

ORIGINAL Sanskrit verse

पादौ दधामि यदि मां वदिता जनोऽयम्
उन्मत्तमेव बत वक्षसि चेत् करोमि।
तच्चातिचापलमहो न करोमि वा चेद्
औत्कण्ठ्यमेव हि लविष्यति धैर्यबन्धम्॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

If I take his two feet, these people will call me mad. If I place him against my breast, ah, that will be sheer impetuosity. Yet if I do neither one nor the other, this very longing will sever the bond of my composure.

(*Śrī Ānanda-vṛndāvana-campūḥ*)

ORIGINAL

“यदि मैं नन्दनन्दनके चरण-युगलको धारण करता हूँ तो ये लोग मुझे उन्मत्त बतायेंगे। यदि इन्हें हृदयसे लगा लूँ तो यह मेरी अतिशय चञ्चलता सिद्ध होगी। यदि वह भी न करूँ, यह भी न करूँ, कुछ भी नहीं करूँ तो भी मेरी यह उत्कण्ठा मेरे धैर्य-बन्धनको काट डालेगी।”

ENGLISH TRANSLATION

“If I take Nanda's son's two feet, these people will call me mad. If I clasp him to my heart, that will reveal my extreme impulsiveness. Yet if I do neither, if I do nothing at all, this longing of mine will still cut through the bonds of my composure.”

ORIGINAL

इस धैर्यबन्धन-छेदनका भय एक क्षणके लिये आचार्यके मनमें आया तो अवश्य, पर तुरंत ही विलीन हो गया। उनके प्रफुल्ल अन्तःकरणने निर्णय दे दिया, धैर्य नष्ट हो, सब कुछ नष्ट हो, मैं तो निहाल हो चुका:

ENGLISH TRANSLATION

For a moment, the ācārya did fear that the bonds of his composure would be cut, but the fear vanished at once. His delighted heart delivered its verdict: let composure perish, let everything perish, for I have already been blessed beyond measure.

ORIGINAL Sanskrit verse

जन्माद्य साधु सफलं सफले च नेत्रे
विद्या तपः कुलमहो सफलं समस्तम्।
आचार्यता भगवती हि यदोः कुलस्य
मामद्य हन्त नितरामकरोत् कृतार्थम्॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Today my birth and all that followed it have truly borne fruit; my eyes have borne fruit. Ah, my learning, austerity, lineage, and everything else have borne fruit. The blessed office of preceptor to the Yadu dynasty has today made me entirely fulfilled.

(*Śrī Ānanda-vṛndāvana-campūḥ*)

ORIGINAL

“आज मेरा जन्मधारण सफल हो गया। मेरे नेत्र सफल हो गये। मेरी विद्या, मेरा तप, मेरा कुल, सब सफल हो गये। मैं कृतार्थ हो गया, अपने पुरुषार्थसे नहीं, मुझे तो कृतार्थ किया है यदुकुलकी आचार्यतारूप भगवतीने। मैंने यदुकुलकी आचार्यताका आश्रय लिया था, इस आचार्यताने ही मुझपर अतिशय अनुकम्पा करके मुझे सर्वथा कृतार्थ बना डाला।”

ENGLISH TRANSLATION

“Today my birth has borne fruit. My eyes have borne fruit. My learning, my austerity, and my lineage have all borne fruit. I have become fulfilled, not through my own endeavor, but because the divine office of preceptor to the Yadu dynasty has fulfilled me. I took refuge in that office, and it has shown me immense grace and made me wholly blessed.”

ORIGINAL

व्रजेन्द्र तपोधनकी ओर आश्चर्यभरी दृष्टिसे देख रहे हैं; किंतु अब मुनि प्रकृतिस्थ होने लगते हैं। उन्हें प्रकृतिस्थ होना ही था। जिसके लिये लीला-शक्ति उन्हें व्रजपुरमें ले आयी हैं, वही इस समय उन्हें करना है। अस्तु, आचार्य व्रजेन्द्रकी ओर देखने लग जाते हैं। इसी समय व्रजेन्द्रगेहिनी एवं श्रीरोहिणीजी मुनिवरको प्रणाम करती हैं, फिर दोनों पुत्रोंको तपोधनके चरणोंमें रख देती हैं। मुनिवर आशीर्वाद देते हैं। इसके पश्चात् उनकी आज्ञा पाकर उनसे कुछ दूरपर दोनों माताएँ पुत्रोंको गोदमें लेकर बैठ जाती हैं।

ENGLISH TRANSLATION

Nanda looked at the ascetic with astonishment, but the sage now began to regain his composure. He had to do so, for he must accomplish the very purpose for which the power of divine play had brought him to Vraja. The ācārya therefore turned toward Nanda. At that moment Nanda's queen and Śrī Rohiṇī bowed to the eminent sage and placed both sons at his feet. He blessed them. With his permission, the two mothers then sat a short distance away with the boys in their laps.

ORIGINAL

अब अतिशय विनम्र शब्दोंमें विनयपूर्वक व्रजेन्द्र आचार्यसे दोनों पुत्रोंके नामकरण-संस्कार कर देनेकी प्रार्थना करते हैं, किंतु मुनिवर स्वीकार नहीं करते। वे कहते हैं कि यह संस्कार अपने कुलगुरुसे करा लेना चाहिये। हाथ जोड़कर व्रजेन्द्रने आचार्यके सामने 'जन्मना ब्राह्मणो गुरुः' (जन्मसे ही ब्राह्मण सबके गुरु है) की युक्ति रख दी। इसपर भी तपोधनने स्वीकृति नहीं दी। हाँ, इस बार स्वयं संस्कार न करनेमें हेतु उन्होंने अत्यन्त प्रबल एवं युक्तिसंगत बतलाया। वे बोले, “व्रजेन्द्र! सुनो, सारा विश्व जानता है कि मैं यदुकुलका आचार्य हूँ। यदि मैं तुम्हारे पुत्रका नामकरण-संस्कार करता हूँ तो कंसकी यह धारणा हो सकती है कि यह देवकीका अष्टम-गर्भजात बालक है। पापमति कंससे तुम्हारे एवं वसुदेवके बीचका सम्बन्ध अज्ञात नहीं, वह तुम दोनोंको ही जानता है। साथ ही उस दिन आकाशमें उड़कर देवीरूपमें परिणता वसुदेव-पुत्रीके वचनोंको स्मरण करता हुआ वह निरन्तर ऐसी धारणा कर रहा है कि देवकीके अष्टम गर्भकी संतान कदापि कन्या हो ही नहीं सकती। सम्प्रति मेरे द्वारा तुम्हारे पुत्रका संस्कार सुनकर यदि कहीं उसकी यह मान्यता हो जाय कि यह नन्दपुत्र वास्तवमें वसुदेवका ही अष्टम पुत्र है तथा वह तुम्हारे पुत्रका प्राणनाश करने स्वयं व्रजपुरमें आ धमके, प्राणहरण कर ले तो तुम्हीं बताओ, कितना बड़ा अमङ्गल, कितना भीषण अनर्थ हो जायगा?”

ENGLISH TRANSLATION

With deeply humble words, Nanda respectfully asked the ācārya to perform the naming ceremony for both sons, but the sage declined. He said that one should have such a rite performed by one's family preceptor. With folded hands, Nanda offered the maxim “A brāhmaṇa is by birth the teacher of all” as his reasoning, yet the ascetic still did not consent. This time, however, he gave a powerful and reasonable explanation for refusing to conduct the rite himself. He said, “Lord of Vraja, listen. The whole world knows that I am the preceptor of the Yadu dynasty. If I perform your son's naming ceremony, Kaṃsa may conclude that this boy is Devakī's eighth-born child. Wicked Kaṃsa knows of the relationship between you and Vasudeva; he knows you both. Remembering the words of Vasudeva's daughter, who flew into the sky that day and assumed the form of the Goddess, he remains convinced that Devakī's eighth child could never truly have been a girl. If he now hears that I performed your son's rite and concludes that this son of Nanda is really Vasudeva's eighth son, he may descend upon Vraja himself to destroy your child and take his life. Tell me, what immense misfortune and terrible calamity that would be!”

ORIGINAL

व्रजेन्द्र आचार्यके इस कथनका प्रतिवाद न कर सके। क्षणभरके लिये उनका मुख म्लान-सा हो गया। मनमें प्रबल उत्कण्ठा थी कि दोनों पुत्रोंको ऐसे श्रेष्ठतम आचार्यके द्वारा सुसंस्कृत देखकर मेरे नेत्र शीतल होंगे, किंतु मुनिवरकी इस युक्तिका उनके पास कोई उत्तर नहीं था। निराश व्रजेन्द्रने भोली आँखोंसे उन्हींकी ओर देखते हुए पुत्रकी ओर दृष्टि डाली। मानो उन नेत्रोंमें ही मुनिवरके शङ्का-समाधानका कोई संकेत हो, इस तरह दृष्टि मिलते ही व्रजेन्द्रके मनमें समयोचित व्यवस्थाका स्फुरण हो गया। व्रजेश्वरने सोचा, इन महामहिम मुनिराजके द्वारा यदि स्वस्तिवाचन ही हो जाय तो फिर तो सभी मङ्गल होगा ही।

ENGLISH TRANSLATION

Nanda could not refute the ācārya's words. For a moment his face grew wan. He had cherished an intense longing to cool his eyes by seeing both sons sanctified by so eminent a teacher, but he had no answer to the sage's reasoning. Disappointed, Nanda looked at the sage with innocent eyes and then glanced toward his son. As though those very eyes contained a clue that resolved the sage's concern, an appropriate arrangement flashed into Nanda's mind the moment their glances met. The lord of Vraja thought that if this supremely glorious sage would at least recite blessings for their welfare, every auspicious purpose would surely be fulfilled.

ORIGINAL

इस विचारसे पुनः हाथ जोड़कर वे आचार्यसे प्रार्थना करने लगे, “गुरुदेव! आपका सङ्ग ही अनन्त मङ्गलमय है। इसलिये:”

ENGLISH TRANSLATION

With this thought, he again folded his hands and petitioned the ācārya: “Gurudeva, your very company is infinitely auspicious. Therefore:”

ORIGINAL Sanskrit verse

अलक्षितोऽस्मिन् रहसि मामकैरपि गोव्रजे।
कुरु द्विजातिसंस्कारं स्वस्तिवाचनपूर्वकम्॥

(श्रीमद्भागवत 10.8.10)

ENGLISH TRANSLATION

Here in this secluded cowshed, unnoticed even by my own people, please perform the boys' twice-born rites, preceded by the recitation of blessings for their welfare.

(*Śrīmad Bhāgavata* 10.8.10)

ORIGINAL

“इस निर्जन गोष्ठमें मेरे अन्तरङ्ग गोपबन्धुओंसे भी सर्वथा अलक्षित केवल स्वस्तिवाचनपूर्वक मेरे इन दोनों पुत्रोंका द्विजाति-संस्कार, रोहिणीनन्दनका क्षत्रियोचित, मेरे पुत्रका वैश्योचित नामकरण-संस्कार कर दें।”

ENGLISH TRANSLATION

“In this secluded cowshed, entirely unnoticed even by my intimate cowherd kinsmen, please perform the twice-born rites for these two sons, preceded only by blessings for their welfare: a kṣatriya's naming ceremony for Rohiṇī's son and a vaiśya's naming ceremony for my son.”

ORIGINAL

यह कहते हुए व्रजेन्द्रने तपोधनके चरण पकड़ लिये। इस बार व्रजेन्द्रकी विजय हुई। वास्तवमें तो आचार्य गर्ग आये ही थे नामकरण-संस्कार करने तथा प्रबल उत्कण्ठासे ही अवसरकी प्रतीक्षा भी कर रहे थे। यह चर्चा तो उन्होंने इसलिये की है कि यह संस्कार सर्वथा गुप्त रहे, किसीपर भी प्रकट न हो। जो हो, आचार्य प्रसन्नचित्तसे प्रस्ताव स्वीकार कर लेते हैं। अनादिकालसे अपने क्षुद्रसंकल्पसे जो अपने भीतर ही नामरूपात्मक अनन्त विश्वब्रह्माण्डके सृजन-पालन-संहारको क्रीड़ा कर रहे हैं, एकमें ही जो अनन्त नामोंकी सृष्टि करके खेलते हैं तथा खेलते हुए ही उन नामोंको पुनः विलुप्त कर देते हैं, उनका नामकरण-संस्कार है तो परम दर्शनीय; पर उसे उस समय देख सके केवल व्रजेन्द्र, व्रजरानी, रोहिणी, गर्गाचार्य, वह बड़भागी नन्दपरिचारक एवं अन्तरिक्षमें अवस्थित देवगण! स्वयं भगवान् व्रजेन्द्रनन्दनकी यही इच्छा है।

ENGLISH TRANSLATION

As he spoke, Nanda grasped the ascetic's feet. This time Nanda prevailed. In truth, Ācārya Garga had come precisely to perform the naming rite and had been waiting eagerly for the opportunity. He had raised these concerns so that the ceremony would remain completely secret and become known to no one. Thus the ācārya gladly accepted the proposal. Since beginningless time, the Lord has playfully created, sustained, and dissolved within himself infinite universes made of names and forms merely by his slightest resolve. Being one, he creates and plays with limitless names, then makes those names vanish again in the course of his play. His naming ceremony was therefore supremely worthy of beholding. Yet at that time it could be witnessed only by Nanda, the queen of Vraja, Rohiṇī, Garga Ācārya, Nanda's greatly fortunate servant, and the gods stationed in the sky. Such was the desire of Bhagavān himself, Nanda's son.

ORIGINAL

अस्तु, आचार्य स्वस्तिवाचन समाप्त कर प्रथम रोहिणीनन्दनका नामोल्लेख करते हुए कहते हैं, “व्रजेश्वर! यह रोहिणीनन्दन अपनी अपरिसीम सद्गुणराशिसे समस्त सुहृद्वर्गका प्रीति-सम्पादन करेगा। इसलिये इसका एक नाम 'राम' प्रसिद्ध होगा। और सुनो, यह अत्यन्त बलशाली होगा, इसलिये लोग इसे 'बल' भी कहेंगे। इसका एक नाम 'संकर्षण' होगा, यह नाम इसलिये कि यदुकुल एवं व्रजकुल दोनोंके प्रति इसके मनमें समान बुद्धि होगी, यदुवंशी वसुदेवका पुत्र होकर भी यह तुम्हें भी अपना पिता समझेगा, दोनों कुलोंका आकर्षण करते हुए इसके मनमें एक समान सम्बन्धकी भावना जाग्रत रहेगी। ये तो हुए रोहिणीनन्दनके नाम। अब यशोदानन्दनके नाम सुनो; देखो, यह तुम्हारा बालक सत्य, त्रेता, द्वापर, कलि, इन चारों युगोंमें ही प्रकट हुआ करता है। इससे पूर्व यह शुक्ल, रक्त, पीत रूपोंमें अवतीर्ण हो चुका है। किंतु इस बार कृष्ण (काले) वर्णमें आया है। इसलिये इसका एक नाम 'कृष्ण' होगा। तुम्हें सुनकर आश्चर्य होगा, पर है सर्वथा सत्य कि यह बालक तुम्हारे यहाँ जन्म लेनेके पूर्व कभी वसुदेवका पुत्र भी हो चुका है। इसलिये जो इस रहस्यको जानते हैं, वे इसे 'वासुदेव' कहकर अभिहित करेंगे। व्रजेन्द्र! वास्तवमें तो तुम्हारे इस पुत्रके गुणानुरूप, कर्मानुरूप असंख्य नाम, असंख्य रूप हैं। उन्हें मैं जानता हूँ, अन्य जन नहीं जानते, जान सकते ही नहीं। उन अनन्त नामोंमेंसे मैंने तुम्हारे पुत्रके ये दो नाम बताये।”

ENGLISH TRANSLATION

After completing the recitation of blessings, the ācārya first declared the names of Rohiṇī's son. He said, “Lord of Vraja, through his immeasurable treasury of virtues this son of Rohiṇī will bring delight to all his friends and kinsmen. Therefore one of his celebrated names will be Rāma. Listen further: he will be exceedingly strong, so people will also call him Bala. Another of his names will be Saṅkarṣaṇa. He will regard the Yadu and Vraja families equally. Though the son of Vasudeva of the Yadu dynasty, he will also regard you as his father. Drawing both families together, he will preserve within his heart an equal bond with each. These are the names of Rohiṇī's son. Now hear the names of Yaśodā's son. Your child appears in all four ages, Satya, Tretā, Dvāpara, and Kali. Previously he manifested in white, red, and yellow forms, but this time he has come in a dark complexion. Therefore one of his names will be Kṛṣṇa. What follows may astonish you, but it is entirely true: before taking birth in your home, this child was once also the son of Vasudeva. Those who know this mystery will therefore call him Vāsudeva. Lord of Vraja, in truth this son of yours has countless names and countless forms corresponding to his qualities and deeds. I know them, but others neither know nor can know them. From among those infinite names, I have told you these two names of your son.”

ORIGINAL

आचार्य यह कहते-कहते पुनः गद्गद हो गये। उनकी आँखें निमीलित हो गयीं। वे कुछ क्षणके लिये समाधिस्थ-से हो गये। इधर व्रजेश, व्रजरानी, रोहिणीजीका प्रत्येक रोम आनन्दातिरेकसे पुलकित हो रहा है, नेत्र छल-छल कर रहे हैं। कुछ देर बाद आचार्यने नेत्र खोलकर व्रजेन्द्रकी ओर देखा। देखते ही व्रजेन्द्रकी एक अन्य इच्छाका प्रतिचित्र सर्वज्ञ तपोधनके अन्तःकरणमें अङ्कित हो गया। वे शान्त-गम्भीर पर अतिशय प्रफुल्ल मुद्रामें बोल उठे, “पुत्रका जातकफल सुनना चाहते हो, व्रजेन्द्र! अच्छा, सुनो:”

ENGLISH TRANSLATION

As the ācārya spoke, his voice again became choked with emotion. His eyes closed, and for a few moments he seemed absorbed in samādhi. Every hair on Nanda, the queen of Vraja, and Rohiṇī thrilled with overwhelming joy, and their eyes brimmed with tears. After some time the ācārya opened his eyes and looked toward Nanda. At once, an image of another wish in Nanda's heart was impressed upon the omniscient ascetic's inner awareness. Serene and grave, yet exceedingly delighted, he said, “Do you wish to hear your son's horoscope, lord of Vraja? Very well, listen:”

ORIGINAL Braj verses

संबत सरस विभावन, भादौं आठैं तिथि, बुधवार।
कृष्न पच्छ, रोहिनी, अर्ध निसि, हर्षन जोग उदार॥
बृष है लग्न, उच्च के निसिपति, तनहिं बहुत सुख पैहैं।
चौथें सिंघ रासिके दिनकर, जीति सकल महि लैहैं॥
पंचएँ बुध कन्या कौ जो है, पुत्रनि बहुत बढ़ैहैं।
छठएँ सुक्र तुलाके सनिजुत, सत्रु रहन नहिं पैहैं॥
ऊँच नीच जुबती बहु करिहैं, सतएँ राहु परे हैं।
भाग्य-भवन में मकर-महीसुत बहु ऐश्वर्य बढ़ैहैं॥
लाभ-भवन में मीन-बृहस्पति, नवनिधि घर में ऐहैं।
कर्म-भवनके ईस सनीचर, स्याम बरन तन हेहैं॥

ENGLISH TRANSLATION

In the gracious year named Vibhāvana, on the eighth lunar day of Bhādoṃ, a Wednesday; in the dark fortnight under Rohiṇī, at midnight, in the noble Harṣaṇa yoga.
Taurus is rising, and the lord of night is exalted, so he will enjoy abundant happiness in his body. The sun stands in Leo in the fourth house; he will conquer and possess the whole earth.
Mercury is in Virgo in the fifth; his sons will greatly increase. Venus in the sixth is joined with Saturn in Libra; no enemy will be able to remain.
Rāhu lies in the seventh; he will have many women, high and low. Mars stands in Capricorn in the house of fortune; his vast sovereignty will increase.
Jupiter is in Pisces in the house of gain; the nine treasures will enter his home. Saturn, lord of the house of action, indicates that his body will be dark in color.

ORIGINAL

इस बार 'श्याम' नामका उच्चारण होते ही आचार्यमें आवेश-सा हो जाता है। वे उच्च कण्ठसे कहने लगते हैं, “व्रजेश्वर! और भी अद्भुत फल सुनो, तुम्हारा यह पुत्र गोपोंको, समस्त गोकुलवासियोंको परमानन्दसिन्धुमें निमग्न कर देगा। यह कृष्ण तुम सब लोगोंका ऐहिक-आमुष्मिक (लोक-परलोक-सम्बन्धी) मङ्गल, परम मङ्गल सम्पादन करेगा। कृष्णका अवलम्बन करके तुम सभी अनायास ही समस्त विपत्तियोंको पार कर लोगे। व्रजेश्वर! इसके पूर्व जन्मोंसे सम्बद्ध एक बात तुम्हें सुनाता हूँ। उस समय सुरराज पदच्युत हो चुके थे। नन्दनकाननपर दैत्योंका साम्राज्य स्थापित हो चुका था। दैत्य-विदलित देवगण 'त्राहि-त्राहि' पुकार रहे थे। उस समय तुम्हारे इस पुत्रने ही देववृन्दकी रक्षा की थी। इससे रक्षित होकर, इसके बलसे ही बलान्वित होकर दैत्योंपर देवोंने पुनः विजय पायी थी। व्रजराज! इस पुत्रमें यह भी एक स्वभावसिद्ध गुण है कि जो मनुष्य इसे प्यार करते हैं, उनपर किसी प्रकारके भी शत्रुकी विजय नहीं हो सकती; जिस प्रकार भगवच्चरणारविन्दाश्रित प्राणीका असुर पराभव नहीं कर सकते, ठीक उसी प्रकार इसमें प्रीति करनेवालेका शत्रु पराभव नहीं कर सकते। नन्दराय! अधिक क्या कहूँ, तुम्हारा यह पुत्र सद्गुण, सम्पदा, कीर्ति एवं प्रभावकी दृष्टिसे नारायणतुल्य है। सावधान रहकर तुम इसका पालन करो।”

ENGLISH TRANSLATION

This time, as soon as the name “Śyāma” was uttered, the ācārya seemed seized by inspiration. In a loud voice he said, “Lord of Vraja, hear still more wondrous results. This son of yours will immerse the cowherds and all the inhabitants of Gokula in the ocean of supreme bliss. This Kṛṣṇa will secure for all of you the highest welfare in this world and the next. Taking refuge in Kṛṣṇa, you will effortlessly cross every calamity. Lord of Vraja, I shall tell you something connected with one of his former births. At that time the king of the gods had been driven from his throne, and demons had established their rule over Nandana Garden. The gods, crushed by the demons, cried out for deliverance. It was this very son of yours who protected them. Sheltered by him and strengthened by his power, the gods again conquered the demons. King of Vraja, another quality is natural to this son: no enemy of any kind can conquer those who love him. Just as demons cannot defeat a person sheltered at Bhagavān's lotus feet, so no enemy can defeat anyone who bears love for him. Nanda Rāya, what more can I say? In virtue, prosperity, fame, and power, this son of yours is equal to Nārāyaṇa. Raise him with vigilant care.”

ORIGINAL

ऋषिवर गर्ग इतना कहकर चुप, शान्त हो जाते हैं। अञ्जलि बाँधकर, मन-ही-मन श्रीकृष्णके चारु चरणोंमें नत होकर मूक भाषामें ही वे कहने लगते हैं, “गोलोकविहारिन्! तुम्हारी जय हो! जय हो! व्रजेन्द्रके अनन्त-वात्सल्यपरिभावित मसृण चित्तमें तुम्हारे ऐश्वर्य-कीर्तनका सैकतकण न बिखेरते हुए, साथ ही पूर्ण सत्यकी रक्षा करते हुए मेरे द्वारा तुम्हारे नामकरण-संस्कारकी सेवा सम्पन्न हो सकी, यह सर्वथा तुम्हारी अनुकम्पासे ही हुआ है। अनन्त करुणार्णव! करुणाका एक बिन्दु देकर मेरे लिये इतना ही विधान कर दो, अनन्त कालतक जहाँ कहीं भी तुम यदुकुलमें अवतीर्ण होओ, वहाँ-वहाँ ही मैं यदुकुलाचार्य बनकर तुम्हारे नामकरण-संस्कारकी सेवा करता रहूँ।”

ENGLISH TRANSLATION

Having said this much, the eminent sage Garga fell silent and still. Joining his palms, bowing inwardly at Śrī Kṛṣṇa's beautiful feet, he spoke in the language of silence: “All victory to you, wanderer of Goloka! All victory to you! I have been able to serve at your naming ceremony while preserving the full truth, yet without scattering even a grain of sand from the praise of your majesty into Nanda's tender heart, which is steeped in boundless parental love. This has happened solely through your grace. Infinite ocean of compassion, grant me but one drop of mercy and ordain this for me: throughout endless time, wherever you descend in the Yadu dynasty, may I become its preceptor and continue serving at your naming ceremony.”

ORIGINAL

इस प्रकार नामकरण-संस्कार समाप्त हुआ। आचार्य अतिशय लोलुप दृष्टिसे बारम्बार राम-श्यामकी ओर निहारते हुए बिदा लेने लगे। व्रजेन्द्रने भी अपने अश्रुजल-बिन्दुओंसे एक माला बनाकर, उसे आचार्यके चरणोंमें भेंट देकर विदाई दे दी। अपार धन-सम्पत्तिके दानको तो आचार्यने स्वीकार ही नहीं किया। यही अश्रु-भेंट लेकर वे चल पड़े। उनकी ओर देखते हुए व्रजेन्द्र इस समय अनुभव कर रहे हैं, मेरी समस्त कामनाएँ पूर्ण हो गयी हैं, मेरे समान सुखी और कोई है ही नहीं!

ENGLISH TRANSLATION

Thus the naming ceremony came to its close. Casting repeated, yearning glances toward Rāma and Śyāma, the ācārya prepared to depart. Nanda fashioned a garland from the drops of his tears, as it were, offered it at the ācārya's feet, and bade him farewell. The ācārya would not accept the gift of immense wealth. Carrying only this offering of tears, he set out. Looking after him, Nanda felt that all his desires had been fulfilled and that no one could possibly be as happy as he.

ORIGINAL

सुखसागरमें निमग्न होकर, सुखमय तरङ्गोंमें बहती हुई-सी श्रीरोहिणी एवं व्रजेन्द्रगेहिनी भी राम-कृष्णको गोदमें लिये गृहकी ओर चल पड़ती हैं। व्रजकी रानी यशोदा इस समय किस सुखका अनुभव कर रही हैं, इसे वे ही जानती हैं। वास्तवमें ही व्रजका सुख सर्वथा स्वसंवेद्य एवं अत्यन्त अनोखा सुख है:

ENGLISH TRANSLATION

Immersed in an ocean of happiness and seeming to drift upon blissful waves, Śrī Rohiṇī and Nanda's queen also set out for home with Rāma and Kṛṣṇa in their laps. Only Yaśodā, queen of Vraja, knew the happiness she experienced at that moment. Truly, the happiness of Vraja is known only through its own experience and is utterly unique:

ORIGINAL Braj verses

जो सुख ब्रज में एक घरी।
सो सुख तीनि लोक में नाहीं, धनि यह घोष-पुरी॥
अष्टसिद्धि-नवनिधि कर जोरें, द्वारें रहति खरी।
सिव-सनकादि-सुकादि-अगोचर, ते अवतरे हरी॥
धन्य-धन्य बड़भागिनि जसुमति, निगमनि सही परी।
ऐसे सूरदास के प्रभु कौं, लीन्हौ अंक भरी॥

ENGLISH TRANSLATION

The joy found in Vraja for but one ghaṛī
is nowhere in the three worlds. Blessed is this cowherd settlement.
The eight mystic powers and nine treasures stand at its door, hands joined.
Hari, beyond the reach of Śiva, Sanaka, Śuka, and the rest, has descended there.
Blessed, blessed is greatly fortunate Yaśodā, the one upon whom the Vedas' testimony proved true.
She has gathered into her lap the Lord of Sūradāsa.

CHAPTER 9

# शिशु श्रीकृष्णका अन्नप्राशन-महोत्सव और कुबेरके द्वारा गोकुलमें स्वर्णवृष्टि

# The Infant Śrī Kṛṣṇa's First-Feeding Festival and Kubera's Shower of Gold upon Gokula

Source scan pages 65–69

ORIGINAL Hindi

शिशिरका ब्राह्ममुहूर्त है। दो घड़ी पश्चात् माघशुक्ला चतुर्दशीका प्रभात होगा। इसीके साथ व्रजेन्द्रनन्दनके अन्नप्राशनका उत्सव-समारोह भी आरम्भ होगा, मानो इसकी सूचना प्रातःसमीरको भी मिल चुकी है। इसीलिये वह गवाक्षरन्ध्रोंके पथसे आया; आकर प्रथम पर्यङ्कशायिनी व्रजेन्द्रमहिषीके, फिर उनके वक्षःस्थलपर विराजित निद्रित व्रजेन्द्रनन्दन कृष्णचन्द्रके पादारविन्द उसने स्पर्श किये। स्पर्शसे कृतार्थ होकर राशि-राशि कुन्दपुष्पोंसे संचित परिमल अपने दुकूलसे निकालकर शयनागारमें सर्वत्र बिखेर दिया। उत्सवके उपलक्षमें अपनी क्षुद्र भेंट चढ़ा दी तथा फिर अतिशय शीघ्रतासे आनन्दातिरेकवश चञ्चल होकर 'झुर-झुर' शब्द करता हुआ अन्य व्रजवासियोंको जगाने चला गया।

ENGLISH TRANSLATION

It is the brāhma-muhūrta of winter. In two ghaṭīs, the dawn of the bright fourteenth day of Māgha will arrive, and with it the festivities celebrating the first feeding of the son of the lord of Vraja will begin. It is as though the morning breeze has already received word of the occasion. Entering through the openings of the lattice windows, it first touched the lotus feet of the queen of Vraja as she lay upon her couch, and then those of Kṛṣṇacandra, the sleeping son of the lord of Vraja, who rested upon her breast. Fulfilled by that touch, the breeze drew from its silken garment the fragrance it had gathered from masses of kunda blossoms and scattered it throughout the sleeping chamber. Having offered its humble gift for the festival, it became restless with an excess of joy and hurried away, whispering "jhur-jhur," to awaken the other residents of Vraja.

ORIGINAL Hindi

व्रजरानी तो जागी हुई ही हैं। वे सारी रात क्षणभरके लिये भी सो नहीं सकी हैं। फिर भी रात्रि कब कैसे समाप्त हो गयी, यह उन्होंने नहीं जाना। जानतीं कैसे? वे तो अनेक सुखमय मनोरथोंकी कल्पनामें विभोर थीं, नीलमणिका भावी अन्नप्राशन प्रत्यक्ष वर्तमान-सा बनकर नेत्रोंमें भरा था। वे उस दृश्यमें, अपने नीलमणिमें तन्मय हो रही थीं। किंतु प्रातःसमीरके स्पर्शसे जननीके प्रशान्त वात्सल्यसिन्धुमें एक कम्पन हुआ। उसमें एक लहर उठ आयी। जननीके कृष्णमय मन-प्राण इस लहरीसे सिक्त हो गये एवं तत्क्षण उनमें स्फुरणा हुई, कहीं मेरे नीलमणिके अङ्ग अनावृत हों, शिशिरकी शीतल वायुसे उनमें ठंढ लग गयी तो? बस, व्रजरानी तुरंत उठ बैठीं एवं वस्त्र सँभालने लगीं। वास्तवमें ही यशोदानन्दनके श्रीअङ्गोंसे कहीं-कहीं वस्त्र हट गये थे। जननी उन्हें गोदमें लेकर वस्त्रोंसे ढँकने लगीं। इसी समय उनका ध्यान नीलमणिके वक्षःस्थलकी ओर गया। वक्षःस्थलपरका श्रीवत्सचिह्न मणिदीपके प्रकाशमें स्पष्ट चम-चम कर रहा था; किंतु जननीको पुनः भ्रम हो ही गया। इससे पूर्व भी जननी कई बार भ्रमित हो चुकी हैं। इस भ्रमका प्रारम्भ तो प्रथम स्तनदानके समय हुआ था। उस समय जातकर्मके पश्चात् जननी स्तन्यपान करा रही थीं। पुत्रके प्रत्येक अङ्गका सौन्दर्य निरखती हुई जननीने हृदयकी ओर देखा था। हृदयके दक्षिण भागमें रोमावलीका अनादिसिद्ध श्रीवत्सनामक चिह्न अङ्कित था ही। उसकी शोभा भी अद्भुत ही थी, मानो मृणालतन्तुओंका चूर्ण एकत्र हो गया हो! वैसा ही सुन्दर, वैसा ही सुस्निग्ध! किंतु श्रीवत्सको देखकर जननीने तो यह समझा था, मैं शिशुको स्तन्य पिला रही हूँ, मेरे स्तनक्षरित दुग्धकण ही पुत्रके कपोलपर होते हुए वक्षःस्थलपर आ ढलके हैं; उन दुग्धकणोंसे ही यह चिह्न निर्मित हो गया है। इतना ही नहीं, जननी सुकोमलतम सूक्ष्म वस्त्राञ्चलसे धीरे-धीरे उसे पोंछ देनेका प्रयत्न करने लगी थीं। किंतु चिह्न मिटता न था। जब वस्त्रसे उस चिह्नका मार्जन न कर सकीं, तब वे सोचने लगी थीं कि सम्भवतः यह किसी महापुरुषका लक्षण हो:

ENGLISH TRANSLATION

The queen of Vraja is already awake. She has not slept for even a moment throughout the night, yet she did not notice when or how the night came to an end. How could she? She was absorbed in imagining many joyful longings. Nīlamaṇi's approaching first-feeding rite filled her eyes as though it were already taking place before her, and she was wholly immersed in that vision and in her Nīlamaṇi. The morning breeze's touch, however, sent a tremor through the mother's tranquil ocean of maternal love, and a wave arose within it. That wave drenched her Kṛṣṇa-filled mind and life-breath, and at once a thought flashed within her: "What if some part of my Nīlamaṇi's body is uncovered and the cold winter breeze makes Him chill?" The queen of Vraja immediately sat up and began arranging His garments. Indeed, the clothing had slipped away from parts of Yaśodā's son's sacred body. Taking Him into her lap, His mother began to cover Him.

At that moment her attention fell upon Nīlamaṇi's chest. The mark of Śrīvatsa there gleamed clearly in the light of the jeweled lamp, but once again the mother mistook it for something else. She had been similarly mistaken several times before, beginning when she first nursed Him. After the birth rites on that occasion, the mother was feeding Him her milk. As she contemplated the beauty of every limb of her son, she looked toward His heart. On the right side was the beginningless mark called Śrīvatsa, formed by a line of fine hairs. Its loveliness was wondrous, as though powdered lotus fibers had gathered there, equally beautiful and equally soft and glossy. Upon seeing Śrīvatsa, however, the mother thought, "While I nurse the child, droplets of milk from my breast must have run across His cheek and down onto His chest, forming this mark." She even tried gently to wipe it away with the edge of an exceedingly soft, fine cloth. But the mark would not disappear. When she could not remove it with the cloth, she began to wonder whether it might be the sign of a great person:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

वक्षसि दक्षिणभागे मृणालतन्तुक्षोदसोदर-सुभगसुस्निग्धश्रीवत्साख्यरोमराजिलक्ष्म लक्षयित्वा स्तन्यकणरसनिपातविन्यासविशेषोऽयमिति पुनरपि मृदुतरचीनसिचयाञ्चलेनापसारयन्ती यदा तन्नापसरति तदा किमपीदं महापुरुषलक्षणमिति चिन्तयन्ती।

ENGLISH TRANSLATION

Seeing upon the right side of His chest the mark made by a line of hairs known as Śrīvatsa, lovely and smooth like the finest powder of lotus fibers, she thought, "This must be a distinctive pattern formed where drops of breast milk have fallen." Again she tried to remove it with the edge of an exceedingly soft Chinese silk cloth. When it would not come away, she began to think, "This may be some sign of a great person."

ORIGINAL Hindi

इसी तरह आज पुनः पूर्वकी भाँति जननीको एक क्षणके लिये भ्रम हो जाता है कि निद्रित नीलमणिके अधरोंसे क्षरित दुग्धकण ही यहाँ आकर इस रूपमें परिणत हो गये हैं। अवश्य ही इस बार वे मार्जन करने नहीं जातीं; क्योंकि तुरंत ही अन्तर्वृत्ति सचेत कर देती है। जननी अपनी भूलपर मन्द-मन्द मुसकराती हुई वस्त्रोंसे शीत-निवारणकी उचित व्यवस्था करके पुत्रको हृदयसे लगा लेती हैं।

ENGLISH TRANSLATION

In the same way, for a moment today the mother once again imagines that drops of milk issuing from her sleeping Nīlamaṇi's lips have reached this place and assumed this form. This time, of course, she does not try to wipe the mark away, for her inner awareness immediately corrects the mistake. Smiling gently at her error, the mother arranges His garments properly to protect Him from the cold and clasps her son to her heart.

ORIGINAL Hindi

सूर्योदयमें अभी विलम्ब है, किंतु गोपसुन्दरियोंके दल-के-दल नन्द-प्राङ्गणमें एकत्र होने लगे। घड़ीभर दिन चढ़ते-चढ़ते तो नन्दभवन गोप-वनिताओंसे सर्वत्र परिपूर्ण हो गया। नन्दभवनमें पुरमहिलाओंके लिये समय-असमयकी रोक-थाम तो है नहीं तथा व्रजपुरमें नन्दनन्दनके अन्नप्राशनमुहूर्तकी सूचना फैल चुकी है। इसलिये आज यमुना-स्नान करके कितनी ही गोपसुन्दरियाँ तो घर भी नहीं गयीं, सीधे नन्दभवनमें ही चली आयीं। जिनके अतिशय अल्पवयस्क पुत्र हैं, उन्हें ही आनेमें कुछ विलम्ब हुआ; पर आयीं सब। छोटे शिशुओंको गोदमें लिये, किञ्चित् वयस्क पुत्रोंकी अँगुली पकड़े, मङ्गलगीत गाते आती हुई गोपसुन्दरियोंकी मधुर कण्ठध्वनिसे, सुमधुर झन्-झन्, झिन्-झिन्, रुन-झुन, रुन-झुन कङ्कण-किङ्किणी-नूपुरध्वनिसे राजपथ तथा राजपथके दोनों ओर स्थित उत्तुङ्ग प्रासाद प्रतिशब्दित होने लगे। उन गोपाङ्गनाओंकी प्रत्येक भावभङ्गीसे एक अद्भुत वात्सल्य, अप्रतिम मातृभावका निर्झर झरता जा रहा है।

ENGLISH TRANSLATION

Sunrise is still some time away, yet company after company of beautiful cowherd women has begun to gather in Nanda's courtyard. By the time the day is one ghaṭī advanced, Nanda's residence is filled throughout with the women of the cowherd settlement. There is no restriction upon the women of the town entering Nanda's house at any hour, and news of the auspicious time for Nanda's son's first feeding has spread through Vraja. Many beautiful cowherd women therefore did not even return home after bathing in the Yamunā today, but came straight to Nanda's residence. Only those with very young sons were somewhat delayed, but every one of them came. Carrying little infants in their arms, holding the fingers of slightly older sons, and singing auspicious songs as they approached, their sweet voices and the melodious jhan-jhan, jhin-jhin, run-jhun, run-jhun of their bracelets, girdles, and anklets made the royal road and the lofty mansions on both sides resound. From every expression and gesture of those women flowed a wondrous tenderness, a cascade of incomparable maternal feeling.

ORIGINAL Hindi

उपनन्दजीने आदेश दे रखा है कि आज मध्याह्नतक गोचारण स्थगित रहे। व्रजेन्द्रनन्दनके अन्नप्राशनके पश्चात् समय रहनेपर गायें निकटवर्ती वनमें कुछ समय घुमा ली जायँ। अतः गोपमण्डली भी शीघ्रतासे गायोंको दुहकर, उनके सामने प्रचुर हरित-तृण डालकर तथा स्वयं स्नान आदि समाप्त कर, विविध वेषभूषासे अलंकृत होकर नन्दभवनकी ओर उमड़ पड़ती है। उनकी पत्नियाँ, माताएँ तो पहले ही चली गयी हैं। गायोंकी व्यवस्था करनेके लिये ये रुके थे। उनकी व्यवस्था तो इन्होंने कर भी दी। किंतु शीघ्र-से-शीघ्र नन्दभवन पहुँचनेकी, नेत्रोंसे नन्दनन्दनको जी भरकर निहारनेकी प्रबल उत्कण्ठावश दूधकी उचित व्यवस्था ये नहीं ही कर सके। दुहे हुए दूधसे पूर्ण भाण्डोंको घर पहुँचानेतकका भी धैर्य इनमें न रहा। कुछ ही भाण्ड घर आये, अधिकांश गोष्ठमें ही रह गये। और तो क्या, बहुत-सी गायें बिना दुहे ही रह गयीं। गोवत्सोंको यों ही उन्मुक्त कर दिया गया। चौकड़ी भरते हुए बछड़े अपनी माताओंसे जा मिले। इसी अवस्थामें उन्हें छोड़कर गोप द्रुतगतिसे नन्दालयकी ओर चल पड़े।

ENGLISH TRANSLATION

Upananda has ordered that the grazing of the cows be suspended until noon today. If time remains after the first-feeding rite of the son of the lord of Vraja, the cows may be taken for a short while into the nearby forest. The cowherd men therefore quickly milk the cows, place abundant green grass before them, complete their own bathing and other duties, adorn themselves in varied garments and ornaments, and surge toward Nanda's residence. Their wives and mothers have already gone ahead. The men remained behind to arrange for the cows, and that much they did. Yet in their intense eagerness to reach Nanda's house as quickly as possible and feast their eyes upon Nanda's son, they could not properly arrange the milk. They lacked even the patience to carry home the vessels filled with freshly drawn milk. Only a few vessels reached the houses; most remained in the cowshed. Indeed, many cows were left unmilked. The calves were simply released, and they bounded to their mothers. Leaving them in that state, the cowherds hurried toward Nanda's abode.

ORIGINAL Hindi

यथासमय व्रजरानी नित्यकर्मसे निवृत्त होकर पुत्रको गोदमें लिये आँगनमें चली आती हैं। गोपाङ्गनाओंकी अपार भीड़ उन्हें चारों ओरसे घेर लेती है। निकटतम कुटुम्बियोंको नन्दरानीने दासी भेजकर निमन्त्रित किया है। वे सब आ गयी हैं। व्रजरानी एक बार भंडारकी ओर जाती हैं। वहाँ पुत्रको गोदमें लिये श्रीरोहिणीजी सारी व्यवस्था कर रही हैं:

ENGLISH TRANSLATION

At the proper time, the queen of Vraja completes her daily duties and enters the courtyard with her son in her arms. The immense gathering of cowherd women surrounds her on every side. The queen had sent a maidservant to invite her closest kinswomen, and they have all arrived. She goes once to the storeroom, where Śrī Rohiṇī, with her own son in her arms, is overseeing every arrangement:

ORIGINAL Braj

आजु कान्ह करिहें अनप्रासन।
मनि-कंचन के थार भराए, भाँति भाँतिके बासन॥

ENGLISH TRANSLATION

Today Kanhā will receive His first feeding.

Jeweled golden trays have been filled, together with vessels of every kind.

ORIGINAL Hindi

श्रीरोहिणीजीका यह परिश्रम देखकर व्रजरानीकी आँखोंमें स्नेह-जल भर आता है। सजल नेत्रोंसे वे कुछ क्षण रोहिणीजीकी ओर देखकर फिर उन निमन्त्रित कुटुम्बी व्रजवधुओंकी ओर देखने लगती हैं। इतना संकेत पर्याप्त है। वे शतशः व्रजवधुएँ तुरंत ही पकवान बनानेमें जुट पड़ती हैं।

ENGLISH TRANSLATION

Seeing Śrī Rohiṇī's exertions, the queen of Vraja's eyes fill with tears of affection. For a few moments she gazes at Rohiṇī with moist eyes and then looks toward the invited women of her Vraja family. That indication alone is enough. Hundreds of those women immediately set about preparing the feast.

ORIGINAL Braj

नंदघरनि ब्रजबधू बुलाई, जे सब अपनी पाँति।
कोउ ज्योंनार करति, कोउ घृत-पक, षटरस के बहु भाँति॥
बहुत प्रकार किए सब व्यंजन, अमित बरन मिष्टान्न।
अति उज्ज्वल कोमल सुठि सुंदर, देखि महरि मन मान॥

ENGLISH TRANSLATION

Nanda's wife summoned the women of Vraja, all those belonging to her own circle. Some prepared the banquet, while others made foods cooked in ghee, with many varieties of the six tastes.

They made dishes of many kinds and sweets of innumerable colors. All were exceedingly bright, delicate, and beautiful; seeing them, the queen's heart was pleased.

ORIGINAL Hindi

व्रजेन्द्रका उत्साह तो देखने योग्य ही है। उनकी योजना ऐसी है कि उनके पुत्रका अन्नप्राशन-उत्सव अतीत एवं भविष्यके इतिहासमें अद्वितीय बन जाय। नन्दप्रासादसे संलग्न, कालिन्दीतीरपर्यन्त विस्तीर्ण सुमनोहर नन्दोद्यानमें व्रजेन्द्रने एक नयी सृष्टि-सी रच दी है। उस सुरम्य उद्यानमें नौ छोटी-छोटी नदियोंका निर्माण हुआ है। जलकी नदियाँ नहीं, विभिन्न भोज्यरसोंकी। पहली नदी दधिकी है, उसमें दधिकी धवल धारा बह रही है, दोनों तट दधिसे भरपूर हैं। दूसरी गोदुग्धकी नदी है, निर्मल उज्ज्वल शीतल दुग्ध प्रवाहित हो रहा है। तीसरी नदी घृतकी है, पीतवर्णा यह घृत-नदी मन्दगतिसे प्रवाहित हो रही है, दोनों किनारे घृतसिक्त हो गये हैं। चौथी गुड़की नदी है, पीताभ गुड़की यह पयस्विनी अत्यन्त स्थिर-सी है। मानो सचमुच ही किसी नदीकी पीताभ जलधारा हिमके संयोगसे जम गयी हो, ऐसी इस गुड़कुल्या, गुड़की नदी, की शोभा है। पाँचवीं तैलनदी प्रवाहित हो रही है, मन्द-मन्थरगतिसे धीरे-धीरे यमुनाकी ओर इसकी गति है। छठी नदी अत्यन्त विस्तीर्ण है, यह मधुकुल्या है, इसमें मधुधारा बह रही है। सातवीं नवनीतनदी है, उज्ज्वल हिमपिण्डकी भाँति नवनीतखण्ड जम-से गये हैं। अत्यन्त शान्त-सी प्रतीत हो रही है। इसका प्रवाह परिलक्षित नहीं होता। इन सातके अतिरिक्त तक्रनदियाँ भी हैं। ये कई हैं तथा द्रुत गतिसे झर्-झर् करती हुई यमुनाकी ओर भागी जा रही हैं। कुछ शर्करोदक नदियाँ हैं, इनकी शर्करामिश्रित मिष्ट जलधारा अत्यन्त प्रखर गतिसे उद्यानकी परिक्रमा कर रही है।

ENGLISH TRANSLATION

The enthusiasm of the lord of Vraja is truly a sight to behold. His intention is that his son's first-feeding festival should be without equal in the history of either past or future. In Nanda's delightful garden, which adjoins his palace and extends to the bank of the Kālindī, he has fashioned what seems to be a new creation. Nine small rivers have been made in that lovely garden, not rivers of water, but of different nourishing foods. The first is a river of yogurt. Its white current flows between banks brimming with yogurt. The second is a river of cow's milk, carrying milk that is pure, bright, and cool. The third is a river of ghee. Yellow in color, it flows slowly, saturating both banks with ghee. The fourth is a river of jaggery, a yellowish stream that appears almost motionless. It looks as though the yellow waters of a real river had frozen upon meeting ice. Such is the beauty of this channel of jaggery. A fifth river, one of oil, flows gently and slowly toward the Yamunā. The sixth is exceedingly broad: a channel of honey through which a stream of honey flows. The seventh is a river of fresh butter. Lumps of butter appear frozen like radiant blocks of snow. It seems utterly still, and no current can be discerned. Besides these seven, there are several rivers of buttermilk, rushing swiftly toward the Yamunā with a jhar-jhar sound. There are also rivers of sugared water, whose sweet, sugar-mixed current circles the garden with tremendous speed.

ORIGINAL Hindi

इन नदियोंके मध्यवर्ती देशमें उज्ज्वल प्रस्तरखण्डोंसे पटी हुई भूमिपर व्रजेन्द्रने शालितण्डुलोंके एक शत एवं पृथुक तण्डुलों, चिउरों, के एक शत पर्वत बनवाये हैं। वहीं सात लवण-पर्वतोंका भी निर्माण करवाया है। इसी तरह शर्कराके सात एवं लड्डूके सात पर्वत निर्मित हुए हैं। परिपक्व सुमधुर फलोंके सोलह पर्वत रचे गये हैं। यवचूर्ण, जौके आटे, तथा गोधूमचूर्ण, गेहूँके आटे, के भी अनेक पर्वत बने हैं। मोदकोंका पर्वत निर्मित हुआ है। विशेष कौशलसे निर्मित, अत्यन्त सुस्वादु, एक प्रकारकी पूरियोंके अनेक पर्वत खड़े किये गये हैं। इन पूरियोंके पर्वतोंपर राशि-राशि सुसंस्कृत लड्डू रख दिये गये हैं। इनसे कुछ हटकर व्रजेन्द्रने सात कौड़ियोंके पर्वत बनवाये हैं। वहींपर सुवासित जलयुक्त, कर्पूरादिमिश्रित, चन्दन-अगुरु-कस्तूरी-कुङ्कुम-समन्वित ताम्बूलोंका अत्यन्त विस्तृत, पर द्वारहीन एक मन्दिर निर्माण करवाया है। विभिन्न जातिकी रत्नराशि एवं सुवर्ण, सुरम्य मुक्ताफल तथा प्रवालपुञ्ज ढेर-के-ढेर यथास्थान रख दिये गये हैं। रंग-बिरंगे सुन्दर वस्त्र एवं सुन्दर आभूषणोंके स्तूप लग गये हैं:

ENGLISH TRANSLATION

In the land between these rivers, upon ground paved with gleaming slabs of stone, the lord of Vraja has had one hundred mountains of śāli rice and another hundred of flattened rice erected. Seven mountains of salt have also been formed there. Likewise, seven mountains of sugar and seven of laddus have been made. Sixteen mountains of perfectly ripe, sweet fruits have been raised, along with many mountains of barley flour and wheat flour. There is a mountain of modakas, and many mountains of a kind of exceptionally delicious purī prepared with special skill. Masses of finely made laddus have been placed upon those mountains of purīs. A short distance away, the lord of Vraja has had seven mountains of cowrie shells built. There he has also made an immense but doorless pavilion of betel preparations, supplied with perfumed water, mixed with camphor and other aromatics, and furnished with sandalwood, agarwood, musk, and saffron. Heaps of many kinds of jewels and gold, lovely pearls and clusters of coral, have been set in their proper places. Piles of beautiful, many-colored garments and ornaments have been arranged:

ORIGINAL

Sanskrit. Source: Brahma-vaivarta Purāṇa, Kṛṣṇa-khaṇḍa 13

दधिकुल्यां दुग्धकुल्यां घृतकुल्यां प्रपूरिताम्।
गुडकुल्यां तैलकुल्यां मधुकुल्यां च विस्तृताम्॥
नवनीतकुल्यां पूर्णां च तक्रकुल्यां यदृच्छया।
शर्करोदककुल्यां च परिपूर्णां च लीलया॥
तण्डुलानां च शालीनामुच्चैश्च शतपर्वतान्।
पृथुकानां शैलशतं लवणानां च सप्त च॥
सप्त शैलाञ्छर्कराणां लड्डुकानां च सप्त च।
परिपक्वफलानां च तत्र षोडश पर्वतान्॥
यवगोधूमचूर्णानां पक्वलड्डुकपिण्डकान्।
मोदकानां च शैलं च स्वस्तिकानां च पर्वतान्॥
कपर्दकानामत्युच्चैः शैलान् सप्त च नारद।
कर्पूरादिकयुक्तानां ताम्बूलानां च मन्दिरम्॥
विस्तृतं द्वारहीनं च वासितोदकसंयुतम्।
चन्दनागुरुकस्तूरीकुङ्कुमेन समन्वितम्॥
नानाविधानि रत्नानि स्वर्णानि विविधानि च।
मुक्ताफलानि रम्याणि प्रवालानि मुदान्वितः॥
नानाविधानि चारूणि वासांसि भूषणानि च।
पुत्रान्नप्राशने नन्दः कारयामास कौतुकात्॥

ENGLISH TRANSLATION

He filled channels of yogurt, milk, and ghee, and made broad channels of jaggery, oil, and honey. He filled a channel of fresh butter, freely supplied a channel of buttermilk, and playfully filled a channel of sugared water.

He raised one hundred lofty mountains of śāli rice, one hundred mountains of flattened rice, and seven of salt. He made seven mountains of sugar and seven of laddus, and there he formed sixteen mountains of ripe fruit. There were masses of barley and wheat flour, cooked laddus, a mountain of modakas, and mountains of svastika cakes. O Nārada, there were also seven exceedingly high mountains of cowrie shells.

He made an extensive, doorless pavilion of betel preparations mixed with camphor and other aromatics, supplied with perfumed water and furnished with sandalwood, agarwood, musk, and saffron. There were many kinds of jewels, many forms of gold, lovely pearls, delightful corals, beautiful garments of many kinds, and ornaments. Out of joyous delight, Nanda had all this made for his son's first feeding.

ORIGINAL

Hindi

जिस आँगनमें श्रीकृष्णचन्द्र अन्नप्राशन करेंगे, उसे भी व्रजेन्द्रने स्वयं उपस्थित रहकर सजाया है। सुमार्जित, चन्दनवारिसे सर्वत्र सिक्त विशाल सुन्दर प्राङ्गणमें चारों ओरसे ऊँचे-ऊँचे सघन कदलीस्तम्भ खड़े कर दिये गये हैं। कदलीस्तम्भोंपर यथास्थान सूक्ष्म वस्त्रोंमें ग्रथित आम्र-नवपल्लव टँगे हैं। स्थान-स्थानपर फल-पल्लवसमन्वित, चन्दन-अगुरु-कस्तूरी-पुष्पपरिशोभित अनेक मङ्गल कलश रखे हैं। कलशके समीप पुष्प-समूहोंके, चित्र-विचित्र वस्त्रोंके ढेर लगे हैं। ब्राह्मणोंके विराजनेके लिये यथास्थान आसन एवं उनकी पूजाके लिये मधुपर्कपूरित अनेक पात्र रखे हैं। शत-शत स्वर्णसिंहासन दानके लिये सजा-सजाकर रखे हुए हैं।

ENGLISH TRANSLATION

The lord of Vraja has personally supervised the decoration of the courtyard where Śrī Kṛṣṇacandra will receive His first feeding. Tall, dense pillars of plantain trees have been raised on every side of the vast and beautiful courtyard, which has been thoroughly swept and sprinkled throughout with sandalwood water. Tender new mango leaves, bound in fine cloth, hang at suitable places upon the plantain pillars. At many points stand auspicious pitchers adorned with fruits, leaves, sandalwood, agarwood, musk, and flowers. Near the pitchers lie heaps of flowers and richly varied cloth. Seats have been placed appropriately for the brāhmaṇas, along with many vessels filled with madhuparka for their worship. Hundreds of golden thrones stand beautifully arranged to be given in charity.

ORIGINAL Hindi

यह सारी व्यवस्था व्रजेन्द्रने केवल तीन पहरमें की है। असंख्य गोपसेवकोंको लेकर आधी रातके समय व्रजेश्वरने कार्य प्रारम्भ किया था। पहर दिन चढ़ते-चढ़ते सारी व्यवस्था पूर्ण हो गयी है। अब इधर रेवती नक्षत्र भी प्रारम्भ हो चुका। शुभ योग भी आ गया है। आज चन्द्र तो मीन लग्नमें अवस्थित हैं ही। ब्राह्मण भी कदलीमण्डपमें पधार गये हैं। अतः अविलम्ब क्रिया आरम्भ हो जाती है।

ENGLISH TRANSLATION

The lord of Vraja has completed all these arrangements in only three watches. With countless cowherd servants, he began the work at midnight, and by the time the day was one watch advanced everything was complete. The lunar mansion Revatī has now begun, the auspicious yoga has arrived, and today the moon is situated in Pisces ascendant. The brāhmaṇas, too, have entered the plantain pavilion. The rite therefore begins without delay.

ORIGINAL Hindi

शास्त्रविधिका अनुसरण करते हुए व्रजेन्द्र, व्रजरानी दोनों ही पुनः मङ्गल-स्नान करते हैं। स्वयं निवृत्त होकर फिर व्रजेश्वरी श्रीकृष्णचन्द्रको स्नान कराती हैं। पश्चात् पूर्वाभिमुख होकर आसनपर नन्ददम्पति विराजते हैं। उस समय व्रजरानीकी गोदमें श्रीकृष्णचन्द्रको देखकर व्रजेन्द्र कुछ क्षणके लिये तो सब कुछ भूल जाते हैं। याजक भूदेवोंकी भी यही दशा होती है। मङ्गलगान करती हुई व्रजाङ्गनाएँ भी श्रीकृष्णचन्द्रकी वह दिव्य छबि देखकर विमुग्ध हो जाती हैं। ब्राह्मण कुछ देर बाद प्रकृतिस्थ होकर आचमन, स्वस्तिवाचन, दीपप्रज्वालन, अर्घ्यस्थापन आदि सम्पन्न कराते हैं; पर उनकी मुद्रा ऐसी हो गयी है मानो किसी गाढ़ समाधिसे अभी-अभी उठे हों। व्रजेन्द्र भी नान्दीश्राद्ध आदि सभी कर्मोंका समाधान करते जा रहे हैं, किंतु इस तरह, जैसे उनके हाथोंसे कोई अचिन्त्य शक्ति क्रिया करवा दे रही हो, स्वयं वे इस शरीरसे कहीं अलग चले गये हों।

ENGLISH TRANSLATION

Following the scriptural ordinance, the lord and queen of Vraja once again take an auspicious bath. After completing her own bath, the queen of Vraja bathes Śrī Kṛṣṇacandra. Nanda and his wife then sit upon their seats facing east. At that moment, seeing Śrī Kṛṣṇacandra in the queen's lap, the lord of Vraja forgets everything for several moments. The officiating brāhmaṇas fall into the same state. Even the women of Vraja, singing auspicious songs, become spellbound by the divine beauty of Śrī Kṛṣṇacandra. After some time the brāhmaṇas recover their composure and conduct the sipping of water, recitation of benedictions, lighting of the lamp, establishment of the arghya, and the other rites. Yet their expressions make them seem as though they have only just emerged from profound samādhi. The lord of Vraja likewise performs the nāndī-śrāddha and all the other prescribed acts, but as though some inconceivable power were making his hands perform them while he himself had gone somewhere apart from his body.

ORIGINAL Hindi

शास्त्रीय कर्मकाण्ड पूरा होते ही एक साथ दुन्दुभि, ढक्का, पटह, मृदङ्ग, मुरज, आनक, वंशी, संनहनी, कांस्य आदि वाद्य बजने लगते हैं। उमंगमें भरे वन्दीजन वाद्य-स्वरमें अपना स्वर मिलाकर गाने लगते हैं। व्रजाङ्गनाएँ तो सुमधुर कण्ठसे पहलेसे ही गा रही हैं। इनके अतिरिक्त इसी समय आकाशपथमें विद्याधरियाँ नृत्य करने लगती हैं और गन्धर्व गान करने लगते हैं। विशुद्ध-प्रेमरस-भावितचित्त व्रजवासी आश्चर्यसे आकाशकी ओर देखते हैं, नृत्य-गानका अनुभव करते हैं, पर किसीको देख नहीं पाते। वे सोचते हैं, सम्भव है, हमारे ही नृत्यगानकी प्रतिध्वनि हो अथवा अभी-अभी व्रजेन्द्रनन्दनके अन्नप्राशनसंस्कार-सम्बन्धी दी हुई आहुतिको ग्रहण करनेके लिये अन्तरिक्षमें जो देववृन्द पधारे थे, उन्हींका नर्तन-गायन हो। अस्तु, अब तुमुल आनन्द-कोलाहलसे पुलकित होते हुए व्रजेन्द्र अपने पुत्रके अधरसे अन्नका स्पर्श कराते हैं:

ENGLISH TRANSLATION

As soon as the scriptural rites are complete, instruments such as the dundubhi, ḍhakkā, paṭaha, mṛdaṅga, muraja, ānaka, flute, saṁnahanī, and bronze cymbals all begin to sound at once. Filled with exhilaration, the bards blend their voices with the instruments and begin to sing. The women of Vraja are already singing in their exquisitely sweet voices. At that very time, Vidyādhara women begin to dance in the sky and Gandharvas begin to sing. The residents of Vraja, whose hearts are steeped in the rasa of pure love, look upward in wonder. They hear and sense the dancing and singing but can see no one. They think, "Perhaps this is the echo of our own dance and song. Or perhaps it is the dancing and singing of the host of gods who just came into the sky to receive the oblations offered for the first-feeding rite of the son of the lord of Vraja." Be that as it may, thrilled by the tremendous tumult of joy, the lord of Vraja now touches food to his son's lips:

ORIGINAL Braj

धरी जानि सुत-मुख जुठरावन नँद बैठे लै गोद।
महर बोलि, बैठारि मंडली, आनँद करत बिनोद॥
कनक-थार भरि खीर धरी लै, तापर घृत-मधु नाइ।
नँद लै-लै हरि मुख जुठरावत, नारि उठीं सब गाइ॥
षटरस के परकार जहाँ लगि, लै लै अधर छुवावत।
बिस्वंभर जगदीस जगत-गुरु, परसत मुख करुवावत॥

ENGLISH TRANSLATION

Knowing that the time had come to touch food to his son's mouth, Nanda sat with Him in his lap. He called the queen and seated the gathered circle, rejoicing in blissful festivity.

He took a golden platter filled with rice pudding, topped with ghee and honey. Again and again Nanda touched it to Hari's mouth, and all the women rose in song.

Whatever varieties of the six tastes there were, he brought each one and touched it to His lips. Viśvambhara, the Lord of the universe and teacher of the world, made a bitter face when they touched His mouth.

ORIGINAL Hindi

जिस समय व्रजेन्द्र तीक्ष्ण, कटु, अम्ल, लवण रसोंका कृष्णचन्द्रके अधरोंसे स्पर्श कराते हैं, उस समय वे अभिनव बाल्यमाधुरीका प्रकाश करते हुए अपने होठ सिकोड़ने लगते हैं। ओह! जो अपने एक क्षुद्र अंशमें स्थित अनन्त ब्रह्माण्डको क्षणभरमें चूर्ण-विचूर्णकर विलीन कर लेते हैं, ऐसे अनन्त महाप्रलय, महाभोजनके समय भी जिनमें विकृति नहीं आती, उनका कणिकामात्र तीक्ष्ण, कटु आदि रसोंसे मुख करुआना, मुख विकृत करना कितना आश्चर्यमय है, यह कितना मोहक लीलाविलास है!

ENGLISH TRANSLATION

When the lord of Vraja touches pungent, bitter, sour, and salty flavors to Kṛṣṇacandra's lips, He manifests a fresh sweetness of infancy and begins to purse His lips. Oh! Infinite universes situated within one tiny portion of Him are crushed, dissolved, and absorbed in a moment, yet even during that immeasurable cosmic dissolution, that vast repast, no change comes over Him. How astonishing, then, that a mere particle of pungent or bitter flavor makes Him grimace and contort His face! How enchanting is this play of His līlā!

ORIGINAL Hindi

व्रजेन्द्रको भी ऐसा प्रतीत हुआ कि ऐसे सुकोमलतम पाटलदलसदृश अधरोंपर तीक्ष्ण, कटु रस रखना अत्याचार है, महान् क्रूरता, अत्यन्त नृशंसता है। इसलिये उन्होंने अतिशय शीघ्रतासे जल लेकर श्रीकृष्णके अधरोंको पोंछ दिया, पोंछकर व्रजरानीकी गोदमें उन्हें रख दिया।

ENGLISH TRANSLATION

The lord of Vraja, too, felt that placing pungent and bitter flavors upon lips as tender as rose petals was an outrage, a great cruelty, an act of utter ruthlessness. He therefore quickly took water, wiped Śrī Kṛṣṇa's lips, and placed Him in the queen of Vraja's lap.

ORIGINAL Braj

तनक-तनक जल अधर पौंछि कै, जसुमति पै पहुँचाए।

ENGLISH TRANSLATION

With a little water he wiped His lips, then brought Him back to Yaśomatī.

ORIGINAL Hindi

व्रजरानी गोदमें लेकर चाहती हैं कि इसे छोड़ें ही नहीं, हृदयसे लगाये ही रहूँ। पर अन्य व्रजाङ्गनाओंकी व्याकुलता देखकर वे द्रवित हो जाती हैं। पासमें खड़ी, यशोदानन्दनको हृदयपर धारण करनेके लिये अत्यन्त उत्कण्ठित एक गोपीकी गोदमें वे पुत्रको रख देती हैं। फिर तो क्रमशः गोदमें ले-लेकर मुख चूम-चूमकर गोपसुन्दरियाँ कृतार्थ हो जाती हैं:

ENGLISH TRANSLATION

Taking Him into her lap, the queen of Vraja wishes never to let Him go, but only to keep Him pressed to her heart. Seeing the yearning of the other women of Vraja, however, she melts. She places her son in the lap of a cowherd woman standing nearby who longs intensely to hold Yaśodā's son against her heart. One after another, the beautiful cowherd women then take Him into their laps, kiss His face, and become fulfilled:

ORIGINAL Braj

हरषवंत जुबतीं सब लै-लै, मुख चूमतिं उर लाएं।

ENGLISH TRANSLATION

Each joyful young woman took Him, kissed His face, and clasped Him to her heart.

ORIGINAL Hindi

इन सब कामोंसे निवृत्त होकर व्रजेन्द्र अगणित ब्राह्मणोंको भोजन कराते हैं। दक्षिणाका तो कहना ही क्या है। इतनी प्रचुर दक्षिणा प्रत्येक ब्राह्मणको मिली है कि वे ढो नहीं सकते। इनके अतिरिक्त कितना दान हुआ, इसकी इयत्ता करना सम्भव नहीं। वे सब अन्नादिके पर्वत भी वितरण कर दिये गये। दधि-दुग्धकी नदियोंके लिये तो कोई प्रतिबन्ध ही नहीं है। जो चाहे, जितना चाहे, उसमेंसे ले सकता है। बहुतोंने लिये भी, पर वह तो नदी है, चतुर्थांश भी रिक्त न हो सकी। इसलिये वह आनन्दोन्मत्त हुए गोपोंकी, गोपबालकोंकी क्रीडास्थली बन गयी। उसमें कूद-कूदकर वे स्नान करने लगे। व्रजेन्द्रने सोच-समझकर ही इनका निर्माण कराया था। व्रजेन्द्रनन्दनके जन्मोत्सवके उपलक्षमें दूध-दही बिखेरकर गोपोंने दधि-दुग्धकी धारा बहा दी थी, गर्त बना दिये थे। आज व्रजेन्द्रने उनका आनन्द-वर्धन करनेके लिये अपनी ओरसे दधि-दुग्ध आदिकी नदियाँ बहा दीं।

ENGLISH TRANSLATION

After completing all these activities, the lord of Vraja feeds countless brāhmaṇas. What can be said of the honoraria? Every brāhmaṇa receives so much that he cannot carry it. Beyond this, the full measure of everything given in charity cannot be reckoned. All the mountains of food and other goods are distributed as well. There is no restriction at all upon the rivers of yogurt and milk. Anyone may take as much as he wishes. Many do so, but they are rivers, and not even a quarter of their contents can be emptied. They therefore become playgrounds for the cowherds and cowherd boys, who are intoxicated with bliss and begin leaping into them to bathe. The lord of Vraja had these rivers made with deliberation. During the birth festival of his son, the cowherds had scattered milk and yogurt until streams of both flowed and hollows formed in the ground. Today the lord of Vraja has caused rivers of yogurt, milk, and other delights to flow from his side in order to increase their joy.

ORIGINAL Hindi

ब्राह्मण-भोजन, अतिथिसत्कार समाप्त कर गोपकुलके साथ व्रजेन्द्र भोजन करने बैठते हैं:

ENGLISH TRANSLATION

When the feeding of the brāhmaṇas and the honoring of the guests are complete, the lord of Vraja sits down to dine with the cowherd community:

ORIGINAL Braj

महर गोप सब ही मिलि बैठे, पनवारे परसाए।
भोजन करत अधिक रुचि उपजी, जो जाकें मन भाए॥

ENGLISH TRANSLATION

The queen and all the cowherds sat together as the servers brought the meal. As they ate, their relish grew, each enjoying whatever pleased his heart.

ORIGINAL Hindi

व्रजेन्द्र भोजन करके उठे ही थे कि कुछ गोपबालकोंने आकर कहा, "बाबा! हमलोग तो यहाँ थे, उत्सवमें विभोर थे, पीछेसे किसीने आकाशसे समस्त गोकुलमें स्वर्णकी वृष्टि की है।" वास्तवमें ही वृष्टि हुई थी। कुबेर दर्शनकर कृतार्थ होनेकी आशासे श्रीकृष्णचन्द्रका अन्नप्राशन देखने आये थे। मनमें आया, अपने स्वामी व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रको मैं क्या भेंट चढ़ाऊँ? मेरे पास है ही क्या? सब वस्तु तो उनकी ही है, पर उनकी वस्तु ही उन्हें अर्पण कर देनेपर वे प्रसन्न हो जाते हैं; फिर संकोच क्या है। लो नाथ! मेरा यह क्षुद्र उपहार तुम्हारी प्रीतिका कारण हो। यह सोचकर कुबेरने तीन मुहूर्ततक स्वर्ण-वृष्टि करके गोकुलको परिपूर्ण कर दिया था:

ENGLISH TRANSLATION

The lord of Vraja had only just risen from his meal when some cowherd boys came and said, "Bābā! We were here, absorbed in the festival, but while we were away someone showered gold from the sky over all Gokula." A shower had indeed fallen. Kubera had come to witness Śrī Kṛṣṇacandra's first feeding in the hope of attaining fulfillment through His sight. A thought arose in his mind: "What can I offer my master, Śrī Kṛṣṇacandra, the son of the lord of Vraja? What do I possess at all? Everything belongs to Him. Yet He is pleased when His own possession is offered back to Him, so why should I hesitate? Here, my Lord, may this trifling gift of mine become a cause of Your pleasure." Thinking thus, Kubera showered gold for three muhūrtas and filled Gokula with it:

ORIGINAL Sanskrit. Source: Brahma-vaivarta Purāṇa, Kṛṣṇa-khaṇḍa 13

त्रिमुहूर्तं कुबेरश्च श्रीकृष्णप्रीतये मुदा।
चकार स्वर्णवृष्ट्या च परिपूर्णं च गोकुलम्॥

ENGLISH TRANSLATION

Joyfully, for the pleasure of Śrī Kṛṣṇa, Kubera showered gold for three muhūrtas and filled Gokula completely.

ORIGINAL Hindi

गोप इस स्वर्ण-वृष्टिसे चकित अवश्य हुए, पर यह उनके आदरकी वस्तु नहीं बन सकी। कैसे बने? जिन व्रजवासियोंके सामने व्रजेन्द्रनन्दन हैं, उनके लिये इस तुच्छातितुच्छ स्वर्णराशिका मूल्य ही क्या है? ऐश्वर्यज्ञानविहीन विशुद्ध प्रेमके आस्वादनमें ये व्रजगोप, गोपसुन्दरियाँ तो तन्मय हैं। उनके लिये व्रजेन्द्रनन्दन तत्त्वतः क्या हैं, इसके अनुसन्धानकी आवश्यकता नहीं। पर वस्तुस्थिति तो अनुसन्धानकी अपेक्षा नहीं रखती। वह तो जो है, वह रहेगी ही। ये व्रजेन्द्रनन्दन ही तो आत्माके आत्मा हैं, प्रियोंके भी प्रियतम हैं; इन्हींके लिये देहादि भी प्रिय हैं, इनसे प्रेम करनेमें ही जीवनकी परम सार्थकता है। शेषशायी पुरुषके रूपमें व्रजेन्द्रनन्दनने ही तो यह कहा है:

ENGLISH TRANSLATION

The cowherds were certainly astonished by this shower of gold, yet it could not become an object of their esteem. How could it? What value could such an utterly trifling mass of gold have for the residents of Vraja when the son of the lord of Vraja stood before them? The cowherd men and beautiful cowherd women are absorbed in relishing pure love devoid of any awareness of majesty. They have no need to investigate who the son of the lord of Vraja is in truth. But reality does not depend upon investigation; whatever is true remains true. This son of the lord of Vraja is the Self of every self and the dearest even of those held dear. It is for His sake that the body and all else are dear, and the supreme fulfillment of life lies in loving Him. As the Supreme Person reclining upon Śeṣa, the son of the lord of Vraja Himself has said:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 3.9.42

अहमात्माऽऽत्मनां धातः प्रेष्ठः सन् प्रेयसामपि।
अतो मयि रतिं कुर्याद् देहादिर्यत्कृते प्रियः॥

ENGLISH TRANSLATION

O creator, I am the Self of all selves and the dearest even of those who are dear. One should therefore direct one's love toward Me, for it is on My account that the body and all else are dear.

ORIGINAL Hindi

ऐसे इन स्वयं भगवान् व्रजेन्द्रनन्दनको पाकर इनके प्रति अपना मनःप्राण न्योछावर कर देनेवाले व्रजपुरवासियोंके लिये तो कुबेरका वैभव अत्यन्त नगण्य है। वे, भला, इस तुच्छ वस्तुको क्या आदर दें?

ENGLISH TRANSLATION

For the residents of Vraja, who have attained the son of the lord of Vraja, Bhagavān Himself, and have offered Him their very minds and lives, Kubera's opulence is utterly insignificant. Why would they honor such a paltry thing?

ORIGINAL Hindi

इस तरह व्रजेन्द्रनन्दनका अन्नप्राशन-संस्कार समाप्त हुआ। उस दिनकी संध्या आयी, रात्रि आयी, फिर नूतन प्रभात आया। जननी यशोदा एवं व्रजवासियोंके लिये ये आठ पहर क्षणके समान बीत गये। जननी तो आठों पहर श्रीकृष्णचन्द्रका मुख ही देखती रही हैं। एक दिनसे नहीं, पाँच महीने इक्कीस दिन हो गये हैं। इतने दिनसे वे निरन्तर पुत्रकी छबि देखती आयी हैं और बलिहार जाती रही हैं:

ENGLISH TRANSLATION

Thus the first-feeding sacrament of the son of the lord of Vraja came to an end. Evening arrived, night followed, and then a new dawn arose. For Mother Yaśodā and the residents of Vraja, those eight watches passed like a single moment. Throughout all eight watches the mother continued to gaze only upon Śrī Kṛṣṇacandra's face. Nor had she done so for merely one day: five months and twenty-one days had passed. All that time she had ceaselessly beheld her son's beauty and offered herself in adoration:

ORIGINAL Braj. Attributed in the verse to Sūrdās

जननी देखि छबि, बलि जाति।
जैसें निधनी धनहि पाएँ, हरष दिन अरु राति॥
बाल-लीला निरखि हरषति, धन्य-धनि ब्रजनारि।
निरखि जननी-बदन किलकत, त्रिदस-पति दै तारि॥
धन्य नँद, धनि-धन्य गोपी, धन्य ब्रज कौ बास।
धन्य धरनी करन पावन जन्म सूरजदास॥

ENGLISH TRANSLATION

The mother beholds His beauty and offers herself to it, rejoicing day and night like a destitute person who has found a treasure.

Blessed, blessed is the woman of Vraja who delights in watching His infant play. Seeing His mother's face, He coos, and even the lord of the gods would surrender himself for that sight.

Blessed is Nanda, blessed indeed is the cowherd mother, and blessed is life in Vraja. Sūrdās says: blessed is the earth, made holy by His birth.

CHAPTER 10

## व्रजमें क्रमशः छहों ऋतुओंका आगमन और श्रीकृष्णकी वर्षगाँठ

# The Successive Arrival of the Six Seasons in Vraja and Śrī Kṛṣṇa's First Birthday

Source scan pages 70–74

ORIGINAL Hindi

व्रजपुरको अलङ्कृत करने वर्षा-ऋतु आयी हुई थी। वह श्यामघटाका विस्तार करके रिमझिम-रिमझिम करती हुई बूँदोंके रूपमें नन्दप्राङ्गणमें झरा करती। एक दिन झरते समय हठात् उसने यशोदाके क्रोडमें अवस्थित श्यामवर्ण नवजात नन्दनन्दनको देखा। देखते ही मानो उसे प्रतीत हुआ, मेरे निर्माणसे पूर्व किसी विश्वातीत विचित्र स्रष्टाने इस श्यामशिशुका निर्माण किया था; निर्माणके पश्चात् उसने अपने श्याम-रङ्ग-रञ्जित हाथोंको सागरमें धोया था; वह हस्त-प्रक्षालित श्यामवारि जमकर घन हो गया; उसीको उपादान बनाकर विधाताने मेरे नवजलधर-रूपमें व्यक्त होनेवाले अङ्गोंकी रचना की थी। आज वर्षाको नन्दनन्दनका रूप देखकर अपने रूपके उद्गमका ज्ञान हुआ। इतना सुन्दर मूल देखकर वह फूली न समाती थी। अतृप्त नयनोंसे वह नन्दनन्दनका सौन्दर्य निहारती हुई व्रजके आकाशमें नाच रही थी। नाचते-नाचते मनमें आया, एक बार सर्वथा नन्दनन्दनमें मिल जाऊँ, निकटतम स्पर्श पाकर कृतार्थ हो जाऊँ, साथ ही इनकी श्यामताकी एक पुट मेरे अङ्गोंपर और लग जाय; कदाचित् नन्दनन्दनके अतुल श्यामल अङ्गोंकी यत्किञ्चित् तुलनाकी सामग्री मेरे अङ्ग भी बन जायँ। वर्षाने मानो इसी उद्देश्यसे अपने अङ्गों, मेघों, को समेटा तथा देखते-ही-देखते वह इस बार आकाशमें नहीं, व्रजेन्द्रनन्दनके श्याम अङ्गोंमें विलीन हो गयी।

ENGLISH TRANSLATION

The rainy season had come to adorn the city of Vraja. Spreading its masses of dark clouds, it would fall in Nanda's courtyard as a gentle rim-jhim shower. One day, while raining, it suddenly beheld the dark newborn son of Nanda resting in Yaśodā's lap. Upon seeing Him, the season seemed to think, "Before I was created, some wondrous creator beyond the universe fashioned this dark infant. Afterward he washed his hands, stained with the infant's dark hue, in the ocean. That dark water from his hands congealed into clouds, and from that material the ordainer formed the limbs through which I appear as fresh rain clouds." On seeing Nanda's son today, the rainy season understood the source of its own form. It could scarcely contain its delight at beholding so beautiful an original. Gazing with insatiable eyes upon the beauty of Nanda's son, it danced across the sky of Vraja.

As it danced, a thought arose: "May I merge wholly into Nanda's son just once and become fulfilled by the closest touch. May another layer of His darkness color my limbs, so that perhaps they might become fit to offer even the faintest comparison with His incomparably dark body." As though for this purpose, the rainy season gathered in its limbs, the clouds, and in an instant merged, not into the sky this time, but into the dark limbs of the son of the lord of Vraja.

ORIGINAL Hindi

इसके पश्चात् शरत्-सुन्दरी आयी। राशि-राशि विकसित पद्मोंकी ओटसे झाँक-झाँककर मानो वह देख रही थी कि इस बार व्रजपुर कैसा सजा। नन्दप्रासादके दक्षिण पार्श्ववर्ती सुरम्य सरोवरके प्रस्फुटित कमलोंमें छिपकर बैठी हुई वह एक दिन नन्दभवनकी शोभा परख रही थी। हठात् प्रिय पुत्रको गोदमें लिये व्रजरानी गवाक्षरन्ध्रोंके समीप आ गयीं तथा शरत्-सुन्दरीने नन्दनन्दनको देख लिया। उसने मानो अनुभव किया, ओह! नन्दनन्दनका मुख तो एक पूर्ण प्रस्फुटित अरविन्द है, दोनों नेत्र दो उत्फुल्ल कमल हैं, दोनों हाथ विकासोन्मुख दो अम्बुजकोरक हैं; नाभि? नाभि नहीं है, यह तो एक अरुणाम्भोजकोष, लाल कमलकी कली, है तथा ये दोनों चरण तो पूर्ण विकसित पङ्कज हैं। इन अष्टकमलोंकी शोभा भी विलक्षण ही थी। स्वप्नमें भी शरद्रे अबतक ऐसे सुन्दर कमलकी कल्पना नहीं की थी। उसने अपने अञ्चलमें भरे हुए अनन्त पद्मोंका सौन्दर्य एकत्रित किया तथा इस ढेरमें अपने कोषकी समस्त संचित श्री मिला दी। फिर भी देखा, इन आठमेंसे एक कमलके कणमात्र सौन्दर्यकी भी तुलना इस ढेरसे असम्भव है। स्तब्ध होकर वह नन्दनन्दनकी ओर देखने लगी। अवधि आनेतक वह अपलक नेत्रोंसे नन्दनन्दनको ही निहारती रही। जब जाने लगी, तब उनके प्रति प्रबल आकर्षणवश सारी शोभा बटोरकर उसे हृदयमें छिपाये इस बार वह भी मानो नीले निर्मल आकाशमें नहीं, बल्कि नन्दनन्दनके नेत्रकमलोंमें जा मिली।

ENGLISH TRANSLATION

After this came the lovely maiden Autumn. Peering from behind masses of blossoming lotuses, she seemed to be examining how beautifully Vraja had been adorned. One day she sat concealed among the open lotuses of the delightful lake south of Nanda's palace and surveyed the splendor of his residence. Suddenly the queen of Vraja approached the lattice window with her beloved son in her arms, and the maiden Autumn beheld Him.

She seemed to feel, "Oh! Nanda's son's face is a fully opened lotus. His two eyes are two blooming lotuses, and His two hands are a pair of lotus buds about to unfold. His navel? It is no navel, but a crimson lotus bud, while His two feet are fully blossomed lotuses." The beauty of these eight lotuses was extraordinary. Not even in a dream had Autumn ever imagined lotuses so beautiful. She gathered the beauty of the countless lotuses held in the fold of her garment and added to that heap every treasure of loveliness stored in her treasury. Yet she saw that this entire mass could not compare with even a particle of the beauty of any one of those eight lotuses. Stunned, she gazed at Nanda's son. Until the end of her appointed season, she looked upon Him with unblinking eyes. When the time came to depart, her powerful attraction to Him made her gather all her beauty, conceal it within her heart, and merge this time not into the clear blue sky, but into the lotus eyes of Nanda's son.

ORIGINAL Hindi

अब हिमाचलकी ओरसे हेमन्त आया। धुएँका वितान तानकर वह व्रजपुरमें निवास करने लगा। उसका आगमन देखकर कहीं मेरे नीलमणिको हेमन्तकी दृष्टि न लग जाय, मेरा बालक रुग्ण न हो जाय, इस भयसे जननी यशोदा प्रायः नीलमणिको वस्त्रोंमें छिपाये रहतीं। दिनमें जब सूर्य ऊपर उठ आते तो उस समय मैया उनके अङ्गोंपरसे वस्त्र हटातीं, अङ्गोंमें तेल लगाकर उष्णवारिसे प्रक्षालित कर उन्हें पोंछतीं। इसी समय एक दिन दूर खड़े हुए हेमन्तने अपनी शीतल आँखोंसे नन्दनन्दनके दर्शन किये। जबतक सूर्य अस्ताचलगामी न हुए, तबतक वह खड़ा-खड़ा देखता रहा। पर सूर्यके छिपते ही जननीने भी नीलमणिको अपने आँचलमें छिपा लिया। इस अदर्शन-दुःखसे ही मानो हेमन्त सारी रात रोता रहा; प्रातःकाल राशि-राशि ओसकणके रूपमें हेमन्तके नेत्रोंसे झरे हुए अश्रुबिन्दु सर्वत्र बिखरे दिखायी दिये। दो मास वह रहा। इतने समय दिनमें नन्दनन्दनकी झाँकी पाकर

ENGLISH TRANSLATION

Hemanta now came from the direction of the Himalayas and took up residence in Vraja beneath a canopy of mist like smoke. Seeing him arrive, Mother Yaśodā feared that Hemanta might cast an evil eye upon her Nīlamaṇi or make her child ill, and so she generally kept Him hidden beneath garments. During the day, once the sun had risen high, Mother would remove the coverings from His limbs, anoint Him with oil, wash Him with warm water, and dry Him. One day at such a time, Hemanta stood at a distance and gazed upon Nanda's son with his cool eyes. He remained there watching until the sun began to set. But the moment the sun disappeared, the mother concealed Nīlamaṇi within her veil. Pained by losing sight of Him, Hemanta seemed to weep throughout the night. At dawn, his teardrops appeared scattered everywhere as masses of dew. He remained for two months. During that time, each day when he received a glimpse of Nanda's son...

ORIGINAL Hindi. Book note

- हेमन्त-ऋतुमें सर्वत्र, विशेषतः जलाशयोंके समीप प्रायः धुआँ-सा छाया रहता है।

ENGLISH TRANSLATION

- During the Hemanta season, a haze resembling smoke generally hangs everywhere, especially near bodies of water.

ORIGINAL Hindi

अतिशय प्रफुल्लित रहता, पर रात्रिमें खिन्न हो जाता, "हाय! मैं इतना शीतल क्यों हुआ, मेरी शीतलताके भयसे ही तो मैया अपने पुत्रको छिपा लेती हैं।" किंतु अकस्मात् उसे एक बार अनुभव हुआ, नन्दनन्दनके चरणतलमें एक अभिनव शीतलता भरी है; उनके चरण अत्यन्त शीतल हैं, पर अत्यन्त सुखद हैं; उनका वह शैत्य तो किसीके लिये कष्टद नहीं होता, सभी उसका अभिनन्दन करते हैं। उसने सोचा, फिर क्यों नहीं मैं भी इन चरणोंमें ही मिल जाऊँ? इनके संसर्गसे मेरी कटुता भी दूर हो जायगी, व्रजवासी फिर मुझे अतिशय प्यार करने लगेंगे। बस, इस भावनासे ही मानो हेमन्त नन्दनन्दनके चरणोंमें लीन हो गया।

ENGLISH TRANSLATION

He remained exceedingly delighted during the day, but at night he grew dejected. "Alas! Why did I become so cold? It is only from fear of my chill that Mother hides her son." Suddenly, however, he perceived a new kind of coolness in the soles of Nanda's son's feet. Those feet were exceedingly cool, yet exceedingly pleasant. Their coolness caused no one distress; everyone welcomed it. Hemanta thought, "Then why should I not merge into those very feet? Through contact with them, my harshness will also disappear, and the residents of Vraja will come to love me greatly." With this thought, Hemanta seemed to dissolve into the feet of Nanda's son.

ORIGINAL Hindi

ठीक यही दशा इसका अनुसरण करनेवाले इसके बन्धु शिशिरकी भी हुई। उतने ही दिन वह भी व्रजेन्द्रपुरीमें रहा। हेमन्तकी भाँति ही वह भी दिनमें व्रजेन्द्रनन्दनको निहारकर अत्यन्त प्रसन्न होता, पर रात्रिमें खिन्न हो जाता। अन्तर इतना ही था कि कभी-कभी उसे रात्रिमें यशोदानन्दनके अदर्शनसे मानो हेमन्तकी अपेक्षा भी अत्यधिक दुःख होता था। दुःखसे उसके हृदयकी गति स्थगित हो जाती, उसका हृदय जम जाता था। शिशिरका जमा हुआ हृदय ही मानो हिमपिण्डोंके रूपमें प्रातःकाल व्रजवासियोंको दीख पड़ता था। अस्तु, अन्तमें वह भी हेमन्तकी तरह भावित होकर नन्दनन्दन श्रीकृष्णचन्द्रके परम शीतल शान्तम चरणोंमें मिल गया।

ENGLISH TRANSLATION

Precisely the same condition befell his kinsman Śiśira, who followed him. Śiśira also remained in the city of the lord of Vraja for the same length of time. Like Hemanta, he was exceedingly happy by day as he gazed upon the son of the lord of Vraja, but became sorrowful at night. The only difference was that sometimes the pain of not seeing Yaśodā's son at night seemed even greater for Śiśira than for Hemanta. Grief stilled the movement of his heart until it froze, and in the morning the residents of Vraja seemed to behold that frozen heart in the form of blocks of ice. In the end, moved by the same feeling as Hemanta, Śiśira too merged into the supremely cool and peaceful feet of Nanda's son, Śrī Kṛṣṇacandra.

ORIGINAL Hindi

शिशिरका अवसान होनेपर आम्रमञ्जरियोंके अन्तरालसे अपने कर-पल्लवपर कोकिल बैठाये वसन्त निकला। दुकूलसे शीतल-मन्द-सुगन्ध पवनका सञ्चार करता हुआ नन्दभवनमें जा पहुँचा। जाते ही उसने देखा, मणिमय प्राङ्गणमें श्रीकृष्णचन्द्रको गोदमें लिये धात्री बैठी है। उसकी ओर मुख किये, रोहिणीनन्दन बलरामको गोदमें लिये वासन्ती परिधानसे विभूषित व्रजरानी बैठी हैं। उनकी पीठकी ओर श्रीरोहिणीजी खड़ी हैं तथा उनके पीछे गोपिकाओंका एक दल है। दूसरी ओर कुछ हटकर व्रजगोपोंके सहित व्रजेन्द्र खड़े हैं। सबकी दृष्टि श्रीकृष्णकी ओर है, पर श्रीकृष्ण रामको एवं राम श्रीकृष्णको देख रहे हैं। अब धात्रीने श्रीबलरामकी ओर लक्ष्य करके कहा, "बेटा राम! कलकी तरह तू बोल दे, एक बार 'मा मा ता ता' कह दे।" राम धात्रीका आदेश पाकर मधुरस्वरमें "मा मा ता ता" कह उठे। बस, उसी क्षण अपने समस्त अङ्गोंको कम्पित कर वेगसे किलकते हुए, करकमलोंको नचाते हुए, रामकी ओर झुककर श्रीकृष्ण भी बोल उठे, "मा मा ता ता, मा मा ता ता।" ओह! इस ध्वनिने तो आनन्दकी सरिता बहा दी; उसमें व्रजरानी, गोपिकाएँ, गोप, गोपेन्द्र, सब डूब गये:

ENGLISH TRANSLATION

When Śiśira ended, Spring emerged between the mango blossoms with a cuckoo perched upon his leaflike hand. Sending forth a cool, gentle, fragrant breeze from his silken garment, he reached Nanda's residence. Upon arriving he saw the nurse seated in the jeweled courtyard with Śrī Kṛṣṇacandra in her lap. Facing her sat the queen of Vraja, dressed in springtime garments and holding Rohiṇī's son Balarāma. Śrī Rohiṇī stood behind the queen, and behind her was a group of cowherd women. A short distance to the other side stood the lord of Vraja with the cowherd men. Everyone looked toward Śrī Kṛṣṇa, while Śrī Kṛṣṇa looked at Rāma and Rāma at Śrī Kṛṣṇa.

The nurse addressed Śrī Balarāma: "Son Rāma! Speak as you did yesterday. Say 'mā mā tā tā' just once." At the nurse's request, Rāma sweetly said, "Mā mā tā tā." At that very moment, Śrī Kṛṣṇa's entire body trembled, and He cooed eagerly, waved His lotus hands, leaned toward Rāma, and also spoke: "Mā mā tā tā, mā mā tā tā." Oh! That sound released a river of bliss, in which the queen of Vraja, the cowherd women, the cowherd men, and their lord all drowned:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

मा मा ता ता इति वचः पठन्नन्दतनूजनुः।
आनन्दार्थमभूत्पित्रोर्व्रजस्य निखिलस्य च॥

ENGLISH TRANSLATION

The child born from Nanda's queen pronounced the words "mā mā tā tā" and became a source of joy for both parents and for all of Vraja.

ORIGINAL Hindi

उसी समय "कुहू-कुहू" करती हुई कोकिल पुकार उठी; किंतु किसीने भी यह "कुहू-कुहू" नहीं सुना। सबके कर्णरन्ध्रोंमें गूँज रहा था, "मा मा ता ता, मा मा ता ता।" वसन्तके कानोंमें भी केवल "मा मा ता ता" झङ्कृत हो रहा था। वसन्तने अनुभव किया, मेरे अधिकृत कोकिलकण्ठमें ऐसी मधुधारा बहानेकी शक्ति नहीं। वह यह सोच ही रहा था कि श्रीकृष्ण-अङ्गोंको छूकर आये हुए पवनने उसके नासापुटोंमें एक विलक्षण सुरभि भर दी। फिर तो वसन्त आनन्दमत्त हो गया। आनन्दमत्त हुआ वह श्रीकृष्णकी, श्रीकृष्णकी व्रजपुरीकी परिक्रमा करने लगा। यद्यपि श्रीकृष्णाङ्ग-सौरभकी तुलनामें समस्त वसन्तश्री अत्यन्त तुच्छ नगण्य बन चुकी थी, फिर भी वह माधवी, बकुल आदि पुष्पोंका पराग पवनको देता एवं कह देता, ले जाओ; इन्हें श्रीकृष्णके अङ्गोंसे छुला देना, इनका अस्तित्व सफल हो जायगा। एक दिन प्रातःसमीरके हाथ चम्पकपरागकी भेंट चढ़ाकर वह श्रीकृष्णको देखने गया था। उस समय उनकी एक नयी लीला उसने देखी। तुमुल हर्षध्वनिसे समग्र नन्दप्राङ्गण निनादित है, गोपिकाएँ ताली पीट रही हैं, श्रीकृष्ण किलकते हुए आँगनमें घुटुरुँ चल रहे हैं। व्रजसुन्दरियाँ व्रजरानीसे कह रही हैं:

ENGLISH TRANSLATION

At that moment the cuckoo called, "Kuhū, kuhū," but no one heard it. In every ear resounded only "mā mā tā tā, mā mā tā tā." Even in Spring's ears nothing but "mā mā tā tā" reverberated. Spring realized, "The cuckoo's throat under my dominion has no power to pour forth such a stream of sweetness." As he thought this, a breeze that had touched Śrī Kṛṣṇa's limbs filled his nostrils with an extraordinary fragrance. Spring became intoxicated with bliss and began circling Śrī Kṛṣṇa and His city of Vraja. Although all the splendor of spring had become utterly trivial beside the fragrance of Śrī Kṛṣṇa's body, Spring would still give pollen from mādhavī, bakula, and other flowers to the wind, saying, "Take these and make them touch Śrī Kṛṣṇa's limbs, so their existence may become fruitful."

One morning, after sending an offering of campaka pollen in the hands of the morning breeze, Spring went to see Śrī Kṛṣṇa. There he witnessed a new pastime. All Nanda's courtyard resounded with a tremendous cry of joy, the cowherd women clapped their hands, and Śrī Kṛṣṇa crawled about the courtyard, cooing with delight. The beautiful women of Vraja said to the queen:

ORIGINAL Braj

तुम जो मनावत, सोइ दिन आयौ।
अपनौ बोल करौ किन जसुमति, लाल घुटरुवन धायौ॥

ENGLISH TRANSLATION

The day for which you longed has come. Why do you not fulfill your promise, Yaśomatī? Your darling is hurrying about on His knees.

ORIGINAL Hindi

तबसे वसन्त प्रतिदिन ही श्रीकृष्णकी इस लीलाका दर्शन करता। किंतु अब उसका अधिकार समाप्त हो रहा था। द्वारपर ग्रीष्म प्रतीक्षा कर रहा था। उदास होकर वसन्तने सोचा, आह! पुनः मेरा अधिकार आनेपर भी श्रीकृष्णकी यह रिङ्गणलीला कहाँ देखनेको मिलेगी? ठीक इसी समय श्रीकृष्णके मुखकमलपर मन्द मुसकान छा गयी। बस, वसन्तको मानो उपाय सूझ गया और वह अपनी समस्त सम्पत्ति लिये हुए ही उस मुसकानमें मिलकर तन्मय हो गया।

ENGLISH TRANSLATION

From then onward, Spring witnessed this pastime of Śrī Kṛṣṇa every day. But his dominion was now ending, and Summer waited at the door. Spring sadly thought, "Alas! Even when my season returns, where will I see this crawling pastime of Śrī Kṛṣṇa?" At that very moment a gentle smile spread across Śrī Kṛṣṇa's lotus face. Spring seemed to discover a remedy and, taking all his wealth with him, merged into that smile and became wholly absorbed there.

ORIGINAL Hindi

अब शिरीष-पुष्पोंका मुकुट धारण किये एवं मल्लिका-कुसुमोंकी माला पहने ग्रीष्म आया। परंतु फिर भी उसके अङ्ग जल रहे थे। न जाने कितने कालसे ग्रीष्म जलता ही आया है। इसीलिये उसकी जलन दूसरोंपर भी प्रभाव डालती है। वह जहाँ जाता है, वहीं तापका विस्तार करता है। किंतु इस बार ग्रीष्मने आश्चर्यमें भरकर यह देखा कि व्रज उसके प्रभावसे झुलसा नहीं। उसने अनुभव किया, व्रजपुरकी लता-वल्लरियोंने आज जब मैं आया, तब मेरा स्वागत तो किया, मेरा अधिकार भी माना, पर वे म्लान नहीं हुईं; सरोवरोंने मेरा उचित आतिथ्य किया, पर वे शुष्क नहीं हुए। वह सोचने लगा, ऐसी विलक्षण सरसता व्रजमें कहाँसे आयी? व्रजपुरके सिवा तो अन्य सभी मेरे अधिकृत देश जल रहे हैं; मथुरेश कंसके मधुवनपर भी इस समय मेरा ही अबाध अधिकार है, वह भी जल रहा है; फिर नन्दव्रजमें ही यह परिवर्तन क्यों है? यह सोचते हुए ही दैवक्रमसे वह नन्दभवनमें जा पहुँचा तथा वहाँ उसने एक विचित्र दृश्य देखा। पाटलपुष्पनिर्मित अवतंस धारण किये कुछ व्रजसुन्दरियाँ मणिस्तम्भोंकी ओटमें छिपकर खड़ी हैं, शान्त रहकर श्रीकृष्णकी चेष्टा देख रही हैं। श्रीकृष्ण घुटुरुँ चलकर द्वारके पास आ गये हैं, पर आगे नहीं जा पा रहे हैं; क्योंकि पद्मरागमणिनिर्मित द्वारकी चौखट धरातलसे एक हाथ ऊँची है, उनका पथ रोके खड़ी है। शिशु श्रीकृष्ण हाथोंसे चेष्टा करते हैं कि चौखटपर चढ़ जाऊँ, चढ़कर उसे पार कर जाऊँ, पर चढ़ नहीं पाते; सारा बल लगाकर चौखट लाँघना चाहते हैं, पर लाँघ सकते नहीं। हारकर वहीं हाथोंको नचा-नचाकर खेलने लग जाते हैं। ओह! कैसी मुनिमनमोहन लीला है! जिन्होंने एक दिन दानमें प्राप्त हुई तीन पद भूमि नापने जाकर दो पदसे ही सारी त्रिलोकी नाप ली थी, तीसरे पदके लिये भूमि नहीं बची थी, इतने बड़े जिनके पद हैं, वे ही आज शिशुका साज साजे द्वारलङ्घनमें असमर्थ दीख पड़ रहे हैं:

ENGLISH TRANSLATION

Summer now arrived wearing a crown of śirīṣa flowers and a garland of jasmine blossoms, yet his limbs continued to burn. No one knows how long Summer had been burning. His heat therefore affected others as well, and wherever he went he spread its torment. This time, however, Summer was astonished to see that Vraja had not been scorched by his influence. He reflected, "When I arrived today, the vines and creepers of Vraja welcomed me and acknowledged my dominion, yet they did not wither. The lakes offered me proper hospitality, yet they did not dry up. From where has such extraordinary freshness come to Vraja? Every other land under my rule is burning. Even Madhuvana, ruled by Kaṁsa, lord of Mathurā, lies under my unopposed authority and is burning. Why is Nanda's Vraja alone transformed?"

As he wondered, providence brought him to Nanda's residence, where he saw a curious sight. Several beautiful women of Vraja, wearing ear ornaments made of pale red flowers, stood concealed behind jeweled pillars and silently watched Śrī Kṛṣṇa's efforts. Śrī Kṛṣṇa had crawled to the doorway but could go no farther, for its ruby threshold stood one cubit above the ground and blocked His path. The infant tried with His hands to climb onto the threshold and cross it, but could not. He exerted all His strength to pass over it, yet failed. At last, defeated, He remained there waving His hands in play. Oh, what a pastime to captivate the minds of sages! He who once set out to measure three paces of land received in charity and in two strides measured all the three worlds, leaving no ground for the third, now wore the guise of an infant and seemed unable to cross a doorway:

ORIGINAL Braj

छिति नापी त्रिपाद करुनामय, बलि छल दियौ पतार।
देहरी उलँघ सकत नहिं सो प्रभु, खेलत नंद-दुवार॥

ENGLISH TRANSLATION

The compassionate Lord measured the earth in three strides and sent Bali down below by His ruse. That same Lord cannot cross the threshold and plays at Nanda's door.

ORIGINAL Hindi

ग्रीष्मने व्रजपुरकी सरसताका रहस्य जान लिया। इसके बाद उसने श्रीकृष्णकी अनेकों सरस सुन्दर लीलाएँ और देखीं। कभी देखा:

ENGLISH TRANSLATION

Summer understood the secret of Vraja's freshness. After this he saw many more delightful and beautiful pastimes of Śrī Kṛṣṇa. At one time he saw:

ORIGINAL Braj. Attributed in the verse to Sūrdās

आनँद प्रेम उमंगि जसोदा, खरी गुपाल खिलावै।
कबहुँक हिलकै-किलकै जननी, मन सुख-सिंधु बढ़ावै॥
दै करताल बजावति गावति, राग अनूप मल्हावै।
कबहुँक पल्लव पानि गहावै, आँगन माँझ रिंगावै॥
सिव-सनकादि, सुकादि, ब्रह्मादिक खोजत अंत न पावै।
गोद लिएँ ताकौं हलरावै, तोतरे बैन बुलावै॥
मोहे सुर, नर, किंनर, मुनिजन, रबि रथ नाहिं चलावै।
मोहि रहीं व्रजकी जुवतीं सब, सूरदास जस गावै॥

ENGLISH TRANSLATION

Overflowing with joyful love, Yaśodā stands playing with Gopāla. Sometimes Mother sways and coaxes Him to coo, swelling the ocean of happiness within her heart.

Clapping her hands, she sings and delights Him with matchless melodies. Sometimes she gives Him her leaflike hand and leads Him crawling through the courtyard.

Śiva, Sanaka and the other sages, Śuka, Brahmā, and all the rest search but cannot reach His end. Yet she takes Him upon her lap, rocks Him, and calls to Him in baby talk.

He enchants gods, humans, Kinnaras, and sages, and even makes the sun's chariot cease its course. All the young women of Vraja remain spellbound, and Sūrdās sings His glory.

ORIGINAL Hindi

कभी देखता, तोरणद्वारके पास व्रजरानीने श्रीकृष्णको लाकर बैठा दिया है। स्वयं कुछ दूरपर गोपिकाओंके साथ खड़ी रहकर उनकी चेष्टा देख रही हैं। वहाँ रत्नघटित अलिन्द, बरामदेके चबूतरे, पर बकैयाँ चलते हुए श्रीकृष्ण खेल रहे हैं। वहीं उड़ते हुए कपोतोंका एक झुंड आया तथा अलिन्दकी छतसे लगे हुए मणिदण्डोंपर बैठ गया। चबूतरेपर उन पक्षियोंकी स्पष्ट प्रतिच्छाया पड़ने लगी। श्रीकृष्ण उन प्रतिबिम्बोंकी ओर ध्यानसे देखने लगते हैं, मानो सोच रहे हों कि यह क्या वस्तु है। फिर धीरे-धीरे दोनों हाथ एवं जानुओंके बल उनकी ओर चल पड़ते हैं। वहाँ पहुँचकर दक्षिण हस्तकी अरुण-मृदुल अङ्गुलियोंसे प्रतिबिम्बको पकड़नेकी चेष्टा करते हैं। यह देखते ही व्रज-पुरन्धरियोंमें आनन्दका प्रवाह बह जाता है।

ENGLISH TRANSLATION

At another time, Summer saw that the queen of Vraja had seated Śrī Kṛṣṇa near the festooned gateway and stood some distance away with the cowherd women, watching His movements. Śrī Kṛṣṇa played there, crawling upon the jewel-inlaid platform of the veranda. A flock of pigeons flew in and perched upon the jeweled rods beneath the veranda roof. Their clear shadows appeared upon the platform. Śrī Kṛṣṇa stared intently at those reflections, as though wondering what they were. Then He slowly moved toward them upon His hands and knees. Reaching them, He tried to grasp a reflection with the soft crimson fingers of His right hand. At that sight, a current of bliss flowed through the noble women of Vraja.

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

कराभ्यां जानुभ्यां लघु लघु चलन् रत्नघटिते
प्रघाणे तत्प्रान्तावरणमणिदण्डेषु वसताम्।
प्रतिच्छायां वीनामरुणमृदुलैरङ्गुलिदलैः
कृतारम्भो धर्तुं व्रजपुरपुरन्ध्रीः सुखयति॥

ENGLISH TRANSLATION

Moving little by little on His hands and knees across the jewel-inlaid veranda, He began trying to catch with His soft crimson petal-like fingers the reflections of the birds perched upon the jeweled rods at its edge, delighting the noble women of Vraja.

ORIGINAL Hindi

एक दिन उसने देखा, श्रीकृष्ण एवं रामके समस्त अङ्ग आँगनकी धूलिसे सने हैं। इन धूलि-धूसरित अङ्गोंकी अद्भुत शोभा हो रही है। घुटुरुँ चलते हुए वे दोनों बड़ी देरसे खेल रहे हैं। अचानक आगन्तुक गोपिकाओंको देखकर वे डर-से गये; दौड़कर दोनों जननीके पास जा पहुँचे। श्रीरोहिणी एवं व्रजरानी कर्दमलिप्ताङ्ग पुत्रोंको अपने भुजपाशमें बाँधकर हृदयसे लगा लेती हैं। पुत्रवात्सल्यके प्रबल आवेगवश उनके स्तनोंसे अविरल दुग्धधारा क्षरित होने लगती है; दोनों जननियाँ अविलम्ब अपने दोनों पुत्रोंके मुखोंमें स्तन दे देती हैं। मुखमें स्तन लेते समय उनके नये निकले हुए छोटे-छोटे दो-चार दाँत चमक उठते हैं तथा जननीके स्तनामृतका स्पर्श पानेसे मुखपर मन्दहास्य छा जाता है। इस मुग्धस्मित एवं अल्पदशनोंसे समन्वित मुखका सौन्दर्य निहारकर दोनों जननियाँ परमानन्द-सागरमें निमग्न हो जाती हैं:

ENGLISH TRANSLATION

One day Summer saw that every limb of Śrī Kṛṣṇa and Rāma was covered with the dust of the courtyard. Their dust-gray bodies shone with wondrous beauty. The two had been playing for a long while, crawling upon their knees. Suddenly they saw some visiting cowherd women and became frightened. Both hurried to their mothers. Śrī Rohiṇī and the queen of Vraja encircled their mud-smeared sons in their arms and pressed them to their hearts. Under the powerful surge of maternal love, unbroken streams of milk began to flow from their breasts, and the two mothers at once offered their breasts to their sons. As the boys took the breasts into their mouths, their two or four newly emerged little teeth gleamed. At the touch of their mothers' nectar-like milk, gentle smiles appeared upon their faces. Gazing upon the beauty of those faces, graced with innocent smiles and a few small teeth, the two mothers sank into an ocean of supreme bliss:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.8.23

तन्मातरौ निजसुतौ घृणया स्नुवन्त्यौ
पङ्काङ्गरागरुचिरावुपगुह्य दोर्भ्याम्।
दत्त्वा स्तनं प्रपिबतोः स्म मुखं निरीक्ष्य
मुग्धस्मिताल्पदशनं ययतुः प्रमोदम्॥

ENGLISH TRANSLATION

Their mothers, their breasts flowing out of tenderness, embraced in their arms their own sons, whose bodies were charmingly adorned with mud. They offered them their breasts and, beholding the boys' faces as they drank, graced with innocent smiles and a few tiny teeth, attained immense delight.

ORIGINAL Hindi

भला, जो अपने श्रीमुखसे उद्घोषित कर चुके हैं:

ENGLISH TRANSLATION

He has, after all, proclaimed from His own sacred mouth:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 3.25.43

मृत्युश्चरति मद्भयात्।

ENGLISH TRANSLATION

Death itself acts out of fear of Me.

ORIGINAL Hindi

"महाभयावह मृत्यु मेरे भयसे ही कार्य करता है।" उनका कतिपय आगन्तुक गोपवनिताओंसे भयभीत होकर जननीकी गोदमें आश्रय लेना कितना मोहक है! अनन्तैश्वर्यशालिन्! गोलोकविहारिन्! भक्तानुग्रहविग्रह श्रीकृष्णचन्द्र! तुम्हारी ऐसी ऐश्वर्यशून्य लीलाको बलिहारी है! तुम्हारा यह दुग्धपान धन्य है!

ENGLISH TRANSLATION

"Terrible death performs its work only from fear of Me." How enchanting, then, that He becomes afraid of a few visiting cowherd women and seeks refuge in His mother's lap! O possessor of infinite majesty! O reveler in Goloka! O Śrī Kṛṣṇacandra, embodiment of grace toward Your devotees! All glory to this pastime of Yours, so wholly devoid of majesty. Blessed is this drinking of Your mother's milk!

ORIGINAL Braj

अनुदिन स्रवत सुधारस पंचम चिंतामनि-सी धेनु।
सो तजि जसुमति कौ पय पीवत भक्तनि कौं सुख देनु॥

ENGLISH TRANSLATION

Each day the wish-fulfilling cows pour forth nectar, the fifth of their nectarean products. Leaving that aside, He drinks Yaśomatī's milk to bestow joy upon His devotees.

ORIGINAL Hindi

एक-से-एक बढ़कर सरस एवं आश्चर्यमें भर देनेवाली लीलाएँ ग्रीष्मके सामने प्रकट हो रही थीं तथा वह देख-देखकर मुग्ध हो रहा था। अब उसने देखा कि यशोदारानी श्रीकृष्णको खड़ा होना सिखला रही हैं:

ENGLISH TRANSLATION

Pastimes of ever greater sweetness and wonder appeared before Summer, and he became spellbound as he watched. Now he saw Queen Yaśodā teaching Śrī Kṛṣṇa to stand:

ORIGINAL Braj

धनि जसुमति बड़भागिनी, लिएँ कान्ह खिलाबै।
तनक तनक भुज पकरि कैं, ठाढ़ौ होन सिखावै॥

ENGLISH TRANSLATION

Blessed is greatly fortunate Yaśomatī, who holds Kanhā and plays with Him. Taking hold of His little arms, she teaches Him to stand.

ORIGINAL Hindi

किंतु आश्चर्य है, अनन्तशक्ति श्रीकृष्णमें अभी यह शक्ति नहीं है कि वे अपने पैरोंपर खड़े हो सकें। अस्तु, उनकी असमर्थता एवं जननी यशोदाकी लालसा देखकर पासमें खड़ी व्रजाङ्गनाएँ श्रीकृष्णको प्रोत्साहन देने जाती हैं, श्रीकृष्णकी भुजा पकड़कर खड़ा होनेको कहती हैं। कैसी भुजा पकड़कर?

ENGLISH TRANSLATION

Yet how astonishing! Śrī Kṛṣṇa, whose power is infinite, does not presently possess the strength to stand upon His own feet. Seeing His helplessness and Mother Yaśodā's longing, the women of Vraja standing nearby try to encourage Him. Taking hold of Śrī Kṛṣṇa's arm, they tell Him to stand. And what arm do they hold?

ORIGINAL Braj

जिहिँ भुजबल प्रहलाद उबारयौ, हिरनकसिप उर फारे हो!
सो भुज पकरि कहति ब्रजनारी, ठाढ़े होहु लला रे हो!

ENGLISH TRANSLATION

With the strength of that arm He rescued Prahlāda and tore open Hiraṇyakaśipu's chest. Holding that very arm, a woman of Vraja says, "Stand up, little darling!"

ORIGINAL Hindi

इसके दो दिन बाद ही ग्रीष्मने देखा कि श्रीकृष्णचन्द्र खड़े होने लगे हैं तथा मैया अब उन्हें चलना सिखला रही हैं:

ENGLISH TRANSLATION

Only two days later, Summer saw that Śrī Kṛṣṇacandra had begun to stand and Mother was now teaching Him to walk:

ORIGINAL Braj

झुनक स्याम की पैजनियाँ।
जसुमति सुत कौं चलन सिखावति, अंगुरी गहि गहि दोउ जनियाँ।।
स्याम बरन पर पीत झँगुलिया, सीस कुलहिया चौतनियाँ।
जाको ब्रह्मा पार न पावत, ताहि खिलावति ग्वालिनियाँ।।

ENGLISH TRANSLATION

Dark Śyāma's anklets softly jingle. Yaśomatī teaches her son to walk, while the two mothers repeatedly hold His fingers.

Over His dark complexion He wears a little yellow tunic and upon His head a tiny four-cornered cap. The cowherd women play with Him whose limit even Brahmā cannot attain.

ORIGINAL Hindi

पास खड़े आनन्द-मुग्ध व्रजेश्वर पुत्रकी ओर देख रहे हैं। मैयाकी चेष्टा जब सफल नहीं होती, तब पुत्रको स्पर्श करनेके लोभसे वे स्वयं शिक्षा देने आते हैं:

ENGLISH TRANSLATION

Standing nearby, the lord of Vraja gazes at his son, spellbound with joy. When Mother's efforts do not succeed, his longing to touch the child brings him forward to offer instruction himself:

ORIGINAL Braj

गहें अँगुरिया ललन की, नँद चलन सिखावत।
अरबराइ गिरि परत हैं, कर टेकि उठावत॥

ENGLISH TRANSLATION

Taking his darling's fingers, Nanda teaches Him to walk. When the child totters and falls, he supports Him with his hand and raises Him.

ORIGINAL Hindi

पर दो दिन बाद ही मानो जननीकी लालसाने ही उनके पैरोंमें चलनेकी शक्ति भर दी। श्रीकृष्ण अँगुली पकड़कर आँगनमें सर्वत्र चलने लगे। अवश्य ही द्वार लाँघनेमें श्रीकृष्णको अत्यन्त कठिनता होती:

ENGLISH TRANSLATION

But after only two more days, it was as though the mother's longing itself filled His feet with the power to walk. Holding a finger, Śrī Kṛṣṇa began walking everywhere in the courtyard. Crossing a doorway, however, remained extremely difficult for Him:

ORIGINAL Braj

भीतर तैं बाहर लौं आवत।
घर-आँगन अति चलत सुगम भए, देहरि पै अँटकावत।
शिरि-गिरि परत, जात नहिं उलँघी, अति श्रम होत नघावत॥

ENGLISH TRANSLATION

He comes from inside toward the outside. Walking through the house and courtyard has become easy, but at the threshold He is stopped. He tumbles headlong and cannot cross it; He struggles and grows very weary.

ORIGINAL Hindi

एक दिनके अन्तरसे ही अँगुली छोड़कर स्वतन्त्र भी चलने लगे। पर देहली-लङ्घनका प्रश्न अभी भी उतना ही कठिन है। आगे-आगे श्रीकृष्ण चलते, पीछे-पीछे व्रजरानी आतीं। किंतु जहाँ द्वार आया कि खड़े हो गये। मुसका-मुसकाकर, जननीका अञ्चल पकड़कर पार कर देनेके लिये मधुर अस्फुट तोतली बोलीमें बार-बार कहते। पर जननी बल लगाकर चढ़नेके लिये आदेश देतीं। श्रीकृष्ण भी अपना पूरा बल लगाते, पर नहीं ही चढ़ पाते; द्वारके इस पार ही रह जाते। स्वयं भगवान् व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रका अनन्त बल पता नहीं इस समय कहाँ चला जाता:

ENGLISH TRANSLATION

After only one more day He released the guiding finger and began to walk independently. Yet the problem of crossing the threshold remained just as difficult. Śrī Kṛṣṇa walked in front and the queen of Vraja followed behind, but whenever He reached a doorway He stopped. Smiling, He caught hold of His mother's veil and repeatedly asked her in sweet, indistinct baby speech to carry Him across. Mother instead told Him to climb with all His strength. Śrī Kṛṣṇa exerted Himself fully, but still could not climb and remained on the near side of the door. No one knows where the infinite power of Śrī Kṛṣṇacandra, Bhagavān Himself and the son of the lord of Vraja, went at that moment:

ORIGINAL Braj. Attributed in the verse to Sūrdās

सो बल कहा भयौ भगवान?
जिहिँ बल मीन-रूप जल थाह्यौ, लियौ निगम, हति असुर-परान॥
जिहिँ बल कमठ-पीठि पै गिरि धरि, सजल सिंधु मथि कियौ बिमान।
जिहिँ बल रूप बराह दसन पर, राखी पुहुमी पुहुप समान॥
जिहिँ बल हिरनकसिप उर फारधौ, भए भगत कों कृपानिधान।
जिहिँ बल बलि बंधन करि पठयौ, बसुधा त्रैपद करी प्रमान॥
जिहिँ बल बिप्र तिलक दै थाप्यौ, रच्छा करी आप बिदमान।
जिहिँ बल रावनके सिर काटे, कियौ बिभीषन नृपति निदान॥
जिहिँ बल जामबंत-मद मेट्यौ, जिहिँ बल भू-बिनती सुनी कान।
सूरदास अब धाम-देहरी चढ़ि न सकत प्रभु खरे अजान॥

ENGLISH TRANSLATION

Where has that strength of Bhagavān gone?

With that strength He entered the waters as the Fish, recovered the Vedas, and slew the demon. With that strength He placed the mountain upon the Tortoise's back, churned the watery ocean, and made it yield its treasures.

With that strength, in the form of the Boar, He held the earth upon His tusk like a flower. With that strength He tore open Hiraṇyakaśipu's chest and became a treasury of grace for His devotee.

With that strength He bound Bali and sent him below, measuring the earth in three strides. With that strength He installed the brāhmaṇa marked with the tilaka and personally remained to protect him.

With that strength He cut off Rāvaṇa's heads and finally made Vibhīṣaṇa king. With that strength He humbled Jāmbavān's pride, and with that strength He heard the earth's prayer.

Sūrdās says: now the Lord stands there like one who knows nothing, unable to climb the threshold of His own abode.

ORIGINAL Hindi

श्रीकृष्णचन्द्रकी उन विविध रसमयी लीलाओंके दर्शनसे ग्रीष्मकी उत्कण्ठा उत्तरोत्तर बढ़ती जाती तथा अब तो वह रससागर श्रीकृष्णसे नित्य जुड़े रहनेके लिये तड़पने लगा; क्योंकि उसकी अवधि भी सीमित थी। ज्यों-ज्यों जानेका समय निकट आ रहा था, उसकी जलन बढ़ रही थी। सहसा एक दिन उसे श्रीकृष्णके सुचिक्कण कपोलोंपर प्रस्वेदकण दीख पड़े। बस, उसकी मनोरथ-पूर्तिका उसे सुन्दरतम अवसर मिल गया। वह अविलम्ब मानो श्रीकृष्णके कपोलोंपर झलकते हुए स्वेदबिन्दुओंमें ही विलीन हो गया।

ENGLISH TRANSLATION

As Summer witnessed these varied and nectarean pastimes of Śrī Kṛṣṇacandra, his yearning increased without cease. He now ached to remain forever joined to Śrī Kṛṣṇa, the ocean of rasa, for his own allotted span was limited. The nearer his time to depart came, the more fiercely he burned. Suddenly, one day, he saw beads of perspiration upon Śrī Kṛṣṇa's smooth, radiant cheeks. He had found the most beautiful opportunity to fulfill his longing and at once seemed to merge into the drops of perspiration glistening upon those cheeks.

ORIGINAL Hindi

इस प्रकार व्रजपुरमें छः ऋतुएँ आयीं तथा श्रीकृष्णचन्द्रके असीम सुन्दर रूप, गुण, लीलाका अनुभव कर उन्हींमें विलीन हो गयीं। अब समाधिसे जागी हुई-सी वर्षा पुनः आयी तथा आज पुनः भाद्रकृष्णा अष्टमीका दिन आया। इसी ऋतुचक्र एवं इस दिनसे जुड़ी हुई श्रीकृष्णचन्द्रकी आयु भी एक वर्षकी हो गयी। आज अतिशय उमंगसे श्रीकृष्णकी वर्षगाँठ मनायी गयी है:

ENGLISH TRANSLATION

Thus the six seasons came to the city of Vraja and, after experiencing the boundless beauty of Śrī Kṛṣṇacandra's form, virtues, and pastimes, merged into Him. The rainy season returned as though awakening from samādhi, and once again the eighth day of the dark fortnight of Bhādra arrived. Bound to this cycle of seasons and this day, Śrī Kṛṣṇacandra's age also became one year. Today His first birthday was celebrated with immense exhilaration:

ORIGINAL Braj

बरसगाँठि गिरिधरनलाल की गोपिन न्यौति बुलाए।
जसुमति मुदित सबन बोलन कौं घर-घर नंद पठाए॥
गाम-गाम प्रति पौरि-पौरि प्रति घर-घर नंद पधारे।
आदर दै बड़रे गोपन कौं एक आसन बैठारे॥
गाम-गाम तें सकट जोरि कैं नंद महर घर आए।
सुनि व्रजरानी व्रजबासिन मिलि सनमुख कलस पठाए॥
घर-घर धूप-दिपावलि करि कें निज मंदिर पधराए।
आदर दै बड़रे गोपन कों जोरि सभा बैठाए॥
प्रेम-मुदित गावत व्रजनारीं जसुमति मंदिर आईं।
कंचन-थार बधाए सजि-सजि न्यौतो टीको लाईं॥
चंदन-अगर-कपूर-सुवासित आँगन-भौन लिपाए।
बंदनमाला सथिये द्वारें, मोतिन चौक पुराए॥
कनकपीठि तापर जुग धरि कैं दच्छिन चीर बिछाए।
महर महरि गिरिधरन गोद ले मुदित तहाँ बैठाए॥
अन्वाचार्य मुनि गर्ग-परासर कुस आसन पधराए।
बड़रे देव पुजाय लाल कौं बहुबिधि दान दिवाए॥
बंदीजन सब द्वारें गावैं, घुरे निसान-नगारे।
देव दुंदुभी गगन बजावत, व्रज कौतूहल भारे॥
दै असीस द्वारें तहाँ जाचक भए सबन मन भाए।
मुँह माँगे सबहिन कौं नखसिख पट-भूषन पहराए॥
राई-लौन उतारि आरती प्रमुदित मंगल गाए।
अति उछाह भरि-भरि लालन कौं सब की गोद दिवाए॥
बरन-बरन आभूषन सारी व्रजतरुनीं पहराईं।
प्रमुदित बहुरि चली निज गृह कौं मनहुँ रंक निधि पाईं॥
नंदराय बड़रे गोपन कौं चरनन सीस नवाए।
जोरि उभय कर करत बीनती, कृपा पुन्य फल पाए॥
गोपबृंद ऋषिबृंद बिदा ह्वै देत चले आसीसा।
व्रजपति-व्रजरानी, हरि-हलधर जीवौ कोटि बरीसा॥

ENGLISH TRANSLATION

For Giridhara's darling's birthday, the cowherd women were invited and summoned. Delighted Yaśomatī sent Nanda from house to house to call everyone.

Nanda went to every village, every lane, and every home. Honoring the elder cowherds, he seated them together.

From village after village they harnessed their carts and came to the home of Nanda and his queen. Hearing of their arrival, the queen of Vraja and the residents went together to receive them with auspicious pitchers.

After offering incense and rows of lamps at every house, they escorted the guests into the residence. Honoring the elder cowherds, they gathered and seated the assembly.

The women of Vraja came to Yaśomatī's residence singing in delighted love. They brought ornamented golden trays, invitations, and ceremonial tilaka.

The courtyard and mansion were plastered and scented with sandalwood, agarwood, and camphor. Garlands and auspicious svastikas adorned the doors, and the courtyard was filled with designs of pearls.

Upon a golden seat they placed paired supports and spread an auspicious cloth. The lord and queen joyfully sat there with Giridhara in their lap.

The family preceptors and sages Garga and Parāśara took their seats of kuśa grass. The elders had the child's deity worshiped and caused many kinds of gifts to be given.

All the bards sang at the doors as standards and kettledrums thundered. The gods sounded dundubhis in the sky, and Vraja overflowed with wonder.

The petitioners at the door bestowed blessings and delighted every heart. Each received whatever he asked, garments and ornaments from head to toe.

They circled mustard and salt, waved the ārati, and joyfully sang auspicious songs. Filled with intense delight, they placed the darling child in everyone's lap.

The young women of Vraja were dressed in saris and ornaments of many colors. Delighted, they returned to their homes as though paupers who had found treasure.

Nanda Rāya bowed his head at the feet of the elder cowherds. Joining both hands, he offered prayers and received the fruit of their gracious blessings.

The company of cowherds and the company of sages took leave and departed, giving blessings: "May the lord and queen of Vraja, Hari and Haladhara, live for millions of years."

CHAPTER 11

# तृणावर्त-उद्धार
# The Deliverance of Tṛṇāvarta

Source scan pages 75–80

ORIGINAL Hindi

चक्रवाकी ऊँचे आकाशमें उड़ती जा रही है। उसके पीछे चक्रवाक उड़ रहा है। उनके ठीक नीचे मणिमय वेदिकापर जननीकी गोदमें विराजित श्रीकृष्णचन्द्र कौतूहलभरी दृष्टिसे उनकी ओर देख रहे हैं। नन्ही-सी सुकोमलतम दक्षिण तर्जनीको अपने अरुण अधरोंसे सटाये, दृष्टिको विहङ्गम-दम्पतिकी ओर केन्द्रितकर वे सोच रहे हैं, ये पक्षी इतने ऊँचे कैसे उड़ रहे हैं, मैं भी ऐसे उड़ सकता हूँ क्या?

ENGLISH TRANSLATION

A female cakravāka bird was flying high in the sky, with her mate following behind. Directly beneath them, Śrī Kṛṣṇacandra sat in His mother's lap upon a jeweled platform and watched them with curious eyes. Pressing the tiny, supremely tender index finger of His right hand against His reddish lips, He fixed His gaze upon the pair of birds and wondered, “How are these birds flying so high? Can I fly like that too?”

ORIGINAL Hindi

मानो किसीने उनके कानोंमें मन्त्रणा दे दी हो, “बाल्यलीलारसमत्त यशोदानन्दन! तुम्हें उड़ना ही चाहिये, तुम अभी-अभी उड़ोगे ही।” इस प्रकार प्रोत्साहित-से होकर वे अकस्मात् समस्त अङ्गोंको नचाते हुए वहीं गोदमें खड़े हो जाते हैं, जननी उन्हें भुजपाशमें बाँध लेती है; किंतु यशोदाके नीलमणि इस समय दूसरी धुनमें हैं। उन्हें तो इस समय आकाशका खेल खेलना है। इसीलिये जननीका चिबुक स्पर्श करते हुए तोतली बोलीमें वे कह उठते हैं, “री मैया! मैं भी ऊपर उड़ूँगा।”

ENGLISH TRANSLATION

It was as though someone whispered counsel into His ears: “O son of Yaśodā, intoxicated with the nectar of infant play! You ought to fly. You shall fly this very moment.” Thus encouraged, He suddenly moved every limb and stood upright in His mother's lap. She encircled Him with her arms, but Yaśodā's sapphire had something else in mind. He wanted to play in the sky. Touching His mother's chin, He declared in a lisping voice, “Mother! I too shall fly up there.”

ORIGINAL Hindi

व्रजमहिषी पुत्रके सुचिक्कण कपोलपर शत-शत चुम्बन अङ्कित कर आनन्दगद्गद कण्ठसे कहती हैं, “मेरे लाल! आकाशमें तो पक्षी उड़ते हैं; तू तो व्रजेन्द्रतनय है, तेरे भण्डारमें शत-सहस्र रत्नजटित रथ हैं; उन रथोंपर चल, तुझे चढ़ा दूँ।” किन्तु श्रीकृष्णचन्द्र तो आज मचल गये हैं, वे तो आकाशमें ही उड़ेंगे और आज ही उड़ेंगे।

ENGLISH TRANSLATION

The queen of Vraja imprinted a hundred kisses upon her son's smooth cheeks and said in a voice choked with joy, “My darling! Birds fly in the sky. You are the son of the king of Vraja, and Your treasury holds hundreds of thousands of jewel-studded chariots. Come, I shall seat You upon one of them.” But Śrī Kṛṣṇacandra had become insistent that day. He would fly in the sky itself, and He would do so that very day.

ORIGINAL Hindi

इसी समय मानो नन्दनन्दनकी यह अद्भुत वाञ्छा पूर्ण करनेके उद्देश्यसे ही कंसप्रेरित तृणावर्त दैत्य अलक्षितरूपसे वहीं ऊपर आकाशमें आ पहुँचता है, आकर उनकी इस परम मनोहर बाल्यभङ्गिमाको देख रहा है। अपने नीलमणिको भुलानेके प्रयासमें लगी हुई नन्दगेहिनीने उसे नहीं देखा, आनन्दमें निमग्न यूथ-के-यूथ एकत्रित गोपाङ्गनाएँ भी उसे न देख सकीं, यह देखकर तृणावर्तके हर्षका पार नहीं।

ENGLISH TRANSLATION

At that very moment, as though he had come expressly to fulfill this wondrous desire of Nanda's son, the demon Tṛṇāvarta, sent by Kaṁsa, arrived unseen in the sky above. From there he watched the child's supremely enchanting infant gesture. The lady of Nanda's house, intent upon distracting her sapphire, did not see him. The cowherd women, gathered in groups and immersed in joy, did not see him either. Tṛṇāvarta's delight knew no bounds.

ORIGINAL Hindi

पर मूढ़ तृणावर्त यह नहीं देख सका कि श्रीकृष्णचन्द्रकी अचिन्त्य लीलामहाशक्ति अघटघटनापटीयसी योगमाया उसे देख रही है, आजसे नहीं, उस दिनसे देख रही है, जिस दिन पाण्ड्यनरेश सहस्राक्षने पुष्पभद्राके तटपर प्रज्वलित अग्निकुण्डमें प्रवेशकर अपने प्राण विसर्जन किये थे, उन्हींका अनुगमन उनकी सहस्र प्रेयसियोंने भी किया था। अग्नि-प्रवेशसे पूर्व सहस्राक्ष पश्चात्तापकी ज्वालामें जल रहे थे, क्रन्दन कर रहे थे, “हाय! मैं कामान्ध था, ऋषि दुर्वासाकी अभ्यर्थना न कर सका और इसीलिये ऋषिने शाप दे दिया:

ENGLISH TRANSLATION

But the foolish Tṛṇāvarta failed to see that Śrī Kṛṣṇacandra's inconceivable and mighty līlā-śakti, Yogamāyā, expert in making the impossible possible, was watching him. She had watched him not merely since that day, but since the day Sahasrākṣa, king of Pāṇḍya, entered a blazing fire pit on the bank of the Puṣpabhadrā and gave up his life, followed by his thousand beloved queens. Before entering the fire, Sahasrākṣa had burned in the flames of remorse and cried, “Alas! I was blinded by desire and failed to honor the sage Durvāsā. Therefore the sage cursed me:

ORIGINAL Sanskrit. Source: Brahma-vaivarta Purāṇa

असुरो भव पापिष्ठ योगाद् भ्रष्टो भुवं व्रज॥

भारते लक्षवर्षं च स्थातव्यं ते नराधम।

ततो हरिपदस्पर्शाद् गोलोकं यास्यसि ध्रुवम्॥

ENGLISH TRANSLATION

“Most sinful one, become a demon! Fallen from yoga, go down to the earth. Lowest of men, you must remain in Bhārata for one hundred thousand years. Then, through the touch of Hari's feet, you shall surely go to Goloka.”

ORIGINAL Hindi

“रे पापिष्ठ! जा, तू असुर हो जा! अरे! तू योगीन्द्र था; पर अब जा, योगभ्रष्ट होकर इस गन्धमादन पर्वतसे दूर पृथ्वीतलपर चला जा। नराधम! तुझे वहाँ भारतवर्षमें एक लाख वर्षतक निवास करना पड़ेगा। तब तुझे श्रीहरिके चरणारविन्दका स्पर्श प्राप्त होगा और तू निश्चय ही गोलोकधाममें चला जायगा।”

ENGLISH TRANSLATION

“Most sinful one, go and become a demon! You were once a foremost yogī, but now go, fallen from yoga, and leave Mount Gandhamādana for the surface of the earth. Lowest of men, you must dwell there in Bhārata for one hundred thousand years. Then you shall receive the touch of Śrī Hari's lotus feet and surely depart for Goloka-dhāma.”

ORIGINAL Hindi

ऋषिकी अवज्ञाका परिणाम सहस्राक्षके सामने था; वे अतिशय विकल हो रहे थे। पर हृदयमें एक परम आश्वासनकी अनुभूति भी हो रही थी, ऋषिका यह शाप ही वरदान बनेगा, मेरा वह असुर-शरीर ही योगीन्द्र-मुनीन्द्रदुर्लभ श्रीकृष्णपदपङ्कजका संस्पर्शलाभ करेगा; ओह! मैं तो कृतार्थ हो जाऊँगा। इस भावनासे भावित हुए सहस्राक्ष हरिपादाम्भोजका स्मरण कर जलती हुई अग्निमें प्रवेश कर गये थे:

ENGLISH TRANSLATION

The consequence of disregarding the sage stood before Sahasrākṣa, and he was overcome with anguish. Yet he also felt a supreme assurance in his heart: the sage's curse itself would become a blessing. That very demonic body of his would obtain contact with Śrī Kṛṣṇa's lotus feet, which are difficult even for the greatest yogīs and sages to attain. “Oh, my life will become fulfilled!” Filled with this thought, Sahasrākṣa remembered Hari's lotus feet and entered the blazing fire:

ORIGINAL Sanskrit. Source: Brahma-vaivarta Purāṇa

स्मृत्वा हरिपदाम्भोजं ज्वलदग्नौ विवेश ह।

ENGLISH TRANSLATION

Remembering Hari's lotus feet, he entered the blazing fire.

ORIGINAL Hindi

उन्हीं सहस्राक्षको तृणावर्त दैत्यके रूपमें परिणत होकर जन्म धारण करते भी लीलामहाशक्तिने देखा है। तबसे लाख वर्ष बीत गये हैं, किंतु तृणावर्तकी प्रतिक्षणमें होनेवाली सूक्ष्मतम चेष्टातक लीलाशक्तिके हृत्पटपर आज भी ज्यों-की-त्यों अङ्कित है। वे तो तृणावर्तको निरन्तर देखती आ रही हैं। फिर आज कैसे न देखतीं? अस्तु।

ENGLISH TRANSLATION

The mighty līlā-śakti also watched that same Sahasrākṣa take birth after being transformed into the demon Tṛṇāvarta. One hundred thousand years had passed since then, yet even the subtlest movement Tṛṇāvarta made at every moment remained engraved exactly as it occurred upon the canvas of her heart. She had watched him continuously. How, then, could she fail to see him today? So be it.

ORIGINAL Hindi

जब व्रजरानीका पुत्रको समझानेका सारा प्रयास विफल हो गया, श्रीकृष्णचन्द्रने उड़नेकी हठ न छोड़ी, तब जननी भी एक नवीन युक्तिका आश्रय लेती हैं। वे बोलीं, “मेरे हृदयधन! अच्छा ले, तू पहले उड़ना सीख तो ले।” यह कहकर उन्होंने नीलमणिको अपने दोनों हाथोंके सहारे ऊपर आकाशकी ओर उठाया। पर यह क्या? सहसा ऐसे कैसे हो गया? नीलमणिके श्याम शरीरमें इतना भार कहाँसे आ गया? ओह! जननीकी भुजाएँ नमित हो गयीं। किसी प्रकार वे अपने वक्षःस्थलपर पुत्रको ले आयीं। पर वक्षःस्थल भी भारसे दब गया। मैया खड़ी न रह सकीं, बोझसे दबकर बैठ गयीं।

ENGLISH TRANSLATION

When every attempt by the queen of Vraja to reason with her son had failed and Śrī Kṛṣṇacandra would not abandon His insistence on flying, His mother resorted to a new device. “Treasure of my heart,” she said, “very well, first learn how to fly.” Supporting her sapphire with both hands, she lifted Him toward the sky. But what was this? How had it happened so suddenly? From where had such weight entered His dark body? Oh! His mother's arms bent downward. Somehow she brought her son back to her breast, but even her chest was crushed by His weight. Mother could no longer remain standing and sank beneath the burden into a seated position.

ORIGINAL Hindi

किंतु अब तो बैठकर भी पुत्रको अपनी गोदमें थामनेकी सामर्थ्य जननीमें नहीं है! जननी धीरेसे नीलमणिको भूमिपर बैठा देती हैं, नहीं, नहीं, श्रीकृष्णचन्द्रका नवघनश्याम कलेवर अत्यन्त गुरु भारके कारण व्रजरानीके हाथ एवं घुटनोंके लिये सर्वथा असह्य बनकर स्वयं मणिमय धरातलपर खिसक पड़ता है। इस आकस्मिक परिवर्तनसे व्रजमहिषीके मनमें किसी आगन्तुक अनिष्टकी सम्भावना होने लगती है। वे अतिशय भयभीत होकर जगत्के अन्तर्यामी नारायणदेवका ध्यान करने लगती हैं:

ENGLISH TRANSLATION

Now, even while seated, the mother lacked the strength to hold her son in her lap. She gently set her sapphire upon the ground. No, Śrī Kṛṣṇacandra's body, dark as a fresh rain cloud, had become so unbearably heavy for the queen of Vraja's hands and knees that it slid by itself onto the jeweled floor. This sudden change made her fear that some new calamity was approaching. Terrified, she began to meditate upon Lord Nārāyaṇa, the indwelling witness of the universe:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

ध्यातवती च जगतामन्तर्यामिपूरुषम्।

ENGLISH TRANSLATION

She meditated upon the indwelling Person of all the worlds.

ORIGINAL Hindi

श्रीकृष्णचन्द्र अकस्मात् वास्तवमें इतने भारी क्यों हो गये, जननी इसका रहस्य न जान सकीं। जानतीं कैसे? वे ऊपर बैठे हुए तृणावर्तको, उसकी जघन्य अभिसंधिको जो नहीं जानतीं! वे जिस क्षण पुत्रको विशुद्ध वात्सल्यका दान दे रही थीं, अपने हाथोंपर उठाकर उड़ना सिखाने जा रही थीं, उस क्षण तृणावर्त दूरसे ही सोच रहा था:

ENGLISH TRANSLATION

The mother could not know the secret of why Śrī Kṛṣṇacandra had suddenly become so truly heavy. How could she know? She knew neither that Tṛṇāvarta sat above nor of his vile design. At the very moment when she was bestowing pure maternal affection upon her son and lifting Him in her hands to teach Him to fly, Tṛṇāvarta thought from afar:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

सोऽयमेव तोयदवर्णः पृथुकः पृथुगृहालिन्दं

विन्दमानाया मातुरङ्के वर्तत इति शङ्के। तदेनमधुना

सर्वं धुनानः साम्बालमेव बालं सुरवर्त्मनि वर्तयानी।

ENGLISH TRANSLATION

“I suspect this is that very child, dark as a rain cloud, sitting in the lap of His mother upon the broad courtyard of her expansive home. Why, then, should I delay? Shaking all of Vraja, I shall now carry this child together with His mother along the path of the gods.”

ORIGINAL Hindi

“हाँ, प्रतीत तो हो रहा है, यह जलधरवर्ण शिशु वही है; विस्तृत गृहालिन्दपर अवस्थित जननीके क्रोडमें वही है। तब तो विलम्ब क्यों करूँ? बस, अब समस्त व्रजको प्रकम्पित करते हुए इस शिशुको माताके सहित आकाशमें उड़ा ले जाऊँ।”

ENGLISH TRANSLATION

“Yes, it appears that this rain-cloud-complexioned infant is that very child. He sits in His mother's lap upon the broad courtyard of her home. Why, then, should I delay? I shall shake all of Vraja and carry this infant together with His mother into the sky.”

ORIGINAL Hindi

जननीने यह नहीं देखा, नहीं जाना। किंतु जननीसहित नीलमणिको उड़ा ले जानेकी तृणावर्तकी उपर्युक्त कल्पना नीलमणिमें तत्क्षण प्रतिबिम्बित हो गयी। शिशु नीलमणि यशोदाके वात्सल्यपूरित नेत्रोंमें भले ही अबोध बालक हैं, पर उनका अनन्त ऐश्वर्य भी तो श्याम कलेवरमें छिपा हुआ नित्य जाग्रत् है। उसने ही तो वात्सल्यरसास्वादनमें विभोर श्रीकृष्णचन्द्रको जगा दिया। जागते ही संकल्प उदय हुआ, “आह! मेरी जननीको इस तृणावर्तके द्वारा क्लेश क्यों मिले।” फिर क्या था, ऐश्वर्य-शक्तिको अनुमति मिल गयी; वे बाल्यलीलाविहारी श्रीकृष्णचन्द्रके शरीरमें प्रकट हो गयीं।

ENGLISH TRANSLATION

His mother neither saw nor knew any of this. Yet Tṛṇāvarta's thought of carrying her sapphire away together with her was instantly reflected within that sapphire. In Yaśodā's eyes, overflowing with maternal love, the infant sapphire might be a helpless child, but His infinite majesty also remained eternally awake, concealed within His dark body. That power roused Śrī Kṛṣṇacandra from His absorption in savoring maternal affection. The moment He awakened, this resolve arose: “Ah! Why should this Tṛṇāvarta cause distress to My mother?” At once His power of majesty received permission and manifested within the body of Śrī Kṛṣṇacandra, the enjoyer of infant play.

ORIGINAL Hindi and Sanskrit. Sanskrit source: Śrī Ānanda-vṛndāvana-campū

शिशु श्रीकृष्णचन्द्रके अङ्गोंमें कोई भी, तनिक भी परिवर्तन नहीं हुआ; पर शरीर गिरिशृङ्गकी भाँति अत्यन्त दुर्वह हो गया, जननी उसे वहन न कर सकीं:

मत्कृते मम कथं जनयित्री वात्यया परिभवं समुपैतु।

इत्थमङ्कगत एव स तादृक् स्तोक एव बहुदुर्वह आसीत्॥

ENGLISH TRANSLATION

Not the slightest change occurred in any limb of the infant Śrī Kṛṣṇacandra, yet His body became as impossible to bear as a mountain peak, and His mother could no longer carry Him:

“Why should My mother suffer humiliation from this whirlwind because of Me?” Thinking thus, while still seated in her lap, He remained just as small as before but became exceedingly difficult to bear.

ORIGINAL Hindi

नित्यसिद्धा विशुद्धवात्सल्यरसभावितमति नन्दरानीके हृदयमें इस रहस्यज्ञानके लिये स्थान भी कहाँ है। कदाचित् वे तृणावर्तका आगमन, उसके पापमय संकल्पको जान भी लेतीं, तो भी इस गुरुभारका हेतु मेरे ही नीलमणिकी इच्छा है, यह कल्पना उनके मनमें होनेकी ही नहीं है। उनके नीलमणि अनन्त-ऐश्वर्यनिकेतन स्वयं भगवान् हैं, यह कल्पना व्रजेन्द्रगेहिनीने न कभी की है, न करेंगी। अस्तु।

ENGLISH TRANSLATION

Where could knowledge of this secret find any place in the heart of Nanda's queen, eternally perfect and steeped in the mood of pure maternal love? Even if she had somehow learned of Tṛṇāvarta's arrival and his sinful intention, it could never occur to her that her own sapphire's will was the cause of His tremendous weight. The lady of the king of Vraja has never imagined, and never will imagine, that her sapphire is the Supreme Lord Himself, the abode of infinite majesty. So be it.

ORIGINAL Hindi

अभी तो निर्धारित दृश्यका मङ्गलाचरणमात्र हुआ है। अभिनयका आरम्भ तो अब होगा। उसमें कुछ समयके लिये जननीका पुत्रके समीपसे हट जाना आवश्यक है। इसीलिये योगमायाके अञ्चलकी छाया अब व्रजमहिषीपर भी पड़ने लगती है। एकाएक उनका मनोराज्य बदल जाता है, एक अभिनव अविवेकसे चित्त आच्छन्न हो जाता है। वे अनुभव करती हैं, नहीं, भयका कोई कारण नहीं; भगवान् श्रीनारायणदेवकी निर्मल इच्छासे ही, उनके किसी मङ्गलमय विधानसे ही मेरे नीलमणिका शरीर इतना भारी बन गया है।

ENGLISH TRANSLATION

Only the auspicious invocation to the appointed scene had taken place thus far. The performance itself would now begin. For that to happen, the mother had to leave her son's side for a short time. The shadow of Yogamāyā's veil therefore began to fall upon the queen of Vraja as well. Her inner world suddenly changed, and her mind became covered by a new failure of discernment. She felt, “No, there is no cause for fear. My sapphire's body has become so heavy only through the stainless will of Lord Nārāyaṇa, through some auspicious arrangement of His.”

ORIGINAL Hindi

इस तरह सोचती हुई जननी यन्त्रचालितकी भाँति अन्तर्गृहकी ओर चल पड़ती हैं। पुत्रको वहीं रत्नघटित वेदिकापर छोड़े जा रही हैं, पर मनमें तनिक भी चिन्ता नहीं है। आह! जननी यह नहीं जानतीं कि कितना भीषण समय उपस्थित है। इतना ही नहीं, लीलाशक्तिके प्रभावसे भ्रान्त हुई जननी अनुभव कर रही हैं कि मैं तो जीवनधन नीलमणिको अपने साथ लिये आयी हूँ। अनन्त-अपरिसीम-प्रभावनिकेतन नीलमणि इस समय ऐश्वर्यके आवेशसे देदीप्यमान होकर वास्तवमें वेदिकापर विराजित हैं, पर जननीको भान हो रहा है कि मेरा वह नीलमणि तो मेरे साथ है। वे तो सर्वथा निश्चिन्त हैं। इसलिये चिन्तारहित हुई वे गृहमें प्रवेश कर जाती हैं, अन्य कार्योंमें संलग्न हो जाती हैं:

ENGLISH TRANSLATION

Thinking in this way, the mother moved toward the inner rooms as though controlled by a mechanism. She left her son there upon the jewel-inlaid platform, yet felt not the slightest concern. Ah! She did not know what a terrible moment had arrived. More than this, bewildered by the influence of the līlā-śakti, she felt that she had brought the sapphire, the treasure of her life, with her. In reality, that sapphire, the abode of infinite and immeasurable power, sat upon the platform, radiant with the manifestation of majesty. The mother, however, perceived that her sapphire remained beside her. Entirely reassured and free from worry, she entered the house and occupied herself with other duties:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

अथ भगवदिच्छयाच्छयाच्छुरितमानसा मानसार-

तयाविवेकेनैव नैव चिन्तयित्वा विहायापि तं हा

यापितं तं समयमविदती विदती च सहानीतमिति

मितिहीनप्रभावं प्रभावन्तं गृहमध्ये प्रविश्य

कार्यान्तरनियुक्ता तस्थुषी।

ENGLISH TRANSLATION

Then, her mind enveloped by the shadow of the Lord's will, she failed to deliberate because of the profound absence of discernment. Though she had left Him behind, alas, she did not understand the moment that had been brought about and thought that He had come with her. Thus she entered the house, leaving the Lord of immeasurable power, and remained engaged in other tasks.

ORIGINAL Hindi

श्रीकृष्णमायाके प्रभावसे ही भ्रमित होकर गोपाङ्गनाएँ भी, जो न जाने कितनी देरसे व्रजमहिषीका पुत्रसंलालन देख रही थीं, सब-की-सब अपने घरकी ओर चल पड़ीं। वह रत्न-अलिन्द भी श्रीकृष्णचन्द्रको अपने हृदयपर धारणकर परमानन्दका अनुभव करते हुए मानो मौन हो गया, समाधिस्थ हो गया। वहाँ एक अद्भुत शान्ति छा गयी। पर ऊपर बैठा हुआ तृणावर्त तो अब और भी चञ्चल हो उठा है।

ENGLISH TRANSLATION

Bewildered by the power of Śrī Kṛṣṇa's māyā, the cowherd women who had watched the queen of Vraja fondle her son for so long all departed for their homes. Holding Śrī Kṛṣṇacandra upon its heart and experiencing supreme bliss, the jeweled courtyard itself seemed to fall silent and enter samādhi. A wondrous peace spread there. Tṛṇāvarta, seated above, grew still more restless.

ORIGINAL Hindi

कुछ ही क्षण पहले वह आया था, श्रीकृष्णको देखकर जननीसहित उन्हें नष्ट कर देनेकी बात उसने सोची थी; पर संकल्प उदय होते ही उसने देखा, क्षणभर भी न लगा, व्रजमहिषी बालकको भूमिपर रखकर अन्तःपुरमें चली गयीं, अगणित गोपसुन्दरियाँ भी मानो वहाँसे अदृश्य हो गयीं। कहीं यह नवनीरदवर्ण शिशु भी अदृश्य न हो जाय, इस आशङ्कासे ही तृणावर्त व्यग्र हो उठता है तथा एक क्षणका भी विलम्ब न कर वह अपने चक्रवात (बवंडर)-स्वरूपमें प्रकट हो जाता है।

ENGLISH TRANSLATION

He had arrived only moments earlier and, upon seeing Śrī Kṛṣṇa, had thought of destroying Him together with His mother. Yet the instant this intention arose, he saw that the queen of Vraja placed the child on the ground and entered the inner apartments without even a moment's delay. The countless beautiful cowherd women seemed to vanish as well. Afraid that the infant dark as a fresh rain cloud might also disappear, Tṛṇāvarta grew agitated. Without delaying another instant, he manifested in the form of a cyclone.

ORIGINAL Hindi

सहसा शत-सहस्र वज्रपातसे भी अधिक कर्णकटु महाघोर रवसे दिशाएँ प्रतिनादित और प्रकम्पित हो उठती हैं। समस्त व्रजपुरपर धूलका अंबार छा जाता है। धूल एवं अन्धकारसे सारा व्रज समाच्छन्न हो जाता है। व्रजपुरवासियोंके नेत्र निमीलित हो जाते हैं। अत्यन्त भयावह प्रलयंकर दृश्य उपस्थित हो जाता है:

ENGLISH TRANSLATION

Suddenly the directions echoed and trembled beneath a supremely dreadful, ear-splitting roar harsher than the fall of hundreds of thousands of thunderbolts. A mountain of dust covered all of Vraja. Dust and darkness enveloped the settlement, forcing the residents' eyes shut. An utterly terrifying scene of cosmic dissolution appeared:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

ऊर्ध्वोर्ध्वावर्तनृत्यत्प्रचुरतृणरजःशर्करापूरतूर-

भ्रंशरभ्रलिहाग्रो ग्लपितजननतनुः कोऽपि वात्याविवर्तः।

कल्पान्ते प्रज्वलिष्यत्फणिपतिवदनव्यूहवह्नेरुदीर्णैः

क्षोणीं निर्भिद्य धूमैरिव भुवनजनानन्धयन्नाविरासीत्॥

ENGLISH TRANSLATION

A strange, whirling windstorm appeared. In ever-rising vortices, masses of grass, dust, and abundant stones danced aloft and then came crashing down. Its summit licked the clouds, and contact with it exhausted the people's bodies. It blinded the inhabitants of the world like masses of smoke that, at the end of a cosmic age, rise after piercing the earth from the fires blazing in the multitude of mouths of the serpent king.

ORIGINAL Hindi

"अत्यन्त ऊपर वायुके आवर्तमें तृणराशि, धूलि-समूह, प्रचुर प्रस्तरखण्ड, सभी ढेर-के-ढेर नाच-से रहे हैं, नाचकर भूमिपर गिर रहे हैं। इनके सम्पर्कमें आकर पुरवासियोंके शरीरको अत्यन्त क्लेश हो रहा है। ऐसा प्रतीत होता है, मानो कल्पान्तका समय हो, भगवान् अनन्तदेवके सहस्रमुखोंसे प्रज्वलित अग्नि निकली हो, उस अग्निसे निर्गत धूम्रराशि पृथ्वी भेदकर ऊपर उठ आयी हो, वैसे धूमपटलकी भाँति यह प्रचण्ड चक्रवात भुवनस्थ प्राणियोंका दृष्टिरोध करता हुआ प्रकट हुआ है।"

ENGLISH TRANSLATION

"High overhead, heaps of grass, clouds of dust, and abundant stones all seem to dance within the vortex of wind and then fall to the earth. Contact with them causes intense pain to the bodies of the townspeople. It appears that the end of a cosmic age has come, that blazing fire has issued from the thousand mouths of Lord Anantadeva, and that masses of smoke from that fire have pierced the earth and risen upward. Like such a curtain of smoke, this violent cyclone has appeared, obstructing the sight of all creatures in the world."

ORIGINAL Hindi

झंझावातके इस घोर अन्धकारमें तृणावर्त नीचे उतरता है तथा अतिशय शीघ्रतासे श्रीकृष्णको उठाकर ऊपर उड़ जाता है। इसी समय मानो योगमाया भी श्रीयशोदापर डाले हुए आवरणको समेटकर श्रीकृष्णके साथ ही उड़ गयी हों, इस प्रकार जननीका मन अब निरावरण हो गया है। जननीके मनमें अब स्फुरण होता है, "हैं! मेरा नीलमणि कहाँ है? हाय, हाय! मैं तो उसे वेदिकापर ही छोड़ आयी थी।"

ENGLISH TRANSLATION

Within the dreadful darkness of the windstorm, Tṛṇāvarta descended, swiftly seized Śrī Kṛṣṇa, and flew upward. At that same moment, it was as though Yogamāyā gathered up the covering she had cast over Śrī Yaśodā and flew away with Śrī Kṛṣṇa, leaving the mother's mind uncovered. Awareness flashed within her: "What! Where is my sapphire? Alas, alas! I left Him upon the platform."

ORIGINAL Hindi

जननी उस घोर अन्धकारको चीरती हुई सर्वथा पथ न दीखनेपर भी हाथोंसे टटोलती हुई, यह प्राङ्गणका स्तम्भ, यह द्वार, यह तोरणद्वार, यह अलिन्द, ऐसे करती वेदिकापर जा पहुँचती हैं; घन अन्धकारसे व्याप्त वेदिकाके उस अंशपर हाथ डालती हैं जहाँ उन्होंने नीलमणिको अपनी गोदसे उतारकर रखा था। पर आह! नीलमणि अब यहाँ कहाँ! जननी कटे वृक्षकी भाँति मूर्च्छित होकर गिर पड़ीं; किंतु मूर्च्छाके लिये भी इस समय व्रजमहिषीके प्राणोंकी पीड़ा असह्य है। इसलिये वह भी उन्हें परित्याग कर अलग खड़ी हो जाती है। व्रजमहिषी पुनः चैतन्य हो जाती हैं।

ENGLISH TRANSLATION

The mother pushed through the terrible darkness. Though she could see no path at all, she felt her way with her hands: here was a courtyard pillar, here a door, here the arched gateway, and here the veranda. In this way she reached the platform and extended her hand to that part, shrouded in dense darkness, where she had taken her sapphire from her lap and set Him down. But alas, where was He now? She fell unconscious like a felled tree. Yet the agony in the queen of Vraja's life airs was unbearable even for unconsciousness, so it abandoned her and stood aside. The queen of Vraja regained awareness.

ORIGINAL Hindi

प्राणोंकी वेदनासे कराहती हुई एक बार वे पुनः वेदिकाका प्रत्येक अंश छान डालती हैं, पर नीलमणि नहीं मिले। हताश होकर मृतवत्सा गौकी भाँति वे वहीं पृथ्वीपर लोट जाती हैं। “हाय रे मेरा नीलमणि! तू कहाँ गया? मैं अबला तुझे कहाँ पाऊँगी?” यह चीत्कार कर उठती हैं। चारों ओर धूलिकी, प्रस्तरखण्डकी वर्षा हो रही है तथा जननी काष्ठपाषाणवज्रविदारक करुण स्वरमें पुत्रके लिये हाहाकार कर रही हैं:

ENGLISH TRANSLATION

Groaning from the torment of her very life, she searched every part of the platform once more, but her sapphire was nowhere to be found. Despairing, she rolled upon the ground like a cow whose calf has died. “Alas, my sapphire! Where have You gone? Helpless as I am, where shall I find You?” she cried. Dust and stones rained on every side, while in a plaintive voice capable of rending wood, rock, and thunderbolt, the mother wailed for her son:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.7.24

इति खरपवनचक्रपांसुवर्षे सुतपदवीमबलाविलक्ष्य माता।

अतिकरुणमनुस्मरन्त्यशोचद् भुवि पतिता मृतवत्सका यथा गौः॥

ENGLISH TRANSLATION

Unable to find the path by which her son had gone amid the shower of dust raised by that fierce whirlwind, the helpless mother remembered Him and lamented most piteously, fallen upon the ground like a cow whose calf has died.

ORIGINAL Hindi

एक मुहूर्त समाप्त होते-न-होते बवंडरका वेग तो प्रशमित हो गया। पर शान्त होते ही गोपाङ्गनाएँ व्रजरानीका क्रन्दन सुनती हैं। जो जिस अवस्थामें है, वैसे ही दौड़ पड़ती है। यहाँ आकर देखती हैं, हाय! नन्दनन्दन नहीं हैं; उन्हें चक्रवात उड़ा ले गया। गोपियोंपर पुनः वज्रपात हो गया, हृदय चूर-चूर हो गया। कुछ तो मूर्च्छित हो गयीं, कुछ अत्यन्त करुण आर्तनाद करती हुई विलाप करने लगीं एवं कुछ नेत्रोंसे अश्रुधारा बहाती श्रीकृष्णको इधर-उधर ढूँढ़ने लगीं, कदाचित् श्रीकृष्ण मिल ही जायँ।

ENGLISH TRANSLATION

Before even one muhūrta had fully passed, the force of the whirlwind subsided. The moment it grew still, the cowherd women heard the queen of Vraja crying. Each ran to her exactly as she was. Arriving there, they saw to their horror that Nanda's son was gone, carried away by the cyclone. A thunderbolt struck the cowherd women anew, shattering their hearts. Some fainted, some lamented with agonized cries, and others, tears streaming from their eyes, searched here and there in the hope that they might somehow find Śrī Kṛṣṇa.

ORIGINAL Hindi

इधर तृणावर्तकी अत्यन्त दयनीय दशा है। बड़े उल्लाससे वह नन्दनन्दनको ऊर्ध्व आकाशमें उड़ाकर ले तो गया; पर अब उड़ानेकी बात दूर, उनका भार वहन करनेमें भी वह सर्वथा अक्षम हो गया है। उसे प्रतीत हो रहा है कि इस अद्भुत बालकमें पर्वतसदृश भार है, इसे लेकर अग्रसर होना असम्भव है। इतना ही नहीं, वह अब चाहता है, इस शिशुको अपनेसे अलग दूर फेंक दूँ। पर यह भी सम्भव नहीं है; श्रीकृष्णने अपने दोनों हाथोंसे दैत्यके कण्ठको अत्यन्त दृढ़तासे धारण जो कर रखा है।

ENGLISH TRANSLATION

Meanwhile, Tṛṇāvarta's condition had become utterly pitiable. He had joyfully carried Nanda's son into the upper sky, but now, far from being able to fly with Him, he was wholly incapable even of bearing His weight. The wondrous child seemed as heavy as a mountain, making further movement impossible. More than this, Tṛṇāvarta now wanted to cast the infant far away from himself, but even that was impossible because Śrī Kṛṣṇa had gripped the demon's throat firmly with both hands.

ORIGINAL Hindi

धारणमात्र ही नहीं, वे शनैः-शनैः अपनी भुजामें अत्यधिक बलका संचार करके दैत्यके कण्ठको पीड़ित कर रहे हैं। कण्ठ संकुचित होता जा रहा है, श्वास रुद्ध होते जा रहे हैं। उसका तो अन्तिम क्षण उपस्थित है।

ENGLISH TRANSLATION

He did not merely hold it. Gradually infusing immense strength into His arms, He crushed the demon's throat. It constricted ever tighter, his breath became obstructed, and his final moment arrived.

ORIGINAL Hindi

इस बार श्रीकृष्णकी कृपाशक्तिने पहलेसे ही उन्हें द्रवित कर दिया है। नन्दनन्दन सोच रहे हैं, “जब पूतना मरी थी, उस समय उसके अत्यन्त भीषण घोर रवसे मेरे प्रिय व्रजपुरवासी अतिशय भयभीत हो गये थे। इस बार पामर तृणावर्तको मैं घोर चीत्कार करने ही न दूँगा।” यही हुआ भी। देखते-देखते दैत्य निश्चेष्ट हो गया, दोनों नेत्र बाहर निकल आये, मौन आर्तनाद करता हुआ, निष्प्राण होता हुआ वह धीरे-धीरे नीचे गिरने लगा।

ENGLISH TRANSLATION

This time Śrī Kṛṣṇa's power of grace had moved Him to compassion beforehand. Nanda's son thought, “When Pūtanā died, her exceedingly dreadful roar terrified My beloved residents of Vraja. This time I shall not allow the wretch Tṛṇāvarta to utter a terrible scream.” That is exactly what happened. Before long the demon became motionless, both eyes bulged outward, and, making a silent cry of anguish as life left him, he slowly began to fall.

ORIGINAL Hindi

उसके वक्षःस्थलपर विराजित, उसके कण्ठको वेष्टित किये हुए श्रीकृष्णचन्द्र भी व्रजभूमिकी ओर आने लगे। प्रतीत हो रहा है, मानो तृणावर्तरूप सोपानका अवलम्बन कर सुखपूर्वक वे स्वर्गसे अवतरण कर रहे हों।

ENGLISH TRANSLATION

Seated upon the demon's chest with His arms encircling his throat, Śrī Kṛṣṇacandra also began to descend toward the land of Vraja. It appeared as though He were comfortably descending from heaven with the body of Tṛṇāvarta as His staircase.

ORIGINAL Hindi and Sanskrit. Sanskrit source: Garga-saṁhitā

तृणावर्तके शरीरसे एक ज्योति निकली। तथा:

तज्ज्योतिः श्रीघनश्यामे लीनं सौदामनी यथा।

ENGLISH TRANSLATION

A light emerged from Tṛṇāvarta's body:

That radiance merged into glorious Ghanaśyāma just as lightning merges into a dark rain cloud.

ORIGINAL Hindi

जैसे विद्युत् श्याम मेघराशिमें विलीन हो जाती है, वैसे ही उसकी वह ज्योति नवजलधरवर्ण श्रीकृष्णमें विलीन हो गयी। प्राणशून्य शरीर नन्दालयके अत्यन्त निकट एक शिलाबद्ध भूभागपर जा गिरा, जहाँ नन्दरानी अपने नीलमणिको दूध पिलानेके लिये कतिपय गायोंका स्वयं दोहन करती हैं।

ENGLISH TRANSLATION

Just as lightning dissolves into a mass of dark clouds, that light merged into Śrī Kṛṣṇa, whose complexion resembled a fresh rain cloud. The lifeless body fell upon a stone-paved area very near Nanda's residence, where Nanda's queen personally milked certain cows to feed her sapphire.

ORIGINAL Hindi

पूतना दूरकी वनस्थलीमें गिरी थी; तृणावर्त अत्यन्त निकट गिरा। यह इसीलिये कि श्रीकृष्णके अतिशय प्रिय व्रजवासी उन्हें शीघ्रातिशीघ्र सुगमतासे ढूँढ़ निकालें; क्योंकि इस बार वे यह नहीं जानते कि श्रीकृष्ण किस ओर गये हैं। पूतनाको तो ले जाते देखा था, उसके पीछे प्राणोंकी ममता छोड़कर गोपसुन्दरियाँ दौड़ी जो थीं। अस्तु।

ENGLISH TRANSLATION

Pūtanā had fallen in a distant woodland, while Tṛṇāvarta fell very near. This was so that the residents of Vraja, exceedingly dear to Śrī Kṛṣṇa, could quickly and easily find Him. This time they did not know in which direction He had gone. They had seen Pūtanā carry Him away and the beautiful cowherd women had run after her, abandoning all concern for their own lives. So be it.

ORIGINAL Hindi

तृणावर्तके शिलापर गिरते ही महान् शब्द हुआ तथा उसका प्रत्येक अवयव चूर्ण-विचूर्ण हो गया। अवश्य ही श्रीकृष्णचन्द्र सर्वथा अक्षत हैं। शब्द सुनकर गोपसुन्दरियाँ दौड़ पड़ती हैं, दैत्यके विशीर्ण अवयवोंपर अवस्थित प्रसन्नवदन श्रीकृष्णचन्द्रको पा लेती हैं। अभी-अभी व्रजपुरके वक्षःस्थलपर शोककी जो तुमुल तरङ्गें नाच रही थीं, वे विलीन हो गयीं, नहीं-नहीं, उनके अन्तरालसे आनन्दकी सरिता प्रवाहित होने लग गयी।

ENGLISH TRANSLATION

When Tṛṇāvarta struck the stone, a tremendous sound arose and every limb of his body was smashed to pieces. Śrī Kṛṣṇacandra, of course, remained entirely unharmed. Hearing the crash, the beautiful cowherd women ran there and found Him smiling upon the demon's shattered limbs. The tumultuous waves of grief that only moments before had danced upon the breast of Vraja disappeared. No, from within those very waves a river of joy began to flow.

ORIGINAL Hindi

ओह! इस समय श्रीकृष्णचन्द्रकी शोभा भी निराली ही है। मानो महाकण्टक-समाकीर्ण अरण्यमें एक उत्फुल्ल अपराजित कुसुम हो, तृण आदिसे आच्छन्न हुए किसी जीर्ण सरोवरपर ऊर्ध्वमृणालदण्डसमन्वित एक नीलोत्पल विकसित हुआ हो, मरुभूमिमें सुरतरुका अङ्कुर हो, परम दुःखरूप वृक्षके शिखरपर निबिड आनन्दकुसुम प्रस्फुटित हुआ हो, ऐसा सौन्दर्य उनके श्याम श्रीअङ्गोंसे निखर रहा है।

ENGLISH TRANSLATION

Oh, Śrī Kṛṣṇacandra's beauty at that moment was unlike anything else. He seemed like a fully opened aparājitā flower in a forest thick with enormous thorns, a blue lotus blooming upon an ancient pond overgrown with grasses while its stalk rose high, a sprout of a celestial wish-fulfilling tree in the desert, or a dense blossom of joy opening atop the tree of supreme sorrow. Such beauty shone from His glorious dark limbs.

ORIGINAL Hindi

गोपसुन्दरियाँ श्रीकृष्णचन्द्रको हृदयसे लगाकर तत्क्षण नन्दरानीके पास दौड़ पड़ती हैं। किंतु वे तो बाह्यज्ञानशून्य हो गयी हैं। बीचमें कभी-कभी चेतना आनेपर कह उठती हैं:

ENGLISH TRANSLATION

The beautiful cowherd women pressed Śrī Kṛṣṇacandra to their hearts and immediately ran to Nanda's queen. She, however, had lost all external awareness. Whenever consciousness returned briefly, she would cry:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

स यथैव निशाचरीविषस्तनपानाच्छकटस्य पाततः।

अवितः किल येन वेधसा स इदानीमपि तं सदावतु॥

अधुना परमेश्वरेण चेदवितोऽसौ यदि लभ्यते सुतः।

न कदापि तदाङ्कमध्यतो बत भूमौ विजहामि हा पुनः॥

त्वरितं परितोऽवलोक्यतां क्व नु नीतः क्व नु पातितोऽर्भकः।

मम यावदपैति जीवितं न बहिस्तावदमुं समानय॥

ENGLISH TRANSLATION

“May the same Creator who protected my son from drinking the demoness's poisoned milk and from the falling cart protect Him always, even now.

“If my son, protected by the Supreme Lord, is found and returned to me now, then never again shall I take Him from the center of my lap and leave Him upon the ground. Alas!

“Quickly, look all around! Where has the whirlwind carried my infant? Where has it dropped Him? Bring Him back to me before my life departs. Until then, do not let it leave my body.”

ORIGINAL Hindi

“आह! जिन विधाताने जैसे पूतनाके विषमय स्तन्यपानसे एवं शकटपतनसे रक्षा की थी, वे ही इस समय भी मेरे उस पुत्रकी सदा रक्षा करें। ओह! यदि परमेश्वरके द्वारा रक्षित हुआ वह मेरा पुत्र मुझे अब मिल जाय तो मैं फिर कदापि उसे अपनी गोदसे उतारकर भूमिपर न छोड़ूँगी। हाय! बहनो! शीघ्र तुम सब चारों ओर देखो, पता नहीं बवंडर उसे कहाँ उठा ले गया है, वह कहाँ गिर पड़ा है। हाय! हाय! शीघ्रता करो, जबतक मेरे प्राण बाहर प्रयाण नहीं कर रहे हैं, तभीतक समय है, तभीतक उसे मेरे समीप ले आओ। अब अधिक विलम्ब नहीं है।”

ENGLISH TRANSLATION

“Ah! May the same Creator who protected my son from drinking Pūtanā's poisoned milk and from the falling cart protect Him always now as well. Oh! If my son, protected by the Supreme Lord, is found and returned to me, I shall never again remove Him from my lap and leave Him upon the ground. Alas, sisters! Quickly look everywhere. Who knows where the whirlwind has carried Him or where He has fallen? Alas, alas! Hurry! There is time only while my life has not yet departed from my body. Bring Him to me before then. There is no longer any time to delay.”

ORIGINAL Hindi and Braj

श्रीकृष्णजननीकी मूर्च्छा भङ्ग करनेके सारे प्रयत्न विफल हो चुके थे। अब प्राण जा रहे थे, पर जैसे ही एक गोपाङ्गनाने आकर यह कहा:

उबर्‌यौ स्याम, महरि बड़भागी।

बहुत दूरि तैं आइ पर्यौ घर, धौं कहुँ चोट न लागी॥

ENGLISH TRANSLATION

Every attempt to rouse Śrī Kṛṣṇa's mother from unconsciousness had failed. Her life was now departing, but just then a cowherd woman came and said:

“The dark child is saved, O greatly blessed lady! From very far away He has come and fallen near the house. It appears that He has not been hurt anywhere.”

ORIGINAL Hindi

उसका यह कहना था कि एक तडिल्लहरी-सी जननीके प्राणोंमें दौड़ गयी। उनके नेत्र खुल गये। खुलते ही गोपीकी गोदमें नीलमणिके दर्शन हुए। ओह! जननीके उस संदर्शनकी तुलना करनेकी सामर्थ्य किसमें है? देवी सरस्वती इतना ही कह सकती हैं:

ENGLISH TRANSLATION

The moment she spoke, something like a wave of lightning coursed through the mother's life. Her eyes opened, and as soon as they did she beheld her sapphire in the cowherd woman's lap. Oh! Who has the power to compare that vision of the mother with anything? Goddess Sarasvatī can say only this:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

शिशुमुपसद्य यशोदा दनुजहृतं द्राक् चिचेत लीनापि।

वर्षाजलमुपलभ्य प्राणिति जातिर्यथेन्द्रगोपाणाम्॥

ENGLISH TRANSLATION

Upon regaining the infant carried away by the demon, Yaśodā immediately recovered consciousness even though she had already sunk into death, just as the race of indragopa insects revives upon receiving the rainwater.

ORIGINAL Hindi

“दैत्यके द्वारा अपहृत शिशुको पाकर महाप्रयाण (मृत्यु)-में लीन होनेपर भी यशोदा उसी क्षण वैसे ही चैतन्य हो गयीं, जैसे वर्षाका जल पाकर इन्द्रगोप (वीरबहूटी) कीटकी जाति जीवित हो जाती है।”

ENGLISH TRANSLATION

“Upon receiving the infant abducted by the demon, Yaśodā regained consciousness that very moment even though she had sunk into the great departure of death, just as the race of indragopa insects, the red velvet mite, comes alive upon receiving rainwater.”

ORIGINAL Hindi

इसके पश्चात् व्रजेन्द्र आ पहुँचते हैं। उनके साथ समस्त गोपकुल उमड़ पड़ता है। व्रजेन्द्र घटना सुनकर कुछ क्षण तो जड़पुत्तलिका-से बन जाते हैं। फिर भावावेग शिथिल होनेपर श्रीकृष्णको गोदमें धारण करना चाहते हैं। पर हाथोंमें इतना कम्पन हो रहा है कि मानो वे हाथ वातव्याधिसे पीड़ित हों। नेत्रोंसे देखना चाहते हैं तो अनर्गल अश्रुधारा बह चलती है। पुत्रको वे न तो हाथोंसे थाम सकते हैं, न नेत्रोंसे जी भरकर देख पाते हैं।

ENGLISH TRANSLATION

After this, the king of Vraja arrived, with the entire cowherd community surging behind him. Hearing what had happened, he stood for several moments like an inert doll. When the first force of emotion subsided, he wished to take Śrī Kṛṣṇa into his lap, but his hands trembled as though afflicted by a disorder of the wind. When he tried to look at Him, an unchecked stream of tears began to flow. He could neither hold his son with his hands nor gaze upon Him to his heart's content.

ORIGINAL Hindi

व्रजेन्द्रकी इस प्रेमभावित असमर्थताकी ओषधि धात्री जानती हैं। इसलिये जब व्रजराज वहीं भूमिपर बैठ जाते हैं, तब वह श्रीकृष्णको जननीकी गोदसे उठाकर उनकी गोदमें दे देती है। वे अपने लालको हृदयसे लगाकर बेसुध हो जाते हैं।

ENGLISH TRANSLATION

The nurse knew the remedy for the king of Vraja's loving helplessness. When he sat down upon the ground, she lifted Śrī Kṛṣṇa from His mother's lap and placed Him in his. Clasping his darling to his heart, he lost all external awareness.

ORIGINAL Hindi

और तो क्या, दूरसे इस प्रचण्ड झंझावातको देखकर श्रीवृषभानुजी सदलबल आ पहुँचे हैं। विपत्तिगाथा सुनकर तो नेत्रोंमें जल भरा है, पर श्रीकृष्णको सुरक्षित देखकर रोम-रोम आनन्दसे पुलकित हो रहा है। अब वे प्रमुख गोपोंकी सभामें बैठकर परस्पर चर्चा कर रहे हैं:

ENGLISH TRANSLATION

Indeed, seeing the violent windstorm from afar, Śrī Vṛṣabhānu arrived with his entire retinue. His eyes filled with tears upon hearing the account of the calamity, yet at the sight of Śrī Kṛṣṇa safe and unharmed, every pore of his body thrilled with joy. He and the leading cowherds now sat together and discussed what had happened:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.7.31–32

अहो बतात्यद्भुतमेष रक्षसा बालो निवृत्तिं गमितोऽभ्यगात् पुनः।

हिंस्रः स्वपापेन विहिंसितः खलः साधुः समत्वेन भयाद् विमुच्यते॥

किं नस्तपश्चीर्णमधोक्षजार्चनं पूर्तेष्टदत्तमुत भूतसौहृदम्।

यत् सम्परेतः पुनरेव बालको दिष्ट्या स्वबन्धून् प्रणयन्नुपस्थितः॥

ENGLISH TRANSLATION

“Oh, how exceedingly wonderful! Though this child was carried toward death by the demon, He has returned to us. The violent and wicked are destroyed by their own sins, while a saintly person, through his impartiality, becomes free from danger.

“What austerity have we performed? What worship of Adhokṣaja, what works of public benefit, sacrifices, gifts, or friendship toward all beings? By the good fortune born of these, this child, though as good as dead, has returned and now stands among His relatives, bringing them joy.”

ORIGINAL Hindi

“अहो! क्या ही आश्चर्य है। यह बालक राक्षसके द्वारा मृत्युपथमें उपनीत होकर भी हमारे समीप लौट आया। सत्य है, हिंस्रप्रकृति दुष्ट प्राणी अपने पापोंसे ही विनष्ट हो जाते हैं और साधुपुरुष अपनी साधूचित समताके कारण समस्त विपज्जालसे मुक्त हो जाते हैं। अथवा भाइयो! यह भी सम्भव है, हमलोगोंके भाग्यसे ही इसकी रक्षा हुई है। ओह! न जाने हमलोगोंने कितनी तपस्याएँ की हैं, कितने दान दिये हैं, कैसे-कैसे कितने इष्ट (पञ्चमहायज्ञ, होम आदि), पूर्त (वापी-कूप-तडागादि-निर्माण), सर्वभूतहिताचरण किये हैं, न जाने अधोक्षजभगवान् की कितनी अर्चना की है, जिसके फलस्वरूप हमारे सौभाग्यसे भी बन्धुओंको जीवनदान देते हुए मृत्युकवलित होकर भी यह बालक हमलोगोंके समक्ष पुनः उपस्थित है।”

ENGLISH TRANSLATION

“Oh, what a wonder! Though the demon carried this child toward the path of death, He has returned to us. It is true that violent and wicked creatures are destroyed by their own sins, while saintly persons, through the impartiality natural to goodness, are freed from every network of danger. Or, brothers, perhaps He has been protected by our good fortune. Oh, who knows how many austerities we have performed, how many gifts we have given, how many iṣṭa rites such as the five great sacrifices and fire offerings, how many pūrta works such as constructing reservoirs, wells, and ponds, or how many deeds for the welfare of all beings? Who knows how much we have worshiped Lord Adhokṣaja? As their fruit, through our good fortune, this child, though swallowed by death, has returned before us, restoring life to His relatives.”

ORIGINAL Hindi

ब्राह्मणोंको बुलाकर व्रजेन्द्र विधिवत् स्वस्त्ययन कराते हैं। उन्हें एक लक्ष गोदान, एक लक्ष सुन्दर वसन, दस लक्ष स्वर्णमुद्रा, सहस्र नवरत्न भेंट करते हैं। पुनः व्रजपुर आनन्दमुखरित हो उठता है।

ENGLISH TRANSLATION

The king of Vraja summoned the brāhmaṇas and duly had them perform rites for well-being. He presented them with one hundred thousand cows, one hundred thousand beautiful garments, one million gold coins, and one thousand sets of the nine precious gems. Once again Vraja resounded with joy.

ORIGINAL Hindi

जिस ग्वालिनने श्रीकृष्णचन्द्रको तृणावर्तके समीपसे लाकर जननी यशोदाकी गोदमें रखा था, वह अभी भी यहीं है, एक निमेषके लिये भी वह नन्दभवनसे बाहर नहीं गयी है। नीलमणि परिश्रान्त-से हुए आज गोधूलिके पूर्व ही सो गये हैं। व्रजरानी उस ग्वालिनपर ही रक्षाका भार देकर दो-चार क्षणके लिये नारायणसेवाकी सामग्री एकत्रित करने जाना चाहती हैं, पर यह सुनते ही वह क्रोधमें भर जाती है। वह पहले भी व्रजमहिषीको उपालम्भ दे चुकी थी, इस समय तो और भी खीझ गयी है:

ENGLISH TRANSLATION

The cowherd woman who had brought Śrī Kṛṣṇacandra from beside Tṛṇāvarta and placed Him in Mother Yaśodā's lap was still there. She had not left Nanda's house even for the blink of an eye. Her sapphire seemed weary and fell asleep before the dust-raising hour of dusk that day. The queen of Vraja wished to entrust His protection to that cowherd woman and leave for only a few moments to gather articles for the service of Nārāyaṇa. The instant the woman heard this, however, she became angry. She had already reproached the queen of Vraja once before, and now she grew even more exasperated:

ORIGINAL Braj. Attributed in the verse to Sūrdās

भली नहीं यह प्रकृति जसोदा, छाँड़ि अकेलौ जाति।

गृह कौ काज इनहुँ तैं प्यारौ, नैकहुँ नाहिं डराति॥

भली भई अब कैं हरि बाँचे, अब तो सुरति सम्हारि।

सूरदास खिझि कहति ग्वालिनी, मन में महरि बिचारि॥

ENGLISH TRANSLATION

“This habit of yours is not good, Yaśodā, leaving Him alone and going away. Are the tasks of the house dearer to you than He is? Have you no fear at all?

“It is fortunate that Hari has survived this time. From now on, keep your awareness fixed upon Him.” Sūrdās says: thus the cowherd woman speaks in vexation, regarding the lady inwardly as a simple village mother.

CHAPTER 12

# श्रीकृष्णकी मनोहर बाललीलाएँ

# The Enchanting Childhood Pastimes of Śrī Kṛṣṇa

Source scan pages 81–86

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ORIGINAL

निर्मल चन्द्रज्योत्स्नासे उद्भासित नन्दप्राङ्गणमें व्रजपुरन्ध्रियोंके तालबन्धपर श्रीकृष्णचन्द्र नृत्य कर रहे हैं।

ENGLISH TRANSLATION

In Nanda's courtyard, radiant beneath the pure moonlight, Śrī Kṛṣṇacandra dances to the rhythm marked by the women of Vraja.

ORIGINAL

Sanskrit verse

निर्मञ्छने तव भजाम कुलेशलाल्य बाल्यातिमोहन बलानुज नृत्य नृत्य।
इत्यङ्गनाभिरुदितस्ति-थिथित्थि-थीति क्लृप्तेन तालवलयेन हरिर्ननर्त॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

“Beloved child of the lord of the clan, you who utterly enchant by your childhood ways, younger brother of Bala, dance, dance! Let us offer ourselves to ward away every evil from you.” Thus urged by the women, Hari danced within the circle of rhythm they fashioned with the syllables “ti-thi-thitthi-thī.”

(*Śrī Gopāla-campūḥ*)

ORIGINAL

“व्रजेशदुलारे! अपनी बाल्यचेष्टासे विमोहित करनेवाले! हम सब तेरी बलिहार जायँ। तू नाच दे! नाच दे! बलराम-अनुज! यह ले, 'थेई थेई थेई तत्त थेई।'” इस प्रकार मनुहार करती हुई व्रजसुन्दरियाँ ताल देने लगीं एवं श्रीकृष्णचन्द्र नाचने लगे।

ENGLISH TRANSLATION

“Darling of Vraja's lord! Enchanter through your childhood gestures! May we all be sacrificed for you. Dance for us! Dance, younger brother of Balarāma! Here is the beat: theī, theī, theī, tatt, theī!” As the beautiful women of Vraja coaxed him and began marking the rhythm, Śrī Kṛṣṇacandra began to dance.

ORIGINAL

आजसे पंद्रह दिवस पूर्व, अशोक-आलवाल (थाल्हे) में अर्घ्य समर्पण करते हुए, वृक्षशाखाकी ओटसे व्रजेन्द्रमहिषीने अपने नीलमणिका सर्वप्रथम नृत्य देखा था:

ENGLISH TRANSLATION

Fifteen days earlier, while offering arghya in the basin around an aśoka tree, the queen of Vraja had watched from behind a branch as her blue jewel danced for the very first time:

ORIGINAL Braj verses

हरि अपनें आँगन कछु गावत।
तनक-तनक चरननि सौं नाचत, मनहीं मनहिं रिझावत॥
बाँह उठाइ काजरी-धौरी गैयन टेरि बुलावत।
कबहुँक बाबा नंद पुकारत, कबहुँक घर में आवत॥
माखन तनक आपनें कर लै, तनक-बदन में नावत।
कबहुँ चितै प्रतिबिंब खंभ में, लौनी लिएँ खवावत॥
दुरि देखति जसुमति यह लीला, हरष अनंद बढ़ावत।
सूर स्याम के बाल-चरित नित-नितही देखत भावत॥

ENGLISH TRANSLATION

Hari sings a little in his own courtyard.
With tiny steps he dances, delighting his own heart.
Raising his arm, he calls the cows Kājarī and Dhaurī.
Sometimes he calls Father Nanda, and sometimes he enters the house.
Taking a little butter in his own hand, he smears it upon his tiny face.
Sometimes he sees his reflection in a pillar and feeds it with a morsel in his hand.
From a distance Yaśodā watches this play, her gladness and joy ever increasing.
Sūra says: each new day the childhood deeds of dark Śyāma grow dearer to behold.

ORIGINAL

जननी अशोक-पूजन भूल गयीं। अर्घ्यपात्र हाथोंमें ही रह गया। निर्निमेष नयनोंसे नीलमणिका अद्भुत अस्फुट गायन, रुनझुन-रुनझुन तालसमन्वित नर्तन देखती हुई न जाने कितने समयके लिये वे आत्मविस्मृत हो गयीं।

ENGLISH TRANSLATION

The mother forgot her worship of the aśoka tree, and the vessel of arghya remained in her hands. Gazing without blinking at her blue jewel's wondrous, indistinct singing and his dance set to the jingling rhythm of his anklets, she lost awareness of herself for who knows how long.

ORIGINAL

इसके दूसरे दिन प्राणोंकी उत्कण्ठा लिये व्रजेन्द्र आये। पुत्रका वह मनोहर नृत्य उन्होंने देखना चाहा। किंतु पिताको देखकर श्रीकृष्णचन्द्र किञ्चित् संकुचित होने लगे। जननीने उन्हें गोदमें उठा लिया, कपोलोंको बारम्बार चूमकर वात्सल्यकी धारामें स्नान कराने लगीं। जब इस रसधारामें वह संकोच बह चला, तब जननी उन्हें पुनः मणिभूमिपर खड़ा करके प्रोत्साहन देने लगीं:

ENGLISH TRANSLATION

The next day Nanda came, his very life filled with longing, for he wished to see his son's enchanting dance. But at the sight of his father, Śrī Kṛṣṇacandra grew a little shy. His mother lifted him into her lap, repeatedly kissed his cheeks, and bathed him in a stream of maternal affection. When his shyness had been carried away in that current of love, she set him once more upon the jeweled floor and began to encourage him:

ORIGINAL Braj verses

बलि बलि जाउँ मधुर सुर गावहु।
अब कि बार मेरे कुँवर कन्हैया, नंदहि नाचि दिखावहु॥
तारी देहु आपने कर की, परम प्रीति उपजावहु।
आन जंतु धुनि सुनि कत डरपत, मो भुज कंठ लगावहु॥
जनि संका जिय करौ लाल मेरे, काहे कौं भरमावहु।
बाँह उचाइ काल्हि की नाई धौरी धेनु बुलावहु॥
नाचहु नैकु, जाउँ बलि तेरी, मेरी साध पुरावहु।
रतन जटित किंकिनि पग नूपुर, अपनें रंग बजावहु॥
कनक खंभ प्रतिबिंबित सिसु इक, लवनी ताहि खवावहु।
सूर स्याम मेरे उर तैं कहुँ टारे नैकु न भावहु॥

ENGLISH TRANSLATION

Again and again I give myself for you. Sing in your sweet voice.
This time, my prince Kanhaiyā, dance and show Nanda.
Clap your own hands and awaken the highest love.
Why fear when you hear the sound of another creature? Put your neck within my arms.
Have no doubt in your heart, my darling. Why let yourself be confused?
Raise your arm as you did yesterday and call the cow Dhaurī.
Dance just a little. I give myself for you. Fulfill my longing.
Let the jeweled girdle and anklets upon your feet ring in your own joyous way.
A little child is reflected in the golden pillar. Feed him a morsel.
Sūra says: my dark Śyāma, I cannot bear to remove you even a little from my heart.

ORIGINAL

बस, जननीका प्रेमनिर्बन्ध और पिताके प्राणोंकी लालसा, दोनोंने श्रीकृष्णचन्द्रको नचा ही तो दिया। नूपुरकी रुनझुन-रुनझुन तालपर करताली देते हुए वे नाचने लगे। उनके साथ व्रजेन्द्रका मन भी नाचने लगा। इतना ही नहीं, शरीरसे सर्वथा निकलकर व्रजेन्द्रका मन उस नूपुरध्वनिमें ही मानो विलीन हो गया। मनशून्य व्रजेन्द्र प्रवालस्तम्भपर अपने शरीरका भार दिये, अपलक नेत्रोंमें उस छविको भरे एक पहरके लिये अन्य सब कुछ भूल गये।

ENGLISH TRANSLATION

Thus the irresistible love of his mother and the longing of his father's very life did indeed make Śrī Kṛṣṇacandra dance. Clapping his hands to the jingling rhythm of his anklets, he began to move, and Nanda's mind danced with him. More than that, Nanda's mind seemed to leave his body entirely and dissolve into the sound of those anklets. Mind emptied of every other thought, Nanda leaned the weight of his body against a coral pillar, filled his unblinking eyes with that lovely vision, and forgot everything else for an entire watch of the day.

ORIGINAL

अब तो व्रजपुरमें यह लहर-सी दौड़ गयी। दल-के-दल व्रजवनिताएँ श्रीकृष्णचन्द्रका यह नृत्य देखने आने लगीं। श्रीकृष्णचन्द्र भी मुक्तहस्त होकर अपनी यह मधुरिमा वितरण कर रहे थे। केवल इतना ही नहीं, वे इसपर अनेकों अन्य बाल्यसुलभ चेष्टाओंकी पुट भी लगा देते थे। मानो श्रीकृष्णचन्द्रकी शैशवधारा क्रमशः गम्भीर होती जा रही थी, पहले बुदबुदे उठे, फिर धारा फेनिल हो उठी, फिर उसके वक्षःस्थलपर तरङ्गें नृत्य करने लगीं और फिर उसमें आवर्त (भँवर) बन गये। इस प्रकार पहले उनके मुखारविन्दसे अस्फुट स्खलित शब्द निःसरित हुए। पश्चात् उज्ज्वल हास्यरञ्जित तोतली वाणी निकली; फिर मधुर गायन-नर्तन आरम्भ हुआ और फिर ये नृत्यगीत अत्यन्त मनोहर बाल्यभङ्गिमाओंसे सम्पुटित होने लगे। एक अद्भुत लीलामृतधारा व्रजपुरमें प्रवाहित हो रही थी। इस धाराका, इसके एक कणका आस्वाद इन्दिरा तो स्वप्नमें भी न पा सकीं, किंतु व्रजवनिताएँ अञ्जलि भरकर पान कर रही थीं, इसमें अवगाहन कर रही थीं। निगम इसके स्वरूपनिर्धारणमें संलग्न थे; महेश सोच रहे थे; शेषकी समस्त युक्तियाँ समाप्त हो गयी थीं; पर किसीने भी पार नहीं पाया कि यह लीलासुधाधारा क्या, कैसी, कितनी अद्भुत है।

ENGLISH TRANSLATION

Now a wave of excitement swept through Vraja. Groups of its women came to watch Śrī Kṛṣṇacandra dance, and he freely distributed this sweetness among them. Nor was that all. He embellished it with countless other gestures natural to childhood. It was as though the stream of his infancy steadily deepened: first bubbles arose, then the current foamed, then waves danced upon its breast, and finally whirlpools formed within it. At first indistinct, faltering sounds emerged from his lotus mouth. Then came lisping speech adorned by a radiant smile, followed by sweet song and dance, until those songs and dances became enclosed within utterly enchanting childhood gestures. A wondrous current of the nectar of divine play flowed through Vraja. Indirā could not taste even one drop of it in a dream, yet the women of Vraja drank it by the handful and bathed within it. The Vedas sought to determine its nature; Maheśa pondered it; Śeṣa exhausted every argument. Still, none could reach the end of what this current of nectar was, what it was like, or how wondrous it might be.

ORIGINAL

ओह! रूपयौवनभारसे दबी किन्नरियाँ जिन्हें कभी न देख पायीं, वीणाकी झंकारसे विश्वको विमोहित करनेकी सामर्थ्य रखनेवाली गन्धर्वाङ्गनाओंके दृष्टिपथमें जो कभी न आये, पातालके सुरदुर्लभ वैभवकी अधिकारिणी नागतरुणियाँ जिनका कभी अनुसन्धान न पा सकीं, उन श्रीकृष्णचन्द्रको गोबर पाथनेवाली आभीरबालाएँ करताली दे-देकर सूत्रबद्ध कपिकी भाँति नचा रही थीं; श्रीकृष्णचन्द्र भी सर्वथा उनके भावका अनुसरण करते हुए नाच रहे थे। नृत्यमात्र नहीं, उनके प्रत्येक मनोरथकी पूर्ति, प्रत्येक आज्ञाका पालन कर रहे थे। एक गोपी कहती, "मेरे लाल! वह पाँवड़ी उठाकर मेरे हाथोंमें दे तो दे।" यह सुनते ही श्रीकृष्णचन्द्र जाते, अरुणनवकिसलय हाथोंमें व्रजेन्द्रकी वह काष्ठनिर्मित पाँवड़ी (पादुका) उठा लाते, गोपीके हाथोंमें रख देते। दूसरी गोपी कहती, "मेरे प्राणधन! शक्ति लगाकर उस पीढ़ेको तो उठा ला!" यशोदानन्दन जाकर पीढ़ेको क्रमशः अपने घुटनोंपर, फिर उदरपर रखते, फिर मन्द-मन्द गतिसे चलते हुए ग्वालिनके सम्मुख जाकर उसे रख देते। तीसरी नन्दनन्दनको पीठ-वहनके श्रमसे श्रमित-सा देखकर कहती, "मेरे हृदयधन! सोहनी (झाड़) किसे कहते हैं? तू जानता है? उसे तू मेरे हाथमें दे दे तो जानूँ।" नन्दनन्दन पद्मरागनिर्मित चौखटकी आड़में पड़ी सोहनीकी ओर सलोनी चितवनसे देखते, फिर उसे उठा लाते, गोपाङ्गनाके हाथोंपर रख देते। चौथी पूछती, "नन्दलाल! सीढ़ीपर चढ़ तो भला।" श्रीकृष्ण वैदूर्यरचित गृहचूड़ासे संलग्न स्फटिक-निःश्रेणीकी ओर दौड़ पड़ते, चढ़ने लग जाते; आनन्दसे विवश होकर अश्रुपूरितनेत्र हुई वह ग्वालिन शीघ्रतासे पकड़ लेती, प्राङ्गणमें लाकर खड़ा कर देती। एक आभीरबाला संकेत करती, "वह देख, नीलमणि! मयूरका नृत्य देख! अहा! कितना सुन्दर नृत्य है। तू भी इसकी तरह नाच तो सही।" ग्वालिनके मनोरथकी पूर्तिके लिये नीलमणि अपनी दोनों भुजाओंको पीठकी ओर ले जाकर फैला देते, कमर झुका देते, पीठ बङ्किम बना लेते, ग्रीवा ऊपर उठा देते तथा रुनझुन-रुनझुन ध्वनि करते हुए आभीरबालाकी परिक्रमा करने लगते; नन्दप्राङ्गण गोपाङ्गनाओंकी तुमुल हर्षध्वनिसे निनादित होने लगता। कोई गोपबाला प्रश्न करती, "बता, मेरे लाल! भ्रमरका गुञ्जारव कैसे होता है?" उसकी बात सुनकर श्रीकृष्ण कुछ क्षण उद्यानसे उड़-उड़कर आते हुए मधुमत्त भ्रमरकी ओर देखते; फिर उसीका अनुकरण करते हुए, "गूँ ऊँ ऊँ ऊँ!" ध्वनि करते। गोपिकाएँ अट्टहास करने लगतीं, श्रीकृष्ण भी उनके स्वरमें मानो स्वर मिलाकर हँसने लगते। कोई ग्वालिन द्वारदेशतक दौड़नेकी आज्ञा देती, नीलमणि दौड़ पड़ते। द्वारतक पहुँचनेके पूर्व ग्वालिन अपनी ग्रीवासे हीरक-हार निकाल लेती, चौखटपर फेंक देती। ग्वालिनके प्राणोंमें स्पन्दन होने लगता, "आह! अब इस हीरक-हारसे क्या प्रयोजन? यशोदाके नीलमणिको ही वक्षःस्थलका हार बनाऊँगी।" इस प्रकार व्रजवधूएँ जो-जो आदेश करतीं, वही-वही श्रीकृष्णचन्द्र करते; करनेके पश्चात् तोतली बोलीमें पूछते भी कि, "री, चतुर हूँ न?" अवश्य ही जब किसीका निर्देश पाकर वे उन्मान (बाट) आदि भारी वस्तु उठाने जाते और वह न उठता तो रोने भी लग जाते। पर रोते ही जननी दौड़ पड़तीं, हृदयसे लगाकर अरुण अधरोंका चुम्बन करने लग जातीं। इतनी छोटी आयुमें ही वे अनेक बातें सीख गये थे, उन्हें तोतले शब्दोंमें शिशुसुलभ मुद्रामें व्रजसुन्दरियोंको सुनाते, सुनाकर उनकी ओर प्रत्याशाभरी दृष्टि डालते तथा फिर हँसने लग जाते। व्रजसुन्दरियाँ भी उत्तरके बदले उन्हें भुजपाशमें बाँध लेतीं। उनके आनन्दका पार नहीं रहता। वे तो अपना समस्त गृहकार्य, सभी सेवा-शुश्रूषा भूल चुकी थीं; जागनेसे सोनेतक छायाकी तरह श्रीकृष्ण एवं बलरामका अनुगमन कर रही थीं। क्षुधा-पिपासासे भी वे ऊपर उठने लगी थीं। श्रीकृष्णके इन मधुमय चरित्रोंसे निरन्तर मधुका निर्झर झरता था। वे उसे पी-पीकर मत्त होती जा रही थीं। श्रीकृष्णलीलारसपानसे छकी इन व्रजाङ्गनाओंके लिये अन्य समस्त अमृतराशि निस्सार हो चुकी थी। अन्य तुच्छातितुच्छ वैषयिक सुखकी वासना उनमें जाग्रत् होनेकी बात तो अत्यन्त दूर, योगीन्द्रमुनीन्द्रवाञ्छित मुक्तिसुख भी इस परमानन्दकी तुलनामें उन्हें नमक-जैसा कटु प्रतीत हो रहा था:

ENGLISH TRANSLATION

Ah! Kinnara women burdened by the fullness of beauty and youth had never seen him. Gandharva women able to enchant the world with the resonance of their vīṇās had never brought him within their gaze. The young serpent women who possessed the splendor of the netherworld, rare even to the gods, had never discovered him. Yet cowherd girls who shaped cow dung cakes made that very Śrī Kṛṣṇacandra dance like a monkey on a string by clapping their hands, and he danced entirely in accord with their feeling. He did more than dance. He fulfilled every wish and obeyed every command. One gopī would say, “My darling, pick up that wooden sandal and put it in my hands.” At once, Śrī Kṛṣṇacandra would go, lift Nanda's wooden sandal in hands like tender red shoots, bring it back, and place it in her hands. Another would say, “Treasure of my life, use your strength and bring that stool!” Yaśodā's son would go to the stool, first rest it on his knees, then against his belly, and walk slowly to set it before the cowherd woman. Seeing him seem tired from carrying the stool, a third would ask, “Treasure of my heart, do you know what a broom is? Put it in my hand so I shall know that you do.” Nanda's son would cast a charming glance toward the broom lying beside the threshold fashioned of ruby, bring it back, and place it in her hands. A fourth would say, “Nanda's darling, climb the stairs for us.” Śrī Kṛṣṇa would run toward the crystal stairway joined to the roof of the house fashioned from cat's-eye gems and begin to climb. Overcome with joy, her eyes filled with tears, the cowherd woman would quickly catch him and set him down again in the courtyard. Another cowherd girl would point and say, “Look there, blue jewel! See the peacock dance. Ah, how beautiful it is! Dance like that for us.” To fulfill her desire, the blue jewel would stretch both arms behind his back, bend at the waist, curve his back, lift his neck, and circle the girl while his anklets rang. Nanda's courtyard would resound with the women's tumultuous cries of delight. Another would ask, “Tell me, darling, how does a bee hum?” Śrī Kṛṣṇa would watch for a few moments as a honey-intoxicated bee flew in from the garden, then imitate it with a long “Gūṃ, ūṃ, ūṃ, ūṃ!” The gopīs burst into laughter, and Kṛṣṇa laughed as if blending his voice with theirs. A cowherd woman would command him to race to the doorway, and the blue jewel would run. Before he reached it, she would remove her diamond necklace and cast it upon the threshold, her very life trembling: “Ah, what use is this diamond necklace now? I shall make Yaśodā's blue jewel the necklace upon my breast.” Whatever the women of Vraja commanded, Śrī Kṛṣṇacandra did. Afterward he would ask in his lisping speech, “I am clever, aren't I?” Of course, if someone instructed him to lift a heavy object such as a balance weight and he could not raise it, he would begin to cry. The moment he cried, his mother would rush to him, clasp him to her heart, and kiss his red lips. At so tender an age he had learned many things. With childlike gestures he recited them to the women of Vraja in lisping words, then looked at them expectantly and began to laugh. Instead of answering, the women enfolded him in their arms. Their joy knew no limit. They forgot every household task and every service, following Śrī Kṛṣṇa and Balarāma like shadows from waking until sleep. They began to rise above hunger and thirst. From Kṛṣṇa's honeyed deeds, a ceaseless waterfall of sweetness descended, and as they drank it they grew intoxicated. Filled by the nectar of Kṛṣṇa's divine play, every other store of nectar became tasteless to them. The desire for paltry worldly pleasure could not even arise within them; compared with this supreme bliss, even the happiness of liberation desired by the greatest yogis and sages tasted bitter as salt:

ORIGINAL

Braj verses

बनी सहज यह लूट हरिकेलि गोपीन कें,
सुपनें यह कृपा कमला न पावै।
निगम निरधार, त्रिपुरारहू बिचार रह्यौ,
पचि रह्यौ सेस, नहिं पार पावै।।
किंनरी बहुर अरु बहुर गंधरबनी,
पंनगनी चितवन नहिं माँझ पावैं।
देत करताल वे लाल गोपाल सौं,
पकर ब्रजबाल कपि ज्यों नचावैं।।
कोऊ कहै ललन पकराव मोहि पाँवरी,
कोऊ कहै लाल बल लाऔ पीढ़ी।
कोऊ कहै ललन गहाव मोहि सोहनी,
कोऊ कहै लाल चढ़ि जाउ सीढ़ी।।
कोऊ कहै ललन देखौ मोर कैसें नचैं,
कोऊ कहै भ्रमर कैसें गुँजारैं।
कोऊ कहै पौर लगि दौरि आओ लाल,
रीझ मोतीन के हार वारैं।।
जो कछु कहैं व्रजबधू सोइ सोइ करत,
तोतरे बैन बोलन सुहावैं।
रोय परत बस्तु जब भारी न उठै तबै,
चूम मुख जननी उर सौं लगावैं।।
बैन कहि लोनी पुनि चाहि रहत बदन हँस,
स्वभुज बीच लै लै कलोलैं।
धाम के काम व्रजबाम सब भूल रहीं,
कान्ह बलराम के संग डोलैं।।
सूर गिरिधरन मधु चरित मधु पान कै,
और अमृत कछू आन लागै।
और सुख रंक की कौन इच्छा करै,
मुक्तिहू लौन सी खारी लागै।।

ENGLISH TRANSLATION

Hari's play has become the gopīs' natural treasure for the taking;
even in a dream Kamalā does not receive such grace.
The Vedas cannot determine it, and Tripurāri remains absorbed in thought;
Śeṣa exhausts himself, yet cannot find its limit.
Again and again the Kinnara and Gandharva women,
and the serpent women too, cannot bring him within their gaze.
The girls of Vraja clap their hands to that darling cowherd
and, taking hold of him, make him dance like a monkey.
One says, “Darling, bring me the wooden sandal.”
Another says, “Dear child, use your strength and bring the stool.”
One says, “Darling, put the broom in my hand.”
Another says, “Dear child, climb the stairs.”
One says, “Darling, see how the peacock dances.”
Another asks, “How does the bee hum?”
One says, “Run as far as the doorway and come back, dear child,”
and, overcome with delight, offers necklaces of pearls.
Whatever the women of Vraja say, he does exactly that,
and his lisping speech sounds lovely.
When he cannot lift a heavy thing, he begins to cry;
his mother kisses his face and clasps him to her heart.
After speaking, he gazes again with his lovely, laughing face;
they draw him between their arms and frolic with him.
The women of Vraja forget all the work of their homes
and wander in the company of Kānha and Balarāma.
Sūra says: after drinking the honey of Giridhara's honey-sweet deeds,
every other nectar tastes strange.
Who would desire the other pleasures of a pauper?
Even liberation tastes as salty as brine.

ORIGINAL

कभी स्वजनोंका आनन्दवर्धन करते हुए श्रीकृष्णचन्द्र बाहुक्षेप करते, ताल ठोंकते। उस समय गोपिकाएँ कदाचित् कह बैठतीं, “नीलमणि! तेरी अपेक्षा तो राममें बल अधिक है।” यह सुनकर श्रीकृष्ण अपने चूर्णकुन्तलमण्डित सिरको हिला-हिलाकर असम्मति प्रकट करते। रोहिणीनन्दन राम भी अपने अनुजकी ओर देखकर हँसने लगते। गोपाङ्गनाएँ दोनोंको पुचकारकर पास खड़ा कर देतीं। स्वयं दो मण्डलियोंमें विभक्त हो जातीं। एक मण्डली श्रीकृष्णको अधिक बलवान् बताती, दूसरी रोहिणीतनय रामका पक्ष समर्थन करती। फिर तो:

ENGLISH TRANSLATION

At times, to increase the delight of his own people, Śrī Kṛṣṇacandra would fling out his arms and challenge others to a trial of strength. The gopīs might then say, “Blue jewel, Rāma is stronger than you.” Hearing this, Kṛṣṇa shook his head, adorned with soft, curling locks, to show his disagreement. Rohiṇī's son Rāma also looked at his younger brother and laughed. The women fondled both boys and stood them beside each other, then divided themselves into two groups. One declared Kṛṣṇa stronger, while the other supported Rohiṇī's son Rāma. Then:

ORIGINAL Sanskrit verse

बलेन सममन्योन्यं प्राबल्यं दर्शयन्निव।
ऊर्ध्वाधोभावमासाद्य सर्वा हासयति स्म सः॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Matched with Bala in strength and seeming to display their power to one another, he would pass above and below him and make all the women laugh.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

श्रीबलदाऊके साथ श्रीकृष्णचन्द्र नन्ही-सी भुजा फैलाकर लिपट पड़ते। दोनों परस्पर एक-दूसरेके प्रति अपना प्राबल्य दिखाते हुए-से, कभी श्रीकृष्ण ऊपर तो राम नीचे, राम ऊपर तो श्रीकृष्ण नीचे, इस प्रकार एक परम मनोहारी अभिनव मल्ल-क्रीड़ाकी रचना करते। अपनी इस बाल्यमाधुरीसे व्रजसुन्दरियोंको हँसा-हँसाकर लोट-पोट कर देते। दोनों भाइयोंकी शोभा भी, वे जब कभी भी एकत्र होते, अद्भुत ही होती। ओह! स्वच्छता तो ऐसी मानो स्फटिकमणिके पार्श्वमें महामरकत हों। स्निग्धता वह, मानो पूर्णचन्द्रमण्डित जलधर-अङ्कुर हो। सौरभ्य, सौकुमार्य ऐसे मानो पुण्डरीक (उज्ज्वल कमल) के सहित नीलोत्पल विकसित हुआ हो। सुखमयी चेष्टा ऐसी मानो हंसवलित यमुनालहरी हो। श्रीअङ्गकान्ति ऐसी मानो ज्योत्स्नाखण्डसमन्वित तिमिर-अङ्कुर हो।

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra would spread his tiny arms and grapple with Balarāma. Each seemed to display his superiority over the other. At one moment Kṛṣṇa was above and Rāma below; at the next Rāma was above and Kṛṣṇa below. In this way they created a supremely charming new wrestling game and, through the sweetness of their childhood, made the women of Vraja laugh until they rolled upon the ground. Whenever the two brothers came together, their beauty was wondrous. Their lucidity was like a great emerald beside a crystal jewel. Their soft luster was like a tender rain cloud adorned by the full moon. Their fragrance and delicacy were like a blue lotus blooming beside a radiant white lotus. Their blissful movement was like a wave of the Yamunā encircled by a swan. The radiance of their sacred bodies was like a shoot of darkness joined with a fragment of moonlight.

ORIGINAL Sanskrit prose

तदा स्फटिकमणिनेव महामरकतः। चन्द्रमसेव जलदाङ्कुरः। पुण्डरीकेणेव नीलोत्पलम्। हंसेनेव यमुनातरङ्गः। ज्योत्स्नाशकलेनेव तिमिरकदम्बः।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Then the great emerald appeared beside the crystal jewel; the tender rain cloud beside the moon; the blue lotus beside the white lotus; the wave of the Yamunā beside the swan; and the mass of darkness beside a fragment of moonlight.

(*Śrī Ānanda-vṛndāvana-campūḥ*)

ORIGINAL

अस्तु! तबसे आज एक पक्ष पूर्ण हो रहा है। श्रीकृष्णचन्द्रका नृत्यदर्शन, गानश्रवण, क्रीड़ावलोकन ही व्रजसुन्दरियोंकी अविच्छिन्न दिनचर्या है। अब इस समय कोजागरी (आश्विन पूर्णिमाकी) रजनीमें जागरण करनेके मिससे वे नन्दालयमें एकत्र हुई हैं तथा महान् आश्चर्य है, आज अभीतक श्रीकृष्णचन्द्र भी निद्रित नहीं हुए। हों कैसे? उन्हें तो जगत्के समक्ष, जगत्के अनन्त योगीन्द्रमुनीन्द्रोंके सामने अपनी अप्रतिम भक्ताधीनता प्रकाशित करनी है। अपनी अतुल भृत्यवश्यताको प्रकट करते हुए ही तो वे प्रतिक्षण व्रजरामाओंके संकेतपर नित्यनूतन बाल्यचेष्टाका विकास करते थे, व्रजको आनन्दमें निमग्न कर देते थे:

ENGLISH TRANSLATION

So be it. Today a full fortnight has passed since then. Seeing Śrī Kṛṣṇacandra dance, hearing him sing, and watching him play have become the uninterrupted daily life of the women of Vraja. On this night of Kojāgarī, the full moon of Āśvina, they have gathered in Nanda's home on the pretext of keeping vigil. Wonder of wonders, Kṛṣṇacandra has not yet fallen asleep tonight. How could he? Before the world and its countless masters of yoga and sages, he must reveal his incomparable submission to his devotees. At every moment, in response to the signals of the women of Vraja, he unfolded ever-new gestures of childhood and immersed Vraja in bliss, thereby displaying his unequaled willingness to be governed by his servants:

ORIGINAL Sanskrit verse

दर्शयंस्तद्विदां लोक आत्मनो भृत्यवश्यताम्।
व्रजस्योवाह वै हर्षं भगवान् बालचेष्टितैः॥

(श्रीमद्भागवत 10.11.6)

ENGLISH TRANSLATION

Revealing to those who know the truth how subject he is to his servants, Bhagavān carried Vraja into delight through his childhood deeds.

(*Śrīmad Bhāgavata* 10.11.6)

ORIGINAL

फिर आज जब शत-सहस्र गोपसुन्दरियाँ अन्तर्हृदयमें श्रीकृष्णचन्द्रकी कोई नयी-सी चेष्टा देखनेकी लालसा छिपाये आ रही हैं, उस समय वे सो जायँ, यह कभी सम्भव है? वे तो उनकी वासनाको छाया लेकर उनकी कल्पनासे भी सर्वथा परेकी एक अतिशय कमनीय बाल्यभङ्गिमा ग्रहण करने जा रहे हैं; योगमायाके सजाये हुए रङ्गमञ्चपर अवस्थित होकर वे तो प्रतीक्षा कर रहे हैं कि गोपसुन्दरियाँ आयें और अभिनय आरम्भ हो। उनके नेत्रोंमें आज निद्रा कहाँ? इसीलिये गोपसुन्दरियाँ श्रीकृष्णचन्द्रको जागे हुए ही पाती हैं, दिनकी भाँति ही उन्हें सर्वथा निरालस्य एवं चञ्चल देखकर नचाने लग जाती हैं; श्रीकृष्णचन्द्र भी 'थेई थेई थेई तत्त थेई' तालपर पदसञ्चालन करते हुए नाच रहे हैं।

ENGLISH TRANSLATION

Could he possibly sleep tonight, when hundreds of thousands of beautiful cowherd women arrive concealing within their hearts a longing to see some new gesture from him? Taking the reflection of their desire, he is about to assume a childhood pose more lovely than anything they could imagine. He waits upon Yogamāyā's prepared stage for the women to arrive and the performance to begin. How could sleep touch his eyes? They find Kṛṣṇacandra awake, tireless, and lively as in the daytime, and begin making him dance. He steps to their rhythm, “theī, theī, theī, tatt, theī.”

ORIGINAL

व्रजरानी समागत गोपरामाओंकी समुचित अभ्यर्थना इस समय नहीं कर पा रही हैं, पर उन्हें देखकर उनके आनन्दका पार नहीं; क्योंकि नन्दरानी सोच रही हैं, ये जागरण रखकर श्रीनारायणका नामोच्चारण करेंगी, उतने समयतक मेरे नीलमणिको कोई विपत्ति स्पर्शतक नहीं कर सकेगी। तृणावर्तनिधनके दिनसे जननी अत्यन्त सावधान जो रहती हैं। और तो क्या, समीरके झोंकोंसे तरुपत्र प्रकम्पित होते देखकर चञ्चल पत्रोंकी ध्वनिमात्र सुनकर वे पुत्रको गोदमें उठा लेती हैं। केवल व्रजरानी ही नहीं, व्रजेन्द्र भी अतिशय सजग हैं। उन्होंने अपनी महती सभामें सर्वसम्मतिसे उसी दिन यह निश्चय कर लिया है, नियम बना दिया है:

ENGLISH TRANSLATION

The queen of Vraja cannot properly welcome the assembled cowherd women just now, yet her joy at seeing them knows no bound. Nanda's queen thinks that while they keep vigil and utter Śrī Nārāyaṇa's name, no calamity will be able even to touch her blue jewel. Ever since Tṛṇāvarta was slain, the mother has been extremely vigilant. Even when a gust of wind shakes the leaves of a tree, the mere sound of their movement makes her lift her son into her lap. Nor is the queen of Vraja alone in her vigilance. Nanda too is exceedingly alert. That very day he reached a unanimous decision in his great assembly and established this rule:

ORIGINAL Sanskrit prose

गोष्ठमिदं दुष्टानामधिष्ठानं वृत्तम्। तस्माद् गृह एव गोपनीयमिदं बालयुगलमिति॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

“This cowherd settlement has become a dwelling place for the wicked. Therefore the two boys must be kept hidden inside the house.”

(*Śrī Gopāla-campūḥ*)

ORIGINAL

इसीलिये उस दिनसे श्रीकृष्णचन्द्र तोरणद्वारसे उस पार न जा सके। विशाल मणिमय प्राङ्गण ही तबसे उनका लीलामञ्च बना हुआ है। उसी मञ्चपर इस समय नूपुरकी स्वरलहरी झंकृत हो रही है, व्रजतरुणियाँ श्रीकृष्णचन्द्रका नृत्य देखकर तन-मन-प्राण न्योछावर कर रही हैं। अस्तु, अचानक नृत्यका विराम करके श्रीकृष्णचन्द्र हँसने लगते हैं तथा समीपवर्ती मन्थन-गगरीकी ओर देखते हैं। गगरीमें गगनस्थ चन्द्र प्रतिबिम्बित है। इस प्रतिबिम्बने ही श्रीकृष्णचन्द्रका ध्यान आकर्षित किया है। अतः वे और भी समीप जाकर उसे देखते हैं। सोचते हैं, यह ऐसी सुन्दर वस्तु क्या है? फिर कुछ क्षण बाद जननीसे पूछते हैं, “री मैया! गगरीमें यह अत्यन्त उज्ज्वल क्या समाया हुआ है?” जननी पुत्रकी भोली बात सुनकर केवल उनके मुखकमलकी ओर देखती हैं, कोई उत्तर नहीं देतीं। उत्तर न पाकर श्रीकृष्ण किञ्चित् दूर खड़ी हुई जननीके पास जाकर, अञ्चल पकड़कर फिर प्रश्न करते हैं। इस बार जननी हँसकर कहती हैं, “मेरे लाल! यह चन्द्रप्रतिबिम्ब है।” श्रीकृष्ण विस्फारितनेत्र होकर आश्चर्यमें भरकर बोले, “यह चन्द्र है?” उत्तरमें जननीके मुखसे निकल पड़ा, “हाँ, मेरे प्राणधन! यह चन्द्र है।”

ENGLISH TRANSLATION

For this reason, from that day onward Kṛṣṇacandra was not permitted beyond the festooned gateway. The vast jeweled courtyard became the stage for his divine play. There now resounded the melody of his anklets, while the young women of Vraja sacrificed body, mind, and life at the sight of his dance. Suddenly Kṛṣṇacandra stopped dancing, laughed, and looked toward a nearby churning pot. The moon in the sky was reflected in it, and that reflection caught his attention. Drawing nearer, he gazed into the vessel and wondered what this beautiful object might be. After a few moments he asked, “Mother, what is this exceedingly bright thing inside the pot?” Hearing her son's innocent question, his mother only looked at his lotus face and gave no answer. Receiving none, Kṛṣṇa went to where she stood a short distance away, caught the end of her garment, and asked again. This time she laughed and said, “My darling, that is the moon's reflection.” Kṛṣṇa opened his eyes wide in wonder. “That is the moon?” “Yes, treasure of my life,” his mother replied, “that is the moon.”

ORIGINAL

फिर तो श्रीकृष्णके उल्लासकी सीमा न रही। हाथोंको नचाकर ताली पीटकर वे बोले, “मेरी मैया! तू इसे गगरीसे निकालकर मेरे हाथोंपर रख दे।” नन्दरानी हँसने लगती हैं, व्रजसुन्दरियाँ हँस-हँसकर लोट-पोट हो जाती हैं। किंतु श्रीकृष्ण जननीके अञ्चलका छोर पकड़े बारम्बार कह रहे हैं, “री! उसे निकाल दे, शीघ्र निकालकर मेरे हाथोंमें दे दे।” जननी पुत्रको अन्य बातोंमें भुलाना चाहती हैं; पर वे तो भूलते ही नहीं, बल्कि रोना आरम्भ करते हैं। इसी समय समीप अवस्थित प्रभावती (उपनन्दपत्नी) को एक सुन्दर बुद्धि उपज आती है। वे नन्दरानीको धीरेसे कानमें संकेत कर देती हैं। संकेत करके स्वयं भण्डारमें चली जाती हैं, एक विशाल नवनीतखण्ड पीठकी ओर छिपाकर ले आती हैं तथा श्रीकृष्णकी दृष्टि बचाकर मन्थन-गगरीमें डाल देती हैं। यह हो जानेपर अञ्चलसे पुत्रकी आँखें पोंछती हुई जननी बोलीं, “अच्छा, चल, मैं तेरे हाथपर रख देती हूँ।” जननी आती हैं, गगरीके पास आकर उसमें हाथ डालकर उज्ज्वल नवनीतखण्ड निकाल लेती हैं तथा नीलमणिके हाथोंपर रख देती हैं। ओह! श्रीकृष्णचन्द्रके आनन्दका पार नहीं, जैसे सचमुच चन्द्र ही उनके हाथमें आ गया हो! आनन्दमें निमग्न हुए नीलमणि गगरीकी ओर देखते हैं। गोपिकाओंके निकट खड़े हो जानेसे प्रतिबिम्ब विलुप्त हो गया है। किंतु श्रीकृष्णचन्द्र यह सोच रहे हैं कि चन्द्र गगरीसे निकलकर मेरे हाथोंपर आ गया है:

ENGLISH TRANSLATION

Kṛṣṇa's delight now knew no limit. Waving his hands and clapping, he said, “My mother, take it from the pot and place it in my hands!” Nanda's queen laughed, and the women of Vraja laughed until they rolled upon the floor. Still clutching the edge of his mother's garment, Kṛṣṇa repeated, “Take it out! Quickly take it out and give it to me!” His mother tried to distract him, but he would not forget and began to cry. Prabhāvatī, Upananda's wife, who stood nearby, conceived a clever plan and whispered it into Nanda's queen's ear. She went to the storeroom, returned hiding a large lump of fresh butter behind her back, and slipped it into the churning pot without Kṛṣṇa seeing. Wiping her son's eyes with her garment, his mother said, “Very well, come. I shall put it in your hands.” She reached into the pot, withdrew the shining lump of butter, and placed it in the blue jewel's hands. Ah, Kṛṣṇacandra's joy knew no bound, as though the moon itself had truly come into his hands. Absorbed in happiness, he looked toward the pot. Because the gopīs now stood close to it, the reflection had disappeared, and Kṛṣṇacandra thought the moon had left the pot and entered his hands:

ORIGINAL Sanskrit verse

रुदन्तमिन्दवे मन्थगगर्यां प्रतिरूपिणे।
पिण्डेन नावनीतेन वृद्धागर्धयतार्भकम्॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

When the child cried for the moon reflected in the churning pot, the elder woman satisfied him with a lump of fresh butter.

(*Śrī Gopāla-campūḥ*)

ORIGINAL

नवनीतपिण्ड लेकर वे आँगनमें दौड़े। उनके पीछे नन्दरानी एवं गोपिकाएँ भी दौड़ीं। पर बाहर जानेका द्वार तो गोपिकाओंकी भीड़से रुद्ध है। वे बाहर जा ही कैसे सकते हैं? इसीलिये पुनः मन्थन-गगरीके ही समीप आ जाते हैं। अब भी चन्द्र गगरीमें प्रतिभासित हो रहा है। नीलमणिकी दृष्टि भी उसपर पड़ ही जाती है। बस! नीलमणिने समझ लिया, जननीने मेरी वञ्चना की है, चन्द्र तो अभी भी गगरीमें ही है। उनके पङ्कजनयनोंमें रोष-मानव्यथा भर जाती है। वे वहीं भूमिपर लोट जाते हैं, हाथ-पैर पटक-पटककर करुणक्रन्दन प्रारम्भ करते हैं।

ENGLISH TRANSLATION

Clutching the lump of butter, he ran into the courtyard. Nanda's queen and the gopīs ran behind him, but the doorway leading outside was blocked by their crowd. Unable to leave, he returned to the churning pot, where the moon was again reflected. The blue jewel saw it at once and concluded that his mother had deceived him: the moon was still in the pot. Anger, wounded pride, and grief filled his lotus eyes. He threw himself upon the ground and began beating his hands and feet in piteous sobs.

ORIGINAL

रूठे हुए श्रीकृष्णचन्द्र जननीकी गोदमें भी नहीं उठना चाहते। किसी प्रकार जननी उन्हें वक्षःस्थलपर उठा लेती हैं। समझाती हैं, “मेरे लाल! चन्द्र तो गगनमें है, गगरीमें नहीं। वह देख:”

ENGLISH TRANSLATION

Sulking, Kṛṣṇacandra refused even to rise into his mother's lap. Somehow she lifted him to her breast and explained, “My darling, the moon is in the sky, not in the pot. Look there:”

ORIGINAL Braj verse

ठाढ़ी अजिर जसोदा अपने हरिहि लिएँ चंदा दिखरावत।
रोबत कत बलि जाउँ तुम्हारी, देखौ धौं भरि नैन जुड़ावत॥

ENGLISH TRANSLATION

Standing in the courtyard with Hari in her arms, Yaśodā shows him the moon.
“Why do you cry? I give myself for you. Look with eyes filled full and let them be soothed.”

ORIGINAL

श्रीकृष्णचन्द्र गगनस्थ चन्द्रको देखकर चुप हो जाते हैं। वे कभी आकाशचन्द्रकी ओर तो कभी गगरीमें प्रतिबिम्बित चन्द्रकी ओर देखने लगते हैं। उन्हें प्रतीत हो रहा है, दो चन्द्र हैं; एक गगरीमें, एक आकाशमें। जननी पुत्रका मनोभाव जान लेती हैं। समझाती हैं, “मेरे प्राणधन! देख, चन्द्र तेरा मुख देखने आता है; जब तू गगरीकी ओर देखता है, तब चन्द्र गगरीमें आ जाता है; तू आकाशकी ओर देखता है, तब आकाशमें चला जाता है।” जननीके इस उत्तरसे नीलमणिका यह समाधान तो हो जाता है कि चन्द्र एक है; पर इससे क्या हुआ? उन्हें तो चन्द्र जो चाहिये। उसे पानेके लिये वे उपाय सोचते हैं एवं चन्द्रको ला देनेके लिये जननीके सामने पुनः मचल जाते हैं:

ENGLISH TRANSLATION

Seeing the moon in the sky, Kṛṣṇacandra fell silent. He looked back and forth between the moon above and its reflection in the pot, believing there were two moons, one in the vessel and one in the sky. His mother understood his thought and explained, “Treasure of my life, the moon comes to see your face. When you look into the pot, it enters the pot. When you look into the sky, it goes into the sky.” This satisfied the blue jewel that there was only one moon, but what of it? He wanted that moon. Devising a way to obtain it, he again insisted that his mother bring it to him:

ORIGINAL Braj verse

मनहीं मन हरि बुद्धि करत हैं, माता सौं कहि ताहि मँगावत।
लागी भूख चंद मैं खैहौं, देहि देहि रिस करि बिरुझावत॥

ENGLISH TRANSLATION

Hari reasons silently within his mind, then asks his mother to bring it to him.
“I am hungry and shall eat the moon. Give it, give it!” he cries, growing angry and contrary.

ORIGINAL

हठीले पुत्रको जननी बार-बार समझा रही हैं:

ENGLISH TRANSLATION

Again and again the mother tried to reason with her obstinate son:

ORIGINAL Braj verses

आछे मेरे लाल हो, ऐसी आरि न कीजै।
मधु मेवा पकवान मिठाई, जोइ भावै सोइ लीजै।
सद माखन घृत दह्यौ सजायौ, अरु मीठौ पय पीजै।
पा लागौं, हठ अधिक करौ जनि, अति रिस तैं तन छीजै।।

ENGLISH TRANSLATION

You are my good darling, so do not be stubborn like this.
Take whichever you like: honey, fruit, delicacies, or sweets.
Fresh butter, ghee, and curds are prepared, and you may drink sweet milk.
I fall at your feet. Do not persist so greatly, lest intense anger wear away your body.

ORIGINAL

किंतु श्रीकृष्ण मानते नहीं। जननी समझ नहीं पातीं कि कैसे समझाऊँ। वे सोच रही हैं, गगरीमें चन्द्रको दिखाकर मैंने भूल की:

ENGLISH TRANSLATION

But Kṛṣṇa would not agree. His mother could not discover how to persuade him. She thought that she had erred by showing him the moon in the pot:

ORIGINAL Braj verse

किहि बिधि करि कान्हहि समुझैहौं?
मैं ही भूलि चंद दिखरायौ, ताहि कहत मैं खैहौं!

ENGLISH TRANSLATION

By what means shall I make Kānha understand?
I foolishly showed him the moon, and now he says, “I shall eat it!”

ORIGINAL

कुछ देर सोचती रहकर फिर जननी बोलीं:

ENGLISH TRANSLATION

After pondering for a while, the mother spoke again:

ORIGINAL Braj verses

अनहोनी कहुँ भई कन्हैया, देखी सुनी न बात।
यह तौ आहि खिलौना सब कौ, खान कहत तिहि तात?

ENGLISH TRANSLATION

Kanhaiyā, has such an impossible thing ever happened? It has neither been seen nor heard.
This is everyone's plaything, dear child. Why do you say you will eat it?

ORIGINAL

“अच्छी बात है। खिलौना ही सही। तू इसे ला तो दे। मैं खाऊँगा नहीं, इससे खेलूँगा। मैं इस खिलौनेको लूँगा ही।” श्रीकृष्णचन्द्र पहलेकी अपेक्षा भी और अधिक हठ कर बैठे:

ENGLISH TRANSLATION

“Very well. Let it be a toy. Bring it to me. I shall not eat it; I shall play with it. I must have this toy.” Kṛṣṇacandra became still more insistent than before:

ORIGINAL Braj verse

मैया, मैं तो चंद खिलौना लैहौं।
जैहौं लोटि धरनि पर अबहीं, तेरी गोद न ऐहौं॥

ENGLISH TRANSLATION

Mother, I shall have the moon as my toy.
I shall roll upon the ground this very moment and will not come into your lap.

ORIGINAL

अब व्रजसुन्दरियाँ एक नयी युक्ति करती हैं। निर्मल पात्रमें जल भर देती हैं। उस जलपात्रमें जननी चन्द्रका आवाहन कर रही हैं:

ENGLISH TRANSLATION

The women of Vraja now devised a new plan. They filled a spotless vessel with water, and over that vessel his mother invoked the moon:

ORIGINAL Braj verses

बार बार जसुमति सुत बोधति, आउ चंद, तोहि लाल बुलावै।
मधु मेवा पकवान मिठाई आपुन खैहै, तोहि खवावै॥
हाथहि पर तोहि लीन्हें खेलै, नैकु नहीं धरनी बैठावै।
जल बासन कर लै जु उठावति, याही मैं तू तन धरि आवै॥

ENGLISH TRANSLATION

Again and again Yaśodā explains to her son, “Come, moon, my darling calls you.
He will eat honey, fruit, delicacies, and sweets himself, and he will feed them to you.
He will hold you in his hands and play, and will never set you upon the ground.
I lift this vessel of water in my hands. Come and assume your form within it.”

ORIGINAL

कुछ देर इस भाँति चन्द्रको आनेके लिये बार-बार निमन्त्रितकर जननी जलपात्रको भूमिपर स्थापित कर देती हैं एवं उल्लासभरे स्वरमें कहती हैं:

ENGLISH TRANSLATION

After repeatedly inviting the moon to come in this way, his mother placed the vessel upon the ground and said in a voice filled with delight:

ORIGINAL

Braj verses

लै लै मोहन, चंदा लै।
कमलनैन बलि जाउँ, सुचित ह्वै, नीचै नैकु चितै॥
जा कारन तैं सुनि सुत सुंदर, कीन्ही इती अरै।
सोइ सुधाकर देखि कन्हैया, भाजन माहि परै॥
नभ तैं निकट आनि राख्यौ है, जल-पुट जतन जुगै।
लै अपने कर काढ़ि चंद कौं जो भावै सो कै॥
गगन-मँडल तैं गहि आन्यौ है, पंछी एक पठै।
सूरदास प्रभु इती बात कौं, कत मेरौ लाल हठै॥

ENGLISH TRANSLATION

Take it, Mohana, take the moon.
Lotus-eyed child, I give myself for you. Be attentive and look down a little.
For the sake of this moon, my beautiful son, you have been so stubborn.
Look, Kanhaiyā, that very maker of nectar lies within the vessel.
I have brought it near from the sky and kept it safely in a fold of water.
Draw the moon out with your own hands and do with it whatever you please.
A bird was sent to seize it and bring it from the celestial sphere.
Sūradāsa says: why is my darling so obstinate over so small a matter?

ORIGINAL

इस बार श्रीकृष्णचन्द्रका मनोरथ मानो पूर्ण हो गया, वे आनन्दमें भर जाते हैं; क्योंकि जलपात्रमें उन्हें चन्द्रके स्पष्ट दर्शन हो रहे हैं। वे गोदसे उतरकर चन्द्रको पकड़नेके उद्देश्यसे अपने दोनों हस्तकमल जलपात्रमें डाल देते हैं। झलमल-झलमल करती हुई चन्द्र-परछाई विलीन हो जाती है। ठीक उसी समय योगमायाप्रेरित एक शुभ्र मेघखण्ड आकाशचन्द्रको आच्छादित कर लेता है। श्रीकृष्णचन्द्र दृष्टि फिराकर आकाशकी ओर देखते हैं, वहाँ भी चन्द्र नहीं है। जननीसे पूछते हैं, “री मैया! चन्द्र कहाँ चला गया?” मैया उत्तर देती हैं, “मेरे लाल! तू उसे हाथोंसे पकड़ना चाहता था, तुझसे डरकर वह पातालमें भाग गया।” “पाताल क्या है?” श्रीकृष्णने अतिशय आश्चर्यमें भरकर बड़ी उतावलीसे पूछा। जननीको अब कहीं पुत्रको भुलानेका सूत्र प्राप्त हुआ। वे बोलीं, “मेरे नीलमणि! पातालकी बड़ी सुन्दर कथा है; चल, तुझे पातालकी कथा सुनाऊँ।” यह कहती हुई नन्दरानी नीलमणिको हृदयसे लगाकर शय्या-मन्दिरकी ओर चल पड़ती हैं।

ENGLISH TRANSLATION

This time Kṛṣṇacandra's wish seemed fulfilled. Filled with joy at seeing the moon clearly in the water, he climbed down from his mother's lap and thrust both lotus hands into the vessel to catch it. The shimmering reflection vanished. At that very moment, inspired by Yogamāyā, a white bank of cloud covered the moon in the sky. Kṛṣṇacandra looked upward, but the moon was gone from there too. “Mother, where did the moon go?” he asked. “My darling, you tried to catch it in your hands, so it grew frightened of you and fled to Pātāla.” Filled with wonder, Kṛṣṇa urgently asked, “What is Pātāla?” At last his mother found a way to distract him. “My blue jewel, there is a beautiful story about Pātāla. Come, I shall tell it to you.” Embracing him to her heart, Nanda's queen set out for the bedchamber.

ORIGINAL

व्रजसुन्दरियाँ, “हम कोजागरीका जागरण करने आयी हैं,” यह कहकर आयी थीं। अतः वे व्रजेन्द्रके नारायणमन्दिरकी ओर चली जाती हैं। वहाँ जाकर वे जागरण कर भी रही हैं, पर उनके नयन-मन-प्राणोंमें तो श्रीकृष्णचन्द्र छाये हुए हैं। इसलिये वे नारायणका नामोच्चारण तो भूल गयी हैं, उसके बदले परस्पर एक-दूसरीको अपने चित्तकी दशा सुना रही हैं। एक गोपसुन्दरी अपनी दशा बता रही है:

ENGLISH TRANSLATION

The women of Vraja had said that they came to keep the Kojāgarī vigil, so they went to Nanda's temple of Nārāyaṇa. They did indeed remain awake there, but Kṛṣṇacandra pervaded their eyes, minds, and lives. They forgot to utter Nārāyaṇa's name and instead told one another the condition of their hearts. One beautiful cowherd woman described her state:

ORIGINAL

Braj verses

मैं देख्यौ जसुदा कौ नंदन खेलत आँगन बारौ री।
ततछन प्रान पलटि गयौ मेरौ, तन-मन ह्वै गयौ कारौ री॥
देखत आनि सँच्यौ उर अंतर, दै पलकनि कौ तारौ री।
मोहि भ्रम भयौ, सखी, उर अपने चहुँ दिसि भयौ उज्यारौ री॥
जौ गुंजा सम तुलत सुमेरहिं, ताहू तैं अति भारौ री।
जैसैं बूँद परत बारिधि मैं, त्यौं गुन ग्यान हमारौ री॥
हौं उन माहँ कि वे मोहि महियाँ, परत न देह सँभारौ री।
तरु में बीज कि बीज माहँ तरु, दुहुँ मैं एक न न्यारौ री॥
जल-थल-नभ-कानन-घर भीतर, जहे लौं दृष्टि पसारौ री।
तितही-तित मेरे नैननि आगैं निरतत नंदु-दुलारौ री॥

ENGLISH TRANSLATION

I saw Yaśodā's little son playing in the courtyard, dear friend.
In that instant my life was overturned, and my body and mind turned dark like him.
I brought that sight within and stored it in my heart, closing the doors of my eyelids.
Yet, friend, I became bewildered: light spread throughout every direction within my heart.
If Mount Sumeru were weighed against a guñjā seed, that sight would still be far heavier.
As a drop disappears into the ocean, so have my virtues and knowledge disappeared.
Am I within him, or is he within me? I can no longer keep awareness of my body.
Is the seed within the tree, or the tree within the seed? The two are one and not distinct.
Across water, land, sky, forest, and home, as far as I extend my sight,
there before my eyes, everywhere, Nanda's darling dances.

CHAPTER 13

# माँ यशोदाका श्रीकृष्णके मुखमें विश्वब्रह्माण्डको देखना और श्रीरामकथा सुनकर श्रीकृष्णमें श्रीरामका आवेश

# Mother Yaśodā Sees the Universe in Śrī Kṛṣṇa's Mouth, and Śrī Kṛṣṇa Becomes Absorbed in Śrī Rāma While Hearing His Story

Source scan pages 87–91

ORIGINAL Hindi

प्रबोधिनी, एकादशी, का निशीथ है। कुमुद, कल्हार, कुन्द एवं मन्दार-पुष्पोंसे सुरभित बयार व्रजपुरके प्रत्येक मन्दिरपर बँधे हुए बन्दनवारको नचा-नचाकर स्वयं नृत्य कर रही है। इस समय व्रजपुरका प्रत्येक नारायण-मन्दिर घण्टानाद, शङ्ख-मृदङ्गध्वनि, हरिकीर्तन, गायन, नर्तनसे मुखरित है। व्रजेन्द्रके विष्णुमन्दिरका तो कहना ही क्या है! व्रजेन्द्रने विविध उपचारोंसे अपने इष्टदेव नारायणकी पूजा की। फिर समुज्ज्वल घृतवर्तिका प्रज्वलित कर नीराजन किया। पश्चात् शारदीय कुसुमोंकी पुष्पाञ्जलि समर्पित की। तदनन्तर दो प्रसाद-पुष्प हाथमें लिये, राम-कृष्णके मस्तकपर इन निर्माल्य पुष्पोंको रखनेके उद्देश्यसे वे पार्श्ववर्ती कक्षमें चले गये। कक्षमें कर्पूरधवल शय्यापर श्रीराम एवं श्रीकृष्ण सो रहे हैं। जननी यशोदा एकाकिनी शय्याके समीप बैठी हैं। श्रीरोहिणी तो अतिथियोंकी अभ्यर्थनामें, प्रबोधिनी-उत्सवके आयोजनमें लगी हैं।

ENGLISH TRANSLATION

It is midnight on Prabodhinī Ekādaśī. A breeze fragrant with kumuda, kalhāra, kunda, and mandāra flowers dances through the city of Vraja, making the festoons tied to every temple dance with it. At this hour, every temple of Nārāyaṇa in Vraja resounds with bells, conches and mṛdaṅgas, hymns to Hari, song, and dance. What, then, can be said of the temple of Viṣṇu belonging to the lord of Vraja? The lord of Vraja worshiped his chosen deity Nārāyaṇa with many offerings. He lit a radiant wick in ghee and performed ārati, then offered handfuls of autumn flowers. Taking two flowers from the Lord's offering in his hands, he entered the adjoining chamber to place them upon the heads of Rāma and Kṛṣṇa. Śrī Rāma and Śrī Kṛṣṇa slept there upon a camphor-white bed. Mother Yaśodā sat alone beside them, while Śrī Rohiṇī remained occupied with receiving the guests and arranging the Prabodhinī festival.

ORIGINAL Hindi

आज व्रजेश्वरी विमना-सी हो रही हैं, यह व्रजेश्वरने सायंकाल गोष्ठसे लौटते ही अनुभव किया है। किंतु समागत गोपबन्धुओंके स्वागत एवं नारायण-सेवामें तुरंत लग जानेके कारण वे अवकाश न पा सके थे कि व्रजमहिषीसे इसका कारण पूछें। अब अवसर आया है। वे राम-कृष्णके कुन्तलमण्डित गौर-श्याम भालपर पुष्पोंको रखकर, कुछ क्षण अतृप्त नयनोंसे वह शोभा निहारकर व्रजरानीकी ओर देखने लगते हैं। व्रजरानी इस समय विमना ही नहीं, अतिशय चञ्चल, विस्मित एवं उद्विग्न-सी हो रही हैं। अन्तरका विक्षोभ मुखपर स्पष्ट परिलक्षित हो रहा है, रह-रहकर उनका मुख म्लान हो जा रहा है। व्रजेश्वर जानते हैं, राम-कृष्णकी अनिष्ट-आशङ्काके अतिरिक्त अन्य किसी भी कारणसे व्रजरानी विक्षुब्ध होतीं ही नहीं। इसलिये वे बोल उठे:

ENGLISH TRANSLATION

The lord of Vraja had sensed as soon as he returned from the cowshed that evening that the queen seemed troubled. But he had immediately become occupied with welcoming the cowherd kinsmen who had arrived and with serving Nārāyaṇa, so he had found no opportunity to ask her the reason. Now the opportunity had come. He placed the flowers upon the fair and dark brows of Rāma and Kṛṣṇa, framed by curling locks, contemplated their beauty for several moments with unsated eyes, and then looked toward the queen. She was not merely distracted, but exceedingly restless, astonished, and anxious. Her inner agitation was plainly visible upon her face, which repeatedly grew pale. The lord of Vraja knew that nothing except fear of some harm befalling Rāma and Kṛṣṇa could disturb her. He therefore asked:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

मया यदनिष्टभयाद् बालरोधनमुपदिष्टं तत् किं निर्वहति?

ENGLISH TRANSLATION

Is the counsel I gave, that the boys be kept wholly indoors for fear of some misfortune, being followed?

ORIGINAL Hindi

"व्रजरानी! बालकोंका अनिष्ट होनेके भयसे मैंने जो इन्हें सर्वथा अन्तर्गृहमें ही रोक रखनेका परामर्श दिया था, उसका परिपालन हो रहा है तो?" विषण्णस्वरमें व्रजरानीने उत्तर दिया:

ENGLISH TRANSLATION

"Queen of Vraja, is my advice that the boys be kept entirely within the inner house, for fear that some harm might come to them, being observed?" In a sorrowful voice the queen replied:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

निर्वहत्येव किन्तु वृथेति लक्ष्यते।

ENGLISH TRANSLATION

It is indeed being observed, yet it now appears that even this measure is futile.

ORIGINAL Hindi

"पालन तो हो ही रहा है; परंतु ऐसा प्रतीत हो रहा है, यह उपाय भी व्यर्थ है।" सुनते ही गोपेन्द्रके मुखपर प्रस्वेद-कण झल-झल करने लगते हैं। अविलम्ब भग्न स्वरमें वे पुकार उठते हैं:

ENGLISH TRANSLATION

"It is being followed, but it seems that even this remedy is useless." At once beads of perspiration began to glisten upon the cowherd lord's face, and in a broken voice he cried:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

हन्त कथमिव?

ENGLISH TRANSLATION

Alas! How can this be?

ORIGINAL Hindi

"हैं! यह किस प्रकार?" अब व्रजरानीके नेत्र छल-छल करने लगते हैं और वे किञ्चित् अस्फुट स्वरमें कहने लगती हैं, "नाथ! प्रातःकालकी बात है, नीलमणि तबतक सोया हुआ था; मैं उसे दूरसे देख रही थी, साथ ही गृहकार्यका समाधान भी करती जा रही थी। अकस्मात् स्नेहावेशमें मेरे स्तन झरने लगे। मैं दौड़ी, नीलमणिको गोदमें उठा लिया, उसे स्तनपान कराने लगी। उसे भी क्षुधा थी, बड़ी ललकसे वह दूध पी रहा था। प्रायः उसकी तृप्ति भी हो चली थी। पर सहसा उसने स्तनाग्रको मुखसे निकालकर अँगड़ाई ली। मैं उसका स्वभाव जानती हूँ, वह अभी भी किञ्चित् क्षुधित था। इसलिये मैं बार-बार कपोलोंका चुम्बन कर पुनः स्तन्यपानके लिये प्रोत्साहित करने लगी। इतनेमें उसने जम्हाई ली। ओह! उस समय, नारायण! नारायण!! मैंने उसके उस छोटे-से मुख-विवरमें निश्चय ही सम्पूर्ण जगत्को अवस्थित देखा!!!"

ENGLISH TRANSLATION

"What? How?" The queen's eyes filled with tears, and she began to speak in a faint, faltering voice. "My lord, it happened this morning. Nīlamaṇi was still asleep. I was watching Him from a distance while attending to the household duties. Suddenly, in a surge of affection, milk began to flow from my breasts. I ran to Him, lifted Nīlamaṇi into my lap, and began to nurse Him. He too was hungry and drank with great eagerness. He was almost satisfied when suddenly He released the nipple from His mouth and stretched. I know His ways; He was still a little hungry. So I repeatedly kissed His cheeks and encouraged Him to nurse again. Just then He yawned. Oh! At that moment, Nārāyaṇa! Nārāyaṇa! Within that tiny opening of His mouth, I truly saw the entire universe present!"

ORIGINAL Hindi

व्रजरानीकी श्वासगति अत्यन्त तीव्र हो गयी। सारा शरीर थर-थर काँपने लगा। पर वे बोलती ही गयीं, "ओह! मैंने स्पष्ट देखा है, नीलमणिके छोटे-से मुख-विवरमें झाँककर देखा। वहाँ नीला अनन्त आकाश, महाकाश है, स्वर्ग है, पृथ्वी है, ज्योतिश्चक्र है, दिशाएँ हैं, सूर्य है, चन्द्र है, अग्नि है, वायु है, समुद्र हैं, द्वीपपुञ्ज हैं, पर्वतमालिकाएँ हैं, नद-नदीसमूह हैं, अरण्यश्रेणियाँ हैं, चराचर अनन्त प्राणी हैं। अरे! नीलमणिके छोटे-से मुखमें सम्पूर्ण विश्वको मैंने देखा है!"

ENGLISH TRANSLATION

The queen's breathing became exceedingly rapid and her entire body began to tremble, yet she continued: "Oh! I saw it clearly. I looked into the tiny opening of Nīlamaṇi's mouth. There was the blue and boundless sky, the vast reaches of space, heaven, earth, the celestial spheres, the directions, the sun, the moon, fire, wind, oceans, hosts of islands, ranges of mountains, gatherings of rivers and streams, forests upon forests, and infinite beings both moving and still. I saw the entire universe within Nīlamaṇi's tiny mouth!"

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.7.36

खं रोदसी ज्योतिरनीकमाशाः सूर्येन्दुवह्निश्वसनाम्बुधींश्च।
द्वीपान् नगांस्तद्दुहितॄर्वनानि भूतानि यानि स्थिरजङ्गमानि।।

ENGLISH TRANSLATION

She saw the sky and the regions above and below, the hosts of lights and the directions, the sun, moon, fire, wind, and oceans; islands, mountains and their daughters, the rivers; forests and all beings, moving and unmoving.

ORIGINAL Hindi

यशोदारानीने व्रजेश्वरके हाथोंको अपने हाथोंमें ले लिया और कुछ क्षणके लिये सर्वथा मौन हो गयीं। नेत्र निमीलित हो गये। व्रजेश्वर भी अर्धनिमीलित-नेत्र हुए यह घटना सुन रहे थे। अब पुनः व्रजरानी कहने लग जाती हैं, "सुनो! और भी बात है। दिनभर मैं चिन्तामें निमग्न रही। मेरे विस्मयका, भयका पारावार न था। मनमें इच्छा होती, सूचना देकर गोष्ठसे तुम्हें तुरंत बुला लूँ, सारा समाचार कहूँ; पर उसी समय नीलमणि हँसता हुआ मेरी गोदमें आ जाता और उतने समयके लिये मैं इस घटनाको भूल जाती। इसी तरह संध्या हो गयी। प्रबोधिनी-उत्सवकी रङ्गशालामें नटोंकी लीला आरम्भ होने जा रही थी। राम-कृष्णको लेकर मैं वहाँ चली गयी; किंतु रह-रहकर मुझे उस दृश्यका स्मरण हो आता था और मैं उत्सवसे विमना हो जाती। इतनेमें नटोंने रामलीलाका अभिनय प्रारम्भ किया। सामने भगवान् श्रीसीतारामकी सुन्दर झाँकी आयी। मैंने देखा, मेरे नीलमणिके नेत्रकमल सीता बनी हुई नटीकी ओर केन्द्रित हैं और उसका सारा शरीर काँप रहा है। मैं अत्यन्त डर गयी, अविलम्ब राम-श्यामको लिये शयनागारमें चली आयी। यहाँ आते ही नीलमणि स्वस्थ तो हो गया, पर उसकी आँखोंमें नींद नहीं। अतः मैं उसे सुलानेके उद्देश्यसे तथा अपने व्रतका निर्वाह करनेके लिये श्रीरामचरित्रकी कथा नीलमणिको सुनाने लगी। वह भी आनन्दमें निमग्न होकर सुनने लगा:

ENGLISH TRANSLATION

Queen Yaśodā took the lord of Vraja's hands in her own and fell wholly silent for several moments. Her eyes closed, while he listened with his own eyes half closed. She then resumed: "Listen, there is more. All day I remained submerged in worry, and there was no limit to my wonder or fear. I would think of sending word to call you immediately from the cowshed and telling you everything. But just then Nīlamaṇi would come laughing into my lap, and for that while I would forget the event. In this way evening arrived.

"The actors were about to begin their performance in the festival theater for Prabodhinī. I took Rāma and Kṛṣṇa there, but the vision kept returning to my mind and made me inattentive to the celebration. Then the actors began their Rāma-līlā, and a beautiful tableau of Bhagavān Śrī Sītā-Rāma appeared before us. I saw my Nīlamaṇi's lotus eyes fixed upon the actress playing Sītā, while His entire body trembled. I became terrified and at once brought Rāma and Śyāma back to the sleeping chamber. Nīlamaṇi became calm as soon as we arrived, but there was no sleep in His eyes. To put Him to sleep and fulfill my vow, I began telling Him the story of Śrī Rāma's deeds. He listened, immersed in bliss:

ORIGINAL Braj

सुनि सुत, एक कथा कहौं प्यारी।
कमल-नैन मन आनँद उपज्यौ, चतुर-सिरोमनि देत हुँकारी॥

ENGLISH TRANSLATION

Listen, my son, and I will tell You a lovely tale. Joy arose in the lotus-eyed child's heart, and that crown of the clever responded eagerly.

ORIGINAL Hindi

मैंने कथा आरम्भ की:

ENGLISH TRANSLATION

I began the story:

ORIGINAL Braj

दसरथ नृपति हुतौ रघुबंसी, ताकें प्रगट भये सुत चारी।
तिन में मुख्य राम जो कहियत, जनक-सुता ताकी बर नारी॥
तात-बचन लगि राज तज्यौ तिन, अनुज-घरनि सँग भये बनचारी।
धावत कनक-मृगा के पाछें, राजिव-लोचन परम उदारी॥

ENGLISH TRANSLATION

There was a king of the Raghu line named Daśaratha, to whom four sons were born. Chief among them was the one called Rāma, whose excellent wife was Janaka's daughter.

To honor His father's word, He abandoned the kingdom and wandered the forest with His younger brother and wife. The supremely generous lotus-eyed Lord ran after the golden deer.

ORIGINAL Hindi

किंतु जैसे ही मैंने सीताहरणका प्रसङ्ग सुनाया कि मेरे नीलमणिमें एक आवेश उत्पन्न हुआ, उसकी तन्द्रा जाती रही; वह "लक्ष्मण! धनुष दो, धनुष दो" कहकर उठ खड़ा हुआ:

ENGLISH TRANSLATION

But the moment I narrated the abduction of Sītā, a powerful absorption arose within my Nīlamaṇi. His drowsiness vanished, and He sprang to His feet crying, "Lakṣmaṇa! Give Me My bow! Give Me My bow!"

ORIGINAL Braj

रावन हरन सिया कौ कीन्ही, सुनि नँद-नंदन नींद निवारी।
चाप-चाप करि उठे सूर-प्रभु, लछिमन देहु जननि भ्रम भारी॥

ENGLISH TRANSLATION

Hearing that Rāvaṇa had carried Sītā away, Nanda's son cast off sleep. The heroic Lord rose crying, "My bow! My bow! Lakṣmaṇa, give it to Me!" and His mother fell into deep bewilderment.

ORIGINAL Hindi. Book note

- यह शास्त्रीय विधान है कि प्रबोधिनी-व्रतीको भगवत्-चरित्र आदिका कीर्तन करते हुए उस दिन नित्य-जाग्रत भगवान् को भी जगाना चाहिये।

ENGLISH TRANSLATION

- Scripture ordains that one observing the Prabodhinī vow should on that day awaken even the eternally wakeful Lord while singing His deeds and related sacred narratives.

ORIGINAL Hindi

यह कहते-कहते व्रजरानी व्रजेशके हाथोंपर सिर रखकर रोने लग गयीं। पुत्रकी अनिष्ट-आशङ्कासे वे अतिशय व्याकुल हो गयी हैं। व्रजेश्वर अतिशय मनोयोगसे यशोदारानीकी बात सुनते रहे हैं। पर उनमें इस बार भयका संचार नहीं हुआ, प्रत्युत हर्षजन्य सात्त्विक विकार शरीरपर व्यक्त होने लगे। वे कुछ देरके लिये समाधिस्थ-से हो गये। फिर गद्गद कण्ठसे बोल उठे, "नहीं, नहीं, यह कदापि राक्षसी माया नहीं, असुरावेशके द्वारा यह असम्भव है; यह तो सर्वथा मेरे नाथ, जगन्नाथ श्रीनारायणकी माया है। मेरे पुत्रमें समय-समयपर निश्चय ही मेरे इष्टदेवका आवेश होता है, उनका वैभव प्रकाशित हो जाता है। ओह! वे निरन्तर मेरे पुत्रकी रक्षा कर रहे हैं। नहीं, अब अन्य उपायकी आवश्यकता नहीं। व्रजरानी! दोनों बालकोंपरसे सारा प्रतिबन्ध हटा दो, इन्हें व्रजमें स्वच्छन्द विचरने दो; विश्वपति स्वयं इनकी रक्षा कर रहे हैं। अनिष्टकी चिन्ता छोड़ दो, भयका कोई कारण नहीं है।" गोपेन्द्रकी अत्यन्त दृढ़, गम्भीर, ओजभरी इस वाणीने क्षणभरमें श्रीयशोदाका सारा संताप हर लिया। साथ ही योगमायाकी योजना भी सफल हो गयी। श्रीकृष्णचन्द्रकी इस अघटघटनापटीयसी योगमायाशक्तिने ही तो उनके इस वैभवका विस्तार किया था; क्योंकि वे अनुभव करने लगी थीं, "मेरे प्रभु श्रीकृष्णचन्द्र अग्रज रामके सहित नन्दप्रासादकी सीमामें अवरुद्ध हैं, तोरणद्वारका उल्लङ्घन नहीं कर सकते; परंतु अब वे व्रजपुरमें विहार करनेके लिये अत्यन्त उत्कण्ठित हो रहे हैं। इसी समय उनकी इस इच्छाके अनुकूल रङ्गमञ्चकी रचना अनिवार्य है; मैं करूँगी ही। यह लो! देखो, कर चुकी।"

ENGLISH TRANSLATION

As she spoke, the queen laid her head upon the lord of Vraja's hands and began to weep, overwhelmed by fear that some harm might befall her son. He had listened to Yaśodā with the greatest attention, yet this time no fear arose within him. Instead, bodily transformations born of joy began to appear, and for some time he seemed absorbed in samādhi. Then he exclaimed in a voice choked with emotion: "No, no! This can never be a demon's illusion, nor could demonic possession make such a thing possible. This is entirely the māyā of my Lord, Śrī Nārāyaṇa, Lord of the universe. From time to time my chosen deity surely enters my son and manifests His majesty through Him. Oh! He is constantly protecting my child.

"No further measure is now needed. Queen of Vraja, remove every restriction from both boys. Let them wander freely through Vraja, for the Lord of the universe Himself is protecting them. Abandon your fear of misfortune. There is no cause for alarm." The cowherd lord's firm, grave, and powerful words removed all Śrī Yaśodā's anguish in a moment. At the same time, Yogamāyā's design was fulfilled. It was Śrī Kṛṣṇacandra's Yogamāyā potency, expert in accomplishing the impossible, that had expanded this manifestation of His majesty. She had perceived: "My Lord Śrī Kṛṣṇacandra and His elder brother Rāma are confined within Nanda's palace and cannot cross its festooned gate, but now they yearn intensely to roam through Vraja. I must fashion a stage suited to this desire at once, and I shall. There, behold! It is done."

ORIGINAL Sanskrit prose. Source: Śrī Gopāla-campū

तदेवं सरामस्य तस्य निरोधे विधीयमाने बहिर्विजिहीर्षिते चातीव तदुपजीवनतामासन्ने योगमाया तदानुकूल्याय किञ्चित् प्रपञ्चितवती।

ENGLISH TRANSLATION

Thus, while He and Rāma were being kept within, and when He greatly desired to sport outside and the time for living in that way had drawn near, Yogamāyā manifested a certain arrangement favorable to Him.

ORIGINAL Hindi

इस प्रकार प्रबोधिनी-निशाका अवसान होनेके साथ ही श्रीकृष्णचन्द्रपर लगे हुए प्रतिबन्धका भी अवसान हो गया। दूसरे दिन जिस समय व्रजेन्द्र प्रबोधिनीकी पारणा करनेसे पूर्व वेदज्ञ ब्राह्मणोंको चन्दनचर्चित रत्नसंवलित, जलपूर्ण स्वर्णकलश, स्वर्णमयी नारायणप्रतिमा, राशि-राशि मणि-माणिक्य, वस्त्रपुञ्ज एवं अन्नकूटका दान कर रहे हैं, उस समय राम एवं श्रीकृष्ण तोरणद्वारके उस पार गोवत्सोंके मध्यमें खड़े उनसे खेल रहे हैं। अवश्य ही जननी यशोदा भी सारा गृहकार्य, समस्त दान-धर्म भूलकर पीछे-पीछे आयी हैं, निकट ही खड़ी हैं, इस भयसे कि कदाचित् कोई गोवत्स नीलमणिके सुकोमलतम श्याम कलेवरमें चोट न लगा दे। किंतु चञ्चल श्रीकृष्णचन्द्रमें भयका लेश भी नहीं। सर्वथा निर्भीक रहकर वे बछड़ोंका स्पर्श कर रहे हैं, उन्हें छूते हुए क्रमशः नन्दप्रासादसे संलग्न गोशालाप्राङ्गणमें जा पहुँचते हैं। वहाँ अचानक एक कूदता हुआ बछड़ा उनके समीप आ जाता है। जननी दौड़ पड़ती हैं, पर उनके आनेसे पूर्व श्रीकृष्णचन्द्र उस बछड़ेको पकड़ लेते हैं। उनके कर-कमलका स्पर्श पाते ही बछड़ा भी सर्वथा शान्त होकर खड़ा हो जाता है। आनन्दमें भरकर पहले वे स्वयं बैठ जाते हैं, फिर बछड़ेको अपनी ओर खींचने लगते हैं। वह भी, मानो हिमनिर्मित गोवत्सप्रतिकृति हो, इस प्रकार धीरे-धीरे श्रीकृष्णके द्वारा आकर्षित होकर बैठ जाता है, अपना सिर श्रीकृष्णकी गोदमें गिरा देता है। अब तो श्रीकृष्णचन्द्रके उल्लासकी सीमा नहीं। वे अपनी दोनों भुजाओंसे गोवत्सका मुख धारण कर लेते हैं। पश्चात् अरुण पङ्कजदलसदृश अपने अधरोंको उसपर रख देते हैं, गोवत्सके मुखका चुम्बन करने लगते हैं। ओह! यह दृश्य कितना मनोरम है; किंतु इसे देखकर जननीके हृदयमें तो एक साथ ही भय एवं कौतुकके दो स्रोत बह चलते हैं:

ENGLISH TRANSLATION

Thus, with the ending of Prabodhinī night, the restrictions placed upon Śrī Kṛṣṇacandra also ended. The next day, before breaking his Prabodhinī fast, the lord of Vraja gave learned brāhmaṇas golden water pots adorned with sandalwood and jewels, golden images of Nārāyaṇa, heaps of gems and rubies, piles of garments, and mountains of food. Meanwhile, Rāma and Śrī Kṛṣṇa stood beyond the festooned gateway among the calves and played with them. Mother Yaśodā had naturally forgotten all household duties and every act of charity and followed close behind, fearing that some calf might injure Nīlamaṇi's exceedingly tender dark body.

Yet playful Śrī Kṛṣṇacandra showed not the slightest fear. Utterly fearless, He touched the calves and, moving among them, gradually reached the cowshed courtyard adjoining Nanda's palace. Suddenly a leaping calf came near Him. Mother ran forward, but before she arrived Śrī Kṛṣṇacandra caught it. At the touch of His lotus hand, the calf stood perfectly still. Filled with joy, Kṛṣṇa first sat down Himself and then began to draw the calf toward Him. As though it were an image of a calf sculpted from ice, it slowly yielded to His pull, sat down, and laid its head in His lap. Śrī Kṛṣṇacandra's delight now knew no bounds. He held the calf's face between both arms, placed upon it His lips like crimson lotus petals, and began to kiss it. Oh, how charming was the sight! Yet in His mother's heart two streams, one of fear and one of delight, began to flow at once:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

गोशालचत्वरतले विचरन् द्रवन्तं
वत्सं विधृत्य विनिपात्य निजाङ्कमूले।
दोर्भ्यां निगृह्य मुखमस्य मुखाम्बुजेन
चुम्बन् भियं च कुतुकं च तनोति मातुः॥

ENGLISH TRANSLATION

Roaming across the cowshed courtyard, He caught a running calf and drew it down into His lap. Holding its face with both arms and kissing it with His lotus mouth, He awakened both fear and delight in His mother.

ORIGINAL Hindi

यह मनोहर दृश्य दूर खड़ी हुई श्रीरोहिणी भी देख रही हैं। उनके नयनोंमें भी भय भरा है, कहीं गोवत्स सहसा पुनः उछल पड़े और नीलमणि उसकी चपेटमें आ जाय! वे तो अधिक देरतक इस कौतुकका आनन्द ले भी न सकीं। श्रीकृष्णचन्द्रके पास जाकर उन्हें अपनी गोदमें उठा ही लिया। श्रीकृष्ण भयभीत जननी-युगलकी ओर देखने लगते हैं। उनके होठोंपर मन्द-मन्द मुसकान है। दूरपर खड़े श्रीराम भी हँस रहे हैं। इन दोनोंको साथ लेकर दोनों जननियाँ घरकी ओर चल पड़ती हैं। दोनों ही चिन्तामें निमग्न सोचती जा रही हैं कि ये दोनों बालक जबसे घुटुरुँ चलने लगे हैं, तभीसे अतिशय चञ्चल हैं। अब तो इनके पैर हो आये हैं, ये दौड़ने लगे हैं; अब इनकी रक्षाकी क्या व्यवस्था करें?

ENGLISH TRANSLATION

Śrī Rohiṇī, standing at a distance, also watched this charming scene. Fear filled her eyes as well: what if the calf suddenly leaped again and struck Nīlamaṇi? She could not enjoy the spectacle for long. Going to Śrī Kṛṣṇacandra, she lifted Him into her lap. Śrī Kṛṣṇa looked toward His two frightened mothers with a gentle smile upon His lips, while Śrī Rāma, standing at a distance, laughed. Taking both boys with them, the two mothers set out for home, absorbed in anxious thought: "These boys have been exceedingly restless ever since they began to crawl. Now their legs are strong and they have begun to run. How shall we protect them now?"

ORIGINAL Hindi

राम-कृष्णकी समस्त चेष्टाओंके सुन्दर चित्र दोनों जननियोंके स्मृतिपटपर नित्य अङ्कित रहते हैं। सजातीय प्रसङ्ग उपस्थित होते ही वे सजीव-से बनकर नेत्रोंके समक्ष आ जाते हैं। इसलिये यद्यपि पुत्रको गोदमें लिये वे नन्दभवनकी ओर बढ़ रही हैं, पर नेत्रोंके सामने राम-कृष्णकी, छः मास पूर्वकी चञ्चलतापूर्ण बाल्यभङ्गिमा नाच रही है। वे स्पष्ट एक-एक चेष्टा देखती आ रही हैं। एक महिषके पृष्ठ-देशपर श्रीकृष्ण चढ़नेकी चेष्टा कर रहे हैं, राम उसकी पूँछ पकड़कर खींच रहे हैं। सामने प्रज्वलित अग्नि है, उस अग्निशिखाके सौन्दर्यपर मुग्ध होकर दोनों उसे पकड़ना चाहते हैं। एक श्वान गृहालिन्दके पास खड़ा है, उसे देखते ही राम-कृष्ण उसकी ओर दौड़ पड़ते हैं; परमानन्दमें निमग्न होकर वह श्वान पुच्छसञ्चालन करने लगता है, श्रीकृष्णके सामने सिर झुका देता है। राम उसकी ग्रीवामें अपनी भुजा डाल देते हैं; श्रीकृष्ण उसके विस्फारित मुखमें अपना हाथ डालकर उसकी अरुण जिह्वा पकड़ लेते हैं, पकड़कर खींचते हैं। एक कृष्णसर्प आया है, दोनों उसके निकट जा पहुँचे हैं। पहले रामने उसकी पूँछ खींची, सर्प अपने फणका विस्तार कर खड़ा हो गया। श्रीकृष्णने उसके फणपर हाथ रख दिया; बस, तुरंत फण समेटकर वह पृथ्वीपर शान्त लोट गया; पासमें अवस्थित छोटे बच्चे ताली पीट रहे हैं। नन्दोद्यानके गम्भीर कूपके समीप दोनों जा पहुँचे हैं। दोनोंने मिलकर, पूरा बल लगाकर रस्सीमें बँधी हुई कलसीको कूपमें फेंक दिया, फिर कलसीको खींचना चाहते हैं; किंतु जलपूर्ण कलसी दोनोंके बलकी अपेक्षा अधिक भारी हो गयी है। अपनी असमर्थता अनुभव कर दोनों "माँ-माँ" पुकार उठते हैं। नन्दप्राङ्गणमें आनन्दमत्त मयूर नृत्य कर रहा है। दोनों निर्निमेष नयनोंसे यह नृत्य देखते हैं, फिर धीरेसे जाकर मयूरके चित्रित छत्रको पकड़ लेते हैं। मयूर अपनी ग्रीवा एवं चञ्चुको नचा-नचाकर अधिकाधिक आनन्दका अनुभव कर रहा है। उद्यानमें राम-कृष्ण खेल रहे हैं। उन्होंने सहसा देखा, कण्टक-आवरणके अन्तरालमें एक हरित लता फैली है, उसपर अतिशय सुन्दर पीताभ कुसुम प्रस्फुटित हो रहे हैं। उन्हें तोड़नेके उद्देश्यसे श्रीकृष्णने कण्टक-आवरण, बाड़, में अपना सिर डाला है, राम पेटके बल प्रवेश करनेकी चेष्टा कर रहे हैं।

ENGLISH TRANSLATION

Beautiful images of every action of Rāma and Kṛṣṇa remained forever inscribed upon the two mothers' memories. Whenever a similar circumstance arose, those images seemed to come alive before their eyes. Thus, although they were carrying their sons toward Nanda's residence, the restless infant gestures of Rāma and Kṛṣṇa from six months earlier danced before them, and they saw each action distinctly.

Śrī Kṛṣṇa was trying to climb onto a buffalo's back while Rāma pulled its tail. A fire blazed before them, and, enchanted by the beauty of its flame, both tried to catch it. A dog stood near the veranda. As soon as Rāma and Kṛṣṇa saw it, they ran toward it. Overwhelmed with supreme bliss, the dog wagged its tail and lowered its head before Śrī Kṛṣṇa. Rāma put His arm around its neck, while Śrī Kṛṣṇa placed His hand into its open mouth, seized its red tongue, and pulled.

A black serpent appeared, and both boys went near it. Rāma first pulled its tail, and the serpent rose with its hood spread. Śrī Kṛṣṇa placed His hand upon the hood, and at once the serpent drew it in and lay peacefully upon the earth while the little children nearby clapped their hands. The brothers reached the deep well in Nanda's garden. Together, exerting all their strength, they threw the pot tied to a rope into the well and then tried to draw it back up. But the water-filled pot was heavier than their combined strength. Realizing their helplessness, they cried, "Mā! Mā!"

In Nanda's courtyard, a peacock danced in an ecstasy of joy. The two watched its dance without blinking, then quietly approached and grasped its patterned tail. The peacock moved its neck and beak, experiencing ever greater delight. Rāma and Kṛṣṇa were playing in the garden when they suddenly saw a green vine spreading behind a thorny hedge, covered with exceedingly beautiful yellow flowers. To pluck them, Śrī Kṛṣṇa thrust His head into the thorny fence while Rāma tried to crawl through upon His belly.

ORIGINAL Hindi

इस तरह अतीतकी स्मृति भी व्रजरानी एवं रोहिणीके समक्ष तात्कालिक-सी बनकर आयी है और वे परस्पर निश्चय कर रही हैं, "बहन! पुत्रोंकी रक्षा तब होगी, जब हम दोनों गृहकार्यका सर्वथा परित्याग कर दें; इन चञ्चल बालकोंकी रक्षा एवं गृहकार्यका समाधान दोनों एक साथ सम्भव नहीं, हमसे हो सकते ही नहीं। आह! यदि महिष अपने शृङ्गोंसे दोनों बालकोंपर आघात कर देता, अग्निशिखा जला देती, वह कुक्कुर काट खाता, सर्प डँस लेता, वे दोनों कूपमें जा गिरते, मयूर चोंचसे नोंच खाता, तीखी बाड़के काँटे राम-श्यामके शरीरमें बिंध जाते, तो फिर हम अभागिनोंकी क्या दशा होती?" यह सोचते-सोचते व्रजरानी एवं रोहिणीका मन पुनः अतिशय चञ्चल हो उठा:

ENGLISH TRANSLATION

In this way, memories of the past became present realities before the queen of Vraja and Rohiṇī, and they resolved together: "Sister, our sons will be safe only if we both give up household work altogether. Protecting these restless boys and attending to household duties at the same time is impossible. We simply cannot do both. Ah! What would have become of us unfortunate women if the buffalo had struck them with its horns, the flame had burned them, the dog had bitten them, the serpent had struck, they had fallen into the well, the peacock had pecked them, or the sharp thorns of the fence had pierced the bodies of Rāma and Śyāma?" As they thought in this way, the minds of the queen and Rohiṇī again became exceedingly agitated:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.8.25

शृङ्ग्यग्निदंष्ट्र्यसिजलद्विजकण्टकेभ्यः
क्रीडापरावतिचलौ स्वसुतौ निषेद्धुम्।
गृह्याणि कर्तुमपि यत्र न तज्जनन्यौ
शेकात आपतुरलं मनसोऽनवस्थाम्॥

ENGLISH TRANSLATION

Unable both to restrain their own sons, who were absorbed in play and exceedingly restless, from horned animals, fire, fanged beasts, weapons, water, birds, and thorns, and also to perform their household duties, the two mothers fell into profound anxiety.

ORIGINAL Hindi

उपर्युक्त भावनामें बहती हुई व्रजरानी एवं रोहिणी वहाँ जा पहुँचती हैं, जहाँ व्रजेन्द्र इस समय भी बन्दीजनोंको रत्नराशि लुटा रहे हैं। प्रबोधिनीकी पारणा भी अभीतक उन्होंने नहीं की है। पर अब वे दान देना भूलकर रोहिणी एवं यशोदाकी गोदमें अवस्थित राम-श्यामकी ओर देखने लगते हैं। व्रजेश्वरको अपनी ओर ताकते देखकर श्रीकृष्ण बोल उठते हैं, "बाबा! मैं गोवत्सोंके साथ खेलने गया था, मैया मुझे उठा ले आयी है।" ओह! मानो ये शब्द नहीं, एक अमृत-स्रोत फूट निकला। कर्णरन्ध्रोंके पथसे वह व्रजेश्वर, व्रजरानी, श्रीरोहिणीके अन्तस्तलमें जा पहुँचा; उनके प्राण सिक्त हो गये। तीनोंके प्रबोधिनी-व्रतकी वास्तविक पारणा हो गयी। साथ ही इस अमृतधारामें व्रजेश्वरीके, श्रीरोहिणीके पुत्ररक्षणकी चिन्ता भी विलीन हो गयी। व्रजेश्वरके स्मृतिपथमें इस समय है एकमात्र श्रीकृष्णका मुखारविन्द! व्रजरानीकी समस्त वृत्तियाँ तन्मय हो रही हैं केवल श्रीकृष्णके मुखकमलमें! श्रीरोहिणीको और सब कुछ विस्मृत होकर स्मरण है बस, एकमात्र श्रीकृष्णवदनाम्भोज!

ENGLISH TRANSLATION

Carried along by these thoughts, the queen of Vraja and Rohiṇī reached the place where the lord of Vraja was still distributing heaps of jewels to the bards. He had not yet broken his Prabodhinī fast. But now he forgot the giving of gifts and looked toward Rāma and Śyāma, seated in the laps of Rohiṇī and Yaśodā. Seeing His father looking at Him, Śrī Kṛṣṇa exclaimed, "Bābā! I went to play with the calves, but Mother picked Me up and brought Me away."

Oh! These did not seem to be words, but a spring of nectar bursting forth. Entering through the pathways of the ears, it reached the innermost hearts of the lord and queen of Vraja and Śrī Rohiṇī, drenching their very lives. The true breaking of all three Prabodhinī vows was accomplished. In that same stream of nectar, the worries of the queen and Śrī Rohiṇī over protecting their sons dissolved. At that moment, nothing remained in the lord of Vraja's memory but Śrī Kṛṣṇa's lotus face. Every faculty of the queen of Vraja became absorbed solely in the lotus of His face. Forgetting everything else, Śrī Rohiṇī remembered only the lotus of Śrī Kṛṣṇa's countenance.

ORIGINAL Hindi

उसके एक दिन बाद त्रयोदशीके प्रातःकाल श्रीकृष्णचन्द्रको अद्भुत शृङ्गारसे विभूषित कर व्रजरानीने उन्हें विस्तृत प्राङ्गणमें खेलनेके लिये छोड़ दिया। गीत गा-गाकर मणिस्तम्भोंकी परिक्रमा करते हुए वे खेलने लगे। इसी समय व्रजपुरकी एक नववधू नन्दोद्यानमें केतकी-पुष्प चयन करने आयी। पुष्पचयनके पश्चात् उत्सुकतावश पार्श्ववर्ती गोशालामें चली गयी। वहाँसे बरबस आकर्षित-सी हुई नन्दभवनमें जा पहुँची और उसने श्रीकृष्णचन्द्रको देख लिया। बस! देखते ही मोहित हो गयी। यह भूल गयी कि मैं कौन हूँ, कहाँ हूँ। कहीं तीसरे पहर बाह्यज्ञान हुआ और घर पहुँची। विलम्बका कारण पूछनेपर गद्गद कण्ठमें वह बोल रही है:

ENGLISH TRANSLATION

One day later, on the morning of the thirteenth, the queen of Vraja adorned Śrī Kṛṣṇacandra with wondrous ornaments and let Him play in the spacious courtyard. Singing as He circled the jeweled pillars, He played happily. At that time, a new bride of Vraja came to Nanda's garden to gather ketakī flowers. After picking them, curiosity drew her into the adjoining cowshed. From there she felt irresistibly attracted to Nanda's residence, where she beheld Śrī Kṛṣṇacandra. At the mere sight of Him she was enchanted, forgetting who and where she was. Only in the third watch did she recover outward awareness and return home. When asked why she had been delayed, she replied in a voice choked with emotion:

ORIGINAL

Braj. Attributed in the verse to Sūrdās

आजु गई हौं नंद-भवन में, कहा कहाँ गृह-चैन री।
चहूँ ओर चतुरंग लच्छमी, कोटिक दुहियत धैन री॥
घूमि रहीं जित-तित दधि-मथनीं, सुनत मेघ-धुनि लाजै री।
बरनौं कहा सदन की सोभा, बैकुंठहु तैं राजै री॥
बोलि लई नवबधू जानि, जहँ खेलत कुँवर कन्हाई री।
मुख देखत मोहिनी-सी लागी, रूप न बरन्यौ जाई री॥
लटकन लटकि रहे भ्रू-ऊपर, रँग-रँग मनि-गन पोहे री।
मानहुँ गुरु-सनि-सुक्र एक ह्वै, लाल भाल पर सोहे री॥
गोरोचन कौ तिलक, निकटहीं काजर-बिंदुका लाग्यौ री।
मनौ कमल कौ पीत पराग, अलि-सावक सोइ न जाग्यौ री॥
बिधु-आनन पर दीरघ लोचन, नासा लटकत मोती री।
मानौ सोम संग करि लीने, जानि आपने गोती री॥
सीपज-माल स्याम-उर सोहै, बिच बघ-नहँ छबि पावै री।
मनौ द्वैज-ससि नखत सहित है, उपमा कहत न आवै री॥
सोभा-सिंधु अंग-अंगनि प्रति, बरनत नाहिंन ओर री।
जित देखौं मन भयौ तितहिं कौ, मनौ भरे कौ चोर री॥
बरनौं कहा अंग-अँग-सोभा, भरी भाव-जल-रास री।
लाल गोपाल बाल-छबि बरनत, कबि-कुल करिहै हास री॥
जो मेरी अँखियनि रसना होती, कहती रूप बनाइ री।
चिरजीबहु जसुदा कौ ढोटा, सूरदास बलि जाइ री॥

ENGLISH TRANSLATION

Today I went to Nanda's residence. How could the home still hold any peace for me? Fourfold prosperity shone on every side, while millions of cows were being milked.

Churning rods whirled everywhere, and their sound would put the thunder of clouds to shame. How can I describe the splendor of that dwelling? It outshines even Vaikuṇṭha.

Recognizing me as a new bride, someone called me to the place where Prince Kanhā played. The moment I saw His face, an enchantment seized me. His beauty cannot be described.

Pendant ornaments hung above His brows, strung with jewels of many colors. It seemed as though Jupiter, Saturn, and Venus had joined together to shine upon His crimson forehead.

A mark of gorocanā adorned Him, with a dot of collyrium close beside it. It seemed like yellow pollen upon a lotus, where a young bee lay asleep.

Long eyes adorned His moonlike face, and a pearl hung from His nose. It seemed the moon had taken one of its own kin to keep beside it.

A necklace born of shells shone upon His dark chest, with a tiger claw gleaming at its center. It seemed like the twice-born moon among the stars. No comparison can express it.

An ocean of beauty filled every limb, and there was no end to the telling. Wherever I looked, my mind became fixed there, as though a consummate thief had stolen it.

How can I describe the beauty of limb after limb, brimming with the waters of feeling? If I attempt to portray darling Gopāla's infant beauty, the whole community of poets will laugh at me.

If only my eyes had tongues, they could fashion words for that beauty. May Yaśodā's child live long. Sūrdās offers himself in adoration.

CHAPTER 14

# श्रीकृष्णकी मृद्भक्षण-लीला और माँ यशोदाका पुनः उनके मुखमें असंख्य विश्वब्रह्माण्डोंको देखना

# Śrī Kṛṣṇa's Earth-Eating Play and Mother Yaśodā's Second Vision of Countless Universes within His Mouth

Source scan pages 92–99

ORIGINAL Hindi

स्वर्णकलशीसे अञ्जलिभर जल लेकर जननी यशोदाने श्रीकृष्णचन्द्रके चूर्णकुन्तलमण्डित सिरपर बिखेर दिया। वारिधारा भाल, नेत्र, कपोल, स्कन्ध एवं उदरका अभिषेक करती हुई चरणोंको सिक्त करने लगी। श्रीकृष्णचन्द्रका स्नान हो गया।

ENGLISH TRANSLATION

Mother Yaśodā took a handful of water from a golden pitcher and poured it over Śrī Kṛṣṇacandra's head, adorned with curling locks. The stream bathed His forehead, eyes, cheeks, shoulders, and abdomen before wetting His feet. Śrī Kṛṣṇacandra's bath was complete.

ORIGINAL Hindi

एक दिन था, ये श्रीकृष्णचन्द्र ही तो थे, रसातल-निमग्ना धराका उद्धार करने गये थे, उद्धार कर लौट रहे थे। इनके विशाल वाराहविग्रहके दंष्ट्राग्रपर पर्वतादि-मण्डित धरा सुशोभित थी तथा चारों ओर अपरिसीम सागर हिलोरें ले रहा था। उस दिन सागरकी यह अनन्त अम्बुराशि इनके एक रोमविवरको भी भर देनेमें समर्थ न हो सकी थी। पर आज जननीकी अञ्जलिका जल ही पर्याप्त हो गया, उतने जलसे ही जननीने अरविन्दनेत्र श्रीकृष्णचन्द्रको नहला दिया:

ENGLISH TRANSLATION

There was once a day when this very Śrī Kṛṣṇacandra went to rescue the earth submerged in Rasātala and returned after delivering her. The earth, adorned with mountains and other features, rested beautifully upon the tip of the tusk of His immense Boar form, while the boundless ocean surged all around. On that day the ocean's infinite mass of water could not fill even one pore of His body. Today, however, the water held in His mother's cupped hands was enough. With that little water she bathed lotus-eyed Śrī Kṛṣṇacandra:

ORIGINAL Sanskrit. Source: Śrī Līlāśuka

यद्रोमन्ध्रपरिपूर्तिविधावदक्षा वाराहजन्मनि बभूवुरमी समुद्राः।

तं नाम नाथमरविन्ददृशं यशोदा पाणिद्वयान्तरजलैः स्नपयाम्बभूव॥

ENGLISH TRANSLATION

The oceans were incapable of filling even the pores of His body when He took birth as the Boar. Yet Yaśodā bathed that very Lord, whose eyes are lotuses, with the water held between her two hands.

ORIGINAL Hindi and Braj

स्नानके उपरान्त व्रजरानी पुत्रका अङ्गमार्जन एवं शृङ्गार करती हैं:

अति सरस बसन तन पोंछे। लै कर मुख-कमल अँगोछे॥

अंजन दोउ दृग भरि दीन्हौ। भ्रुव चारु चखौड़ा कीन्हौ॥

आभूषन अँग जे बनाये। लालहि क्रम-क्रम पहिराये॥

ENGLISH TRANSLATION

After the bath, the queen of Vraja dried and adorned her son:

With an exceedingly soft cloth she dried His body, taking it in her hand and wiping His lotus face. She filled both His eyes with collyrium and made a lovely protective mark between His brows. One by one she placed upon her darling all the ornaments fashioned for His limbs.

ORIGINAL Hindi

अब यशोदारानी श्रीकृष्णका हाथ पकड़े भोजनागारकी ओर जा रही हैं। नीलमणिकी भोजनमें रुचि हो, इस उद्देश्यसे विविध पक्कान्नका वर्णन भी पुत्रको सुना रही हैं। विश्वपति विश्वम्भरको मिष्टान्नका नाम सुना-सुनाकर प्रलोभित करनेका यह प्रयास कितना आश्चर्यमय है:

ENGLISH TRANSLATION

Queen Yaśodā now held Śrī Kṛṣṇa's hand and led Him toward the dining hall. Hoping to awaken her sapphire's appetite, she described many prepared delicacies to her son. How wondrous was this attempt to entice Viśvambhara, Lord of the universe, by repeatedly naming sweets:

ORIGINAL Braj

अति प्यौसर सरस बनाई। तिहि सोंठ-मिरिच रुचि नाई॥

दधि दूध बरा दहिरौरी। सो खात अमृत यक कौरी॥

सुठि सरस जलेबी बोरी। जिहिं जेंवत रुचि नहिं थोरी॥

अरु खुरमा सरस सँवारे। ते परसि धरे हैं न्यारे॥

सक्करपारे सद-पागे। ते जेंबन परम सभागे॥

सेव लाडू रुचिर सँवारे। जे मुख मेलत सुकुमारे॥

सुठि मोती लाडू मीठे। वे खात न कबहुँ उबीठे॥

खिर-लाडु लबंगनि नाये। ते करि बहु जतन बनाये॥

गूझा बहु पूरन पूरे। भरि-भरि कपूर रस चूरे॥

अरु तैसियै दाल मसूरी। जो खातहिं मुख-दुख दूरी॥

अरु हेसमि सरस सँवारी। अति स्वाद परम सुखकारी॥

बाबर बरने नहिं जाई। जिहिं देखत अति सुख पाई॥

मृदु मालपुआ मधु साने। जे तुरत तपत करि आने॥

सुंदर अति सरस अँदरसे। ते घृत-दधि-मधु मिलि सरसे॥

घेवर अति घिरत-चभोरे। लै खाँड़ सरस रस बोरे॥

मधुरी अति सरस खजूरी। सद परसि धरी घृत-पूरी॥

ENGLISH TRANSLATION

“I have made exceedingly savory pyausar, flavored deliciously with dry ginger and pepper. There are curd, milk, baṛās, and dahirauṛī, a single morsel of which tastes like nectar.

“There are fine jalebīs steeped in syrup, whose taste never fails to please; beautifully prepared khurmās, served separately; and perfectly syrup-coated śakkarpāre, supremely fortunate foods to eat.

“There are lovely sev-laddūs for my tender one to place in His mouth, and very sweet pearl-like laddūs that one never tires of eating. Kheer-laddūs scented with cloves have been prepared with great care.

“There are many gujhiyās filled to abundance, with crumbled filling scented generously with camphor. There is likewise masūr dal, which removes discomfort from the mouth as soon as one eats it.

“There is delicious hesamī, exceptionally flavorful and deeply satisfying. The bābar cannot be described; its very sight brings great joy.

“There are tender mālpūās soaked in honey and brought at once while still hot. Beautiful, delicious andarase are enriched with ghee, curd, and honey.

“There are ghevars drenched all around in ghee and soaked in sweet syrup made with sugar, very sweet and delicious khajūrī, and freshly served purīs rich with ghee.”

ORIGINAL Hindi

इतना ही नहीं, वास्तवमें अनन्त-ऐश्वर्य-निकेतन स्वयं भगवान् श्रीकृष्णचन्द्र भी इस मिष्टान्नचर्चासे प्रलोभित हो जाते हैं। भले ही वे:

ENGLISH TRANSLATION

More than this, Śrī Kṛṣṇacandra, the Supreme Lord Himself and the abode of infinite majesty, was genuinely enticed by this discussion of sweets, even though He might pay no attention to offerings formally presented with this mantra from the Puruṣa-sūkta:

ORIGINAL Sanskrit. Puruṣa-sūkta mantra followed by an offering formula

चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत।

मुखादिन्द्रश्चाग्निश्च प्राणाद्वायुरजायत॥

ॐ नारायणाय नमः। नैवेद्यं निवेदयामि।

ENGLISH TRANSLATION

The moon was born from the Cosmic Person's mind, and the sun arose from His eyes. Indra and Agni came forth from His mouth, and Vāyu arose from His vital breath. Oṁ. Obeisance to Nārāyaṇa. I offer Him this food.

ORIGINAL Hindi. Book note

*यज्ञपुरुषके मनसे चन्द्रमाकी उत्पत्ति हुई, चक्षुसे सूर्य उत्पन्न हुए; मुखसे इन्द्र एवं अग्नि प्रकट हुए तथा प्राणसे वायुका प्रादुर्भाव हुआ। श्रीनारायणको नमस्कार है, मैं उन्हें नैवेद्य अर्पण कर रहा हूँ।*

ENGLISH TRANSLATION

*The moon arose from the mind of the Person of Sacrifice, and the sun from His eyes. Indra and Agni appeared from His mouth, while Vāyu arose from His vital breath. Obeisance to Śrī Nārāyaṇa; I am offering Him food.*

ORIGINAL Hindi and Braj

इस पुरुषसूक्तके मन्त्रसे सविधि अर्पित नैवेद्य-सम्भारकी ओर दृष्टिपाततक न करें, किंतु जननीकी यह मिष्टान्नवर्णना उनके कर्णरन्ध्रोंमें सुधाधारा बहा देती है, नित्यतृप्त निर्विकार श्रीकृष्णचन्द्रमें चाहका, लोलुपताका संचार कर देती है, नित्यनिरीहको चञ्चल बना देती है। घृतसिक्त पूरियोंका नाम सुनकर तो उनके हर्षका पार नहीं रहता:

जब पूरी सुनि हरि हरष्यौ। तब भोजन पर मन करष्यौ॥

ENGLISH TRANSLATION

Though He might not even glance at a collection of food duly offered with this Puruṣa-sūkta mantra, His mother's description of sweets sent a stream of nectar through His ears. It aroused desire and eagerness within the eternally satisfied and changeless Śrī Kṛṣṇacandra, making the eternally desireless Lord restless. When He heard of the purīs soaked in ghee, His delight knew no bounds:

When Hari heard about the purīs, He rejoiced, and His mind was drawn toward the meal.

ORIGINAL

Hindi and Braj. Braj verse attributed to Sūrdās

श्रीकृष्णचन्द्रको यशोदारानी भोजनगृहमें एक सुन्दर पीताभ आसनपर बैठा देती हैं। श्रीरोहिणीके हाथोंसे एक-एक वस्तु लेकर अपने नीलमणिके सामने रखती हैं। नीलमणि अग्रज बलरामको पुकारने लगते हैं। उनके बिना वे कभी भी भोजन जो नहीं करते। श्रीबलरामको भी श्रीकृष्णके बिना भोजन भाता ही नहीं। वे इस समय कुछ दूर खड़े रहकर श्रीकृष्णकी ओर देख रहे हैं। अनुजका आह्वान सुनते ही आ पहुँचते हैं और तब क्रमशः भोजन एवं अँचवन आदि होता है:

बलदाऊ टेरि बुलाये। यह सुनि हलधर तहँ आये॥

षटरस परकार मँगाये। जे बरनि जसोदा गाये॥

मनमोहन हलधर बीरा। जेंवत रुचि राख्यौ सीरा॥

सीतल जल लियौ मँगाई। भरि झारी जसुमति ल्याई॥

अँचवत तब नैन जुड़ाने। दोउ हरषि-हरषि मुसुकाने॥

हँसि जननी चुरू भराये। तब कछु-कछु मुख पँखराये॥

तब बीरि तनक मुख नायौ। अति लाल अधर ह्वै आयौ॥

छबि सूरदास बलिहारी। माँगत कछु जूठन थारी॥

ENGLISH TRANSLATION

Queen Yaśodā seated Śrī Kṛṣṇacandra upon a beautiful yellow seat in the dining room. Taking each dish from Śrī Rohiṇī's hands, she placed it before her sapphire. He began to call His elder brother Balarāma, for He never ate without him. Śrī Balarāma likewise found no pleasure in eating without Śrī Kṛṣṇa. Standing a short distance away, he had been watching Him. The moment he heard his younger brother call, he came, and then the meal and rinsing proceeded in order:

He called for Baladāū, and hearing Him, Haladhara came there. The six kinds of tastes that Yaśodā had described were brought before them.

Manamohana and the heroic Haladhara ate with relish, keeping the sweet vermicelli close. Yaśodā had cool water brought and carried it in a filled ewer.

As they rinsed, her eyes were soothed; the two brothers smiled joyfully. Laughing, their mother poured water into their cupped hands, and they washed their mouths a little.

They then placed a little betel in their mouths, making their lips intensely red. Sūrdās offers himself to this beauty and asks for a little remnant from their plate.

ORIGINAL

Hindi

अब श्रीकृष्णचन्द्र बाहर खेलने जा रहे हैं, अकेले नहीं, अग्रज एवं श्रीदाम, सुदाम, वसुदाम आदि सखाओंके साथ। बाहर न जानेका प्रतिबन्ध तो व्रजेश्वरने प्रबोधिनीके दिन ही हटा दिया था। उस दिनसे श्रीकृष्णचन्द्र परम स्वच्छन्द होकर विचरते हैं; किंतु नन्ददम्पतिके वात्सल्य-परिभावित चित्तमें अकारण ही पुनः अनिष्ट-आशङ्काकी छाया उदय हुई और दोनोंने यह परामर्श किया:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra now went outside to play, not alone, but with His elder brother and friends such as Śrīdāma, Sudāma, and Vasudāma. The lord of Vraja had removed the prohibition against going outdoors on Prabodhinī day, and since then Śrī Kṛṣṇacandra had roamed in complete freedom. Yet a shadow of baseless fear that some harm might befall Him arose again in the hearts of Nanda and his wife, steeped in parental love. They consulted each other:

ORIGINAL Sanskrit and Hindi. Sanskrit source: Śrī Ānanda-vṛndāvana-campū

उभयोरेव नैकाकिविहारित्वं समीचीनमतः

खेलासहचराः परिचरणचतुराः परिचारकाश्च कल्पनीयाः।

राम, कृष्ण, दोनोंके लिये ही एकाकी विचरण करना उचित नहीं। अतः खेलके संगी मित्रोंकी तथा सेवाकार्यमें कुशल बालपरिचरोंकी व्यवस्था करनी चाहिये।

ENGLISH TRANSLATION

“It is not proper for either of the two to wander alone. Therefore companions in play and young attendants skilled in service should be appointed.”

It is not right for either Rāma or Kṛṣṇa to roam alone. Friends to share their games and young attendants skilled in serving them should therefore be arranged.

ORIGINAL Hindi

व्रजेश्वरके संकेतमात्रका विलम्ब था। फिर तो व्रजपुरके प्रमुख गोप अपने-अपने पुत्रोंको प्रतिदिन श्रीकृष्णचन्द्रके समीप भेजने लगे। गोपबालक तो पहले भी आते ही थे! सम्मेलन-समारोहके दिन ही इन बालकोंका श्रीकृष्णचन्द्रसे गठबन्धन हो चुका था। पर अब तो उन्हें व्रजेश्वरकी ओरसे एवं पिताओंकी ओरसे विशेष प्रोत्साहन प्राप्त हो रहा है। अब उन्हें यह आशङ्का नहीं कि खेलनेके बीचसे ही कभी घरके अभिभावक हमें उठा ले जायँगे। उनके उल्लासकी सीमा नहीं। प्रतिदिन नवीन उमंगें लेकर वे बालक श्रीकृष्णके समीप आते हैं। आज भी उनका उत्साह देखने योग्य ही है। उनसे आवृत होकर बलरामके नायकत्वमें श्रीकृष्णचन्द्र आनन्दकोलाहल करते हुए नन्दोद्यानमें प्रवेश कर रहे हैं।

ENGLISH TRANSLATION

Only a signal from the lord of Vraja was needed. Thereafter the leading cowherds of Vraja sent their sons to Śrī Kṛṣṇacandra every day. The boys had already been coming, of course, and had formed their bond with Him on the day of the great gathering. Now they received special encouragement from both the lord of Vraja and their own fathers. They no longer feared that an elder might carry them home in the middle of their play. Their joy knew no bounds. Each day they approached Śrī Kṛṣṇa with fresh enthusiasm, and today too their excitement was a sight to behold. Surrounded by them, Śrī Kṛṣṇacandra entered Nanda's garden under Balarāma's leadership amid a joyful uproar.

ORIGINAL Hindi

उद्यानके सुरम्य सरोवर-तटपर यह सखागोष्ठी जा पहुँचती है। गोपबालक अलग-अलग प्रचुर परिमाणमें धूलि एकत्र करते हैं। श्रीकृष्ण भी अपनी छोटी-सी अञ्जलि भर-भरकर धूलिस्तूप निर्माण करते हैं। फिर उस स्तूपको यथायोग्य बिखेरकर प्राचीर, पुर, गृह आदिकी रचना करते हैं। श्रीदामने भी श्रीकृष्णका अनुकरण करते हुए वैसे ही सुन्दर प्राचीर, उतना ही बड़ा पुर, उतने ही ऊँचे गृह बनाये और विजयोल्लासमें भरकर वह श्रीकृष्णचन्द्रकी ओर देखने लगा। श्रीकृष्ण हँसते हुए अतिशय शीघ्रतासे उठे; उन्होंने श्रीदाम-निर्मित प्राचीर, पुर, गृहपर अपना हाथ फेरकर उन्हें गिरा दिया। बस, अविलम्ब ही श्रीदामने भी लपककर श्रीकृष्णकी रचना मिटा दी। अन्य बालक हँसते हुए ताली पीटने लगे। श्रीकृष्णके मुखपर लज्जा छा गयी तथा श्रीदामके मुखपर भर गया विजयगर्व।

ENGLISH TRANSLATION

The company of friends reached the bank of a beautiful pond in the garden. Each cowherd boy gathered a great quantity of dust. Śrī Kṛṣṇa filled His tiny cupped hands again and again to make a mound of it, then spread the mound as needed and fashioned walls, a town, houses, and other structures. Imitating Him, Śrīdāma made walls just as beautiful, a town just as large, and houses just as tall. Filled with the delight of victory, he looked toward Śrī Kṛṣṇacandra. Laughing, Śrī Kṛṣṇa sprang up and swept His hand across Śrīdāma's walls, town, and houses, knocking them down. Śrīdāma immediately leapt forward and erased Śrī Kṛṣṇa's construction in turn. The other boys laughed and clapped. Shame covered Śrī Kṛṣṇa's face, while triumphant pride filled Śrīdāma's.

ORIGINAL Hindi

श्रीकृष्ण अत्यन्त तत्परतासे पुनः धूलिराशि बटोरकर गृहनिर्माणमें लगे; किंतु इस बार आर्द्रधूलि किंचित् शुष्क हो जानेके कारण टिक नहीं रही है, प्राचीर बन नहीं पा रहा है। अत्यन्त परिश्रम करनेपर किसी प्रकार टेढ़ा-मेढ़ा प्राचीर तो बन भी गया, किंतु पुरकी रचना नहीं हो सकी। इसी बीचमें अन्य गोपबालकोंके अपनी-अपनी रुचिके अनुरूप घरौंदे बन चुके हैं, केवल श्रीकृष्णचन्द्र ही असफल हो रहे हैं। उनके मनके अनुरूप पुर, गृह इस धूलिस्तूपमें मूर्त हो नहीं रहा है। वे बनाते हैं और ढाह देते हैं; फिर गढ़ते हैं और फिर तोड़ देते हैं। इस पुरनिर्माणके उद्यममें उन्हें अत्यन्त परिश्रम हो रहा है। श्यामकलेवर घर्माक्त हो चुका है; प्रस्वेद-कण भालपर, कपोलोंपर झल-झल करने लगे हैं। इस अभूतपूर्व लीला-कौतुकका दर्शन कर स्वर्गनिवासी देवगणके आनन्दकी, आश्चर्यकी सीमा नहीं है! वे सोच रहे हैं:

ENGLISH TRANSLATION

Śrī Kṛṣṇa eagerly gathered another heap of dust and resumed building, but the moist soil had now dried somewhat and would not hold together, so He could not form a wall. With immense effort He somehow made a crooked wall, but could not construct the town. Meanwhile, all the other cowherd boys had completed houses according to their tastes, while Śrī Kṛṣṇacandra alone continued to fail. The town and houses He envisioned would not take shape in the mound of dust. He built and demolished them, shaped them again and broke them once more. The effort of constructing that town greatly exhausted Him. His dark body grew damp with heat, and beads of perspiration glistened upon His forehead and cheeks. Seeing this unprecedented wonder of divine play, the joy and amazement of the gods in heaven knew no limit. They thought:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

यदीयो भ्रूभङ्गः कति न जगदण्डानि शतशः

प्रसूते सम्पाति क्षपयति न तत्र प्रयतते।

स एवायं धूलीपुरगृहविनिर्माणरभसे

भृशं श्रान्तः स्विन्नस्तदपि न विरामं रचयति॥

ENGLISH TRANSLATION

The mere movement of His brow effortlessly creates, protects, and destroys hundreds upon hundreds of cosmic eggs. Yet that very Lord, eager to fashion a town and houses from dust, is now utterly exhausted and covered in perspiration, and still He does not cease His efforts.

ORIGINAL Hindi

ओह! जिन्हें स्वयं प्रयत्न नहीं करना पड़ता, जिनका भ्रूभङ्गमात्र ही न जाने कितने शत-शत विश्वब्रह्माण्डोंकी सृष्टि करता है, रक्षा करता है और पुनः उनका संहार कर डालता है, वे ही श्रीकृष्णचन्द्र आज धूलिके द्वारा पुर, गृह-निर्माण करने जाकर अत्यन्त परिश्रान्त हो रहे हैं, उनका समस्त शरीर प्रस्वेदसे लथपथ हो रहा है तथा उसपर भी वे अपनी चेष्टाका विराम जो नहीं कर रहे हैं! अस्तु!

ENGLISH TRANSLATION

Oh! The Lord who need make no effort, whose slightest movement of the brow creates, preserves, and then destroys countless hundreds of universes, that very Śrī Kṛṣṇacandra was now becoming utterly exhausted while trying to build a town and houses from dust. His whole body was drenched in perspiration, yet even then He would not stop trying. So be it.

ORIGINAL Hindi

श्रीकृष्ण चिन्तित-से हो गये; क्योंकि पुरनिर्माणकी बारंबार चेष्टा अबतक विफल जो हो रही है, अन्य गोपबालक हँस जो रहे हैं। इसलिये अब अपनी लज्जाका निवारण करनेके लिये, इस प्रसङ्गको बदलनेके उद्देश्यसे उन्होंने एक नवीन युक्तिकी अवतारणा की। वे एक मृत्तिकाखण्ड उठा लेते हैं तथा उठाकर मुखमें रख लेते हैं। उनका यह करना था कि गोपबालकोंके मनोभाव बदल गये। उनकी कौतुकमयी वृत्ति कुछ समयके लिये तिरोहित हो गयी। वे परस्पर चर्चा करते हुए बोले, "भैयाओ! श्रीकृष्णने तो मिट्टी खा ली है। तुम्हें स्मरण होगा, अरे, उसी दिनकी तो बात है, श्रीकृष्णने इसी उद्यानमें उस वनफलको तोड़कर अपने मुखमें रख लिया था, मैयाने देख लिया था; वे दौड़ी आयीं; मुखसे वह फल बाहर निकाल फेंका तथा हम सबसे कह गयीं कि 'पुत्रो! श्रीकृष्णको मेरी आज्ञा बिना कोई नवीन वस्तु खाने मत देना; और यदि वह खा ले तो अविलम्ब मुझे सूचना देना।' तो इसने तो अभी हमारे देखते-देखते मुखमें एक मिट्टीका ढेला रख लिया है; पता नहीं, क्या परिणाम हो। मैयाको बुला लाओ, कम-से-कम सूचना तो दे ही दो।"

ENGLISH TRANSLATION

Śrī Kṛṣṇa became troubled, for His repeated attempts to build the town had failed and the other cowherd boys were laughing. To escape His embarrassment and change the subject, He devised a new plan. He picked up a lump of earth and placed it in His mouth. The moment He did so, the boys' mood changed and their playful amusement vanished for a while. They said among themselves, "Brothers! Śrī Kṛṣṇa has eaten earth. You remember what happened that very day in this same garden. He plucked that wild fruit and placed it in His mouth. Mother saw Him, ran over, took the fruit out and threw it away, then told all of us, 'Sons, do not let Śrī Kṛṣṇa eat anything new without my permission. If He does, tell me immediately.' Now, before our very eyes, He has put a lump of earth in His mouth. Who knows what will happen? Go call Mother. At least tell her."

ORIGINAL Hindi

इस प्रकार परामर्श करके चार गोप-बालक तो व्रजेन्द्रगेहिनीके समीप दौड़ गये, श्रीदाम उनका नेता बनकर गया। आज सर्वप्रथम उसीके धूलि-घरौंदेको श्रीकृष्णने छिन्न-भिन्न किया था, उसी समय श्रीकृष्णका उससे किंचित् विवाद भी हो चुका था; इसीलिये वह दौड़ा गया। इधर अग्रज बलरामने जाकर श्रीकृष्णके हाथ पकड़ लिये। सम्पुटित अधरोंके अन्तरालमें अभी भी वह मृत्तिकाखण्ड है, यह श्रीबलरामको अनुभव हो रहा था। इसीसे वे उसे उगल देनेका आग्रह करने लगे। किंतु श्रीकृष्णचन्द्रने आज अग्रजकी भी उपेक्षा कर दी। नेत्रोंमें रोष भरकर श्रीबलरामने धमकाया भी, पर वे तो आज उस मिट्टीको उदरस्थ करनेपर तुले हुए दीखते हैं।

ENGLISH TRANSLATION

After this consultation, four cowherd boys ran to the lady of the king of Vraja, with Śrīdāma leading them. Śrī Kṛṣṇa had been the first to destroy Śrīdāma's dust house that day, and the two had quarreled a little at the time, so he eagerly ran to report Him. Meanwhile, elder brother Balarāma grasped Śrī Kṛṣṇa's hands. He sensed that the lump of earth still lay between His closed lips and urged Him to spit it out. Śrī Kṛṣṇacandra ignored even His elder brother that day. Balarāma's eyes filled with anger as he threatened Him, but Śrī Kṛṣṇa seemed determined to swallow the earth.

ORIGINAL Hindi

मानो विश्वनिवास श्रीकृष्णचन्द्रको अपनेमें अवस्थित प्राणिसमुदायकी स्मृति हो आयी हो, अपने उदरमें अवस्थित निजजनोंके परम प्रिय मनोरथकी उन्हें सुधि हो आयी हो, अपनी ही कुक्षिमें निवास करनेवाले अनन्य-निर्भर प्राणियोंकी यह चिरन्तन प्रार्थना श्रीकृष्णचन्द्रके प्राणोंमें आज पुनः झंकृत हो उठी हो, "मेरे नाथ! तुम्हारे चरणारविन्दका मकरन्द पान करके भी एक अभिलाषा और अवशिष्ट रही है। वह यह कि प्रभो! इस व्रजपुरकी गोखुरक्षुरित रजका, इन व्रज-सुन्दरियोंकी चरणरजका एक कण कदाचित् हमें भी प्राप्त हो जाय! ओह! व्रजपुरके नीले आकाशमें उड़ती हुई रजका दर्शन करके सुरेन्द्र, सुरवृन्दके प्राण उत्कण्ठित हो जाते हैं कि एक बार किसी एक रज-कणिकासे हमारे मस्तकका अभिषेक हो जाय! आह! असत् पुरुषोंके लिये तो यह सर्वथा अलभ्य है, स्वप्नमें भी इस रजकी छायातक उनके मनमें उदय नहीं हो सकती। दयामय! हे करुणार्णव! सनक-सनन्दन आदि महान् योगीश्वरोंको भी निरन्तर परम ध्येय वस्तु, उनके ध्यानमें नित्य विराजित इस गोरजका, गोप-सुन्दरियोंकी पादरजका स्पर्श एक बार हमें भी मिल जाय!"

ENGLISH TRANSLATION

It was as though Śrī Kṛṣṇacandra, dwelling place of the universe, remembered all the creatures present within Himself and recalled the dearest longing of His own people who abided in His belly. It was as though the timeless prayer of the beings dwelling within His own body and depending wholly upon Him resounded anew in His heart that day: “Our Lord! Even after drinking the nectar of Your lotus feet, one desire remains. O Lord, may we somehow receive a single particle of the dust of Vraja, marked by the hooves of its cows, the dust from the feet of Vraja's beautiful women! Seeing that dust rise into Vraja's blue sky, Indra and the hosts of gods become intensely eager for even one particle to anoint their heads. Alas, it is utterly unattainable for the impure. Not even its shadow can arise within their minds in dreams. Compassionate Lord, ocean of mercy! Even the great masters of yoga, Sanaka and Sanandana among them, hold this cow dust and the foot dust of the beautiful cowherd women eternally within their meditation as the supreme object of contemplation. May we too receive its touch just once!”

ORIGINAL Hindi

मानो इस प्रार्थनाने ही इस समय श्रीकृष्णचन्द्रके कृपासागरको तरङ्गित कर दिया हो; इस परम पवित्र शुभ अभिलाषासे ही करुणा-समुद्र लहराने लगा हो, दयासागरकी एक कृपालहरी ही उस मृत्तिकाखण्डको बहा लायी हो, लाकर श्रीकृष्णचन्द्रके हस्तकमलोंपर रख गयी हो और वे उन अन्तर्वर्ती आश्रितजनोंका मनोरथ पूर्ण करनेके लिये ही किंचित् रजःकण खा गये हों, नहीं-नहीं, मुखकमलके पथसे गोपिकाचरणपराग उनके समीप प्रेषित कर रहे हों:

ENGLISH TRANSLATION

It was as though this prayer itself set the ocean of Śrī Kṛṣṇacandra's compassion into motion, as though that supremely pure and auspicious longing made the sea of mercy surge. A single wave of grace seemed to carry the lump of earth to His lotus hand. He then ate a few particles of dust to fulfill the desire of the dependent beings within Him. No, through the passage of His lotus mouth, He was sending the pollen from the cowherd women's feet directly to them:

ORIGINAL Sanskrit. Source: Śrī Harisūri's Bhakti-rasāyana

यत्स्पृह्यं त्रिदशैरलभ्यमसतां ध्येयं च यद्योगिनां

प्राप्तं स्यात् किमु तद्रजो व्रजगतं गोगोपिकापादगम्।

इत्थं भूरि निजोदरस्थजनसद्वाञ्छां चिरं चिन्तयन्

मन्ये पूर्णदयार्णवः किमकरोत्तद्भक्षणं तत्कृते॥

ENGLISH TRANSLATION

“May that dust of Vraja, from the feet of the cows and cowherd women, for which the gods yearn, which the impure cannot attain, and upon which the yogīs meditate, somehow reach us.” I think that the perfect ocean of compassion, long considering this great and noble desire of the beings within His belly, ate the earth for their sake.

ORIGINAL Hindi and Braj

कुछ भी कारण हो, अनुजको अपनी अवज्ञा करते देखकर श्रीबलराम भी रोषमें भर गये; पर वश नहीं चलता था। करें तो क्या करें? मन्द-मन्द मुसकानसे समन्वित सम्पुटित अधरोंको वे जब खोलने जाते तो श्रीकृष्ण उनका हाथ पकड़ लेते और बलराम भी हाथ छुड़ा नहीं पाते! पता नहीं बलरामका बल भी आज क्या हो गया! अतः वे भी कुपित होकर जननीके आनेकी प्रतीक्षा करने लगे। इधर गोपबालक भी जा ही पहुँचे। व्रजरानी अपने नीलमणिका परिधान-वस्त्र सहेज रही हैं। जाते ही प्रतिशोधकी भावनासे स्फुरिताधर हुआ श्रीदाम व्यङ्गभरे स्वरमें बोल उठा:

मो देखत जसुमति तेरें ढोटा अबहीं माटी खाई।

ENGLISH TRANSLATION

Whatever the reason, Balarāma also grew angry when he saw his younger brother ignore him, but he was powerless. What could he do? Whenever he tried to open those closed lips graced by a gentle smile, Śrī Kṛṣṇa caught his hand, and even Balarāma could not pull free. Who knew what had become of Balarāma's strength that day? Irritated, he waited for their mother to arrive. Meanwhile, the cowherd boys reached her. The queen of Vraja was arranging her sapphire's clothing. The moment he arrived, Śrīdāma's lips trembled with a desire for revenge, and he declared sarcastically:

“Yaśodā, I saw your boy eat earth just now.”

ORIGINAL Hindi

बस, व्रजरानी सुनते ही उठ खड़ी हुई। आज प्रथम बार पुत्रके प्रति जननीके नेत्रोंमें किंचित् रोषका संचार हो जाता है। वे सोच रही हैं, “अरे! नीलमणि तो मिट्टी खाना सीख गया! नहीं-नहीं, अभी तुरंत शासन करना अनिवार्य है, जिससे मूलमें ही ऐसे दोषकी जड़ नष्ट हो जाय। मिट्टी खानेवाले शिशुओंको तो अनेक रोग हो जाते हैं, मिट्टी खाकर नीलमणि यदि रुग्ण हो गया तो?” अविलम्ब व्रजमहिषी उद्यानमें जा पहुँचती हैं, मल्लिका-लताकी एक छोटी-सी डाली शीघ्रतासे तोड़कर हाथमें ले लेती हैं, तथा दूसरे हाथसे श्रीकृष्णकी भुजा पकड़ लेती हैं।

ENGLISH TRANSLATION

The instant she heard this, the queen of Vraja rose. For the first time, a trace of anger toward her son entered her eyes. She thought, “My sapphire has learned to eat earth! No, I must discipline Him immediately so that the root of this fault is destroyed at its very beginning. Children who eat earth contract many illnesses. What if my sapphire becomes sick from it?” She went at once to the garden, quickly broke a small twig from a jasmine vine and held it in one hand, while with the other she grasped Śrī Kṛṣṇa's arm.

ORIGINAL Hindi

व्रजरानीकी मुखमुद्रा एवं उनके हाथमें छड़ी देखकर श्रीकृष्ण सहसा अत्यन्त भयभीत हो जाते हैं। उनके भीतिविजड़ित नयनोंकी श्याम पुतलियाँ नाच उठती हैं। वास्तवमें तो इन घूर्णित नयनोंके रूपमें आदिपुरुषके नेत्रस्वरूप चन्द्र-सूर्य ही चञ्चल हो उठे हैं। सूर्य-चन्द्रको सम्भ्रमयुक्त चिन्ता हो रही है, वे सोच रहे हैं, “ओह! हमने दर्शन किये हैं, हम साक्षी हैं, प्रभु श्रीकृष्णचन्द्रने मृद्भक्षण किया अवश्य है; पर देखें, जननीके समक्ष वे क्या कहते हैं।” इस चिन्तासे ही चन्द्र-सूर्य भ्रमित हो रहे हैं:

ENGLISH TRANSLATION

Seeing the queen of Vraja's expression and the stick in her hand, Śrī Kṛṣṇa suddenly became terrified. The dark pupils of His fear-stricken eyes danced. In truth, as those rolling eyes, the moon and sun, which are the eyes of the Original Person, themselves grew restless. Filled with anxious uncertainty, they thought, “Oh! We saw it and stand as witnesses. Lord Śrī Kṛṣṇacandra certainly ate earth, but let us see what He tells His mother.” This concern made the moon and sun wander in confusion:

ORIGINAL Sanskrit. Source: Śrī Harisūri's Bhakti-rasāyana

भुक्त्वापि मृत्तिकां मातुरग्रे किं वा वदेदयम्।

इत्यक्षिरूपौ चन्द्रार्कौ साक्षिणौ भ्रेमतुस्तदा॥

ENGLISH TRANSLATION

“Though He has eaten earth, what will He say before His mother?” Thinking thus, the moon and sun, the two witnesses present as His eyes, wandered anxiously at that moment.

ORIGINAL

Hindi and Sanskrit. Sanskrit source: Śrī Gopāla-campū

श्रीकृष्णहितकाङ्क्षिणी यशोदारानी भर्त्सनाके स्वरमें बोलीं:

चपल! किमिदं दुश्चरितमाचरितम्?

“अरे चञ्चल! तुमने यह क्या अनुचित चेष्टा की है?”

ENGLISH TRANSLATION

Queen Yaśodā, desiring Śrī Kṛṣṇa's welfare, spoke in a scolding tone:

“Restless child! What is this improper deed You have done?”

ORIGINAL

Hindi and Sanskrit. Sanskrit source: Śrī Gopāla-campū

श्रीकृष्णने अत्यन्त सावधान, पर अतिशय कातर स्वरमें उत्तर दिया:

मातर्न किमपि।

“मैया! मैंने तो कुछ नहीं किया है।”

ENGLISH TRANSLATION

Śrī Kṛṣṇa answered very carefully, but in an exceedingly plaintive voice:

“Mother, I have done nothing.”

ORIGINAL

Hindi and Sanskrit. Sanskrit source: Śrī Gopāla-campū

जननीने इस बार किंचित् व्यङ्गभरी वाणीमें कहा:

मृत्तिकामत्ति स्म भवान्?

“अजी! आपने मिट्टी खायी है?”

ENGLISH TRANSLATION

This time His mother spoke with a trace of sarcasm:

“Oh, indeed! Have You eaten earth?”

ORIGINAL

Hindi and Sanskrit. Sanskrit source: Śrī Gopāla-campū

श्रीकृष्ण सर्वथा त्वरापूर्ण स्वरमें बोल उठे:

क इदं वदति?

“यह कौन कहता है?”

ENGLISH TRANSLATION

Śrī Kṛṣṇa immediately replied in a hurried voice:

“Who says this?”

ORIGINAL

Sanskrit and Hindi. Source: Śrī Gopāla-campū

माता:

सर्वे एव तव सवयसः।

“क्यों! सभी तुम्हारे साथी जो कह रहे हैं।”

ENGLISH TRANSLATION

His mother replied:

“Why, all Your companions are saying so.”

ORIGINAL

Sanskrit and Hindi. Sanskrit source: Śrīmad Bhāgavatam

श्रीकृष्ण:

नाहं भक्षितवानम्ब सर्वे मिथ्याभिशंसिनः।

“मैया! मैंने तो मिट्टी नहीं खायी है, ये सभी मिथ्यावादी हैं।”

ENGLISH TRANSLATION

Śrī Kṛṣṇa said:

“Mother, I have not eaten earth. They are all accusing Me falsely.”

ORIGINAL

Sanskrit and Hindi. Source: Śrī Gopāla-campū

माता:

तवाप्यग्रजः सोऽयं व्यञ्जयति तत्र किं वदिष्यसि?

“और तेरा अग्रज बलराम जो कह रहा है सो? इसका तेरे पास क्या उत्तर है?”

ENGLISH TRANSLATION

His mother said:

“And what of Your elder brother Balarāma, who says the same? What answer do You have for that?”

ORIGINAL

Sanskrit and Hindi. Sanskrit source: Śrīmad Bhāgavatam

श्रीकृष्ण:

यदि सत्यगिरस्तर्हि समक्षं पश्य मे मुखम्।

“यदि मेरा विश्वास तू नहीं करती, इन्हें ही सत्यवादी मानती है तो मेरा मुख तो तेरे सामने है ही; तू स्वयं देख ले।”

ENGLISH TRANSLATION

Śrī Kṛṣṇa replied:

“If their words are true, then look directly into My mouth.”

“If you do not believe Me and regard them as truthful, My mouth is right before you. See for yourself.”

ORIGINAL Hindi

“अच्छी बात है, यदि ऐसी ही बात है तो तू अपना मुख खोल, मैं देख लेती हूँ।” यह कहकर जननी यशोदा श्रीकृष्णचन्द्रके मुखकी परीक्षा करने चलीं। अनन्त ब्रह्माण्डपति श्रीकृष्णचन्द्रने भी जननीकी आज्ञाका पालन करते हुए किंचिन्मात्र भी विलम्ब न कर अपना सम्पूर्ण मुख खोल दिया तथा भयभीत विस्फारित नेत्रोंसे जननीकी ओर देखते रहे। व्रजमहिषीने अपने वाम हस्तपर श्रीकृष्णचन्द्रका चिबुक रखा तथा दक्षिण हस्तको समुन्नत ललाटपर रखकर उनके सिरको पीछेकी ओर झुका दिया; फिर मुखगह्वरके अन्तरालमें देखने लगीं, दन्तपार्श्वमें, जिह्वाके अधोभागमें, जिह्वाके मूल-देशमें क्रमशः मृत्तिकाचिह्न ढूँढ़ने लगीं।

ENGLISH TRANSLATION

“Very well. If that is so, open Your mouth and I shall look.” Saying this, Mother Yaśodā began to examine Śrī Kṛṣṇacandra's mouth. Obeying His mother, the Lord of infinite universes opened it fully without the slightest delay and continued to look at her with frightened, widened eyes. The queen of Vraja rested His chin upon her left hand, placed her right hand upon His raised forehead, and tilted His head backward. She looked into the cavity of His mouth, searching in turn beside His teeth, beneath His tongue, and at the root of His tongue for traces of earth.

ORIGINAL Hindi

इस समय स्वयं भगवान् व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रकी अघटघटनापटीयसी योगमायाशक्तिके लिये अपने स्वामीकी सेवाका एक परम उपयुक्त अवसर उपस्थित हुआ। श्रीकृष्णचन्द्रमें नित्य प्रतिष्ठित रहकर योगमाया लीलारस-विस्तारकी, अघटघटनके द्वारा लीलाक्रम-समाधानकी सेवा करती हैं। वे सोच रही हैं, “जननी कुपित हैं; यदि जिह्वाके मूलमें मृत्तिका-भक्षणका अवशिष्ट चिह्न इन्होंने देख लिया तो कोप और बढ़ेगा; किंतु वर्तमान लीलाक्रममें इससे अधिक कोपके लिये स्थान है नहीं। अतः विस्मयरसमें जननीको निमग्न करके, इनके कोपको प्रशमित करते हुए भावान्तर उपस्थित कर देना तो मेरी प्रथम सेवा है। साथ ही, बाल्यलीलारसमत्त श्रीकृष्णचन्द्रके मुख-कमलसे निस्सृत वाणीकी, ‘मैया! मैंने मिट्टी नहीं खायी है,’ इस उक्तिकी परम सत्यताको प्रत्यक्ष कर देना यह द्वितीय, आनुषङ्गिक सेवा भी मुझे अभी-अभी तुरंत कर देनी है।”

ENGLISH TRANSLATION

This presented Yogamāyā, Śrī Kṛṣṇacandra's power expert in making the impossible possible, with a supremely fitting opportunity to serve her Lord, the Supreme Person and son of the king of Vraja. Eternally established within Śrī Kṛṣṇacandra, Yogamāyā serves to expand the nectar of divine play and resolve its sequence by making the impossible occur. She thought, “His mother is angry. If she sees the remaining trace of earth at the root of His tongue, her anger will increase, but the present course of the play has no room for greater anger. My first service, therefore, is to immerse her in wonder, calm her anger, and bring forth another emotion. I must also immediately perform a second, accompanying service: visibly establish the absolute truth of the words spoken from the lotus mouth of Śrī Kṛṣṇacandra, intoxicated by the nectar of infant play, ‘Mother, I have not eaten earth.’”

ORIGINAL Hindi

इसीलिये, इससे पूर्व कि जननी जिह्वामूलकी ओर दृष्टिपात करें, अविलम्ब योगमायाशक्ति श्रीकृष्णके श्याम शरीरमें प्रकट हो जाती हैं, पुत्रके मुखमें मृत्तिकाचिह्न ढूँढ़नेवाली जननीको उस मुखगह्वरमें ही अनन्त मृण्मयी पृथ्वियोंसे विभूषित असंख्य विश्वब्रह्माण्डोंके दर्शन करा देती हैं। योगमाया सेवाका थाल सजा रही हैं और सोच रही हैं, “श्रीकृष्णजननि! तुम अपने नीलमणिमें एक रज-कणचिह्न देखने आयी हो? अच्छा लो, देखो! एक रजःकण ही नहीं, निखिल रजोमयी सृष्टि यहाँ पहलेसे ही वर्तमान है। व्रजरानी! बाहरकी वस्तुको मुखमें लेनेका, उदरस्थ करनेका नाम भक्षण है; तुम प्रत्यक्ष देख लो, तुम्हारे पुत्रके मुखसे, उदरसे बाहर कोई वस्तु है क्या? ऐसी कोई भी वस्तु तुम्हें बाहर दीखती है क्या, जिसे तुम्हारा पुत्र नवीनक्रमसे उदरस्थ कर ले, खा ले? जिस मृत्तिकाखण्डके भक्षण करनेका, उदरस्थ करनेका आरोप तुम्हारे नीलमणिपर है, क्या वह मृत्तिकाखण्ड पहलेसे ही नीलमणिके मुखमें, उदरमें वर्तमान नहीं है? फिर, मैया! ‘मैंने मिट्टी नहीं खायी है,’ तुम्हारे नीलमणिका यह कथन परम सत्य है या नहीं? ‘नीलमणिने मिट्टी खायी है, एक मृत्तिकाखण्ड उदरस्थ कर लिया है,’ यह प्रचार मिथ्या है या नहीं?”

ENGLISH TRANSLATION

Therefore, before the mother could look toward the root of His tongue, Yogamāyā at once manifested within Śrī Kṛṣṇa's dark body. To the mother searching for a trace of earth in her son's mouth, she revealed within that very cavity countless universes adorned with infinite earth-made worlds. Yogamāyā arranged her offering of service and thought, “Mother of Śrī Kṛṣṇa, have you come to find one speck of dust upon your sapphire? Then look! Not merely one speck, but the entire material creation is already present here. Queen of Vraja, eating means taking something external into the mouth and placing it in the belly. See directly: is anything outside your son's mouth or belly? Do you see anything outside Him that He could newly put into His belly and eat? Is the lump of earth that your sapphire is accused of eating and placing in His belly not already present within His mouth and abdomen? Then, Mother, is your sapphire's statement, ‘I have not eaten earth,’ not perfectly true? Is the report that your sapphire ate earth and placed one lump within His belly not false?”

ORIGINAL Hindi

इस प्रकार क्षण भी न लगा और योगमायाने यशोदारानीके परम स्निग्ध, ऐश्वर्यादिसे सर्वथा शून्य वात्सल्यरस-प्रवाहके सामने, अवश्य ही प्रवाहको और भी वेगान्वित करनेके उद्देश्यसे, अपने वैभवकी एक पर्वतमाला खड़ी कर दी। व्रजरानीने मुखपरीक्षणके लिये, मृत्तिका-चिह्नका अनुसन्धान पानेके लिये तालुमूलकी ओर ताका ही था कि दृश्य बदला एवं अपने नीलमणिके मुखविवरमें जननी क्रमशः देखने लगी:

ENGLISH TRANSLATION

Without even a moment's delay, Yogamāyā raised a mountain range of her majesty before the supremely tender current of Queen Yaśodā's parental love, which was wholly devoid of awareness of divine sovereignty. Surely she did so only to make that current flow still more swiftly. The queen of Vraja had merely looked toward the base of the palate to inspect His mouth and find a trace of earth when the scene changed. Within the opening of her sapphire's mouth, the mother began to see, one after another:

ORIGINAL Hindi

“ओह! सामने लक्षयोजन उत्तुङ्ग सुवर्णमय सुमेरु पर्वत है। मानो भूमण्डलपद्मकी यह कर्णिका हो, ऐसी इसकी शोभा है! मेरुके आधारभूत हुए मन्दर, मेरुमन्दर, सुपार्श्व, कुमुद, चार गिरिराज चार दिशाओंमें सुशोभित हैं! मन्दरकी गोदसे अरुणोदा प्रवाहित हो रही है! मेरुमन्दरके शृङ्गसे जम्बूनदी प्रसरित हो रही है। जम्बूतटपर राशि-राशि जाम्बूनद (स्वर्ण) बिखरा पड़ा है। सुपार्श्वपर एक विशाल कदम्ब है। कदम्बके कोटरोंसे पाँच मधुधाराएँ निकल रही हैं! ओह! यह सामने कुमुदगिरिपर अवस्थित शतवल्श नामक वटवृक्षकी कैसी शोभा है! वटस्कन्धसे अनेकों पयस्विनियाँ निर्गत होकर नीचेकी ओर भागती जा रही हैं। यह देखो! मेरु-मूलमें अवस्थित कुरङ्ग, कुरर, कुसुम्भ, वैकङ्क आदि गिरिमालाएँ कितनी सुन्दर हैं, जैसे कर्णिका-केसर हों!

“अब समझी! मेरुको परिवेष्टित किये हुए यह समस्त जम्बूद्वीप है। जम्बूको आवृत किये हुए ये लवणोदधिकी लहरें हैं। क्षार-समुद्र भी एक विशाल द्वीपसे परिवेष्टित है। अरे! यह तो प्लक्षद्वीप है! वह, वहाँ है सुवर्णमय प्लक्षतरु। यह तो इक्षुरसका सागर लहरा रहा है! यह शाल्मली! फिर यह सुरोदधि! आगे कुश है! घृतसमुद्र है। यह क्रौञ्च! यह क्षीरोदधि। अब शाकद्वीप आया है! ओह! इतना विशाल दधिमण्डोद-सागर है! पुष्करद्वीपका यही तो कनकपत्र-समन्वित बृहत् पुष्कर है! यह रहा मिष्टोदक-समुद्र! मानसोत्तराचल! लोकालोक! लोकालोकके ऊपर चारों दिशाएँ। ये हैं ऋषभ, पुष्करचूड, वामन, अपराजित, चार द्विरदपति!

“अरे! क्या ही आश्चर्य है! वायु-अग्नि-चन्द्र-तारक संनिवेशित, अतल-वितल-सुतल-तलातल-महातल-रसातल-पाताल-समन्वित भूर्लोक देख चुकी। फिर भुवर्लोक भी देख चुकी!! और अब स्वर्लोक देख रही हूँ!!! निश्चय गन्धर्व-सिद्ध-किंनर-चारण-विद्याधर-मुनिगणमण्डित यह स्वर्ग ही तो मेरे नेत्रोंके समक्ष है!

“ओह! जल है! तेज है! वायु है! आकाश है! इन्द्रियाँ हैं! मन है! पञ्चतन्मात्राएँ हैं! अहंकार है! महत्तत्त्व है! तम है! रज है! सत्त्व है! प्रत्येककी अधिष्ठात्री देवता भी है!! जीव, काल, स्वभाव, कर्म एवं कर्मसंस्कारवश विचित्र नानादेहसमन्वित चर-अचर सम्पूर्ण जगत् विद्यमान है!

“हैं! हैं! यह कालिन्दी प्रवाहित हो रही है! ओह! यह व्रजपुर आया! ये व्रज-गो, गोप-गोपिकाएँ हैं! यह तो व्रजेन्द्रप्रासाद है! अरे! यह तो उद्यान है। हैं! यह मेरा नीलमणि है! मैं उसका मुखविवर देख रही हूँ! अरे! यह क्या? अनन्त ब्रह्माण्ड! एक-से अनन्त व्रजपुर! ओह! एक-से अनन्त उद्यान! एक-से अनन्त नीलमणि!! एक-सी अनन्त यशोदाएँ नीलमणिका मुखविवर देख रही हैं!!!”

ENGLISH TRANSLATION

“Oh! Before me rises the golden Mount Sumeru, one hundred thousand yojanas high. It shines like the central pericarp of the lotus of Bhūmaṇḍala! In the four directions stand the four great supporting mountains of Meru: Mandara, Merumandara, Supārśva, and Kumuda. The Aruṇodā flows from Mandara's lap! The Jambū River pours from Merumandara's peak, and masses of jāmbūnada gold lie scattered along its banks. A vast kadamba tree stands upon Supārśva, and five streams of honey issue from its hollows! Oh, how splendid is the banyan called Śatavalśa upon Kumuda Mountain! Many rivers of milk emerge from its trunk and race downward. Look! The mountain ranges Kuraṅga, Kurara, Kusumbha, Vaikaṅka, and others at Meru's base are beautiful like filaments surrounding a lotus pericarp.

“Now I understand! All of Jambūdvīpa surrounds Meru, and waves of the salt ocean encircle Jambūdvīpa. That salty sea is itself surrounded by an immense island. Ah, this is Plakṣadvīpa, and there stands its golden plakṣa tree. Here surges the ocean of sugarcane juice! This is Śālmalī, followed by the ocean of wine. Ahead lies Kuśa, then the ocean of ghee. This is Krauñca, then the ocean of milk. Now Śākadvīpa has appeared! Oh, how vast is the ocean of churned curd! This great lotus with golden petals is surely the one upon Puṣkaradvīpa. Here lies the ocean of sweet water! Mount Mānasottara! Lokāloka! Above Lokāloka are the four directions, with their four lordly elephants, Ṛṣabha, Puṣkaracūḍa, Vāmana, and Aparājita.

“Ah, what a wonder! I have seen Bhūrloka, containing air, fire, the moon and stars, together with Atala, Vitala, Sutala, Talātala, Mahātala, Rasātala, and Pātāla. I have also seen Bhuvarloka, and now I see Svarloka! Surely this heaven adorned with Gandharvas, Siddhas, Kinnaras, Cāraṇas, Vidyādharas, and sages stands before my very eyes.

“Oh! There are water, radiance, air, and space; the senses, mind, and five subtle elements; ego and the great principle; darkness, passion, and goodness, together with the presiding deity of each! The entire moving and unmoving universe is present, filled with living beings, time, inherent nature, action, and bodies of many wondrous kinds arising from the latent impressions of action.

“What! The Kālindī is flowing! Oh, here is Vraja! These are Vraja's cows, cowherd men, and cowherd women. This is the palace of the king of Vraja! Ah, this is the garden. What! Here is my sapphire! I am looking into His open mouth. What is this? Infinite universes! Infinite Vrajas identical to this one! Oh! Infinite identical gardens, infinite identical sapphires, and infinite identical Yaśodās looking into their sapphires' mouths!”

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.8.37–39

सा तत्र ददृशे विश्वं जगत् स्थास्नु च खं दिशः।

साद्रिद्वीपाब्धिभूगोलं सवाय्वग्नीन्दुतारकम्॥

ज्योतिश्चक्रं जलं तेजो नभस्वान् वियदेव च।

वैकारिकाणीन्द्रियाणि मनो मात्रा गुणास्त्रयः॥

एतद् विचित्रं सहजीवकालस्वभावकर्माशयलिङ्गभेदम्।

सूनोस्तनौ वीक्ष्य विदारितास्ये व्रजं सहात्मानमवाप शङ्काम्॥

ENGLISH TRANSLATION

There she saw the universe, the moving and unmoving creation, space and the directions, the earthly sphere with its mountains, islands, and oceans, together with wind, fire, the moon, and stars.

She saw the wheel of luminaries, water, radiance, air and ether, the transformed elements, the senses, mind, subtle objects, and the three guṇas.

Seeing within the body of her son, whose mouth was opened wide, this wondrous totality with its distinctions of living beings, time, inherent nature, action, latent impressions, and subtle bodies, she also saw Vraja and herself and fell into doubt.

ORIGINAL Hindi and Braj

व्रजमहिषीके हाथोंमें कम्प होने लगता है। छड़ी हाथसे गिर पड़ती है। वे श्रीकृष्णका हाथ छोड़कर व्याकुल हो जाती हैं:

कर ते साँटि गिरत नहिं जानी, भुजा छाँड़ि अकुलानी।

ENGLISH TRANSLATION

The queen of Vraja's hands began to tremble. The stick fell from her hand without her noticing, and she released Śrī Kṛṣṇa's arm in bewildered distress.

ORIGINAL Hindi

व्रजरानी “नारायण! नारायण!!” उच्चारण करने लगती हैं। साथ ही सोचती जा रही हैं, “मैं क्या स्वप्न देख रही हूँ? या मेरे नारायणदेवकी यह माया है? अथवा मेरी बुद्धिमें ही कुछ विलक्षण मोह हो गया है? मेरे नीलमणिमें ही ऐसी कोई जन्मजात सिद्धि तो नहीं है? ओह! कुछ भी समझ नहीं पाती।” श्रीकृष्णचन्द्रको गोदमें उठाकर जननी चल पड़ती हैं। अन्तर्हृदयमें झंझावात प्रवाहित हो रहा है। पर ऊपर किसीको इसका अनुमानतक नहीं। केवल इतना ही लक्षित हो रहा है कि जननी अन्यमनस्का-सी होकर पुत्रको लिये जा रही हैं।

ENGLISH TRANSLATION

The queen of Vraja began to repeat, “Nārāyaṇa! Nārāyaṇa!” while thinking, “Am I dreaming? Is this the māyā of my Lord Nārāyaṇa? Or has some extraordinary delusion seized my understanding? Could my sapphire possess some inborn perfection of this kind? Oh, I understand nothing at all.” The mother lifted Śrī Kṛṣṇacandra into her lap and walked away. A tempest raged within her heart, though no one could even guess it from the outside. They saw only that the mother appeared distracted as she carried her son.

ORIGINAL Hindi and Braj. Braj verse attributed to Sūrdās

योगमायाने जवनिका गिरा दी है, पर जननीका मन अभी भी उस दृश्यमें ही उलझा हुआ है। नाना प्रकारके संकल्प-विकल्प मनमें उठ रहे हैं। पर किससे कहें? व्रजेन्द्र तो गोष्ठ गये हुए हैं। मन विक्षिप्त होता जा रहा है; क्योंकि वे अनुभव कर रही हैं, मैं इच्छा करते ही अपनी अँगुलियोंसे नीलमणिका मुख ढँकनेमें समर्थ हो रही हूँ। पर साथ ही अभी-अभी इतने छोटे मुखविवरमें ही मैंने अनन्त ब्रह्माण्ड देखे हैं। कभी-कभी यह मनमें आ रहा है कि कदाचित् आसुरी माया ही तो यह नहीं है। तथा इसीलिये मैयाने अनेकों उपचार भी आरम्भ करवा दिये हैं, स्वयं रक्षोघ्नमन्त्रोंसे जल अभिमन्त्रितकर श्रीकृष्णचन्द्रके मुखमें डाल रही हैं:

देखौ री जसुमति बौरानी।

घर-घर हाथ दिखावति डोलति, गोद लियें गोपाल बिनानी॥

जानता नाहिं जगतगुरु माधौ, इहिं आये आपदा नसानी।

जाको नाउँ, सक्ति पुनि जाकी, ताको देत मंत्र पढ़ि पानी॥

अखिल ब्रह्मांड उदरगत जाकें, जाकी जोति जल-थलहिं समानी।

सूर सकल साँची मोहि लागति, जो कुछ कही गर्ग मुख बानी॥

ENGLISH TRANSLATION

Yogamāyā had lowered the curtain, yet the mother's mind remained entangled in the scene. Many conflicting thoughts arose within her, but to whom could she speak? The king of Vraja had gone to the cow pasture. Her mind grew increasingly distracted. She experienced that she could cover her sapphire's mouth at will with her fingers, yet only moments before she had seen infinite universes within that tiny opening. At times she wondered whether it might be demonic magic. She therefore had many remedies begun and personally consecrated water with demon-destroying mantras before placing it in Śrī Kṛṣṇacandra's mouth:

Look, Yaśodā has become bewildered. Carrying the clever Gopāla in her lap, she wanders from house to house and shows people her palm.

She does not recognize Mādhava, teacher of the world, through whose coming calamities are destroyed. She recites a mantra and gives consecrated water to Him whose very name and power the mantra invokes.

All cosmic eggs rest within His belly, and His radiance pervades water and land. Sūr says: everything Garga spoke appears wholly true to me.

ORIGINAL Hindi

कठिनता यह है कि व्रजसुन्दरियोंको पूरा-पूरा अनुमान भी नहीं हो रहा है कि जननीने क्या देखा है। वे व्रजरानीका प्रत्येक आदेश तो पालन कर रही हैं, पर श्रीकृष्णचन्द्रकी ओर देखनेपर किसी भी गम्भीर परिस्थितिकी कल्पना वे कर नहीं पा रही हैं। जो हो, व्रजरानी श्रीकृष्णचन्द्रको लिये नारायण-मन्दिरमें चली जाती हैं। पुत्रको मन्दिरद्वारपर बिठाकर स्वयं माथा टेक देती हैं। अश्रुपूरित नेत्रोंसे प्रार्थना करने लगती हैं, “देव! मैं तुम्हें भूल गयी हूँ, इसीलिये यह सारा अनर्थ है। तुमने ही मुझे नीलमणिका दान दिया है, नीलमणि वास्तवमें तुम्हारी ही वस्तु है; किंतु मैं उसे अपना मान बैठी। यह यशोदा मैं हूँ, ये व्रजेन्द्र मेरे पति हैं, यह नीलमणि मेरा पुत्र है, व्रजेन्द्रकी समस्त सम्पत्तिकी मैं स्वामिनी हूँ, उनकी मैं धर्मपत्नी हूँ, ये गोपियाँ मेरी हैं, ये गोप मेरे हैं, यह अपार गोधन मेरा है, इस प्रकार अहंता-ममतासे युक्त होकर मैं तुम्हें भूल गयी, अहंता-ममतारूपी कुमतिसे आच्छादित हो गयी। नाथ! तुम्हारी मायासे मोहित होनेपर ही ऐसी कुमति घेर लेती है। इसलिये हे मायापति! तुम्हीं मेरे शरण्य हो। नीलमणिकी रक्षा तुम्हीं करना।”

ENGLISH TRANSLATION

The difficulty was that the beautiful women of Vraja could not fully guess what the mother had seen. They obeyed every command of the queen of Vraja, yet when they looked at Śrī Kṛṣṇacandra they could not imagine any grave condition. In any case, the queen of Vraja carried Him to Nārāyaṇa's temple. Seating her son at the doorway, she bowed her head and prayed with tear-filled eyes, “Lord, I forgot You, and therefore this entire calamity arose. You alone gave me my sapphire. He truly belongs to You, but I came to regard Him as mine. ‘I am Yaśodā, the king of Vraja is my husband, this sapphire is my son, I own all the king of Vraja's wealth, I am his lawful wife, these cowherd women are mine, these cowherd men are mine, and this boundless wealth of cattle is mine.’ Thinking in this way, overcome by ‘I’ and ‘mine,’ I forgot You and became covered by the false understanding of possessiveness. Lord, only when one is bewildered by Your māyā does such delusion surround the mind. Therefore, O master of māyā, You alone are my refuge. You must protect my sapphire.”

ORIGINAL Hindi

इस प्रार्थनाके समाप्त होते-न-होते श्रीकृष्णचन्द्रके बन्धूकसदृश अधरोंपर मन्द मुसकान छा जाती है। उस मुसकानके अन्तरालसे पुत्रस्नेहमयी वैष्णवी मायाका प्रादुर्भाव होता है, वे अपने अञ्चलकी बयारसे व्रजमहिषीका अश्रुमार्जन करती हैं। योगमायाने अपने वैभवको तो कभीका छिपा लिया था। रूपान्तरित होनेसे पूर्व वे व्रजरानीके स्मृतिपटपर अङ्कित इस विश्वदर्शनके संस्मरणको भी पोंछ डालती हैं। व्रजेन्द्रगेहिनीको इस विचित्र घटनाकी सर्वथा विस्मृति हो जाती है, उनकी वात्सल्यधाराके सामने आया हुआ ऐश्वर्य-पर्वत सहसा विलुप्त हो जाता है; वात्सल्यपयस्विनी सागर बन जाती है, उसमें लहरें उठने लगती हैं; एक लहरी श्रीकृष्णचन्द्रको उठाकर जननीकी गोदमें रख देती है और दूसरीके प्रवाहमें व्रजमहिषी श्रीकृष्णचन्द्रको लिये बह जाती हैं:

ENGLISH TRANSLATION

Before she had quite finished this prayer, a gentle smile spread across Śrī Kṛṣṇacandra's lips, red as bandhūka blossoms. From within that smile appeared Vaiṣṇavī Māyā, filled with a mother's love for her son, and with the breeze of her veil she wiped the queen of Vraja's tears. Yogamāyā had already concealed her majesty. Before changing form, she also erased the memory of the cosmic vision engraved upon the canvas of the queen's recollection. The lady of the king of Vraja completely forgot the extraordinary event. The mountain of majesty that had arisen before the stream of her parental affection suddenly disappeared. That milk-bearing stream became an ocean and waves arose upon it. One wave lifted Śrī Kṛṣṇacandra and placed Him in His mother's lap, while another carried the queen of Vraja away with Him in its current:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.8.43–44

इत्थं विदिततत्त्वायां गोपिकायां स ईश्वरः।

वैष्णवीं व्यतनोन्मायां पुत्रस्नेहमयीं विभुः॥

सद्योनष्टस्मृतिर्गोपी साऽऽरोप्यारोहमात्मजम्।

प्रवृद्धस्नेहकलिलहृदयाऽऽसीद् यथा पुरा॥

ENGLISH TRANSLATION

When the cowherd woman had thus come to know the truth, the almighty Lord expanded His Vaiṣṇavī māyā, filled with maternal love for her son. Her memory vanished at once. Taking her child into her lap, her heart flooded by increasing affection, the cowherd woman became just as she had been before.

ORIGINAL Hindi

इस घटनाके अनन्तर आज व्रजरानीका श्रीकृष्णचन्द्रके प्रति एवं श्रीकृष्णका जननीके प्रति इतना अधिक आकर्षण बढ़ गया है कि व्रजसुन्दरियाँ चिन्ता करने लगती हैं, कहीं यशोदारानी पगली तो नहीं होती जा रही हैं। स्वयं रोहिणी एवं व्रजेन्द्र भी किंचित् सशङ्कित हो उठे हैं। अतिशय आश्चर्यकी बात यह हुई है कि व्रजरानीके एक चिररक्षित नियममें भी आज व्यतिक्रम हो गया। उनकी यह दिनचर्या थी कि व्रजेन्द्रकी नारायणपूजाका उपचार वे स्वयं अपने हाथों एकत्र करतीं; किंतु आज इस कार्यकी भी उन्हें विस्मृति हो गयी। तबसे निरन्तर एकमात्र पुत्रका ही लाड़ लड़ाती रही हैं। श्रीकृष्णचन्द्रसे भी गोपसखाओंने अत्यन्त आग्रह किया कि “खेलने चलो,” पर वे भी आज जननीकी गोद छोड़कर कहीं नहीं गये। कब दिन समाप्त हुआ, कब संध्या हुई, कब रात्रि आयी, यह भी जननीने नहीं जाना। रोहिणी, अग्रज एवं श्रीकृष्णचन्द्रके अतिरिक्त वे किसी औरको पहचान भी नहीं पाती थीं। अब दूसरे दिन जब उषा व्रजपुरके वनप्रान्तरपर अपने कोषका समस्त सौन्दर्य बिखेर दे रही है, उस समय यशोदारानी प्रकृतिस्थ हुई हैं, भावसमाधिसे जागकर श्रीकृष्णचन्द्रको जगा रही हैं:

ENGLISH TRANSLATION

After this event, the attraction of the queen of Vraja toward Śrī Kṛṣṇacandra and of Śrī Kṛṣṇa toward His mother increased so greatly that the beautiful women of Vraja began to worry that Queen Yaśodā might be losing her mind. Even Rohiṇī and the king of Vraja grew somewhat apprehensive. Most astonishingly, the queen of Vraja broke a rule she had long observed. It was her daily practice to gather with her own hands the articles for the king of Vraja's worship of Nārāyaṇa, yet that day she forgot even this duty. From then onward she did nothing but fondle her son. Śrī Kṛṣṇacandra's cowherd friends repeatedly urged Him, “Come play,” but He too refused to leave His mother's lap. She did not notice when the day ended, evening fell, or night arrived. Apart from Rohiṇī, His elder brother, and Śrī Kṛṣṇacandra, she could not even recognize anyone. The next morning, as dawn scattered all the beauty of her treasury across the woodland outskirts of Vraja, Queen Yaśodā returned to her natural state. Awakening from her absorption in emotion, she roused Śrī Kṛṣṇacandra:

ORIGINAL

Braj. Attributed in the verse to Sūrdās

जागिये गोपाल लाल, आनँद-निधि नंद-बाल,

जसुमति कहै बार-बार, भोर भयौ प्यारे।

नैन कमल-दल बिसाल, प्रीति-बापिका-मराल,

मदन ललित बदन उपर कोटि बारि डारे।।

उगत अरुन बिगत सर्वरी, ससांक किरन-हीन,

दीपक सु-मलीन, छीन-दुति समूह तारे।

मनौ ज्ञान-घन-प्रकास, बीते सब भव-बिलास,

आस-त्रास-तिमिर, तोष-तरनि-तेज जारे।।

बोलत खग-निकर मुखर, मधुर, होइ प्रतीति सुनौ,

परम प्रान-जीवन-धन मेरे तुम बारे।

मनौ बेद बंदीजन सूत-वृंद मागध-गन,

बिरद बदत जै जै जै जैति कैटभारे।।

बिकसत कमलावली, चले प्रपुंज चंचरीक,

गुंजत कल कोमल धुनि त्यागि कंज न्यारे।

मानौ बैराग पाइ, सकल सोक-गृह बिहाइ,

प्रेम-मत्त फिरत भृत्य, गुनत गुन तिहारे।।

सुनत बचन प्रिय रसाल, जागे अतिसय दयाल,

भागे जंजाल-जाल, दुख-कदंब टारे।

त्यागे भ्रम-फंद-द्वंद्व निरखि कै मुखारबिंद,

सूरदास अति अनंद, मेटे मद भारे।।

ENGLISH TRANSLATION

“Awaken, darling Gopāla, treasure-house of bliss, child of Nanda,” Yaśodā says again and again. “Dawn has come, my dear.” His eyes are broad lotus petals, swans upon the lake of love, and she casts millions of glances over His lovely, Love-god-like face.

The red sun rises and night departs. The moon is shorn of rays, lamps grow pale, and the host of stars loses its brilliance. It seems that the dense radiance of knowledge has arisen, ending every display of worldly becoming, while the sun of contentment burns away the darkness of hope and fear.

Hear the flocks of birds calling aloud in sweet voices: “You are the supreme wealth of my life and breath, my little one.” They seem like the Vedas, court bards, heralds, and singers proclaiming His renown: “Victory, victory, victory, victory to the enemy of Kaiṭabha!”

Rows of lotuses open, and swarms of bees leave their separate blossoms, humming with sweet and delicate tones. It is as though, attaining detachment and abandoning every house of grief, love-intoxicated servants wander while contemplating Your virtues.

Hearing his beloved's sweet words, the supremely merciful child awakens. Nets of entanglement flee and clusters of sorrow fall away. Beholding His lotus face, snares of delusion and pairs of opposites are abandoned. Sūrdās is filled with immense joy, and the crushing burden of pride is erased.

CHAPTER 15

## फल-विक्रयिणीपर कृपा

# Grace Bestowed upon the Fruit Seller

Source scan pages 100–105

ORIGINAL Hindi

कदली-बदरी-पीलू-नारङ्ग आदि विविध फलोंसे परिपूरित टोकरीको फल-विक्रयिणीने अपने सिरसे उतारा, उतारकर भूमिपर रख दिया तथा वहीं अश्वत्थकी शीतल छायामें वह विश्राम करने लगी। एक तो वृद्ध शरीर, दूसरे बोझिल टोकरीका भार, वृद्धा अत्यन्त श्रान्त हो गयी है। हेमन्तके शीतमें भी उसके ललाटपर प्रस्वेदकण झलक रहे हैं। वह अपने बिखरे हुए रजत-धवल केशोंको समेटकर, उनमें एक गाँठ लगा देती है तथा फटे आँचलकी छोरसे स्वेदमार्जन करती है। वह जहाँ बैठी है, उसके ठीक सामने प्रासादसे संलग्न व्रजेशकी क्षेत्रवाटिका, खलिहान, है। नवधान्यके अम्बार लगे हैं। फल-विक्रयिणी इन्हीं अगणित विशाल धान्यस्तूपोंकी ओर देखने लग जाती है।

ENGLISH TRANSLATION

The fruit seller lowered from her head a basket filled with many kinds of fruit, including bananas, jujubes, pīlū berries, and oranges. She set it upon the ground and rested there in the cool shade of a sacred fig tree. Her body was old and the basket heavy, and the elderly woman had become utterly exhausted. Even in the chill of Hemanta, beads of perspiration glistened upon her forehead. Gathering her scattered silver-white hair, she tied it in a knot and wiped away the sweat with the edge of her torn veil. Directly before the place where she sat was the threshing ground of the lord of Vraja adjoining his palace. Heaps of newly harvested grain stood there, and the fruit seller gazed toward those countless, immense mounds.

ORIGINAL Hindi

अब तो मध्याह्न हो चुका है। जिस समय अरुणोदय ही हुआ था, ओसबिन्दु सर्वत्र बिखरे पड़े थे, उस समय फल-विक्रयिणी अपने घरसे चली थी। तबसे वह "फल ले लो जी, फल" यह पुकार लगाती हुई व्रजपुरकी वीथियोंमें घूमती रही है। राजपथके दोनों पार्श्वोंमें अवस्थित श्रेणीबद्ध उत्तुङ्ग मणिमय भवनोंके द्वारपर जा-जाकर उसने अनेकों बार गोपशिशुओंका ध्यान आकर्षित करनेकी चेष्टा की। पर दैवकी लीला! आज किसी ग्राहकका दर्शन नहीं हुआ, किसी गोपशिशुने उसके आह्वानका उत्तरतक न दिया। कोई भी व्रजपुरन्ध्री फलका सौदा करने नहीं आयी, किसी भी चञ्चल गोपबालकने मोलतोल करनेका खेलतक नहीं किया। अभीतक बोहनी ही नहीं हुई है। फल-विक्रयिणीके मुखपर निराशा छा जाती है। वह सोचने लगती है, क्या आजका दिन ऐसे ही समाप्त होगा? पता नहीं, किसका मुख देखकर उठी थी! इसी समय अश्वत्थपत्र चञ्चल हो उठते हैं, मानो संकेत कर रहे हों, "नहीं, नहीं, फल-विक्रयिणी! निराश मत हो। अरे! आज तो तेरे जीवन-सौभाग्यका परम पुनीत, सर्वोत्तम समुज्ज्वल प्रभात है। ओह! जिनके सामने अनन्त विश्वब्रह्माण्डके प्राणी फलदानके लिये हाथ पसारते हैं, जो मुक्तहस्त होकर अनादिकालसे सबको फलदान कर रहे हैं, वे तुम्हारे सामने फल लेनेके लिये हाथ पसारेंगे। अखिल भुवन-फलदाताको तू आज फल-दान करेगी। ओह! अनादिकालसे कर्मफलका भार सिरपर उठाये तू घूम रही है, निरन्तर घूम रही है। आजतक किसीने भी तेरा फल लेकर तुझे इस भारसे निर्मुक्त नहीं किया; किंतु आज तुझे एक अनोखा ग्राहक मिलेगा, अप्रत्याशित अपरिसीम मूल्य चुकाकर तेरा सारा फल ले लेगा। इस अनादि फलभार-वहनसे तू आज सदाके लिये त्राण पा जायगी, परम कृतार्थ हो जायगी!" अस्तु।

ENGLISH TRANSLATION

It is already midday. The fruit seller left her home at daybreak, when dewdrops still lay scattered everywhere. Since then she has wandered through the streets of Vraja calling, "Fruit! Come and buy fruit!" Again and again she went to the doors of the rows of lofty jeweled mansions lining both sides of the royal road and tried to attract the attention of the cowherd children. But such was providence's play that she saw not one customer today. No child answered her call, no noble woman of Vraja came to bargain for fruit, and not even a playful cowherd boy made a game of haggling with her. She had yet to make her first sale.

Despair spread across the fruit seller's face. She wondered, "Will the whole day end like this? Whose face did I see when I awoke?" Just then the leaves of the sacred fig began to flutter, as if signaling: "No, no, fruit seller, do not despair. Today is the supremely holy, radiant, and most blessed dawn of your life's good fortune. He before whom the beings of infinite universes extend their hands for the fruits they seek, He who has freely bestowed fruits upon all since beginningless time, will extend His hands before you to receive fruit. Today you will give fruit to the giver of all worlds' fruits.

"Since beginningless time you have wandered ceaselessly with the burden of karmic fruits upon your head. Until today, no one has taken your fruits and freed you of that load. But today you will meet an extraordinary customer who will take all your fruit and pay an unexpected, immeasurable price. Today you will be forever delivered from bearing this beginningless burden of fruit and will attain supreme fulfillment." Be that as it may.

ORIGINAL Hindi

क्षेत्रवाटिकाकी अपार धान्यराशिकी ओर देखकर वृद्धाने फिर सोचा, तो क्या इसका एक कण भी मेरे भाग्यमें आज नहीं है? बस, इसी क्षण मानो इसीके उत्तरमें, "अरी! एक कण नहीं, आज तो इस समस्त धान्य-लक्ष्मीका स्वामी स्वयं तेरे भाग्यमें आ रहा है," यह इङ्गित करते हुए-से, धान्यस्तूपोंके समीप प्राङ्गणमें बैठे हुए श्रीकृष्णचन्द्रने अभी-अभी अपने हाथों बनाये हुए धान्य-घरौंदोंको मिटा दिया तथा इधर-उधर अञ्जलि भर-भरकर धान बिखेरने लग गये। वृद्धा जब अश्वत्थकी छायामें आयी भी न थी, उसके पूर्व ही श्रीकृष्णचन्द्र नन्दभवनके उत्तरद्वारसे निकलकर धान्यस्तूपोंके समीप आ गये हैं और धान्यक्रीड़ा कर रहे हैं। इस समय वे एकाकी आये हैं; अवश्य ही दूरपर व्रजरानीके द्वारा नियुक्त परिचारिकाएँ छिपकर उनकी यह परम मनोहर बाल्यचेष्टा देख रही हैं। फल-विक्रयिणी अपने चिर-अभ्यस्त, आकर्षणभरे स्वरविशेषके साथ पुनः पुकार उठी, "फल ले लो जी, फल।" श्रीकृष्णचन्द्रने भी यह पुकार सुन ही ली। धान बिखेरना छोड़कर चञ्चल नेत्रोंसे, जिधरसे यह पुकार आयी है, उसी ओर वे देखने लगते हैं।

ENGLISH TRANSLATION

Looking toward the immense quantity of grain in the threshing ground, the old woman again thought, "Is not even one grain of it destined for me today?" At that very moment, as if in answer and as though signaling, "Woman, not one grain. Today the master of all this goddess of grain is Himself entering your destiny," Śrī Kṛṣṇacandra, seated in the courtyard near the heaps, destroyed the little houses of grain He had just made and began scattering handfuls of rice in every direction. Before the old woman had even reached the shade of the sacred fig, He had already slipped through the north gate of Nanda's residence, approached the heaps of grain, and begun to play there. He had come alone, though maidservants appointed by the queen of Vraja were surely concealed at a distance, watching His supremely charming infant play.

The fruit seller again called in the enticing tone long familiar to her: "Fruit! Come and buy fruit!" Śrī Kṛṣṇacandra heard the call. Ceasing to scatter the grain, He turned His restless eyes toward the direction from which it had come.

ORIGINAL Hindi

इतनेमें फिर वही पुकार सुनायी पड़ती है, "कोई फल ले लो, फल।" इस बार वे अतिशय शीघ्रतासे धान्यके स्तूपसे कूदकर उसी दिशामें दौड़ पड़ते हैं। वे सोचते जा रहे हैं, फल क्या होता है? चलें, लेकर देखें तो सही। प्रत्युत्तर पानेकी प्रतीक्षामें फलवाली नन्दभवनकी ओर ही देख रही है। सहसा उसने देखा, वाटिका-प्राचीरके क्षुद्र द्वारपर एक बालक खड़ा है; बालक नव नीरदवर्ण है, उसके अङ्ग-प्रत्यङ्गोंसे शोभाका निर्झर झर रहा है:

ENGLISH TRANSLATION

Again the same call sounded: "Come, someone, buy fruit!" This time He quickly leaped down from the mound of grain and ran in that direction, thinking, "What is fruit? Let Me go and get some, and then I shall see." Waiting for an answer, the fruit seller continued looking toward Nanda's residence. Suddenly she saw a child standing at the small gate in the garden wall. He had the hue of a fresh rain cloud, and a cascade of beauty flowed from every limb:

ORIGINAL Braj. Attributed in the verse to Sūrdās

बिथुरि अलकें रहीं मुख पर बिनहिं बयन सुभाइ।
देखि कंजनि चंद के बस मधुप करत सहाइ॥
सजल लोचन चारु नासा परम रुचिर बनाइ।
जुगल खंजन करत अबिनति बिच कियौ बनराइ॥
अरुन अधरनि दसन झाईं कहौं उपमा थोरि।
नील पुट बिच मनौ मोती धरे बंदन बोरि॥
सुभग बाल-मुकुंद की छबि बरनि कापै जाइ।
भृकुटि पर मसि-बिंदु सोहै, सके सूर न गाइ॥

ENGLISH TRANSLATION

Loose curls lay scattered upon His face, naturally lovely without adornment. Seeing the lotus face beneath the moon, bees seemed to have come to offer their aid.

His moist eyes and graceful nose created supreme beauty. A pair of wagtails seemed to bow before the forest set between them.

His crimson lips and the gleam of His teeth admit only the faintest comparison. They seemed like pearls placed in a blue casket and soaked in vermilion.

Who can describe the beauty of charming child Mukunda? A dot of collyrium shone above His brow, and even Sūrdās could not sing it fully.

ORIGINAL Hindi

छबि देखकर फलवालीके नेत्र निमेषशून्य हो गये। कुछ क्षणके लिये वह सब कुछ भूल गयी। जब बाह्यज्ञान हुआ तो देखा, हृदय अत्यन्त वेगसे स्पन्दित हो रहा है; पर अन्य अवयव चैतन्यविहीन-से हो गये हैं, सर्वथा जड़ बन गये हैं। और वह बालक? वह तो अभी भी ज्यों-का-त्यों वहीं द्वारपर खड़ा है तथा अपनी दक्षिण भुजा उठाकर, अङ्गुलियोंको हिला-हिलाकर मुझे ठहरनेके लिये संकेत कर रहा है। वृद्धाने पुलिन्दनिवासस्थलीमें, अपने ग्राममें, व्रजेशपुत्रके अतुल सौन्दर्यकी चर्चा सुनी है, पर अबतक देख न सकी थी। दर्शनका यह प्रथम अवसर है; किंतु देखते ही वह अविलम्ब जान गयी कि ये ही नन्दपुत्र हैं। अतृप्त नयनोंसे वह उनकी ओर देखती रहती है। उसके प्राणोंमें कम्पन हो रहा है, नेत्रोंमें जल भरता जा रहा है। वह चाहती है कि एक बार पुकारकर कहूँ, "नन्दलाड़िले! इधर आओ।" पर कण्ठ सर्वथा रुद्ध-सा हो गया है, वाक्-शक्ति लुप्त हो गयी है। निरुपाय, विवश, व्याकुल हुई वह वहीं चित्रलिखी-सी रह जाती है।

ENGLISH TRANSLATION

At the sight of His beauty, the fruit seller's eyes ceased to blink. For several moments she forgot everything. When outward awareness returned, she found her heart beating violently while all her other limbs seemed devoid of consciousness and utterly rigid. And the child? He still stood exactly as before at the gate, raising His right arm and moving His fingers to signal that she should wait. In her Pulinda village, the old woman had heard descriptions of the unequaled beauty of the lord of Vraja's son, but had never seen Him. This was her first sight, yet the moment she beheld Him she knew He was Nanda's son. She gazed upon Him with unsated eyes. Her life trembled and tears filled her eyes. She wished to call, "Nanda's darling, come here!" But her throat was completely choked and her power of speech vanished. Helpless, overwhelmed, and agitated, she remained there like a painted figure.

ORIGINAL Hindi

श्रीकृष्णचन्द्र द्वार लाँघकर उसकी ओर चल पड़ते हैं। पगके नूपुर "रुनझुन-रुनझुन" करने लगते हैं। कदाचित् यह रुनझुन कोई सुन तो नहीं रहा है, मेरा बाहर जाना जननीके द्वारा नियुक्त दासियोंने जान तो नहीं लिया है, इस आशङ्कासे श्रीकृष्णचन्द्र अपने चञ्चल नेत्रोंको चारों ओर घुमा-घुमाकर देखते जा रहे हैं। शीघ्र ही अलिन्दको पार करके वे फलवालीके समीप जा पहुँचते हैं। उनको अपने निकट आया देखकर फलवालीके रोम पुलकित हो उठते हैं। उसका आनन्द-विगलित हृदय आँसू बनकर नेत्रोंके पथसे बह चलता है। श्रीकृष्णचन्द्र आश्चर्यमें भरकर सोचने लगते हैं, यह रोने क्यों लगी? भावतरङ्गिणीके बढ़ते हुए वेगको किसी अचिन्त्यशक्तिने उद्देश्यविशेषसे कुछ क्षणके लिये मानो सहसा रोक-सा दिया हो, इस प्रकार फल-विक्रयिणीको कुछ धैर्य हो आता है। वाणीकी शक्ति भी जाग उठती है। फिर भी भीतर-ही-भीतर आँसू तो उमड़े ही आ रहे हैं। अश्रुपूरित कण्ठसे ही वह बोली, "फल लोगे?" तथा उत्तरमें श्रीकृष्णचन्द्रने अपने घनकृष्ण-कुञ्चित-कुन्तलराशि-मण्डित सिरको स्वीकृतिकी मुद्रामें हिलामात्र दिया। इस मस्तकसञ्चालनने तो मानो पुनः फल-विक्रयिणीके हृदयको मथ डाला। वह इस अप्रतिम बाल्यभङ्गिमाको देखकर पुनः अधीर हो उठी। भाव-संवरण न कर सकनेके कारण उन्मत्त-सी हो उठी। फलकी टोकरीको सिरपर उठा लिया। अबतक बैठी थी, पर अब उठ खड़ी हो जाती है। क्या करने जा रही है, यह स्वयं नहीं जानती। फलकी टोकरी सिरपर लिये वह खड़ी है, अश्रुके प्रवाह बह रहे हैं, कुछ भी बोल नहीं रही है। एक विचित्र-सी मुद्रा धारण किये, श्रीकृष्णकी ओर दृष्टि लगाये कभी-कभी कुछ संकेत-सा देती है। क्या कहना चाहती है, यह कौन जाने?

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra crossed the gate and walked toward her, His anklets sounding run-jhun, run-jhun. Worried that someone might hear the jingling and that the maids appointed by Mother might discover He had gone outside, He swept His restless eyes in every direction. Soon He crossed the veranda and reached the fruit seller. Seeing Him approach, the hairs of her body stood erect, and her heart, melted by bliss, flowed out as tears through her eyes. Śrī Kṛṣṇacandra wondered in astonishment, "Why has she begun to cry?"

It was as though some inconceivable power suddenly restrained for a few moments the swelling current of her emotion for a particular purpose. The fruit seller recovered a little composure and her power of speech awakened, though tears continued to surge within. In a tear-filled voice she asked, "Will You take fruit?" Śrī Kṛṣṇacandra merely nodded His head, crowned by a mass of thick, dark, curling hair. That movement churned the fruit seller's heart once again. Seeing this incomparable infant gesture, she became restless and almost mad, unable to contain her feelings. She lifted the basket onto her head and stood, without knowing what she meant to do. Streams of tears flowed as she remained silent, gazing at Śrī Kṛṣṇa with a strange expression and occasionally making an indistinct gesture. Who could know what she wished to say?

ORIGINAL Hindi

किंतु फल-विक्रयिणीकी इस मुद्रासे बाल्यलीला-रसमत्त श्रीकृष्णचन्द्रको सन्देह होने लगता है कि कहीं यह फल लेकर जा तो नहीं रही है। पीले केले, पीले बेर, सरस पीलू, अरुण नारङ्गको टोकरीमें सजा देखकर फल क्या वस्तु है, यह तो वे जान ही गये हैं; साथ ही इन्हें लेनेके लिये उनका मन पहलेसे भी अधिक लोलुप हो गया है। पर यह यदि चली गयी तो फिर फल कैसे मिलेंगे? इसीलिये श्रीकृष्णचन्द्र अतिशय अधीर कण्ठसे तुरंत पुकार उठते हैं, "री! मैं फल लूँगा, फल!" जैसे किसीने कर्णपुटोंमें अमृत उँडेल दिया हो, प्राणोंमें दिव्यातिदिव्य मधुकी धारा बहा दी हो, इस प्रकार अनुभव करती हुई फल-विक्रयिणीने श्रीकृष्णचन्द्रकी यह सुमधुर वीणाविनिन्दित ध्वनि सुनी। उसके अन्तस्तलमें प्रवाहित भाव-स्रोतस्विनीका इस मधुधारासे सङ्गम हो गया। यह मधुधारा सामान्य नहीं, अत्यन्त गम्भीर है। इसने भाव-स्रोतस्विनीको, स्रोतस्विनीकी चञ्चल तरङ्गोंको आत्मसात् कर लिया। अभी-अभी जो कल्लोलिनी हिलोरें ले रही थी, उसमें आवर्त उठ रहे थे, वे सब-के-सब श्रीकृष्णचन्द्रके मुखारविन्दसे निःसृत इस मधु-सुधा-धारामें विलीन हो गये, तद्रूप हो गये। फल-विक्रयिणी प्रकृतिस्थ हो गयी। समाधिसे जागी हुई-सी उसने सिरसे फलकी टोकरी उतारकर श्रीकृष्णचन्द्रके समीप रख दी। अभी भी उसके कानोंमें गूँज रहा है, "री, मैं फल लूँगा।"

ENGLISH TRANSLATION

The fruit seller's strange bearing made Śrī Kṛṣṇacandra, intoxicated by the rasa of infant play, suspect that she might be taking the fruit away. Seeing the yellow bananas and jujubes, juicy pīlū berries, and red oranges arranged in the basket, He now understood what fruit was, and His desire for it grew even more intense. If she left, how would He get any? He therefore cried impatiently, "Woman! I want fruit! Fruit!"

The fruit seller heard Śrī Kṛṣṇacandra's exquisitely sweet voice, which put the vīṇā to shame, and felt as if nectar had been poured into her ears and a supremely divine stream of honey released into her life. The river of emotion flowing within her merged with that current of sweetness. This was no ordinary stream, but one of unfathomable depth. It absorbed her river of feeling and all its restless waves. Every surge and whirlpool that had arisen within her dissolved into the stream of honeyed nectar flowing from Śrī Kṛṣṇacandra's lotus mouth and became one with it. The fruit seller returned to outward composure. As though awakening from samādhi, she lowered the basket from her head and placed it near Him. Still the words echoed in her ears: "Woman, I want fruit."

ORIGINAL Hindi

श्रीकृष्णचन्द्र पुनः उसी वीणाविनिन्दित स्वरमें बोल उठे, "री! सुनती नहीं? फल दे, मैं फल लूँगा।" इस बार फलवालीमें भी उत्तर देनेकी शक्ति लीलाशक्तिने ही भर दी। वह बोली, "नन्दपुत्र! तुम फल लोगे? अच्छी बात है। फल लो, मैं तुम्हें फल अवश्य दूँगी। पर यह बताओ, फलके मूल्यमें मुझे क्या दोगे?" यह कहते-कहते ही फलवालीका कण्ठ पुनः भर आता है। श्रीकृष्णचन्द्र भी चकित-से होकर उसकी ओर देखने लगते हैं; क्योंकि मूल्य क्या वस्तु है, यह वे समझ नहीं पाते। ओह! "यः सर्वज्ञः सर्ववित्" श्रुतिसे निर्दिष्ट किये जानेवाले परब्रह्म पुरुषोत्तम श्रीकृष्णचन्द्रका यह बाल्यावेश, यह बाल्यलीला-रसमत्तता कितनी मोहक है! श्रीकृष्णचन्द्रने इस बार अत्यन्त उतावलीभरे स्वरमें कहा, "मूल्य! मूल्य क्या होता है? यह तो मैं जानता ही नहीं। तू फल तो मुझे दे।" उत्तरमें फलवाली भी उतनी ही शीघ्रतासे बोल गयी, "नन्दलाड़िले! कोई वस्तु लेनेपर उसके बदलेमें कुछ देना होता है। ली हुई वस्तुके बदलेमें जो दी जाती है, उसीको मूल्य कहते हैं।" फलवालीने यह कहा ही था कि श्रीकृष्णचन्द्र तुरंत बोल उठे, "री, तू कैसी बावली है! मेरी मैया मुझे प्रतिदिन विविध मिष्ठान्न, नवनीत एवं अनेक क्रीड़ासामग्री देती है; गोपियाँ भी मुझे अनेकों वस्तु देती हैं। पर मैं तो उसके बदले कभी भी कुछ भी उन्हें नहीं देता, वे माँगती भी नहीं।" इतना कहकर श्रीकृष्णचन्द्र आशाभरी मुद्रामें फलवालीकी ओर देखने लगते हैं। फलवालीके नेत्रोंमें आँसू छल-छल करने लगते हैं। एक बार अपना सारा धैर्य बटोरकर वह श्रीकृष्णचन्द्रसे पुनः कुछ कहना चाहती है, पर अब सामर्थ्य नहीं रही; हृदयका बाँध टूट गया है, अनर्गल अश्रुप्रवाह फल-विक्रयिणीके कपोल एवं वक्षःस्थलको आर्द्र बनाने लगता है।

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra again spoke in that vīṇā-surpassing voice: "Woman! Do you not hear Me? Give Me fruit. I want fruit." This time His līlā potency filled the fruit seller with the power to answer. "Son of Nanda, You want fruit? Very well. Take it. I shall certainly give You fruit. But tell me, what will You give me as its price?" Her throat choked again as she spoke. Śrī Kṛṣṇacandra looked at her in wonder, for He did not understand what a price was. Oh, how enchanting is this infant absorption, this intoxication with the rasa of childhood, in Śrī Kṛṣṇacandra, the Supreme Person and Absolute Brahman whom the Upaniṣad calls "the all-knowing knower of all."

With great impatience He asked, "Price? What is a price? I do not know. Just give Me the fruit." She quickly replied, "Nanda's darling, when someone takes a thing, he must give something in return. What is given for the thing received is called its price." Śrī Kṛṣṇacandra immediately exclaimed, "Woman, how foolish you are! Every day My mother gives Me many sweets, fresh butter, and all kinds of toys. The cowherd women also give Me many things. But I never give them anything in return, and they never ask." Having said this, He looked at her hopefully. Tears brimmed in her eyes. Gathering all her composure, she tried once more to speak, but no strength remained. The barrier around her heart broke and an unchecked stream of tears drenched her cheeks and breast.

ORIGINAL Hindi

बाल्यलीलाविहारी श्रीकृष्णचन्द्र एक बार पुनः विचारमें पड़ गये। फलवालीकी इस अनर्गल अश्रुवारिका मर्म वे ढूँढ़ने लगे। ढूँढ़ते-ढूँढ़ते उन्होंने तो यही मर्म निकाला कि सम्भवतः यह मूल्यके लिये ही रो रही है। बस, फिर क्या था; यह विचार उदय होते ही वे क्षेत्रवाटिकाकी ओर दौड़े, सन्निकटवर्ती धान्यस्तूपके पास जा पहुँचे। अङ्गुलियोंको जोड़कर उन्होंने अञ्जलि बनायी, उस अञ्जलिको धानसे भरा तथा पुनः उसी वेगसे फलवालीके समीप चल पड़े। उनकी दृष्टि फलविक्रयिणीपर ही केन्द्रित है और वे मानो अपने सारे शरीरका बल लगाकर दौड़ रहे हैं। इसी बीचमें द्वारकी सीमा पार करनेसे पूर्व ही, बाल्य-चपलतावश अञ्जलि शिथिल पड़ जाती है, छोटी-छोटी सटी हुई अङ्गुलियाँ ढीली पड़ने लगती हैं, उनमें दो-चार छिद्र बन जाते हैं तथा क्रमशः धान गिरने लग जाता है। अलिन्दको पार करके जिस समय वे फलवालीके पास पहुँच पाते हैं, उस समय उनकी अञ्जलिमें केवल चार-पाँच धान ही बच रहते हैं। तथा जब वे उसकी टोकरीमें अपनी अञ्जलि खोलते हैं, तब केवल एक ही धान टोकरीमें गिरता है; क्योंकि अब एक दाना ही अवशिष्ट रहा है। किंतु नन्दनन्दनको यह पता नहीं, वे तो अपनी जानमें अञ्जलि भरकर धान ले आये हैं। इसीलिये उत्कण्ठापूरित स्वरमें बोल उठते हैं, "री! ले, मैं तेरे फलका मूल्य ले आया। यह धान लेकर मुझे अब फल दे दे, सारा फल दे दे; मैं सब ले लूँगा।"

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra, who delighted in infant play, once more fell into thought and searched for the reason behind her unchecked tears. He finally concluded that she must be crying for the price. The moment this thought arose, He ran to the threshing ground and reached the nearby heap of grain. Joining His fingers into cupped hands, He filled them with rice and hurried back toward the fruit seller at the same speed. His eyes remained fixed upon her as He ran with all His bodily strength.

Before He crossed the gate, His cupped hands loosened in the restlessness of childhood. His tiny joined fingers relaxed, several openings appeared, and the rice gradually began to fall. By the time He crossed the veranda and reached the woman, only four or five grains remained. When He opened His hands above her basket, only one grain fell, for only one was left. Nanda's son did not know this. He believed He had brought a full double handful and eagerly declared, "Woman, look! I have brought the price of your fruit. Take this rice and give Me fruit now. Give Me all of it. I shall take everything."

ORIGINAL Hindi

इधर फलवालीकी विचित्र दशा है। जिस समय श्रीकृष्णचन्द्र धान लाने भीतर गये, दृष्टिसे ओझल हुए, उस समय उसके प्राण निकलने-से लगे। आह! नन्दपुत्र चले गये, फल लिये बिना ही चले गये। मैं हतभागिनी उन्हें फल न दे सकी, इस वेदनासे उसका शरीर, मन, प्राण सब कुछ एक साथ जल उठा। यदि क्षणभरका विलम्ब और होता तो उसके आकुल प्राण उत्तापदग्ध जर्जर कलेवरको छोड़कर उड़ गये होते; किंतु तुरंत ही श्रीकृष्ण पुनः दीख गये तथा उन्हें देखते ही बाहर निकलते हुए प्राण शरीरमें ही लौट आये। सचमुच फलवालीने नवजीवन पाया। अवश्य ही इस बार वह सहसा अत्यन्त गम्भीर हो गयी है। आकुल प्राण सर्वथा अन्तिम दशाको छूकर, शेष सीमाको स्पर्शकर लौटे हैं। अतः भावोंका आवेग भी शान्तप्राय हो चुका है। और तो क्या, अभी-अभी हुई वेदनाकी स्मृति भी वह खो बैठी है। श्रीकृष्णचन्द्रकी रिक्त अञ्जलिसे गिरे हुए उस एक धान्यकणको वह चटपट अपने हाथमें उठा लेती है तथा उसे उनके सामने रखकर किञ्चित् अस्फुट स्वरमें कहती है, "नन्दलाड़िले! मेरे इतने फलका मूल्य क्या धानका एक ही दाना है?"

ENGLISH TRANSLATION

The fruit seller, meanwhile, entered a strange condition. When Śrī Kṛṣṇacandra went inside for grain and disappeared from view, her life seemed to depart. "Alas! Nanda's son has gone away without taking fruit. Unfortunate as I am, I could not give Him any." The pain set her body, mind, and life ablaze at once. Had He delayed one moment longer, her anguished life would have flown from her worn body, scorched by grief. But Śrī Kṛṣṇa immediately reappeared, and at the sight of Him her departing life returned. The fruit seller truly received new life.

This time she became suddenly grave. Her anguished life had reached the ultimate state, touched its final boundary, and returned. The force of her emotion was therefore nearly calm, and she even lost the memory of the pain she had just suffered. Quickly taking the single grain that had fallen from Śrī Kṛṣṇacandra's now empty hands, she held it before Him and said faintly, "Nanda's darling, is one grain of rice the price for all my fruit?"

ORIGINAL Hindi

श्रीकृष्णने अब समझा कि धान तो उनकी अञ्जलिसे कहीं पथमें ही गिर गये। बङ्किम नयनोंको घुमाकर पीछेकी ओर उन्होंने देखा, धान्यकी एक रेखा-सी बन गयी है। एक साथ ही आशा-निराशा, उत्कण्ठा-अवसादकी छाया श्रीकृष्णचन्द्रके मुख-कमलको छू-सी लेती है। पर वे साहस बटोरते हुए-से अविलम्ब बोल उठते हैं, "देख फलवाली! मैं धान ले अवश्य आया था, पूरी अञ्जलि भरकर ले आया था; पर दौड़ते समय वह गिर गया। अब मैं फिर लाने जाऊँ तो सम्भवतः मैया देख लेगी, वह अब आती ही होगी। इसलिये तू मुझे आज फल दे दे। फल देकर घर चली जा। फिर किसी दिन आ जाना, मैं अवश्य इसका मूल्य तुझे दे दूँगा।" यह कहकर आशाभरी मुद्रामें वे फलवालीकी ओर देखने लगते हैं। वह भी श्रीकृष्णचन्द्रकी अत्यन्त मधुर, सरलतासे ओतप्रोत इस उक्तिको सुनकर बोली। पुनः नेत्र भर आये, कण्ठ गद्गद हो गया और रुद्धकण्ठसे वह बोलती गयी, "नन्दलाड़िले! कर्मोंके फलस्वरूप विधाताने मुझे चाण्डालिनी बनाया; गोपियोंकी भाँति मेरा यह अधिकार नहीं कि तुम मेरी गोदमें आ सको, मुझे माँ कह सको। इस मलिन देहसे यह अधिकार मिलनेकी आशा भी नहीं, कदाचित् इस जीवनके उस पार..." फलवाली बीचमें ही सुबुक-सुबुककर पुनः रोने लग गयी। श्रीकृष्णचन्द्र फल-विक्रयिणीकी बातोंको अच्छी तरह समझ नहीं सके। चाण्डालिनी क्या होती है, अधिकार क्या वस्तु है, वे भला क्या जानें! पर इतना उन्होंने समझ ही लिया कि इसकी गोदमें चले जानेसे और "माँ" कहनेसे यह प्रसन्न अवश्य हो जायगी। इसी तरहकी कुछ बात इसने कही है। इसलिये कुछ सोचकर वे तत्काल बोल उठे, "अच्छा। री! सुनती है? यह बता, यदि मैं तेरी गोदमें चढ़ जाऊँ और तुम्हें माँ कह दूँ तो क्या तू मुझे बिना मूल्य लिये ही फल दे देगी?"

ENGLISH TRANSLATION

Śrī Kṛṣṇa now understood that the rice had fallen from His hands somewhere along the way. Turning His curved eyes behind Him, He saw that it had formed a line upon the ground. Shadows of hope and despair, eagerness and dejection, touched His lotus face at once. Gathering His courage, He said, "Look, fruit seller, I truly brought rice. I brought a whole handful, but it fell while I was running. If I go back for more, Mother may see Me. She will probably come at any moment. So give Me fruit today and go home. Come again another day, and I shall certainly pay you then." He looked at her hopefully.

Hearing His sweet words, filled with utter innocence, the fruit seller's eyes again filled and her throat choked. "Nanda's darling, as the fruit of my deeds the ordainer made me a caṇḍāla woman. I have no right, as the cowherd women do, to have You enter my lap and call me Mother. In this impure body I have no hope of attaining that right, perhaps beyond this life..." She broke off and began to sob. Śrī Kṛṣṇacandra did not fully understand. How could He know what a caṇḍāla woman was or what a right might be? But He understood that she would surely be pleased if He entered her lap and called her Mother. After thinking, He said at once, "Very well. Woman, are you listening? Tell Me, if I climb into your lap and call you Mother, will you give Me fruit without taking any price?"

ORIGINAL Hindi

उत्तरमें बरबस फल-विक्रयिणीका सिर स्वीकृतिकी सूचना देता हुआ हिल गया, उसने जानकर हिलाया नहीं। अस्तु, श्रीकृष्णचन्द्रने एक बार चारों ओर दृष्टि डालकर देखा और फिर भुजा उठाकर, लपककर फलवालीकी गोदमें जा चढ़े तथा उसकी ठोड़ीका स्पर्श करते हुए बोले, "माँ! अब फल दे दे।" ओह! अगणित योगीन्द्र-मुनीन्द्र जन्म-जन्मान्तरव्यापी अथक प्रयास करके ध्यानमें भी जिनका स्पर्श नहीं पाते, श्रुतियाँ जिन्हें ढूँढ़ते-ढूँढ़ते थक जाती हैं, पर अन्त नहीं पातीं, वे ही स्वयं भगवान् पुरुषोत्तम श्रीकृष्णचन्द्र सर्वथा साधनहीना चाण्डालिनीकी गोदमें उठकर उसे माँ कहकर फल माँग रहे हैं! अनन्तकरुणार्णव! तेरे इस कृपावैभवकी जय हो! जय हो!

ENGLISH TRANSLATION

The fruit seller's head moved involuntarily in assent. She did not knowingly nod. Śrī Kṛṣṇacandra looked once in every direction, raised His arms, sprang into her lap, touched her chin, and said, "Mother, give Me fruit now." Oh! Countless sovereign yogīs and sages labor tirelessly over birth after birth yet cannot touch Him even in meditation. The revealed scriptures grow weary searching for Him and cannot find His limit. That very Bhagavān, the Supreme Person Śrī Kṛṣṇacandra, climbed into the lap of a caṇḍāla woman devoid of every spiritual practice, called her Mother, and asked for fruit. O boundless ocean of compassion, glory to the majesty of Your grace! All glory!

ORIGINAL Hindi

फल-विक्रयिणी तो अखण्ड अनन्तकालीन परमानन्दसमाधिमें विलीन हो गयी। इसके पश्चात् बाह्य दृष्टिमें उसके हाथ, पैर एवं मुखसे इतनी-सी और क्रिया सम्पन्न होते हुए आकाशपथमें अवस्थित देववृन्दोंने अवश्य देखा। तुरंत ही श्रीकृष्णचन्द्र उसकी गोदसे उतरते हैं, उसके आगे अञ्जलि फैलाकर खड़े हैं, ठीक वैसी ही अञ्जलि है, जिससे सारे धान गिर गये थे। उसी अञ्जलिमें फल-विक्रयिणी दोनों हाथोंसे फल भरने लगती है। उस छोटी-सी अञ्जलिमें ही फल-विक्रयिणीकी टोकरीके सारे फल समा गये हैं। अबतक श्रीकृष्णचन्द्रकी रिक्त अञ्जलिसे गिरा हुआ वह धान्यकण फल-विक्रयिणीकी अङ्गुलियोंमें दबा था; अब वह टोकरीमें गिर जाता है, पर गिरते ही एक अमूल्य रत्नके रूपमें परिणत हो जाता है। दूसरे ही क्षण समस्त टोकरी नानाविध अनमोल रत्नोंसे परिपूर्ण हो जाती है:

ENGLISH TRANSLATION

The fruit seller dissolved into an unbroken samādhi of supreme bliss lasting through endless time. From the outward perspective, the gods in the sky surely saw only these few further actions performed by her hands, feet, and mouth. Śrī Kṛṣṇacandra immediately climbed down from her lap and stood before her with His hands cupped, just as they had been when all the grain fell. With both hands the fruit seller began filling them. Every fruit in her basket fit within His tiny palms. Until then, the grain that had fallen from His empty hands remained pressed between her fingers. Now it dropped into the basket and, the instant it fell, became a priceless jewel. In the next moment the entire basket filled with many kinds of precious gems:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.11

फलविक्रयिणी तस्य च्युतधान्यं करद्वयम्।
फलैरपूरयद् रत्नैः फलभाण्डमपूरि च॥

ENGLISH TRANSLATION

The fruit seller filled both His hands, from which the grain had fallen, with fruit, and her fruit basket became filled with jewels.

ORIGINAL Hindi

फल-विक्रयिणी उठी, रत्नपरिपूरित टोकरीको सिरपर रखा, हाथोंसे उसने श्रीकृष्णचन्द्रको संकेत किया। उत्तरमें श्रीकृष्णचन्द्र बोले, "नहीं, नहीं, तू चिन्तित मत हो; क्या मेरी अञ्जलिसे धान गिर गये, इसलिये फल भी गिर जायेंगे? इन फलोंको तो मैं खाऊँगा।" वृद्धा उन्मत्त-सी हुई चल पड़ती है, एक सरोवरके तटपर टोकरी उतारकर रखती है, निमीलितनेत्र रहकर ही हाथोंसे रत्नोंको टटोलती-सी है, फिर रत्नसहित टोकरीको सरोवरके अगाध जलमें फेंक देती है, निकटवर्ती एक गहन वनमें प्रवेश कर जाती है। बस, इससे आगे व्रजपुरमें, पुलिन्दावासमें, कहीं भी, कभी भी किसीने उस फल-विक्रयिणीको नहीं देखा।

ENGLISH TRANSLATION

The fruit seller rose, placed the jewel-filled basket upon her head, and gestured to Śrī Kṛṣṇacandra with her hands. He replied, "No, no, do not worry. Just because the grain fell from My hands, will the fruit fall too? I shall eat these fruits." The old woman set off like one intoxicated. At the bank of a lake she lowered the basket, felt the jewels with her hands while keeping her eyes closed, then cast the basket and jewels into the unfathomable water and entered a nearby dense forest. After this, no one in Vraja or the Pulinda settlement ever saw the fruit seller again.

ORIGINAL Hindi

श्रीकृष्णचन्द्र फल लेकर क्षेत्रवाटिकाकी ओर अग्रसर हुए। व्रजमहिषीके द्वारा नियुक्त परिचारिकाएँ सारी लीला देख रही थीं। रुनझुन-रुनझुन नूपुरकी ध्वनि करते हुए जिस समय श्रीकृष्णचन्द्र उत्तरद्वारसे व्रजेश-प्रासादमें प्रवेश करने लगे, उस समय दासियाँ हँसी न रोक सकीं, खिलखिलाकर हँस पड़ीं। चकित होकर नन्दनन्दन उनकी ओर देखने लगे। इसी समय यशोदारानी भी वहाँ आ पहुँचीं। पुत्रको अञ्जलिभरे फल लाते देखकर वे खड़ी हो गयीं। पास आनेपर जननीने अपने नीलमणिको गोदमें उठा लिया एवं मुख चूमकर बोलीं:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra carried the fruit toward the threshing ground. The attendants appointed by the queen of Vraja had watched the entire pastime. When He entered the palace through the north gate, His anklets sounding run-jhun, run-jhun, the maids could no longer restrain their laughter and burst out giggling. Nanda's son looked at them in surprise. At that moment Queen Yaśodā arrived. Seeing her son approaching with hands full of fruit, she stopped. When He came near, Mother lifted her Nīlamaṇi into her lap, kissed His face, and asked:

ORIGINAL Sanskrit prose. Source: Śrī Gopāla-campū

पुत्र कुत्र लब्धानि तानीमानि?

ENGLISH TRANSLATION

My son, where did You obtain all these fruits?

ORIGINAL Hindi

"मेरे लाल! तुमने इतने फल कहाँ पाये?" श्रीकृष्णचन्द्रने सरलतासे किञ्चित् अस्फुट स्वरमें उत्तर दिया:

ENGLISH TRANSLATION

"My darling, where did You find so many fruits?" Śrī Kṛṣṇacandra answered innocently in a slightly indistinct voice:

ORIGINAL Sanskrit prose. Source: Śrī Gopāla-campū

काचिदाचितफला धान्यानि मूल्यमादाय धन्या मयि चानुकूल्यमाधाय समर्पितवती॥

ENGLISH TRANSLATION

A certain blessed woman, her basket laden with gathered fruit, took grain as the price, became very affectionate toward Me, and gave them to Me.

ORIGINAL Hindi

"मेरी मैया! एक फलवाली आयी थी, फलभारसे लदी हुई उसकी टोकरी थी। सचमुच मैया, वह बड़ी अच्छी थी। धन्य है वह, मुझे तो वह अतिशय प्यार करने लगी; उसीने मूल्यमें धान्य लेकर ये सारे फल मुझे दे डाले हैं।" दासियोंने हँसकर व्रजेश्वरीसे कहा, "नन्दरानी! श्रीकृष्णचन्द्रको छूना मत, भला! इसने चाण्डालिनीकी गोदमें जाकर उसे माँ कहा है!" मैया बोली, "विधाता करे, मेरा नीलमणि जगत् की सारी स्त्रियोंको माँ कहे और उनका अमोघ आशीर्वाद पाकर चिरंजीवी हो!" कहते-कहते मैयाके नेत्रकोणोंसे दो बिन्दु अश्रु ढलककर श्रीकृष्णचन्द्रके मस्तकपर जा गिरे।

ENGLISH TRANSLATION

"Mother, a fruit seller came with a basket laden with fruit. Truly, Mother, she was very kind. Blessed is she. She began to love Me greatly and gave Me all these fruits in exchange for grain." Laughing, the maids said to the queen of Vraja, "Queen Nanda, do not touch Śrī Kṛṣṇacandra! He climbed into a caṇḍāla woman's lap and called her Mother." Mother replied, "May the ordainer grant that my Nīlamaṇi call every woman in the world Mother and, receiving their unfailing blessings, live forever!" As she spoke, two tears slipped from the corners of her eyes and fell upon Śrī Kṛṣṇacandra's head.

ORIGINAL Hindi

इसी समय कोलाहल करते हुए सखावृन्द आ पहुँचे। जननीको श्रीकृष्णचन्द्रने फल बाँटनेके लिये कहा। आनन्दमें निमग्न हुई जननीने भी स्वयं ही अपने सुकोमल सुन्दर हाथोंसे फलोंका संस्कार किया। आनन्दावेशसे उनके हाथोंमें प्रकम्पन होने लगता है। काँपते हुए हाथोंसे ही वे फल वितरण कर रही हैं। साथ ही उन्हें अत्यन्त आश्चर्य है कि इतनी देरसे वे बाँट रही हैं, किंतु इतने-से अल्प फल समाप्त जो नहीं हो रहे हैं:

ENGLISH TRANSLATION

Just then His noisy circle of friends arrived. Śrī Kṛṣṇacandra asked Mother to distribute the fruit. Immersed in bliss, she herself prepared it with her soft, beautiful hands. Those hands trembled under the force of joy as she distributed the fruit. She was astonished that although she had been giving it out for so long, the small quantity did not come to an end:

ORIGINAL Sanskrit prose. Source: Śrī Gopāla-campū

माता चामन्देनानन्देन कृतस्पन्देन करद्वन्द्वेन तानि विभजन्ती तदन्तीकृतिं नाससाद॥

ENGLISH TRANSLATION

Mother distributed them with both hands, which trembled with boundless joy, yet she never reached their end.

ORIGINAL Hindi

इसके कई दिन बादतक भी जननी इन फलोंका अन्त न पाकर अतिशय विस्मय करती रहीं, आश्चर्यमें डूबी रहीं; तथा जिन-जिनने इन फलोंके स्वादका अनुभव किया था, वे तो चमत्कृत रह गये। वह अत्यन्त सुमधुर, विचित्र, अद्भुत स्वाद उन्हें भूलता न था:

ENGLISH TRANSLATION

For many days afterward, Mother remained deeply amazed that she could not reach the end of the fruit. Everyone who tasted it was left astonished and could not forget its exceedingly sweet, strange, and wondrous flavor:

ORIGINAL Sanskrit prose. Source: Śrī Gopāla-campū

दिनकतिपयं विस्मयवशा स्मयमाना वसति स्म तदास्वादकाराश्च लब्धचमत्कारा न विस्मरन्ति स्म॥

ENGLISH TRANSLATION

For several days she remained smiling in wonder, while those who had tasted the fruit, filled with amazement, could not forget it.

ORIGINAL Hindi

उस दिन जब नन्दरानी अपने नीलमणिको बीचमें बैठाकर ग्वालबन्धुओंमें फल वितरण कर रही थीं, उसी समय एक नववधू अपनी सासकी आज्ञासे मथानी माँगने नन्दभवन आयी। श्रीकृष्णचन्द्र तो गोपबन्धुओंके साथ फलवालीके फलोंका रस लेनेमें निमग्न थे, उन्होंने उस व्रजसुन्दरीकी ओर ताकातक नहीं; पर उसने उन्हें देखा और देखते ही वह अपने-आपको खो बैठी। मथानी लेकर वह यन्त्रकी भाँति घर तो लौट आयी, पर इतनी देरमें ही उसके सारे शरीरका रंग ही बदल गया। गृहके स्वजन-परिजन सभी वधूके इस आकस्मिक परिवर्तनसे चिन्तित हो गये हैं; पर किसीको असली कारणका ज्ञान नहीं हो रहा है। वह बोलती भी नहीं है, मौन हो गयी है, जैसे गूँगी हो। एक सप्ताहतक उसकी यही दशा रहती है। आज इतने दिन बाद वह यमुनातटपर स्नान करते समय एक समवयस्का सखीको अपने इस विचित्र परिवर्तनका रहस्य बता रही है:

ENGLISH TRANSLATION

That day, while Queen Nanda seated Nīlamaṇi in the midst of His cowherd friends and distributed fruit among them, a new bride came to Nanda's residence at her mother-in-law's command to borrow a churning rod. Śrī Kṛṣṇacandra was absorbed with His friends in relishing the fruit seller's fruit and did not so much as glance toward the beautiful woman of Vraja. But she saw Him, and at once lost herself. Taking the churning rod, she returned home like a machine, yet in that brief time the color of her entire body had changed. Her relatives and family members became anxious at the bride's sudden transformation, but no one knew its true cause. She did not speak and remained silent as though mute. Her condition continued for a week. Now, after so many days, while bathing on the bank of the Yamunā she revealed the secret of her strange transformation to a friend of her own age:

ORIGINAL Braj. Attributed in the verse to Sūrdās

अदभुत इक चितयौ हौं सजनी, नंदमहर कें आँगन री।
सो मैं निरखि अपुनपौ खोयौ, गई मथानी माँगन री॥
बाल-दसा मुख-कमल बिलोकत, कछु जननी सौं बोलै री।
प्रगटति हँसत दँतुलि, मनु सीपज दमकि दुरे दल ओलै री॥
सुंदर भाल तिलक गोरोचन, मिलि मसि-बिंदुका लाग्यौ री।
मनु मकरंद अँचै रुचि कै, अलि-सावक सोइ न जाग्यौ री॥
कुंडल लोल कपोलनि झलकत, मनु दरपन में झाईं री।
रही बिलोकि बिचारि चारु छबि, परिमिति कहूँ न पाईं री॥
मंजुल तारनि की चपलाई, चित चतुराई करषै री।
मनौ सरासन धरें कर स्मर, भौंह चढ़े सर बरषै री॥
जलधि थकित जनु काग पोत कौ कूल न कबहूँ आयौ री।
ना जानौं किहिं अंग मगन मन, चाहि रही नहिं पायौ री॥
कहँ लगि कहाँ बनाइ बरनि छबि, निरखत मति-गति हारी री।
सूर स्याम के एक रोम पर देऊँ प्रान बालिहारी री॥

ENGLISH TRANSLATION

Friend, I beheld a wondrous sight in the courtyard of Nanda and his queen. I had gone to ask for a churning rod, but upon seeing Him I lost all sense of myself.

In His infant state He gazed upon His mother's lotus face and spoke a little to her. When He smiled, His tiny teeth appeared like pearls gleaming from behind the shelter of petals.

A gorocanā mark adorned His beautiful brow, joined by a dot of collyrium. It seemed like a young bee sleeping, not yet awakened, after drinking nectar to its delight.

Swaying earrings flashed upon His cheeks like reflections in a mirror. I kept gazing and pondering that lovely beauty, but nowhere could I find its limit.

The playful movement of His lovely pupils stole away the cleverness of my heart. It seemed that Love held a bow in his hand and, raising those brows, showered arrows.

I was like the weary crow from the ship upon the ocean that never reached a shore. I do not know in which limb my mind became submerged. I searched and searched, but could not find it.

How far can I devise words to describe that beauty? As I gazed, the movement of my understanding failed. Sūrdās says: for a single hair of dark Śyāma, I would offer my life in adoration.

CHAPTER 16

# दुर्वासाका मोह-भङ्ग
# Durvāsā’s Delusion Is Broken

Source scan pages 106–110

ORIGINAL

पद्मरागरचित पीढ़ेपर व्रजरानी बैठी हैं। उनके निकट ही अपने कमनीय अङ्गोंसे सौन्दर्य बिखेरते हुए श्रीकृष्णचन्द्र एवं बलराम प्राङ्गणमें खेल रहे हैं। उनका यह खेल देखकर जननी और सब कुछ भूल गयी हैं:

ENGLISH TRANSLATION

The queen of Vraja sits upon a stool fashioned of ruby. Nearby, Śrī Kṛṣṇacandra and Balarāma play in the courtyard, scattering beauty from their charming limbs. Watching their game, the mother has forgotten everything else:

ORIGINAL

Braj verses

बैठी जननी मनिनि पीढ़ा पर, निकट ललन तहँ खेलैं।
गुन-मंदिर सुंदर तन साँवर, अति आनंद मन मेलैं॥
सरद इंदु राकेस बिनिंदक बदन रूपनिधि सोहै।
कोटिन ओज मनोज मनोहर त्रिभुवन लखि छबि मोहै॥
चंचल चलत चारु रतनारे ललित दूगन की आभा।
मृग खंजन गंजन मन रंजन, कहै कंज की काभा॥
अलकैं छूटि रहीं मुख ऊपर मंजु मेच घुंघरारीं।
कल कपोल बोलनि मृदु खोलनि भ्रकुटी कुटिल पियारीं॥
यह छबि चितै बिते दिन अपनौ, चित्त में और न आवै।
जिनि दृग रूप अमीरस चाख्यौ, कहौ और क्यों भावै॥

ENGLISH TRANSLATION

The mother sits upon a jeweled stool while her darling plays nearby.
His beautiful dark body is a temple of virtues and fills her heart with immense delight.
His face, a treasury of beauty, shames the autumn full moon.
Its splendor enchants millions of Cupids, and its loveliness bewilders the three worlds.
The charming radiance of his restless, moving, reddish eyes
defeats deer and wagtails and delights the mind. What beauty can the lotus claim?
Lovely dark curls hang loose over his face.
His tender cheeks, softly opening speech, and curved brows are beloved.
She spends her day gazing at this beauty, and nothing else enters her mind.
Tell me, why should eyes that have tasted the nectar of such beauty desire anything else?

ORIGINAL

चञ्चल श्रीकृष्णचन्द्रकी एवं बलरामकी तो अब दिनचर्या ही हो गयी है, निरन्तर खेलना; तथा जननी यशोदाका भी एक ही कार्यक्रम रहा है, सूत्रमें बँधी हुई-सी निरन्तर पुत्रोंके पीछे-पीछे घूमते रहना:

ENGLISH TRANSLATION

It has become the daily occupation of restless Kṛṣṇacandra and Balarāma to play without ceasing. Mother Yaśodā too has but one occupation: to follow her sons constantly, as though bound to them by a thread.

ORIGINAL

Braj verses

थिर न रहत, खेलत दोउ भाई, अमित खेल अति नाधैं।
उठत चलत बैठत भ्रमि धावत अति चंचल गति साधैं॥
जहँ-जहँ फिरत जुगल मृदु प्यारे बाल खेल मति काछैं।
तहँ-तहँ जननी दृष्टि मोहसों लगी फिरत हित पाछैं॥
बाल झलनमें ललन कबहुँ मिलि जात चौहटन आगैं।
अन्तर अम्बु परत तलफत ज्यों मीन दीन दृग लागैं॥
जननी उठि टेरैं नहिं हेरैं, फेरे फिरैं न आवैं।
स्रवत छीर धारा धावैं गहि मोहन कंठ लगावैं॥

ENGLISH TRANSLATION

The two brothers never remain still. They play and devise countless games.
Rising, walking, sitting, roaming, and running, they perfect their restless ways.
Wherever the two tender darlings wander, their minds absorbed in childhood play,
there their mother follows lovingly, her enchanted gaze fixed upon them.
Sometimes amid the children's crowd her darling disappears beyond a doorway.
Tears fill her eyes, and she writhes like a helpless fish out of water.
The mother rises and calls, but he neither looks nor returns when she searches.
Milk streaming from her breast, she runs, catches Mohana, and clasps him to her neck.

ORIGINAL

श्रीदाम, सुबल, वसन्त, कडार, अर्जुन आदि समवयस्क सखाओंको साथ लिये कभी बहुत दूर यमुनापुलिनतक चले जाते, वहाँ शुभ्र सैकतपर लोटते रहते। कभी सघन श्याम तमाल वृक्षोंसे आवृत कालिन्दी-उपवनमें विचरते रहते, कदम्बनिर्मित कुञ्जोंसे परिशोभित उपवनमें विविध क्रीड़ा करते रहते:

ENGLISH TRANSLATION

With friends of their own age such as Śrīdāma, Subala, Vasanta, Kaḍāra, and Arjuna, the brothers sometimes went as far as the bank of the Yamunā and rolled upon its white sand. At other times they roamed through the garden of Kālindī, covered by dense, dark tamāla trees, and played many games amid bowers formed by kadamba trees:

ORIGINAL Sanskrit verses

श्रीदामसुबलाद्यैश्च वयस्यैर्व्रजबालकैः।
यमुनासिकते शुभ्रे लुठन्तौ सकुतूहलौ॥
कालिन्द्युपवने श्यामैस्तमालैः सघनैर्वृते।
कदम्बकुञ्जशोभाढ्ये चेरतू रामकेशवौ॥

(गर्गसंहिता)

ENGLISH TRANSLATION

With Śrīdāma, Subala, and other cowherd boys of their own age, the two rolled with delight upon the white sands of the Yamunā. Rāma and Keśava wandered through Kālindī's garden, thickly enclosed by dark tamāla trees and splendid with kadamba bowers.

(*Garga-saṃhitā*)

ORIGINAL

इसी प्रकार आज भी गोपबालकोंको साथ लिये कोलाहल करते हुए वे कालिन्दीपरिसरमें अवस्थित एक अत्यन्त सुन्दर सैकतमयी भूमिपर चले आये हैं, अञ्जलिमें शुभ्र बालुका भरकर परस्पर एक-दूसरेपर बिखेरते हुए दौड़ रहे हैं। अभी आधी घड़ी पूर्वतक जननी यशोदा साथ थीं, पर अचानक व्रजेशने किसी अत्यन्त आवश्यक कार्यसे उन्हें बुलाया और वे चली गयीं। नन्दरानीने बहुत चाहा कि समझा-बुझाकर राम-श्यामको भी साथ लेती चलें; किंतु श्रीकृष्ण बालूपर पैर पटक-पटककर रोने लगे, किसी प्रकार भी खेल छोड़कर घर जानेके लिये सहमत नहीं हुए। आखिर परिचारिकाओंपर ही रक्षाका भार सौंपकर जननीको जाना पड़ा। शीघ्रातिशीघ्र लौट आनेका विचार करके जननी अकेली ही चली तो गयीं; किंतु उनका मन इस सैकतपुलिनपर ही, अपने नीलमणिमें ही उलझा रह गया।

ENGLISH TRANSLATION

Today too, the brothers came noisily with the cowherd boys to a beautiful sandy place beside Kālindī. Filling their cupped hands with white sand, they ran about scattering it upon one another. Mother Yaśodā had been with them until half a ghaṭī earlier, when Nanda unexpectedly summoned her for urgent work. She tried hard to persuade Rāma and Śyāma to come with her, but Kṛṣṇa stamped his feet upon the sand and cried, refusing to leave the game and return home. In the end she had to entrust their protection to the attendants and go. She departed alone, intending to return as quickly as possible, but her mind remained entangled upon that sandy bank with her blue jewel.

ORIGINAL

जननीका दृष्टिसे ओझल होना था कि बस, पञ्जरमुक्त विहंगमशावककी भाँति एक साथ ही गोपबालक इधर-उधर दौड़ने लगे। परिचारिकाओंकी कौन सुनता है। परिचारिकाएँ भी श्रीकृष्णचन्द्रकी मनोहर बालक्रीड़ा देखकर मुग्ध हो रही हैं। इसके अतिरिक्त अकारण ही हस्तक्षेप भी वे क्यों करें? छोटे बालक हैं, परस्पर धूलि बिखेरकर खेल रहे हैं। इसमें हानि ही क्या है? दूर जाने लगेंगे तो पकड़ लेंगी। इस प्रकारकी भावनासे निश्चिन्त-सी होकर वे इस क्रीड़ारसका पान कर रही हैं। अस्तु, उमंगमें भरे बालक अपना मनमाना कर रहे हैं। श्रीकृष्णचन्द्रने क्या किया कि अञ्जलिमें बालू भरी तथा दौड़कर श्रीदामके पीछेसे जाकर उसके सिरपर वह बालू उड़ेल दी। एक कणिका श्रीदामकी आँखमें चली गयी। वह अपनी आँख मलता हुआ श्रीकृष्णको पकड़ने चला। श्रीकृष्ण भाग चले। वह पीछे दौड़ा और थोड़ी दूरपर ही उसने उन्हें पकड़ लिया।

ENGLISH TRANSLATION

The instant their mother disappeared from sight, the cowherd boys scattered in every direction like young birds freed from a cage. Who would listen to the attendants? They too were enchanted by Kṛṣṇacandra's lovely childhood play, and why should they interfere without cause? The little boys were merely throwing dust upon one another. What harm could there be? If they went too far, the attendants would catch them. Reassured by such thoughts, the women drank the nectar of the game while the high-spirited boys did as they pleased. Kṛṣṇacandra filled his cupped hands with sand, ran up behind Śrīdāma, and poured it over his head. One grain entered Śrīdāma's eye. Rubbing it, he set out to catch Kṛṣṇa. Kṛṣṇa fled, but Śrīdāma ran after him and caught him a short distance away.

ORIGINAL

श्रीकृष्णचन्द्रने हाथसे अपनी आँखें बंद कर लीं और वहीं बालूपर लेट गये। श्रीदाम हँस-हँसकर श्रीकृष्णचन्द्रकी पीठपर बालू बिखेरने लगा। उसने आरम्भ ही किया था कि पीछेसे बलराम एवं अन्य गोप-शिशुओंने एक साथ ही बहुत-सी बालुका श्रीदामके सिरपर, पीठपर गिरा दी। फिर तो श्रीकृष्णचन्द्रको छोड़कर श्रीदाम इन गोप-शिशुओंसे जा भिड़ा। इतनेमें अवसर पाकर श्रीकृष्ण उठकर भाग गये।

ENGLISH TRANSLATION

Kṛṣṇacandra covered his eyes with his hands and lay down upon the sand. Laughing, Śrīdāma began scattering sand over his back. He had barely started when Balarāma and the other cowherd children together dumped a great quantity of sand upon Śrīdāma's head and back. Releasing Kṛṣṇacandra, Śrīdāma turned to grapple with them. Seizing the opportunity, Kṛṣṇa rose and ran away.

ORIGINAL

ठीक उसी समय अत्रिनन्दन महर्षि दुर्वासा उपवनके क्षीण पगडण्डी-पथसे वहाँ आ पहुँचते हैं तथा श्रीकृष्णचन्द्रकी इस बाल्यभङ्गिमाको देख लेते हैं। मुनिवर आये ही हैं परात्पर स्वयं भगवान् श्रीकृष्णचन्द्रके दर्शनोंकी अभिलाषा लेकर; किंतु परात्परको जिस वेषमें देखा, उसे देखकर तो वे विस्मित रह गये। ओह! ये तो धूलिमें लोट रहे हैं। यह देखो:

ENGLISH TRANSLATION

At that very moment, the great sage Durvāsā, son of Atri, arrived along a narrow garden path and saw Kṛṣṇacandra in this childhood pose. The eminent sage had come longing to behold Kṛṣṇacandra, Bhagavān himself, supreme beyond all. Yet he was astonished by the guise in which he saw the Supreme. Ah, he was rolling in the dust. Look:

ORIGINAL Sanskrit verse

धूलिधूसरसर्वाङ्गं वक्रकेशं दिगम्बरम्।
धावन्तं बालकैः सार्द्धं हरिं वीक्ष्य स विस्मितः॥

(गर्गसंहिता)

ENGLISH TRANSLATION

Seeing Hari running with the boys, every limb gray with dust, his hair disheveled and his body unclothed, the sage was astonished.

(*Garga-saṃhitā*)

ORIGINAL

समस्त अङ्ग धूलिधूसरित हो रहे हैं। केश टेढ़े-मेढ़े हो रहे हैं। श्रीअङ्गोंपर कोई वस्त्र नहीं, सर्वथा नग्न-दिगम्बर वेष है तथा बालकोंके साथ दौड़े जा रहे हैं। भला, परात्पर हरि इस रूपमें? मुनिवर आश्चर्यमें भर गये।

ENGLISH TRANSLATION

All his limbs were gray with dust. His hair was tangled, no garment covered his sacred body, and he ran utterly naked with the boys. Could Hari, supreme beyond all, truly appear in such a form? The sage was filled with wonder.

ORIGINAL

इतना ही नहीं, महर्षिके तपःपूत मनमें भी एक शङ्का आ गयी। भुवनमोहिनी मायाने अपने अञ्चलकी छाया डाल दी और मुनिवर भ्रान्त होकर सोचने लगे:

ENGLISH TRANSLATION

More than that, a doubt entered even the great sage's mind, purified by austerity. World-enchanting Māyā cast the shadow of her veil upon him, and bewildered, he thought:

ORIGINAL Sanskrit verse

स ईश्वरोऽयं भगवान् कथं बालैर्लुठन् भुवि।
अयं तु नन्दपुत्रोऽस्ति न श्रीकृष्णः परात्परः॥

(गर्गसंहिता)

ENGLISH TRANSLATION

“If he is the Lord and Bhagavān, why does he roll upon the ground with children? This is merely Nanda's son, not Śrī Kṛṣṇa, the Supreme beyond all.”

(*Garga-saṃhitā*)

ORIGINAL

“क्या ये ईश्वर हैं? भगवान् हैं तो फिर प्राकृत बालककी भाँति बालकोंके साथ भूमिपर क्यों लोट रहे हैं? नहीं, ये परात्पर श्रीकृष्ण नहीं हैं। यह बालक नन्दका पुत्रमात्र है, ईश्वर नहीं! भगवान् नहीं!”

ENGLISH TRANSLATION

“Are these truly the Lord? If he is Bhagavān, why does he roll upon the ground with children like an ordinary boy? No, this is not Śrī Kṛṣṇa, supreme beyond all. This child is merely Nanda's son, not the Lord, not Bhagavān!”

ORIGINAL

इस प्रकार मुनिवर दुर्वासा संशयके झूलेमें झूलते हुए सत्यकी सीमाके उस पार अत्यन्त दूर जा गिरे। इधर ठीक उसी क्षण सहसा श्रीकृष्णचन्द्र क्रीड़ासे उपरत हो गये। अनसूया-जैसी सतीके पुत्र, परमतपस्वी, तेजोमूर्ति महर्षि भ्रमित हो रहे हैं; इनका भ्रमनिवारण होना चाहिये, इनपर तो कृपा होनी ही चाहिये, यह बात मानो श्रीकृष्णचन्द्रकी सर्वज्ञताशक्तिने उनके कानोंमें कह दी हो, इस तरह प्रेरित हुए-से वे महर्षिकी ओर देखने लगते हैं। अन्य गोप-शिशुओंने भी मुनिकी ओर देखा। पिङ्गल जटाभार, मुखपर उद्दीप्त तेज, गोप-बालक एक बार तो सहम गये; किंतु इसी समय श्रीकृष्णचन्द्र हँसते हुए बोल उठे, “श्रीदाम! अरे, तू तो हार गया; यदि तुझे विश्वास न हो तो चल, उन साधुबाबासे पूछ ले।” यह कहते-कहते वे वास्तवमें महर्षिकी ओर चल पड़े। सखामण्डली भी पीछे-पीछे चल पड़ी।

ENGLISH TRANSLATION

Swinging upon doubt, Durvāsā fell far beyond the boundary of truth. At that very moment Kṛṣṇacandra abruptly stopped playing. It was as though his omniscient power whispered that the great ascetic, radiant son of the chaste Anasūyā, had become confused and must be freed from delusion and shown grace. Kṛṣṇacandra looked toward the sage, and the other boys followed his gaze. At first they shrank back from the ascetic's tawny mass of matted hair and the blazing splendor upon his face. Then Kṛṣṇacandra laughed and called, “Śrīdāma, you lost! If you do not believe me, come and ask that holy man.” As he spoke, he started toward the sage, and the circle of friends followed.

ORIGINAL

एक विशाल कदम्बकी छायामें महर्षि शान्त खड़े हैं। अतिशय गम्भीर मुद्रा है। तपका तेज अङ्गोंमें झर-सा रहा है, नेत्रोंमें एक विचित्र ज्योति है; किंतु जैसे ही श्रीकृष्णचन्द्र समीप आये कि मुनिका सब कुछ बदल गया। शरीर काँपने लगा। मुद्रा चञ्चल हो गयी। अङ्गोंकी दीप्ति, नेत्रोंकी वह दिव्य ज्योति विलीन हो गयी, इस प्रकार जैसे श्रीकृष्ण-अङ्गोंकी महामरकतद्युतिमें वह मिल गयी हो। महर्षिको तो एक अनिर्वचनीय अवस्था हो गयी है और इधर श्रीकृष्णचन्द्र अत्यन्त निकट जाकर उनसे पूछ रहे हैं, “साधुबाबा! तुमने तो मेरा खेल देखा है; तुम्हीं बताओ कि श्रीदाम मुझसे हार गया या नहीं।” महर्षि विस्फारित नेत्रोंसे श्रीकृष्णचन्द्रकी ओर देखते रह जाते हैं, कुछ उत्तर नहीं देते। श्रीकृष्ण किञ्चित् प्रतीक्षा करते हैं, पर महर्षि मौन हैं। ऐसा प्रतीत हो रहा है, उनमें अब खड़े रहनेकी सामर्थ्य भी जाती रही है। वे गिरते हुए-से पुलिनरेणुकापर बैठ जाते हैं। फिर तो श्रीकृष्णचन्द्र अपनी नन्ही-नन्ही भुजाओंको उठाकर उनकी गोदमें चले जाते हैं। गोदमें जाकर पूछते हैं, “बाबा! क्यों, बताओगे नहीं? श्रीदाम हारा या नहीं?” पर इस बार भी श्रीकृष्णचन्द्रको कुछ उत्तर नहीं मिला। महर्षिको न बोलते देखकर वे भाइयोंकी गोदसे नीचे उतर आये और सखाओंसे कहने लगे, “भैयाओ! ये साधुबाबा तो बोलते ही नहीं। चलो, हम सब पहलेकी भाँति खेलें।” कहते-कहते वे खिलखिलाकर हँस पड़े।

ENGLISH TRANSLATION

The great sage stood silently beneath a vast kadamba tree. His bearing was profoundly grave, the radiance of austerity seemed to stream from his limbs, and a strange light shone in his eyes. Yet as soon as Kṛṣṇacandra approached, everything changed. His body trembled and his composure became unsteady. The splendor of his limbs and the divine light of his eyes vanished as though absorbed into the great emerald radiance of Kṛṣṇa's body. The sage entered an indescribable state. Coming very close, Kṛṣṇacandra asked, “Holy father, you saw my game. Tell me whether Śrīdāma lost to me.” Durvāsā stared at him with wide eyes but gave no answer. Kṛṣṇa waited a little, yet the sage remained silent and seemed to lose even the strength to stand. As though falling, he sat upon the sand. Kṛṣṇacandra raised his tiny arms and climbed into his lap. “Father, will you not tell me? Did Śrīdāma lose or not?” Still there was no reply. Seeing that the sage would not speak, Kṛṣṇa climbed down and told his friends, “Brothers, this holy father does not speak at all. Come, let us play as before.” As he said this, he burst into laughter.

ORIGINAL

इस समय श्रीकृष्णचन्द्रके अरुण अधरोंपर आयी हुई यह हँसी वास्तवमें बाल्यलीलाविहारीकी शिशुस्वभावसुलभ हँसी नहीं है। यह तो उनकी अघटघटनापटीयसी योगमायाशक्तिकी हँसी है। अनन्त ऐश्वर्यनिकेतन स्वयं भगवान् श्रीकृष्णचन्द्रका किञ्चित् मायावैभव मुनिराजको प्रत्यक्ष करानेके उद्देश्यसे इस समय योगमाया प्रकट हुई हैं और वे ही अधरोंके अन्तरालसे हँस रही हैं। हँसते-हँसते ही वे महर्षि दुर्वासाको अपनी ओर खींच लेती हैं, देखते-ही-देखते दुर्वासा श्रीकृष्णचन्द्रके उस छोटे-से मुखविवरमें प्रवेश कर जाते हैं।

ENGLISH TRANSLATION

The laughter upon Kṛṣṇacandra's red lips was not the natural laughter of a child absorbed in childhood play. It was the laughter of his Yogamāyā, whose power accomplishes the impossible. Yogamāyā manifested to show the royal sage a portion of the wondrous divine power of Kṛṣṇacandra, Bhagavān himself and abode of limitless majesty. She laughed through the opening of his lips, drew the sage toward him, and in an instant Durvāsā entered Kṛṣṇacandra's tiny mouth.

ORIGINAL

योगमाया पीछेकी ओर कपाट लगा देती हैं तथा आगेका द्वार उन्मुक्त कर देती हैं। तपोधन दुर्वासा अनुभव करने लगते हैं, “मैं कहाँ हूँ? यह कौन-सा देश है? इतना विशाल लोक, पर सर्वथा जनशून्य! इन अरण्यश्रेणियोंमें भी कोई नहीं। वन-भ्रमण करते-करते श्रान्त हो गया, पर किसी भी प्राणीके दर्शन अबतक नहीं हुए। वह सामने क्या है? अरे, यह तो एक अत्यन्त विशाल अजगर है। ओह! यह तो मुझे अपना ग्रास बना रहा है। हरि-इच्छा! यह लो, अजगरके द्वारा निगले जानेपर भी मेरा शरीर अक्षत है, मैं जीवित हूँ। हाँ! यह तो एक सम्पूर्ण ब्रह्माण्ड है। सप्तलोक! सप्तपाताल! सब कुछ यथायोग्य हैं। * * * ओह! कितने दिनोंसे इन द्वीपोंमें भ्रमण कर रहा हूँ। नहीं, अब तो इस अग्रवर्ती श्वेत-पर्वतपर तप करूँगा। * * * यहाँ मुझे तप करते कितने दिन बीते? शतकोटि वर्ष हो गये। अरे! अब तो नैमित्तिक प्रलयका समय उपस्थित है। सागरकी उत्ताल तरङ्गें समस्त धरातलको प्लावित कर रही हैं। स्थल रहा ही नहीं, सर्वत्र जल-ही-जल है। यह अनन्त अम्बुराशि मुझे कहाँ बहा ले जायगी? इसका अन्त हो, तब तो किनारे लगूँ। अरे! मैं अपने दिव्य ज्ञानसे यह जान रहा हूँ कि तबसे सहस्रयुगपरिमित समय हो चला, पर मैं तो इस जलराशिमें ही बह रहा हूँ। किंतु अब मैं डूब रहा हूँ, मेरी स्मृति विलुप्त हो रही है। * * * मैं समाधिमें अवस्थित हो गया था, अब व्युत्थान हुआ है। * * * सब कुछ जलमय है। नहीं, नहीं, यहाँ भी एक और ब्रह्माण्ड है। यह अण्डच्छिद्र है। प्रवेश करके देखूँ? हानि ही क्या है। * * * छिद्रके अन्तरालमें ऐसी दिव्य सृष्टि! * * * यह स्थान कौन-सा है? ये तो इसी ब्रह्माण्डके शिरोदेशमें अवस्थित लोक हैं। * * * कालमानसे एक ब्रह्माकी आयु पूर्ण हो चुकी, पर मैं तो अनवरत इन लोकोंमें ही घूम रहा हूँ। * * * यह एक पुनः अण्डच्छिद्र आया! नारायण! नारायण!! नारायण!!! मैं इस छिद्रमें प्रवेश कर रहा हूँ। * * * छिद्रको पारकर इस दूसरे छोरसे मैं बाहर निकल आया। अरे! यह अगाध अनन्त अपरिसीम जलराशि और इस जलमें सन्तरण करती हुई कोटि-कोटि अण्डराशि! * * * जय हो प्रभो! जय हो!! आज मुझे विरजा नदीके दर्शन हुए। * * * ओह! विरजा-तीरकी कैसी अनुपम शोभा है। कहीं दिव्य पद्मराग तो कहीं दिव्य इन्द्रनीलमणि, कहीं दिव्य मरकत और कहीं दिव्य स्यमन्तकमणि, कहीं दिव्य रुचक तो कहीं दिव्य कौस्तुभमणि, इन सबके स्तूप लगे हैं। कृष्ण, श्वेत, हरित एवं रक्तवर्ण विविध दिव्यातिदिव्य रत्नसमूहोंसे परिशोभित, मुक्ता-माणिक्य-स्पर्शमणिखचित, शुद्ध स्फटिकाभ सुविस्तीर्ण परम मनोहर इस सरित्तटके दर्शनसे मैं कृतार्थ हो गया! * * * अच्छा, मैं तो विरजा पारकर शतशृङ्गसमन्वित गिरिराज गोवर्धनके परिसरमें आ पहुँचा हूँ। यह है पारिजातवनश्रेणी! यह है कल्पतरुओंकी पङ्क्ति! यह है विचरणशील कामधेनुसमूह! गिरिराज! मैं तुम्हें प्रणाम कर रहा हूँ। * * * वृन्दावन आ गया है। नवपल्लवोंसे परिशोभित, चन्दन-मन्दार-चम्पक आदि पुष्पोंके परागसे सुवासित, सुमधुर भ्रमर-रवसे गुञ्जित यह वृन्दाकानन कितना सुन्दर है! दिव्य-फलसमन्वित आम्र, नारङ्ग, पनस, ताल, नारिकेल, जम्बू, बदरी, खर्जूर, गुवाक, आम्रातक, जम्बीर, कदली, श्रीफल एवं दाडिम वृक्षोंकी पङ्क्तियाँ कितनी सुन्दर हैं! इन विशाल प्रियाल, साल, अश्वत्थ, निम्ब, शाल्मली, तिन्तिड़ी तरुवरोंकी कैसी सघन शीतल छाया है! मल्लिका, मालती, कुन्द, केतकी, माधवी, यूथिकाका कितना मनोहर सुवास है! इस वृन्दावनको निहारकर मेरे नेत्र शीतल हो गये। * * * यह लो, मेरे सामने कालिन्दी कलकल ध्वनि करती हुई प्रवाहित हो रही है। * * * जय हो! जय हो!! मैं गोलोकधाममें आ गया! * * * इन दिव्यातिदिव्य सच्चिदानन्दमय मणिमन्दिरोंकी, कुञ्जकुटीरोंकी कैसी अतुल छवि है! * * * यह प्रथम द्वार हरिद्राभ, मणिमय, हीरकखचित कपाटोंसे विभूषित है। रत्नसिंहासनस्थित, रत्नभूषणभूषित, रत्नमुकुटविराजित, पीतपरिधानशोभित वीरभानु इस द्वारके रक्षक हैं। * * * यह द्वितीय द्वार है; सुन्दर शृङ्गारसुसज्जित, श्यामवर्ण, किशोरवयस्क चन्द्रभानु गोप द्वारकी रक्षा कर रहे हैं। * * * इस तृतीय द्वारपर मुरलीधर श्यामसुन्दर किशोरमूर्ति सूर्यभानु गोप हैं। * * * अब आया है चतुर्थ द्वार! वसुभानु द्वारी हैं। वसुभानुके पक्वबिम्बफलसदृश अधर-ओष्ठका, सहास्यवदनकमलका सौन्दर्य देखते ही बनता है। * * * यह पञ्चम द्वार है। यह देवभानुसे संरक्षित है। अगुरु, चन्दन एवं कस्तूरी, कुङ्कुमके द्रवसे देवभानुके अङ्ग चर्चित हैं; कण्ठमें कदम्ब पुष्पोंकी माला झूल रही है। * * * षष्ठ द्वारपर पुष्पोंका तोरण है, उसपर विविध चित्र अङ्कित हैं। यहाँ शक्रभानुका संरक्षण है। शक्रभानुके कानोंमें रत्नकुण्डल हैं, ग्रीवामें श्रीखण्डपल्लवकी माला है। * * * सप्तम द्वारपर रत्नभानु गोप विराजित हैं। * * * अष्टम द्वारके दौवारिक सुपार्श्व गोप हैं। सुपार्श्वके अधरोंपर मन्द मुसकान है, ललाटपर श्रीखण्डतिलक सुशोभित है। * * * नवम द्वार सुबल गोपके शासनमें है। * * * दशमपर सुदामका आधिपत्य है। * * * एकादश द्वारका अधिष्ठाता श्रीदाम गोप है। वक्षःस्थलपर प्रफुल्लमालतीमाला झूल रही है। ओह! श्रीदामके अङ्ग कितने कमनीय हैं। * * * द्वादश! त्रयोदश! चतुर्दश! पञ्चदश! षोडश! इन प्रत्येकपर कोटि-कोटि गोपाङ्गनाओंका संरक्षण है। * * * हैं! यह क्या है? नेत्र ठहर नहीं रहे हैं, असंख्यकोटिमार्तण्डकी ज्योतिके समान एक ज्योतिर्मण्डल है। * * * ओह! जय हो, जय हो! इस ज्योतिर्बिम्बमें लक्षदलसमन्वित परम दिव्य एक पद्म है। * * * गोलोकविहारिन्! तुम्हारी जय हो! तुम स्वयं इस पद्मपर विराजित हो! नाथ! तुम्हारा यह अप्रतिम विश्वविमोहन सौन्दर्य! वाणीको सामर्थ्य नहीं कि इसकी छाया भी छू ले। * * * हैं-हैं! सहसा यह विचित्र हँसी कैसी? अरुण अधरोंका स्पन्दन ठीक वैसा ही है। नहीं, हँसी नहीं, ज्योत्स्ना है। * * * किरणें मुझे लपेट रही हैं। यह लो, अनन्तब्रह्माण्डपति गोलोकपतिके मुखमें चला! पीछे द्वार रुद्ध हो गया! आगेके कपाट उन्मुक्त हो रहे हैं। पर मेरे नेत्र निमीलित हो रहे हैं...”

ENGLISH TRANSLATION

Yogamāyā closed the door behind him and opened the way ahead. Durvāsā began to experience: “Where am I? What realm is this? This world is immense, yet entirely without people. There is no one even among these ranges of forests. I have grown weary wandering through them, but I have not seen a single living being. What is that ahead? It is an enormous python. Ah, it is making me its prey. Let Hari's will be done! Even after the python swallowed me, my body remains unharmed and I am alive. Yes, this is an entire universe, with its seven upper worlds and seven lower regions, everything in its proper place. * * * How long have I wandered across these islands? No, now I shall practice austerity upon that white mountain ahead. * * * How long have I practiced austerity here? A thousand million years have passed. Now the occasional cosmic dissolution has arrived. The ocean's towering waves flood the entire earth. No land remains; everywhere is water. Where will this limitless mass of water carry me? Only when it ends can I reach a shore. By divine knowledge I perceive that a thousand yugas have passed, yet I continue to drift upon this water. Now I am sinking, and my memory fades. * * * I had entered samādhi and have now emerged from it. Everything is water. No, here is yet another universe. This is an opening in its shell. Why not enter and see? * * * What a divine creation lies beyond the aperture! What is this place? These are the worlds situated at the summit of this universe. * * * By cosmic reckoning, the lifespan of one Brahmā has ended, yet I have wandered ceaselessly through these worlds. Here is another opening in the cosmic shell. Nārāyaṇa! Nārāyaṇa! Nārāyaṇa! I am entering it. * * * Passing through, I emerge from the other side. Ah, this fathomless, endless, measureless expanse of water, and the millions upon millions of cosmic eggs floating within it! * * * Victory to you, Lord! Today I have beheld the Virajā River. How incomparable is the beauty of its bank. Here are heaps of divine rubies, sapphires, emeralds, Syamantaka jewels, rucaka gems, and Kaustubha jewels. This vast and enchanting riverbank, pure as crystal, is inlaid with pearls, rubies, and touchstones, and adorned with supremely divine jewels of dark, white, green, and red hues. The sight has fulfilled me. * * * I have crossed Virajā and reached the precincts of Govardhana, king of mountains, crowned by a hundred peaks. Here are groves of pārijāta, rows of wish-fulfilling trees, and herds of roaming wish-fulfilling cows. King of mountains, I bow to you. * * * Now Vṛndāvana has appeared. How beautiful is this forest of Vṛndā, adorned with fresh leaves, fragrant with the pollen of sandal, mandāra, campaka, and other blossoms, and humming with the sweet voices of bees. How beautiful are the rows of mango, orange, jackfruit, palmyra, coconut, rose-apple, jujube, date, areca, hog-plum, citron, banana, wood-apple, and pomegranate trees laden with divine fruit. How deep and cool is the shade of these vast priyāla, sāla, sacred fig, neem, silk-cotton, and tamarind trees. How captivating is the fragrance of jasmine, mālatī, kunda, ketakī, mādhavī, and yūthikā flowers. At the sight of Vṛndāvana, my eyes are soothed. There before me Kālindī flows with a murmuring sound. * * * Victory! I have reached the realm of Goloka. How incomparable is the beauty of these supremely divine temples of conscious bliss built of jewels and these bower cottages. * * * The first gate shines yellow and is adorned with jeweled, diamond-studded doors. Its guardian is Vīrabhānu, seated upon a jeweled throne, adorned with jeweled ornaments and crown, and splendid in yellow garments. At the second gate stands the youthful, dark-complexioned cowherd Candrabhānu, beautifully arrayed. At the third is the flute-bearing, dark and lovely youth Sūryabhānu. The fourth gate has come, guarded by Vasubhānu, whose ripe bimba-fruit lips and smiling lotus face are wondrously beautiful. The fifth gate is guarded by Devabhānu, whose limbs are anointed with liquid agarwood, sandalwood, musk, and saffron, and whose neck bears a garland of kadamba flowers. At the sixth gate is a flowered arch painted with many pictures. Its guardian Śakrabhānu wears jeweled earrings and a garland of sandalwood leaves around his neck. The cowherd Ratnabhānu presides at the seventh gate. Supārśva guards the eighth, a gentle smile on his lips and a sandal-paste mark beautifying his forehead. The ninth gate is governed by Subala, the tenth by Sudāma, and the eleventh by Śrīdāma, upon whose chest hangs a blooming mālatī garland. Ah, how lovely are Śrīdāma's limbs. The twelfth, thirteenth, fourteenth, fifteenth, and sixteenth gates are each guarded by millions upon millions of cowherd women. * * * Ah, what is this? My eyes cannot remain steady. There is an orb of light like the brilliance of countless millions of suns. Victory, victory! Within this radiant sphere is a supremely divine lotus with a hundred thousand petals. Wanderer of Goloka, victory to you! You yourself sit upon that lotus. Lord, your incomparable beauty enchants the universe. Speech lacks the power to touch even its shadow. * * * What is this sudden, wondrous laughter? The movement of those red lips is precisely the same. No, it is not laughter, but moonlight. Its rays enfold me. Now I have entered the mouth of the Lord of Goloka, sovereign of limitless universes. The door behind has closed and those ahead are opening, but my eyes are closing.”

ORIGINAL

इसी बीचमें महर्षि श्रीकृष्णके मुखविवरसे बाहर आ गये। एक क्षण बाद महर्षिने नेत्र खोलकर देखा, गोलोक नहीं, यह तो वही भरतखण्डका व्रजपुर है। कालिन्दीनिकटवर्ती वही सैकतपुलिन है। ठीक वही बालुकामयी क्रीड़ास्थली है। अभी भी श्रीकृष्ण सखाओंके साथ वैसे ही खेल रहे हैं! यहाँ मैं कुछ क्षण पहले भी आया था। संशय करने लगा था कि परात्पर श्रीकृष्णकी ऐसी चेष्टा क्यों। निश्चय कर चुका था कि ये परात्पर ईश्वर नहीं हैं। पर ठीक उसी समय श्रीकृष्णचन्द्र आये, मुझसे कुछ बोले, मेरी गोदमें उठ आये, फिर उतरकर हँसने लगे, मैं इनके छोटे-से मुखविवरमें प्रवेश कर गया! फिर तो...!

ENGLISH TRANSLATION

At that moment the sage emerged from Kṛṣṇa's mouth. A moment later he opened his eyes. This was not Goloka, but the same Vraja in Bhāratavarṣa, the same sandy bank beside Kālindī, the very same playground of sand. Kṛṣṇa was still playing with his friends just as before. Durvāsā remembered arriving only moments earlier and doubting why the Supreme Kṛṣṇa would behave in such a way. He had decided that this was not the Supreme Lord. At that instant Kṛṣṇacandra had approached, spoken to him, climbed into his lap, descended, and laughed. Then he had entered that tiny mouth, and after that...!

ORIGINAL

मुनिवरने अञ्जलि बाँध ली, सिर झुका लिया। उनकी बुद्धिमें तो श्रीकृष्णका अनन्त ऐश्वर्य प्रकाशित हो रहा है, किंतु मन एवं इन्द्रियाँ एक अभिनव रसमाधुरीसे परिप्लुत हो रही हैं। दृष्टिके सामने श्रीकृष्णचन्द्रका वही क्रीड़ामय रूप है। वे उसी रूपको देखते हुए गुन-गुन करने लगते हैं:

ENGLISH TRANSLATION

The sage joined his palms and bowed his head. Kṛṣṇa's limitless majesty shone within his understanding, while his mind and senses overflowed with a new sweetness of divine rasa. Before his eyes stood the same playful form of Kṛṣṇacandra. Gazing upon it, he began to murmur:

ORIGINAL

Sanskrit verses

बालं नवीनशतपत्रविशालनेत्रं
बिम्बाधरं सजलमेघरुचिं मनोज्ञम्।
मन्दस्मितं मधुरसुन्दरमन्दयानं
श्रीनन्दनन्दनमहं मनसा नमामि॥
मञ्जीरनूपुररणन्नवरत्नकाञ्ची-
श्रीहारकेसरिनखप्रतियन्त्रसंघम्।
दृष्ट्यार्तिहारिमषिबिन्दुविराजमानं
वन्दे कलिन्दतनुजातटबालकेलिम्॥
पूर्णेन्दुसुन्दरमुखोपरि कुञ्चिताग्राः
केशा नवीनघननीलनिभाः स्फुरन्तः।
राजन्त आनतशिरःकुमुदस्य यस्य
नन्दात्मजाय सबलाय नमो नमस्ते॥

ENGLISH TRANSLATION

I bow within my mind to Nanda's son, the charming child whose broad eyes resemble fresh lotuses, whose lips are like bimba fruit, whose complexion is that of a rain-laden cloud, whose smile is gentle, and whose slow gait is sweet and beautiful.
I worship the child who plays upon the bank of Kālindī's daughter, adorned with ringing anklets, a nine-jeweled girdle, a lovely necklace strung with protective tiger claws, and a black mark that wards off the pain of the evil eye.
Upon his face, beautiful as the full moon, shine curling locks whose tips bend and whose hue resembles a fresh rain cloud.
To Nanda's son, together with Bala, I offer reverence again and again. Those who bow their heads before him become cool and peaceful like night-blooming lilies.

ORIGINAL

“नवकमल-जैसी शोभा विशाल नेत्रोंकी है। बिम्बफलके सदृश अधर हैं। उनपर मन्द मुसकान छायी हुई है। सजल जलदकी-सी कान्ति अङ्गोंको है। अत्यन्त सुन्दर बालवेष है। मधुर सुन्दर मन्दगतिसे वे चलते हैं। मैं इन नन्दनन्दनको मन-ही-मन प्रणाम कर रहा हूँ। चरणोंमें मञ्जीर एवं नूपुर सुशोभित हैं। कटिदेश नवरत्न-काञ्ची-विभूषित है। काञ्चीसे रुनझुन-रुनझुन शब्द हो रहा है। गलेमें सुन्दर हार है। हारमें व्याधिनिवारक यन्त्रप्रतीक व्याघ्रनख पिरोये हुए हैं। जननीने दृष्टिदोषनिवारणके उद्देश्यसे एक काला बिन्दु मुखपर लगा दिया है, इससे उनकी शोभा और भी बढ़ गयी है। कलिन्दनन्दिनी श्रीयमुनाके तटपर विविध बालक्रीड़ा करनेवाले इन परम सुन्दर नन्दनन्दनकी मैं वन्दना करता हूँ। पूर्ण शशधर-जैसे सुन्दर मुखपर कुञ्चित केशकलाप सुशोभित है। यह कुन्तलराशि ऐसी प्रतीत होती है, जैसे नवीनघनकी नीलिमा हो। इन श्रीकृष्णचन्द्रके चरणप्रान्तमें जो सिर झुका देते हैं, उनके लिये ये कुमुदकी भाँति शीतल-शान्तम बन जाते हैं। मैं बलरामसहित नन्दनन्दनको बार-बार प्रणाम कर रहा हूँ।”

ENGLISH TRANSLATION

“His broad eyes possess the beauty of fresh lotuses, and his lips resemble bimba fruit. A gentle smile rests upon them. His limbs have the luster of a rain-filled cloud, and his childhood dress is exceedingly beautiful. He walks with a sweet, lovely, gentle gait. I bow inwardly to Nanda's son. Bells and anklets adorn his feet; a girdle of nine jewels adorns his waist and rings with a jingling sound. A beautiful necklace hangs upon his neck, strung with tiger claws as protective emblems against illness. His mother has placed a black dot upon his face to ward off the evil eye, increasing his beauty still more. I worship this supremely beautiful son of Nanda who performs varied childhood games upon the bank of the Yamunā, daughter of Kalinda. Curled locks beautify his face, lovely as the full moon, and appear like the blue-black hue of a fresh rain cloud. For those who bow their heads at Kṛṣṇacandra's feet, he becomes cooling and peaceful like the night-blooming lily. Again and again I bow to Nanda's son together with Balarāma.”

ORIGINAL

मुनिवरके नेत्रोंसे जल बहने लगा। वे उठ खड़े हुए तथा श्रीकृष्णके ध्यानमें निमग्न होकर 'कृष्ण-कृष्ण' रटते हुए बदरिकाश्रमकी ओर चल पड़े, तपश्चर्याके लिये नहीं, निर्बाध श्रीकृष्णका स्मरण करनेके लिये, श्रीकृष्णनामामृतपान करनेके लिये। अनन्तजन्मार्जित तपका परम फल तो महर्षिको प्राप्त हो चुका है; श्रीकृष्णचन्द्रके दर्शनका, स्पर्शका परमानन्द वे अनुभव कर चुके हैं; साथ ही अपना सर्वस्व समर्पितकर श्रीकृष्णदास बन चुके हैं; उनके लिये अब करनेको रहा ही क्या है।

ENGLISH TRANSLATION

Tears flowed from the sage's eyes. He rose and set out for Badarikāśrama, absorbed in meditation upon Kṛṣṇa and repeating “Kṛṣṇa, Kṛṣṇa.” He went not to practice austerity but to remember Kṛṣṇa without obstruction and to drink the nectar of his name. Durvāsā had obtained the supreme fruit of austerities accumulated through countless births. He had experienced the highest bliss of seeing and touching Kṛṣṇacandra and, surrendering everything, had become Kṛṣṇa's servant. What duty could remain for him now?

ORIGINAL Sanskrit verse

यन्नामश्रुतिमात्रेण पुमान् भवति निर्मलः।
तस्य तीर्थपदः किं वा दासानामवशिष्यते॥

(श्रीमद्भागवत 9.5.16)

ENGLISH TRANSLATION

By merely hearing his name, a person becomes purified. What duty can remain for the servants of him whose feet are holy places of pilgrimage?

(*Śrīmad Bhāgavata* 9.5.16)

ORIGINAL

“जिनके मङ्गलमय नामको सुन लेनेमात्रसे प्राणी निर्मल हो जाते हैं, उन भगवान्‌के चरणकमलके दास बन जानेवालोंके लिये कौन-सा कर्तव्य अवशिष्ट रहता है।”

ENGLISH TRANSLATION

“Living beings become pure merely by hearing his auspicious name. What duty remains for those who have become servants of Bhagavān's lotus feet?”

ORIGINAL

जो हो, इतना हो गया; किंतु गोपशिशुओंकी दृष्टिमें, परिचारिकाओंके जानमें तो कुछ भी नहीं हुआ। केवल श्रीकृष्णचन्द्र तपोधन दुर्वासाकी गोदमें गये और उनके मौन रहनेपर उतर आये, उन सबने इतना ही जाना। उनके लिये यह क्षुद्र घटना है, उनपर इसका कुछ भी प्रभाव नहीं। गोपशिशु तो तुमुलनाद करते हुए पहलेकी भाँति ही पुलिनको मुखरित करने लग गये।

ENGLISH TRANSLATION

So much had occurred, yet in the eyes of the cowherd children and within the attendants' awareness, nothing at all had happened. They knew only that Kṛṣṇacandra had climbed into Durvāsā's lap and descended when the ascetic remained silent. To them this was a trifling event and left no impression. With tumultuous cries, the children again made the riverbank resound as before.

ORIGINAL

अब यशोदा रानी आ पहुँचती हैं। श्रीकृष्णचन्द्रको विविध खेलोंमें, रमणीय दृश्योंमें भुलाये रखकर उन्हें साथ लिये क्रमशः भवनकी ओर लौटती हुई पहले उपवनमें, फिर उपवनको लाँघकर नन्दोद्यानमें, फिर उद्यानसे राजपथपर चली आती हैं। वहाँसे व्रजसुन्दरियोंके भवनोंमें जा-जाकर उन्हें दर्शनसुख देकर श्रीकृष्णचन्द्र अपने भवनमें प्रवेश करते हैं और गोपशिशु अपने-अपने घर चले जाते हैं। उस समय संध्या व्रजपुरपर अपना अञ्चल फैलाने लगती है। जननी पुत्रोंको स्नान कराती हैं। वस्त्र-आभूषणोंसे सुसज्जित कर ब्यारू कराती हैं। पर क्रीड़ाश्रमसे श्रमित हुए राम-श्याम तो ब्यारूके बीचमें ही सोने लग जाते हैं। जननी किसी प्रकार उन्हें दूध पिलाती हैं, उनका मुख प्रक्षालन करती हैं, फिर गोदमें उठाकर शय्यापर सुला आती हैं:

ENGLISH TRANSLATION

Queen Yaśodā now arrived. Keeping Kṛṣṇacandra occupied with varied games and lovely sights, she led the boys home through the grove, across Nanda's garden, and onto the royal road. From there Kṛṣṇacandra visited the homes of the women of Vraja, giving them the joy of seeing him, and then entered his own home while the cowherd boys departed for theirs. Evening spread her veil over Vraja. The mother bathed her sons, dressed and adorned them, and served their evening meal. Exhausted from play, Rāma and Śyāma began falling asleep in the midst of supper. Somehow she gave them milk, washed their faces, carried them in her lap, and laid them upon their bed:

ORIGINAL Braj verses

बल-मोहन दोऊ अलसाने।
कछु-कछु खाइ दूध लै अँचयौ, मुख जम्हात जननी जिय जाने॥
“उठहु, लाल!” कहि मुख पखरायौ, “तुम को लै पौढ़ाऊँ।
तुम सोवौ, मैं तुम्हें सुवाऊँ, कछु मधुरे सुर गाऊँ॥”
तुरत जाइ पौढ़े दोउ भैया, सोवत आई निंद।
सूरदास जसुमति सुख पावति पौढ़े बालगोबिंद॥

ENGLISH TRANSLATION

Bala and Mohana are both weary.
They eat a little and sip some milk; seeing them yawn, their mother knows their state.
“Rise, my darlings,” she says, washing their faces. “I shall carry you to bed.
You sleep while I lull you and sing something in a sweet voice.”
At once the two brothers lie down, and sleep comes over them.
Sūradāsa says: Yaśodā rejoices as child Govinda rests upon his bed.

CHAPTER 17

## कण्व ब्राह्मणपर अद्भुत कृपा

# Wondrous Grace upon the Brāhmaṇa Kaṇva

Source scan pages 111–117

ORIGINAL Hindi

मधुवनके उस शान्त आश्रमकी ओर किसीका भी ध्यान आकर्षित न होता था। सघन वनश्रेणी उसे अन्तर्हृदयमें छिपाये रखती थी। अभेद्य कण्टकजाल क्षीण पगडंडियोंके द्वार रोके सर्वत्र फैले हुए थे, किसीको भी सहसा प्रवेश नहीं करने देते थे। इसीलिये आश्रमके एकमात्र अधिवासी कण्व नामक ब्राह्मणकी तपस्यामें कोई विघ्न उपस्थित न हुआ। पाँच वर्षोंसे ब्राह्मणकी नारायण-अर्चना निर्बाध चल रही थी।

ENGLISH TRANSLATION

No one's attention was drawn toward that peaceful hermitage in Madhuvana. A dense succession of trees concealed it deep within the forest. Impenetrable networks of thorns spread everywhere, blocking the entrances to the faint footpaths and preventing anyone from suddenly entering. Thus no disturbance arose in the austerities of the hermitage's sole resident, a brāhmaṇa named Kaṇva. For five years his worship of Nārāyaṇa had continued without interruption.

ORIGINAL Hindi

कण्व जब शिशु थे, उस समय भी उनकी शैशव-क्रीडामें नारायण सने हुए थे। जब गृहस्थभार सँभाला, तब वहाँ भी प्रत्येक चेष्टामें नारायण भरे थे; और अब तो अवस्था ढल गयी थी। एकमात्र नारायणका ही अवलम्बन किये हुए ब्राह्मणदेव सर्वथा एकान्तसेवी होकर नारायणमें लीन-से हो रहे थे। समीपका अरण्य जो कुछ भी कन्द-मूल-फल उन्हें देता, उसीको लेकर वे नारायणको अर्पित कर देते, अर्पित प्रसाद पाकर स्वयं भी तृप्त हो जाते। आश्रमसे दस हाथपर ही झर-झर करता हुआ एक जलस्रोत बहता था, वह कभी सूखता न था। अतः जलके लिये भी दूर जानेकी आवश्यकता न थी।

ENGLISH TRANSLATION

Even when Kaṇva was a child, Nārāyaṇa permeated his infant games. When he assumed the responsibilities of household life, every action there too was filled with Nārāyaṇa. Now his years had declined. Relying upon Nārāyaṇa alone, the venerable brāhmaṇa devoted himself wholly to solitude and seemed absorbed in Him. Whatever tubers, roots, and fruits the nearby forest provided, he offered to Nārāyaṇa, then satisfied himself with the offered grace. Only ten cubits from the hermitage a murmuring spring flowed and never dried, so he had no need to travel far even for water.

ORIGINAL Hindi

इससे पूर्व कण्व और तो कहीं नहीं, केवल व्रजेश्वर नन्दके घर जाया करते थे। व्रजराज एवं व्रजरानी, दोनोंकी ही कण्वके प्रति बड़ी श्रद्धा थी। दोनों अपने हृदयकी बात कण्वको बताया करते। कण्वकी गृहस्थीका निर्वाह भी व्रजेश्वरके द्वारा दिये हुए अयाचित दानपर ही अवलम्बित था, किंतु पाँच वर्ष हो गये, भजनानन्दमें जगत्को भूले हुए कण्व व्रजेश्वरके घर भी न गये। इसीलिये नन्दनन्दनके प्रकट होनेकी बात भी कण्वको ज्ञात नहीं।

ENGLISH TRANSLATION

Before this seclusion, Kaṇva visited no other place except the home of Nanda, lord of Vraja. Both the king and queen of Vraja held him in great reverence and confided the matters of their hearts to him. Kaṇva's household had also been sustained entirely by unsolicited gifts from the lord of Vraja. Five years had now passed, however, during which Kaṇva, forgetful of the world in the bliss of devotion, had not visited even Nanda's house. He therefore knew nothing of the appearance of Nanda's son.

ORIGINAL Hindi

आज द्वादशीके दिन इष्टदेवपूजनके निमित्त पुष्पचयन एवं कन्द-मूल आहरण करते हुए वे अचानक कालिन्दी-तटपर, गोकुलके घाटपर आ निकले। वहाँ कुछ ग्वालिनें व्रजपुरकी ओरसे आयी हुई थीं, मधुपुरी जा रही थीं, परस्पर श्रीकृष्णचन्द्रकी मनोहर बाल्यचेष्टाओंकी चर्चा कर रही थीं। ईशप्रेरित उनके कुछ शब्द कण्वके कानोंमें प्रवेश कर गये। वर्षोंसे कण्वने ग्राम्यचर्चा सर्वथा नहीं सुनी थी। ग्रामवासियोंके दर्शनतक उन्होंने इने-गिने बार ही किये थे। पर आज ग्वालिनोंके कण्ठसे निकली हुई वह स्फुट ध्वनि कर्णरन्ध्रोंमें बरबस चली गयी, नहीं-नहीं, प्राणोंके अन्तस्तलमें जाकर गूँजने लगी।

ENGLISH TRANSLATION

That day, on Dvādaśī, while gathering flowers, tubers, and roots for worship of his chosen Lord, he unexpectedly emerged upon the bank of the Kālindī at Gokula's bathing place. Several cowherd women had come from Vraja and were traveling to Mathurā, speaking among themselves about Śrī Kṛṣṇacandra's enchanting infant deeds. By divine prompting, a few of their words entered Kaṇva's ears. For years he had heard no village talk at all and had seen villagers only on rare occasions. Yet that day the clear sound from the women's throats forced its way into his ears. No, it entered the innermost depth of his life and began to resound there.

ORIGINAL Hindi and Braj

कण्व अपनेको संवरण न कर सके। द्रुतगतिसे चलकर गोपसुन्दरियोंके समीप जा पहुँचे और जाकर पूछ ही बैठे, “माताओ! किसके पुत्रकी बात कर रही हो?” उत्तरमें अश्रुपूरित कण्ठसे गोपसुन्दरियोंने:

पुत्र भयौ री नन्दमहर कें बड़ी बैस बड़ भाग।

यहाँसे आरम्भ कर आजतक श्रीकृष्णचन्द्रकी विविध सुमधुर लीलाओंको गा-गाकर सुना दिया। सुनते-सुनते ब्राह्मण समाधिस्थ-से हो गये।

ENGLISH TRANSLATION

Kaṇva could no longer restrain himself. He hurried to the beautiful cowherd women and asked, “Mothers, whose son are you speaking about?” With voices choked by tears, they began:

“A son has been born to Lady Nanda in her advanced age. How exceedingly fortunate she is!”

Beginning there, they sang and narrated all of Śrī Kṛṣṇacandra's varied and supremely sweet pastimes up to that very day. As he listened, the brāhmaṇa seemed to enter samādhi.

ORIGINAL Hindi

जब ग्वालिनें चली गयीं, तब कहीं उन्हें बाह्यज्ञान हुआ। पर वे अब और सब कुछ भूल-से गये थे। नन्दप्राङ्गणमें स्थित ग्वालिनी-वर्णित बालककी मूर्ति ही नेत्रोंके सामने नाच रही थी। कन्द-मूलकी झोलीको, चयन किये हुए पुष्पसमूहको वहीं एक तमालके नीचे रखकर यन्त्रपरिचालित-से वे व्रजपुरकी ओर चल पड़े।

ENGLISH TRANSLATION

Only after the women had departed did awareness of the outer world return to him. By then he had almost forgotten everything else. Before his eyes danced only the form of the child in Nanda's courtyard whom the cowherd women had described. Leaving his bag of tubers and roots and the flowers he had gathered beneath a tamāla tree, he set out toward Vraja as though moved by a mechanism.

ORIGINAL Hindi

व्रजपुरकी सीमामें प्रवेश करते ही कण्वकी दृष्टि बदल गयी। वह आम्रपङ्क्ति, वह कदम्बश्रेणी, कण्वको प्रतीत हो रहा है, यह तो दिव्य कल्पतरुका वन है, उस पर्वतीय निर्झरसे तो अमृत झर रहा है, ये कूप-तड़ाग तो परम दिव्य सुधासे पूर्ण हैं; यह भूमि नहीं, यह तो चिन्तामणिका एक विशाल आस्तरण है। सामने गोपसुन्दरियाँ हैं, नहीं-नहीं, यह तो अगणित महालक्ष्मियोंका अवतरण हुआ है; यह देखो, इनकी वाणी संगीतमयी है, इनका गमन नृत्यमय है; आकाश चिन्मय, आकाशका सूर्य चिदानन्दमय, शब्द-स्पर्श-रूप-रस-गन्ध, ओह! व्रजपुरका तो सभी कुछ सच्चिदानन्दमय है!

ENGLISH TRANSLATION

The moment Kaṇva entered the boundary of Vraja, his vision changed. Looking at the rows of mango trees and kadamba groves, he felt, “This is a forest of divine wish-fulfilling trees. Nectar pours from that mountain spring, and these wells and ponds are filled with supremely divine ambrosia. This is not ordinary ground, but an immense covering of wish-fulfilling gems. Beautiful cowherd women stand before me. No, countless Mahālakṣmīs have descended. Their speech is music and their movement is dance. The sky is conscious, the sun within it is conscious bliss, and sound, touch, form, taste, and scent, oh, everything in Vraja is existence, consciousness, and bliss!”

ORIGINAL Hindi

इस प्रकार कण्व एक अनिर्वचनीय अनुभूति करते हुए, विस्फारित नेत्रोंसे गगनचुम्बी मणिसद्मोंकी ओर निहारते हुए धीरे-धीरे चलकर राजसभाके सम्मुख खड़े हो गये। प्रहरीने कण्वको देखते ही पहचान लिया। वह चरणोंमें गिरकर बोला, “देव! व्रजेश्वर इस समय अन्तःपुरमें हैं, आप वहीं पधारें।” कण्व अन्तःपुरमें प्रवेश कर गये।

ENGLISH TRANSLATION

Experiencing something beyond description, Kaṇva walked slowly onward, staring with widened eyes at jewel-built mansions touching the sky, until he stood before the royal assembly hall. The guard recognized him immediately, fell at his feet, and said, “Revered sir, the lord of Vraja is in the inner apartments. Please proceed there.” Kaṇva entered.

ORIGINAL Hindi

सहसा अपने चिरपरिचित प्रिय ब्राह्मणको आया देखकर नन्ददम्पतिके आनन्दकी सीमा नहीं। दोनों उठ खड़े हुए, दौड़कर आँगनमें चले आये तथा कण्वके चरणोंमें लोट गये। फिर अञ्जलि बाँधे हुए आगे-आगे चलकर उन्हें भीतर ले गये। अतिशय उमङ्गसे व्रजेशने ब्राह्मणका चरणप्रक्षालन किया, रत्नसिंहासनपर उन्हें बैठाया, पश्चात् अर्घ्य एवं मधुपर्क आदि समर्पित किये। इधर व्रजरानी दौड़ी गयीं, समीपमें ही खेलते हुए श्रीकृष्णचन्द्रको खेल छुड़ाकर ले आयीं; अञ्चलसे अपने नीलमणिका मुख पोंछकर, मुखपर बिखरी हुई अलकावलीको शीघ्रतासे ठीककर ब्राह्मणके चरणोंमें नीलमणिको डाल दिया।

ENGLISH TRANSLATION

The joy of Nanda and his wife knew no bounds when their beloved and long-familiar brāhmaṇa unexpectedly arrived. Both rose, ran into the courtyard, and prostrated themselves at Kaṇva's feet. Then, walking before him with folded hands, they led him inside. Filled with delight, the lord of Vraja washed his feet, seated him upon a jeweled throne, and offered arghya, madhuparka, and other honors. Meanwhile the queen of Vraja hurried away, stopped Śrī Kṛṣṇacandra's play nearby, and brought Him in. She wiped her sapphire's face with the end of her sari, quickly arranged the curls scattered over it, and placed Him at the brāhmaṇa's feet.

ORIGINAL Hindi

नीलमणि भोली चितवनसे देख रहे हैं कि यह क्या हो रहा है तथा ब्राह्मणको ऐसा लग रहा है कि मैं मानो स्वप्न देख रहा हूँ, स्वप्नमें ही मेरे यावज्जीवन ध्यानकी मूर्ति आज मूर्त होकर मुझे प्रत्यक्ष इस रूपमें दीख रही है। व्रजेश्वरने कण्वकी कुशल पूछी। स्वप्नसे जागे हुए-से कण्वने अपनी कुशल बताकर यह कहा, "नन्दराय! आज अचानक सुना कि तुम्हें पुत्र हुआ है; सुनते ही तुम्हारे पुत्रको देखने आया हूँ; आशीर्वाद देने आया हूँ।" ब्राह्मणकी यह बात सुनकर व्रजराजके, व्रजरानीके नेत्रोंमें आनन्दाश्रु छल-छल करने लगे। पर श्रीकृष्ण उसी समय खिलखिलाकर हँस पड़े।

ENGLISH TRANSLATION

The sapphire looked about innocently, wondering what was happening, while the brāhmaṇa felt that he must be dreaming. It was as though the form upon which he had meditated throughout his life had taken visible shape within a dream and now stood directly before him. The lord of Vraja asked about Kaṇva's welfare. Like one awakening from a dream, Kaṇva assured him that he was well and said, "Nanda, today I suddenly heard that a son had been born to you. The moment I heard, I came to see your child and bless Him." Tears of joy filled the eyes of the king and queen of Vraja, but just then Śrī Kṛṣṇa burst into laughter.

ORIGINAL Hindi

ठीक उसी क्षण कण्वको मानो यह प्रतीत हुआ, मेरे हृदयमें अवस्थित मेरी इष्टमूर्ति बोल रही है, "कण्व! देखते हो! अरे! देखो, श्रीहरिके अधरोंपर आयी हुई इस हँसीको प्रत्यक्ष देख लो, इसमें लीन हो जाओ; ध्यान करते-करते अपनेको विलीन कर देनेका सर्वोत्तम स्थल यही तो है; ओह! इन अरुण अधरोष्ठकी अरुणिम कान्तिसे कुन्दपङ्क्तिसदृश दन्तावलिपर भी कैसी लालिमा-सी छायी हुई है। बाहर हँसते हुए श्रीहरिको देख रहे हो तो? वे ही अन्तर्हृदयमें भी विराजित हैं! इन्हींमें तन्मय हो जाओ। सुनो, मनको प्रेमरसमें डुबा दो, डुबा-डुबाकर मसृण कर लो; फिर इस मसृण मनको इन हास्यकिरणोंके सामने कर दो। बस, किरणें इसे आत्मसात् कर लेंगी। पर यह तभी सम्भव है, जब इनके अतिरिक्त अन्य कुछ भी देखनेकी वासना रहे ही नहीं।"

ENGLISH TRANSLATION

At that very moment, Kaṇva felt as though the form of his chosen Lord within his heart spoke: "Kaṇva, do you see? Look! Behold directly this laughter upon Śrī Hari's lips and dissolve within it. This is the finest place in which to lose yourself through meditation. Oh, the reddish radiance of those crimson lips casts such a glow even upon the row of teeth resembling kunda blossoms. You see Śrī Hari laughing outside, do you not? The same Lord dwells within your heart. Become wholly absorbed in Him. Immerse your mind in the nectar of love and make it tender by repeated immersion. Then place that tender mind before these rays of laughter, and the rays will draw it into themselves. This is possible only when no desire remains to see anything other than Him."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 3.28.33

ध्यानायनं प्रहसितं बहुलाधरोष्ठ-

भासारुणायिततनुद्विजकुन्दपङ्क्ति।

ध्यायेत्स्वदेहकुहरेऽवसितस्य विष्णो-

र्भक्त्याऽऽर्द्रयार्पितमना न पृथग्दिदृक्षेत्॥

ENGLISH TRANSLATION

One should meditate upon the broad smile of Viṣṇu dwelling within the cavity of one's heart, upon the row of His small teeth like kunda flowers, reddened by the abundant radiance of His lips. With a mind offered in devotion and made tender by love, one should desire to see nothing separate from Him.

ORIGINAL Hindi

कण्वका अङ्ग-प्रत्यङ्ग नाच उठा। रत्नसिंहासनसे वे हठात् उठ खड़े हुए। व्रजेश एवं व्रजरानी ब्राह्मणकी मुखमुद्रा देखकर किंचित् आश्चर्यमें पड़ गये हैं; किंतु श्रीकृष्णचन्द्रके मुखारविन्दपर पुनः एक मुसकान छा जाती है तथा तत्क्षण ही ब्राह्मणका भाव बदल जाता है। वे पूर्ववत् आसनपर बैठ जाते हैं। यह नन्दपुत्र अप्रतिम सुन्दर है, यह वृत्ति तो अभी भी स्पन्दित हो रही है; पर इसके अतिरिक्त कण्वकी अन्य अनुभूतियोंपर मानो किसीने यवनिका गिरा दी।

ENGLISH TRANSLATION

Every limb of Kaṇva's body began to dance, and he abruptly rose from the jeweled throne. Seeing the expression on his face, the king and queen of Vraja were somewhat astonished. Another smile spread across Śrī Kṛṣṇacandra's lotus face, however, and the brāhmaṇa's mood instantly changed. He sat down again as before. The awareness that Nanda's son was incomparably beautiful still pulsed within him, but a curtain seemed to fall over all his other perceptions.

ORIGINAL Hindi

“तो व्रजेश! अब चलता हूँ, मध्याह्न उपस्थित है; ओह! आज बड़ा ही अतिकाल हो गया,” पुनः आसनसे उठते-उठते कण्वने कहा। किंतु व्रजरानीने चरण पकड़ लिये और बोलीं, “देव! आज द्वादशीका पारण यहीं करनेकी कृपा करनी पड़ेगी। इतने दिनोंके पश्चात् तो आप पधारे हैं और इतना विलम्ब हो गया है; आज तो मैं पारण किये बिना कदापि जाने न दूँगी।” यह कहकर व्रजरानीने कण्वके चरणोंमें अपना सिर रख दिया। ब्राह्मणने स्वयं आहरण किये हुए वन्य कन्द-मूलोंसे उदरपूर्ति करनेका पाँच वर्षोंसे व्रत ले रखा था; पर विशुद्ध श्रद्धाकी ही जय हुई, उन्होंने निमन्त्रण स्वीकार कर लिया।

ENGLISH TRANSLATION

“Then, lord of Vraja, I shall go now. Midday has arrived. Oh, it has grown very late today,” Kaṇva said as he rose once more. The queen of Vraja caught his feet and pleaded, “Revered sir, please break your Dvādaśī fast here today. You have come after so many days and it is already so late. I shall not let you leave without taking your pāraṇa here.” Saying this, she placed her head at his feet. For five years the brāhmaṇa had vowed to sustain himself only upon wild tubers and roots he gathered himself, but pure reverence prevailed, and he accepted her invitation.

ORIGINAL Hindi

यशोदारानीने तुरंत अतिशय शीघ्रतासे पहले स्वयं स्नान किया, फिर नन्दोद्यानसे संलग्न एक गोशालामें गयीं। गोशालाके एक निर्वात अंशमें गोबरका चौका लगाया, चूल्हेका निर्माण किया, गोबरसे लीपकर चूल्हेका भी संस्कार किया; फिर सुवर्णकलशीमें यमुनाजल भर लायीं, नवीन पवित्र सुन्दर मृत्पात्रमें पद्मगन्धिनी गायका दूध दुहकर रख दिया; स्वर्णथालमें शालितण्डुल, रत्नजटित हेम-कटोरेमें शर्करा, मणिनिर्मित कटोरीमें कर्पूर भरकर ले आयीं; घृत, एला, लवङ्ग, केसर, शुष्क सुगन्धित काष्ठ, करछी आदि समस्त रन्धनसामग्री वहाँ एकत्र कर दी। आधी घड़ी समाप्त होते-न-होते कण्वके सामने हाथ जोड़कर खड़ी हो गयीं और भोजन बनानेके लिये प्रार्थना करने लगीं।

ENGLISH TRANSLATION

Queen Yaśodā immediately bathed, then went to a cowshed adjoining Nanda's garden. In a windless corner she marked out a purified space with cow dung, built a hearth, and sanctified it by plastering it with cow dung. She filled a golden pitcher with Yamunā water, milked a lotus-scented cow into a new, pure, beautiful clay vessel, brought śāli rice on a golden plate, sugar in a jewel-studded golden bowl, and camphor in a gem-made cup. She gathered there all the other cooking articles, including ghee, cardamom, cloves, saffron, dry fragrant wood, and a ladle. Before even half a ghaṭī had passed, she stood before Kaṇva with folded hands and requested him to cook.

ORIGINAL Hindi

कण्व व्रजरानीके पीछे-पीछे चलकर रन्धनशालामें चले आये। आ तो गये, पर मनकी विचित्र दशा है। जितनी देर व्रजेश्वरी रन्धनकी व्यवस्था कर रही थीं, उतनी देर वे निर्निमेष नयनोंसे श्रीकृष्णचन्द्रका सौन्दर्य, उनकी मनोहर बाल्यभङ्गिमा निहारते रहे हैं। उनकी आँखोंमें नन्दनन्दनका अतुल सौन्दर्य सब ओरसे भर गया है। कण्वको रन्धनशाला नन्दनन्दनमयी प्रतीत हो रही है। उन्हें चूल्हा नहीं दीखता, चूल्हेके स्थानमें अधरोंपर मन्द मुसकान लिये नन्दनन्दन खड़े दीखते हैं। स्वर्णकलशी, सुवर्णथाल, दुग्धपात्रमें नन्दनन्दन भरे प्रतीत हो रहे हैं; गोशालाकी भित्तिमें अगणित नन्दनन्दन नाचते दीख रहे हैं, द्वारको रुद्ध किये नन्दनन्दन खड़े हैं, गवाक्षरन्ध शतसहस्र नन्दनन्दनसे परिपूरित है। कण्वके हृदयमें एक रसमय झंझावात चल पड़ता है। वे सोचने लगते हैं, “मेरी ऐसी दशा क्यों हो गयी? मेरी आँखोंमें क्या हो गया?”

ENGLISH TRANSLATION

Kaṇva followed the queen of Vraja into the kitchen, but his mind was in a strange condition. Throughout the time she made the arrangements, he had gazed without blinking upon Śrī Kṛṣṇacandra's beauty and enchanting infant gestures. The incomparable loveliness of Nanda's son had filled his eyes from every side, and the kitchen now seemed pervaded by Him. Kaṇva did not see the hearth; in its place he saw Nanda's son standing with a gentle smile upon His lips. The golden pitcher, golden plate, and milk vessel seemed filled with Him. Countless forms of Nanda's son danced upon the cowshed walls, another stood blocking the doorway, and hundreds of thousands filled the lattice opening. A storm of devotional nectar swept through Kaṇva's heart. “Why has this happened to me? What has happened to my eyes?” he wondered.

ORIGINAL Hindi

जबतक श्रीकृष्णजननी रन्धनशालामें उपस्थित थीं, तबतक रह-रहकर वे तो दीख जाती थीं। किंतु मर्यादाकी रक्षाके लिये, ऐसे पवित्र ब्राह्मणके भोजनपर मेरी छाया न पड़े, इस भावनासे जब वे कण्वको प्रणाम कर चली गयीं, तब केवल नन्दनन्दनकी छवि ही बच रही। यहाँतक कि जब कण्व अपनी तलहथी उठाकर आँखोंके सामने करते तो तलहथीमें भी नन्दनन्दनकी छवि अङ्कित दीखती; अपने उत्तरीय एवं कटिस्तरमें भी नन्दनन्दनका सजीव प्रतिचित्र झलमल-झलमल कर रहा था। इसीलिये कुछ देरतक तो कण्व कर्तव्यविमूढ़-से हुए शान्त जड़वत् बैठे रहे। पर उसी समय मानो हृदयकी इष्टमूर्ति एक बार पुनः बोल उठी, “कण्व! भोग अर्पण नहीं करोगे? अतिकाल हो रहा है, मुझे क्षुधा लग रही है।”

ENGLISH TRANSLATION

As long as Śrī Kṛṣṇa's mother remained in the kitchen, she still appeared from time to time. To preserve propriety, however, she bowed to Kaṇva and departed, thinking, “My shadow should not fall upon the food of such a pure brāhmaṇa.” Then only the image of Nanda's son remained. Even when Kaṇva raised his palm before his eyes, he saw that image imprinted upon it. A living likeness of the child shimmered upon his upper cloth and waist garment as well. For some time he sat motionless and silent, bewildered about his duty. Then the chosen form within his heart seemed to speak again: “Kaṇva, will you not offer My food? It is growing very late, and I am hungry.”

ORIGINAL Hindi and Braj. Braj line attributed to Sūrdās

इस प्रकार किसी अचिन्त्य प्रेरणासे जगाये हुए-से कण्वका यह आवेश किंचित् शिथिल हुआ और वे रन्धनमें लगे। अग्नि प्रज्वलितकर उन्होंने उक्त द्रव्योंसे सुन्दर स्वादु खीर प्रस्तुत करके खीरको स्वर्णथालमें ढाल दिया। तालवृन्तकी बयार देकर वे उसे शीतल करने लगे। भोजनके योग्य शीतल होते ही उसपर तुलसीमञ्जरी रख दी तथा विधिपूर्वक इष्टदेवको भोग समर्पितकर, सामने वस्त्रका आवरण डालकर अपने नेत्र मूँद लिये:

घृत मिष्टान्न खीर मिश्रित करि परुसि कृष्ण-हित ध्यान लगायो।

ENGLISH TRANSLATION

Awakened as though by some inconceivable prompting, Kaṇva's absorption relaxed slightly and he began to cook. Lighting the fire, he prepared delicious kheer from the assembled ingredients and poured it onto a golden plate. He cooled it with the breeze of a palm-leaf fan. As soon as it became cool enough to eat, he placed a sprig of tulasī upon it, duly offered it to his chosen Lord, drew a cloth screen in front, and closed his eyes:

He mixed the sweet kheer with ghee, served it, and fixed his meditation upon Kṛṣṇa.

ORIGINAL Hindi and Braj. Braj line attributed to Sūrdās

किंतु मानसिक भावना समाप्त होनेपर जब कण्वने आँखें खोलीं और देखा तो वे अवाक् रह गये:

नैन उघारि विप्र जो देखै, खात कन्हैया देखन पायौ॥

ENGLISH TRANSLATION

When his mental offering was complete, Kaṇva opened his eyes and looked, then fell speechless:

When the brāhmaṇa opened his eyes, he found Kanhaiyā eating before him.

ORIGINAL Hindi

कण्वने देखा, अपने इष्टदेवके लिये मैंने जिस आसनकी कल्पना की थी, उसपर नन्दनन्दन बैठे हैं। अपने वङ्किम नेत्रोंको इधर-उधर संचालित करते हुए हाथसे खीर उठा-उठाकर खा रहे हैं। इस झाँकीके सामने आनेपर कण्वके शरीरमें, शरीरके अणु-अणुमें एक बार तो अभिनव तडित्-लहरी-सी दौड़ गयी। उनके नेत्र छल-छल करने लगे। पर दूसरे ही क्षण श्रीकृष्णचन्द्र भीतिविजड़ित नयनोंसे ब्राह्मणकी ओर देखते हुए, खीर आरोगना छोड़कर, आसनपर उठ खड़े हुए। बस, उनका उठना था कि कण्वका भाव बदल गया, “आह! इस चञ्चल नन्दपुत्रने तो मेरे इष्टदेवका भोग भ्रष्ट कर दिया।” ब्राह्मणके हृदयमें एक व्यथा-सी हुई, नेत्रोंमें भी किंचित् रोषका आभास-सा छा गया। गम्भीर स्वरमें उन्होंने पुकारा, “व्रजेश्वरि! इधर आओ।”

ENGLISH TRANSLATION

Kaṇva saw Nanda's son seated upon the place he had mentally prepared for his chosen Lord. Moving His curved eyes from side to side, the child repeatedly scooped up kheer with His hand and ate it. At this sight, a fresh wave of lightning seemed to race through every atom of Kaṇva's body, and his eyes filled with tears. In the next moment, however, Śrī Kṛṣṇacandra looked toward the brāhmaṇa with fear-stricken eyes, stopped eating, and stood upon the seat. The instant He rose, Kaṇva's mood changed: “Alas! This restless son of Nanda has defiled my Lord's offering.” Pain entered the brāhmaṇa's heart and a trace of anger shadowed his eyes. In a grave voice he called, “Queen of Vraja, come here.”

ORIGINAL Hindi

इधर, ब्राह्मणकी व्यवस्था करके व्रजेश्वरी श्रीकृष्णचन्द्रके पास चली गयी थीं। श्रीकृष्णचन्द्र तो खेलमें उन्मत्त हो रहे थे। अतः व्रजरानी, जैसा दान व्रजेशने पुत्रके जन्मोत्सवपर प्रति ब्राह्मणको दिया था उससे अधिक कण्वको देनेका आदेश देने, उन वस्तुओंको स्वयं अपने हाथों सहेजने चली गयीं। यह कार्य करके वे पुनः श्रीकृष्णके समीप आयीं, पर श्रीकृष्णचन्द्र वहाँ न मिले। अतिशय शीघ्रतासे पूछकर गोशालाकी ओर अग्रसर हुईं; क्योंकि उसी ओर अभी-अभी कुछ क्षण पहले दासियोंने श्रीकृष्णचन्द्रको जाते देखा था। इधर वे द्वारपर आयीं और उधर कण्वने पुकारा। कण्वके रूक्ष स्वरको सुनते ही नन्दरानीका हृदय धक्-धक् करने लगा। दौड़कर भीतर प्रवेश कर गयीं।

ENGLISH TRANSLATION

After arranging for the brāhmaṇa, the queen of Vraja had returned to Śrī Kṛṣṇacandra, who was wholly absorbed in play. She then went to order that Kaṇva be given more than the lord of Vraja had presented to each brāhmaṇa at their son's birth festival, and to arrange those gifts with her own hands. When she returned, Śrī Kṛṣṇacandra was gone. She quickly asked where He was and hurried toward the cowshed, for servants had seen Him heading that way only moments before. She reached the doorway just as Kaṇva called. Hearing the harshness in his voice, Nanda's queen's heart began to pound, and she ran inside.

ORIGINAL Hindi

उनके आते ही कण्व ग्लानिपूर्ण स्वरमें बोल उठे, “यशोदारानी! तुम्हारे पुत्रने क्या किया है, देख लो।” “नीलमणि! नीलमणि! मेरे लाल! तुमने यह क्या अनर्थ कर डाला,” घटनासे अत्यन्त व्यथित व्रजरानी इससे अधिक बोल न सकीं। पर श्रीकृष्णचन्द्र ऐसी सरल दृष्टिसे जननीकी ओर, ब्राह्मणकी ओर देख रहे हैं जैसे कुछ हुआ ही न हो। उस भोली चितवनसे कण्वका रोषाभास तो उड़ ही गया, बल्कि वे तो भय करने लगे कि कहीं इस सरलमति सुकुमार बालकको इस छोटी-सी बातके लिये व्रजरानी कुछ दण्ड न दे दें।

ENGLISH TRANSLATION

The moment she entered, Kaṇva said in a distressed voice, “Queen Yaśodā, see what your son has done.” “Sapphire! My sapphire, my darling! What calamity have You caused?” Deeply pained, the queen could say no more. Śrī Kṛṣṇacandra looked toward His mother and the brāhmaṇa with such innocent eyes that it seemed nothing had happened. That guileless gaze swept away even the appearance of Kaṇva's anger. Indeed, he began to fear that the queen might punish this tender, simple-minded child for such a small matter.

ORIGINAL Hindi

इसीलिये ही वे नीरवता भङ्ग करते हुए बोले, “नन्दगेहिनी! बालकका कोई दोष नहीं, अन्नके कण-कणपर ईशविधानकी छाप रहती है; तुम्हारा पुत्र तो निमित्तमात्र है। नहीं-नहीं, इसने तो मेरे व्रतकी रक्षा की है; आसक्तिवश मैं नीचे गिर रहा था, इसने मुझे गिरनेसे बचा लिया; ग्राम्यजीवनका परित्याग कर चुका था, कन्दमूलाहारी होनेका व्रती था। पर तुम्हारे विशुद्ध आग्रहवश पुनः पीछे लौट रहा था, प्रभुने इस बालकके द्वारा मेरी रक्षा कर दी; मैं आशीर्वाद देता हूँ, यह बालक चिरञ्जीवी हो, तुम्हारी सुखसमृद्धि निरन्तर बढ़े। पर अब मैं चलता हूँ, बहुत ही अतिकाल हो गया है।” कण्व चलनेके लिये प्रस्तुत हो गये।

ENGLISH TRANSLATION

Breaking the silence, he said, “Lady of Nanda's house, the child is not at fault. Every grain of food bears the stamp of divine ordinance, and your son was merely the instrument. No, He has protected my vow. Attachment was causing me to fall, and He saved me. I had renounced village life and vowed to eat only roots and tubers, yet your pure insistence was drawing me backward. Through this child, the Lord protected me. I bless Him: may He live long, and may your happiness and prosperity continually increase. But now I shall go. It has grown very late.” Kaṇva prepared to leave.

ORIGINAL Hindi

व्रजेश्वरी रो पड़ीं। कण्वके समक्ष घुटने टेककर, हाथ जोड़कर रोती हुई बोलीं, “देव! इस बालकने जो अपराध किया है, उसका यत्किंचित् मार्जन तभी सम्भव है, जब आप पुनः खीर बनाकर मेरे घर पारण कर लें। अन्यथा मुझ अभागिनीके भाग्यमें न जाने क्या लिखा है।” व्रजरानीके इस निष्कपट क्रन्दनके आगे परम भागवत कण्व पुनः झुक गये। पुनः रन्धनव्यवस्था कर देनेकी अनुमति कण्वसे नन्दरानीने ले ही ली।

ENGLISH TRANSLATION

The queen of Vraja began to weep. Kneeling before Kaṇva with folded hands, she pleaded through her tears, “Revered sir, the offense this child has committed can be cleansed to some small degree only if you prepare kheer again and break your fast in my home. Otherwise, who knows what is written in the fate of this unfortunate woman?” Before her guileless crying, Kaṇva, the supreme devotee, yielded again, and Nanda's queen obtained his permission to arrange another cooking place.

ORIGINAL Hindi

व्रजेश्वरीने पुनः स्नान किया। पार्श्ववर्ती एक अन्य गोशालाका सम्मार्जन कर पुनः नवीन सुवर्णकलशीमें वे जल भर लायीं। फिरसे शालितण्डुल, स्वर्णथाल, दुग्ध, शर्करा, केसर, घृत आदि समस्त सामग्री एकत्रितकर ब्राह्मणको वहाँ ले गयीं। कण्व भी खीर प्रस्तुत करनेकी योजनामें लगे। पर उन्हें नन्दनन्दनका खीरसे सना मुखारविन्द भूल नहीं रहा था। कितनी बार कण्वने चेष्टा की कि इस ओरसे वृत्ति समेटकर इष्टचिन्तनमें तन्मय कर दें, पर मन इस झाँकीसे बँधा प्रतीत होता था। इसीलिये रन्धनकार्यमें भी व्यतिक्रम हो रहा था। तण्डुल-निक्षेपसे पूर्व उन्होंने दुग्धमें शर्करा डाल दी, फिर उसमें घृतपात्र उड़ेल दिया। अब स्मरण आया कि "अरे! तण्डुल छोड़ना तो भूल ही गया, खीर बनेगी कैसे?" यह सोचकर आवश्यकतासे अधिक तण्डुल डाल दिये। फिर भी जैसे-तैसे खीर बन ही गयी एवं जगन्नियन्ताकी इच्छासे परम सुन्दर-स्वादु ही बनी। खीरकी सुवाससे गोशाला सुवासित होने लगी। कण्वने पहलेकी ही भाँति विधिपूर्वक भोग धराया और भोग धरकर वे इष्टचिन्तनमें निमग्न हो गये।

ENGLISH TRANSLATION

The queen bathed again, swept another nearby cowshed, and brought water in a new golden pitcher. Once more she gathered śāli rice, a golden plate, milk, sugar, saffron, ghee, and all the other ingredients, then led the brāhmaṇa there. Kaṇva began preparing the kheer, but could not forget Nanda's son's lotus face smeared with it. Again and again he tried to withdraw his mind from that image and immerse it in contemplation of his chosen Lord, yet his heart seemed bound to the sight. His cooking therefore fell out of order. Before adding the rice, he put sugar into the milk and then emptied the vessel of ghee into it. Only then did he remember, "Ah, I forgot the rice. How will this become kheer?" Thinking this, he added more rice than needed. Somehow the kheer was completed, and by the will of the Lord of the universe it became exceedingly beautiful and delicious. Its fragrance filled the cowshed. Kaṇva offered it according to the same procedure as before and immersed himself in contemplation of his Lord.

ORIGINAL Hindi

इधर नीलमणिसे अतिशय शङ्कित होकर जननी यशोदा उन्हें गोशालासे बाहर ले आयी थीं, तोरणद्वारके समीप अलिन्दपर आम्रकी सुशीतल छायामें नीलमणिको गोदमें लिये बैठी थीं। निश्चय कर चुकी थीं कि जबतक ब्राह्मणका पारण न हो लेगा, तबतक इसे छोड़कर मैं कहीं जाऊँगी ही नहीं। श्रीकृष्णचन्द्र भी जननीकी गोदमें शान्त होकर बैठे थे। सामने कुछ मयूर नृत्य कर रहे थे, उन्हींकी ओर वे देख रहे थे। एक-दो बार मयूरोंको पकड़नेके उद्देश्यसे उठ खड़े हुए, पर जननीने जाने न दिया। किंतु कुछ ही देर बाद शीतल वायुके स्पर्शसे वे अलसाङ्ग होने लगे। देखते-ही-देखते जननीकी गोदमें निद्रित हो गये।

ENGLISH TRANSLATION

Deeply suspicious of her sapphire, Mother Yaśodā had brought Him out of the cowshed and sat with Him in her lap upon a veranda near the arched gateway, beneath the refreshing shade of a mango tree. She had resolved not to leave Him anywhere until the brāhmaṇa completed his pāraṇa. Śrī Kṛṣṇacandra sat quietly in her lap, watching several peacocks dance before Him. Once or twice He rose to catch them, but His mother would not let Him go. After a short while, the touch of the cool breeze made His limbs drowsy, and before her eyes He fell asleep in her lap.

ORIGINAL Hindi

नीलमणिको निद्रित देखकर जननी निश्चिन्त हो गयीं। मैयाने भी रात एकादशीका जागरण किया था; तथा अलिन्दपर झुर-झुर करता हुआ सुखद शीतल, मन्द, सुगन्ध पवन प्रवाहित हो रहा था। अतः जननीके नेत्र भी निमीलित होने लगे। जिस क्षण कण्व गोशालामें भोग समर्पितकर इष्टचिन्तनमें निमग्न हुए, ठीक उसी क्षण जननी श्रीकृष्णचन्द्रको वक्षःस्थलपर धारण किये तन्द्रामें, नहीं-नहीं, हृद्देशमें नित्य विराजित अपने नीलमणिमें, लीन हो गयीं। विशेष नहीं, कुछ ही क्षणोंका अन्तर रहा। पर पहले जागे श्रीकृष्णचन्द्र। तथा जबतक जननीकी तन्द्रा टूटी, तबतक श्रीकृष्णचन्द्र मैयाकी दृष्टिसे उस पार गोशालामें, कण्वकी रन्धनशालामें पुनः प्रविष्ट हो चुके थे। अस्त-व्यस्त हुई जननी दौड़ी अवश्य, पर अब तो विलम्ब हो चुका था।

ENGLISH TRANSLATION

Seeing her sapphire asleep, the mother relaxed. She too had kept vigil on Ekādaśī night, and a pleasant, cool, gentle, fragrant breeze murmured across the veranda. Her eyelids began to close. At the very moment Kaṇva offered the food in the cowshed and became absorbed in contemplation of his Lord, the mother, holding Śrī Kṛṣṇacandra against her breast, sank into drowsiness. No, she merged into her sapphire, eternally enthroned within her heart. Only a few moments passed, but Śrī Kṛṣṇacandra awoke first. Before His mother's drowsiness broke, He had passed beyond her sight and entered the cowshed, Kaṇva's kitchen, once again. The disheveled mother ran after Him, but it was already too late.

ORIGINAL Hindi

कण्वने अष्टोत्तरशत जप-संख्या पूर्ण होनेपर, इष्टदेवको मानसिक आचमनीय अर्पण करके आँखें खोलीं। खोलते ही पूर्वानुभूत दृश्य ही सामने दीख पड़ा, अवश्य ही इस बार शतगुणित माधुर्य लिये। ओह! अरुणाभ नयनाम्बुज हैं, पद्मरागनिबद्ध-व्याघ्रनखभूषित ग्रीवा है, मणिकिङ्किणीविभूषित कटिदेश है, नूपुर-शोभित चरणारविन्द हैं, प्रफुल्लनीलोत्पल-विनिन्दित अङ्गकान्तिसे रन्धनशालाको उद्भासित करते हुए नन्दनन्दन पहलेकी भाँति ही आसनपर विराजित होकर खीर खा रहे हैं। कण्व मौन रहकर इस शोभाराशिकी ओर देखते ही रह गये।

ENGLISH TRANSLATION

After completing one hundred and eight repetitions of his mantra, Kaṇva mentally offered water for sipping to his chosen Lord and opened his eyes. The same sight as before appeared before him, now bearing a hundred times the sweetness. Oh! There were lotus eyes tinged with red, a neck adorned by a tiger-claw ornament set with rubies, a waist decorated with jeweled bells, and lotus feet beautified by anklets. Illuminating the kitchen with the radiance of limbs that put fully blossomed blue lotuses to shame, Nanda's son sat upon the seat as before and ate the kheer. Kaṇva remained silent, gazing upon that mass of beauty.

ORIGINAL Hindi

यशोदारानीने भी देखा। पर वे तो किंकर्तव्यविमूढ़ हो गयीं। एक बार ब्राह्मण-कोपानलसे रक्षा हो गयी, बार-बार थोड़े ही होगी, जननीके नेत्रोंके सामने अन्धकार-सा छा गया। इतनेमें व्रजेश्वर वहाँ आ पहुँचे। पुत्रके प्रथम अपराधकी बात वे नन्दरानीसे सुन चुके थे। इसीलिये भर्त्सना करते हुए श्रीकृष्णचन्द्रकी ओर बढ़े। पर आगे बढ़कर कण्वने रोक दिया, साथ ही अत्यन्त मृदुल स्वरमें वे कहने लगे, “व्रजेश! इस बालकको कुछ भी कहनेसे मुझे मार्मिक पीड़ा होगी।”

ENGLISH TRANSLATION

Queen Yaśodā also saw Him, but stood bewildered about what to do. He had escaped the fire of the brāhmaṇa's anger once, but could hardly do so again and again. Darkness seemed to cover the mother's eyes. Just then the lord of Vraja arrived. He had already heard from Nanda's queen about their son's first offense, so he advanced toward Śrī Kṛṣṇacandra while scolding Him. Kaṇva stepped forward and stopped him, saying in an exceedingly gentle voice, “Lord of Vraja, it would cause me profound pain if you said anything to this child.”

ORIGINAL Hindi

“सुनो! मैं रुचिपूर्वक कहता हूँ कि वे नहीं चाहते कि तुम्हारे घर मेरा पारण हो। अब मुझे जाने दो, क्योंकि दिनका चतुर्थ प्रहर आरम्भ हो गया है; दिवाकर अस्ताचलगामी हों, इससे पूर्व आश्रममें मुझे पहुँच जाना चाहिये, अन्यथा आज अरण्यमें पथ पा लेना असम्भव हो जायगा। तुम जानते हो, मैं कभी असत्यभाषण नहीं करता; मैं किंचित् भी रुष्ट नहीं हूँ। मेरे कारण तुम्हारे पुत्रका कोई भी अमङ्गल न होगा, तुम विश्वास करो।”

ENGLISH TRANSLATION

“Listen. I tell you sincerely that He does not wish me to break my fast in your house. Let me go now, for the day's fourth watch has begun. I must reach my hermitage before the sun travels to the mountain of setting, otherwise it will be impossible to find the forest path today. You know that I never speak falsely. I am not even slightly angry. Believe me, no misfortune will befall your son on my account.”

ORIGINAL Hindi

कहाँ तो मेरे नीलमणिका इतना गुरु अपराध और कहाँ ब्राह्मणदेवकी इतनी उदार वृत्ति, व्रजमहिषीके हृदयमें एक साथ ही हर्ष एवं दुःखकी दो धाराएँ फूट निकलीं, वे सिसक-सिसककर रोने लगीं। उन्हें सिसकते देखकर कण्वने फिर कहा, “नन्दगेहिनी! मैं अन्तर्हृदयसे आशीर्वाद देता हूँ, तुम्हारे पुत्रका मङ्गल-ही-मङ्गल होगा और यदि तुम्हारे मनमें कहीं यह ग्लानि हो रही है कि ब्राह्मण बिना पारण किये जा रहे हैं, तो लाओ, दहीके किंचित् कण मेरे हाथपर रख दो; आचमन करके, प्रभुको निवेदन कर उसीसे मैं व्रतका पारण किये लेता हूँ।”

ENGLISH TRANSLATION

Her sapphire had committed so grave an offense, yet the venerable brāhmaṇa displayed such generosity. Two streams, one of joy and one of sorrow, sprang simultaneously within the queen of Vraja's heart, and she began to sob. Seeing her, Kaṇva said, “Lady of Nanda's house, I bless your son from the depths of my heart. Only auspiciousness will be His. If you feel distressed that a brāhmaṇa is leaving without breaking his fast, place a few drops of curd upon my hand. I shall sip water, offer them to the Lord, and complete my fast with that.”

ORIGINAL Hindi

ब्राह्मणकी बात सुनकर नन्दरानीके मनमें साहस आ गया। वे बोलीं, “देव! किस मुँहसे निवेदन करूँ, पर आप मेरे स्वभावसे परिचित हैं। मैं जीवनभर इस दुःखको भूल न सकूँगी कि आप बिना भोजन किये मेरे घरसे चले गये।” यह कहते-कहते व्रजरानीके नेत्रोंसे अनर्गल अश्रुप्रवाह बह चलता है। इसी समय कण्वकी दृष्टि मुखमें खीर लपेटे नन्दनन्दनकी ओर चली गयी। उन्हें प्रतीत हुआ, बालक जननीको रोते देखकर भयभीत हो रहा है। बस, कण्व तो व्याकुल हो उठे। आकुलकण्ठसे बोले, “नन्दरानी! शान्त होओ; देखो, तुम्हें रोते देखकर तुम्हारा पुत्र भयभीत हो रहा है। बोलो, क्या चाहती हो? संकोचरहित होकर बताओ, मैं तुम्हें दुःखी करके यहाँसे जाना नहीं चाहता।”

ENGLISH TRANSLATION

The brāhmaṇa's words gave Nanda's queen courage. She said, “Revered sir, with what face can I ask you? Yet you know my nature. I shall never in my life forget the sorrow that you left my home without eating.” As she spoke, tears streamed unchecked from her eyes. Kaṇva's gaze fell upon Nanda's son, whose mouth was smeared with kheer. The child appeared frightened by His mother's crying, and Kaṇva grew distraught. In an agitated voice he said, “Queen of Nanda, be calm. See, your crying is frightening your son. Tell me what you want. Speak without hesitation. I do not wish to leave after making you unhappy.”

ORIGINAL Hindi

व्रजरानीको आशा हो गयी कि अब ब्राह्मण मेरी प्रार्थना स्वीकार कर लेंगे। वे बोलीं, “देव! बस, एक बार आप और रन्धनका परिश्रम स्वीकार कर लें। मैं तुरंत सभी वस्तुएँ लाती हूँ, दूसरे स्थानमें सारी व्यवस्था कर देती हूँ तथा फिर मैं इस चञ्चल बालकको लेकर अन्य व्रजगोपके घर चली जाऊँगी। इतना ही नहीं, गोशालाके जितने द्वार हैं, सबपर एक-एक गोपको बैठा देती हूँ। एकपर स्वयं व्रजेश्वर रहेंगे। जबतक आपका पारण नहीं हो जायगा तबतक प्रत्येक द्वारपर प्रहरी रहेगा। देखती हूँ, यह कैसे आता है।” कण्वने एक बार नन्दनन्दनकी ओर देखा तथा फिर व्रजरानीको स्वीकृति दे दी।

ENGLISH TRANSLATION

Hope arose in the queen of Vraja that the brāhmaṇa would now accept her request. She said, “Revered sir, please undertake the labor of cooking only once more. I shall bring every ingredient immediately and arrange everything in another place. Then I shall take this restless child to the home of another cowherd. More than that, I shall station one cowherd at every entrance to the cowshed, with the lord of Vraja himself guarding one of them. Until you have completed your pāraṇa, a guard will remain at each door. Let me see how He comes in then.” Kaṇva looked once at Nanda's son and gave his consent.

ORIGINAL Hindi

तीसरी गोशालामें पुनः ज्यों-के-त्यों वे सारे उपकरण एकत्र हुए। साथ ही मुख्य द्वारपर स्वयं व्रजेश द्वारी बने। अन्य द्वारोंपर तथा प्रत्येक गवाक्षके समीप एक-एक गोप सजग होकर बैठे कि कहींसे भी श्रीकृष्णचन्द्र प्रवेश न कर सकें। यह प्रबन्ध करके व्रजरानी श्रीकृष्णचन्द्रको लेकर उपनन्दके घर चली गयीं। उपनन्दके घरके द्वार भी बन्द कर लिये गये। कण्वने भी पायसका निर्माण किया। अर्पणकी विधि भी सम्पन्न हुई। पर ज्यों ही कण्वने भोजनकी भावना करना आरम्भ किया कि बस, श्रीकृष्णचन्द्र जननीसे हाथ छुड़ाकर भाग खड़े हुए। जननी सारी शक्ति बटोरकर पीछे दौड़ी, पर न जाने कैसे उपनन्द-गृहका रुद्ध द्वार खुल गया और श्रीकृष्णचन्द्र बाहर निकल आये।

ENGLISH TRANSLATION

All the same implements were gathered once more in a third cowshed. The lord of Vraja personally guarded the main entrance, while vigilant cowherds sat at the other doors and beside every lattice so that Śrī Kṛṣṇacandra could enter from nowhere. After making these arrangements, the queen of Vraja took Him to Upananda's house, whose doors were also locked. Kaṇva prepared the pāyasa and completed the offering rite. The instant he began to visualize the Lord eating, however, Śrī Kṛṣṇacandra pulled His hand from His mother's and ran. Gathering all her strength, she raced after Him, but somehow the barred door of Upananda's house opened and He escaped outside.

ORIGINAL Hindi and Braj. Braj line attributed to Sūrdās

जननीने कातर होकर पुकारा, “नारायण! नारायण!! रक्षा करो!!! प्रभो! प्रभो!! व्रजेश्वर या कोई भी गोप मेरे नीलमणिको गोशालाके द्वारपर ही रोक ले!!!” यह पुकार लगाती हुई जब वे गोशालाके द्वारपर पहुँचीं, तब देखा, व्रजेश्वरने नीलमणिको पकड़ लिया है। फिर तो व्रजरानीके आनन्दकी सीमा नहीं रही। समीप जाकर उन्होंने श्रीकृष्णचन्द्रके दोनों हाथ पकड़ लिये और किंचित् रोषमें भरकर बोलीं, “नीलमणि! अरे, तू इतना दुष्ट कैसे हो गया; प्रातःकालसे एक ब्राह्मणको कष्ट दे रहा है:

वह अपने ठाकुरहि जिंवावै, तू ऐसैं उठि धावै।”

ENGLISH TRANSLATION

The mother cried piteously, “Nārāyaṇa! Nārāyaṇa! Protect Him! Lord, Lord! May the king of Vraja or any cowherd stop my sapphire at the cowshed door!” Calling out in this way, she reached the entrance and saw that the lord of Vraja had caught Him. Her joy then knew no bounds. Approaching, she grasped both of Śrī Kṛṣṇacandra's hands and said with a trace of anger, “Sapphire, how have You become so wicked? Since morning You have tormented a brāhmaṇa:

“He is trying to feed his Lord, yet You keep getting up and running there.”

ORIGINAL Hindi and Braj. Braj verse attributed to Sūrdās

किंतु नन्दनन्दन भी इस बार, भयभीत होना तो दूर, रोषमें भरकर अविलम्ब बोल उठे:

जननी! दोष देति कत मोकौं, बहु बिधान करि ध्यावै।

नैन मूँदि कर जोरि नाम लै बारहिं बार बुलावै॥

ENGLISH TRANSLATION

This time Nanda's son was far from frightened. Filled with indignation, He immediately replied:

“Mother, why do you blame Me? He meditates upon Me in so many ways. Closing his eyes, joining his hands, and taking My name, he calls Me again and again.”

ORIGINAL Hindi

व्रजरानी समझ न सकीं कि नीलमणि क्या कह रहा है। उनकी वृत्ति इस समय केवलमात्र इतना ही ग्रहण कर रही है कि व्रजेश्वरने नीलमणिको पकड़ लिया, अन्यथा यह रन्धनशालामें प्रवेश कर गया होता। व्रजरानी यह नहीं जानतीं कि व्रजेशके द्वारा रुद्ध हो जानेपर भी उनका नीलमणि तो रन्धनशालामें कभीका पहुँच चुका है, कण्वका भोग स्वीकार कर अपने योगीन्द्रमुनीन्द्रदुर्लभ दर्शनसे उन्हें कृतार्थ कर रहा है। प्रेमरसभावितमति यशोदारानी यह जान भी नहीं सकतीं; क्योंकि उन्हें पता नहीं कि जो अजन्मा है, पुरुषोत्तम है, जो प्रत्येक कल्पमें स्वयं अपने-आपमें अपने-आपका ही सृजन करता है, पालन करता है और फिर संहार कर लेता है, जो मायालेशशून्य-विशुद्ध है, केवल ज्ञानस्वरूप है, अन्तरात्माके रूपमें एकरस अवस्थित है, जो त्रिकाल सत्य है, पूर्ण है, अनादि है, अनन्त है, निर्गुण है, नित्य है, अद्वय है, वह मेरा नीलमणि ही तो है।

ENGLISH TRANSLATION

The queen of Vraja could not understand what her sapphire meant. Her awareness grasped only that the lord of Vraja had caught Him, otherwise He would have entered the kitchen. She did not know that, despite being restrained by His father, her sapphire had already reached the kitchen, accepted Kaṇva's offering, and fulfilled him with a vision difficult even for the greatest yogīs and sages to attain. Queen Yaśodā, whose mind was steeped in the nectar of love, could not know this. She did not know that her own sapphire is the unborn Supreme Person who in every cosmic age creates Himself within Himself by Himself, preserves Himself, and then withdraws Himself; who is pure and untouched by even a trace of māyā; who is knowledge alone, uniformly present as the inner Self; who is true in all three times, complete, beginningless, endless, beyond the guṇas, eternal, and nondual.

ORIGINAL Hindi

व्रजेन्द्रगेहिनी नहीं जानतीं कि मेरा नीलमणि ही विराट् पुरुष है, काल है, स्वभाव है, मन है, इन्द्रियाँ हैं, कार्य है, कारण है, पञ्चभूत है, अहंकार है, त्रिगुण है, ब्रह्माण्डशरीर है, ब्रह्माण्डशरीराभिमानी है, अनन्त स्थावर-जङ्गम जीव है, ब्रह्मा है, शंकर है, विष्णु है, दक्ष है, नारद है। व्रजरानी कल्पना ही नहीं कर सकतीं कि मेरा नन्हा-सा नीलमणि स्वर्लोकपाल है, खगलोकपाल है, नृलोकपाल है, अतल-वितल-सुतलपाल है, गन्धर्व-विद्याधर-चारण-अधिनायक है, यक्ष-राक्षस-सर्प-नागपति है। यशोदारानीके मनमें कभी यह उदय नहीं होता कि महर्षि, देवर्षि, पितृपति, दैत्येन्द्र, दानवेन्द्र, सिद्धेश्वर तथा प्रेत, पिशाच, भूत, कूष्माण्ड, जल-जन्तु, मृग, विहङ्गम, सबके नायकके रूपमें मेरा नीलमणि ही है। व्रजेन्द्रमहिषी यह धारणा ही नहीं कर सकतीं कि जगत् की जितनी वस्तुएँ ऐश्वर्य-तेज-इन्द्रियबल-मनोबल-शरीरबलसे युक्त हैं, क्षमासे सम्पन्न हैं, सौन्दर्य-लज्जा-विभूतिसे समन्वित हैं, सुन्दर-असुन्दर अद्भुत वर्णवाली हैं, वे सब-की-सब मेरे नीलमणिके ही रूप हैं।*

ENGLISH TRANSLATION

The lady of the king of Vraja does not know that her sapphire is the Cosmic Person, time, inherent nature, mind, the senses, effect and cause, the five elements, ego, the three guṇas, the body of the universe, its indwelling ruler, and all infinite moving and unmoving beings. He is Brahmā, Śaṅkara, Viṣṇu, Dakṣa, and Nārada. The queen cannot imagine that her tiny sapphire is guardian of heaven, the aerial realms, humanity, and the subterranean worlds Atala, Vitala, and Sutala; sovereign of Gandharvas, Vidyādharas, and Cāraṇas; and lord of Yakṣas, Rākṣasas, serpents, and Nāgas. It never arises in Yaśodā's mind that her sapphire is the leader of great sages, divine sages, ancestors, mighty demons, Dānavas, Siddhas, ghosts, piśācas, spirits, kūṣmāṇḍas, aquatic creatures, beasts, and birds. The queen of Vraja cannot conceive that every thing in the universe endowed with sovereignty, splendor, strength of senses, mind, or body, with patience, beauty, modesty, or glory, and with any wondrous appearance, beautiful or otherwise, is a form of her own sapphire.*

ORIGINAL Sanskrit. Book note. Source: Śrīmad Bhāgavatam 2.6.38–39, 41–44

*स एष आद्यः पुरुषः कल्पे कल्पे सृजत्यजः। आत्माऽऽत्मन्यात्मनाऽऽत्मानं संयच्छति च पाति च॥

विशुद्धं केवलं ज्ञानं प्रत्यक्सम्यगवस्थितम्। सत्यं पूर्णमनाद्यन्तं निर्गुणं नित्यमद्वयम्॥

आद्योऽवतारः पुरुषः परस्य कालः स्वभावः सदसन्मनश्च। द्रव्यं विकारो गुण इन्द्रियाणि विराट् स्वराट् स्थास्नु चरिष्णु भूम्नः॥

अहं भवो यज्ञ इमे प्रजेशा दक्षादयो ये भवदादयश्च। स्वर्लोकपालाः खगलोकपाला नृलोकपालास्तललोकपालाः॥

गन्धर्वविद्याधरचारणेशा ये यक्षरक्षोरगनागनाथाः। ये वा ऋषीणामृषभाः पितॄणां दैत्येन्द्रसिद्धेश्वरदानवेन्द्राः॥

अन्ये च ये प्रेतपिशाचभूतकूष्माण्डयादोमृगपक्ष्यधीशाः। यत्किञ्च लोके भगवन्महस्वदोजःसहस्वद्बलवत्क्षमावत्। श्रीह्रीविभूत्यात्मवदद्भुतार्णं तत्त्वं परं रूपवदस्वरूपम्॥*

ENGLISH TRANSLATION

*This unborn, primeval Person creates Himself within Himself by Himself in every cosmic age; He gathers the creation back and preserves it. He is pure, knowledge alone, directly and perfectly established, true, complete, without beginning or end, beyond the guṇas, eternal, and nondual.

The first manifestation of the Supreme Person is the Puruṣa. Time, inherent nature, cause and effect, mind, matter and its transformations, the guṇas and senses, the Cosmic Form and its self-ruling indweller, the stationary and moving worlds, all arise from His fullness.

I, Śiva, Yajña, the progenitors such as Dakṣa, and sages such as yourself; the guardians of heaven, aerial space, the human world, and the subterranean worlds; the lords of Gandharvas, Vidyādharas, Cāraṇas, Yakṣas, Rākṣasas, serpents, and Nāgas; the foremost sages, ancestors, Dānavas, Daityas, and Siddhas; the rulers of ghosts, piśācas, spirits, kūṣmāṇḍas, aquatic beings, animals, and birds, all are manifestations of Him.

Whatever in this world possesses great divine power, splendor, sensory force, vigor, physical strength, patience, beauty, modesty, prosperity, consciousness, or any wondrous appearance, whether formed or formless, is the supreme reality manifesting His being.*

ORIGINAL Hindi

उन्हें यह भान ही नहीं होता कि मेरी गोदमें रहते हुए ही ठीक उसी क्षण मेरा यह नीलमणि इन अनन्त रूपोंमें भी अवस्थित है, क्रीड़ा कर रहा है। उनके वात्सल्यरस-सुधासागरके अतल तलमें डूबे हुए अपरिसीम ऐश्वर्यके रजःकण कभी ऊपर आते ही नहीं। आते होते तो भले वे जान पातीं कि व्रजेन्द्रके द्वारा यह निरोध व्यर्थ है, यहाँ निरुद्ध रहकर भी नीलमणि तो भीतर प्रकट है। वे तो सदा इस भावनासे ही भरी रहती हैं कि मेरा नीलमणि मेरा गर्भजात शिशु है, अबोध है। इसीलिये आज वे फूली नहीं समा रही हैं; क्योंकि उनकी दृष्टिमें अभी-अभी व्रजेन्द्रने चञ्चल नीलमणिको रोक लिया और एक महान् अनर्थ होनेसे रक्षा हो गयी। अस्तु।

ENGLISH TRANSLATION

She has no awareness that at the very moment her sapphire rests in her lap, He also abides and plays in all these infinite forms. The particles of boundless majesty submerged in the unfathomable depths of the nectar ocean of her parental love never rise to its surface. If they did, she might understand that the king of Vraja's restraint is futile, for even while confined outside, her sapphire has manifested within. She remains perpetually filled with the feeling, “My sapphire is the helpless infant born from my womb.” Thus she could not contain her joy, for in her eyes the king of Vraja had just stopped her restless sapphire and prevented a great calamity. So be it.

ORIGINAL Hindi

इधर इस बार जब कण्वके नेत्र खुले, तब दृश्य तो वही था, नन्दनन्दन भोग आरोग रहे हैं। पर इस बार कण्वके नेत्र, मन, बुद्धिपर लगा हुआ अनादि आवरण सर्वथा छिन्न-भिन्न हो चुका था। वस्तुतत्त्वके सम्बन्धमें अब उन्हें संशय नहीं रहा। कण्व वहीं श्रीकृष्णचन्द्रके चरणोंमें लोट गये। उनके नेत्रोंसे अश्रुका निर्झर झरने लगा, इस निर्झरवारिसे श्रीकृष्णचन्द्रके चरणयुगल प्रक्षालित होने लगे।

ENGLISH TRANSLATION

When Kaṇva opened his eyes this time, the sight was the same: Nanda's son was enjoying the offering. Yet now the beginningless covering over Kaṇva's eyes, mind, and understanding had been utterly torn apart. He no longer doubted the truth of what stood before him. He fell at Śrī Kṛṣṇacandra's feet. A cascade of tears poured from his eyes, bathing the Lord's two lotus feet.

ORIGINAL Hindi

मानो किसी परम दिव्य वीणाके तार झंकृत हो उठे हों, इतने मधुर कण्ठसे श्रीकृष्णचन्द्र बोले, “कण्व! तुम मुझे देखनेके लिये अनेक जन्मोंसे लालायित हो। इसीलिये इस बार जब मैं यहाँ प्रकट हुआ, तब तुम्हारा भी इसी ब्रह्माण्डमें, इस मधुपुरीमें जन्म हो गया। मेरी माता, मेरे पिता तुम्हारे दृष्टिपथमें आ गये, इसीलिये तुम मेरा यह बाल्यरूप, बाल्यलीला देख सके।” यह कहकर श्रीकृष्णचन्द्रकी वह कमनीय झाँकी अन्तर्हित हो गयी।

ENGLISH TRANSLATION

In a voice so sweet that it seemed the strings of a supremely divine vīṇā had begun to resonate, Śrī Kṛṣṇacandra said, “Kaṇva, for many births you have longed to see Me. Therefore, when I appeared here this time, you too took birth within this same universe, in this land of Mathurā. My mother and father came within your field of vision, and thus you were able to behold My infant form and infant pastimes.” Having spoken, Śrī Kṛṣṇacandra's enchanting manifestation vanished.

ORIGINAL Hindi

उसके बाद भी कण्व न जाने कितनी देर स्वेद, कम्प, स्तम्भ, पुलक आदि दर्शनजन्य सात्त्विक भावोंके प्रवाहमें बहते रहे। भावावेश जब किंचित् शिथिल हुआ, तब कण्वने श्रीकृष्ण-अधरामृतसिक्त उस खीर-प्रसादको पहले अपने सिरसे लगाया, फिर कुछ अंश मुखमें रखा। इसके पश्चात् सारे अङ्गोंमें उस खीरको चुपड़ लिया। फिर जो अवशिष्ट रहा, उसे अपने उत्तरीय वस्त्रमें बाँध लिया तथा द्वार खोलकर बाहर चले आये।

ENGLISH TRANSLATION

For an unknown length of time afterward, Kaṇva remained swept along by the sāttvika emotions born of that vision, including perspiration, trembling, stillness, and horripilation. When the force of emotion eased slightly, he first placed upon his head the kheer prasāda moistened by the nectar of Śrī Kṛṣṇa's lips, then put a little in his mouth. Afterward he smeared the kheer over all his limbs. He tied the remainder in his upper cloth, opened the door, and came outside.

ORIGINAL Hindi

व्रजेशने देखा, ब्राह्मणके अणु-अणुसे आनन्द झर-सा रहा है। दिव्योन्मादके लक्षण भी उनमें प्रत्यक्ष परिलक्षित हो रहे हैं। हाथ जोड़कर व्रजेन्द्र पूछते हैं, “देव! पारण हो गया?” कण्व गद्गद कण्ठसे कहते हैं, “हाँ व्रजेश! हो गया, मैं अनन्त कालके लिये परितृप्त हो गया।” यह कहकर फिर वे कुछ बड़-बड़ करने लगते हैं। नन्ददम्पति कुछ नहीं समझ पाते कि ब्राह्मण क्या कह रहे हैं। हाँ, इतना तो वे जान गये हैं कि कण्वको प्रसाद अर्पण करते समय प्रेमावेश हो गया है; उन्होंने इसीलिये अर्पित खीर अङ्गोंमें चुपड़ ली है। जो हो, ब्राह्मणकी उन्मत्तता उत्तरोत्तर बढ़ने लगती है। वे वहीं नन्दप्राङ्गणमें बारंबार लोट-लोटकर अस्फुट स्वरमें आवृत्ति करने लगते हैं:

ENGLISH TRANSLATION

The lord of Vraja saw joy pouring from every atom of the brāhmaṇa, together with visible signs of divine madness. Joining his hands, he asked, “Revered sir, have you completed your pāraṇa?” With a voice choked by emotion, Kaṇva replied, “Yes, lord of Vraja, it is complete. I have been satisfied for all eternity.” He then began muttering again. Nanda and his wife could not understand his words. They understood only that Kaṇva had been overcome by love while offering the prasāda and had therefore smeared the offered kheer upon his limbs. In any case, the brāhmaṇa's divine madness continued to increase. Rolling again and again in Nanda's courtyard, he repeated in an indistinct voice:

ORIGINAL Braj. Attributed in the verse to Sūrdās

सफल जन्म, प्रभु आजु भयौ।

धनि गोकुल, धनि नन्द-जसोदा, जाकैं हरि अवतार लयौ॥

प्रगट भयौ अब पुन्य-सुकृत-फल, दीनबन्धु मोहिं दरस दयौ।

बारंबार नंद कें आँगन, लोटत द्विज आनंदमयौ॥

मैं अपराध कियौ बिनु जानें, को जानें किहिं भेष जयौ।

सूरदास प्रभु भक्त-हेत-बस जसुमति-गृह आनंद लयौ॥

ENGLISH TRANSLATION

“Lord, today my birth has become successful. Blessed is Gokula, blessed are Nanda and Yaśodā, in whose home Hari has taken birth.

“The fruit of my merit and righteous deeds has now appeared. The friend of the lowly has granted me His sight. Filled with bliss, the brāhmaṇa rolls again and again in Nanda's courtyard.

“Unknowingly I committed an offense. Who could know in what form He had gone? Sūrdās says: bound by love for His devotee, the Lord has brought joy to Yaśodā's home.”

CHAPTER 18

## व्रजेश्वरको श्रीकृष्णके मुखमें अखिल विश्वका दर्शन

# The Lord of Vraja Beholds the Entire Universe within Śrī Kṛṣṇa's Mouth

Source scan pages 118–124

ORIGINAL Hindi

समस्त व्रजपुर अरुणोदयरागसे रञ्जित है। आम्रप्रशाखाओंमें छिपी कोकिल "कुहू, कुहू" स्वर भर रही है। इतना मधुर स्वर, मानो कोकिल-कण्ठकी ओटमें रागजननी महामाया शैलेन्द्रनन्दिनी आज किसी सर्वथा नवीन, अत्यन्त रसमय रागका सृजन कर रही हों। अन्य विहंगमोंका कलरव, भौंरोंकी गुञ्जार, गोश्रेणीका हाम्बा-रव, गोपोंका "हो-हो" आह्वान, गोपसुन्दरियोंका कलगान, इनसे व्रजेन्द्रकी पुरी मुखरित हो रही है। व्रजरानी भी इसी समय अपने नीलमणिकी नींद हटानेके उद्देश्यसे मधुर स्वरमें गा रही हैं:

ENGLISH TRANSLATION

All the city of Vraja is colored by the crimson glow of dawn. Concealed among the branches of the mango trees, a cuckoo calls, "Kuhū, kuhū." Its voice is so sweet that it seems Mahāmāyā, daughter of the mountain king and mother of melody, is hidden within its throat today, creating an utterly new and exquisitely nectarean rāga. The calls of other birds, the humming of bees, the hambā of rows of cows, the cowherds' cries of "Ho! Ho!" and the melodious songs of the beautiful cowherd women make the city of the lord of Vraja resound. At that same time, the queen of Vraja sings sweetly to awaken her Nīlamaṇi:

ORIGINAL Braj. Attributed in the verse to Sūrdās

जागिये, व्रजराज कुँवर! कमल-कुसुम फूले।
कुमुद-बृंद सकुचित भए, भृंग लता भूले॥
तमचुर खग रोर सुनहु बोलत बनराई।
राँभति गौ खरिकनि में, बछरा हित धाई॥
बिधु मलीन रबि प्रकास, गावत नर नारी।
सूर स्याम प्रात उठौ, अंबुजकरधारी॥

ENGLISH TRANSLATION

Awaken, prince of the king of Vraja! The lotus flowers have opened. The clusters of night lotuses have closed, and the bees have forgotten the vines.

Hear the calls of the night birds and the sounds throughout the forest. The cows low in their pens and hurry toward their calves.

The moon has faded and the sun shines forth while men and women sing. Sūrdās says: arise at dawn, dark Śyāma, bearer of the lotus.

ORIGINAL Hindi

व्रजेश्वर आज कुछ कारणवश गोष्ठ नहीं गये। प्रायः प्रतिदिन ही मध्यरात्रिका अवसान होते ही वे गोष्ठ चले जाते थे, पर आज रुक गये। कालिन्दीमें स्नान करके, संध्यावन्दनसे निवृत्त होकर वे शालग्रामपूजन करने जा रहे थे, पर अन्तर्मनमें श्रीकृष्णचन्द्रका चिन्तन होते रहनेके कारण नारायण-मन्दिरकी ओर न जाकर भूलसे शयनागारमें चले आये। वहाँ नीलमणिको जगानेमें तन्मय, आनन्द-निमग्न यशोदारानी उन्हें दीख पड़ती हैं और तब कहीं व्रजेशको अपनी भूलका भान होता है। ठीक इसी क्षण पुत्रके मुखपर डाले हुए उज्ज्वल दुकूलको व्रजरानी हटा देती हैं। एक अद्भुत आलोकमाला-सी सर्वत्र फैल जाती है, शयनागार उद्भासित हो उठता है। रविकिरणोंका स्पर्श पाकर विकसित हुए कमलोंकी भाँति नन्ददम्पतिका रोम-रोम हर्षसे खिल उठता है, हृदयमें आनन्दकी सरिता बह उठती है। व्रजेश निर्निमेष नयनोंसे पुत्रके मुखकी ओर देखने लगते हैं। उन्हें प्रतीत हो रहा है, ओह! मानो अभी-अभी सिन्धुमन्थन हुआ हो। यह धवल दुकूल नहीं, यह तो सागरके वक्षःस्थलपर एकत्रित फेन था; व्रजरानीका हाथ नहीं, मन्थनदण्ड था। मन्थनके आवेगसे फेन फट गया, पूर्णचन्द्र दीखने लग गया। क्या यह मेरे पुत्रका मुख है? नहीं, नहीं, यह तो अभी-अभी सागर-मन्थनसे उद्भूत पूर्णचन्द्र है:

ENGLISH TRANSLATION

For some reason, the lord of Vraja did not go to the cowshed today. Almost every day he left for it as soon as midnight ended, but today he remained behind. After bathing in the Kālindī and completing his morning prayers, he set out to worship the śālagrāma. Yet because Śrī Kṛṣṇacandra filled his inner thoughts, he mistakenly entered the sleeping chamber instead of going to Nārāyaṇa's temple. There he saw Queen Yaśodā immersed in bliss as she awakened Nīlamaṇi, and only then realized his error.

At that very moment, the queen removed the radiant silk covering her son's face. A wondrous garland of light seemed to spread everywhere, illuminating the sleeping chamber. Like lotuses opening at the touch of the sun's rays, every pore of Nanda and his queen blossomed with joy, and a river of bliss flowed through their hearts. The lord of Vraja gazed without blinking at his son's face. It seemed to him that the ocean had just been churned. This was no white silk, but foam gathered upon the ocean's breast. The queen's hand was no hand, but the churning rod. Under the force of churning, the foam had broken apart to reveal the full moon. "Is this my son's face? No, no. It is the full moon newly arisen from the churning of the ocean":

ORIGINAL Braj. Attributed in the verse to Sūrdās

भोर भएँ निरखत हरि कौ मुख, प्रमुदित जसुमति, हरषित नंद।
दिनकर-किरन कमल ज्यों विकसित, निरखत उर उपजत आनंद॥
बदन उघारि जगावति जननी, जागहु बलि गई आनँदकंद।
मनहुँ मथत सुर सिंधु, फेन फटि, दयौ दिखाई पूरन चंद॥
जाकौं ईस-सेष-ब्रह्मादिक गावत नेति-नेति श्रुति-छंद।
सोइ गोपाल व्रज में सुनि सूरज, प्रगटे पूरन परमानंद॥

ENGLISH TRANSLATION

At dawn, Yaśomatī and Nanda rejoice as they behold Hari's face. Their hearts fill with bliss, opening like lotuses beneath the sun's rays.

Uncovering His face, Mother awakens Him: "Awaken, fountain of bliss, to whom I offer myself." It is as though the gods churned the ocean and its foam broke open to reveal the full moon.

He whom Śiva, Śeṣa, Brahmā, and the others praise, while the Vedic hymns declare "not this, not this," has appeared in Vraja as Gopāla, complete supreme bliss.

ORIGINAL Hindi

जननीको शत-शत मनुहार पाकर श्रीकृष्णचन्द्र आँखें खोलते हैं। शय्यासे उठाकर जननी उन्हें हृदयसे लगा लेती हैं। बारंबार मुख-चुम्बन करती हुई अस्त-व्यस्त केशोंको ठीक करने लगती हैं। फिर कनकझारीसे सुगन्धित जल लेकर मुखारविन्दका प्रक्षालन करती हैं। मुख धुलाकर, अपने सुकोमलतम क्षौम-अञ्चलसे पोंछकर नीलमणिको कलेवा करनेको कहती हैं तथा नीलमणि भी जननीकी लाड़भरी अभ्यर्थना स्वीकार कर कलेवा करते हैं:

ENGLISH TRANSLATION

After hundreds of affectionate entreaties from Mother, Śrī Kṛṣṇacandra opened His eyes. Lifting Him from the bed, she clasped Him to her heart. She repeatedly kissed His face while arranging His disheveled hair, then took fragrant water in a golden ewer and washed His lotus face. Drying it with the edge of her exceedingly soft linen veil, she urged Nīlamaṇi to eat His morning meal, and He accepted her loving request:

ORIGINAL Braj. Attributed in the verse to Sūrdās

कमल-नैन हरि करौ कलेवा।
माखन-रोटी, सद्य जम्यौ दधि, भाँति-भाँति के मेवा॥
खारिक, दाख, चिरौंजी, किसमिस, उज्ज्वल गरी, बदाम।
सफरी, सेव, छुहारे, पिस्ता, जे तरबूजा नाम॥
अरु मेवा बहु भाँति-भाँति हैं षटरस के मिष्टान।
सूरदास प्रभु करत कलेवा, रीझे स्याम सुजान॥

ENGLISH TRANSLATION

Lotus-eyed Hari, take Your morning meal: butter and flatbread, freshly set yogurt, and many kinds of dried fruits and nuts.

Dates, grapes, chironji, raisins, bright coconut, almonds, guavas, apples, dried dates, pistachios, and what are called watermelons.

There are many more kinds of fruits and sweets of all six tastes. Sūrdās says: the Lord takes His morning meal, and wise Śyāma is delighted.

ORIGINAL Hindi. Book note

- अमरूद।

ENGLISH TRANSLATION

- Guava.

ORIGINAL Hindi

कलेवा समाप्तकर मुख धुलाये बिना ही श्रीकृष्णचन्द्र जननीकी गोदसे उछल पड़े हैं। हँसती हुई जननी पकड़ने उठ पड़ती हैं, किंतु इतनेमें तो नीलमणि शयनागारके बाहर चले आते हैं। उस द्वारसे नहीं कि जिसके समीप

ENGLISH TRANSLATION

After finishing His meal, before His face could be washed, Śrī Kṛṣṇacandra sprang from His mother's lap. Laughing, Mother rose to catch Him, but by then Nīlamaṇi had already run out of the sleeping chamber, not through the door beside which...

ORIGINAL Hindi

नन्दराय खड़े हैं, दूसरे द्वारसे; क्योंकि उन्हें भय है, कदाचित् बाबा पकड़ न लें; पकड़ लेंगे तो खेलमें विलम्ब हो जायगा। उन्हें कुछ ही दूरपर आते हुए अंश, श्रीदाम, सुबल, अर्जुन आदि सखा दीख पड़ते हैं। बस, फिर तो पूछना ही क्या है, वे उन्हींकी ओर दौड़ पड़ते हैं, बालमण्डलीमें जा मिलते हैं। अब व्रजेश्वरको यह स्मृति होती है कि शालग्रामसेवामें घड़ीभरसे अधिक विलम्ब हो चुका है। इतनी देर तो वे पुत्रका जागरण, कलेवा-भोजन देखनेमें तल्लीन हो रहे थे। पुत्रासक्तिवश इष्टसेवाकी ऐसी उपेक्षा, मेरे द्वारा इतनी अनवधानता, ओह! व्रजेश्वर उद्विग्न हो जाते हैं। द्रुतगतिसे नारायण-मन्दिरकी ओर चल पड़ते हैं। वहाँ जाकर पूजामें मनोनिवेश करते हैं:

ENGLISH TRANSLATION

...Nanda stood, but through the other door. He feared that Bābā might catch Him and delay His play. A short distance away He saw His friends Aṁśa, Śrīdāma, Subala, Arjuna, and others approaching. He at once ran toward them and joined the band of children.

The lord of Vraja now remembered that his service to the śālagrāma had been delayed for more than a ghaṭī. All that time he had been absorbed in watching his son awaken and eat. "Oh, such neglect of my chosen Lord's service because of attachment to my child, such carelessness on my part!" Distressed, he hurried toward Nārāyaṇa's temple and concentrated upon worship:

ORIGINAL Braj

पाइँ धोइ मंदिर पग धारे, प्रभु-पूजा जिय दीन्ह।
अस्थल लीपि, पात्र सब धोए काज देव के कीन्ह॥

ENGLISH TRANSLATION

He washed his feet and entered the temple, giving his heart to the Lord's worship. He cleansed the place, washed every vessel, and performed the deity's service.

ORIGINAL Hindi

हाथमें पुष्प लिये, अर्द्धनिमीलित-नेत्र हुए व्रजेश प्रार्थना कर रहे हैं, "देव! पुत्रजन्मके पश्चात् एक दिन भी मैं तुममें तन्मय होकर तुम्हारा आराधन न कर सका। मैं स्पष्ट अनुभव कर रहा हूँ, इस बालकके प्रति मेरी आसक्ति प्रतिक्षण बढ़ती ही जा रही है। एक दिन था जब मेरे हृत्सिंहासनपर तुम नित्य विराजित रहते थे। निरन्तर तुम्हारी अभिराम मूर्ति मेरे नेत्रोंके सामने रहती थी; किंतु अब तो तुम्हारी स्मृति भी मुझे कदाचित् ही होती है। जो होती है, वह भी केवलमात्र इसलिये कि इस बालकका अनिष्ट-निवारण रहे। मेरे नेत्रोंमें, मेरे कानोंमें, मेरे प्राणोंमें, मेरे मनमें, मेरी बुद्धिमें, मेरे आत्मामें तो यह बालक भर गया है। एक क्षणके लिये भी मैं इसे भूल नहीं पाता। चिरकालीन अभ्यासवश शरीरसे, वाणीसे अर्चन-विधिका निर्वाह तो हो जाता है, क्रिया सम्पन्न हो जाती है; पर नाथ! मेरे मनमें तो आराधनाके समय भी यह बालक ही समाया रहता है। उपासनाकी यह विडम्बना, मेरे स्वामिन्! किस मुखसे कहूँ कि तुम..." व्रजेशका कण्ठ भर आता है। वे पुष्पोंको शालग्रामदेवके सिंहासनपर रखकर पुरुषसूक्तके मन्त्रोंसे पूजा आरम्भ करते हैं:

ENGLISH TRANSLATION

Holding flowers with eyes half closed, the lord of Vraja prayed: "O Lord, since my son's birth I have not worshiped You for even one day with my mind absorbed in You. I clearly feel my attachment to this child increasing every moment. Once You always sat upon the throne of my heart, and Your enchanting form remained continually before my eyes. Now I rarely remember You at all, and when I do, it is only so that You may prevent misfortune from befalling this child. This child has filled my eyes, ears, life, mind, intelligence, and very self. I cannot forget him for even a moment. Long habit makes my body and voice carry out the ritual of worship, and the external act is completed, but, my Lord, even while I worship, this child alone fills my mind. This mockery of devotion, my Master, with what face can I say that You..."

His throat choked. Placing the flowers upon the throne of the śālagrāma deity, he began the worship with mantras from the Puruṣa-sūkta:

ORIGINAL Sanskrit. Source: Puruṣa-sūkta

ॐ पुरुष एवेदं सर्वं यद् भूतं यच्च भव्यम्।
उतामृतत्वस्येशानो यदन्नेनातिरोहति॥
श्रीनारायणाय नमः, आसनं समर्पयामि।

ENGLISH TRANSLATION

Oṁ. The Supreme Person is all this, whatever has been and whatever is yet to be. He is also the Lord of immortality and of all that grows through food. Obeisance to Śrī Nārāyaṇa. I offer Him a seat.

ORIGINAL Hindi

"यह जो कुछ इस समय वर्तमान है, वह सब-का-सब परमपुरुष परमात्मा ही है। भूत एवं भविष्य जगत् भी परमात्मा ही है। इतना ही नहीं, वह परमात्मा मुक्तिका स्वामी है तथा ये जो अन्नसे उत्पन्न होनेवाले जीव हैं, उन समस्त जीवोंका शासक भी परमात्मा ही है। श्रीनारायणके लिये नमस्कार है। मैं उन्हें आसन समर्पण कर रहा हूँ।" ठीक इसी समय खेलते हुए, अधरोंपर मन्द-मन्द मुसकान लिये श्रीकृष्णचन्द्र नारायणमन्दिरमें आ जाते हैं तथा पिताकी शालग्राम-अर्चना देखने लगते हैं:

ENGLISH TRANSLATION

"All that exists in the present is the Supreme Person, the indwelling Self. The worlds of past and future are also the Supreme. More than this, He is the Lord of liberation and the ruler of every living being produced and sustained through food. Obeisance to Śrī Nārāyaṇa. I offer Him a seat." At that very moment, Śrī Kṛṣṇacandra entered Nārāyaṇa's temple from His play, a gentle smile upon His lips, and began watching His father's worship of the śālagrāma:

ORIGINAL Braj. Attributed in the verse to Sūrdās

बैठे नंद करत हरिपूजा, बिधिवत औ बहु भाँति।
सूर स्याम खेलत तैं आए, देखत पूजा न्याति॥

ENGLISH TRANSLATION

Nanda sat worshiping Hari in many ways and according to rule. Sūrdās says: dark Śyāma came from His play and watched the worship with care.

ORIGINAL Hindi

व्रजेशने क्रमशः पाद्य, अर्घ्य, आचमनीय समर्पणकर शालग्रामदेवको पञ्चामृतमें स्नान कराया; फिर शुद्धोदक स्नान कराकर वस्त्र समर्पित किये। तत्पश्चात् यज्ञोपवीत, चन्दन, पुष्प, पुष्पमाला, तुलसीदल, रत्नाभूषणसे देवको विभूषितकर धूपका आघ्राण कराया, दीप दिखलाया। विविध नैवेद्य निवेदन करके आचमन कराया, ताम्बूल अर्पण किया, हीरक-हेम-मणि-मुक्ताकी दक्षिणा समर्पित की; फिर साष्टाङ्ग नमस्कार करके कर्पूरवर्तिकासे नीराजन करने लगे। श्रीकृष्णचन्द्र सर्वथा शान्त खड़े देख रहे हैं:

ENGLISH TRANSLATION

The lord of Vraja successively offered water for the feet, arghya, and water for sipping, then bathed the śālagrāma deity in pañcāmṛta. He bathed Him again in pure water and offered garments. He adorned the deity with a sacred thread, sandalwood, flowers, garlands, tulasī leaves, and jeweled ornaments, then offered incense and showed a lamp. After presenting many foods, he offered water for sipping, betel, and honoraria of diamonds, gold, gems, and pearls. He bowed flat upon the ground and began ārati with a camphor wick. Śrī Kṛṣṇacandra stood watching in perfect silence:

ORIGINAL Braj. Attributed in the verse to Sūrdās

नंद करत पूजा हरि देखत।
घंट बजाइ देव अन्हवायौ, दल चंदन लै भेटत॥
पट अंतर दै भोग लगायौ, आरति करी बनाई।
कान्ह कहत, बाबा तुम अरप्यौ, देव नहीं कछु खाई॥

ENGLISH TRANSLATION

Nanda performed the worship while Hari watched. He rang the bell, bathed the deity, and offered sandalwood paste and leaves.

He drew a cloth between them, presented the food, and performed a beautiful ārati. Kanhā said, "Bābā, you offered all this, but the deity has eaten nothing."

ORIGINAL Hindi

"नारायण! नारायण! मेरे इस अबोध पुत्रके द्वारा यह एक महान् सेवापराध हो रहा है।" व्रजेश एक बार तो श्रीकृष्णचन्द्रकी बातसे सिहर उठते हैं। केवल वे ही नहीं, व्रजरानी भी भयभीत हो जाती हैं। वे आगे बढ़कर नीलमणिके अरुण अधरोंपर धीरेसे अपनी अँगुली रख देती हैं, जिससे वे आगे और कुछ न बोल सकें। यशोदारानी, जिस समय श्रीकृष्णचन्द्र कोलाहल करते हुए सखाओंके साथ नारायणमन्दिरकी ओर बढ़ने लगे थे, उसी क्षण पीछे-पीछे चली आयी थीं, इस आशङ्कासे कि कदाचित् मेरा चञ्चल नीलमणि जाकर व्रजेशको देवपूजामें कोई विघ्न न उपस्थित कर दे। श्रीकृष्णचन्द्र पथमें अनेकों चञ्चल चेष्टाएँ करते भी आ रहे थे; किंतु मन्दिरके समीप आते ही वे शान्त हो गये, अन्य गोपशिशु भी चुप हो गये। और बालक तो बाहरसे ही झाँककर देखने लगे, पर श्रीकृष्णचन्द्र भीतर चले गये। उन्हें मन्दिरमें प्रवेश करते देखकर जननी भी अविलम्ब भीतर चली आयी थीं। भीतर आकर भी मैयाने इससे पूर्व कोई बाधा न दी थी; क्योंकि श्रीकृष्णचन्द्र अबतक बड़ी संयत मुद्रामें खड़े होकर पूजा देख रहे थे। अस्तु, सहसा जननीका निवारण पाकर तथा पिताकी भाव-भङ्गीमें परिवर्तन देखकर श्रीकृष्णचन्द्र कुछ और बोलनेसे रुक भी गये; पर वे समझ नहीं पाये कि मैयाने उन्हें क्यों रोका, बाबा उनकी बात सुनकर कम्पित क्यों हो गये। नितान्त सरल दृष्टिसे वे जननीकी ओर, बाबाकी ओर देखने लगते हैं, मानो वे इसका रहस्य जानना चाहते हों। पुत्रके भोले मुखमण्डल, निश्चल दृष्टिकी ओर व्रजेशका ध्यान आकर्षित हो जाता है। बस, फिर तो उनके अन्तस्तलमें स्नेहकी शतशः धाराएँ एक साथ फूट पड़ती हैं। व्रजराजका मन, प्राण, बुद्धि, शरीर, इन्द्रियाँ, सभी उस धारामें बह चलते हैं। नीराजन-पात्र हाथमें लिये ही वे कुछ क्षणके लिये आत्मविस्मृत हो जाते हैं। व्रजरानीकी भी यही दशा है:

ENGLISH TRANSLATION

"Nārāyaṇa! Nārāyaṇa! My innocent son is committing a grave offense in service." The lord of Vraja shuddered at Śrī Kṛṣṇacandra's words, and the queen also became frightened. She stepped forward and gently placed a finger upon Nīlamaṇi's crimson lips so He could say no more. Yaśodā had followed as soon as He and His noisy friends started toward the temple, fearing that her restless Nīlamaṇi might disturb His father's worship. Though He had performed many playful antics along the way, He grew quiet near the temple, as did the other children. They peered in from outside, while Śrī Kṛṣṇacandra entered, and Mother followed immediately. Until now she had not intervened, for He had stood with great restraint watching the worship.

When Mother suddenly stopped Him and His father's expression changed, Śrī Kṛṣṇacandra refrained from speaking further. Yet He did not understand why she had silenced Him or why Bābā trembled at His words. He looked from Mother to Bābā with utterly innocent eyes, as though seeking the mystery. The lord of Vraja's attention was drawn to his son's guileless face and steady gaze. At once hundreds of streams of affection burst within him, carrying away his mind, life, intelligence, body, and senses. Still holding the ārati tray, he forgot himself for several moments. The queen of Vraja entered the same state:

ORIGINAL Braj

जसुदा देखति है ढिग ठाढ़ी।
बालदसा अवलोकि स्याम की प्रेम मगन चित बाढ़ी॥

ENGLISH TRANSLATION

Yaśodā stands nearby and watches. Beholding dark Śyāma's infant state, her heart swells, submerged in love.

ORIGINAL Hindi

किसी प्रकार आत्मसंवरण करके व्रजेशने शालग्रामदेवकी प्रदक्षिणा की:

ENGLISH TRANSLATION

Somehow regaining self-command, the lord of Vraja circumambulated the śālagrāma deity:

ORIGINAL Sanskrit. Source: Puruṣa-sūkta

धाता पुरस्ताद्यमुदाजहार शक्रः प्रविद्वान् प्रदिशश्चतस्रः।
तमेवं विद्वानमृत इह भवति नान्यः पन्था अयनाय विद्यते॥
ॐ नारायणाय नमः। प्रदक्षिणां समर्पयामि।

ENGLISH TRANSLATION

In the beginning Brahmā proclaimed Him, and learned Indra perceived Him in all four directions. One who knows Him thus becomes immortal here. There is no other path to the goal. Oṁ. Obeisance to Nārāyaṇa. I offer this circumambulation.

ORIGINAL Hindi

"पूर्वकालमें, व्यष्टि-सृष्टिसे पूर्व, ब्रह्माने जिसको स्तुति की थी, इन्द्रने समस्त दिशाओंमें जिसे व्याप्त अनुभव किया था, उस परमात्माको जो इस प्रकार जानता है, वह इस जीवनमें ही अमृत, मुक्त, हो जाता है। मुक्ति, भगवत्प्राप्तिके लिये इससे अतिरिक्त अन्य मार्ग नहीं है। नारायणके लिये नमस्कार है। मैं उन्हें प्रदक्षिणा समर्पण कर रहा हूँ।" प्रदक्षिणा समाप्त करके वे विविध कुसुमोंसे अपनी अञ्जलि पूरितकर पुष्पाञ्जलि भेंट करने चले। उनके नेत्र निमीलित हैं। भक्तिभावका उद्रेक होनेसे व्रजरानीके नेत्र भी बंद हो गये हैं। ठीक इसी समय श्रीकृष्णचन्द्र धीरेसे आगे बढ़ जाते हैं, अतिशय शीघ्रतासे शालग्रामजीको सिंहासनसे उठाकर अपने मुँहमें रख लेते हैं तथा ऐसा करके फिर ज्यों-के-त्यों यथास्थान खड़े हो जाते हैं। जननीने सर्वथा नहीं जाना कि नीलमणिने ऐसी लीला रच दी है। व्रजेश्वर तो जानते ही कैसे, क्योंकि वे इस समय अपने इष्टदेवकी समाधिमें लीन हो रहे हैं। अभी-अभी नन्दरायजीने शालग्रामजीसे यह प्रार्थना की थी, "देव! इतनी-सी वासना है, अन्तस्तलमें इतनी-सी आकाङ्क्षा अवशिष्ट है। वह मिटती नहीं, बल्कि प्रतिक्षण तीव्रतर होती जा रही है। वह यह कि मेरा यह पुत्र चिरंजीवी हो, अनन्तकालतक सुखसे रहे, दुःखकी छाया भी इसे न छू सके। पर नाथ! यह तभी सम्भव है, जब मैं इसे तुम्हारे चरणोंमें समर्पण कर दूँ। अन्यथा यह अतिशय चञ्चल है, इससे अनेकों अपराध होते हैं। अभी-अभी इसने तुम्हारा अपराध किया है; दयामय, इसे क्षमा करना। भक्तवाञ्छाकल्पतरो! क्षणभरके लिये, पहलेकी भाँति तुम्हारी मूर्ति मेरे ध्यानमें उदय हो जाय; तुम्हारे पद्मदलायत नयनोंसे झरती हुई सुधा-धाराका एक कण पाकर मेरे अणु-अणु सिक्त हो जायें तथा फिर तुम्हारे शीतल-शान्तम चरणपङ्कजकी छायामें मैं अपने पुत्रको रख दूँ, रखकर सर्वथा निश्चिन्त हो जाऊँ।" व्रजेशकी यह प्रार्थना समाप्त होते-न-होते उनके हृत्पद्मपर उनकी इष्टमूर्ति प्रकाशित हो गयी।

ENGLISH TRANSLATION

"Before individual creation, Brahmā praised Him, and Indra perceived Him pervading all directions. One who knows that Supreme in this way becomes immortal, liberated, in this very life. There is no other path to liberation and attainment of the Lord. Obeisance to Nārāyaṇa. I offer Him this circumambulation." Completing the circumambulation, he filled his joined hands with many flowers and prepared to offer them. His eyes were closed, and the queen's eyes also closed under a surge of devotion.

At that moment Śrī Kṛṣṇacandra quietly stepped forward, swiftly lifted the śālagrāma from its throne, placed it in His mouth, and returned to His place exactly as before. Mother had no idea what Nīlamaṇi had done, and how could the lord of Vraja know when he was absorbed in samādhi upon his chosen deity? Nanda had just prayed: "Lord, one desire remains deep within me. It does not fade but grows more intense every moment: may this son of mine live forever, remain happy for endless time, and never be touched even by the shadow of sorrow. My Lord, this is possible only if I surrender him at Your feet. He is exceedingly restless and commits many offenses. Just now he offended You. O compassionate one, forgive him. Wish-fulfilling tree of Your devotees' desires, let Your form arise in my meditation for a moment as before. Let every particle of me be drenched by one drop from the stream of nectar flowing from Your lotus-petal eyes. Then let me place my son beneath the shade of Your supremely cool and peaceful lotus feet and become entirely free of worry." As his prayer ended, the form of his chosen Lord appeared upon the lotus of his heart.

ORIGINAL Hindi

श्रीकृष्ण-जन्मसे पूर्व इसी रूपके अखण्ड चिन्तनमें नन्दराय निरन्तर निमग्न रहते थे। इसी रूपके साक्षात् प्रत्यक्ष दर्शन एक बार आनकदुन्दुभि श्रीवसुदेवने भी कंस-कारागारमें निशीथके समय किये थे। इस रूपकी छटा भी निराली ही है:

ENGLISH TRANSLATION

Before Śrī Kṛṣṇa's birth, Nanda Rāya remained continually immersed in unbroken contemplation of this very form. Śrī Vasudeva, Ānakadundubhi, had also once beheld this form directly at midnight in Kaṁsa's prison. Its splendor is altogether extraordinary:

ORIGINAL

Braj. Attributed in the verse to Gumāna

सिर पुरट मुकट छबि धृत उदंड।
मनि जटित जोति कोटिन प्रचंड॥
सो सुभाग्य भाल सोभा नरिंद।
मृगमद बिंदु निंदक मिलिंद॥
भूभंग बाल अवलीन ऐन।
रहे अमल कमल दल नवल नैन॥
कच कुंच मेच चिकने अबंध।
जे सने दिब्य सौरभ सुगंध॥
मनिकिरन मकर कुंडल बिलोल।
छबि गिलत उगल गौरव कपोल॥
सुक तुंड मंडि नासा सुकोस।
झलझलत खुलत जनु जलज जोस॥
छबि अधर सुधर रँग चुवत लाल।
बंधूक दूख बिंबा प्रबाल॥
दिबि दसन दीति दमकत सुदेस।
जनु कुंद कुलिस कर निकर बेस॥
मृदु मंद हास हुलस्यौ हुलास।
सुख सिंधु सींव कीन्हों प्रकास॥
ठोड़ी सुरूप द्रग ठहरि बाढ़ि।
मनु परे गाढ़ि को सकहि काढ़ि॥
कल कंबु कंठ लावन्य चारु।
तहँ कौस्तुभ किरनोदय उदारु॥
सुभ बक्ष लक्ष भृगु पद रसाल।
मनि मुकुलि मल्लिका मुक्तमाल॥
भुज चारि चारु आबद्ध चारि।
दर पद्म गदा कर चक्र धारि॥
आजानु बाहु मनि बाहुबंध।
उन्नत बिसाल बलि बंध कंध॥
कर कंज करज चितु लेत चोर।
छबि बनक कनक कंकननि जोर॥
लखि रोम रेख नाभी रसाल।
धसि अमिय कुंड कुंडलिय बाल॥
त्रिबलीन लीन मनु छोडि दंभ।
छबि होति जहाँ छन-छन अरंभ॥
जगमगति जोति जग्योपवीत।
लिय सघन घटा दामिनी जीत॥
पटु पीत, पीत धोती अनूप।
जिन जातरूप कीन्हौ बिरूप॥
मनिबद्ध किंकिनी मध्यदेस।
कलहंस बंस रव करि सुबेस॥
पिंड प्रभा पांडुरिन लयौ पीन।
मनु गुलफ सुलफ आधीन दीन॥
दुखहरन चरन पंकरुह कोस।
नख-चंद्र चंद्रिका वै अदोस॥

पगतलनि चिह्न चिह्नित सुदेस।
धुज-बज्र-गदादिक जव बिसेस॥
जिनि चरन कढ़ी सुरधुनी धार।
त्रैताप साप पातक बिदार॥
जे चरन सेस सनकादि बंदि।
श्रुति सारद नारद लखि अनंदि॥
जे चरन ल्याइ अज ईस ध्यान।
ते कहहिं कहा लघुमति गुमान॥

ENGLISH TRANSLATION

Upon His head He bears the towering splendor of a golden crown, set with jewels whose fierce radiance equals millions of lights. His fortunate brow shines sovereign among brows, and its musk dot puts the bee to shame.

His curving brows are like young bees absorbed beside His spotless, newly opened lotus-petal eyes. Loose, glossy, dark curling locks frame His face, steeped in divine fragrance.

Jeweled makara earrings sway, and their rays play upon His noble cheeks, which seem alternately to swallow and release their beauty. His finely shaped nose resembles a parrot's beak, quivering like a lotus opening in a lively breeze.

Beauty drips in crimson color from His perfect lips, grieving the bandhūka flower, bimba fruit, and coral. His divine row of teeth flashes brilliantly, like masses of kunda flowers or gathered thunderbolt rays.

His soft gentle smile is a wave of exultation, revealing the furthest shore of the ocean of bliss. His lovely chin makes the eyes halt in a flood so deep that no one can draw them out.

His graceful conch-like neck bears the generous radiance of the Kaustubha. Upon His auspicious chest shines the pleasing mark of Bhṛgu's foot, adorned with necklaces of jewels, budding jasmine, and pearls.

Four beautiful arms bear four emblems: conch, lotus, mace, and discus. His long arms reach His knees and wear jeweled armlets; all glory to His broad, raised shoulders.

His lotus hands and petal-like nails steal the heart, while paired golden bracelets display wondrous beauty. The line of hair above His lovely navel seems a young coiled serpent descending into a pool of nectar.

Abandoning all pride, the mind dissolves into the three folds at His waist, where new beauty begins at every moment. His sacred thread gleams, defeating the beauty of lightning against a dense dark cloud.

His yellow silk and matchless yellow lower garment make gold itself appear ugly. Jeweled girdle bells hang at His waist and sound like a graceful line of swans.

His full calves radiate pale light, and His delicate ankles seem slender, soft, and submissive beneath them. His lotus-bud feet remove sorrow, while His flawless toenails are moons spreading moonlight.

All glory to the soles of His feet, marked with the banner, thunderbolt, mace, barleycorn, and other signs. From those feet issued the celestial Gaṅgā, destroying the three torments, curses, and sins.

Śeṣa, Sanaka, and the other sages worship those feet. They bring joy to the Vedas, Sarasvatī, and Nārada and are the treasure of Brahmā's and Śiva's meditation. How can the small-minded Gumāna describe them?

ORIGINAL Hindi

सलोने सिरपर सुवर्णका विशाल मुकुट है; उसमें विविध मणियाँ विजड़ित हैं; इन मणियोंकी ज्योति ऐसी है, मानो कोटि-कोटि सूर्योंका प्रकाश पुञ्जीभूत हो गया हो। सुन्दर भालपर कस्तूरीबिन्दु सुशोभित है; बिन्दुयुक्त भालकी यह शोभा कमलदलपर बैठे हुए भ्रमरकी शोभाको तुच्छ-नगण्य बना दे रही है। भौहें क्या हैं, मानो भ्रमरशावकोंने पङ्क्तिबद्ध होकर अपने लिये गृहका निर्माण किया हो। गृह भी कहाँ? नव विकसित शुभ्र कमलोंकी शोभा धारण करनेवाले नेत्रोंके समीप, नेत्र-कमलोंके कोरपर। सुचिक्कण काली, घुँघराली अलकें मुखारविन्दके दोनों ओर बिखरी हुई हैं; वे अलकें दिव्य सौरभ, दिव्य सुवाससे सनी हैं। कानोंमें मकराकृति मणिकुण्डल हैं, वे चञ्चल हो रहे हैं; इन चञ्चल कुण्डलोंका प्रतिबिम्ब गुलाबी कपोलोंपर पड़ रहा है। प्रतिबिम्ब कभी प्रत्यक्ष होता है तो कभी विलीन, मानो अरुण कपोल इस कुण्डलशोभाको कभी उगल देता है तो कभी निगल जाता है। नासापुट शुकचञ्चुके समान सुन्दर हैं, श्वास-प्रश्वासके कारण उनमें स्पन्दन हो रहा है। ओह! यह स्पन्दन नहीं, मानो बयारके आवेशसे कमल झलमल कर रहा हो, कमलदल खुल जा रहे हों। अरुणवर्ण अधरोंसे शोभा झर रही है; इसे देखकर बन्धूक, बिम्बफल, प्रवाल वेदनामें भरकर सोच रहे हैं, "आह! मेरी लालिमा ऐसी नहीं हुई।" दिव्य दन्तपङ्क्ति बड़ी ही सुन्दर है, चमचम कर रही है; उनमें ऐसी दीप्ति है, मानो वे कुन्दपुष्प हों। नहीं, नहीं, इन्द्रवज्रकी विद्युन्मयी किरणें एकत्र होकर दशनपङ्क्तिके रूपमें परिणत हो गयी हैं। मन्द मृदु हास तो आनन्दकी, उमंगकी लहरें हैं; मानो आनन्दसागर चरम सीमातक उमड़ आया हो। ओह! देखो, ठोड़ी कैसी सुन्दर है, अब नेत्र तो यहाँसे हटते नहीं। अरे! यहाँ भी सौन्दर्यकी बाढ़ आयी हुई है। यह लो! नेत्र इस बाढ़में जा धँसे, अत्यन्त गहरे जलमें डूब गये; अब किसकी सामर्थ्य कि इन्हें निकाले! शङ्खके समान सुन्दर कण्ठका लावण्य भी कितना रमणीय है। अरे! इसपर तो कौस्तुभकी विशद किरणें भी पड़ रही हैं। यह देखो, सुन्दर वक्षःस्थलपर शुभ भृगुपद-चिह्न स्पष्ट परिलक्षित हो रहा है; मणियोंकी, मुकुलित मल्लिकाकी, मुक्ताकी मालाओंसे वक्षःस्थल भूषित हो रहा है। सुन्दर चार भुजाएँ हैं; उन चारोंमें क्रमशः शङ्ख, गदा, चक्र एवं कमल सुशोभित हैं। आजानुलम्बित बाहु भुजबन्धसे विभूषित हैं। उन्नत विशाल कंधोंकी शोभापर तो बलिहार है! विकसित कमल-जैसी हथेली, कमलदल-जैसी नखश्रेणी, ये चित्तको चुरा ले रहे हैं। कनक-कङ्कणोंकी शोभा विचित्र ही है। यह सुन्दर नाभिकूप! उसपर रोमरेखा! ओह! देखकर ठीक प्रतीत हो रहा है, मानो यह नाभि नहीं, अमृतकुण्ड है; यह रोमरेखा नहीं, पन्नगशावक है, अमृतपान करनेके लिये अमृतकुण्डमें उतर पड़ा है। रे मन! श्रीहरिके उदरपर उदय हुए इस त्रिबलीका सौन्दर्य तो निहार! अरे! मन तो सारा कपट छोड़कर इन त्रिबलियोंमें ही विलीन हो गया। क्यों न हो, यहाँ तो क्षण-क्षणमें नव-नव शोभाका प्रसार जो हो रहा है। यज्ञोपवीतकी ज्योति जगमग कर रही है। ओह! श्रीहरिके नील कलेवरपर पीताभ यज्ञोपवीतकी शोभाने तो दामिनीसमन्वित सघन घटाको भी हरा दिया। पीताम्बर दुकूल, पीत धोती, इनकी किससे उपमा दें? सुवर्ण तो इनके सामने सर्वथा रूपहीन है। कटि-देशमें मणिजटित किङ्किणीकी लड़ियाँ झूल रही हैं; इनसे रुचिर शब्द हो रहा है, मानो मनोहर हंसश्रेणी कलरव कर रही हो। पीन पिंडलियोंने तो ज्योति बिखेरनेका प्रण ले रखा है और इन गुल्फोंकी गठन तो देखो! पतले हैं, अत्यन्त सुकोमल हैं; इनमें किञ्चित् कम्पन भी हो रहा है। अरे! ये तो जैसे अपनी अधीनता घोषित कर रहे हों, "पिंडलियोंके नीचे हमारा निवास है, इसीलिये हम पतले हैं, कोमल हैं, कम्पित हो रहे हैं।" अब पङ्कजकोशकी शोभा धारण किये हुए, समस्त दुःखद्वन्द्व-हरणशील चरणोंकी ओर देखो! और ये दस चरणनख, अरे! ये तो दस चन्द्र हैं। देखते नहीं, निर्मल ज्योत्स्ना फैली हुई है। जय हो! ध्वज, वज्र, गदा, यव आदि चिह्नोंसे चिह्नित श्रीहरिके चरणतलकी जय हो! जिनसे स्वर्मन्दाकिनीकी त्रितापनाशिनी, शापमोचनी, पातकविदारिणी धारा निर्गत हुई। जिन चरणोंकी शेष-सनकादि निरन्तर वन्दना करते हैं, जो श्रुति-सरस्वती-देवर्षिके लिये आनन्दस्रोत हैं, अज-महेशके ध्यानधन हैं, उन हरि-चरणोंकी जय हो!

ENGLISH TRANSLATION

A vast golden crown rests upon His beautiful head, set with many jewels whose light seems to gather the radiance of millions upon millions of suns. A musk dot adorns His lovely brow and makes the beauty of a bee seated upon a lotus petal seem insignificant. His brows resemble young bees arranged in rows to build their dwelling beside the newly opened white lotus beauty of His eyes. Smooth, black curling locks lie scattered on both sides of His lotus face, saturated with divine fragrance. Jeweled makara earrings sway at His ears, their reflections playing upon His rose-colored cheeks. The image appears and disappears, as though those crimson cheeks alternately swallow and release the earrings' beauty.

His nostrils are graceful like a parrot's beak and tremble with His breath, like a lotus shimmering and opening beneath the force of the breeze. Beauty pours from His crimson lips, making the bandhūka, bimba fruit, and coral lament that their redness is not its equal. His divine teeth gleam beautifully, like kunda blossoms or lightning rays of Indra's thunderbolt gathered into a single row. His soft gentle smile is a wave of blissful exhilaration, as though the ocean of joy had surged to its furthest limit. His chin is so lovely that the eyes cannot turn away. They sink into the flood of its beauty and plunge so deep that no one has the strength to draw them out.

His conch-like neck is exquisitely graceful and illumined by the clear rays of the Kaustubha. Upon His lovely chest appears the auspicious mark of Bhṛgu's foot, amid necklaces of jewels, budding jasmine, and pearls. His four beautiful arms bear the conch, mace, discus, and lotus. Long enough to reach His knees, they are adorned with armlets. All glory to His broad, raised shoulders. His open lotus palms and rows of petal-like nails steal the mind, while golden bracelets display wondrous beauty.

The lovely hollow of His navel and the line of hair above it seem like a pool of nectar into which a young serpent descends to drink. O mind, behold the beauty of the three folds upon Śrī Hari's abdomen! The mind abandons all guile and dissolves into them, where new beauty spreads at every moment. The sacred thread glitters upon His dark body, surpassing a dense cloud joined with lightning. What can compare with His yellow upper cloth and lower garment? Gold looks utterly formless beside them. Strings of jeweled girdle bells hang at His waist and sound like a charming row of calling swans.

His full calves seem vowed to scatter light, while His delicate ankles are slender, tender, and slightly trembling, as though declaring their humble submission beneath those calves. Behold His feet, beautiful like lotus buds and destroyers of every dual sorrow. Their ten nails are ten moons spreading immaculate moonlight. All glory to the soles of Śrī Hari's feet, marked with the banner, thunderbolt, mace, barleycorn, and other signs. From them issued the celestial Gaṅgā, destroying threefold suffering, freeing from curses, and shattering sin. Śeṣa, Sanaka, and the other sages ceaselessly worship those feet. They are a fountain of joy for the Vedas, Sarasvatī, and the divine sage Nārada, and the treasure contemplated by Brahmā and Śiva. All glory to the feet of Hari!

ORIGINAL Hindi

व्रजेश्वर अपनी इसी उपर्युक्त इष्टमूर्तिको आज अचानक ध्यान-पथमें पाकर पुलकित हो रहे हैं; किंतु ध्यान करते-करते ही उन्हें यह अनुभूति होने लगती है कि मेरी यह इष्टमूर्ति ठीक वहाँ, उस स्थानपर है, जहाँ व्रजरानीके पार्श्वदेशमें मेरा पुत्र अवस्थित है। नहीं, नहीं, यह मूर्ति मानो मेरे पुत्रके अङ्गोंमें ही अङ्कित है। इसके साथ ही नन्दरायको ऐसा भान होने लगा कि मानो हृदयके अन्तस्तलमें मधुमय कण्ठसे, हँस-हँसकर कोई कह रहा हो, "गोपेन्द्र! तुम तो पुत्रको इष्टदेवके चरणोंमें निक्षेप करने आये थे; पर तुम्हारे पुत्रने तो इष्टदेवको ही अपने मुखमें निक्षिप्त कर रखा है, आँख खोलकर देखो तो सही!" बस, सचमुच उसी क्षण

ENGLISH TRANSLATION

The lord of Vraja thrilled as this cherished form of his chosen Lord suddenly appeared in meditation. Yet as he contemplated it, he began to feel that the form stood precisely where his son was beside the queen of Vraja. No, it seemed inscribed upon his son's very limbs. At the same time he felt as though someone within the deepest chamber of his heart laughed and spoke in a honeyed voice: "Lord of the cowherds, you came to place your son at the feet of your chosen Lord, but your son has placed that very Lord within His mouth. Open your eyes and see!" At that very instant...

ORIGINAL Hindi

व्रजेशकी आँखें खुल ही जाती हैं तथा वे सिंहासनकी ओर देखते हैं। उन्हें दीखा, इष्टदेव वहाँ नहीं हैं! "व्रजरानी! व्रजरानी! इष्टदेव क्या हो गये?" व्रजेश्वर जोरसे पुकार उठे। यशोदारानी नेत्र बंद किये शालग्रामजीसे नीलमणिके लिये कल्याण-भिक्षा माँग रही थीं। नन्दरायकी उद्विग्नताभरी पुकार सुनकर वे भी आँखें खोलकर इधर-उधर देखने लगती हैं। सहसा एक साथ ही नन्ददम्पतिकी दृष्टि श्रीकृष्णचन्द्रके उभरे हुए कपोलोंकी ओर आकर्षित हो जाती है। "हैं! कहीं श्रीकृष्णने ही तो नहीं..." कहते-कहते व्रजराज आसनसे उठ पड़ते हैं। श्रीकृष्णचन्द्रके समीप चले आते हैं। यशोदारानी भी शङ्कित-सी हुई सोच रही हैं कि कहीं मेरे नीलमणिने शालग्रामजीको उठाकर मुखमें तो नहीं रख लिया? फिर तो महान् अनर्थ हो गया। जननी श्रीकृष्णचन्द्रका चिबुक अपने हाथपर लेकर, उसे किञ्चित् ऊँचा करके देखने लगती हैं। देखनेपर संदेह और भी दृढ़ हो जाता है। "नीलमणि! मेरे लाल! तू अपना मुख खोलकर दिखा तो दे," जननीने चुचकारकर कहा। व्रजेशको तो सर्वथा निश्चय हो चुका था। अतः उन्होंने अपना दाहिना हाथ श्रीकृष्णचन्द्रके अधरोंके समीप लगा दिया, इस आशङ्कासे कि बालक कहीं भयभीत होकर शालग्रामजीको उगल दे तो वे पृथ्वीपर गिर जायँगे; हाथ सामने रहेगा तो वे मेरे हाथपर ही गिरेंगे। किंतु श्रीकृष्णचन्द्र न तो उगलते हैं न कुछ बोलते हैं; केवल बाबाकी ओर देखते रहते हैं। अस्त-व्यस्त-से हुए व्रजेश प्रार्थना करते हैं, "जगन्नाथ! रक्षा करो, इस अबोध बालकके द्वारा अक्षम्य अपराध बन गया है। इस अपराधका प्रायश्चित्त मैं करूँगा। प्राणीके समस्त कर्मोंके साक्षीभूत तुम्हारे ही रूप सूर्य, अग्नि, आकाश, वायु, इन्द्रियाँ, चन्द्र, संध्या, रात्रि, दिन, दिशाएँ, जल, पृथ्वी, काल एवं धर्म हैं:

ENGLISH TRANSLATION

...the lord of Vraja's eyes opened and he looked toward the throne. His chosen deity was not there. "Queen of Vraja! Queen of Vraja! What has happened to the Lord?" he cried. Yaśodā had been praying with closed eyes, begging the śālagrāma for Nīlamaṇi's welfare. Hearing Nanda's anxious call, she opened her eyes and looked around. The couple's gaze was suddenly drawn to Śrī Kṛṣṇacandra's bulging cheeks. "What? Could Śrī Kṛṣṇa have...?" The king of Vraja rose and approached Him. Yaśodā also feared that Nīlamaṇi might have lifted the śālagrāma and placed it in His mouth. What a terrible calamity that would be.

Mother took Śrī Kṛṣṇacandra's chin in her hand, raised it slightly, and looked. Her suspicion only deepened. "Nīlamaṇi, my darling, open Your mouth and show me," she coaxed. The lord of Vraja was already certain. He held his right hand near Śrī Kṛṣṇacandra's lips, fearing that the frightened child might spit out the śālagrāma and let it fall upon the ground. If his hand were there, it would land safely in his palm. But Śrī Kṛṣṇacandra neither spat it out nor spoke. He only looked at Bābā. Distraught, the lord of Vraja prayed: "Lord of the universe, protect us. This innocent child has committed an unforgivable offense, and I shall perform the atonement. Your own forms, the sun, fire, sky, wind, senses, moon, twilight, night, day, directions, water, earth, time, and dharma, witness every action of embodied beings:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 6.1.42

सूर्योऽग्निः खं मरुद् गावः सोमः संध्याहनी दिशः।
कं कुः कालो धर्म इति ह्येते दैह्यस्य साक्षिणः॥

ENGLISH TRANSLATION

The sun, fire, sky, wind, cows, moon, twilight, day and night, the directions, water, earth, time, and dharma are the witnesses of the embodied being.

ORIGINAL Hindi

"इन देवोंके समक्ष मैं निश्चय कर कह रहा हूँ कि मेरे द्वारा अब तुम्हारा अखण्ड स्मरण ही होगा। इस स्मरणके फलस्वरूप मेरे इस पुत्रकी सभी अनिष्टोंसे रक्षा होती रहे, मैं इतना ही चाहता हूँ।" नन्दराय कातर होकर पुत्रके मुखकी ओर देखते हुए इसीकी बारंबार मन-ही-मन आवृत्ति करने लगे। ठीक इसी समय श्रीकृष्णचन्द्र खिलखिलाकर हँस पड़े। मानो:

ENGLISH TRANSLATION

"Before these deities I solemnly declare that from now on I shall remember You without interruption. I ask only that the fruit of this remembrance protect my son from every misfortune." Looking anxiously at his son's face, Nanda repeated this resolve again and again within his mind. At that very moment Śrī Kṛṣṇacandra burst into laughter, as though to illustrate:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 2.1.31

हासो जनोन्मादकरी च माया दुरन्तसर्गो यदपाङ्गमोक्षः॥

ENGLISH TRANSLATION

His smile is māyā, which maddens the world, and the release of His sidelong glance is the unfathomable creation.

ORIGINAL Hindi

"श्रीहरिकी जगन्मोहिनी माया ही उनकी मुसकान है। यह अनन्त सृष्टि उसी मायाका ही कटाक्ष-विक्षेप है।" इस उक्तिका एक निदर्शन व्रजेशको दिखानेके लिये स्वयं अघटघटनापटीयसी योगमाया ही श्रीकृष्णचन्द्रके बिम्बाधरकी ओटसे हँस पड़ी हों, हँसकर कह रही हों, "व्रजेश! चिन्तित मत हो, तुम्हारे पुत्रका अनिष्ट करनेकी सामर्थ्य किसीमें भी नहीं; कर्मसाक्षी सूर्य, वह्नि, वियत्, मरुत् आदि तो तुम्हारे पुत्रके मुखमें हैं!" हुआ भी यही। हँसते हुए श्रीकृष्णचन्द्रके मुखमें शालग्रामजी व्रजेशको दीख जाते हैं। श्रीकृष्णचन्द्र अपनी नन्हीं-नन्हीं अङ्गुलियोंसे शालग्रामजीको मुखसे निकालकर बाबाके हाथपर रख देते हैं। इधर इष्टदेव तो हाथमें आ गये और उधर श्रीकृष्णचन्द्रके मुखमें व्रजेशको एक अद्भुत दृश्य दीखने लगता है। अरे! अरे! यह क्या! यह वैचित्र्य! यह महान् आश्चर्य! मेरे पुत्रके मुखमें तो त्रिभुवन, समस्त जगत्, स्पष्ट वर्तमान है! व्रजेश दंग रह गये। उनकी वाणी रुद्ध हो गयी। वे कुछ भी बोल न सके:

ENGLISH TRANSLATION

"Śrī Hari's world-bewildering māyā is His smile, and this endless creation is the casting of that māyā's sidelong glance." It was as though Yogamāyā herself, expert in accomplishing the impossible, laughed from behind Śrī Kṛṣṇacandra's bimba-like lips to demonstrate this statement to the lord of Vraja. She seemed to say: "Do not worry. No one has the power to harm your son. The sun, fire, sky, wind, and all the witnesses of action are within His mouth."

And so it was. In Śrī Kṛṣṇacandra's laughing mouth, the lord of Vraja saw the śālagrāma. With His tiny fingers, Śrī Kṛṣṇacandra removed it and placed it in Bābā's hand. On one side his chosen Lord had come into his hand, and on the other an astonishing sight appeared within his son's mouth. "What is this? What strangeness, what supreme wonder! Within my son's mouth the three worlds, the entire universe, are plainly present!" The lord of Vraja stood stunned, his voice choked and unable to speak:

ORIGINAL Braj. Attributed in the verse to Sūrdās

बदन पसारि सिला जब दीन्ही, तीनौ लोक दिखाये।
सूर निरखि मुख नंद चकित भए, कछू बचन नहिं आये॥

ENGLISH TRANSLATION

When He opened His mouth and returned the sacred stone, He revealed all three worlds. Sūrdās says: beholding His mouth, Nanda was astonished and no words came to him.

ORIGINAL Hindi

यशोदारानीको यह पता नहीं कि व्रजराज ऐसी लीला देख रहे हैं। वे तो इतना ही देख रही हैं कि गम्भीर होकर आँख फाड़े हुए वे मेरे नीलमणिकी ओर एकटक देख रहे हैं। वे समझ रही हैं कि इष्टदेवके अपमानसे व्रजराज किञ्चित् क्षुब्ध-से हो गये हैं। इसीलिये परिस्थितिकी गम्भीरता मिटानेके लिये वे कहने लगती हैं, "व्रजेश! अब देर मत करो, शीघ्र शुद्ध जलसे स्नान कराकर इन्हें सिंहासनपर विराजमान करो।" पर व्रजेशके कानोंमें वे शब्द पहुँचे ही नहीं। हाँ, श्रीकृष्णचन्द्र जननीका अञ्चल हिलाकर एक बार पुनः हँस पड़े। हँसी ठीक वैसी ही है, वही है जिसके अन्तरालसे अभी-अभी व्रजेशके विश्वदर्शनकी अनुभूति निकली थी; पर इस बार वह कुछ नवीन अनुभव देने नहीं, अनुभूतिको समेटने आयी है। वास्तवमें क्षणभरमें ही व्रजेशको इस विश्वदर्शनकी सर्वथा विस्मृति हो जाती है। श्रीकृष्णचन्द्रमें कुछ विशेषता भी है, यह बात उनके स्मृति-पथसे बिलकुल उतर जाती है।

ENGLISH TRANSLATION

Queen Yaśodā did not know that the king of Vraja was beholding such a revelation. She saw only that he had become grave and was staring wide-eyed at her Nīlamaṇi. She thought he was somewhat distressed by the disrespect shown to his chosen deity. To dispel the gravity of the moment, she said, "Lord of Vraja, do not delay. Quickly bathe Him in pure water and restore Him to the throne." Her words did not reach his ears. Śrī Kṛṣṇacandra tugged Mother's veil and laughed once more. It was the same laughter from which the lord of Vraja's experience of the universe had just emerged, but this time it came not to bestow a new experience, but to gather that experience back. In a moment, the lord of Vraja completely forgot the cosmic vision. Even the idea that Śrī Kṛṣṇacandra possessed anything extraordinary vanished entirely from his memory.

ORIGINAL Hindi

योगमायाने यद्यपि यह जना तो दिया कि "व्रजेश! अभी अर्चनाके समय तुम जिन परमात्माकी, आदिपुरुषकी महिमा गान कर रहे थे:

ENGLISH TRANSLATION

Yogamāyā had indeed made known: "Lord of Vraja, the Supreme Self, the original Person whose glory you were singing during worship just now:

ORIGINAL Sanskrit. Source: Puruṣa-sūkta

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात्।
स भूमिं विश्वतो वृत्वात्यतिष्ठद्दशाङ्गुलम्॥
एतावानस्य महिमातो ज्यायांश्च पूरुषः।
पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि॥
त्रिपादूर्ध्व उदैत्पुरुषः पादोऽस्येहाभवत् पुनः।
ततो विष्वङ् व्यक्रामत् साशनानशने अभि॥
तस्माद् विराडजायत विराजो अधि पूरुषः।
स जातो अत्यरिच्यत पश्चाद् भूमिमथो पुरः॥

ENGLISH TRANSLATION

The Puruṣa has thousands of heads, thousands of eyes, and thousands of feet. Enveloping the earth on every side, He extends ten fingers beyond it.

Such is His greatness, yet the Puruṣa is greater still. All beings are one quarter of Him, while His three immortal quarters remain in the divine realm.

The three-quartered Puruṣa rose above, while one quarter became this world again. From there He spread in every direction into that which eats and that which does not eat.

From Him Virāṭ was born, and from Virāṭ the indwelling Puruṣa. Once born, He extended beyond the earth, behind and before.

ORIGINAL Hindi

"उन परमात्माके सहस्रों, अनन्त मस्तक हैं, सहस्र अपरिमित नेत्र आदि ज्ञानेन्द्रियाँ हैं, सहस्र असंख्य पाद आदि कर्मेन्द्रियाँ हैं। वे सर्वान्तर्यामी हैं, समस्त ब्रह्माण्डोंकी भूमिको सब ओरसे व्याप्त करके स्थित हैं तथा साथ ही इससे दस अङ्गुल ऊपर भी हैं, ब्रह्माण्डमें व्यापक होते हुए वे इससे परे भी हैं। भूत-वर्तमान-भविष्यकालसे सम्बन्ध रखनेवाला समस्त जगत् इस पुरुषकी ही महिमा है, इस परमात्माका ही विभूतिविस्तार है। उसका स्वरूप इतना ही नहीं, वह तो इस ब्रह्माण्डमय विराट्से भी बहुत अधिक विशाल है। प्रपञ्चके अन्तर्गत तीनों लोक तो उसके एक पादमें अवस्थित हैं, उसके चतुर्थांशमें ही समाप्त हो जाते हैं; अभी तीन पाद और अवशिष्ट रह जाते हैं। यह त्रिपादस्वरूप अमृत है, अविनाशी है तथा वह अपने स्वरूपमें ही स्थित है। यह त्रिपादपुरुष ऊपर उठा हुआ है, यह अज्ञानसम्भूत संसारसे सर्वथा पृथक् है, सांसारिक गुण-दोषोंसे सर्वथा अछूता रहकर ऊँची स्थितिमें विराजित है। उसका एक अंशमात्र मायाके सम्पर्कमें आकर यहाँ जगत् के रूपमें उत्पन्न हुआ; फिर वह जड़-चेतनमयी विविध सृष्टिके रूपमें स्वयं ही फैल गया, फैलकर सब ओर व्याप्त हो गया। उस आदिपुरुष परमात्मासे ब्रह्माण्डकी उत्पत्ति हुई। ब्रह्माण्डपर उसका एक अभिमानी पुरुष प्रकट हुआ। वास्तवमें तो परमात्मा ही ब्रह्माण्डकी रचना करके स्वयं ही जीवरूपमें उसमें प्रविष्ट हो गया। वही जीव ब्रह्माण्डका अभिमानी देवता हुआ। वही विराट्पुरुष पुनः देव, तिर्यक्, मनुष्य आदि अनेकों रूपोंमें प्रकट हुआ। इसके पश्चात् उसने भूमिको उत्पन्न किया, फिर जीवशरीरोंकी रचना की।"

ENGLISH TRANSLATION

"That Supreme Self has thousands, indeed infinitely many, heads; thousands of immeasurable eyes and other faculties of knowledge; and thousands of countless feet and other faculties of action. He dwells within all. He pervades the ground of every universe from every side, yet extends ten fingers beyond it. Though all-pervading within the cosmos, He also transcends it. The entire universe related to past, present, and future is the glory of this Puruṣa, the expansion of the Supreme's powers. Yet His nature is not exhausted by this. He is vastly greater than the cosmic Virāṭ.

"The three worlds within manifestation occupy only one of His quarters and end within that fourth part, while three quarters remain. This three-quartered nature is immortal and imperishable, abiding in its own essential state. The three-quartered Puruṣa is raised above, entirely distinct from the world born of ignorance and untouched by worldly virtue and fault. Only one portion came into contact with māyā and arose here as the universe. He then expanded as the manifold creation of conscious and insentient things and pervaded every direction.

"From that original Supreme Person the cosmic egg arose, and within it appeared the conscious Puruṣa who identifies with it. In truth, the Supreme created the cosmic egg and entered it Himself as the living being. That being became the presiding deity of the cosmos. The same Virāṭ Puruṣa then appeared in many forms, as gods, animals, humans, and others. Thereafter He produced the earth and then fashioned the bodies of living beings."

ORIGINAL Hindi

इस प्रकार मन्त्रोच्चारण करते हुए जिनके चरणोंमें पूजोपचार अर्पण कर रहे थे, "वह परमात्मा, वह आदिपुरुष यह तुम्हारा पुत्र ही है।" किंतु व्रजेशके वात्सल्यस्निग्ध हृदयमें इस तत्त्वके लिये स्थान कहाँ? यह तो व्रजेश्वरके मनमें क्षणिक भावान्तर उत्पन्न करनेके लिये, उनके हृदयमें नित्य प्रवाहित वात्सल्यसिन्धुको तरङ्गित करनेके लिये एवं लीलाक्रमको नियन्त्रित रखनेके लिये योगमायाने ऐश्वर्यका एक चित्रपट बीचमें मिला दिया। अन्यथा वे पहलेसे जानती हैं कि व्रजेश्वरको इस ऐश्वर्यकी आवश्यकता नहीं, वे कभी इसे लेंगे भी नहीं। अस्तु। शालग्रामदेवको पुनः जलसे नहलाकर पूर्ववत् विभूषितकर व्रजेश उन्हें सिंहासनपर पधरा देते हैं। पधराकर श्रीकृष्णचन्द्रसे कहते हैं, "मेरे लाल! शालग्रामजीको तू माथा टेककर प्रणाम कर ले।" श्रीकृष्णचन्द्र प्रणाम करते हैं। शङ्खजल लेकर व्रजेश श्रीकृष्णचन्द्रपर छिड़क देते हैं। श्रीकृष्णचन्द्र धोती पकड़कर हँसने लगते हैं। फिर तो व्रजेश सब कुछ भूलकर उन्हें हृदयसे लगा लेते हैं। वास्तवमें श्रीकृष्णचन्द्र चाहे कुछ भी क्यों न हों, व्रजेशकी दृष्टिमें तो वे अनादिकालसे उनके पुत्र हैं, अनन्तकालतक उनके पुत्र ही रहेंगे:

ENGLISH TRANSLATION

"The Supreme Self, the original Person at whose feet you offered worship while reciting these mantras, is this very son of yours." Yet where was there room for such truth in the lord of Vraja's heart, softened by paternal love? Yogamāyā had inserted a painted curtain of divine majesty only to produce a momentary change of feeling within his mind, stir the ocean of paternal love eternally flowing through his heart, and regulate the sequence of the līlā. She already knew that the lord of Vraja had no need of such majesty and would never accept it.

Be that as it may, the lord of Vraja bathed the śālagrāma again, adorned Him as before, and restored Him to the throne. Then he told Śrī Kṛṣṇacandra, "My darling, bow Your head and offer obeisance to the śālagrāma." Śrī Kṛṣṇacandra bowed. Taking water from the conch, the lord of Vraja sprinkled it upon Him. Śrī Kṛṣṇacandra caught his lower garment and began to laugh. Forgetting everything, the lord of Vraja clasped Him to his heart. Whatever Śrī Kṛṣṇacandra might truly be, in the lord of Vraja's eyes He had been his son from beginningless time and would remain his son for endless time:

ORIGINAL Braj

हँसत गोपाल नंद के आगैं, नंद स्वरूप न जान्यौ।
निर्गुन ब्रह्म सगुन लीलाधर, सोई सुत करि मान्यौ॥

ENGLISH TRANSLATION

Gopāla laughs before Nanda, but Nanda does not know His true nature. He who is attributeless Brahman and the embodied bearer of līlā is accepted by Nanda only as his son.

CHAPTER 19

# हाऊ-लीला
# The Hāū Pastime

Source scan pages 125–132

ORIGINAL

उपयुक्त उपमा न पाकर संकुचित सरस्वती लीलादर्शी कविके हृदयमें इतना ही कह सकीं, मानो एक हंस हो और एक मयूर; हंसने तो अपने चारु चञ्चुसे मोती उठाकर मुखमें रख लिया, मयूरने पन्नगीको पकड़ लिया, इस प्रकार दौड़कर बलरामने व्रजरानीकी नासिकापर सुशोभित मोती (बुलाक) को पकड़ा एवं श्रीकृष्णचन्द्रने पीठपर बल खाती हुई वेणीको। दोनों भाइयोंने जननीको तत्क्षण गृहकार्य स्थगित कर देनेके लिये विवश कर दिया। दो बार हो चुका, दोनों माखन-रोटीके लिये जननीको पुकार रहे थे। जननी भी पुकार सुन रही थीं, किंतु इस मधुर आह्वानसे झरते हुए सुधारसका आस्वाद लेती हुई, “देखें, ये दोनों उत्तर न पानेपर क्या करते हैं,” इस भावसे झूठ-मूठ ही कामका बहाना करके विलम्ब कर रही थीं।

ENGLISH TRANSLATION

Unable to find a fitting comparison, the embarrassed goddess Sarasvatī could say only this within the heart of the poet who beheld the pastime: it was as though there were a swan and a peacock. The swan lifted a pearl with its lovely beak and placed it in its mouth, while the peacock seized a serpent. In just this way Balarāma ran up and caught the pearl ornament at the queen of Vraja's nose, while Kṛṣṇacandra seized the braid coiling down her back. The two brothers forced their mother to stop her household work at once. They had already called twice for butter and bread. Their mother heard them, but she delayed on the false pretext of work, savoring the nectar flowing from their sweet calls and thinking, “Let me see what they do when I do not answer.”

ORIGINAL

जननीकी यह उपेक्षा राम-श्याम सह नहीं सके, समीप जाकर इस प्रकार पकड़कर उन्हें काम करनेसे रोक दिया। दूर खड़े व्रजेश्वर पुत्रोंकी यह छवि देख रहे हैं, आनन्दसे लोट-पोट हो रहे हैं। पुत्रोंके द्वारा रुद्ध अत्यन्त पुण्यशालिनी व्रजरानीके अन्तस्तलमें भी आनन्दकी धारा बह चलती है। ओह! व्रजेश्वरि! सचमुच तुम्हारे वे अनन्त पुण्यपुञ्ज कैसे, किस जातिके हैं, जिनका यह पुरस्कार तुम्हें आज मिल रहा है?

ENGLISH TRANSLATION

Rāma and Śyāma could not endure their mother's neglect. Going close, they caught her in this way and stopped her work. From a distance, Nanda watched the charming sight of his sons and doubled over with delight. A current of bliss also began to flow within the greatly blessed queen of Vraja, held fast by her sons. Ah, queen of Vraja, what kind of limitless treasury of merit must be yours to receive such a reward today?

ORIGINAL Braj verses

दोउ भैया मैया पै माँगत, दै री मैया, माखन रोटी।
सुनत भावती बात सुतन की, झूठहि धाम के काम अगोटी॥
बल जू गह्यौ नासिका-मोती, कान्ह कुँवर गहि दृढ़ करि चोटी।
मानौ हंस मोर भष लीन्हे, कबि उपमा बरनै कछु छोटी॥
यह छबि देखि नंद-मन आनँद, अति सुख हँसत जात हैं लोटी।
सूरदास मन मुदित जसोदा, भाग बड़े कर्मनि की मोटी॥

ENGLISH TRANSLATION

Both brothers beg their mother, “Mother, give us butter and bread!”
She hears her sons' pleasing words but falsely hides herself behind household work.
Bala seizes the pearl at her nose, while prince Kānha firmly catches her braid.
They seem like a swan and peacock taking their prey, though the poet's comparison is far too small.
Seeing this, Nanda's heart fills with joy, and in supreme happiness he laughs until he rolls about.
Sūradāsa says: Yaśodā's heart rejoices. Her fortune is great and her store of merit immense.

ORIGINAL

जननीने काम छोड़कर दोनों पुत्रोंको एक साथ गोदमें उठा लिया और वे उन्हें अन्तर्गृहमें ले गयीं। दोनोंके हाथोंपर सुन्दर सुपक्व रोटी एवं एक-एक उज्ज्वल नवनीतपिण्ड रख दिया। फिर तो कृष्ण-बलरामके आनन्दकी सीमा नहीं। बलराम तो रोटी पाते ही आनन्द-कोलाहल करते हुए रोहिणीजीके पास दौड़ गये तथा श्रीकृष्णचन्द्र वहीं जननीके सम्मुख बैठकर सुख-निमग्न-से हुए माखनमण्डित रोटीकी ओर देखने लगे। विकसित अरविन्द-जैसी हथेली है, उसपर रोटी रखी है एवं रोटीपर शुभ्र शशधरके समान उज्ज्वल वर्ण नवनीतखण्ड है। नहीं, नहीं, स्वयं गगनचन्द्र ही मानो श्रीकृष्णचन्द्रका स्पर्श पानेके लिये रवि-किरणोंकी चादरमें अपनेको छिपाये रोटीपर उस रूपमें उतर आया है; किंतु यहाँ आते ही वह सोचने लगा, “क्या यह श्रीकृष्णचन्द्रकी हथेली है? नहीं, हथेली नहीं, यह तो विकसित अरविन्द है।” फिर तो चन्द्रको स्मृति हो आयी, “अरे! अरविन्द तो मेरा सनातन शत्रु है, उसे तो मेरा मुख सुहाता नहीं; संध्याका अनुगमन करते हुए जब-जब मैं दिक्पथमें उतरा हूँ तब-तब इसे निमीलितनेत्र ही मैंने पाया; कभी इसने मेरा स्वागत नहीं किया, फिर मैं इसका मुख क्यों देखूँ!” यह सोचकर ही चन्द्रने नेत्रोंपर ढक्कन लगा लिया; यह रोटी नहीं, मानो नवनीतरूप चन्द्रके नेत्रोंपर लगा हुआ ढक्कन है:

ENGLISH TRANSLATION

The mother stopped her work, lifted both sons together into her lap, and carried them inside. She placed a well-cooked piece of bread and a bright lump of fresh butter in each boy's hand. Their delight knew no limit. Balarāma ran noisily and joyfully to Rohiṇī as soon as he received his bread, while Kṛṣṇacandra sat before his mother, absorbed in happiness, gazing at the butter-crowned bread. His palm was like a blooming lotus. Upon it lay the bread, and upon the bread a lump of butter bright as the white moon. No, it seemed that the moon itself had descended there, hiding beneath a covering of sunlight so that it might receive Kṛṣṇacandra's touch. Yet upon arriving it thought, “Is this truly Kṛṣṇacandra's palm? No, it is a blossoming lotus.” Then the moon remembered, “The lotus is my eternal enemy and does not delight in my face. Whenever I follow twilight onto the path of the directions, I find its eyes closed. It has never welcomed me, so why should I look upon its face?” Thus the moon covered its eyes. What appears to be bread is really the lid upon the eyes of the moon in the form of butter:

ORIGINAL Braj verse

हरि कर राजत माखन रोटी।
मनु वारिज ससि बैर जानि जिय गह्यौ सुधा सस धौटी॥

ENGLISH TRANSLATION

Butter and bread shine in Hari's hand.
Knowing the enmity between lotus and moon, the nectar-moon seems to have drawn a covering over itself.

ORIGINAL

अस्तु, श्रीकृष्णचन्द्र अपने अम्बुजकोष-सदृश मुखको खोलकर धीरे-धीरे माखन-रोटी मुखके भीतर ले जाते हैं तथा उल्लासभरी दृष्टिसे जननीकी ओर देखने लगते हैं। यह शोभा भी अनुपम ही है। एक बार पुनः वाग्वादिनी (सरस्वती) का प्रयास व्यर्थ हो जाता है; वे समुचित तुलना ढूँढ न सकीं, पर कुछ भी कहे बिना रहा नहीं गया, सर्वथा मोटी उपमा ही उनके मुखसे बरबस निकल गयी:

ENGLISH TRANSLATION

Kṛṣṇacandra opened his mouth like the cup of a lotus and slowly carried the butter and bread inside, then looked toward his mother with delight. This beauty too was incomparable. Once again Sarasvatī's effort proved fruitless. She could find no adequate comparison, yet could not remain silent, and so a very crude image escaped her lips:

ORIGINAL Braj verses

मेली सजि मुख अंबुज भीतर, उपजी उपमा मोटी।
मनु बराह भूधर सह पुहुमी धरी दसन कीं कोटी॥

ENGLISH TRANSLATION

As he places the prepared morsel within his lotus mouth, a rough comparison arises:
it is as though the Boar held the earth together with its mountain upon the tip of his tusk.

ORIGINAL

जो हो, रोटीका अष्टमांशमात्र भोजन कर अवशिष्टमेंसे कुछ अंश तो श्रीकृष्णचन्द्रने वहीं फेंक दिया तथा कुछ हाथमें लिये बलरामको पुकारते हुए रोहिणीजीके पास दौड़ चले।

ENGLISH TRANSLATION

After eating only one eighth of the bread, Kṛṣṇacandra threw down part of what remained and, carrying the rest in his hand, ran toward Rohiṇī while calling for Balarāma.

ORIGINAL

द्वारपर व्रजेश्वर प्रतीक्षा कर रहे थे, मेरा लाल माखन-रोटी खाकर अब आता ही होगा। प्रतीक्षा पूरी हुई। श्रीकृष्णचन्द्र आये तथा बाबाकी धोती पकड़कर कहने लगे, “बाबा! तुमने तो अभी कलेवा ही नहीं किया और मैं दो बार माखन खा आया। क्या तुम्हें भूख नहीं लगती?” उनके यह कहते-कहते ही दोनोंका आनन्द उमड़ा, दो धाराएँ दो ओरसे बह चलीं, व्रजेशके नेत्रोंसे अश्रुजलके रूपमें, श्रीकृष्णके श्यामल अङ्गोंसे नृत्यके रूपमें। अपने नेत्र पोंछते हुए बाबा देख रहे हैं तथा श्रीकृष्णचन्द्र नृत्य कर रहे हैं। नग्न नील अङ्गोंसे ज्योति झर रही है, बन्धूकवर्ण अधरोंपर हास्य है, जननीके द्वारा स्नेहसे सँवारी हुई अपनी चोटीपर हाथ रखकर उल्लासमें भरे, समस्त अङ्गोंको नचाते हुए वे नाच रहे हैं। नवनीतसिक्त होकर, श्रीकृष्ण-अधरामृतमें स्नानकर, वहाँ बहती हुई आनन्दधाराके तटपर रोटीका एक टूक भी शान्त पड़ा है:

ENGLISH TRANSLATION

At the doorway Nanda waited, thinking, “My darling must be coming now after eating his butter and bread.” His wait ended. Kṛṣṇacandra arrived, caught hold of his father's garment, and said, “Father, you have not even eaten breakfast yet, while I have already eaten butter twice. Do you not feel hungry?” Even as he spoke, delight surged within them both and two streams began to flow in opposite directions: tears from Nanda's eyes, and dance from Kṛṣṇa's dark limbs. His father watched while wiping his eyes, and Kṛṣṇacandra danced. Light poured from his unclothed blue limbs, laughter rested upon his bandhūka-red lips, and, full of joy, he placed one hand upon the braid his mother had lovingly arranged and danced with every limb. Soaked in fresh butter and bathed in the nectar of Kṛṣṇa's lips, a piece of bread lay quietly on the bank of that flowing current of bliss:

ORIGINAL Braj verse

नगन गात मुसकात तात ढिग नृत्य करत गहि चोटी।
सूरज प्रभु की लहै जु जूठनि लारनि ललित लपोटी॥

ENGLISH TRANSLATION

Bare-bodied and smiling beside his father, he dances while holding his braid.
Sūra says: blessed is the morsel left by the Lord, gracefully wrapped in the moisture of his lips.

ORIGINAL

नाचते हुए ही श्रीकृष्णचन्द्र बलरामकी ओर चल पड़ते हैं, फिर बलरामको साथ लेकर सैकत-पुलिनकी ओर। गोपसखाओंकी मण्डली जुड़ते देर नहीं लगती। आगे-पीछे दौड़कर सभी पुलिनके समीप तमालवनमें एकत्र हो जाते हैं तथा वृक्षोंकी शीतल छायामें क्रीड़ा प्रारम्भ होती है:

ENGLISH TRANSLATION

Still dancing, Kṛṣṇacandra set off toward Balarāma, then took him along toward the sandy riverbank. The cowherd companions quickly gathered. Running ahead and behind, they all assembled in the tamāla grove near the bank and began to play beneath the cool shade of the trees:

ORIGINAL Braj verses

हाथ तारी देत भाजत, सबै करि करि होड़।
बरजै हलधर, स्याम, तुम जनि चोट लागै गोड़॥
तब कह्यौ मैं दौरि जानत, बहुत बल मो गात।
मेरी जोरी है श्रीदामा, हाथ मारे जात॥
उठे बोलि तबै श्रीदामा, जाहु तारी मारि।
आगें हरि पाछें श्रीदामा, धरधौ स्याम हँकारि॥
जानि कै मैं रह्यौ ठाढ़ी, छुवत कहा जु मोहि।
पेर हरि खीझत सखा सौं, मनहिं कीन्हौ कोहि॥

ENGLISH TRANSLATION

Clapping their hands, they run, each one striving to outdo the others.
Haladhara warns, “Śyāma, take care lest your feet be hurt.”
Then he says, “I know how to run, and my body is very strong.
Śrīdāmā is my match, yet he keeps striking with his hand.”
Śrīdāmā springs up and says, “Go on, clap and run!”
Hari runs ahead and Śrīdāmā behind, calling, “Catch Śyāma!”
“I knowingly stood still, so why did you touch me?”
Hari then grew annoyed with his friend and felt anger within his heart.

ORIGINAL

इधर आधी घड़ी भी नहीं हुई है, किंतु जननीके लिये तो श्रीकृष्ण-अदर्शनका यह काल कोटि युगके समान हो चला। यदि कुलदेव नारायणकी परिचर्याव्यवस्थाका भार व्रजरानीपर न होता तो वे छायाकी भाँति केवल पुत्रका अनुसरण ही करती रहतीं। “इस सेवाका भार मैं किसपर सौंपूँ, न जाने कब कौन-सी त्रुटि रह जाय। मेरे कुलका, मेरे नीलमणिका मङ्गल तो एकमात्र नारायणकी प्रसन्नतापर ही निर्भर है; उनकी यत्किञ्चित् सेवा भी मैं दूसरेसे कराऊँ, यह तो कृतघ्नताकी चरम सीमा हो जायगी।” ये विचार ही व्रजरानीको रोक लेते हैं। रोक लें, नीलमणि मनमें तो निरन्तर नाचते ही रहते हैं। कई बार तो जननी नीलमणिकी मानसिक मूर्तिमें ऐसी तन्मय हो जाती हैं कि उसे सर्वथा सच मानकर उसीसे सुखी-दुखी हो जाती हैं। कलकी ही तो बात है। ग्रीष्मके आतपने एक क्षुद्र बवंडरका संचार कर दिया, तरुश्रेणी एक बार वेगसे हिल गयी। नन्दरानीके मनपर नाचते हुए नीलमणि एवं इस वायु-प्रवाहका संयोग हो गया। साथ ही सजातीय उपकरण पाकर अन्तश्चेतनामें तृणावर्त दैत्यकी संचित स्मृति भी ऊपर उठ आयी। बस, फिर तो नन्दरानी सत्यको भूलकर तृणावर्तका उत्पात उसी क्रमसे प्रत्यक्ष देखने लगीं। जननीके नेत्रोंके सामने एक बार वही दृश्य नाच उठा:

ENGLISH TRANSLATION

Not even half a ghaṭī had passed, yet for his mother this time without seeing Kṛṣṇa had already become equal to millions of ages. If the queen of Vraja had not borne responsibility for arranging the worship of the family deity Nārāyaṇa, she would simply have followed her son like a shadow. “To whom can I entrust this service? Who knows what lapse might occur and when? The welfare of my family and of my Nīlamaṇi depends solely upon Nārāyaṇa's pleasure. To have even the smallest part of his service performed by another would be the utmost ingratitude.” These thoughts alone restrained her. They might restrain her body, but Nīlamaṇi danced continuously in her mind. At times she became so absorbed in his mental image that she took it as entirely real and felt joy or sorrow through it. Only yesterday, the summer heat had raised a small whirlwind and the rows of trees shook violently. In Nanda's queen's mind, the dancing Nīlamaṇi became associated with that rush of wind. At the same time, prompted by similar circumstances, the stored memory of the demon Tṛṇāvarta rose within her inner awareness. Then she forgot reality and began directly seeing Tṛṇāvarta's violence unfold in the same sequence as before. That scene once again danced before her eyes:

ORIGINAL Braj verses

अकास भूमि धूरि पूरि बृच्छ चूरि ह्वै गये।
प्रचंड धुंधकाल सौं दिसा बिभाग छूवै गये॥
अदृष्ट दृष्टि दुष्ट देह पुष्ट बीज देखिये।
अघात सब्द कौं करै गरज गाज लेखिये॥
अभीर भीर पीर सौं सपीर धेनु जाल में।
अकाल ग्वाल देखि कै बिहाल ग्वाल बाल में॥
निहारि बाल रूप कौं सगर्ब दूर है गयौ।
प्रकोपि नंदलाल कौं उठाइ ब्योम लै गयौ॥

ENGLISH TRANSLATION

Dust filled sky and earth, and the trees were shattered.
By the fierce dark storm, even the divisions of the directions seemed erased.
No one could see. Behold that wicked, powerfully embodied demon!
He made a terrible sound, like the roar and crash of thunder.
The cowherds, stricken with fear and pain, rushed anxiously among the herds.
Seeing calamity among the cowherd boys, the cowherd folk became distraught.
Proudly regarding the child's form, the demon had gone far away.
In fury he lifted Nanda's darling and carried him into the sky.

ORIGINAL

तथा जननी “हाय-हाय” करके दौड़ीं। किंतु समीपमें ही खेलते हुए श्रीकृष्णचन्द्र ठीक उसी समय वहाँ आ गये और बोल उठे, “री मैया! मेरी गेंद उद्यानके सरोवरमें गिर गयी, तू दूसरी गेंद दे दे।” इस ध्वनिसे अमृतकी धारा बह चली, धारामें जननीका मिथ्या स्वप्न बह गया, नीलमणिको हृदयसे लगाकर जननी पुलकित होने लगीं। इसी प्रकार कभी-कभी श्रीकृष्णके बाहर खेलने जानेपर अतीतकी सुखमयी स्मृति भी सजातीय उद्दीपन पाकर जननीके मनमें ऐसी गाढ़ी हो जाती है कि जननी अनुभव करने लगती हैं, मानो इसी क्षण वास्तवमें यह हो रहा है। इतना ही नहीं, तदनुरूप चेष्टा करने लगती हैं। अभी उस दिनकी बात है, वैशाखी अष्टमी थी; व्रजसुन्दरियोंसे परिवृत होकर व्रजरानी अपराजिता-पूजन कर रही थीं। इस अष्टमीकी भावनाने व्रजसुन्दरियोंमें भाद्रपद-अष्टमीकी स्मृति जगा दी; पूजाके बीचमें ही वे सब जोड़ने लगीं कि श्रीकृष्णचन्द्रकी द्वितीय वर्षगाँठमें कितना विलम्ब है। वे दिन गिन रही थीं और व्रजरानीके नेत्रोंके समक्ष प्रथम वर्षगाँठ नाच रही थी। क्षणभरमें ही व्रजेश्वरीकी वृत्ति जन्म-महोत्सवके समीप जा पहुँची और उसमें ऐसी डूबी कि यशोदारानी अपनेको उस समय प्रसूतिगृहमें बैठी अनुभव करने लगीं। वे देख रही थीं, मङ्गलसाजसे सजी, विविध शृङ्गार धारण किये सहस्र-सहस्र व्रजसुन्दरियोंकी अपार भीड़ उमड़ी आ रही है, मेरे नवजात शिशुको देखने आ रही है:

ENGLISH TRANSLATION

The mother cried, “Alas, alas!” and ran. But at that very moment Kṛṣṇacandra, who had been playing nearby, came there and called out, “Mother, my ball fell into the garden pond. Give me another ball.” A stream of nectar flowed from that sound and swept away her false dream. She pressed Nīlamaṇi to her heart and thrilled with joy. In the same way, when Kṛṣṇa goes outside to play, a happy memory of the past is sometimes awakened by a similar stimulus and becomes so vivid in his mother's mind that she feels it is actually happening at that very moment. She even begins to act accordingly. One recent day was the eighth lunar day of Vaiśākha. Surrounded by the beautiful women of Vraja, the queen of Vraja was worshiping Aparājitā. The thought of this eighth day awakened in those women the memory of the eighth day of Bhādrapada. In the midst of worship they began calculating how long remained until Kṛṣṇacandra's second birthday. They counted the days, while his first birthday danced before the queen of Vraja's eyes. In a moment her awareness reached that birth festival and became so immersed in it that queen Yaśodā felt herself seated once again in the maternity chamber. She saw an immense crowd of thousands upon thousands of Vraja's beautiful women, arrayed in auspicious finery and many ornaments, surging toward her to see her newborn child:

ORIGINAL

Braj verses

सुनि सिसु पिय प्यारी, नंद के धाम धारी।
कर गहि भरि भारी सौज आनंद थारी॥
उनमद गति राजैं, मत्त मातंग लाजैं।
मनिगन पट साजैं, रंग सौंधे बिराजैं॥
मृदु तन बर बेली, संग सोहैं सहेली।
भुज भुज गहि झेली, काम की कोक चेली॥
मदन कल कला-सी, अंग सोभा प्रकासी।
छबि तड़ित लता-सी, सोहती मंद हाँसी॥
सुख बस मुख खोलैं, जातु राकेस जोलैं।
मधुकर मधु डोलैं, कंज के कोस मोलैं॥
उर भरि छबिसाला, मंडती मुक्तमाला।
मुखरित सुरजाला, किंकिनी रव रसाला॥
कटि तर दुति दैनी, डोलती चारु बैनी।
कल रव पिक बैनी, गीत गावैं सुनैनी॥
झल झल झल सोहैं, देखि को हैं न मोहैं।
धुनि सुनि मुनि छोहैं, मंजु मंजीर जोहैं॥
चलि सुवन निहारौ, चंद सोभा उज्यासै।
तन मन धन वारौ, चित्त छोड़े न प्यारे॥
इकटक मुख राहैं, नैन और न चाहैं।
फिरि फिरि अवगाहैं, रूप पावै न थाहैं॥

ENGLISH TRANSLATION

Hearing of the beloved infant, dear women hasten to Nanda's abode,
their hands bearing weighty trays filled with auspicious gifts and joy.
Their spirited gait shines so proudly that intoxicated elephants would feel ashamed.
They are adorned with jewels and fabrics, resplendent in fragrant colors.
Their tender bodies are lovely vines, and their companions shine beside them.
Arm in arm they sway, young disciples in Love's own school.
The beauty of their limbs glows like the graceful arts of Kāma,
and their gentle smiles shine like vines of lightning.
Their mouths open under the sway of joy, putting the full moon to shame.
Bees hover for honey, valuing the treasure chambers of lotuses.
Pearl necklaces adorn their breasts, mansions filled with beauty.
A sweet music resounds from their jingling girdle bells.
Below the waist their lovely braids sway, bestowing radiance.
Their cuckoo-sweet voices sing songs pleasing to the ear.
They shimmer and shine. Who could see them and not be enchanted?
Hearing their music, even sages are moved as they gaze upon the lovely anklets.
“Come, behold the son whose splendor illumines like the moon.
Offer body, mind, and wealth, for the heart cannot leave the beloved.
Their faces remain fixed upon him, and their eyes desire nothing else.
Again and again they plunge into his beauty, yet never find its depth.”

ORIGINAL

“रोहिणी बहिन! प्रसूतिगृहका द्वार सर्वथा उन्मुक्त कर दो, इन सबको जी भरकर मेरे पुत्रको देख लेने दो,” व्रजरानी पूजा छोड़कर यह बोल उठीं। गोपसुन्दरियोंने ठठाकर हँस दिया, फिर भी व्रजेश्वरीको ज्ञान नहीं; पूजासम्भार हाथोंमें लिये शान्त बैठी हैं, मानो गोदमें पुत्रको लिये बैठी हों। पूजा स्थगित हो गयी; गोपिकाओंको कोई उपाय न सूझा, जिससे वे यशोदारानीको जगायें। आखिर हँसती हुई रोहिणीजी दौड़ी गयीं, ढूँढ़कर श्रीकृष्णचन्द्रको खेल छुड़ाकर ले आयीं; उनसे पुचकारकर कहा, “बेटा नीलमणि! देख, तेरी मैया पूजासे रूठी बैठी है; तू ठोड़ी पकड़कर मना ले, मेरे लाल!” रोहिणी मैयाकी बात मानकर श्रीकृष्णचन्द्र अपने धूलिधूसरित अङ्गोंको जननीके वक्षःस्थलपर डालकर, चिबुक पकड़कर बोले, “री मैया! तू पूजासे क्यों रूठी?” अब जाकर कहीं मैयाको वस्तुस्थितिका भान हुआ। वे भी हँस पड़ीं। फिरसे स्नान कर पूजामें लगीं। अस्तु, यह श्रीकृष्णस्मृति ही, जिस समय मैया अत्यन्त आवश्यक कार्यमें, जो कार्य उनके बिना हो ही नहीं सकता, उसमें लगी रहनेके कारण श्रीकृष्णसे अलग रहती हैं, उस समय, उनके जीवनका आधार है। अवश्य ही रह-रहकर जब यह स्फुरण होता है कि मेरा नीलमणि मेरे समीप नहीं है, तब प्राणोंमें टीस-सी चलने लगती है। इसीलिये कितनी बार नीलमणिकी मनुहार करते हुए मैयाने उन्हें समझाया भी है:

ENGLISH TRANSLATION

“Sister Rohiṇī, open the door of the maternity chamber completely. Let all these women gaze upon my son to their hearts' content!” Abandoning the worship, the queen of Vraja suddenly spoke these words. The cowherd women burst out laughing, yet she still remained unaware. She sat quietly with the articles of worship in her hands, as though holding her son in her lap. The worship came to a halt, and the gopīs could think of no way to awaken queen Yaśodā. At last Rohiṇī ran off laughing, found Kṛṣṇacandra, drew him away from his play, and brought him back. Coaxing him, she said, “Dear Nīlamaṇi, look, your mother is sitting there offended with her worship. Take her chin and win her over, my darling!” Obeying mother Rohiṇī, Kṛṣṇacandra laid his dust-covered limbs across his mother's breast, took her chin, and said, “Mother, why are you angry with the worship?” Only then did she become aware of the actual situation. She too laughed, bathed again, and resumed the worship. Thus, whenever his mother must remain apart from Kṛṣṇa because she is engaged in an indispensable duty that cannot be done without her, remembrance of Kṛṣṇa alone sustains her life. Whenever the realization arises that her Nīlamaṇi is not beside her, a pang courses through her very life-breath. Therefore she has often coaxed and instructed him:

ORIGINAL Braj verses

इन अँखियनि आगें तैं मोहन, एकौ पल जनि होहु नियारे।
हौं बलि गई, दरस देखे बिनु, तलफत हैं नैननि के तारे॥
औरौ सखा बुलाइ आपने, इहिं आँगन खेलौ मेरे बारे।
निरखति रहौं फनिग की मनि ज्यों, सुंदर बाल-विनोद तिहारे॥
मधु, मेवा, पकवान, मिठाई, ब्यंजन खाटे, मीठे, खारे।
सूरस्याम जोइ-जोइ तुम चाहौ, सोइ-सोइ माँगि लेहु मेरे बारे॥

ENGLISH TRANSLATION

Mohana, do not go out of sight of these eyes even for a single moment.
I am devoted to you. Without seeing you, the stars of my eyes writhe in anguish.
Call your other friends and play here in this courtyard, my child.
Let me watch your lovely childhood games as a serpent watches its jewel.
Honey, dried fruits, cakes, sweets, and dishes sour, sweet, or salty:
Sūra's Śyāma, whatever you desire, ask me for it, my child.

ORIGINAL

किंतु चञ्चल श्रीकृष्णचन्द्र बाहर चले ही जाते हैं। जननी भी कुलदेव नारायणकी सेवाको, कभी-कभी अन्य कतिपय आवश्यक कार्योंको अपना परम कर्तव्य मानकर उन्मनी-सी हुई यथाविधि पूरा तो कर लेती हैं, पर कार्य पूरा हुआ कि बस, अजातपक्ष शावकके ध्यानमें निमग्न, नीड़की ओर वेगसे उड़ती हुई कपोतीकी भाँति अपने नीलमणिको ढूँढ़ने-देखने चल पड़ती हैं। आज भी नीलमणि खेलनेके लिये कालिन्दीकी ओर चले गये हैं, जननी भी नारायण-सेवाका कार्य करके उधर ही चल पड़ती हैं। शीघ्रतावश सिरसे अञ्चल उतरकर कंधेपर आ गया है, वेणी स्खलित हो रही है, पर उन्हें कुछ पता नहीं। तोरणद्वारके समीप सन्नन्द-पत्नी मिलती हैं, पूछती हैं, “बहिन! इस प्रकार अस्त-व्यस्त हुई कहाँ जा रही हो?” किंतु जननीको अवकाश कहाँ कि ठहरकर उत्तर दें। चलते-चलते ही कह देती हैं:

ENGLISH TRANSLATION

Yet restless Kṛṣṇacandra always goes outside. His mother regards the service of the family deity Nārāyaṇa, and sometimes a few other necessary duties, as her highest responsibility and completes them properly though her mind is elsewhere. But the moment the task is finished, absorbed in thoughts of her unfledged chick, she sets out to find and see her Nīlamaṇi, like a mother dove flying swiftly toward her nest. Today too Nīlamaṇi has gone toward the Yamunā to play, and as soon as his mother completes Nārāyaṇa's service, she sets off in that direction. In her haste, the end of her veil slips from her head to her shoulder and her braid comes loose, but she notices nothing. Near the arched gateway she meets Sannanda's wife, who asks, “Sister, where are you going in such disarray?” But the mother has no time to stop and answer. Still walking, she says:

ORIGINAL Braj verse

खेलन कौं हरि दूरि गयौ री।
संग संग धावत डोलत हैं, कह धौं बहुत अबेर भयौ री॥

ENGLISH TRANSLATION

Hari has gone far away to play, dear sister.
They run and wander together. Tell me, has it not grown very late?

ORIGINAL

उद्यानसे उस पार तमालतरुके नीचे विशाल, वृषभ, जम्बी, देवप्रस्थ, वरूथप आदि वयस्योंसे सुरक्षित रहकर बलराम, दाम, सुदाम, वसुदाम, श्रीदाम आदिके साथ मेरा नीलमणि शान्तिपूर्वक खेल रहा है, यह देखकर जननीका हृदय शीतल हो जाता है। जननीके स्तनोंसे दूध झरने लगता है। वे दौड़कर श्रीकृष्णचन्द्रको हृदयसे लगा लेती हैं। श्रीकृष्णचन्द्र भी आज गोदमें शीघ्र ही चले आते हैं; क्योंकि आज वे सखाओंसे खेलमें किञ्चित् रूठ गये हैं। जननी एक बार वनकी ओर देखती हैं, फिर नन्दप्रासादके शिखरपर अवस्थित कलशकी ओर। ओह! खेलता हुआ नीलमणि आज इतनी दूर आ गया। आगे सघन वनस्थली है, न जाने कोई हिंस्रजन्तु इसमें घुस आया हो तो? जननी मन-ही-मन काँप उठती हैं। वे सोचती हैं, नहीं, नहीं, चाहे जिस उपायसे हो, इसे इतनी दूर आनेसे रोकना ही है। तत्क्षण मैयाको एक युक्ति भी सूझ जाती है। वे भयकी मुद्रा बनाकर बोल उठती हैं:

ENGLISH TRANSLATION

Beyond the garden, beneath a tamāla tree, she sees her Nīlamaṇi peacefully playing with Balarāma, Dāma, Sudāma, Vasudāma, Śrīdāma, and others, guarded by older companions such as Viśāla, Vṛṣabha, Jambī, Devaprastha, and Varūthapa. At this sight her heart grows cool and milk begins to flow from her breasts. She runs and clasps Kṛṣṇacandra to her heart. Today he too readily climbs into her lap, for he has become a little upset with his friends during their game. His mother looks first toward the forest and then toward the finial atop Nanda's palace. Ah, while playing, Nīlamaṇi has come so far today. Dense woodland lies ahead. What if some fierce beast has entered it? She trembles inwardly and thinks, “No, no. By whatever means, I must stop him from coming this far.” At once an idea occurs to her. Assuming a frightened expression, she exclaims:

ORIGINAL Braj verse

दूरि खेलन जनि जाहु लला मेरे, बन में आये हाऊ॥

ENGLISH TRANSLATION

Do not go far away to play, my darling. Hāū has come into the forest!

ORIGINAL

अच्छा! वनमें “हाऊ” आया है! श्रीकृष्णचन्द्र जननीकी बात सुनकर हँसने लगते हैं तथा हँसकर पूछते हैं, “मैया! ‘हाऊ’ को किसने भेजा है?”

ENGLISH TRANSLATION

So, Hāū has come into the forest! Hearing his mother's words, Kṛṣṇacandra began to laugh and asked with a smile, “Mother, who sent Hāū?”

ORIGINAL Braj verse

तब हँसि बोले कान्हर मैया, कौन पठाये हाऊ॥

ENGLISH TRANSLATION

Then Kānha laughed and said, “Mother, who has sent Hāū?”

ORIGINAL

जननीने मन-ही-मन सोचा, मेरी बातका पूरा प्रभाव तो नहीं हुआ, क्योंकि नीलमणि हँस रहा है; पर किञ्चित् भीति इसके नयनोंमें अवश्य आयी है। इसीलिये मैया फिर विविध रचना रचकर वनमें “हाऊ” की विभीषिका पुत्रको बतलाने लगती हैं। श्रीकृष्णचन्द्र बड़े ध्यानसे सुनते रहते हैं। जननीका प्रयास इस बार सफल हो जाता है, नीलमणिके नेत्रोंमें भय भर जाता है। मैयाने देखा, अवसर सुन्दर है। वे बोल उठीं, “मेरे लाल! चलो, हमलोग शीघ्र भागकर अपने घर चले जायँ।” तो यह सुनते ही श्रीकृष्णचन्द्र मैयाकी गोदसे उठ खड़े हुए तथा भाग चलनेके लिये बलरामको भी अपने निकट बुलाने लगे:

ENGLISH TRANSLATION

His mother thought, “My words have not had their full effect, for Nīlamaṇi is laughing, yet a trace of fear has certainly entered his eyes.” So she began inventing various details to describe to her son the terror of Hāū in the forest. Kṛṣṇacandra listened very attentively. This time her effort succeeded, and fear filled Nīlamaṇi's eyes. Seeing that the moment was favorable, she exclaimed, “My darling, come, let us quickly run home!” As soon as he heard this, Kṛṣṇacandra stood up from his mother's lap and began calling Balarāma near so that they could flee:

ORIGINAL Braj verse

चलौ न बेगि, सवारें जैयै भाजि आपनें धाम।
सूर स्याम यह बात सुनत ही बोलि लिये बलराम॥

ENGLISH TRANSLATION

Come quickly, brother. Let us run straight home.
Sūra says: as soon as Śyāma heard these words, he called Balarāma.

ORIGINAL Sanskrit verse

भयादस्याग्निस्तपति भयात्तपति सूर्यः।
भयादिन्द्रश्च वायुश्च मृत्युर्धावति पञ्चमः॥
(कठोपनिषद् २।३।३)

ENGLISH TRANSLATION

From fear of him, fire gives heat; from fear of him, the sun shines.
From fear of him, Indra, the wind, and Death as the fifth hurry to perform their appointed work.
(Kaṭha Upaniṣad 2.3.3)

ORIGINAL

भला, जिनके लिये श्रुतियाँ यह निर्देश करती हैं, “इन परमेश्वरके भयसे ही अग्नि तपता रहता है, इन्हींके भयसे सूर्य तप रहा है, इन्हींके भयसे इन्द्र, वायु एवं पाँचवाँ मृत्यु निर्धारित कार्य करते हुए दौड़ते रहते हैं,” उन परब्रह्म पुरुषोत्तम परमेश्वरका “हाऊ” के भयसे भीत होकर भागनेका उपक्रम करना कितना आश्चर्यमय है! बाल्यलीलाबिहारिन्! तुम्हारी इस योगीन्द्रमुनीन्द्रमनमोहिनी लीलाकी जय हो!

ENGLISH TRANSLATION

The revealed scriptures declare of him, “From fear of this Supreme Lord, fire continually gives heat; from fear of him, the sun shines; and from fear of him, Indra, the wind, and Death as the fifth hasten to perform their appointed tasks.” How wondrous, then, that the Supreme Brahman, the highest Person and Supreme Lord, should prepare to flee in fear of Hāū! O enjoyer of childhood pastimes, all glory to this pastime of yours that enchants the minds of the greatest yogīs and sages!

ORIGINAL

अस्तु, भावपरिवर्तन होनेसे पूर्व ही श्रीकृष्णचन्द्रको घर ले चलना है, यह सोचकर मैया यशोदा शीघ्रतापूर्वक चलनेको उद्यत हुई। श्रीकृष्णचन्द्र भी अँगुली पकड़कर चलने लगे। ठीक इसी समय बलरामके मुखपर एक विचित्र तेज छा जाता है। सिरके चारों ओरसे रश्मियाँ-सी निकलने लगती हैं। वाणी परम ओज-समन्वित हो जाती है। एक विचित्र-सी हँसी अधरोंपर नाच उठती है तथा वे अविराम बोलने लगते हैं:

ENGLISH TRANSLATION

Thinking that she must take Kṛṣṇacandra home before his mood changed, mother Yaśodā prepared to leave quickly. Kṛṣṇacandra took her finger and began walking. At that very moment a strange radiance spread across Balarāma's face. Rays seemed to issue from all around his head, his voice became filled with supreme vigor, an extraordinary smile played upon his lips, and he began speaking without pause:

ORIGINAL

Braj verses

चारि बेद लै गयौ संखासुर, जल में रह्यौ लुकाऊ।
मीन रूप धरि कै जब मारथौ, तबहिं रहे कहूँ हाऊ?
मथि समुद्र सुर-असुरनि कैं हित, मंदर जलधि धसाऊ।
कमठ-रूप धरि धरयौ पीठि पर, तहाँ न देखे हाऊ!
जब हिरनाच्छ जुद्ध अभिलाष्यौ, मन में अति गरबाऊ।
धरि बाराह-रूप सो मार्यौ, लै छिति दंत-अगाऊ॥
बिकट रूप अवतार धरयौ जब, सो प्रहलाद बचाऊ।
हिरनकसिपु-वपु नखनि बिदारयौ, तहाँ न देखे हाऊ॥
बामन-रूप धरयौ बलि छलि कै, तीनि परग बसुधाऊ।
स्रम-जल ब्रह्म-कमंडलु राख्यौ, दरसि चरन परसाऊ॥
मारयौ मुनि बिनहीं अपराधहि, कामधेनु लै आऊ।
इकइस बार निछत्र करि छिति, तहाँ न देखे हाऊ॥
राम-रूप रावन जब मार्यौ, दस-सिर बीस-भुजाऊ।
लंक जराइ छार जब कीनी, तहाँ न देखे हाऊ॥
भक्त हेत अवतार धरे, सब असुरनि मारि बहाऊ।
सूरदास प्रभु की यह लीला, निगम नेति नित गाऊ॥

ENGLISH TRANSLATION

Śaṅkhāsura carried away the four Vedas and hid beneath the waters.
When you assumed the form of a fish and killed him, was Hāū anywhere there?
For the good of gods and demons, the ocean was churned, but Mount Mandara sank into its waters.
You assumed the form of a tortoise and bore it on your back, yet you saw no Hāū there.
When Hiraṇyākṣa, swollen with pride, desired battle,
you assumed the Boar form, slew him, and raised the earth upon the tip of your tusk.
When you took that formidable incarnation to save Prahlāda,
you tore open Hiraṇyakaśipu's body with your claws, yet saw no Hāū there.
Assuming the Dwarf form, you beguiled Bali and covered the earth in three strides.
Brahmā kept the water of your exertion in his water pot after seeing and touching your feet.
When the sage was slain though blameless and Kāmadhenu was taken away,
you rid the earth of kṣatriyas twenty-one times, yet saw no Hāū there.
When, in the form of Rāma, you slew ten-headed, twenty-armed Rāvaṇa,
and burned Laṅkā to ashes, you saw no Hāū there.
For the sake of devotees you assumed incarnations and swept away all the demons.
Sūradāsa says: the Vedas forever sing “not this, not this” before this pastime of the Lord.

ORIGINAL

श्रीकृष्णचन्द्र! भूल गये अपने उस लक्षयोजन-परिमित स्वर्णिम मत्स्य-शरीरको? तुम्हारे शरीरपर उस समय एक बृहत् शृङ्ग था, उसमें सत्यव्रतकी नौका बँधी थी; प्रलयका सागर हिलोरें ले रहा था, सींगमें बँधी वह तरणी तरङ्गोंपर संतरण कर रही थी। सप्तर्षि, समस्त प्राणियोंके सूक्ष्मशरीर एवं समस्त बीजोंको साथ लिये सत्यव्रत उसपर बैठे तुम्हारी स्तुति कर रहे थे; तुम प्रलय-समुद्रमें विहार कर रहे थे। ब्रह्मरात्रिका अवसान होनेतक यह विहार चलता रहा। जब ब्रह्माकी निद्रा टूटी तब तुम शङ्खासुर हयग्रीव दैत्यकी ओर दौड़े। इसी दैत्यने, जिस समय ब्रह्मा सोये थे, उनके मुखसे निर्गत चारों वेदोंका, श्रुतियोंका अपहरण कर लिया था, हरण करके जलमें, पातालमें छिपा बैठा था; मत्स्यरूप तुमने उस दैत्यको मार डाला:

ENGLISH TRANSLATION

Kṛṣṇacandra, have you forgotten that golden fish body of yours, one hundred thousand yojanas in extent? A great horn stood upon your body then, with Satyavrata's boat tied to it. The ocean of dissolution surged, and the vessel fastened to your horn sailed across its waves. Satyavrata sat aboard with the seven sages, the subtle bodies of all living beings, and every kind of seed, praising you while you sported in the ocean of dissolution. This continued until the night of Brahmā ended. When Brahmā awoke, you rushed toward the demon Hayagrīva, also called Śaṅkhāsura. While Brahmā slept, that demon had stolen the four Vedas, the revealed scriptures issuing from his mouth, and hidden with them in the waters of the netherworld. In your fish form you killed him:

ORIGINAL Sanskrit verse

प्रलयपयसि धातुः सुप्तशक्तेर्मुखेभ्यः
श्रुतिगणमपनीतं प्रत्युपादत्त हत्वा।
(श्रीमद्भागवत ८।२४।६१)

ENGLISH TRANSLATION

In the waters of dissolution, when the Creator's power lay asleep, the Vedas were stolen from his mouths. The Lord slew the thief and restored that body of revelation.
(Śrīmad Bhāgavata 8.24.61)

ORIGINAL

वहाँ उस दैत्यके आवासमें अथवा प्रलय-समुद्रके किसी भागमें तो “हाऊ” नहीं मिला। बताओ, कहीं था क्या? तथा उस दिनकी बात याद करो। समुद्रमन्थन होने जा रहा था, किंतु वह सुवर्णमय मन्दर अपने भारसे समुद्रमें निमग्न होने लगा। बलवान् देवोंने, असुरोंने सारी शक्ति लगा ली; पर वे मन्दराचल-मन्थनदण्डको थाम न सके, मन्दर डूब चला। देवोंका मुख म्लान हो गया था। पर तुम्हें दया आ गयी; तुम तत्क्षण एक विशाल विचित्र कच्छपका रूप धारणकर जलराशिमें प्रवेश कर गये, डूबते हुए मन्दरको पीठपर रखकर ऊपर उठा दिया:

ENGLISH TRANSLATION

There, in the demon's dwelling or anywhere in the ocean of dissolution, you found no Hāū. Tell me, was it anywhere? Remember also that other day. The ocean was about to be churned, but golden Mount Mandara began sinking beneath its own weight. The mighty gods and demons exerted all their strength, yet could not hold up Mandara, the churning rod, and the mountain sank. The gods' faces grew dejected. Then compassion arose in you. At once you assumed the form of a vast and wondrous tortoise, entered the waters, placed the sinking Mandara upon your back, and raised it up:

ORIGINAL Sanskrit verse

कृत्वा वपुः काच्छपमद्भुतं महत्
प्रविश्य तोयं गिरिमुज्जहार॥
(श्रीमद्भागवत ८।७।८)

ENGLISH TRANSLATION

Assuming a vast and wondrous tortoise body, he entered the water and lifted the mountain.
(Śrīmad Bhāgavata 8.7.8)

ORIGINAL

तब कहीं समुद्रमन्थन हो सका। पर “हाऊ” तो उस समुद्रमें भी कहीं न दीखा, तुम्हारे उस लक्षयोजन-विस्तीर्ण पीठके समीप कभी “हाऊ” मैंने नहीं देखा। इससे भी पूर्वकी घटना स्मरण करो, रसातलका वह देश, तुम्हारे विकट वाराहरूपकी दंष्ट्राग्रपर अवस्थित अवनी, तुम पृथ्वीदेवीको लिये आ रहे थे; बलगर्वसे मत्त हिरण्याक्षने तुम्हें ललकारा, “रे अज्ञ! वनपशु! यह धरा तो रसातलकी सम्पत्ति बन चुकी है, इसे छोड़ दे। रे सूकराकृति सुराधम! मैं जानता हूँ, तेरा बल योगमाया है, इसके सिवा तुझमें पौरुष कहाँ? किंतु अब तेरा कल्याण नहीं, तेरे जीवनकी इतिश्री अभी इसी क्षण किये देता हूँ; फिर देव-ऋषि तो छिन्नमूल वृक्षकी भाँति स्वयं ही नष्ट हो जायँगे।” उस समय श्रीकृष्णचन्द्र! तुम्हें याद है, पहले तो तुमने दैत्यसे डरी हुई धरादेवीको जलके ऊपर स्थापित किया, उनमें अपनी आधारशक्ति संचरित कर दी; यह करके हिरण्याक्षसे व्यङ्ग करने लगे, कुछ देर उसकी अभिलाषा पूर्ण करनेके लिये उससे युद्ध करने लगे। अपनी सारी आसुरी मायाका उसने प्रयोग कर लिया, पर तुम अक्षत रहे; अन्तमें उसे एक चपत तुमने लगा दी, बड़ी उपेक्षासे। किंतु वह उपेक्षाकी चपत दैत्यके लिये तो मृत्यु थी; उसके नेत्र निकल आये, शरीर घूमने लगा, हाथ-पैर-केश छिन्न-भिन्न हो गये, झंझावातसे उखड़े हुए विशाल वृक्षकी भाँति हिरण्याक्ष पृथ्वीपर निष्प्राण हो गिर पड़ा:

ENGLISH TRANSLATION

Only then could the ocean be churned. Yet Hāū was nowhere to be seen even in that ocean. Never did I see Hāū near your back, which extended for one hundred thousand yojanas. Recall an event earlier still: that realm of Rasātala, with the earth resting upon the tip of the tusk of your formidable Boar form as you carried goddess Earth upward. Drunk with pride in his strength, Hiraṇyākṣa challenged you: “You fool, forest beast! This earth has become the property of Rasātala. Leave it. You base god in the form of a boar, I know that your strength is Yogamāyā. Apart from that, what prowess do you possess? Now there is no hope for your welfare. I shall end your life this very moment, and then the gods and sages will perish of themselves like trees severed at the root.” Kṛṣṇacandra, do you remember? First you placed the terrified goddess Earth above the water and infused her with your sustaining power. Then you mocked Hiraṇyākṣa and fought him for a while to fulfill his desire. He employed all his demonic sorcery, yet you remained unharmed. At last you struck him with one contemptuous slap. But that dismissive blow was death for the demon. His eyes bulged out, his body spun, and his arms, legs, and hair were thrown into disarray. Like a huge tree uprooted by a gale, Hiraṇyākṣa fell lifeless upon the earth:

ORIGINAL Sanskrit verse

स आहतो विश्वजिता ह्यवज्ञया
परिभ्रमद्गात्र उदस्तलोचनः।
विशीर्णबाह्वङ्घ्रिशिरोरुहोऽपतद्
यथा नगेन्द्रो लुलितो नभस्वता॥
(श्रीमद्भागवत ३।१९।२६)

ENGLISH TRANSLATION

Struck contemptuously by the conqueror of the universe, his limbs whirled and his eyes sprang out. With arms, legs, and hair scattered, he fell like a mighty mountain tree battered down by the wind.
(Śrīmad Bhāgavata 3.19.26)

ORIGINAL

उस समय कहींपर भी रसातलमें तुमने “हाऊ” देखा था क्या? अच्छा, इसे भी छोड़ो। क्या अपने उस विकराल नृसिंह-शरीरकी तुम्हें विस्मृति हो गयी है? तुम्हारा वह विशाल शरीर स्वर्गको छू रहा था, ग्रीवा कुछ छोटी पर अत्यन्त पुष्ट थी, वक्षःस्थल अत्यन्त प्रशस्त एवं कटिदेश क्षीण था, चन्द्रकिरण-जैसी उज्ज्वल रोमावलि सारे शरीरपर चमचम कर रही थी, शत-शत भुजाएँ चारों ओर फैली हुई थीं। उनमें बड़े-बड़े नख थे, जो आयुधका काम दे रहे थे। तुम्हारी वे तप्तस्वर्ण-जैसी पीली-पीली आँखें, खड्गकी भाँति लपलप करती, क्षुरधारा-जैसी तीक्ष्ण तुम्हारी जिह्वा, ऊपरकी ओर उठे हुए कर्णयुगल, पर्वतकन्दरा-जैसी तुम्हारी नासिका एवं मुख, ये कितने भयंकर थे। इस भयानक रूपसे ही तुम उस स्तम्भके अन्तरालसे सभामें निकले थे, भृत्यकी बात सत्य करने आये थे। प्रह्लादने कहा था, “मेरे प्रभु सर्वत्र हैं, इस खंभेमें भी हैं।” इस वचनसे क्रुद्ध होकर अविश्वासी हिरण्यकशिपु उसका प्राण हरण करने जा रहा था, इसीलिये प्रह्लादके वचनको नित्य-सत्य सिद्ध करने एवं हिरण्यकशिपुका विनाश कर प्रह्लादको बचाने आये थे। हिरण्यकशिपु तुमपर टूट पड़ा, तुम भी उससे खिलवाड़ करने लगे; पर देवता तो अतिशय भयभीत हो रहे थे। उन्हें निर्भय करते हुए तुमने अट्टहास किया; फिर, आयास बिना ही, जैसे सर्प चूहेको पकड़ लेता है, वैसे तुमने हिरण्यकशिपुकी उस देहको दबोच डाला, जिस देहपर वज्रके प्रहारसे भी क्षत नहीं होते थे। अपनी उस वज्रप्रतिम देहको तुम्हारे हाथसे मुक्त करनेके लिये हिरण्यकशिपु चारों ओर छटपट कर रहा था, पर वह छूटता जो न था। सभामण्डपके द्वारपर उसे उठाकर तुम ले गये, जाँघोंपर गिरा दिया; फिर जैसे गरुड़ महाविषधर सर्पको क्षणमें चीर डाले, वैसे तुमने खेल-खेलमें ही उसका शरीर फाड़ डाला:

ENGLISH TRANSLATION

Did you see Hāū anywhere in Rasātala then? Very well, let that pass too. Have you forgotten your fearsome Narasiṃha body? That immense form touched heaven. Its neck was somewhat short but immensely powerful, its chest exceedingly broad, and its waist slender. Hair bright as moonbeams glittered all over it, and hundreds of arms spread in every direction. Great claws upon them served as weapons. How terrifying were those yellow eyes like molten gold, your tongue flickering like a sword and keen as a razor's edge, your pair of ears raised upward, and your nose and mouth like mountain caves. In that dreadful form you emerged from within the pillar into the assembly, coming to make your servant's words true. Prahlāda had said, “My Lord is everywhere. He is in this pillar too.” Enraged by those words, the unbelieving Hiraṇyakaśipu was about to take his life. You therefore came to establish Prahlāda's statement as eternally true, destroy Hiraṇyakaśipu, and save Prahlāda. Hiraṇyakaśipu lunged at you, and you began to toy with him, but the gods were terrified. Reassuring them, you roared with laughter. Then, as effortlessly as a snake seizes a mouse, you caught Hiraṇyakaśipu's body, which even the thunderbolt could not wound. He thrashed in every direction to free that adamantine body from your grasp, but could not escape. You carried him to the doorway of the assembly hall, cast him upon your thighs, and, just as Garuḍa tears apart a deadly serpent in an instant, you playfully ripped open his body:

ORIGINAL Sanskrit verse

विष्वक् स्फुरन्तं ग्रहणातुरं हरि-
र्व्यालो यथाखुं कुलिशाक्षतत्वचम्।
द्वार्यूर आपात्य ददार लीलया
नखैर्यथाहिं गरुडो महाविषम्॥
(श्रीमद्भागवत ७।८।२९)

ENGLISH TRANSLATION

As he writhed all around in anguish beneath that grasp, Hari seized him like a serpent taking a mouse, though the thunderbolt could not pierce his skin. Casting him across his thighs in the doorway, the Lord playfully tore him open with his claws as Garuḍa rends a highly venomous snake.
(Śrīmad Bhāgavata 7.8.29)

ORIGINAL

बताओ, श्रीकृष्ण! उन अपने नृसिंहविग्रहकी विकट आँखोंसे दैत्येन्द्रपुरीमें तुमने कहीं भी “हाऊ” देखा क्या? अरे, हिरण्यकशिपुको भी जाने दो। प्रह्लादके प्रपौत्र बलिकी गाथा स्मरण करो, वामनरूप हुए तुम भृगुकच्छकी ओर बढ़ रहे थे। तुमपर बलिके ऋत्विजोंकी दृष्टि पड़ी, उन्हें प्रतीत हुआ, मानो भुवनभास्कर उदय हो रहे हों। एकने दूरसे देखकर कहा, अग्नि हैं; दूसरेने कहा, नहीं, सनत्कुमार हैं। छत्र, दण्ड एवं जलपूरित कमण्डलु लिये तुम यज्ञमण्डपमें जा पहुँचे; विरोचनपुत्रसे तुमने तीन पग पृथ्वीकी याचना की। आचार्य शुक्र तुम्हें जान गये; अपने शिष्य बलिको शक्तिभर रोका कि दानका संकल्प मत करना। किंतु उस सत्यप्रतिज्ञ वीर दैत्येन्द्र बलिने संकल्प कर ही दिया। बस, फिर तो तुम्हारा वह बौना शरीर बढ़ा, इतना विशाल बन गया कि पृथ्वी, आकाश, दिशाएँ, स्वर्ग, पाताल, समुद्र, पशु, पक्षी, मनुष्य, देव, ऋषि, सब उसीमें समा गये। बलिने स्पष्ट देखा, तुम्हारे चरणतलमें तो रसातल अवस्थित है, एवं मस्तकमें स्वर्ग; सम्पूर्ण त्रिगुणमय जगतको ही उन्होंने तुममें संस्थित देखा।

ENGLISH TRANSLATION

Tell me, Kṛṣṇa, with the fierce eyes of that Narasiṃha form, did you see Hāū anywhere in the demon king's city? But let Hiraṇyakaśipu go as well. Remember the story of Bali, Prahlāda's great-grandson. In the form of Vāmana you approached Bhṛgukaccha. Bali's officiating priests saw you and thought that the sun illuminating all the worlds was rising. One, seeing you from afar, said, “It is Agni.” Another said, “No, it is Sanatkumāra.” Carrying an umbrella, staff, and a water-filled pot, you entered the sacrificial pavilion and asked Virocana's son for three paces of land. Teacher Śukra recognized you and tried with all his power to prevent his disciple Bali from vowing the gift. But that heroic demon king, steadfast in truth, made the vow. Then your dwarf body expanded and became so immense that earth, sky, directions, heaven, netherworld, oceans, animals, birds, humans, gods, and sages all entered within it. Bali clearly saw Rasātala beneath the soles of your feet and heaven in your head. He saw the entire world formed of the three guṇas abiding within you.

ORIGINAL note

- भृगुकच्छ नर्मदाके उत्तर तटपर स्थित एक स्थान। यहीं बलिके ऋत्विज् यज्ञानुष्ठान कर रहे थे।

ENGLISH TRANSLATION

- Bhṛgukaccha is a place on the northern bank of the Narmadā. Bali's officiating priests were performing the sacrifice there.

ORIGINAL

इसके पश्चात् एक पगसे ही बलिपरिपालित सारी पृथ्वी तुमने नाप ली, दूसरेसे स्वर्ग नाप लिया, तीसरेके लिये किञ्चित्मात्र भी स्थान नहीं था; क्योंकि तुम्हारा दूसरा पग ही ऊपर उठता हुआ महर्लोक, जनलोक, तपलोकसे भी ऊपर सत्यलोकमें जा पहुँचा था। तुम्हारी नखचन्द्रछटाके सामने सत्यलोककी आभा मलिन हो गयी थी; पद्मयोनिने आनन्दमें भरकर पाद्य अर्पण करते हुए स्वेदविन्दुविभूषित उन चरणोंको प्रक्षालित किया। उस प्रक्षालित जलको धारणकर ब्रह्मकमण्डलुका शेष जल भी पवित्र, पवित्रतम हो गया; वह जल ही सुरधुनीकी धारा बन गयी। आकाशपथसे गिरकर वह त्रिलोकको पवित्र बनानेवाली हुई, तुम्हारी विशद कीर्तिकी मूर्ति वह धारा आजतक तीनों लोक पावन कर रही है:

ENGLISH TRANSLATION

After this, with one stride you measured all the earth ruled by Bali, and with the second you measured heaven. Not the slightest place remained for the third, for your second foot rose past Maharloka, Janaloka, and Tapoloka and reached Satyaloka above them all. Before the moonlike radiance of your toenails, Satyaloka's brilliance grew dim. Filled with delight, lotus-born Brahmā offered water for your feet and washed those feet adorned with drops of perspiration. By receiving that foot-washing water, the water remaining in Brahmā's vessel became holy, supremely holy. That water became the current of the celestial Gaṅgā. Falling through the path of the sky, it sanctified the three worlds. That stream, the embodiment of your stainless fame, purifies all three worlds to this day:

ORIGINAL Sanskrit verse

धातुः कमण्डलुजलं तदुरुक्रमस्य
पादावनेजनपवित्रतया नरेन्द्र।
स्वर्धुन्यभून्नभसि सा पतती निमार्ष्टि
लोकत्रयं भगवतो विशदेव कीर्तिः॥
(श्रीमद्भागवत ८।२१।४)

ENGLISH TRANSLATION

O king, the water in the Creator's vessel was sanctified by washing the foot of the Lord of mighty strides. Falling from the sky, it became the celestial river and cleanses the three worlds, like the Lord's own stainless fame.
(Śrīmad Bhāgavata 8.21.4)

ORIGINAL

अस्तु, बताओ श्रीकृष्णचन्द्र! दो पगसे ब्रह्माण्ड नापते हुए, तीसरा पग बलिके सिरपर रखते समय कहीं भी तुम्हें “हाऊ” देखनेको मिला क्या? ओह! ऐसे बने हो, मानो क्षत्रियकुलके अगणित छिन्न नरमुण्डोंकी तुम्हें विस्मृति हो गयी हो, उस भीषण रक्तधाराको जैसे भूल गये हो। तुम परशुरामरूपमें अवतीर्ण हुए, महर्षि जमदग्निके पुत्र बने। हैहयाधिपति सहस्रार्जुनने तुम्हारे पिताकी कामधेनु हर ली थी; तुमने देखते-देखते अमितबलशाली सहस्रार्जुनको मार डाला, कामधेनु लौटा ली; किंतु सहस्रार्जुनके पुत्रोंने इसका अमानुषिक बदला लिया; तुम उस समय आश्रममें नहीं थे, वे अर्जुनपुत्र आये। तुम्हारी जननी रेणुकाने रो-रोकर उन्हें रोका भी; पर उन दुष्टोंने अपराधशून्य जमदग्निका सिर काट ही डाला, काटकर भाग गये। फिर तो तुम्हारे परशुसे माहिष्मती नगरी रक्तप्लावित हो उठी। माहिष्मतीके चौकपर दस सहस्र अर्जुनपुत्रोंके कटे सिरोंका पर्वत बन गया था। समस्त क्षत्रियकुल ही उस समय अत्याचारी बन गया था; इसलिये इसी निमित्तसे तुमने इक्कीस बार पृथ्वीको क्षत्रियहीन कर दिया, समन्तपञ्चक-तीर्थमें, कुरुक्षेत्रमें तुमने शोणितसे पूर्ण ह्रद बना दिये थे:

ENGLISH TRANSLATION

Now tell me, Kṛṣṇacandra, while measuring the universe in two strides and placing the third upon Bali's head, did you find Hāū anywhere? Ah, you behave as though you have forgotten the countless severed heads of the kṣatriya clans and that dreadful torrent of blood. You descended as Paraśurāma and became the son of the sage Jamadagni. Sahasrārjuna, king of the Haihayas, had stolen your father's wish-fulfilling cow. Before anyone could grasp what had happened, you slew the immeasurably powerful Sahasrārjuna and brought Kāmadhenu back. But Sahasrārjuna's sons took an inhuman revenge. While you were away from the hermitage, those sons of Arjuna came. Your mother Reṇukā wept and pleaded with them, yet those villains cut off the head of the innocent Jamadagni and fled. Your axe then flooded the city of Māhiṣmatī with blood. In its square rose a mountain of the severed heads of ten thousand sons of Arjuna. At that time the entire kṣatriya order had become oppressive. For this reason you rid the earth of kṣatriyas twenty-one times, and at the holy Samantapañcaka in Kurukṣetra you made lakes filled with blood:

ORIGINAL Sanskrit verse

त्रिःसप्तकृत्वः पृथिवीं कृत्वा निःक्षत्रियां प्रभुः।
समन्तपञ्चके चक्रे शोणितोदान् ह्रदान् नृप॥
(श्रीमद्भागवत ९।१६।१९)

ENGLISH TRANSLATION

Having rid the earth of kṣatriyas twenty-one times, the Lord formed at Samantapañcaka lakes filled with blood, O king.
(Śrīmad Bhāgavata 9.16.19)

ORIGINAL

भला, बताओ, उस रक्तपातकी यात्रामें कहीं भी तुम्हें “हाऊ” दीख पड़ा क्या? अच्छा, इस क्षत्रियकुल-नाशन रूपको भूल जाओ। क्षत्रियकुलभूषण रघुकुलमणि नयनाभिराम, जलधरश्याम रामरूपको तो स्मरण करो; व्रजेन्द्रपुत्र! कौशलेन्द्रपुत्रकी लीला याद करो। श्रीअवधका वह आँगन, लक्ष्मणसहित विश्वामित्रका अनुगमन, मख-रक्षण, श्रीजनकनन्दिनी सीताके स्वयंवरमें धनुषभञ्जन, अनन्तगुणशालिनी वैदेहीका वरण, अवधपुर लौटते समय परशुरामका गर्वभञ्जन, पितु-आज्ञासे वनगमन, सीताहरण, समुद्रमें सेतुबन्धन, इन सबकी क्या तुम्हें विस्मृति हो गयी है? क्या दशमुख रावणके साथ युद्धकी घटना भी स्मरण नहीं? ओह! तुम्हारे बाणोंसे जर्जर हुई लङ्कानगरीके रणाङ्गणमें निकुम्भ, कुम्भ, धूम्राक्ष, दुर्मुख, सुरान्तक, नरान्तक, प्रहस्त, अतिकाय, विकम्पन, मेघनाद, कुम्भकर्णके शरीर निष्प्राण पड़े थे। तब दशमुख आया था। तुमने अपने धनुषपर संधान किये हुए बाणको उसपर छोड़ दिया; इस बाणने उसके वज्रहृदयको भी विदीर्ण कर दिया; दसों मुखोंसे रक्तकी धारा बह चली। क्षीण पुण्य हुए प्राणी जैसे स्वर्गसे गिर पड़ते हैं, वैसे ही वह विमानसे नीचे गिर पड़ा; पुरजन-परिजन हाहाकार कर उठे:

ENGLISH TRANSLATION

Tell me, then, did Hāū appear anywhere during that campaign of bloodshed? Very well, forget the form that destroyed the kṣatriya clans. Remember instead the form of Rāma, ornament of the kṣatriyas, jewel of the Raghu line, delight of the eyes, dark as a rain cloud. Son of Vraja's king, recall the pastimes of the son of Kauśalyā's lord: the courtyard of holy Ayodhyā, following Viśvāmitra with Lakṣmaṇa, protecting the sacrifice, breaking the bow at the svayaṃvara of Sītā, daughter of Janaka, choosing the infinitely virtuous Vaidehī as bride, crushing Paraśurāma's pride while returning to Ayodhyā, going to the forest at your father's command, Sītā's abduction, and building the bridge across the sea. Have you forgotten all these? Do you not remember the battle with ten-headed Rāvaṇa? Ah, in Laṅkā's battlefield, battered by your arrows, the lifeless bodies of Nikumbha, Kumbha, Dhūmrākṣa, Durmukha, Surāntaka, Narāntaka, Prahasta, Atikāya, Vikampana, Meghanāda, and Kumbhakarṇa lay fallen. Then the ten-headed one came. You released at him the arrow set upon your bow. It pierced even his thunderbolt-like heart, and streams of blood flowed from all ten mouths. Just as a being whose merit is exhausted falls from heaven, he fell from his aerial chariot, while townspeople and relatives cried out in anguish:

ORIGINAL Sanskrit verse

एवं क्षिपन् धनुषि सन्धितमुत्ससर्ज
बाणं स वज्रमिव तद्धृदयं बिभेद।
सोऽसृग् वमन् दशमुखैर्न्यपतद् विमानाद्
धाहेति जल्पति जने सुकृतीव रिक्तः॥
(श्रीमद्भागवत ९।१०।२३)

ENGLISH TRANSLATION

Thus he released the arrow fitted to his bow, and it pierced Rāvaṇa's heart like a thunderbolt. Vomiting blood from his ten mouths, he fell from the aerial car as the people cried, “Alas!” like one falling from heaven when emptied of merit.
(Śrīmad Bhāgavata 9.10.23)

ORIGINAL

बोलो श्रीकृष्णचन्द्र! श्रीरामचन्द्रके रूपमें तो अवधसे लङ्कापर्यन्त घूमे हो, उस पथमें कहीं भी “हाऊ” तो नहीं दीखा?

ENGLISH TRANSLATION

Tell me, Kṛṣṇacandra, in the form of Śrī Rāmacandra you traveled all the way from Ayodhyā to Laṅkā. Did you see Hāū anywhere along that road?

ORIGINAL

इस प्रकार बलराम आवेशमें बहुत कुछ बोल गये। जननी यशोदा किञ्चित् आश्चर्य करती हुई-सी सुन रही हैं। उन्हें इतना ही प्रतीत हो रहा है कि बलराम उमंगमें भरकर उनके इष्टदेव नारायणकी लीला गा रहे हैं। जननी सोचती हैं, समय-समयपर, नारायण-उत्सवके समय नटोंद्वारा अभिनीत लीलाएँ इसने देखी हैं, सूत-मागधोंके गान इसने सुने हैं, तीक्ष्णबुद्धि बालकको ये लीलाएँ स्मरण हो गयी हैं। वे हँसकर आँचलसे बलरामका मुख पोंछकर कहती हैं, “मेरे लाल बलराम! तू तो बड़ी-बड़ी बात सीख गया!” जननीका हँसना था कि बलरामके मुखका वह विचित्र तेज, वाणीका वह ओज, बाल्येतर सभी भाव अन्तर्हित हो गये। पुनः पूर्वकी माधुरी गौरमुखारविन्दपर खेलने लग जाती है। श्रीकृष्णके प्रवाल-जैसे अरुण अधरोंपर भी मन्द मुसकान तो अवश्य है, पर नेत्रकमलोंमें जननीवर्णित “हाऊ” की स्मृति, तज्जन्य भयके चिह्न भी झलक रहे हैं। हाँ, गोपसखाओंके मुखपर अत्यन्त आश्चर्य छाया हुआ है, बलरामकी बात सुनकर नहीं, आकाशपथमें देववृन्दोंका तुमुल जय-जयकार सुनकर। बालक “जय हो, जय हो,” यह ध्वनि सुन रहे हैं, पर सिर उठानेपर कुछ भी देख नहीं पाते!

ENGLISH TRANSLATION

In this way Balarāma, overcome by divine absorption, said a great deal. Mother Yaśodā listened with a touch of wonder. It seemed to her only that Balarāma, filled with enthusiasm, was singing the pastimes of her chosen deity Nārāyaṇa. She thought, “From time to time, during festivals of Nārāyaṇa, he has seen actors perform these pastimes and heard the songs of bards and heralds. This sharp-minded child has remembered them.” Laughing, she wiped Balarāma's face with the end of her veil and said, “My dear Balarāma, you have learned such grand things!” The moment she laughed, the extraordinary brilliance of Balarāma's face, the power of his voice, and every mood beyond childhood disappeared. His former sweetness once again played upon his fair lotus face. A gentle smile certainly rested upon Kṛṣṇa's coral-red lips, yet in his lotus eyes one could also glimpse the memory of the Hāū described by his mother and traces of the fear it had caused. The cowherd boys' faces, meanwhile, were covered in astonishment, not because of Balarāma's speech, but because they heard the tumultuous cries of victory raised by the hosts of gods in the sky. The boys heard the sound, “Victory, victory!” but when they lifted their heads, they could see nothing.

ORIGINAL

बायीं ओर श्रीकृष्णचन्द्र, दाहिनी ओर बलराम एवं बीचमें जननी हैं; जननीकी अँगुली पकड़े दोनों घरकी ओर जा रहे हैं। पता नहीं कैसे, प्रासादसे तमालवनतकका इतना लंबा पथ क्षणभरमें ही समाप्त हो गया और जननी पुत्रोंको लिये द्वारके सामने आ गयीं। फिर भवनमें प्रवेश कर गयीं। अनेकों भोजन-सामग्रियाँ परोस-परोसकर बड़े स्नेहसे सखाओंके साथ पुत्रोंको भोजन करवाया, फिर उनके खेलमें स्वयं सम्मिलित हो गयीं।

ENGLISH TRANSLATION

Kṛṣṇacandra was on the left, Balarāma on the right, and their mother between them. Holding her fingers, both boys walked toward home. Somehow the long road from the tamāla grove to the palace ended in a single moment, and she arrived before the gate with her sons. She entered the house, lovingly served them many kinds of food, fed her sons together with their friends, and then joined their play herself.

ORIGINAL

आजका दिन गया, संध्या आयी, रजनी आयी, उषा आयी, प्रभात आया। इसी क्रमसे, श्रीकृष्णचन्द्रकी आजकी क्रीड़ा समाप्त हुई। व्यारू हुई, वे सो गये, जननीकी तन्द्रा टूटी, श्रीकृष्णचन्द्रको उन्होंने जगाया। जगाकर, मुख धुलाकर, कलेवा कराकर शृङ्गार करके खेलनेकी अनुमति दे दी। स्वयं आँगनमें बैठकर दधिमन्थन करने लगीं। किंतु श्रीकृष्ण आज खेलने नहीं जाते। जननीके पास खड़े होकर तुरंतका मथित माखन माँगने लगते हैं। जननी इस माखनका मूल्य माँगती है। श्रीकृष्णचन्द्र भी मूल्य चुकानेमें संकोच नहीं करते। अमरवृन्दके आनन्दनादसे अन्तरिक्ष भर जाता है। ओह! त्रिभुवननाथ तो आज माखनके लोभसे नाच रहे हैं:

ENGLISH TRANSLATION

The day passed, evening came, night came, dawn came, and morning arrived. In this sequence Kṛṣṇacandra's play for that day ended. The evening meal was served, he went to sleep, and his mother's drowsiness broke. She awakened Kṛṣṇacandra, washed his face, gave him breakfast, adorned him, and permitted him to go play. She then sat in the courtyard and began churning yogurt. But today Kṛṣṇa did not go out to play. Standing near his mother, he began asking for the freshly churned butter. She demanded a price for it, and Kṛṣṇacandra did not hesitate to pay. The sky filled with the immortals' cries of joy. Ah, today the Lord of the three worlds dances out of desire for butter:

ORIGINAL Braj verses

जसुमति दधिमंथन करति, बैठी बर धाम अजिर,
ठाढ़े हरि हँसत नान्हि दँतियनि छबि छाजै।
चितबत चित लै चुराइ, सोभा बरनी न जाइ,
मनु मुनि-मन-हरन काज मोहिनि दल साजै॥
जननि कहति नाचौ तुम, दैहौं नवनीत मोहन,
रुनुक-झुनुक चलत पाइ, नूपुर-धुनि बाजै।
गावत गुन सूरदास, बाढ़्यौ जस धुव अकास,
नाचत त्रैलोकनाथ माखन के काजै॥

ENGLISH TRANSLATION

Yaśomatī sits in the courtyard of her splendid home, churning yogurt.
Hari stands smiling, the beauty of his tiny teeth spreading radiance.
With one glance he steals the heart. His beauty cannot be described.
It is as though Mohinī has marshaled her forces to enchant the minds of sages.
His mother says, “Dance, and I will give you fresh butter, Mohana.”
As his feet move with a tinkling rhythm, the music of his anklets rings.
Sūradāsa sings his virtues, and his fame grows firm across the sky.
The Lord of the three worlds dances for the sake of butter.

CHAPTER 20

## मणिस्तम्भ-लीला, प्रथम नवनीत-हरण-लीला

# The Jeweled Pillar Līlā (The First Butter-Stealing Līlā)

Source scan pages 133–137

ORIGINAL Hindi

ग्वालिनने प्रत्याशाभरी आँखोंसे व्रजरानीकी ओर देखा। कदाचित् कोई-सा कार्यभार वे मुझे पुनः सौंप दें, कुछ क्षण यहाँ और रुक जानेका मिस हो जाय, श्रीकृष्णचन्द्रका सौन्दर्य निहारकर मैं शीतल होती रहूँ, अन्तस्तलके ये आकुलभाव उसके नेत्रोंकी ओटसे झाँक रहे थे। इधर रन्धनशालाके द्वारपर अवस्थित व्रजरानी भी सोच रही थीं, क्या करूँ? किसकी सहायता लूँ? रोहिणीजी तो समागत ब्राह्मणोंकी सेवा-सत्कारमें लगी हैं, परिचारिकाएँ गोष्ठसे आये हुए दुग्धपूरित कलशोंको यथास्थान रखनेमें अत्यन्त व्यस्त हैं, व्रजेश्वर नारायण-सेवामें संलग्न हैं, शीघ्र ही भोगसामग्रियोंको नारायणमन्दिरमें पहुँचा देनेका आदेश भी आ चुका है, दधि-मन्थनका कार्य अधूरा छोड़कर मैं उठ भी आयी; पर मेरा नीलमणि स्तन्यपानके लिये अञ्चल पकड़े खड़ा है, स्तन्यपानके लिये मचल रहा है। इसे दूध पिलाकर, पुनः वस्त्रपरिवर्तन कर मैं रन्धनशालामें तो चली जाऊँगी; किंतु इस आधे मथे दहीसे माखन तो निकला नहीं। विलम्ब होनेपर तो निकलेगा ही नहीं। फिर पद्मगन्धा कजरीके सद्योमथित नवनीत आज मैं अपने नीलमणिको कैसे दे पाऊँगी? अच्छा, इस ग्वालिनसे बिलोनेको कह दूँ क्या? बस, दो हृदयकी ये चञ्चल धाराएँ अज्ञात चेतनाके धरातलपर जा मिलीं, व्रजरानी उस गोपसुन्दरीकी ओर दृष्टि फेरकर कह ही तो उठीं:

ENGLISH TRANSLATION

The cowherd woman looked toward the queen of Vraja with expectant eyes. Perhaps the queen might entrust some other task to her, giving her an excuse to remain there a few moments longer and cool her heart by gazing upon Śrī Kṛṣṇacandra's beauty. These restless feelings in her innermost heart peered out from behind her eyes. Meanwhile, standing at the kitchen door, the queen of Vraja was also thinking, "What shall I do? Whose help shall I take? Rohiṇī is occupied in welcoming and serving the brāhmaṇas who have arrived. The attendants are exceedingly busy putting in their proper places the jars filled with milk that have come from the cowshed. The lord of Vraja is engaged in the service of Nārāyaṇa, and the order has already come to send the articles for the offering to Nārāyaṇa's temple without delay. I arose after leaving the churning of the yogurt unfinished, but my sapphire stands here clutching the edge of my veil, restlessly asking to nurse. After feeding Him milk and changing my clothes again, I shall go to the kitchen, but no butter has yet emerged from this half-churned yogurt. If there is a delay, none will emerge at all. Then how shall I give my sapphire freshly churned butter from the lotus-fragrant milk of Kajrī today? Perhaps I should ask this cowherd woman to churn it." Thus the restless streams of two hearts met upon the plane of an awareness unknown to them. Turning her gaze toward the beautiful cowherd woman, the queen of Vraja said:

ORIGINAL Braj. Attributed in the verse to Sūrdās

पाहुनी, करि दै तनक मह्यौ।
हौं लागी गृह-काज-रसोई, जसुमति बिनय कह्यौ।
आरि करत मनमोहन मेरौ, अंचल आनि गह्यौ॥

ENGLISH TRANSLATION

"Guest, churn a little for me," Yaśumatī humbly said. "I am occupied with the household work and cooking. My mind-enchanting child is being obstinate and has come and grasped the edge of my veil."

ORIGINAL Hindi

अब तो उसके हर्षका पार नहीं। आनन्दमें निमग्न वह मथानीकी ओर चली। अवश्य ही उसकी दृष्टि मथानीको नहीं देख पा रही है, दृष्टि तो यशोदारानीके अङ्कमें विराजित श्रीकृष्णचन्द्रके रूपसे भरी है। वह कुञ्चित केशकलाप, ललाटका वह केसरबिन्दु, रतनारे चञ्चल नयन, सुढ़र युग्म कपोल, अरुणिम अधर, कठुलाभूषित कम्बुकण्ठ, व्याघ्रनखराजित वक्षःस्थल, सुन्दर नाभिकमल, किङ्किणीभूषित कटिदेश, सुकोमल छोटे बाहुयुगल, हस्तकमल, सुन्दर मनोहर जानु, गुल्फ, चरणतल, गोपसुन्दरीके नेत्रमें तो ये भरे हैं; मथानी समा सके, इतना अवकाश नेत्रोंमें कहाँ। इसीलिये अनुमानसे मथानीके समीप वह जा तो पहुँची, पर देख न पा सकी कि कहाँ क्या है। आते ही दधिभाण्डसे चरणोंका वेगपूर्ण स्पर्श हुआ, वह दधिपात्र उलटा हो गया, दहीकी धारा बह चली। गोपसुन्दरीने हाथसे टटोलकर केवल यह समझा कि मटका तिरछा हो गया है, अपनी जानमें सीधा करके वह बिलोने चली। प्रेमविवश हुई ग्वालिन यह नहीं जानती कि वह रीते पात्रमें ही मन्थनदण्ड चला रही है, दही तो बाहर बह गया है:

ENGLISH TRANSLATION

Her joy now knew no bounds. Immersed in bliss, she walked toward the churn. Of course, her eyes could not see the churn, for they were filled with the form of Śrī Kṛṣṇacandra seated upon Queen Yaśodā's lap: the mass of curling hair, the saffron mark upon His forehead, His reddish, restless eyes, shapely cheeks, rosy lips, conch-shaped neck adorned with a necklace, chest graced with a tiger-claw pendant, lovely lotus navel, waist adorned with tiny bells, two small and delicate arms, lotus hands, beautiful knees, ankles, and soles. The beautiful cowherd woman's eyes were filled with all these. Where was there room in them for the churn? Guided only by estimation, she reached it but could not see what lay where. As she arrived, her feet struck the yogurt vessel with force. It overturned, and a stream of yogurt began to flow. Feeling about with her hands, she understood only that the pot had tilted. Thinking she had set it upright, she began to churn. Overpowered by love, she did not know that she was moving the churning rod in an empty vessel, for the yogurt had spilled outside:

ORIGINAL Braj. Attributed in the verse to Sūrdās

ब्याकुल मथति मथनिया रीती, दधि भुव ढरकि रह्यौ।

ENGLISH TRANSLATION

Distraught with love, she churned the empty churn while the yogurt lay spilled upon the ground.

ORIGINAL Hindi

यशोदारानीने भी तब जाना कि जब श्रीकृष्णचन्द्र स्तन्यपानसे विरत होकर हँसते हुए-से उस ग्वालिनकी ओर देखने लगे, जननीको उस ओर देखनेके लिये इङ्गित करने लगे। अन्यथा जननी तो बिलोनेका आदेश देकर अपने नीलमणिमें ऐसी उलझ गयी थी कि अन्य सब कुछ विस्मृत हो गया था। वे तो अपने नीलमणिको स्तन्यदान करनेमें तन्मय हो रही थीं। श्रीकृष्णचन्द्रने ही उन्हें जगाया तथा जागकर जननीने देखा, हैं! माखन तो बहता जा रहा है! जननीने पुकारकर कहा, “री सखी! नेक अपनेको सम्हाल!” अब कहीं जाकर व्रजसुन्दरीको मथानीकी, दधिपात्रकी वास्तविक अवस्थाका भान हुआ। फिर तो संकोच-लज्जामें वह बह चली। व्रजरानीको भी संकोच हुआ कि इसकी सुखसमाधि मैंने तोड़ दी:

ENGLISH TRANSLATION

Queen Yaśodā became aware of what had happened only when Śrī Kṛṣṇacandra stopped nursing, looked toward the cowherd woman with a smile, and gestured for His mother to look that way. Otherwise, after directing the woman to churn, Mother had become so absorbed in her sapphire that she forgot everything else. She was wholly immersed in nursing Him. It was Śrī Kṛṣṇacandra who awakened her. Coming to awareness, Mother saw, "Oh! The butter is flowing away!" She called, "Friend, collect yourself for a moment!" Only then did the beautiful woman of Vraja become aware of the true condition of the churn and yogurt vessel. She was swept away by embarrassment and shame. The queen of Vraja also felt embarrassed that she had broken the woman's blissful absorption:

ORIGINAL Braj. Attributed in the verse to Sūrdās

माखन जात जानि नँदरानी, सखी! सम्हारि, कह्यौ।
सूर स्याम-मुख निरखि मगन भइ, दुहुन सँकोच सह्यौ॥

ENGLISH TRANSLATION

Seeing the butter flowing away, Nanda's queen called, "Friend, collect yourself!" Sūrdās says: absorbed in gazing upon Śyāma's face, the two women both felt embarrassed.

ORIGINAL Hindi

इसके दूसरे दिनकी बात है। ग्वालिन पुनः नन्दभवनमें आयी। आकर देखा, व्रजेश्वरी दूध लिये अपने नीलमणिकी मधुर मनुहार कर रही हैं। अग्रज बलराम भी समीप ही बैठे हैं। उन्होंने तो जननीका लाड़ स्वीकारकर दूध पी लिया, किंतु श्रीकृष्णचन्द्र नहीं पीते। अन्तमें जननी बड़ी ही आकर्षक युक्ति अपने पुत्रके सामने रखती हैं:

ENGLISH TRANSLATION

This occurred on the following day. The cowherd woman returned to Nanda's house and saw the queen of Vraja holding milk and sweetly coaxing her sapphire. His elder brother Balarāma sat nearby. He had accepted Mother's affection and drunk the milk, but Śrī Kṛṣṇacandra refused. At last Mother presented her son with a most appealing argument:

ORIGINAL Braj. Attributed in the verse to Sūrdās

कजरी कौ पय पियहु लाल (मेरे)! जासौं तेरी बेनि बढ़ै।
जैसें देखि और व्रज-बालक, त्यौं बल-बैस चढ़ै॥

ENGLISH TRANSLATION

"My darling boy, drink Kajrī's milk so that Your braid may grow. Then You will gain strength and stature like the other children of Vraja."

ORIGINAL Hindi

तथा इस प्रलोभनमें श्रीकृष्णचन्द्र फँस ही जाते हैं। कजरीके दुग्धपानसे मेरी वेणी बड़ी लम्बी हो जायगी, इस उल्लासमें भरकर वे दूध पीने लग जाते हैं; किंतु साथ-साथ अपने घनकृष्ण केशोंपर हाथ रखकर देखते जा रहे हैं कि वेणी वास्तवमें बढ़ी या नहीं। जब बढ़ती नहीं दीखती, तब उन्हें अपनी जननीकी वञ्चनाका भान होता है। उस समय उनके मुखारविन्दपर नाचती हुई विविध भावलहरियोंकी शोभा देखने ही योग्य है। पराजयका रोष, अब भविष्यमें दुग्धपानसे विरत होनेकी भावना, जननीके प्रति अविश्वास, क्षुधाकी निवृत्ति, दुग्धपानजन्य स्वाभाविक तृप्ति, ये सब एक साथ उनके कमनीय मुखकमलपर व्यक्त हो रहे हैं। यशोदारानी हँसी संवरण न कर सकीं:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra fell for this temptation. Filled with delight at the thought that drinking Kajrī's milk would make His braid grow very long, He began to drink. At the same time, He kept touching His dense, dark hair to see whether the braid had truly grown. When it did not appear to grow, He realized that Mother had deceived Him. The many waves of feeling that then danced across His lotus face were a sight worth beholding: anger at defeat, a resolve to abstain from milk in the future, distrust of Mother, the ending of hunger, and the natural satisfaction produced by drinking milk. All these appeared at once upon His lovely lotus face. Queen Yaśodā could not suppress her laughter:

ORIGINAL Braj. Attributed in the verse to Sūrdās

पुनि पीवतहीं कच टकटोरत, झूठहि जननि रढ़ै।
सूर निरखि मुख हँसति जसोदा, सो सुख उर न कढ़ै॥

ENGLISH TRANSLATION

As He drank, He repeatedly felt His hair, while Mother insisted upon her falsehood. Sūrdās says: seeing His face, Yaśodā laughed, unable to contain that joy within her heart.

ORIGINAL Hindi

अपनेको भूली-सी रहकर ग्वालिन यह दृश्य देख रही थी! इतनेमें जननीसे रूठे हुए श्रीकृष्णचन्द्र वहाँसे उठकर उसके समीप आकर खड़े हो गये। ग्वालिनका उनके शरीरसे किञ्चित् स्पर्श हो गया। फिर तो वह बाह्यज्ञानशून्य हो गयी। जब चेतना हुई, तब घरके लोगोंने उसे बताया, पूरे आठ पहर वह प्रस्तर-प्रतिमाकी भाँति निस्पन्द बैठी थी। किंतु वह नन्दभवनसे अपने आवासमें कैसे चली आयी, यह प्रश्न किसीके मनमें उदय न हुआ; स्वयं ग्वालिनने भी इसका रहस्य न जाना। जाननेका अवकाश ही जो न था। वह तो निरन्तर देख रही थी, व्रजेन्द्रनन्दन श्रीकृष्णचन्द्र दुग्धपान कर रहे हैं एवं वेणी बढ़ी कि नहीं, इसकी परीक्षा कर रहे हैं। जब समाधिसे बाहर आयी, तब भी झाँकी नेत्रोंके सामने बनी ही थी; चिर अभ्यासवश आधी घड़ीमें ही उसने आवश्यक गृहकार्यकी व्यवस्था कर दी और नन्दभवनकी ओर दौड़ चली। अस्तु, आज तीसरे दिन वह पुनः आयी है तथा देख रही है, विविध पक्वान्न-मिष्टान्न थालोंमें सजाकर सामने रखकर व्रजेश्वरी श्रीकृष्णचन्द्रको लाड़ लड़ा रही हैं; किंतु पक्वान्न भोजन करनेकी बात तो दूर, श्रीकृष्णचन्द्र उस ओर ताक भी नहीं रहे हैं, बल्कि खीझकर कह रहे हैं:

ENGLISH TRANSLATION

Nearly forgetting herself, the cowherd woman watched the scene. Meanwhile, offended with Mother, Śrī Kṛṣṇacandra rose and came to stand beside her. Her body lightly touched His, and she lost all awareness of the outer world. When consciousness returned, her family told her that she had sat motionless like a stone image for all eight watches of the day. No one wondered how she had come home from Nanda's house, and she herself did not know the mystery. There had been no opportunity to know, for she had continuously beheld Nanda's son drinking milk and testing whether His braid had grown. Even after emerging from samādhi, the vision remained before her eyes. Through long habit she arranged the essential household work within half a ghaṭī and ran toward Nanda's house.

So today, on the third day, she has returned and sees the queen of Vraja affectionately coaxing Śrī Kṛṣṇacandra, having arranged many cooked delicacies and sweets upon platters before Him. Far from eating them, He will not even look toward them. Instead He complains:

ORIGINAL Braj. Attributed in the verse to Sūrdās

मैया री, मोहि माखन भावै।
जो मेवा-पकवान कहति तू, मोहि नहीं रुचि आवै॥

ENGLISH TRANSLATION

"Mother, I like butter. These fruits and delicacies You offer do not appeal to Me."

ORIGINAL Hindi

वह गोपसुन्दरी श्यामसुन्दरके ठीक पीछे खड़ी है; श्रीकृष्णचन्द्रके मधुर वचनोंसे अमृत झर रहा है, उसे पीकर वह मत्त होती जा रही है। इस मत्तताके आवेशवश ही उसके अन्तस्तलमें आज सहसा एक वासना जाग उठती है, “क्या श्रीकृष्णचन्द्र कभी मेरे घर चलेंगे, मेरे घरका नवनीत ग्रहण करेंगे? पर मेरे सामने रहनेपर तो ये संकुचित हो जायँगे! अतः मैं तो दधि-मन्थन करके छिप जाऊँ और तब ये मथानीके समीप जायँ, वहाँ बैठकर यथारुचि माखन आरोगें; मैं यह देखकर निहाल हो जाऊँ। मेरे नेत्रोंकी यह साध कभी पूरी होगी क्या?”

ग्वालिन तो अपनी जानमें अपने मनमें मनोरथचित्र अङ्कित कर रही है, पर ये अङ्कित हो रहे हैं अनन्तैश्वर्यनिकेतन, भक्तवाञ्छाकल्पतरु, प्रेमके भूखे, सर्वान्तर्यामी स्वयं भगवान् श्रीकृष्णचन्द्रके मनःपटलपर:

ENGLISH TRANSLATION

The beautiful cowherd woman stood directly behind Śyāmasundara. Nectar streamed from Śrī Kṛṣṇacandra's sweet words, and drinking it, she became intoxicated. Under that intoxication, a longing suddenly awakened in the depths of her heart: "Will Śrī Kṛṣṇacandra ever come to my home and accept its fresh butter? If I remain before Him, He may become shy. I shall therefore churn the yogurt and hide. Then He may go to the churn, sit there, and eat butter to His heart's content while I behold Him and consider myself blessed. Will this yearning of my eyes ever be fulfilled?"

The cowherd woman believed she was drawing this picture of desire within her own mind, but it was being inscribed upon the mind of Śrī Kṛṣṇacandra Himself, the abode of infinite majesty, the wish-fulfilling tree of His devotees' desires, hungry for love and dwelling within every heart:

ORIGINAL Braj. Attributed in the verse to Sūrdās

बैठें जाइ मथनियाँ कें ढिग, मैं तब रहौं छपानी।
सूरदास प्रभु अंतरजामी, ग्वालिनि मन की जानी॥

ENGLISH TRANSLATION

"Let Him go and sit beside the churn while I remain hidden." Sūrdās says: the Lord, knower of every heart, knew what was in the cowherd woman's mind.

ORIGINAL Hindi

इस मनोरथके प्रवाहमें ग्वालिनका मन ही नहीं, शरीर भी मानो बह चला। सहसा वह नन्दभवनसे लौट पड़ी, अपने घर आ पहुँची। जाते समय दधिमन्थन किये बिना ही चली गयी थी। अब आकर यन्त्रपरिचालितकी भाँति दही बिलोने लग जाती है। रह-रहकर उसे ऐसा प्रतीत हो रहा है, मानो श्रीकृष्णचन्द्र उसके द्वारपर पधारे हैं; अचकचाकर वह कभी-कभी विस्फारित नेत्रोंसे द्वारकी ओर देखने भी लग जाती है, पर द्वार सूना पाकर पुनः अपने भावोंमें विभोर हो जाती है। उसे यह पता नहीं कि मनोरथतन्तुमें बँधे, आकृष्ट होते हुए वाञ्छाकल्पतरु स्वयं भगवान् व्रजेन्द्रनन्दन श्रीकृष्णचन्द्र वास्तवमें ही उसके घरकी ओर चल पड़े हैं।

सचमुच ज्यों ही गोपसुन्दरी नेत्रोंसे ओझल हुई कि बस, श्रीकृष्णचन्द्र जननीकी गोदसे कूदकर बाहरकी ओर भाग चले। जननीने लपककर थाम तो लिया, पर अतिशय चेष्टा करके भी आज पक्वान्न-मिष्टान्न वे उन्हें न खिला सकीं। केवलमात्र किञ्चित् माखन मुखमें डाल सकीं। आज क्षणभरका भी विलम्ब श्रीकृष्णचन्द्रको सर्वथा असह्य हो रहा है। वे हाथ छुड़ाकर आखिर भाग ही गये। यशोदारानीको भी आश्चर्य हो रहा है; क्योंकि नीलमणिको बाहर जानेके लिये इतना अधिक व्यग्र उन्होंने पहली बार देखा है। अस्तु, श्रीकृष्णचन्द्र क्षणभरमें ही गोपसुन्दरीके घरपर चले आये:

ENGLISH TRANSLATION

Not only the cowherd woman's mind but her very body seemed swept along in the current of this desire. She suddenly returned from Nanda's house and reached her own home. She had departed earlier without churning the yogurt, so now she began to churn it as though mechanically driven. Again and again she felt that Śrī Kṛṣṇacandra had arrived at her door. Startled, she sometimes stared toward it with eyes wide open, but seeing it empty, she again became absorbed in her feelings. She did not know that the wish-fulfilling tree Himself, Lord Śrī Kṛṣṇacandra, son of the king of Vraja, drawn and bound by the thread of her desire, had actually set out toward her house.

Indeed, as soon as the beautiful cowherd woman disappeared from sight, Śrī Kṛṣṇacandra leapt from Mother's lap and ran outside. Mother darted forward and caught Him, but despite every effort she could not feed Him the cooked delicacies and sweets that day. She managed to put only a little butter into His mouth. Even a moment's delay was utterly unbearable to Him. At last He freed His hand and ran away. Queen Yaśodā was astonished, for she had never before seen her sapphire so eager to go outside. In a moment, Śrī Kṛṣṇacandra reached the beautiful cowherd woman's house:

ORIGINAL Braj. Attributed in the verse to Sūrdās

गए स्याम तिहिं ग्वालिनि कें घर।
देख्यौ द्वार नहीं कोउ, इत-उत चितै, चले तब भीतर॥

ENGLISH TRANSLATION

Śyāma went to that cowherd woman's home. Seeing no one at the door, He looked this way and that, then entered.

ORIGINAL Hindi

बलराम एवं अन्य गोपबालक घरसे उनके साथ अवश्य चले थे; किंतु पथमें सभी पीछे रह गये, भ्रान्त होकर दूसरी ओर बढ़ गये। श्रीकृष्णचन्द्र निर्बाध एकाकी ग्वालिनके घरपर आये हैं। ग्वालिनने द्वारकी ओर देखा, हैं! नन्दनन्दन तो मेरे द्वारपर खड़े हैं। ओह! यह रूप! ग्वालिनके प्राणोंमें स्पन्दन होने लगता है। पर क्षणभरका भी विलम्ब मनोरथको तोड़ देगा! ग्वालिन विद्युद्गतिसे मणिस्तम्भकी ओटमें अपनेको छिपा लेती है:

ENGLISH TRANSLATION

Balarāma and the other cowherd boys had indeed set out from home with Him, but they all fell behind on the way and, bewildered, went in another direction. Unimpeded and alone, Śrī Kṛṣṇacandra arrived at the woman's house. She looked toward the door. "Oh! Nanda's son is standing at my door. What beauty!" Life began to stir within her, but even a moment's delay might shatter her cherished desire. Quick as lightning, she concealed herself behind the jeweled pillar:

ORIGINAL Braj. Attributed in the verse to Sūrdās

हरि आवत गोपी जब देख्यौ, आपुन रही छपाई।

ENGLISH TRANSLATION

When the gopī saw Hari coming, she hid herself.

ORIGINAL Hindi

तब श्रीकृष्णचन्द्र चुपचाप भीतर प्रवेश कर जाते हैं, मथानीके निकट जाकर शान्त-मौन होकर बैठ जाते हैं:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra quietly entered, went near the churn, and sat in peaceful silence:

ORIGINAL Braj. Attributed in the verse to Sūrdās

सूनें सदन मथनियाँ कें ढिग बैठि रहे अरगाई।

ENGLISH TRANSLATION

Within the empty house, He sat comfortably beside the churn.

ORIGINAL Hindi

ओह! उस समय उनकी अतुलित शोभा निहारकर गोपसुन्दरीका अणु-अणु मानो झंकार कर उठता है:

ENGLISH TRANSLATION

Oh! Beholding His incomparable beauty at that moment, every atom of the beautiful cowherd woman seemed to resound:

ORIGINAL Braj. Attributed in the verse to Sūrdās

मुख पर चंद डारौं वारि।
कुटिल कच पर भौंर वारौं, भौंह पर धनु वारि॥
भाल केसर तिलक छबि पर मदन सत सत वारि।

× × ×

नयन खंजन मीन वारौं, कमल के कुल वारि॥

× × ×

झलक ललित कपोल छबि पर मुकुर सत सत वारि।
नासिका पर कीर वारौं, अधर विद्रुम वारि॥
दसन पर कन बज्र वारौं, बीज दाड़िम वारि।
चिबुक पर चित बित्त वारौं, प्रान वारौं वारि॥
सूर प्रभु की निरखि सोभा को सके निरुवारि।

ENGLISH TRANSLATION

I would sacrifice the moon upon His face, the bee upon His curling hair, and the bow upon His brows. Upon the beauty of the saffron mark on His forehead I would offer Love's god a hundred times.

I would sacrifice wagtails, fish, and whole families of lotuses upon His eyes.

Upon the lovely radiance of His cheeks I would offer a hundred mirrors, a parrot upon His nose, and coral upon His lips. I would sacrifice golden diamonds and pomegranate seeds upon His teeth, and upon His chin I would offer my mind, wealth, and very life again and again. Sūrdās says: who could finish describing the Lord's beauty?

ORIGINAL Hindi

किंतु अब वह सौन्दर्यसागर मानो तरङ्गित हो उठता है, श्रीकृष्णचन्द्र ग्वालिनके मनोरथकी पूर्ति करते हुए नवनीत-हरणकी लीला करने चलते हैं। उनके पास ही नवनीतपूर्ण एक पात्र पड़ा है। चञ्चल नेत्रोंसे एक बार वे द्वारकी ओर देखते हैं तथा फिर पात्रमेंसे माखन निकालकर खाने लग जाते हैं। सहसा मणिस्तम्भमें उन्हें अपना प्रतिबिम्ब दीख पड़ता है। उन्हें प्रतीत होता है कि मेरे आनेसे पूर्व एक अन्य शिशु यहाँ आया है, मणिस्तम्भसे सटकर खड़ा है। श्रीकृष्णचन्द्रको यह भय होने लगता है कि कहीं यह मेरी चोरी प्रकट न कर दे। वे उसे प्रलोभित करने लगते हैं। उससे कहते हैं, “भैया! देख, तू किसीसे मेरी बात बता न देना, भला! आजसे हम दोनों साथी हुए, हमलोग सभी वस्तु आधी-आधी बाँट लेंगे। यह ले, मैं खा रहा हूँ; तू भी खा!” यह कहकर श्रीकृष्णचन्द्र अपने हाथोंसे नवनीत उठाकर प्रतिबिम्बके मुखमें डाल देते हैं। तत्क्षण माखन नीचे गिर जाता है। वे सोचते हैं, शिशु रूठा हुआ है। उसे पुनः समझाते हैं, “अरे! तू फेंक क्यों दे रहा है? बावला हो गया है! नहीं भैया, यह ठीक नहीं; तू भी खा ले, मैं भी खाऊँ। अच्छा, बाँटकर खायगा? ले, यह एक लौंदा तेरे हाथपर, एक मेरे हाथपर। हैं! तूने फिर गिरा दिया! क्या सब लेना चाहता है? नहीं-नहीं, यह तो उचित नहीं। अच्छा, अब तू मान जा, खा ले; देख, कितना मीठा है! यदि तुझे भी अत्यन्त रुचिकर लगे तो मैं कमोरी भरकर तुझे माखन दूँ।”

नन्दनन्दनकी यह मुग्ध चेष्टा देखकर ग्वालिनके हृदयमें प्रेम-समुद्र लहराने लगता है, रसतरङ्गके आवेगसे धैर्यका बाँध टूट जाता है। आनन्दपूरित हँसीके रूपमें तरंगें मुखसे बाहर आ जाती हैं, ग्वालिन स्तम्भकी ओटसे मुख निकालकर हँसने लग जाती है। बस, फिर तो यवनिका गिर गयी। दृश्य परिवर्तित हो गया। श्रीकृष्णचन्द्रने ग्वालिनको देख लिया। अप्रतिम सुमधुर संकोचकी छाया नन्दनन्दनके मुखचन्द्रको आवृत कर लेती है, साथ ही वे तुरन्त उठकर कुञ्जवीथीकी ओर भाग चलते हैं:

ENGLISH TRANSLATION

Now that ocean of beauty seemed to rise in waves. Fulfilling the cowherd woman's desire, Śrī Kṛṣṇacandra began His butter-stealing līlā. A vessel filled with fresh butter stood beside Him. He glanced toward the door with restless eyes, then took butter from the vessel and began to eat. Suddenly He saw His own reflection in the jeweled pillar. He thought another child had arrived before Him and stood pressed against the pillar. Fearing that the child might expose His theft, He tried to win him over. "Brother, see that you do not tell anyone about Me! From today we are companions and shall divide everything equally. Here, I am eating, and you eat too!"

He lifted butter with His hand and placed it in the reflection's mouth. It immediately fell to the floor. Thinking the child was offended, He coaxed him again: "Why are you throwing it away? Have you gone mad? No, brother, this is not right. You eat, and I shall eat too. Will you share it? Here, one lump upon your hand and one upon Mine. Oh! You dropped it again! Do you want everything? No, no, that is not fair. Come now, be pleased and eat. See how sweet it is! If you like it very much, I shall fill a bowl with butter for you."

Watching Nanda's son's innocent actions, an ocean of love surged within the cowherd woman's heart. The force of its nectarean waves broke the dam of her composure, and waves of bliss escaped her mouth as laughter. She peered from behind the pillar and laughed. The curtain fell and the scene changed, for Śrī Kṛṣṇacandra saw her. A shadow of incomparable, sweet embarrassment covered the moon of His face. He immediately rose and fled toward the pathways of the bowers:

ORIGINAL Braj. Attributed in the verse to Sūrdās

आजु, सखी! मनि-खंभ निकट हरि, जहँ गोरस कौ गौं री।
निज प्रतिबिंब सिखावत ज्यौं सिसु, प्रगट करै जनि चोरी॥
अरध बिभाग आजु तैं हम-तुम, भली बनी है जोरी।
माखन खाहु, कतहिं डारत हौ, छाँडि देहु, मति भोरी॥
बाँट न लेहु, सबै चाहत हौ, यहै बात है थोरी।
मीठौ अधिक, परम रुचि लागै, तौ भरि देउँ कमोरी॥
प्रेम उमँगि धीरज न रह्यौ, तब प्रगट हँसी मुख मोरी।
सूरदास प्रभु सकुचि निरखि मुख, भजे कुंज की खोरी॥

ENGLISH TRANSLATION

"Friend, today Hari stood near the jeweled pillar where the butter was kept. Like a child, He instructed His own reflection, 'Do not reveal My theft.'

"'From today we shall divide things equally. What a fine pair we make! Eat the butter. Why do you throw it away? Abandon your foolishness.

"'You refuse to share and want it all. That is hardly fair. It is exceedingly sweet. If you greatly enjoy it, I shall fill a bowl for you.'

"Love surged and my composure failed, so laughter appeared upon my face. Sūrdās says: seeing her face, the Lord became shy and fled toward the lane of bowers."

ORIGINAL Hindi

ओह! जिनसे इस जगतका सृजन, संस्थान, संहार है, जिनकी सत्तापर ही जगत्की सत्ता अवलम्बित है, जगतका अवसान हो जानेपर भी जो अक्षुण्ण रहते हैं, जो सर्वज्ञ हैं, अखण्ड अबाध ज्ञानसम्पन्न हैं, स्वयंप्रकाश हैं, जो अपने संकल्पमात्रसे पद्मयोनिमें वेदज्ञानका विस्तार करते हैं, जिनके सम्बन्धमें योगीन्द्र-मुनीन्द्र विमोहित हो जाते हैं, जिनके ज्ञानमय प्रकाशसे माया सदा निरस्त रहती है, उनका अपने प्रतिबिम्बसे मोहित हो जाना कितना आश्चर्यमय है! जिस मायासे मोहित होकर जगत्के मूढ़ प्राणी “मैं-मेरे” का प्रलाप कर रहे हैं, वही माया जिनके दृष्टिपथमें ठहर भी नहीं पाती, लज्जित होकर भाग खड़ी होती है:

ENGLISH TRANSLATION

Oh! The creation, maintenance, and dissolution of this universe arise from Him. The universe's existence rests upon His being, yet He remains undiminished even when the universe ends. He is omniscient, endowed with whole and unobstructed knowledge, and self-luminous. By His mere resolve He unfolds Vedic knowledge within lotus-born Brahmā. Even the greatest yogīs and sages become bewildered concerning Him, while māyā is forever dispelled by His light of knowledge. How astonishing that He should become enchanted by His own reflection! Deluded by māyā, the foolish creatures of the world rave of "I" and "mine," yet that same māyā cannot remain within His sight and flees in shame:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 2.5.13

विलज्जमानया यस्य स्थातुमीक्षापथेऽमुया।
विमोहिता विकत्थन्ते ममाहमिति दुर्धियः॥

ENGLISH TRANSLATION

Deluded by that māyā, which is ashamed to remain within His field of vision, the foolish boast of "mine" and "I."

ORIGINAL Hindi

उनका मणिस्तम्भमें अपना ही प्रतिबिम्ब देखकर भ्रमित हो जाना कितना मोहक है! ओह! जिन विराट्के कटिसे ऊपरके भागमें भूलोक, नाभिमें भुवर्लोक, हृदयमें स्वर्लोक, वक्षःस्थलमें महर्लोक, ग्रीवामें जनलोक, स्तनोंमें तपोलोक एवं मस्तकमें सत्यलोककी कल्पना है, कटिदेशमें अतल, ऊरुओंमें वितल, जानुओंमें सुतल, जङ्घाओंमें तलातल, गुल्फोंमें महातल, एड़ियोंमें रसातल एवं पादतलमें पाताल कल्पित है; जिन विराट्के मुखसे वाणी एवं अग्नि उत्पन्न हुए; गायत्री, त्रिष्टुप्, अनुष्टुप्, उष्णिक्, बृहती, पङ्क्ति एवं जगती, ये सात छन्द जिनकी सात धातुओंसे निर्गत हुए; हव्य, कव्य, अमृतमय अन्न, समस्त रस, रसनेन्द्रिय एवं वरुण जिनकी जिह्वासे निःसृत हुए; पञ्चप्राण एवं वायु जिनके नासाछिद्रोंसे उद्धृत हुए; अश्विनीकुमार, औषधिसमुदाय, मोद (साधारण गन्ध), प्रमोद (विशेष गन्ध) जिन विराट्की प्राणेन्द्रियसे उत्पन्न हुए; रूप एवं तेज जिनके नेत्रेन्द्रियसे निकले; सूर्य एवं स्वर्ग जिनके नेत्रगोलकसे प्रकट हुए; समस्त दिशाएँ, समस्त तीर्थ जिनके कर्णयुगलसे व्यक्त हुए; आकाश एवं शब्द जिनके श्रोत्रेन्द्रियसे निकले; जिन विराट्का शरीरसंस्थान समस्त वस्तुओंका सारस्वरूप एवं समस्त सौन्दर्यका भाजन है; जिनकी त्वचासे सारे यज्ञ, स्पर्श एवं वायु निकले; जिनके रोमसे यज्ञके उपकरणभूत समस्त उद्भिज्ज उद्भूत हुए; जिनके केश, श्मश्रु (दाढ़ी-मूँछ) एवं नखोंसे मेघ, विद्युत्, शिला, लोह प्रकट हुए; जिनकी भुजाओंसे रक्षक लोकपाल आविर्भूत हुए; जिनका पदसंचालन भूः, भुवः, स्वः, त्रिलोकका निर्माण कर देता है; जिनके शं-तम-भयहारी चरणकमल अप्राप्तकी प्राप्ति एवं प्राप्तकी रक्षा कर देते हैं, समस्त कामनाओंकी पूर्ति कर देते हैं; जो विराट् जल, वीर्य, सर्ग, पर्जन्य, प्रजापति, कामसुख, यम, मित्र, मलत्याग, हिंसा, निर्ऋति, मृत्यु, निरयके उद्गम हैं; जिनके पृष्ठदेशसे पराजय, अधर्म, अज्ञान उद्भूत हुए; जिनकी नाड़ियोंसे नद-नदी-समूहका निर्माण हुआ; जिनके अस्थिसंस्थानसे पर्वतश्रेणियाँ निर्मित हुईं; जिनके उदरमें मूलप्रकृति, रस नामक धातु, समुद्र, समस्त प्राणिसमुदाय, प्राणियोंका निधन समाया हुआ है; जिनके हृदयसे मनकी अभिव्यक्ति हुई; जिनका चित्त ब्रह्मा, शंकर, नारद, धर्म, सनक, सनन्दन, सनातन, सनत्कुमारका आश्रय है, विज्ञान एवं अन्तःकरणका आधार है; अधिक क्या, जिन विराट्की ही अभिव्यक्ति ये ब्रह्मा, शंकर, नारद, सनकादि हैं; सुर, असुर, नर, नाग हैं; खग, मृग, सरीसृप हैं; गन्धर्व, अप्सराएँ हैं; यक्ष, राक्षस, भूत, प्रेत, सर्प हैं; जिनकी मूर्तिमें पशु हैं, पितर हैं, सिद्ध हैं, विद्याधर हैं, चारण हैं, द्रुमपुञ्ज हैं; जिन विराट्की परिणति नभ-जल-थलवासी विविध जीव हैं, जिन विराट्के ही रूप ग्रह, नक्षत्र, केतु, तारावलि, तडित्, मेघ हैं; अतीत, वर्तमान एवं भविष्यके विश्व जिनके रूप हैं;* उन विराट्पुरुषके भी स्रष्टा स्वयं भगवान् व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रका यह नवनीत-हरण, यह मुग्धभाव, यह शैशव-नाट्य कितना विस्मित कर देनेवाला है! भक्तवत्सलताका ऐसा निदर्शन व्रजेन्द्रनन्दनके अतिरिक्त और कहीं है क्या? व्रजेन्द्रनन्दन! यशोदाप्राणधन! श्रीकृष्णचन्द्र! बलिहारी है तुम्हारी ऐसी मुनिमनहरणी, मोहिनी, भक्तसर्वस्वदायिनी लीलाकी!

ENGLISH TRANSLATION

How captivating that He should become confused upon seeing His own reflection in the jeweled pillar! The earth realm is conceived above the waist of the Cosmic Person, Bhuvarloka in His navel, Svargaloka in His heart, Maharloka in His chest, Janaloka in His neck, Tapoloka in His breasts, and Satyaloka in His head. Atala lies at His waist, Vitala in His thighs, Sutala in His knees, Talātala in His shanks, Mahātala in His ankles, Rasātala in His heels, and Pātāla in the soles of His feet.

Speech and fire arose from His mouth. The seven meters Gāyatrī, Triṣṭubh, Anuṣṭubh, Uṣṇik, Bṛhatī, Paṅkti, and Jagatī emerged from His seven bodily constituents. Offerings to the gods and ancestors, immortal food, every taste, the faculty of taste, and Varuṇa issued from His tongue. The five vital airs and wind arose from His nostrils. The Aśvins, medicinal plants, ordinary fragrance, and exquisite fragrance came from His faculty of smell. Form and brilliance emerged from His sight, while the sun and heaven appeared from His eyeballs. Every direction and sacred ford arose from His ears, and space and sound from His faculty of hearing. His bodily form is the essence of all objects and the receptacle of all beauty.

All sacrifices, touch, and air came from His skin. From His hair arose all vegetation used as the implements of sacrifice. From His hair, beard, moustache, and nails came clouds, lightning, stone, and iron. Guardian deities appeared from His arms. The movement of His feet creates the three worlds, Bhūḥ, Bhuvaḥ, and Svaḥ. His auspicious lotus feet dispel darkness and fear, bestow what has not been attained, protect what has been attained, and fulfill every desire.

The Cosmic Person is the source of water, generative power, creation, rain, Prajāpati, sexual pleasure, Yama, Mitra, elimination, violence, Nirṛti, death, and hell. Defeat, irreligion, and ignorance arose from His back. Rivers and streams were formed from His veins, and mountain ranges from His bones. Primordial nature, the bodily constituent called rasa, the oceans, all communities of beings, and the dissolution of beings are contained in His belly. Mind became manifest from His heart. His consciousness is the refuge of Brahmā, Śaṅkara, Nārada, Dharma, Sanaka, Sanandana, Sanātana, and Sanatkumāra, and is the foundation of discriminative knowledge and the inner faculty.

Indeed, Brahmā, Śaṅkara, Nārada, Sanaka and the others are manifestations of that Cosmic Person, as are gods, demons, human beings, Nāgas, birds, beasts, reptiles, Gandharvas, Apsarās, Yakṣas, Rākṣasas, spirits, ghosts, and serpents. Animals, ancestors, Siddhas, Vidyādharas, Cāraṇas, and clusters of trees abide in His form. The many beings who dwell in sky, water, and land are transformations of Him. Planets, constellations, comets, hosts of stars, lightning, and clouds are His forms, as are the worlds of past, present, and future.*

Yet Lord Śrī Kṛṣṇacandra, son of the king of Vraja, is Himself the creator even of that Cosmic Person. How astonishing are His stealing of butter, His innocent mood, and His infant drama! Where else but in the son of the king of Vraja can such tender love for devotees be seen? Son of the king of Vraja! Treasure of Yaśodā's life! Śrī Kṛṣṇacandra! I offer myself to this līlā of Yours that steals the minds of sages, enchants all, and bestows upon devotees their very all!

ORIGINAL

Sanskrit. Book note. Source: Śrīmad Bhāgavatam 2.5.38–41; 2.6.1–24

*भूर्लोकः कल्पितः पद्भ्यां भुवर्लोकोऽस्य नाभितः। हृदा स्वर्लोक उरसा महर्लोको महात्मनः॥

ग्रीवायां जनलोकोऽस्य तपोलोकः स्तनद्वयात्। मूर्धभिः सत्यलोकस्तु ब्रह्मलोकः सनातनः॥

तत्कट्यां चातलं क्लृप्तमूरुभ्यां वितलं विभोः। जानुभ्यां सुतलं शुद्धं जङ्घाभ्यां तु तलातलम्॥

महातलं तु गुल्फाभ्यां प्रपदाभ्यां रसातलम्। पातालं पादतलत इति लोकमयः पुमान्॥

वाचां वह्नेर्मुखं क्षेत्रं छन्दसां सप्त धातवः। हव्यकव्यामृतान्नानां जिह्वा सर्वरसस्य च॥

सर्वासूनां च वायोश्च तन्नासे परमायने। अश्विनोरोषधीनां च घ्राणो मोदप्रमोदयोः॥

रूपाणां तेजसां चक्षुर्दिवः सूर्यस्य चाक्षिणी। कर्णौ दिशां च तीर्थानां श्रोत्रमाकाशशब्दयोः॥

तद्मात्रं वस्तुसाराणां सौभगस्य च भाजनम्। त्वगस्य स्पर्शवायोश्च सर्वमेधस्य चैव हि॥

रोमाण्युद्भिज्जजातीनां यैर्वा यज्ञस्तु सम्भृतः। केशश्मश्रुनखान्यस्य शिलालोहाभ्रविद्युताम्॥

बाहवो लोकपालानां प्रायशः क्षेमकर्मणाम्। विक्रमो भूर्भुवः स्वश्च क्षेमस्य शरणस्य च॥

सर्वकामवरस्यापि हरेश्चरण आस्पदम्। अपां वीर्यस्य सर्गस्य पर्जन्यस्य प्रजापतेः॥

पुंसः शिश्न उपस्थस्तु प्रजात्यानन्दनिर्वृतेः। पायुर्यमस्य मित्रस्य परिमोक्षस्य नारद॥

हिंसाया निर्ऋतेर्मृत्योर्निरयस्य गुदः स्मृतः। पराभूतेरधर्मस्य तमसश्चापि पश्चिमः॥

नाड्यो नदनदीनां तु गोत्राणामस्थिसंहतिः। अव्यक्तरससिन्धूनां भूतानां निधनस्य च॥

उदरं विदितं पुंसो हृदयं मनसः पदम्। धर्मस्य मम तुभ्यं च कुमाराणां भवस्य च॥

विज्ञानस्य च सत्त्वस्य परस्यात्मा परायणम्। अहं भवान् भवश्चैव त इमे मुनयोऽग्रजाः॥

सुरासुरनरा नागाः खगा मृगसरीसृपाः। गन्धर्वाप्सरसो यक्षा रक्षोभूतगणोरगाः॥

पशवः पितरः सिद्धा विद्याधराश्चारणा द्रुमाः। अन्ये च विविधा जीवा जलस्थलनभौकसः॥

ग्रहर्क्षकेतवस्तारास्तडितः स्तनयित्नवः। सर्वं पुरुष एवेदं भूतं भव्यं भवच्च यत्॥*

ENGLISH TRANSLATION

*Bhūrloka is conceived from His feet, Bhuvarloka from His navel, Svargaloka from His heart, Maharloka from the chest of the Great Being, Janaloka from His neck, Tapoloka from His two breasts, and eternal Brahmaloka, Satyaloka, from His head.

Atala is situated at His waist, Vitala in His thighs, pure Sutala in His knees, Talātala in His shanks, Mahātala in His ankles, Rasātala in the upper portions of His feet, and Pātāla in their soles. Thus the Person consists of all the worlds.

His mouth is the field of speech and fire, and His seven bodily constituents are the field of the Vedic meters. His tongue is the field of offerings to the gods and ancestors, immortal food, and every flavor. His two nostrils are the supreme abode of all vital airs and wind, and His faculty of smell is the field of the Aśvins, medicinal plants, and fragrance both ordinary and exquisite.

His faculty of sight is the field of forms and radiance, and His two eyes are the field of heaven and the sun. His ears are the field of the directions and sacred places, while His faculty of hearing is the field of space and sound. His body is the receptacle of the essential substance of all things and of beauty. His skin is the field of touch, air, and all sacrifices.

His bodily hairs are the field of all vegetation by which sacrifices are supplied. His head hair, beard, moustache, and nails are the field of stone, iron, clouds, and lightning. His arms are the field of the world guardians, who generally secure protection, and His strides manifest Bhūḥ, Bhuvaḥ, and Svaḥ, together with security and refuge. Hari's feet are the abode of every desired blessing.

His generative organ is the field of water, virility, creation, rain, Prajāpati, procreation, pleasure, and fulfillment. O Nārada, His anus is the field of Yama, Mitra, and evacuation. His rectum is known as the field of violence, Nirṛti, death, and hell, while His back is the field of defeat, irreligion, and darkness.

His veins are the field of rivers and streams, and His collection of bones that of mountain ranges. His belly is known as the field of the unmanifest, the bodily fluid rasa, the oceans, all beings, and their dissolution, while His heart is the seat of mind. His consciousness is the supreme refuge of Dharma, myself, you, the Kumāras, Śiva, discriminative knowledge, and the inner faculty.

I, you, Śiva, these elder sages, gods and demons, human beings and Nāgas, birds, beasts and reptiles, Gandharvas, Apsarās, Yakṣas, Rākṣasas, hosts of spirits and serpents, animals, ancestors, Siddhas, Vidyādharas, Cāraṇas, trees, and all the various beings dwelling in water, land, and sky are manifestations of Him. Planets, constellations, comets, stars, lightning, and thunderclouds are likewise He. All this, whatever has been, will be, or now exists, is the Puruṣa alone.*

ORIGINAL Hindi

वह बड़भागिनी गोपसुन्दरी तो आनन्दातिरेकवश आत्मविस्मृत हो गयी। विक्षिप्त-सी हुई घरसे बाहर निकल पड़ी। उसकी यह अत्यन्त अद्भुत विचित्र दशा देखकर अन्य गोपसुन्दरियाँ तो चकित रह गयीं। उसके रोम-रोमसे आनन्द झर रहा है, इतना तो स्पष्ट था; किंतु इस परमानन्दका हेतु कोई भी व्रजसुन्दरी ढूँढ नहीं पा रही थी। सभी कारण पूछतीं, पर बताये कौन? ग्वालिन तो दूसरे मनोराज्यमें रह रही थी। जब कभी यहाँ इस शरीरमें आती भी तो कण्ठको रुद्ध पाती, सखियोंको कुछ भी बतानेमें असमर्थ हो जाती। दूसरे दिन सारा भेद खुल गया, पर आज तो ग्वालिन केवल इतना ही बता सकी, “बहिन! मैंने एक अनूप रूपके दर्शन पाये हैं”:

ENGLISH TRANSLATION

Overwhelmed by an excess of bliss, that greatly fortunate cowherd woman forgot herself. Seeming distraught, she wandered out of her house. The other beautiful cowherd women were astonished by her exceedingly strange and wondrous condition. It was clear that joy poured from every pore of her body, yet none could discover the cause of such supreme bliss. They all asked why, but who could answer? She dwelt in another realm of the mind. Whenever she returned here to bodily awareness, she found her throat choked and could tell her friends nothing. The whole mystery became known the next day, but that day she could say only, "Sisters, I have beheld an incomparable form":

ORIGINAL

Braj. Attributed in the verse to Sūrdās

फूली फिरति ग्वालि मन मैं री।
पूँछति सखी परस्पर बातें, पायौ परयौ कछू कहूँ तैं री?
पुलकित रोम-रोम, गदगद मुख बानी कहत न आवै।
ऐसौ कहा आहि सो सखि री, हम कौं क्यौं न सुनावै॥
तन न्यारौ, जिय एक हमारौ, हम तुम एकै रूप।
सूरदास कहै ग्वालि सखिनि सौं, देख्यौ रूप अनूप॥

ENGLISH TRANSLATION

The cowherd woman wandered about, her heart blossoming. Her friends asked one another, "Has she found or gained something somewhere?"

Every hair stood erect, her voice was choked, and she could not speak. "Friend, what is this? Why will you not tell us?"

"Our bodies are separate, but our heart is one. You and we are one." Sūrdās says: the cowherd woman told her friends, "I beheld an incomparable form."

CHAPTER 21

# द्वितीय माखन-चोरी-लीला

# The Second Butter-Stealing Lila

Source scan pages 138–142

ORIGINAL Hindi

द्वितीय माखन-चोरी-लीला

ENGLISH TRANSLATION

The Second Butter-Stealing Lila

ORIGINAL Hindi

उमड़-घुमड़कर काले मेघ बरस चुके हैं। इन्द्रधनुष उदित हो आया है, मानो वर्षा-सुन्दरीने व्रजपुरके आकाशपर रत्नोंकी बंदनवार बाँधी हो! ग्रीष्म एवं पावसकी संधिपर श्रीकृष्णचन्द्रकी मणिस्तम्भ-लीला--प्रथम नवनीतहरण-लीलाकी झाँकीसे उन्मादिनी हुई वर्षा-सुन्दरी ब्रजमें घूम रही है; वन-उपवन, नद-नदी, ह्रद-सरोवर-जहाँ जाती है वहीं हृदय उमड़ पड़ता है, नाचने लगती है, परिधानका कृष्णवर्ण अञ्चल उड़ने लगता है। नृत्यके आवेशमें वह सुदूर आकाशमें उड़ गयी, अंशुमालीकी किरणोंने उसके गलेमें रत्नोंका हार पहना दिया; किंतु अब आभूषण धारण करनेकी उसे लालसा जो नहीं है। अब तो वह श्रीकृष्णचन्द्र-चरणाङ्कित व्रजपुरका आभूषण स्वयं बन जाना चाहती है, अपने अङ्गका अणु-अणु व्रजपुरमें विलीन कर देना चाहती है; इसीलिये उसने किरणोंके उपहार-रत्नोंके हारको तोड़ डाला तथा उन सात रंगोंके रत्नोंके द्वारा ब्रजेन्द्रकी पुरीको सजानेके उद्देश्यसे क्षितिजको छूती हुई बंदनवार बाँध दी।

ENGLISH TRANSLATION

The dark clouds have surged, gathered, and poured down their rain. A rainbow has appeared, as though the beautiful maiden of the rainy season had hung a festoon of jewels across the sky of Vrajapura! At the meeting of summer and the rains, that rain-maiden, driven mad by the sight of Shri Krishnachandra's lila at the jeweled pillar, his first lila of taking fresh butter, wanders through Vraja. Wherever she goes, through forests and groves, rivers and streams, pools and lakes, her heart overflows, she begins to dance, and the dark hem of her garment flies up. In the passion of her dance she rose into the distant sky, and the rays of the radiant sun placed a necklace of jewels around her neck. But she no longer longs to wear ornaments. Now she herself wishes to become an ornament of Vrajapura, marked by Shri Krishnachandra's footprints, and to dissolve every particle of her body into Vrajapura. Therefore she broke apart the necklace of jewels offered by the rays and, wishing to adorn the city of the king of Vraja with those jewels of seven colors, hung a festoon that touched the horizon.

ORIGINAL Hindi

श्रीकृष्णचन्द्र इसी बंदनवार--आकाशमें उदित इन्द्रचापकी ओर देख रहे हैं। नन्दोद्यानकी तमालवेदिकापर अपने सखा वरूथपकी गोदमें सिर रखकर, अर्द्धशायित हुए उस रत्न-धनुषकी शोभा निहार रहे हैं, इन्द्रचापका सौन्दर्य वर्णन करके सखाओंको सुना रहे हैं। पर स्वयं उनके श्रीअङ्गोंका सौन्दर्य कितना मोहक है, इसे वे स्वयं नहीं अनुभव करते। ओह! वह सघन कुन्तलराशि, मुखचन्द्रपर बिखरी हुई अलकावलीकी लटें, वे विशाल नेत्र, वह मृदु बोलन, वह मधुस्रावी अधरयुग्म, ललित वदनारविन्द, वे चञ्चल चेष्टाएँ--इन्हें जो निहार सके, उसे ही भान होता है कि इस सौन्दर्यमें कितनी मादकता भरी है--ऐसी मादकता जो मन-प्राण-इन्द्रियोंको विमोहित कर दे, श्रीकृष्णचन्द्रके प्रत्यक्ष वर्तमान रहनेपर भी उनकी रूपसुधामें नेत्रोंके नित्य निमग्न रहनेपर भी चित्त हाहाकार कर उठे कि 'हाय! श्रीकृष्णचन्द्रके दर्शन मुझे कब होंगे--'

ENGLISH TRANSLATION

Shri Krishnachandra is looking toward this very festoon, the rainbow risen in the sky. Half reclining on the tamala platform in Nanda's garden, with his head resting in the lap of his friend Varuthapa, he gazes at the beauty of that jeweled bow and describes the rainbow's loveliness to his companions. But he himself does not perceive how captivating the beauty of his own sacred limbs is. Oh, that dense mass of curls, the locks scattered over the moon of his face, those great eyes, that gentle speech, that pair of honey-flowing lips, the graceful lotus of his face, those playful movements! Only one who can behold them realizes how much intoxication fills this beauty, an intoxication that enchants mind, life-breath, and senses. Even when Shri Krishnachandra is visibly present, even when one's eyes are forever immersed in the nectar of his beauty, the heart cries out, "Alas! When shall I behold Shri Krishnachandra?"

ORIGINAL Sanskrit. Source: श्रीकृष्णकर्णामृतम्

चिकुरं बहुलं विरलं भ्रमरं मृदुलं वचनं विपुलं नयनम्।
अधरं मधुरं ललितं वदनं चपलं चरितं च कदानुभवे॥

ENGLISH TRANSLATION

When shall I experience his abundant curls, his rare brows, his gentle speech, and his expansive eyes; his sweet lips, his lovely face, and his playful deeds?

ORIGINAL Hindi

अस्तु, इसी समय एक व्रजसुन्दरी वहाँ आयी। आकर बोली--“नीलमणि! व्रजेश्वरी तुम्हें बुला रही हैं, मेरे साथ घर चलो।”

ENGLISH TRANSLATION

Be that as it may, just then a beautiful woman of Vraja came there. Approaching him, she said, "Nilamani! The queen of Vraja is calling you. Come home with me."

ORIGINAL Hindi

किंतु श्रीकृष्णचन्द्रको अवकाश कहाँ कि जननीके आह्वानका उत्तर भी दे सकें। वे तो उस सुन्दर धनुषके अरुण, नारङ्ग, पीत, हरित, उज्ज्वल, नील और अरुणिमनील वर्णोंका विश्लेषण करके सखाओंको दिखा रहे हैं, रंगोंकी गणना कर रहे हैं। व्रजसुन्दरी भी मुग्धभावसे श्रीकृष्णचन्द्रकी इस बाल्यमाधुरीका रस लेने लगती है। कुछ क्षण पश्चात् श्रीकृष्णचन्द्र उसकी ओर देखते हैं, तब उसे यह ज्ञान होता है कि “मैं केवल देखने नहीं, मैं तो बुलाने भी आयी हूँ।” अतः स्मरण होनेपर वह पुनः श्रीकृष्णचन्द्रसे चलनेके लिये कहती है। इस बार श्रीकृष्णचन्द्रने उत्तर दे दिया--“अभी तो मैं खेल रहा हूँ, नहीं जाऊँगा।”

ENGLISH TRANSLATION

But where did Shri Krishnachandra have the leisure even to answer his mother's summons? He was analyzing the lovely bow's colors, crimson, orange, yellow, green, bright white, blue, and reddish blue, showing them to his friends and counting them. The woman of Vraja, too, became enchanted and began savoring the sweetness of Shri Krishnachandra's childhood. After a few moments Shri Krishnachandra looked toward her, and only then did she remember, "I have not come merely to watch; I have also come to call him." Remembering her purpose, she again asked Shri Krishnachandra to come. This time he answered, "I am playing now. I will not go."

ORIGINAL Hindi

यह गोपसुन्दरी नन्दभवनमें आयी थी। इसने अन्य पुर-रमणियोंके मुखसे श्रीकृष्णचन्द्रके मणिस्तम्भमें अपने प्रतिबिम्बसे भ्रमित होनेकी लीला तथा--

ENGLISH TRANSLATION

This beautiful cowherd woman had come to Nanda's house. From the mouths of other women of the settlement she had heard the lila in which Shri Krishnachandra was bewildered by his own reflection in the jeweled pillar, as well as this verse:

ORIGINAL Braj

प्रथम करी हरि माखन चोरी।
ग्वालिनि मन इच्छा करि पूरन आपु भजे ब्रज खोरी॥

ENGLISH TRANSLATION

Hari first stole butter. Fulfilling the cowherd woman's heartfelt wish, he himself ran into the lanes of Vraja.

ORIGINAL Hindi

--इसका विस्तृत वर्णन सुना। सुनकर प्रेममें डूब गयी, उसी क्षण व्रजेश्वरीके पास पहुँची। गद्गदकण्ठसे पूछा--"व्रजरानी! नीलमणि किधर है?" उत्तरमें यशोदारानीने उद्यानकी ओर संकेत कर दिया तथा बोली, "बहिन! तू उधर जाय तो उसे कह देना कि मैया बुला रही है और अपने साथ ही लेती आना।" बस, वह मन्त्रमुग्धा-सी अविलम्ब उद्यानकी ओर दौड़ पड़ी। तमालवेदीपर गोपशिशुओंके कोलाहलने उसे श्रीकृष्णचन्द्रका पता बता दिया और वह वहाँ जा पहुँची।

ENGLISH TRANSLATION

She had heard its full account. Hearing it, she became immersed in love and at once went to the queen of Vraja. In a voice choked with emotion she asked, "Queen of Vraja! Where is Nilamani?" In reply Queen Yashoda pointed toward the garden and said, "Sister, if you go that way, tell him that Maiya is calling, and bring him back with you." Spellbound, she immediately ran toward the garden. The clamor of the cowherd children on the tamala platform revealed Shri Krishnachandra's whereabouts, and she reached the place.

ORIGINAL Hindi

जब श्रीकृष्णचन्द्रने घर लौटना अस्वीकार कर दिया, तब वह वहीं बैठ गयी। उसके नेत्र छलछल करने लगे। इसलिये नहीं कि श्रीकृष्णचन्द्र घर क्यों नहीं चल रहे हैं, उसके हृदयकी तो वेदना ही दूसरी है। वह सोच रही है--"हाय! मैं अभागिनी नन्दभवनसे इतनी दूर क्यों बसी; जैसे श्रीकृष्णचन्द्र उस ग्वालिनके घर गये, माखन खाया, वैसे इतनी दूर मेरे घर आनेकी, मेरा माखन आरोगनेकी तो सम्भावना ही नहीं है।" ये भाव गोपसुन्दरीके प्राणोंमें टीस उत्पन्न कर रहे थे। इसीलिये उसके नेत्र भर आये। वह अपने भावोंको संवरण करना चाहती है, किंतु कर नहीं पाती। श्रीकृष्णचन्द्रके सलोने मुखकी ओर जितना देखती है, उतनी ही यह लालसा प्रबल होती जा रही है। यहाँतक कि उसे अनुभव होने लगा कि "यदि कुछ क्षण मैं यहाँ और रुकी रही तो इस लालसाके भारसे चेतनाशून्य हो जाऊँगी। फिर तो श्रीकृष्णचन्द्रकी इस स्वच्छन्द, आनन्दमयी क्रीड़ामें विघ्न हो जायगा।" इसीलिये वह अपना सारा साहस, धैर्य बटोरकर उठ खड़ी हुई, नन्दभवनकी ओर लौट पड़ी। उसे पथ नहीं दीख रहा है, नेत्रोंसे अश्रुधारा दोनों कपोलोंपर बह रही है। किसी तरह अपनेको सँभाले और नेत्रोंमें, हृदयमें श्रीकृष्णचन्द्रकी झाँकी लिये वह चली जा रही है। व्रजेश्वरीके निकट पहुँची, किंचित् धैर्य हो आया; नीलमणिने आना स्वीकार नहीं किया, यह बात व्रजरानीको बताकर वह अपने घर चली गयी।

ENGLISH TRANSLATION

When Shri Krishnachandra refused to return home, she sat down right there. Her eyes filled with tears. It was not because Shri Krishnachandra would not go home; the pain in her heart was quite different. She was thinking, "Alas! Why have I, unfortunate as I am, settled so far from Nanda's house? Shri Krishnachandra went to that cowherd woman's home and ate butter, but there is no possibility that he will come so far to my house and partake of my butter." These thoughts pierced the cowherd woman's very life, and so her eyes brimmed over. She wished to restrain her feelings but could not. The more she looked at Shri Krishnachandra's charming face, the stronger this longing became, until she felt, "If I remain here a few moments longer, the weight of this longing will make me lose consciousness. Then Shri Krishnachandra's free and blissful play will be disturbed." Gathering all her courage and composure, she therefore rose and returned toward Nanda's house. She could not see the path, for streams of tears ran from her eyes over both cheeks. Somehow steadying herself, and carrying Shri Krishnachandra's image in her eyes and heart, she walked on. When she reached the queen of Vraja she regained a little composure. She told the queen that Nilamani had declined to come, and then went home.

ORIGINAL Hindi

गोपसुन्दरीके मनोगत भावोंका और किसीको तो पता नहीं, पर व्रजेन्द्रनन्दन स्वयं भगवान् श्रीकृष्णचन्द्रकी अचिन्त्य लीला-महाशक्तिको सब कुछ ज्ञात है। वे ही तो यशोदाके वात्सल्य-सुधा-सागरपर संतरण करते हुए, श्रीकृष्णचन्द्रकी चेष्टाओंका नियन्त्रण करती हैं। वात्सल्यकी कौन-सी पयस्विनी इस सागरसे मिली है, कहाँपर संगम है, कौन-सी वात्सल्यधारा मिलने आ रही है, कहाँ संगमित होगी, किस संगमपर, किस वात्सल्यतीर्थपर श्रीव्रजेशपुत्रको आज स्नान कराना है--इन सबकी पूरी सूची उन्हींके पास तो है। अपनी इच्छानुसार अपने निर्दिष्ट क्रमसे वे लहरोंपर बहाती हुई किसी संगमपर ले जाती हैं। श्रीकृष्णचन्द्र वहाँ स्नान करते हैं, अञ्जलिमें भरकर वात्सल्यसुधाका पान करते हैं, एक-दो छींटे किनारेपर बिखेर देते हैं, इन्हीं बिन्दुओंसे प्रपञ्च-जगतके वात्सल्य-स्रोतमें रसका संचार सदा होता रहता है, स्रोत कभी सूखता नहीं। अतः लीला-महाशक्तिको व्रजसुन्दरीके हृदयकी धाराका पूरा पता है। वे जानती हैं कि यह धारा भी इसी सागरसे मिलने आ रही है। इन्हें तो प्रत्येकके संगमपर श्रीकृष्णचन्द्रको अवगाहन--प्रत्येककी पवित्र सुधाका मुक्त आस्वादन कराना है। इसीलिये वे क्रमशः सबके लिये द्वार खोलती रहती हैं। अतः इसके लिये भी कपाट उन्मुक्त करने चलीं।

ENGLISH TRANSLATION

No one else knew the feelings hidden in the cowherd woman's mind, but the inconceivable supreme power of lila belonging to Vrajendra's son, Bhagavan Shri Krishnachandra himself, knew everything. It is she who, moving upon Yashoda's ocean of nectarean maternal love, governs Shri Krishnachandra's actions. Which river of maternal love has joined this ocean, where the confluence lies, which stream of such love is approaching, where it will join, and at which confluence, at which sacred ford of maternal love, the son of the king of Vraja is to bathe today: she alone possesses the complete register of all this. According to her own will and prescribed sequence, she carries him upon the waves to one confluence or another. Shri Krishnachandra bathes there, drinks the nectar of maternal love by filling his joined palms, and scatters one or two drops upon the bank. From these very drops, rasa forever flows into the stream of parental affection in the phenomenal world, and that stream never runs dry. Thus the supreme power of lila knows fully the stream within this woman of Vraja's heart. She knows that this stream too is coming to meet the same ocean. At every confluence she must have Shri Krishnachandra immerse himself and freely savor each one's sacred nectar. She therefore opens the doors for everyone in due succession, and now went to open the door for this woman as well.

ORIGINAL Hindi

श्रीकृष्णचन्द्र उसी प्रकार वरूथपके अङ्कमें विराजित हैं। परस्पर पावसके अनुरूप विविध क्रीड़ाकी चर्चा चल रही है। अब सुबल क्रीड़ाकी नयी योजना रख रहा है तथा श्रीकृष्णचन्द्र एवं अन्य सखा सुन रहे हैं। सहसा श्रीकृष्णचन्द्रके नेत्र निमीलित हो गये। ठीक इसी समय लीलाशक्तिका संकेत पाकर सर्वज्ञताने उनके हृदयका किंचित् स्पर्श किया और धीरेसे बोली, “बाल्यलीला-विहारिन्! नाथ! मेरे स्वामिन्! वात्सल्यवती गोपसुन्दरियोंके कुछ हृदय-चित्र लिखकर ले आयी हूँ। यह देखो, जो गोपसुन्दरी अभी तुम्हें बुलाने आयी थी उसके हृदयका यह चित्र है। इसके पश्चात् देव! इन अगणित व्रजाङ्गनाओंके हृदयोंको देख लो, सबकी उत्कण्ठा परख लो। विभो! यह देखो, सभीने कितने स्नेहसे तुम्हारे लिये नवनीत सजाया है, आकुल प्राणोंसे किस प्रकार तुम्हारी पल-पल प्रतीक्षा कर रही हैं कि श्रीकृष्णचन्द्र हमारे घर आयें, छिपकर हमारा माखन आरोगें। गोलोकविहारिन्! सर्वथा अमर्यादित स्वरूपभूत परमानन्दरस-वितरण, परमानन्दरसास्वादनके लिये ही तो तुम्हारा अवतरण हुआ है। उस रसकी उपयुक्त पात्र ये वात्सल्यवती गोपिकाएँ भी तुम्हारा दान लेने, तुम्हें रस देनेके लिये प्रस्तुत बैठी हैं। नाथ! व्रजके अतिरिक्त अन्य लीलाओंमें तुम्हारा ऐश्वर्य तुम्हारे परिकरोंको आवृत किये रहता है, सम्भ्रमरहित विशुद्ध रसका आस्वादन तुम्हें कहीं प्राप्त नहीं होता। पर यह तो तुम्हारा अपना व्रज है। व्रजवासी तुम्हारे निजजन हैं। यहाँ तुम यशोदाके लिये उनके गर्भजात नीलमणि हो, गोपसुन्दरियोंके लिये भी यशोदानन्दन श्रीकृष्णचन्द्रमात्र हो। ऐसा बानक अन्यत्र कहाँ। वाञ्छाकल्पतरो! इन सबके मनोरथ पूर्ण करो। रस देकर, रस-आस्वादन कर इन वात्सल्यवती गोपसुन्दरियोंको वात्सल्यपयोनिधिमें डुबा दो नाथ!” श्रीकृष्णचन्द्रके अरुण अधरोंपर मन्द मुसकान छा गयी। उन्होंने लीलाशक्तिकी इस प्रार्थनाका अनुमोदन ही किया।

ENGLISH TRANSLATION

Shri Krishnachandra remained seated just as before in Varuthapa's lap. They were discussing various games suited to the rainy season. Subala was now proposing a new game, and Shri Krishnachandra and the other companions were listening. Suddenly Shri Krishnachandra's eyes closed. At that very moment, receiving a sign from the power of lila, omniscience lightly touched his heart and softly said, "Enjoyer of childhood lila! Lord! My master! I have brought some portraits inscribed upon the hearts of the cowherd women endowed with maternal love. Look at this one. It is the portrait in the heart of the woman who just came to call you. Then, O Deva, look at the hearts of these countless women of Vraja and examine the longing of them all. O all-pervading Lord, see with how much affection each one has prepared fresh butter for you, and how with restless lives they await you at every moment, hoping that Shri Krishnachandra will come to our houses and secretly partake of our butter. Dweller in Goloka, your descent has taken place precisely to distribute the wholly unbounded rasa of supreme bliss that is your very nature, and to savor that rasa. These cowherd women filled with maternal love, worthy vessels for that rasa, sit ready to receive your gift and to give you rasa. Lord, in your lilas outside Vraja, your majesty keeps your associates covered, and nowhere do you obtain the taste of pure rasa free from reverential awe. But this is your own Vraja, and the people of Vraja are your very own. Here, for Yashoda, you are Nilamani born from her womb, and for the cowherd women too you are only Shri Krishnachandra, the son of Yashoda. Where else can such a setting be found? Wish-fulfilling tree of all desires, fulfill the aspirations of them all. By giving rasa and savoring rasa, immerse these maternally loving cowherd women in the ocean of maternal love, O Lord!" A gentle smile spread across Shri Krishnachandra's crimson lips. He had indeed approved the prayer of the power of lila.

ORIGINAL Braj

मन में यहै बिचार करत हरि, ब्रज घर-घर सब जाउँ।
गोकुल जनम लियौ सुख-कारन, सब कें माखन खाउँ॥
बालरूप जसुमति मोहि जानै, गोपिनि मिलि सुख भोग।
सूरदास प्रभु कहत प्रेम सौं, ये मेरे ब्रज-लोग॥

ENGLISH TRANSLATION

Hari thought within his heart, "I shall visit every home in Vraja. I have taken birth in Gokula for the sake of joy, and I shall eat everyone's butter. Yashoda knows me in the form of a child, and I shall meet the cowherd women and enjoy happiness." Surdas says that the Lord lovingly declares, "These are my people of Vraja."

ORIGINAL Hindi

नन्दनन्दन उठ बैठे। हँसकर सखाओंसे बोले--"भैयाओ! माखन खानेका खेल खेलोगे?" "माखनका खेल!" दो-चारने एक साथ आश्चर्यमें भरकर कहा। फिर तो श्रीकृष्णचन्द्रने नवनीतहरणलीलाकी अपनी विस्तृत योजना सखाओंके समक्ष रख दी। किस प्रकार हमलोग छिपकर प्रत्येक गोपीके घरमें जायँ, मैं माखनकी मटकी उठा लाऊँ और फिर हम सब मिलकर खायें, दूसरे पशु-पक्षियोंको खिलायें, गिरायें, माखनको कोच मचायें--ये सारे विचार श्रीकृष्णचन्द्रने गोप-सखाओंको समझाये। सुनकर गोप-शिशुओंके आनन्दका पार नहीं। ताली पीट-पीटकर वे उस तमालवेदीपर नाचने लगे। व्रजेश्वरकी सौंह खाकर सभी श्रीकृष्णचन्द्रकी बुद्धिकी प्रशंसा करने लगे--

ENGLISH TRANSLATION

Nanda's son sat up. Laughing, he asked his companions, "Brothers, will you play a game of eating butter?" "A butter game!" several of them exclaimed together in amazement. Shri Krishnachandra then set out before his friends his detailed plan for the lila of taking fresh butter: how they would secretly enter each gopi's house, how he would bring out the butter pot, and how they would all eat together, feed other animals and birds, spill it, and make a great mess of the butter. Shri Krishnachandra explained all these ideas to his cowherd friends. The cowherd children could find no limit to their joy upon hearing them. Clapping, they began to dance on the tamala platform. Swearing by the lord of Vraja, everyone praised Shri Krishnachandra's cleverness:

ORIGINAL Braj

करें हरि ग्वाल संग विचार।
चोरि माखन खाहु सब मिलि, करहु बाल-बिहार॥
यह सुनत सब सखा हरषे, भली कही कन्हाइ।
हँसि परस्पर देत तारी, सौंह करि नँदराइ॥
कहाँ तुम यह बुद्धि पाई, स्याम चतुर सुजान।
सूर प्रभु मिलि ग्वाल-बालक, करत हैं अनुमान॥

ENGLISH TRANSLATION

Hari deliberates with the cowherd boys: "Let us all steal and eat butter together and enjoy the sports of childhood." Hearing this, all his friends rejoiced. "Kanhai has spoken well!" Laughing, they clapped with one another and swore by Nandaraya. "Where did you acquire such wisdom, O clever and discerning Shyama?" Surdas says that the Lord and the cowherd boys together ponder the plan.

ORIGINAL Hindi

अब भुवनभास्कर अस्ताचलकी ओर जा रहे थे। व्रजेश्वरी अपने नीलमणिको लेने आ गयी थीं। अतः श्रीकृष्णचन्द्र नन्दभवनकी ओर चल पड़े। जाते समय अपनी मोहिनी चितवनके संकेतसे सखाओंको कार्यक्रमकी बात बताते गये। भवनमें जाकर जननीके परम ललित लाड़से सिक्त होकर शीघ्र ही सो गये। जब दूसरे दिन प्रभातके समय जागे तो सखामण्डली उन्हें घेरे खड़ी थी।

ENGLISH TRANSLATION

The sun that illumines the world was now moving toward the mountain of sunset. The queen of Vraja came to fetch her Nilamani, so Shri Krishnachandra set out for Nanda's house. As he left, he reminded his friends of the plan through signals from his enchanting glance. Reaching home and being drenched in his mother's exquisitely tender affection, he soon fell asleep. When he awoke at dawn the next day, the circle of his companions stood around him.

ORIGINAL Hindi

यशोदारानीने विधिवत् उबटन-स्नान-शृङ्गार आदिसे श्रीकृष्णचन्द्रके श्रीअङ्गोंको सजाया, सखाओंको साथ बैठाकर सबको समान भावसे कलेवा करवाया, जल पिलाया, ताम्बूल खिलाये। फिर खेलने जानेकी अनुमति दे दी। तुमुल आनन्दनाद करते हुए श्रीकृष्णचन्द्र एवं गोपशिशु बाहरकी ओर दौड़ पड़े। आगे-आगे श्रीकृष्णचन्द्र हैं, उनके पीछे गोपबालक। गोपशिशु नहीं जानते कि कहाँ जाना है, वे तो नन्दनन्दनका अनुसरण कर रहे हैं; तथा नन्दनन्दन बिना रुके, सीधे उस गोपसुन्दरीके घर जा रहे हैं, जो उन्हें कल तमालवेदीपर बुलाने गयी थी। देखते-ही-देखते उसके गृहके निकट जा भी पहुँचे।

ENGLISH TRANSLATION

Queen Yashoda duly adorned Shri Krishnachandra's sacred limbs with a cleansing paste, bath, ornaments, and all the rest. She seated his companions beside him and served them all breakfast with equal affection, gave them water to drink and betel to chew, and then permitted them to go play. Raising a tremendous cry of joy, Shri Krishnachandra and the cowherd children ran outside. Shri Krishnachandra went ahead and the boys followed behind. The cowherd children did not know where they were going; they simply followed Nanda's son. Nanda's son, without stopping, went straight to the home of the cowherd woman who had come to call him at the tamala platform the previous day. In no time they reached her house.

ORIGINAL Hindi

गोपसुन्दरी उस समय दधिमन्थन कर रही थी। पर उसे अपने शरीरकी सुध-बुध नहीं है, किसी और ही भावमें वह तन्मय हो रही है--मन्थनक्रियासे यह स्पष्ट झलक रहा था। सखासहित श्यामसुन्दर उपयुक्त अवसरपर ही नवनीतहरण-माखन-चोरीके लिये पधारे हैं तथा गवाक्ष-रन्ध्रसे व्रजसुन्दरीका दधिमन्थन देख रहे हैं--

ENGLISH TRANSLATION

At that time the cowherd woman was churning curd. But she had no awareness of her body and was absorbed in an altogether different state, as was plainly evident from the way she churned. Shyamasundara had arrived with his companions at precisely the right moment to take fresh butter, to steal butter, and he watched the woman of Vraja churn through an opening in the window:

ORIGINAL Braj

सखा सहित गए माखन-चोरी।
देख्यौ स्याम गवाच्छ-पंथ ह्वै, मथति एक दधि भोरी॥

ENGLISH TRANSLATION

He went with his companions to steal butter. Through the window opening, Shyama saw an innocent woman churning curd.

ORIGINAL Hindi

आकाशपथसे अमर, किंनर, विद्याधर, गन्धर्व आदि इस परम-मनोहारिणी मोहिनी लीलाके दर्शन कर कृतार्थ हो रहे हैं। नवनीतहरण करने-माखन चुराने कौन आया है? वे आये हैं; जिनके प्रत्येक रोमकूपमें--जैसे आकाशमें वायुसंचारित क्षुद्र रजःकण उड़ते रहते हैं, वैसे--उत्तरोत्तर दसगुणित सप्तावरणसमन्वित असंख्य ब्रह्माण्ड एक साथ घूमते रहते हैं, जिनका अन्त स्वर्गादि-लोकाधिपति ब्रह्मा, इन्द्र प्रभृति नहीं जानते, नहीं जान सकते; जो इतने अनन्त हैं कि अपना अन्त स्वयं नहीं जानते; जिनके स्वरूपका साक्षात् वर्णन श्रुतियाँ नहीं कर सकतीं; स्वरूपसे अतिरिक्त वस्तुओंका निषेध करते-करते--

ENGLISH TRANSLATION

From the pathways of the sky, devas, kinnaras, vidyadharas, gandharvas, and others behold this supremely captivating and enchanting lila and thereby find fulfillment. Who has come to take fresh butter, to steal butter? He has come in each of whose pores countless universes whirl together like tiny motes of dust driven by the wind in the sky, each universe enclosed by seven coverings that successively increase tenfold. Brahma, Indra, and the other rulers of the heavenly worlds do not and cannot know his limit. He is so infinite that he himself does not know his own end. The revealed scriptures cannot directly describe his essential nature, and as they negate everything other than that nature, they say:

ORIGINAL Sanskrit. Source: बृहदारण्यकोपनिषद् ३।८।८

अस्थूलमनण्वह्रस्वमदीर्घमलोहितमस्नेहमच्छायमतमोऽवाय्वनाकाशमसङ्गमरसमगन्धमचक्षुष्कमश्रोत्रमवागमनोऽतेजस्कमप्राणममुखममात्रमनन्तरमबाह्यम्।

ENGLISH TRANSLATION

It is neither gross nor minute, neither short nor long, neither red nor fluid; it is without shadow or darkness, without air or space, unattached, without taste or smell, without eyes or ears, without speech or mind, without radiance, breath, or mouth, without measure, and with neither an inside nor an outside.

ORIGINAL Hindi

वह न स्थूल है, न अणु है, न क्षुद्र है, न विशाल है, न अरुण है, न द्रव है, न छाया है, न तम है, न वायु है, न आकाश है, न सङ्ग है, न रस है, न गन्ध है, न नेत्र है, न कर्ण है, न वाणी है, न मन है, न तेज है, न प्राण है, न मुख है, न माप है; उसमें न अन्तर है, न बाहर है--इस प्रकार निरसन करते-करते श्रुतियाँ जिनमें जाकर समाप्त हो जाती हैं, अपनी सत्ता विलीनकर सफल हो जाती हैं--

ENGLISH TRANSLATION

It is not gross, not atomic, not small, not vast, not crimson, not fluid, not shadow, not darkness, not air, not space, not contact, not taste, not scent, not eye, not ear, not speech, not mind, not radiance, not breath, not mouth, and not measure; in it there is neither within nor without. Negating in this manner, the revealed scriptures reach their end in him and become fulfilled by dissolving their own separate existence:

ORIGINAL

Sanskrit. Source: श्रीमद्भागवतम् १०।८७।४१

द्युपतय एव ते न ययुरन्तमनन्ततया
त्वमपि यदन्तराण्डनिचया ननु सावरणाः।
ख इव रजांसि वान्ति वयसा सह
यच्छ्रुतयस्त्वयि हि फलन्त्यतन्निरसनेन भवन्निधनाः॥

ENGLISH TRANSLATION

Even the lords of heaven have not reached your end, for you are infinite. Indeed, even you do not reach it, since within you the hosts of universes with their coverings are driven onward by time like particles of dust in the sky. The revealed scriptures bear their fruit in you, for by negating what is other than you they finally dissolve into you.

ORIGINAL

Hindi

जो इस विश्वका संकल्प करते हैं; जो विश्वके आदिमें, मध्यमें, अन्तमें स्थित हैं; जो प्रकृति-पुरुषके स्वामी हैं; जो विश्वका सृजन करके जीवके साथ इसमें प्रविष्ट हो गये हैं; जिन्होंने जीवभोगायतन शरीरसमूहकी रचना की है; जो इन शरीरोंका नियन्त्रण करते हैं; जिन्हें प्राप्तकर जीव--जैसे सुषुप्तिमें निमग्न पुरुष अपने शरीरका अनुसन्धान छोड़ देता है, वैसे--मायापाशसे मुक्त हो जाता है; जो नित्य अच्युतस्वरूपमें अवस्थित हैं; जिन्हें माया तिलमात्र भी स्पर्श नहीं कर सकती; जो सर्वथा विशुद्ध हैं; जो अभयपद हैं; जिनका निरन्तर चिन्तन ही जीवका एकमात्र कर्तव्य है--

ENGLISH TRANSLATION

He conceives this universe; abides at its beginning, middle, and end; is the Lord of prakriti and purusha; creates the universe and enters it together with the living being; fashions the multitude of bodies that serve as the living being's field of experience; and governs those bodies. Upon attaining him, the living being becomes free from the snare of maya, just as a person immersed in deep sleep ceases to attend to his body. He eternally abides in his infallible nature; maya cannot touch him in the slightest; he is wholly pure and is the state of fearlessness. To meditate upon him without cease is the living being's sole duty:

ORIGINAL

Sanskrit. Source: श्रीमद्भागवतम् १०।८७।५०

योऽस्योत्प्रेक्षक आदिमध्यनिधने योऽव्यक्तजीवेश्वरो
यः सृष्ट्वेदमनुप्रविश्य ऋषिणा चक्रे पुरः शास्ति ताः।
यं सम्पद्य जहात्यजामनुशयी सुप्तः कुलायं यथा
तं कैवल्यनिरस्तयोनिमभयं ध्यायेदजस्रं हरिम्॥

ENGLISH TRANSLATION

One should constantly meditate upon Hari, who wills this universe at its beginning, middle, and end; who is Lord of the unmanifest nature and the individual soul; who, having created this universe, entered it with the living being, made the bodies, and governs them; and upon attaining whom the embodied soul abandons unborn maya as a sleeping man leaves awareness of his body. He is the fearless Absolute, untouched by material origin.

ORIGINAL

Hindi

--वह नराकृति ब्रह्म, वे प्रकृति-पुरुषके स्वामी पुरुषोत्तम ही तो आज गोपसुन्दरीके घर नवनीत-हरण करने, माखन चुराने आये हैं। श्रीकृष्णचन्द्र! जय हो तुम्हारी इस विश्वचमत्कारिणी लीलाको!

ENGLISH TRANSLATION

That very Brahman in human form, that Purushottama who is Lord of prakriti and purusha, has today come to the cowherd woman's house to take fresh butter, to steal butter. Shri Krishnachandra, all glory to this lila of yours that astonishes the universe!

ORIGINAL Hindi

किंतु वास्तवमें श्रीकृष्णचन्द्रकी यह चेष्टा क्या चोरीमें परिगणित हो सकती है? नहीं, चोरी तो उसे कहते हैं कि परायी वस्तुको, उसकी इच्छाके बिना, उसकी अनुपस्थितिमें कोई अपने अधिकारमें कर ले। पर श्रीकृष्णचन्द्रसे अतिरिक्त कौन-सी वस्तु है, जिसे वे अपने अधिकारमें करें? उनके अतिरिक्त कौन है, जिसकी इच्छाके बिना, जिसकी अनुपस्थितिमें वे वस्तु ग्रहण करें? जब--

ENGLISH TRANSLATION

But can this action of Shri Krishnachandra truly be counted as theft? No. Theft means taking possession of another's property without that person's wish and in that person's absence. But what thing exists apart from Shri Krishnachandra that he might take into his possession? Who exists apart from him, without whose consent and in whose absence he might take some object? For:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् २।६।३२

नान्यद् भगवतः किंचिद् भाव्यं सदसदात्मकम्॥

ENGLISH TRANSLATION

Nothing whatever, whether of the nature of cause or effect, can be conceived as separate from Bhagavan.

ORIGINAL Hindi

भाव या अभाव, कार्य या कारणरूपमें कोई वस्तु नहीं जो श्रीकृष्णसे भिन्न हो, तब वे कब, कहाँ, किसकी, किसलिये, कौन-सी वस्तु चोरी करेंगे? तो फिर यह क्या है? यह है वात्सल्य-रस-वितरणकी एक प्रकृष्ट प्रक्रिया, वात्सल्य-रसास्वादनकी एक पवित्र प्रणाली, भक्तमनोरथपूर्तिकी एक मधुर मनोहर सुन्दर योजना, बाल्यलीलाविहारी श्रीकृष्णचन्द्रके बाल्यावेशकी एक अप्रतिम झाँकी। इस झाँकीकी जय हो! जय हो!! जय हो!!!

ENGLISH TRANSLATION

When no thing, whether being or nonbeing, effect or cause, is distinct from Shri Krishna, then when, where, from whom, for what purpose, and what thing could he steal? What, then, is this? It is an excellent process for distributing the rasa of maternal love, a sacred method for savoring that rasa, a sweet, enchanting, beautiful plan for fulfilling a devotee's desire, and an incomparable vision of the childhood absorption of Shri Krishnachandra, the enjoyer of childhood lila. Glory to this vision! Glory! Glory!

ORIGINAL Hindi

अस्तु, दधिमन्थन करनेवाली उस गोपसुन्दरीके गृहके समीप जाकर सखाओंके सहित श्रीकृष्णचन्द्र छिप रहे। उसने भी बिलोना स्थगित कर दिया। उसे अब दीख रहा था कि नवनीत ऊपर आ गया है। नवनीत तो कभीका ऊपर आ गया था, पहरभर रात्रि शेष थी, तभी उसने मन्थन आरम्भ किया था। तबसे बिलो रही है। पर उसका चित्त यहाँ हो तब तो। वह तो मन-ही-मन नन्दभवनमें जा पहुँची थी, श्रीकृष्णचन्द्रको नवनीत आरोगनेका मूक निमन्त्रण दे रही थी। उसने भले न जाना; पर उसका यह मूक निमन्त्रण स्वीकार करके जब श्रीकृष्णचन्द्र उसके घरपर वास्तवमें पधार गये तब माखन उतारनेका भान उसे हुआ है। पर यह देखो, आज घरकी कमोरी भी कोई उठा ले गया है। गोपसुन्दरी कमोरी माँगने बाहर गयी। इधर श्यामसुन्दरको अवसर मिल गया। सखाओंके साथ वे तत्क्षण अन्तर्गृहमें प्रविष्ट हो गये। वहाँ जो कुछ भी दही-माखन था, सबका भोग लगाकर रीती मटुकी वहीं छोड़कर हँसते हुए शीघ्र ही बाहर चले आये।

ENGLISH TRANSLATION

Be that as it may, Shri Krishnachandra and his companions hid near the home of the cowherd woman who was churning curd. She too stopped churning, for only now did she notice that the fresh butter had risen to the surface. In fact it had risen long ago. She had begun churning when a full watch of the night still remained and had churned ever since, but only if one could say that her mind was present there. Within her mind she had gone to Nanda's house and was silently inviting Shri Krishnachandra to partake of the fresh butter. She may not have known it, but only when Shri Krishnachandra accepted her silent invitation and actually arrived at her home did she remember to remove the butter. But look, today someone had also carried away the small bowl from the house. The cowherd woman went outside to borrow one, and Shyamasundara obtained his opportunity. With his friends he instantly entered the inner room. They ate all the curd and butter there, left the empty pot in its place, and quickly emerged laughing.

ORIGINAL Braj

हेरि मथानी धरी माट तैं, माखन हौ उतरात।
आपुन गई कमोरी माँगन, हरि पाईं ह्याँ घात॥
पैठे सखनि सहित घर सूनें, दधि माखन सब खाए।
छूछी छाँडि मटुकिया दधिकी, हँसि सब बाहिर आए॥

ENGLISH TRANSLATION

Seeing that the butter had risen, she set the churning rod aside. She herself went to borrow a little bowl, and Hari found his chance. He entered the empty house with his companions, and they ate all the curd and butter. Leaving the curd pot empty, they all came outside laughing.

ORIGINAL Hindi

उधरसे गोपसुन्दरी हाथमें कमोरी लिये आ पहुँची। देखा--बहुत-से गोपशिशु मेरे घरसे बाहर निकल रहे हैं और यशोदाके नीलमणि उनके पीछे हैं। नीलमणिके अरुण अधरोंपर उज्ज्वल नवनीत लग रहा है, हस्तकमल माखनसे सन रहे हैं।

ENGLISH TRANSLATION

The cowherd woman approached from the other direction with the little bowl in her hand. She saw many cowherd children coming out of her house, with Yashoda's Nilamani behind them. Bright fresh butter clung to Nilamani's crimson lips, and his lotus hands were smeared with butter.

ORIGINAL Braj

आइ गई कर लिएँ कमोरी, घर तैं निकसे ग्वाल।
माखन कर, दधि मुख लपटानौ, देखि रही नँदलाल॥

ENGLISH TRANSLATION

She arrived carrying the little bowl in her hand as the cowherd boys came out of the house. She stood gazing at Nandalala, butter on his hands and curd smeared upon his face.

ORIGINAL Hindi

गोपसुन्दरी मनोरथ-पूर्तिके महान् आनन्दसे विह्वल हो गयी। उसे ऐसा प्रतीत होने लगा, मानो वह स्वप्न देख रही है। किंतु सहसा उसके स्मृतिपटपर किसीने तूलिका फेर दी, वह यह बात सर्वथा भूल गयी कि उसने कभी यह इच्छा की थी कि नीलमणि मेरे घर आकर मेरा माखन आरोगें। अतीतके उत्कण्ठामय संस्मरण सर्वथा विलुप्त हो गये। अब उसे इतना ही भान है कि सखाओंको साथ लिये नीलमणि मेरे गृहतोरणके पास खड़े हैं, उनका मनोहर मुखारविन्द माखनसे सना है। सरलतासे वह पूछ बैठी--

ENGLISH TRANSLATION

The cowherd woman was overwhelmed by the immense joy of her heart's desire being fulfilled. It seemed to her that she was dreaming. But suddenly it was as if someone swept a brush across the canvas of her memory, and she completely forgot that she had ever wished for Nilamani to come to her home and partake of her butter. All the past memories of longing vanished entirely. She now knew only this much: Nilamani stood with his companions near the gateway of her home, his enchanting lotus face smeared with butter. In her simplicity she asked:

ORIGINAL Braj

कहँ आए ब्रज-बालक सँग लै, माखन मुख लपटान्यौ।

ENGLISH TRANSLATION

"Why have you come, bringing the children of Vraja with you, with butter smeared upon your face?"

ORIGINAL Hindi

उत्तरमें श्यामसुन्दर कुछ कहने लगे। पर उन्होंने क्या कहा, ग्वालिन सुनकर भी कुछ सुन न सकी। उनके सलोने माखनसने मुखकी मन्द हँसीमें उसकी चेतना सहसा विलुप्त होने लगी। इतनेमें श्यामसुन्दरने अपने सखा एक गोपशिशुकी भुजा पकड़ ली तथा वे व्रजकी गलीमें चल पड़े। ग्वालिन निर्निमेष नयनोंसे उनकी ओर देख रही है। अन्धकार होता तो बात थी। दिनके उज्ज्वल प्रकाशमें हरि--श्रीकृष्णचन्द्र गोपसुन्दरीका मन हरणकर--चित्त चुराकर चले गये और वह ठगी-सी खड़ी रह गयी--

ENGLISH TRANSLATION

Shyamasundara began to say something in reply, but although the cowherd woman heard him, she could not take in a word he said. Her awareness suddenly began to dissolve in the gentle smile upon his charming, butter-smeared face. Meanwhile Shyamasundara caught the arm of one cowherd child, his companion, and set off into a lane of Vraja. The cowherd woman watched him with unblinking eyes. Had it been dark, that would have been one thing. But in the bright light of day Hari, Shri Krishnachandra, stole the cowherd woman's mind, carried away her heart, and departed, while she remained standing as though she had been utterly beguiled:

ORIGINAL Braj

भुज गहि लियौ कान्ह इक बालक, निकसे ब्रज कीं खोरि।
सूरदास ठगि रही ग्वालिनी, मन हरि लियौ अँजोरि॥

ENGLISH TRANSLATION

Kanha took one boy by the arm and went out into a lane of Vraja. Surdas says that the cowherd woman remained utterly beguiled, for Hari stole her mind in broad daylight.

ORIGINAL Hindi

अपने द्वारपर स्वर्णपुतली-सी खड़ी वह उस ओर देखती रहती है जिधर श्रीकृष्णचन्द्र गये हैं। जब मध्याह्न होने लगता है तब कहीं वह अन्तर्गृहमें प्रवेश करती है। नवनीतकी रिक्त मटकी देखकर सोचती है कि माखनभरे पात्रको मैं सम्भवतः कहीं अन्यत्र रख आयी हूँ, इधर-उधर उसे ढूँढ़ती फिरती है। इतनेमें दीख पड़ता है--घरके जितने स्वर्ण, रौप्य, कांस्य, मृण्मय पात्र थे वे सभी छिन्न-भिन्न, अस्त-व्यस्त हो रहे हैं। श्यामसुन्दरकी चञ्चल चेष्टाओंसे वह परिचित अवश्य है, पर अब उसके पास मन जो नहीं रहा। निर्णय कौन करे? मनके स्थानपर तो श्यामसुन्दरका रस भरा है--

ENGLISH TRANSLATION

Standing at her doorway like a golden doll, she continued to gaze in the direction Shri Krishnachandra had gone. Only when midday approached did she finally enter the inner room. Seeing the empty butter pot, she thought she must have placed the vessel full of butter somewhere else, and wandered here and there searching for it. Then she noticed that all the vessels in the house, whether gold, silver, bronze, or earthen, lay scattered and disordered. She was certainly familiar with Shyamasundara's playful mischief, but now she no longer possessed a mind with which to judge. Who could decide the matter? In the place of her mind was the rasa of Shyamasundara:

ORIGINAL Braj

देखै जाइ मटुकिया रीती, मैं राख्यौ कहुँ हेरि।
चकित भई ग्वालिनि मन अपने, ढूँढ़ति घर फिरि फेरि॥
देखति पुनि-पुनि घर के बासन, मन हरि लियौ गोपाल।
सूरदास रस भरी ग्वालिनी जानै हरि कौ ख्याल॥

ENGLISH TRANSLATION

She goes and sees the pot empty. "Where could I have put it?" The cowherd woman is astonished in her own mind and searches throughout the house again and again. Repeatedly she looks at the vessels in the house, but Gopala has taken her mind. Surdas says that the cowherd woman, filled with rasa, understands only Hari's play.

CHAPTER 22

## माखन-चोरीके व्याजसे श्रीकृष्णका सम्पूर्ण व्रजमें रस-सरिता बहाना

# On the Pretext of Stealing Butter, Shri Krishna Makes a River of Rasa Flow Throughout Vraja

Source scan pages 143–148

ORIGINAL Hindi

माखन-चोरीके व्याजसे श्रीकृष्णका सम्पूर्ण व्रजमें रस-सरिता बहाना

ENGLISH TRANSLATION

On the Pretext of Stealing Butter, Shri Krishna Makes a River of Rasa Flow Throughout Vraja

ORIGINAL Hindi

परस्पर जुड़े हुए तारोंमें किसी एकपर स्वरलहरी उदय होते ही अन्य तार भी झङ्कृत हो उठते हैं। इसी प्रकार वात्सल्य-प्रेमवती गोपसुन्दरियोंके हृदयतन्तुपर श्रीकृष्णचन्द्रकी दो नवनीतहरण-लीलाएँ झङ्कृत हो उठीं--

ENGLISH TRANSLATION

When a melodic wave arises upon one of several connected strings, the other strings begin to resonate as well. In the same way, Shri Krishnachandra's two lilas of taking fresh butter began to resound upon the heartstrings of the cowherd women filled with maternal love:

ORIGINAL Braj

ब्रज घर-घर प्रगटी यह बात।
दधि-माखन चोरी करि लै, हरि ग्वाल-सखा सँग खात॥

ENGLISH TRANSLATION

The news spread through every home in Vraja: Hari steals curd and butter and eats it with his cowherd companions.

ORIGINAL Hindi

परिणाम यह हुआ कि प्रत्येक गोपसुन्दरी मनोरथका राग अलापने लगी--

ENGLISH TRANSLATION

The result was that every cowherd woman began to sing the melody of her heart's desire:

ORIGINAL Braj

कोउ कहति, किहिं भाँति हरि कों देखौं अपनें धाम।
हेरि माखन देउँ आछौ, खाइ जितनौ स्याम॥
कोउ कहति, मैं देखि पाऊँ, भरि धरौं अँकवारि।
कोउ कहति, मैं बाँधि राखौं, को सकै निरवारि॥

ENGLISH TRANSLATION

One says, "How might I behold Hari in my own home? I shall set out abundant butter, and Shyama may eat as much as he wishes." Another says, "If I catch sight of him, I shall clasp him tightly in my arms." Another says, "I shall tie him up and keep him. Who could prevent me?"

ORIGINAL Hindi

मानो पहले केवल स्वरमात्र था, फिर संगीत आरम्भ हुआ एवं अब उसी तालबन्धपर श्रीकृष्णचन्द्र नृत्य करने लगे। बलराम एवं गोपसखाओंके साथ वे गोपसुन्दरियोंके घर जाते, अपनी सुमधुर चेष्टाओंसे रसकी सरिता बहा देते, गोपसुन्दरियाँ उसमें निमग्न हो जातीं, सुध-बुध खो बैठतीं--

ENGLISH TRANSLATION

It was as though at first there had been only a single note, then music began, and now Shri Krishnachandra started dancing to its rhythm. With Balarama and his cowherd companions he visited the cowherd women's homes and, through his exquisitely sweet actions, set a river of rasa flowing. The women immersed themselves in it and lost all awareness:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।८।२७

ततस्तु भगवान् कृष्णो वयस्यैर्व्रजबालकैः।
सहरामो व्रजस्त्रीणां चिक्रीडे जनयन् मुदम्॥

ENGLISH TRANSLATION

Then Bhagavan Krishna, together with Balarama and his young friends of Vraja, played in ways that brought delight to the women of Vraja.

ORIGINAL Hindi

जब चेतना आती तो अपना सर्वस्व श्रीकृष्णचन्द्रपर न्योछावर कर देतीं--

ENGLISH TRANSLATION

When awareness returned, they offered their everything to Shri Krishnachandra:

ORIGINAL Braj

सूरदास मनहरन मनोहर सर्बस दियौ छबीली री।

ENGLISH TRANSLATION

Surdas says: O charming woman, you have given everything to that enchanting stealer of the mind.

ORIGINAL Hindi

गृह, कालिन्दीतट, पनघट, गोष्ठ, वन, उपवन, वीथी, अलिन्द, मन्दिर--सर्वत्र आभीरसुन्दरियोंकी चर्चाका एकमात्र विषय था “श्रीकृष्णचन्द्रका रुचिर कौमारचापल्य।” नीलमणिने मेरे घर ऐसी मनोहर लीला की, मेरे घर उसने इस रीतिसे माखन खाया, इस प्रकार अपने गृहमें घटित घटनाओंको भीड़-की-भीड़ एकत्र होकर परस्पर एक-दूसरीसे कहतीं, कहकर, सुनकर सुख-समुद्रमें डूब जातीं।

ENGLISH TRANSLATION

In homes, on the bank of the Kalindi, at the water-drawing place, in the cow pasture, forests, groves, lanes, verandas, and temples, the sole subject discussed by the beautiful cowherd women was "Shri Krishnachandra's delightful childhood mischief." Crowds gathered and told one another what had happened in their homes: "Nilamani performed such an enchanting lila at my house. This is how he ate butter there." By speaking and listening, they plunged into an ocean of happiness.

ORIGINAL Hindi

एक कहती--“बहिन! सुन, मेरे घरकी बात सुनाऊँ। उस समय प्रभात होने जा रहा था। दधिमन्थनके घर्घर शब्दसे समस्त व्रजपुर मुखरित था। इस घर्घर शब्दसे श्रीकृष्णचन्द्रकी निद्रा भङ्ग हो गयी। निद्रा टूटते ही व्रजरानीसे भी अलक्षित रहकर वे मेरे घर चले आये। मैं दधिमन्थन कर रही थी। मैंने देखा कि अत्यन्त मन्द-मन्द पादनिक्षेप करते हुए वे नवनीत-भंडारकी ओर जा रहे हैं। आनन्द-जड़ हुई मैं देखती रही। वे भीतर प्रविष्ट हो गये। वहाँ कई प्रदीप जल रहे थे। उन्हें भय हुआ कि दीपके उज्ज्वल प्रकाशमें मैं उन्हें देख लूँगी। अतः वे प्रत्येक दीपके समीप जाते, मुखारविन्दके सुरभित श्वाससे फूँक देकर दीपको बुझा देते। सभी दीप बुझाकर, निश्चिन्त होकर वे माखन खाने लगे। बहिन! उनकी दृष्टिमें अब उन्हें कोई देख नहीं रहा था, दीपक जो बुझ गया; किंतु मैं उनके श्रीअङ्गोंकी श्यामज्योतिमें उनकी नवनीतभोजन-लीला निहार-निहारकर निहाल हो रही थी। ओह! उस समयकी झाँकीका वर्णन कैसे करूँ!”

ENGLISH TRANSLATION

One would say, "Sister, listen and I shall tell you what happened at my house. Dawn was about to break. All Vrajapura resounded with the rumbling sound of curd being churned. That sound awakened Shri Krishnachandra. As soon as he awoke, he slipped unnoticed even by the queen of Vraja and came to my home. I was churning curd. I saw him stepping ever so softly toward the butter storeroom. Stunned with joy, I simply watched. He entered, and several lamps were burning there. He feared that I would see him in their bright light, so he went to each lamp and extinguished it with a puff of fragrant breath from his lotus mouth. After putting out every lamp, he felt secure and began eating butter. Sister, he thought that no one could see him now because the lamps were out. But in the dark radiance of his sacred limbs I gazed again and again upon his lila of eating fresh butter and felt utterly blessed. Oh, how can I describe that vision?"

ORIGINAL Sanskrit. Source: श्रीकृष्णकर्णामृतम्

दधिमथननिनादैस्त्यक्तनिद्रः प्रभाते
निभृतपदमगारं वल्लवीनां प्रविष्टः।
मुखकमलसमीरैराशु निर्वाप्य दीपान्
कवलितनवनीतः पातु गोपालबालः॥

ENGLISH TRANSLATION

Awakened at dawn by the sounds of curd being churned, the cowherd boy quietly entered the cowherd women's house. Quickly extinguishing the lamps with breezes from his lotus mouth, he swallowed the fresh butter. May that cowherd boy protect us.

ORIGINAL Hindi

गोपसुन्दरीकी बात सुनकर दस-पाँच एक साथ पुकार उठतीं--“ओह, बहिन! बस, ठीक ऐसे ही नीलमणिने मुखकमलके मकरन्दस्रावी निःश्वाससे हमारे घर भी प्रदीप निर्वापित किये और बड़े अनुरागसे नवनीतका भोग लगाया।” दूसरी कहती--“री! मेरे घर तो प्रभातके समय नहीं, संध्या होनेपर आये थे। निशाके काले अञ्चलसे व्रजपुर आवृत हो चुका था। उस समय यशोदानन्दन मेरे घर पधारे।”

ENGLISH TRANSLATION

Hearing the cowherd woman's account, several others would cry out together, "Oh sister, that is exactly how Nilamani extinguished the lamps in our houses too, with nectar-bearing breaths from his lotus mouth, and lovingly partook of the fresh butter." Another would say, "Friend, he did not come to my house at dawn. He came when evening had fallen and Vrajapura was already covered by the black hem of night. It was then that Yashoda's son entered my home."

ORIGINAL Hindi

“ओह! उनके श्याम कलेवरकी शोभा देखकर मैं तो ठगी-सी जहाँ थी, वहीं खड़ी रह गयी। मैंने देखा, वे द्वारपर आये हैं, भीतरकी ओर ही आये हैं। बस, बहिन! इतना ही देख सकी। फिर तो मेरे नेत्रोंमें श्याम रंग समा गया। पद्मरागका द्वार श्याम हो गया, देहली श्याम हो गयी, प्राङ्गण श्याम बन गया, गवाक्ष श्याम हो गये, स्तम्भ श्याम बन गये, मेरी साड़ी श्याम बन गयी, मेरे अङ्ग श्याम हो गये। निशाके तमने भी नवीन श्याम चादर ओढ़ ली। मैं एवं मेरे गेहका अणु-अणु श्याम हो गया। ऐसे श्यामवर्ण गेहमें यशोदानन्दन श्यामसुन्दर विलीन हो गये। भला, मैं फिर श्यामसुन्दरको कैसे ढूँढ़ पाती--”

ENGLISH TRANSLATION

"Oh! Seeing the beauty of his dark form, I stood transfixed just where I was. I saw that he had come to the door and then entered. Sister, that is all I could see. The dark hue then filled my eyes. The ruby doorway turned dark, the threshold turned dark, the courtyard became dark, the windows and pillars became dark, my sari became dark, and my limbs became dark. Even the darkness of night put on a new dark blanket. Every particle of me and my home became dark. Yashoda's dark and beautiful son dissolved into such a dark-colored house. How could I possibly find Shyamasundara then?"

ORIGINAL Braj

ग्वालिनि घर गए जानि साँझ की अँधेरी।
मंदिर में गए समाइ, स्यामल तनु लखि न जाइ,
देह गेह रूप कहौ को सके निबेरी?

ENGLISH TRANSLATION

Knowing evening to be dark, he went to the cowherd woman's home. He entered and disappeared within the house, and his dark body could no longer be seen. Who could distinguish the forms of body and home?

ORIGINAL Hindi

“किंतु फिर मनमें आया--प्रदीप जलाकर उसके आलोकमें उन्हें ढूँढूँ तो सही कि वे कहाँ क्या कर रहे हैं। अतः प्रदीप लेकर गयी। देखा--नवनीत-भंडारमें वे विराजित हैं। विशाल वक्षःस्थलपर नवनीतबिंदु एवं दधिबिंदु झलझल कर रहे हैं। ओह! उस शोभाका क्या कहना। मानो कलिन्दनन्दिनीके जलमें तारावली प्रतिबिम्बित हो--”

ENGLISH TRANSLATION

"But then it occurred to me that I should light a lamp and search for him in its glow to see where he was and what he was doing. I took a lamp and went in. There he sat in the butter storeroom. Drops of fresh butter and curd shimmered upon his broad chest. Oh, what can be said of that beauty? It was as though a multitude of stars were reflected in the waters of the Kalindi."

ORIGINAL Braj

गोरस तन छींटि रही, सोभा नहिं जाति कही,
मानौ जल-जमुन बिंब उड़गन पथ केरौ।

ENGLISH TRANSLATION

Drops of milk products were scattered over his body, a beauty beyond description, as though the path of stars were reflected in the waters of the Yamuna.

ORIGINAL Hindi

“बहिन! क्या बताऊँ, मैं तो उस रूपपर न्योछावर हो गयी--”

ENGLISH TRANSLATION

"Sister, what can I tell you? I offered myself completely to that form."

ORIGINAL Braj

सूरदास प्रभु कृपाल, डार्यौ तन फेरी।

ENGLISH TRANSLATION

Surdas says: the merciful Lord transformed and cast aside all awareness of her body.

ORIGINAL Hindi

तीसरी आभीरसुन्दरी अपना अनुभव सुनाती--"सखि! मेरी बात सुनो! मैं अपने गृहसे संलग्न उद्यानके द्वारपर खड़ी थी। कानोंमें 'रुनझुन-रुनझुन' की अत्यन्त मन्द ध्वनि सुन पड़ी। मैं दृष्टि उठाकर देखने लगी। देखती हूँ--यशोदानन्दन श्रीकृष्णचन्द्र सशङ्कित हुए मेरे घरकी ओर जा रहे हैं, रह-रहकर रुक जाते हैं, चारों ओर देखने लगते हैं। मैंने लताजालमें अपनेको छिपा लिया। वे द्वारपर जा पहुँचे। द्वारपर कोई न था, कपाट खुले थे, वे भीतर चले गये। मैं शीघ्र ही द्वारपर जा पहुँची, उनकी ताकमें बैठ गयी कि कब वे माखन खाकर बाहर निकलते हैं। तुरंत ही वे बाहर आये। किसलय-कोमल हथेलीपर उज्ज्वल नवनीत सुशोभित था। मैंने लपककर उनके हाथ पकड़ लिये तथा मुखचन्द्रकी ओर निहारने लगी। मैं कुछ बोलना चाहती थी; बहिन! पर बोल न सकी; उनका स्पर्श होते ही मेरे अङ्गोंमें कम्पन होने लगा था। इतनेमें उनके अरुण अधरोंपर मुसकान छा गयी; वे हँसकर बोले--'री! तू मैयाके सामने मुझे अपनी गोदमें लेकर प्यार करती थी; मैंने सोचा तेरे घर जाऊँगा, तेरा माखन खाऊँगा, तब तू मुझे और भी अधिक प्यार करेगी; इसीलिये तेरे घर माखन लेने आया हूँ।' ओह! उनके मधुमय कण्ठकी इस वाणीमें मानो कोई मोहनमन्त्र भरा था। बहिन! मैं तो वास्तवमें मोहित हो गयी। कुछ क्षण तो मुझे ऐसा प्रतीत होने लगा कि मेरे हृदयमें एक अनन्त पारावाररहित रससिन्धु है, उसमें नीलवर्ण तरङ्गें उठ रही हैं, प्रत्येक तरङ्ग मेरे प्राणोंमें समाकर कह रही है--'यह तो श्रीकृष्णचन्द्रका आवास है, यहाँ दूसरेका अधिकार नहीं।' मेरे नेत्र निमीलित हो गये। श्रीकृष्णचन्द्र चाहते तो इस बीचमें हाथ छुड़ाकर भाग जाते, पर वे ज्यों-के-त्यों मेरे हाथोंमें हाथ रखे खड़े रहे। अपना समस्त धैर्य बटोरकर मैंने आँखें खोलीं। देखा, वे अभी भी हँस रहे थे। अब कहीं यत्किञ्चित् बोलनेकी शक्ति मुझमें आयी। गद्गद कण्ठसे मैं बोली--'नीलमणि! मेरे प्राणधन! बैठ, मैं तेरी बलैया लेती हूँ। मैं और भी सुमिष्ट दही ले आती हूँ, तू यथेच्छ भोग लगा।' यह कहकर मैं अपने नवनीतभंडारसे दधि एवं नवनीतकी मटुकी निकालकर बाहर रखने लगी। केवल दधि-नवनीत ही नहीं, बहिन! मैंने तो उसी क्षण अपना सर्वस्व लेकर श्यामसुन्दर श्रीकृष्णचन्द्रके भेंट चढ़ा दिया--"

ENGLISH TRANSLATION

A third beautiful cowherd woman would recount her experience: "Friend, hear my story! I was standing at the gate of the garden adjoining my home when I heard an exceedingly faint tinkling sound. I raised my eyes and saw Yashoda's son, Shri Krishnachandra, moving cautiously toward my house. Again and again he stopped and looked all around. I hid myself among the woven vines. He reached the doorway. No one was there, the doors stood open, and he went inside. I quickly reached the doorway and waited in ambush for him to emerge after eating butter. He soon came out, with bright fresh butter gracing his leaf-soft palm. I sprang forward, caught his hands, and gazed at the moon of his face. Sister, I wanted to speak but could not, for at his touch my limbs began to tremble. Then a smile spread across his crimson lips, and he laughed and said, 'Friend, in front of Maiya you would take me into your lap and caress me. I thought that if I came to your home and ate your butter, you would love me even more. That is why I came here to take butter.' Oh, his honeyed voice seemed filled with an enchanting spell. Sister, I truly became enchanted. For a few moments it seemed that within my heart lay an infinite, shoreless ocean of rasa in which dark blue waves arose. Each wave entered my life and said, 'This is Shri Krishnachandra's dwelling. No one else has any claim here.' My eyes closed. Shri Krishnachandra could have freed his hands and run away in the meantime, but he remained standing exactly as he was, his hands resting in mine. Gathering all my composure, I opened my eyes and saw that he was still smiling. Only then did I recover a little power to speak. In a voice choked with emotion I said, 'Nilamani, treasure of my life, sit down. Let me ward off every evil from you. I shall bring still more delicious curd, and you may partake to your heart's content.' Saying this, I began taking pots of curd and fresh butter from my storeroom and setting them outside. Sister, it was not merely curd and fresh butter. At that very moment I gathered my all and laid it as an offering before Shyamasundara Shri Krishnachandra."

ORIGINAL Braj

माई हौं तकि लागि रही।
जब घर तैं माखन लै निकस्यौ, तब मैं बाहँ गही॥
तब हँसि कैं मेरौ मुख चितयौ, मीठी बात कही।
रही ठगी, चेटक सौ लाग्यौ, परि गइ प्रीति सही॥
बैठौ कान्ह, जाउँ बलिहारी, ल्याऊँ और दही।
सूर स्याम पै ग्वालि सयानी सरबस दै निबही॥

ENGLISH TRANSLATION

Mother, I remained hidden and watching. When he came out of the house carrying butter, I caught his arm. Then he laughed, looked at my face, and spoke sweet words. I remained spellbound, as if touched by magic, and true love arose. "Sit down, Kanha. I offer myself to you and shall bring more curd." Surdas says that the wise cowherd woman fulfilled her love by giving everything to Shyama.

ORIGINAL Hindi

चौथी एक अपने घरकी घटना बताने लगती--“अपराह्णका समय था, सखी! शीतल बयारका सुख लेती हुई मैं राजपथके उस पार अशोककी छायामें बैठी थी। इतनेमें देखती हूँ कि मेरे द्वारपर श्रीकृष्णचन्द्र आकर खड़े हुए--अत्यन्त शान्त एवं नीरव। फिर देखती हूँ--विशाल, वृषभ, ओजस्वी, देवप्रस्थ, वरूथप, मिलिन्द आदि छोटे गोपशिशुओंका एक समुदाय आया; वे सब भी परम शान्त, मौन थे। इनके पश्चात् दाम, सुदाम, किङ्किणी, स्तोककृष्ण, अंश आदिका एक दल आया; वह भी कोलाहलरहित। फिर सुबल, अर्जुन, गन्धर्व, वसन्त, उज्ज्वल, कोकिल आदि आये; इनके अङ्गोंमें भी तिलमात्र चञ्चलता नहीं। अब आये मधुमङ्गल, पुष्पाङ्क एवं हंस आदि; इनमें भी चपलताका लेशतक नहीं था। सभी गृहतोरणके समीप आम्रकी शीतल छायामें एकत्र हो गये। इनकी मुखमुद्रा ऐसी थी, मानो राजपथसे ये सब कहीं खेलने जा रहे हों, श्रान्त होकर किञ्चित् विश्राम करनेके उद्देश्यसे रुक गये हों। देखते-ही-देखते मन्द-मन्द चलकर श्रीकृष्णचन्द्र मेरे भवनके अन्तर्भागकी ओर चले गये। गोपशिशु बाहर उसी प्रकार शान्त बैठे रहे। मैं अतिशय शीघ्रतापूर्वक, गोपशिशु मुझे देख न पायें--इस उद्देश्यसे अपने भवनसे कुछ दूर आगे चली गयी, फिर राजपथ पारकर अपने उद्यानमें चली आयी तथा पीछेके पथसे प्राङ्गणमें जा पहुँची। भवन सर्वथा सूना था। सभी हिंडोलेका आरम्भोत्सव देखने गये थे। केवल मैं ही अकेली थी, सो भी श्रीकृष्णचन्द्रकी जानमें तो मैं भी कहीं गयी हुई थी। अतः वे निस्संकोच भवनपर अधिकार कर चुके थे। अकेली रहनेके कारण आज मध्याह्नतक मैं दधि-मन्थन कर रही थी। सद्योमथित नवनीतसे पूर्ण भाण्ड अभी रखकर ही बाहर गयी थी। आकर देखती हूँ--नीलमणि उसी भाण्डसे ले-लेकर नवनीत भोजन कर रहे हैं। उन्होंने फिर संकेतसे समस्त सखाओंको भीतर बुला लिया, अपने हाथसे भर-भरकर दधि एवं नवनीत उनके हाथोंपर, उनके मुखोंमें रखने लगे। दधिबिंदु उनके वक्षःस्थलपर बिखरे हुए थे; शङ्कित भयभीत नेत्रोंसे वे बारम्बार इधर-उधर देख रहे थे, बीच-बीचमें किसी गोपशिशुकी ओट लेकर खड़े हो जाते, ग्रीवा टेढ़ी कर, नेत्रोंको कोयोंमें नचाकर सबको देखते तथा फिर नवनीत आरोगने लगते। ओह! सखी! क्या बताऊँ, उस ललित भङ्गिमापर मैं तो बिक गयी! छिपी हुई देख रही थी तथा श्रीकृष्णचन्द्र मुझे जान न लें, इसलिये अपनेको सँभाले हुए थी; अन्यथा मूर्च्छित होकर गिर पड़ती। हृदयमें आनन्दकी बाढ़ आ गयी, आनन्दातिरेकवश हृदय दुर्-दुर् करता हुआ अत्यन्त वेगसे स्पन्दित होने लगा। ओह! उस समय नीलमणिके मुखचन्द्रकी वह शोभा, मुखारविन्दका वह सौन्दर्य नेत्रोंने तो अवश्य दर्शन किये, पर उनमें तो वाक्शक्ति जो नहीं। वे बोलते होते तो मैं यत्किञ्चित् उस रूपमाधुरीकी बात तुम्हें सुनाती बहिन! वाणीके द्वारा वर्णन तो असम्भव है। इतना ही कह सकती हूँ कि मेरा मन उस रूपमें डूब गया, मैं चित्रलिखी-सी वहाँ खड़ी रह गयी--”

ENGLISH TRANSLATION

A fourth began relating what had happened at her home: "Friend, it was afternoon. I sat in the shade of an ashoka tree across the royal road, enjoying the cool breeze. Then I saw Shri Krishnachandra come and stand at my doorway, utterly quiet and still. Next came a group of younger cowherd children, Vishala, Vrishabha, Ojasvi, Devaprastha, Varuthapa, Milinda, and others. They too were perfectly quiet and silent. After them came a group including Dama, Sudama, Kinkini, Stokakrishna, and Amsha, also without commotion. Then Subala, Arjuna, Gandharva, Vasanta, Ujjvala, Kokila, and others arrived, without the slightest restlessness in their limbs. Madhumangala, Pushpanka, Hamsa, and others came next, and not even a trace of playfulness appeared in them. All assembled in the cool shade of a mango tree near the gateway. Their expressions suggested that they were merely going somewhere to play along the royal road and had paused to rest a little from fatigue. Before my eyes, Shri Krishnachandra walked slowly into the inner part of my house, while the cowherd children remained sitting quietly outside. Moving very quickly so that the boys would not see me, I continued some distance past my house, crossed the road into my garden, and reached the courtyard by the rear path. The house was entirely empty. Everyone had gone to see the opening festival of the swings. I alone remained, and Shri Krishnachandra believed that I too had gone somewhere. He had therefore taken possession of the house without hesitation. Because I was alone, I had churned curd until midday that day, and I had just set down a vessel full of freshly churned butter before going outside. When I returned, I saw Nilamani taking butter from that very vessel and eating it. He then signaled all his companions to come inside and began filling his hands with curd and butter and placing it upon their hands and into their mouths. Drops of curd were scattered across his chest. With anxious, fearful eyes he repeatedly looked this way and that. Now and then he stood concealed behind one of the boys, tilted his neck, moved his eyes toward their corners to look at everyone, and then resumed eating fresh butter. Oh friend, what can I say? I sold myself to that graceful pose. I watched from concealment and held myself together so that Shri Krishnachandra would not discover me; otherwise I would have fainted and fallen. A flood of joy arose in my heart, which pounded and beat with tremendous force from the excess of bliss. Oh, the splendor of the moon of Nilamani's face at that moment, the beauty of his lotus face, my eyes surely beheld it, but eyes possess no power of speech. Had they been able to speak, sister, I might have told you a little about that sweetness of form. Description through words is impossible. I can say only that my mind drowned in that form and I stood there like a painted figure."

ORIGINAL Braj

आपु गए हरुऐ सूनें घर।
सखा सबै बाहिर ही छाँड़े, देख्यौ दधि-माखन हरि भीतर॥
तुरत मथ्यौ दधि-माखन पायौ, लै-लै खात, धरत अधरनि पर।
सैन देइ सब सखा बुलाए, तिनहिं देत भरि-भरि अपने कर॥
छिटकि रही दधि-बूँद हृदयपर, इत-उत चितवत करि मन में डर।
उठत ओट लै, लखत सबनि कौं पुनि लै खात लेत ग्वालनि कर॥
अंतर भई ग्वालि यह देखति, मगन भई, अति उर आनद भरि।
सूर स्याम मुख निरखि थकित भइ, कहत न बनै, रही मन दैहरि॥

ENGLISH TRANSLATION

Hari himself quietly entered the empty house, leaving all his friends outside, and saw curd and butter within. He found the freshly churned curd and butter and ate it by the handful, placing it upon his lips. With a signal he called all his friends and gave them handful after handful with his own hands. Drops of curd scattered across his chest as he looked here and there with fear in his mind. Rising to take cover, he watched everyone, then took more and placed it in the cowherd boys' hands. The cowherd woman watched from concealment, absorbed and filled with immense joy. Surdas says that, exhausted from gazing at Shyama's face and unable to speak, she left her mind at the threshold.

ORIGINAL Hindi

इस तरुणीकी गाथा समाप्त होते-न-होते अनेक कहने लग जातीं--“बस, बस, ठीक हमें तो ऐसी ही झाँकी हमलोगोंने भी देखी है, सखी! ओह! हमें तो ऐसा प्रतीत होता था कि यह मानो पद्म एवं चन्द्रका सम्मिलन है; यह श्रीकृष्णचन्द्रका नवनीतभोजन नहीं, पद्म एवं चन्द्रका ही मिलन है। श्रीकृष्णचन्द्रके कर नहीं, पद्म हैं; मुख चन्द्र है; पद्मको अपने अनादिसिद्ध चन्द्रविरोधकी विस्मृति हो गयी है, वह नवनीतका उपहार लिये चन्द्रसे मिल रहा है तथा यशोदानन्दनके मरकत-श्याम अङ्गोंपर मुखसे टपकते नवनीतबिन्दु ऐसे सुशोभित थे, मानो प्रिय-समागमसे प्रफुल्लित चन्द्र नीले आकाशमें सुन्दर पीयूषकणोंकी वर्षा कर रहा हो--”

ENGLISH TRANSLATION

Before this young woman's tale had ended, many others would begin saying, "Yes, yes, friend! We too have seen exactly such a vision. Oh, to us it seemed like the meeting of the lotus and the moon. This was not Shri Krishnachandra eating fresh butter, but the union of lotus and moon. Shri Krishnachandra's hands were lotuses and his face the moon. The lotus had forgotten its beginningless opposition to the moon and was meeting it with fresh butter as a gift. Drops of fresh butter falling from Yashoda's son's mouth upon his emerald-dark limbs shone as though the moon, delighted by union with its beloved, were showering beautiful drops of nectar across the blue sky."

ORIGINAL Braj

सुंदर कर आसन समीप, अति राजत इहिं आकार।
जलरुह मनौ बैर बिधु सौं तजि, मिलत लए उपहार॥
गिरि-गिरि परत बदन तैं उर पर हैं दधि-सुतके बिंदु।
मानहुँ सुभग सुधाकन बरषत प्रियजन आगम इंदु॥

ENGLISH TRANSLATION

His beautiful hands shone near his face in this wondrous form, as though the lotus had abandoned its hostility toward the moon and approached it bearing a gift. Drops born of curd fell again and again from his mouth upon his chest, as though the lovely moon, upon its beloved's arrival, showered drops of nectar.

ORIGINAL Hindi

इस भाँति गोपवधुएँ श्रीकृष्णचन्द्रकी चर्चामें तन्मय हो रही थीं। श्रीकृष्णचन्द्र भी अपने निराविल परमानन्दरसका दान उन्मुक्त हस्तसे कर रहे थे। एक-से-एक बढ़ी-चढ़ी, परम मनोहर लीलाओंका प्रकाश करते हुए वात्सल्यरसका आस्वादन कर रहे थे। त्रितापदग्ध जगत्में उनकी ही आशा रखनेवाले संतजनोंके लिये अमृतपयस्विनी प्रवाहित कर रहे थे; उस पीयूषकल्लोलिनीके तटपर शान्त, सुखद, सुयश-तीर्थकी रचना कर रहे थे, जहाँ अवगाहन करनेसे--नहीं-नहीं, एक बार कर्णपुटको अञ्जलि भरकर आचमनमात्र कर लेनेसे समस्त कर्मवासनाएँ निर्मूल हो जाती हैं, भवबन्धन सदाके लिये टूट जाता है--

ENGLISH TRANSLATION

In this way the cowherd women became absorbed in speaking about Shri Krishnachandra. Shri Krishnachandra too distributed the pure rasa of supreme bliss with open hands. Revealing one supremely enchanting lila after another, each surpassing the last, he savored the rasa of maternal love. For the saints who place their hope in him alone within this world scorched by the three afflictions, he set a river of nectar flowing. On the bank of that surging stream of nectar he fashioned a peaceful, delightful, sacred ford of glorious fame. By bathing there, or rather, merely by forming a cup from the cavity of the ear and sipping from it once, all desires for fruitive action are uprooted and the bonds of worldly existence break forever:

ORIGINAL

Sanskrit. Source: श्रीमद्भागवतम् ९।२४।६२

यस्मिन् सत्कर्णपीयूषे यशस्तीर्थवरे सकृत्।
श्रोत्राञ्जलिरुपस्पृश्य धुनुते कर्मवासनाम्॥

ENGLISH TRANSLATION

At that most excellent sacred ford of his fame, nectar to the ears of the virtuous, one who but once touches it with the cupped vessel of hearing washes away the desire for fruitive action.

ORIGINAL

Hindi

श्रुतियाँ जिन अन्तर्यामीका संकेत करते हुए कहती हैं--

ENGLISH TRANSLATION

Pointing toward the indwelling controller, the revealed scriptures declare:

ORIGINAL

Sanskrit. Source: बृहदारण्यकोपनिषद् ३।७।३-२३

यः पृथिव्यां तिष्ठन् पृथिव्या अन्तरो यं पृथिवी न वेद यस्य पृथिवी शरीरं यः पृथिवीमन्तरो यमयति।

ENGLISH TRANSLATION

He who dwells in the earth, who is within the earth, whom the earth does not know, whose body is the earth, and who controls the earth from within.

ORIGINAL

Hindi

“जो पृथ्वीमें स्थित हैं, पृथ्वीके अभ्यन्तर हैं, जिन्हें पृथ्वी नहीं जानती, पृथ्वी जिनका शरीर है, जो भीतर रहकर पृथ्वीका नियमन करते हैं।”

ENGLISH TRANSLATION

"He who is established in the earth and within the earth, whom the earth does not know, whose body is the earth, and who governs the earth while dwelling within."

ORIGINAL

Sanskrit. Source: बृहदारण्यकोपनिषद् ३।७।३-२३

योऽप्सु तिष्ठन्नद्भ्योऽन्तरो यमापो न विदुर्यस्यापः शरीरं योऽपोऽन्तरो यमयति। योऽग्नौ तिष्ठन्नग्नेरन्तरो यमग्निर्न वेद यस्याग्निः शरीरं योऽग्निमन्तरो यमयति। योऽन्तरिक्षे तिष्ठन्नन्तरिक्षादन्तरो यमन्तरिक्षं न वेद यस्यान्तरिक्षं शरीरं योऽन्तरिक्षमन्तरो यमयति। यो वायौ तिष्ठन् वायोरन्तरो यं वायुर्न वेद यस्य वायुः शरीरं यो वायुमन्तरो यमयति। यो दिवि तिष्ठन् दिवोऽन्तरो यं द्यौर्न वेद यस्य द्यौः शरीरं यो दिवमन्तरो यमयति। य आदित्ये तिष्ठन्नादित्यादन्तरो यमादित्यो न वेद यस्यादित्यः शरीरं य आदित्यमन्तरो यमयति। यो दिक्षु तिष्ठन् दिग्भ्योऽन्तरो यं दिशो न विदुर्यस्य दिशः शरीरं यो दिशोऽन्तरो यमयति। यश्चन्द्रतारके तिष्ठंश्चन्द्रतारकादन्तरो यं चन्द्रतारकं न वेद यस्य चन्द्रतारकं शरीरं यश्चन्द्रतारकमन्तरो यमयति। य आकाशे तिष्ठन्नाकाशादन्तरो यमाकाशो न वेद यस्याकाशः शरीरं य आकाशमन्तरो यमयति। यस्तमसि तिष्ठंस्तमसोऽन्तरो यं तमो न वेद यस्य तमः शरीरं यस्तमोऽन्तरो यमयति। यस्तेजसि तिष्ठंस्तेजसोऽन्तरो यं तेजो न वेद यस्य तेजः शरीरं यस्तेजोऽन्तरो यमयति। इत्यधिदैवम्।

ENGLISH TRANSLATION

He who dwells in water and is within water, whom water does not know, whose body is water, and who controls water from within; he who thus dwells within and controls fire, the midregion, wind, heaven, the sun, the directions, the moon and stars, space, darkness, and light, while each does not know him and each is his body: this is his form pertaining to the divine powers.

ORIGINAL Hindi

“जो जलमें स्थित हैं, जलके अभ्यन्तर हैं, जल जिन्हें नहीं जानता, जल जिनका शरीर है, जो भीतर रहकर जलका नियमन करते हैं; जो अग्निमें स्थित हैं, अग्निके अभ्यन्तर हैं, जिन्हें अग्नि नहीं जानता, अग्नि जिनका शरीर है, भीतर रहकर जो अग्निका नियमन करते हैं; जो अन्तरिक्षमें स्थित हैं, अन्तरिक्षके अभ्यन्तर हैं, जिन्हें अन्तरिक्ष नहीं जानता, अन्तरिक्ष जिनका शरीर है, जो भीतर रहकर अन्तरिक्षका नियमन करते हैं; जो वायुमें स्थित हैं, वायुके अभ्यन्तर हैं, जिन्हें वायु नहीं जानता, वायु जिनका शरीर है, भीतर रहकर जो वायुका नियमन करते हैं; जो द्युलोकमें स्थित हैं, द्युलोकके अभ्यन्तर हैं, जिन्हें द्युलोक नहीं जानता, द्युलोक जिनका शरीर है, भीतर रहकर जो द्युलोकका नियमन करते हैं; जो आदित्यमें स्थित हैं, आदित्यके अभ्यन्तर हैं, जिन्हें आदित्य नहीं जानता, आदित्य जिनका शरीर है, भीतर रहकर जो आदित्यका नियमन करते हैं; जो दिशाओंमें स्थित हैं, दिशाओंके अभ्यन्तर हैं, जिन्हें दिशाएँ नहीं जानतीं, दिशाएँ जिनका शरीर हैं, जो भीतर रहकर दिशाओंका नियमन करते हैं; जो चन्द्र एवं तारावलीमें स्थित हैं, चन्द्र-तारावलीके अभ्यन्तर हैं, जिन्हें चन्द्र-तारावली नहीं जानती, चन्द्र-तारावली जिनका शरीर है, भीतर रहकर जो चन्द्र-तारावलीका नियमन करते हैं; जो आकाशमें स्थित हैं, आकाशके अभ्यन्तर हैं, जिन्हें आकाश नहीं जानता, आकाश जिनका शरीर है, जो भीतर रहकर आकाशका नियमन करते हैं; जो तममें स्थित हैं, तमके अभ्यन्तर हैं, जिन्हें तम नहीं जानता, तम जिनका शरीर है, जो भीतर रहकर तमका नियमन करते हैं; जो तेजमें स्थित हैं, तेजके अभ्यन्तर हैं, जिन्हें तेज नहीं जानता, तेज जिनका शरीर है, जो भीतर रहकर तेजका नियमन करते हैं; इस प्रकार जो अधिदैवरूप हैं।”

ENGLISH TRANSLATION

"He dwells in water and within water; water does not know him, water is his body, and he governs it from within. In the same way he dwells within fire, the midregion, wind, heaven, the sun, the directions, the moon and stars, space, enveloping darkness, and light opposed to darkness. None of these knows him, each is his body, and he governs each from within. Thus he is the indwelling controller in the sphere of the divine powers."

ORIGINAL Sanskrit. Source: बृहदारण्यकोपनिषद् ३।७।३-२३

यः सर्वेषु भूतेषु तिष्ठन् सर्वेभ्यो भूतेभ्योऽन्तरो यं सर्वाणि भूतानि न विदुर्यस्य सर्वाणि भूतानि शरीरं यः सर्वाणि भूतान्यन्तरो यमयति। इत्यधिभूतम्।

ENGLISH TRANSLATION

He who dwells in all beings, who is within all beings, whom all beings do not know, whose body is all beings, and who controls all beings from within: this is his form pertaining to created beings.

ORIGINAL Hindi

“जो समस्त भूतोंमें स्थित हैं, समस्त भूतोंके अभ्यन्तर हैं, जिन्हें समस्त भूत नहीं जानते, समस्त भूत जिनके शरीर हैं, जो भीतर रहकर समस्त भूतोंका नियमन करते हैं--इस भाँति जो अधिभूतरूप हैं।”

ENGLISH TRANSLATION

"He dwells in all beings and within all beings; all beings do not know him, all beings are his body, and he governs all beings from within. Thus he is the indwelling controller in the sphere of created beings."

ORIGINAL

Sanskrit. Source: बृहदारण्यकोपनिषद् ३।७।३-२३

यः प्राणे तिष्ठन् प्राणादन्तरो यं प्राणो न वेद यस्य प्राणः शरीरं यः प्राणमन्तरो यमयति। यो वाचि तिष्ठन् वाचोऽन्तरो यं वाङ् न वेद यस्य वाक् शरीरं यो वाचमन्तरो यमयति। यश्चक्षुषि तिष्ठंश्चक्षुषोऽन्तरो यं चक्षुर्न वेद यस्य चक्षुः शरीरं यश्चक्षुरन्तरो यमयति। यः श्रोत्रे तिष्ठञ्छ्रोत्रादन्तरो यं श्रोत्रं न वेद यस्य श्रोत्रं शरीरं यः श्रोत्रमन्तरो यमयति। यो मनसि तिष्ठन् मनसोऽन्तरो यं मनो न वेद यस्य मनः शरीरं यो मनोऽन्तरो यमयति। यस्त्वचि तिष्ठंस्त्वचोऽन्तरो यं त्वङ् न वेद यस्य त्वक् शरीरं यस्त्वचमन्तरो यमयति। यो विज्ञाने तिष्ठन् विज्ञानादन्तरो यं विज्ञानं न वेद यस्य विज्ञानं शरीरं यो विज्ञानमन्तरो यमयति। यो रेतसि तिष्ठन् रेतसोऽन्तरो यं रेतो न वेद यस्य रेतः शरीरं यो रेतोऽन्तरो यमयति।

ENGLISH TRANSLATION

He who dwells in the vital breath and is within it, whom the vital breath does not know, whose body is the vital breath, and who controls it from within; he who in the same manner dwells within and controls speech, sight, hearing, mind, skin, understanding, and generative power, while each does not know him and each is his body.

ORIGINAL

Hindi. Book note: बृहदारण्यकोपनिषद् ३।७।३-२३

“जो प्राणमें स्थित हैं, प्राणके अभ्यन्तर हैं, जिन्हें प्राण नहीं जानता, प्राण जिनका शरीर है, जो भीतर रहकर प्राणका नियमन करते हैं; जो वाणीमें स्थित हैं, वाणीके अभ्यन्तर हैं, जिन्हें वाणी नहीं जानती, वाणी जिनका शरीर है, जो भीतर रहकर वाणीका नियमन करते हैं; जो नेत्रमें स्थित हैं, नेत्रके अभ्यन्तर हैं, जिन्हें नेत्र नहीं जानता, नेत्र जिनका शरीर है, जो भीतर रहकर नेत्रका नियमन करते हैं; जो श्रोत्रमें स्थित हैं, श्रोत्रके अभ्यन्तर हैं, जिन्हें श्रोत्र नहीं जानता, श्रोत्र जिनका शरीर है, जो भीतर रहकर श्रोत्रका नियमन करते हैं; जो मनमें स्थित हैं, मनके अभ्यन्तर हैं, जिन्हें मन नहीं जानता, मन जिनका शरीर है, जो भीतर रहकर मनका नियमन करते हैं; जो त्वक्में स्थित हैं, त्वक्के अभ्यन्तर हैं, जिन्हें त्वक् नहीं जानती, त्वक् जिनका शरीर है, जो भीतर रहकर त्वक्का नियमन करते हैं; जो विज्ञानमें स्थित हैं, विज्ञानके अभ्यन्तर हैं, जिन्हें विज्ञान नहीं जानता, विज्ञान जिनका शरीर है, जो भीतर रहकर विज्ञानका नियमन करते हैं; जो वीर्यमें स्थित हैं, वीर्यके अभ्यन्तर हैं, जिन्हें वीर्य नहीं जानता, वीर्य जिनका शरीर है, जो भीतर रहकर वीर्यका नियमन करते हैं--इस प्रकार जो अध्यात्मरूप हैं। वे अधिदैव, अधिभूत, अध्यात्मस्वरूप कौन हैं? व्रजेन्द्रनन्दन श्रीकृष्णचन्द्र ही तो हैं!”

ENGLISH TRANSLATION

"He dwells in the vital breath and within it; the vital breath does not know him, the vital breath is his body, and he governs it from within. In the same way he dwells within speech, sight, hearing, mind, skin, understanding, and generative power. None of these knows him, each is his body, and he governs each from within. Thus he is the indwelling controller in the individual self. Who is this one whose forms pertain to the divine powers, created beings, and the individual self? He is none other than Vrajendra's son, Shri Krishnachandra!"

ORIGINAL

Hindi

किंतु श्रीकृष्णचन्द्र वात्सल्यरस-सुधापानकी उत्कट अभिलाषावश अपने बाल्यावेशके अन्तरालमें अपना अनन्त ऐश्वर्य, अपनी अशेष नियामकताको छिपाये हुए, भूले हुए व्रजपुरकी विमल वसुंधरापर विचरण कर रहे हैं। जल, अग्नि, अन्तरिक्ष, वायु, आदित्य, दिशाएँ, चन्द्र, तारिकाएँ, आकाश, तम, तेज--इनमें अधिष्ठित देव, इन्हें अपने नेत्रोंसे निहारकर कृतार्थ हो रहे हैं। व्रजपुरमें ब्रह्मासे स्तम्बपर्यन्त समस्त भूत उनका प्रत्यक्ष दर्शन कर धन्य-धन्य हो रहे हैं। आज श्रीकृष्णचन्द्र मानो अपने घ्राणके नियामक नहीं, घ्राण उनका नियमन कर रहा है; किसी भी गोपसुन्दरीके भवनमें नवनीतका सुवास पाते ही वे खिंचकर चले जाते हैं। आज श्रीकृष्णचन्द्र अपने नेत्रके नियन्ता नहीं रहे, नेत्र उनका नियमन कर रहा है, किसी भी आभीरसुन्दरीके घर दधि-दूध-नवनीत देखकर वे चुरानेके उद्देश्यसे चल पड़ते हैं। उनके श्रोत्र आज उनका नियन्त्रण कर रहे हैं, दधि-मन्थनकी ध्वनि कर्णरन्ध्रोंमें प्रवेश करते ही वे उस ओर भाग छूटते हैं। श्रीकृष्णचन्द्रके चित्तमें आज स्फुरणाओंका तार लगा है--अभी उस व्रजसुन्दरीके घर जाना है, फिर उसके घर, फिर उसके; आज चित्तके नियामक वे नहीं, चित्त उन्हें नियन्त्रित कर रहा है। किसी भी गोपसुन्दरीका स्पर्श पाते ही अधिकाधिक स्पर्शसुखके लिये वे व्याकुल हो उठते हैं; एक गृहसे दूसरे गृहमें इसीके लिये तो दौड़ रहे हैं, त्वक् उनका नियमन जो कर रहा है। बुद्धि श्रीकृष्णचन्द्रसे कहती है--“यशोदानन्दन! ध्रुव सत्य है, प्रत्येक आभीरसुन्दरी तुम्हें अपना सर्वस्व अर्पण कर चुकी है, दधि-दुग्ध-नवनीतकी तो बात ही क्या”; तथा श्रीकृष्णचन्द्र इस बुद्धिसे परिचालित होकर आभीरसुन्दरीके भवनमें मनमानी क्रीड़ा कर रहे हैं।

ENGLISH TRANSLATION

Yet, impelled by an intense desire to drink the nectar of maternal rasa, Shri Krishnachandra wanders upon the pure earth of Vrajapura, forgetful and concealing his infinite majesty and boundless power of governance behind his absorption in childhood. The deities presiding over water, fire, the midregion, wind, the sun, the directions, the moon, stars, space, darkness, and light behold him with their own eyes and find fulfillment. In Vrajapura every being, from Brahma down to a blade of grass, is blessed by directly seeing him. Today it is as though Shri Krishnachandra does not govern his sense of smell; smell governs him. The moment he catches the fragrance of fresh butter in any cowherd woman's house, he is drawn there. Today he is no longer master of his eyes; his eyes govern him. Whenever he sees curd, milk, and fresh butter in a cowherd woman's house, he sets out to steal it. His ears control him today, and as soon as the sound of curd churning enters their openings, he dashes toward it. Today a succession of impulses flashes through Shri Krishnachandra's mind: first he must visit this woman of Vraja's home, then that one's, and then another's. Today he does not rule his mind; his mind rules him. The moment any cowherd woman touches him, he becomes restless for still more happiness from her touch. He runs from one home to another for this very reason, for his skin is governing him. His intellect tells him, "Yashoda's son, it is certainly true that every beautiful cowherd woman has already offered you her all, to say nothing of her curd, milk, and fresh butter." Directed by this understanding, Shri Krishnachandra plays exactly as he pleases in their homes.

ORIGINAL Hindi

भीतर अवस्थित रहकर आनन्द-वितरण करनेवाले श्रीकृष्णचन्द्र आज स्वयं रसवश हुए आनन्दोपभोगके लिये चञ्चल हो रहे हैं। आज वे सर्वान्तर्यामी, सर्वनियामक श्रीकृष्णचन्द्र अदृश्य नहीं, आज तो वे अपने इन्द्रनीलद्युति श्रीअङ्गोंकी शीतल किरणोंसे पुरवीथीको उद्भासित, नवजलधर-कान्तिसे सिक्त, परमदिव्य सुरभिसे सुरभित करते हुए व्रजमें विचर रहे हैं। आभीरसुन्दरियोंके घर अपने परम रमणीय बाल्यचापल्यका प्रकाश कर, उनके दधि-दुग्ध-नवनीत, गोरसपात्र, गो, गोवत्स, गोपशिशुओंसे विविध क्रीड़ा कर परमानन्दका अनुभव कर रहे हैं। उनकी मधुर चञ्चल चेष्टाओंका दर्शन करके आभीरसुन्दरियाँ भी आनन्दविवश हो जा रही हैं। उनका आनन्दवर्धन करनेके लिये वे कभी उन्हें रोकना भी चाहती हैं, तो बोल नहीं पातीं, आनन्दसे कण्ठ सर्वथा रुद्ध हो जाता है--

ENGLISH TRANSLATION

Shri Krishnachandra, who dwells within and distributes bliss, is today himself under the sway of rasa and restless to enjoy bliss. Today that all-pervading indwelling controller and universal governor is not invisible. Today he roams through Vraja, illuminating its streets with the cooling rays of his sapphire-radiant limbs, drenching them in the beauty of a fresh rain cloud, and perfuming them with a supremely divine fragrance. In the homes of the beautiful cowherd women he reveals his utterly delightful childhood mischief. Playing in many ways with their curd, milk, fresh butter, vessels of milk products, cows, calves, and cowherd children, he experiences supreme bliss. Beholding his sweet, playful actions, the cowherd women too are overwhelmed by joy. To increase their bliss they sometimes wish to stop him, yet cannot speak, for joy completely chokes their throats:

ORIGINAL Braj

बाल-बिनोद बिलोकि सूर प्रभु सिथिल भई ब्रजनारि।
फुरै न बचन बरजिबे कारन, रहीं बिचारि-बिचारि॥

ENGLISH TRANSLATION

Surdas says that beholding the Lord's childhood play, the women of Vraja became weak with joy. Though they thought again and again of stopping him, no words would emerge.

ORIGINAL Hindi

किंतु व्रजसुन्दरियोंके मनमें अब एक बात आयी--“श्रीकृष्णचन्द्रकी इन चञ्चल चेष्टाओंका आस्वादन हम सबोंको तो प्राप्त हो रहा है, हम सभी आनन्दमें डूब-उतरा रही हैं; पर व्रजरानी तो इस सुखसे वञ्चित ही रहीं! नीलमणि अपने गृहमें तो चञ्चलता करते नहीं।” बस, यह विचार उदय होते ही उन सबने मन-ही-मन कार्यक्रम स्थिर कर लिया--उलाहनेका मिस लेकर हम सब जायँ एवं नीलमणिकी प्रत्येक चेष्टाका वर्णन कर व्रजरानीको भी परमानन्दसिन्धुमें निमग्न कर दें। हृदयकी यह भावना मूर्त होने चली, गोपसुन्दरियाँ परस्पर एक-दूसरेको परामर्श देने लगीं--

ENGLISH TRANSLATION

But now a thought arose in the minds of the women of Vraja: "All of us are able to savor these playful actions of Shri Krishnachandra and are plunging and rising in bliss, but the queen of Vraja remains deprived of this happiness! Nilamani does not behave mischievously in his own home." As soon as this thought arose, they silently settled upon a plan: "Let us all go on the pretext of making complaints and describe every action of Nilamani, thereby immersing the queen of Vraja too in the ocean of supreme bliss." This feeling in their hearts was about to take concrete form, and the cowherd women began advising one another:

ORIGINAL Braj

गोपालहि माखन खान दै।
सुनि री सखी, मौन ह्वै रहिऐ, बदन दही लपटान दै॥
गहि बहियाँ हौं लैकै जैहौं, नैननि तपति बुझान दै।
याकौ जाइ चौगुनौ लैहौं, मोहि जसुमति लौं जान दै॥
तू जानति हरि कछू न जानत, सुनत मनोहर कान दै।
सूर स्याम ग्वालिनि बस कीन्हौ, राखति तन-मन-प्रान दै॥

ENGLISH TRANSLATION

Let Gopala eat the butter. Listen, friend, remain silent and let him smear curd upon his face. I shall catch him by the arm and take him away, and let my eyes extinguish their burning thirst. I shall go and receive four times its value, if only he lets me reach Yashoda. You think Hari knows nothing, yet he listens with his enchanting ears. Surdas says that Shyama has brought the cowherd woman under his sway, and she preserves him by giving body, mind, and life.

CHAPTER 23

# उपालम्भ-लीला

# The Pastime of Loving Complaint

Source scan pages 149–157

ORIGINAL

व्रजेश्वरी दधिमन्थन कर रही हैं। उस दधिमन्थनकी ध्वनिमें अपनी कटिकिङ्किणी एवं पदनूपुरोंका स्वर मिलाकर नीलमणि नृत्य कर रहे हैं। आकाशपथमें सुरगण, सुरबालाएँ नीलमणिको निहारकर आनन्दसे बेसुध होती जा रही हैं। गोष्ठसे दुग्धकलश लानेवाले गोप श्रीकृष्णचन्द्रके मुखारविन्दसे प्रसरित शत-सहस्र सौन्दर्यमन्दाकिनीकी धाराओंमें अवगाहनकर अतिशय चञ्चल हो रहे हैं, दुग्धपूरित कलशोंको वे यथास्थान रख नहीं पा रहे हैं, उनके हाथ एवं अङ्ग काँप जो रहे हैं। इसीलिये कितने कलश ढरक गये, दूधकी धाराएँ बहने लगी हैं; पर उन्हें इसका भी भान नहीं, उनके नेत्र तो नाचते हुए नन्दनन्दनमें डूब रहे हैं। तथा व्रजरानीके आनन्दका तो कहना ही क्या है, मन-ही-मन वे अपने नीलमणिके इस मनोहर नृत्यपर कोटि-कोटि प्राणोंको न्योछावर कर दे रही हैं:

ENGLISH TRANSLATION

The queen of Vraja is churning yogurt. Nīlamaṇi dances, blending the sounds of the small bells at his waist and the anklets upon his feet with the sound of her churning. In the sky, the gods and celestial maidens gaze upon him and become insensible with joy. The cowherd men bringing pots of milk from the cattle enclosure bathe in the hundreds of thousands of celestial streams of beauty pouring from Kṛṣṇacandra's lotus face and grow exceedingly unsteady. Their hands and limbs tremble, so they cannot set the milk-filled pots in their proper places. Many pots have tipped over and streams of milk have begun to flow, but they are unaware even of this, for their eyes are submerged in the dancing son of Nanda. And what can be said of the queen of Vraja's bliss? Inwardly she offers millions upon millions of lives to this enchanting dance of her Nīlamaṇi:

ORIGINAL

Braj verses

त्यौं-त्यौं मोहन नाचै, ज्यौं-ज्यौं रई घमरकौ होइ री।
तैसियै किंकिनि-धुनि पग-नूपुर, सहज मिले सुर दोइ री॥
कंचन कौ कठुला मनि-मोतिनि, बिच बघनहँ रह्यौ पोइ री।
देखत बनै, कहत नहिं आवै, उपमा कौं नहिं कोइ री॥
निरखि-निरखि मुख नंद-सुवन कौ, सुर-बर आनंद होइ री।
सूर भवन कौ तिमिर नसायौ, बलि गइ जननि जसोइ री॥

ENGLISH TRANSLATION

The more the churning staff resounds, the more Mohana dances.
The bells at his waist and the anklets on his feet naturally join it in a twofold melody.
A golden necklace strung with jewels and pearls rests among the tiger claws upon his chest.
It can be seen, but cannot be told. No comparison exists for it.
Again and again the gods behold the face of Nanda's son and are filled with supreme delight.
Sūra says: he has dispelled the darkness of the house, and mother Yaśodā gives herself entirely to him.

ORIGINAL

दधिमन्थन समाप्त हुआ। किंतु श्रीकृष्णचन्द्रके नृत्यका विराम नहीं हुआ। उसी आवेशमें वे नाचते ही रहे। व्रजरानी अपने हाथमें धवल नवनीतका एक पुष्ट खण्ड उठा लेती हैं। नीलमणिको देने चलती हैं, किंतु मुड़ते ही मणिस्तम्भमें नाचते हुए श्रीकृष्णचन्द्रका प्रतिबिम्ब जननीको दीख पड़ता है। वे रुक जाती हैं तथा उसी ओर देखने लगती हैं। प्रतिबिम्ब है या वास्तवमें नीलमणि, जननी यह निर्णय नहीं कर पातीं; क्योंकि उनकी श्रीकृष्णपूरित दृष्टिमें मणिस्तम्भका अस्तित्व ही जो विलीन हो गया है। एक क्षण वे असली नीलमणिकी ओर देखती हैं, दूसरे क्षण प्रतिबिम्बकी ओर। दोनोंमें किञ्चिन्मात्र भी अन्तर नहीं पातीं। एक-सा नर्तन है, एक-सा सौन्दर्य। प्रेम-भ्रान्त यशोदारानी प्रतिबिम्बको ही साक्षात् नीलमणि मानने लगती हैं। पर इतनेमें ही पुनः कुछ दूरपर नृत्यशील असली नीलमणि उन्हें दीख जाते हैं। अब "नीलमणि क्या दो हैं?" व्रजेशगेहिनी इस विचारमें पड़ जाती हैं। रसस्रोतमें डूबते-उतराते रहनेके कारण पहलेसे ही चञ्चल हुआ उनका चित्त और भी चञ्चल हो उठता है। रसकी प्रबल लहरोंसे बुद्धि भी ढक जाती है। व्रजरानी अन्तमें इसी निश्चयपर पहुँचती हैं कि नीलमणि एक नहीं, दो हैं; तथा दोनोंको समानरूपसे देनेके लिये वे नवनीतपिण्डके दो भाग कर लेती हैं:

ENGLISH TRANSLATION

The churning ended, but Kṛṣṇacandra's dance did not. He continued dancing in the same absorption. The queen of Vraja picked up a generous lump of white fresh butter and started to give it to Nīlamaṇi, but as she turned she saw Kṛṣṇacandra's dancing reflection in a jeweled pillar. She stopped and looked toward it. She could not decide whether it was a reflection or Nīlamaṇi himself, because in her vision, filled entirely with Kṛṣṇa, the very existence of the jeweled pillar had dissolved. One moment she looked at the real Nīlamaṇi, and the next at his reflection. She found not the slightest difference between them. The dance was the same and the beauty was the same. Deluded by love, queen Yaśodā began to regard the reflection as Nīlamaṇi himself. Just then she again saw the real Nīlamaṇi dancing some distance away. "Can there be two Nīlamaṇis?" Nanda's queen became absorbed in this thought. Her mind, already restless from repeatedly plunging beneath and rising through the current of rasa, grew still more restless, and powerful waves of rasa covered her understanding. At last she concluded that there were not one but two Nīlamaṇis, and divided the lump of fresh butter into two parts so that she could give equally to both:

ORIGINAL Sanskrit verse

नृत्यन्तमत्यन्तविलोकनीयं कृष्णं मणिस्तम्भगतं मृगाक्षी।
निरीक्ष्य साक्षादिव कृष्णमग्रे द्विधा वितेने नवनीतमेकम्॥
(श्रीकृष्णकर्णामृतम्)

ENGLISH TRANSLATION

The doe-eyed lady saw Kṛṣṇa dancing within the jeweled pillar, a sight supremely worthy of beholding. Taking him to be Kṛṣṇa himself standing before her, she divided one lump of fresh butter into two.
(Śrī Kṛṣṇakarṇāmṛta)

ORIGINAL

इसी बीचमें उलाहनेका मिस लेकर कुछ गोपसुन्दरियाँ आ गयी थीं। उन सबने भी श्रीकृष्णचन्द्रका नृत्य देखा तथा फिर देखा, यशोदारानीका यह प्रेम-विभ्रम। नवनीतको विभाजितकर वाम हस्तका भाग प्रतिबिम्बकी ओर एवं दक्षिणके भागको श्रीकृष्णचन्द्रकी ओर करके जब वे दोनोंसे माखन उठा लेनेका संकेत करने लगीं, तब उन गोपसुन्दरियोंकी भी दशा विचित्र हो गयी। उनका प्रेम उमड़ा तथा वे भी भ्रान्त हो गयीं। किस उद्देश्यको लेकर आयी हैं, इसकी विस्मृति तो हो ही गयी। साथ ही उनकी दृष्टिमें तो दो नहीं, शतसहस्र श्रीकृष्णचन्द्र भर गये। नन्दभवन, नन्दप्राङ्गण, स्तम्भ, वेष्टन, यशोदा, गोपी-गोप, ये सब उनके सामनेसे विलुप्त हो गये; बच रहे, केवल नृत्यपरायण अगणित श्रीकृष्णचन्द्र। उनका यह आवेश जब शिथिल हुआ, तब उन्होंने देखा कि श्रीकृष्णचन्द्र तो खेलनेके लिये बाहर चले गये हैं एवं यशोदारानी विनीतस्वरमें उनका स्वागत करके कह रही हैं, "बहिनो! बैठ जाओ!"

ENGLISH TRANSLATION

Meanwhile, some beautiful cowherd women arrived on the pretext of making complaints. They too saw Kṛṣṇacandra's dance and then witnessed queen Yaśodā's bewilderment of love. She divided the butter, extended the portion in her left hand toward the reflection and the portion in her right toward Kṛṣṇacandra, and gestured for both to take it. At that moment the women entered a strange condition. Their love surged and they too became bewildered. They completely forgot the purpose for which they had come, and their vision filled not with two but with hundreds of thousands of Kṛṣṇacandras. Nanda's house, its courtyard, pillars and enclosures, Yaśodā, the cowherd women and men, all disappeared before them. Only countless Kṛṣṇacandras absorbed in dance remained. When this absorption subsided, they saw that Kṛṣṇacandra had gone outside to play and queen Yaśodā was welcoming them humbly, saying, “Sisters, please sit down!”

ORIGINAL

“खड़ी क्यों हो! तुम सब आयी थीं; पर मैं तो आज ऐसी भ्रान्त हुई कि क्या बताऊँ। जब नीलमणि हँसने लगा, तब कहीं मुझे चेत हुआ। मुझे पता तक नहीं चला, बहिन, कि तुम सब कितनी देरसे खड़ी हो।” गोपसुन्दरियाँ, मानो सब-की-सब विक्षिप्त हों, ऐसी मुद्रा धारण किये कुछ देर तो खड़ी रहीं तथा फिर बिना कुछ कहे ही एक-एक कर लौट गयीं। यशोदारानी आश्चर्यमें डूबी इनकी ओर देखती रह गयीं। कल भी एक गोपी उलाहना देने आयी थी। श्रीकृष्णचन्द्रने उसकी गोशालामें जाकर दुहनेके समयसे पूर्व ही बछड़ोंके बन्धन खोल दिये थे, गोवत्स सारा दूध पी गये थे। उसीका मिस लेकर प्रभात होते-न-होते वह यशोदारानीके समीप आयी थी। व्रजरानीने इतना सबेरे आनेका कारण पूछा। वह बताने चली कि बस, उसी समय श्रीकृष्णचन्द्र शयनागारसे उठकर वहाँ आ गये। फिर तो ग्वालिन उस मुखकमलकी शोभामें ऐसी फँसी कि सब भूल गयी:

ENGLISH TRANSLATION

“Why are you standing? You all came, but today I became so confused that I cannot describe it. Only when Nīlamaṇi laughed did I regain awareness. Sister, I did not even know how long you had been standing.” The cowherd women stood for a while looking as though every one of them had lost her senses. Then, without saying anything, they departed one by one, while queen Yaśodā watched them in amazement. The previous day too, a gopī had come to complain. Kṛṣṇacandra had entered her cowshed and untied the calves before milking time, and they had drunk all the milk. On this pretext she came to Yaśodā at the very break of dawn. The queen of Vraja asked why she had come so early. Just as the woman began to explain, Kṛṣṇacandra rose from the bedchamber and came there. The cowherd woman became so ensnared by the beauty of his lotus face that she forgot everything:

ORIGINAL Braj verses

भूली री उराहने कौं दैबौ।
परि गए दृष्टि स्यामघन सुंदर चकित भई चितैबौ॥
चित्र लिखी-सी ठाढ़ी ग्वालिन, को समुझै समुझैबौ।
चत्रभुज प्रभु गिरिधर मुख निरखत कठिन भयौ घर जैबौ॥

ENGLISH TRANSLATION

She forgot, dear friend, that she had come to complain.
Her gaze fell upon beautiful cloud-dark Śyāma, and she stared in astonishment.
The cowherd woman stood as though painted in a picture. Who could restore her awareness?
Caturbhuja says: beholding the face of Lord Giridhara, she found it difficult to return home.

ORIGINAL

नन्दरानीको कुछ भी बताये बिना ही वह "गुन्-गुन्" करती हुई लौट गयी। उसकी दशा देखकर व्रजरानी कलसे ही विस्मय कर रही थीं। अस्तु, इस प्रकार दो दिन उपक्रम होकर भी उलाहनेकी लीला स्थगित रही। अचिन्त्यलीला-महाशक्तिकी इच्छासे ही ऐसा हुआ। क्षणभरमें सारे व्रजपुरमें यह समाचार फैल गया कि कोई भी गोपी उलाहना देनेमें सफल नहीं हुई। यशोदारानीके समक्ष श्रीकृष्णचन्द्रकी चञ्चल चेष्टाओंका वर्णन कर कोई भी उन्हें परमानन्दका उपहार समर्पित न कर सकी। जो गयी, वही श्रीकृष्णचन्द्रको देखकर सुध-बुध खो बैठी। अतः संध्याके समय यह स्थिर हुआ, व्रजसुन्दरियोंने गोष्ठमें एकत्र होकर यह निश्चय कर लिया कि "कल प्रातःकाल उलाहनेका मिस लेकर हम सभी एक साथ नन्दभवनमें चलें, वहाँ दिनभर रहकर श्रीकृष्णचन्द्रकी मधुर चर्चाका आनन्द व्रजरानीको दें। जिसके यहाँ श्रीकृष्णचन्द्रने जिस बाल्यमाधुरीका प्रकाश किया है, उसका वर्णन वह नन्दरानीके सामने उपालम्भके रूपमें करे तथा हमारे परम सौभाग्यसे यदि उस समय श्रीकृष्णचन्द्रके पद्मविनिन्दित, चञ्चल नयनोंमें किञ्चित् भयकी छाया पड़ जाय तो उस अभूतपूर्व सौन्दर्यका पानकर हम सभी निहाल हो जायँ।" यह निश्चय लेकर गोपसुन्दरियाँ अपने-अपने घरको लौटीं। लीलाशक्तिका उद्देश्य पूर्ण होने चला। एक साथ वात्सल्यवती समस्त पुरसुन्दरियोंको नन्दभवनमें एकत्र करनेके लिये ही तो उन्होंने दो दिन उपालम्भका अभिनय होने नहीं दिया है। अधिकाधिक रस-पानके लिये आकुल व्रजपुरन्ध्रियोंको श्रीकृष्णचन्द्रके विविध कौमारचापल्यकी रसतरङ्गिणीमें निमज्जित कर देनेके लिये ही तो सोलह पहरका विलम्ब हुआ है। जो हो, निशा आयी एवं निशाका अवसान भी हुआ। किंतु गोपसुन्दरियाँ तो सारी रात जागती ही रहीं। उन्हें निद्रा आयी ही नहीं। यदि किसीको क्षणभरके लिये तन्द्रा-सी हुई तो उसने केवलमात्र उलाहनेका ही स्वप्न देखा। प्रातःसमीरका स्पर्श पाते ही सब उठ खड़ी हुईं। आवश्यक कर्मसे निवृत्त हो, विविध मनोहर शृङ्गारसे सज्जित होकर, दिनभरके लिये गृहका सारा भार गृहस्वामीपर सौंपकर दल-की-दल नन्दप्रासादकी ओर चल पड़ीं।

ENGLISH TRANSLATION

Without telling Nanda's queen anything, she went home humming to herself. Since the previous day the queen of Vraja had marveled at her condition. Thus, although the attempt had begun on two successive days, the pastime of complaint remained suspended. This happened only by the will of the inconceivable supreme power of divine pastime. In a moment news spread throughout Vraja that no gopī had succeeded in making her complaint. None had been able to describe Kṛṣṇacandra's restless deeds before queen Yaśodā and present her with the gift of supreme bliss. Every woman who went lost all awareness upon seeing Kṛṣṇacandra. Therefore, that evening the beautiful women of Vraja assembled in the cattle settlement and resolved, "Tomorrow morning we shall all go together to Nanda's house on the pretext of complaining. We shall remain there all day and give the queen of Vraja the joy of sweet discussion about Kṛṣṇacandra. Each woman will describe as a complaint the childhood sweetness Kṛṣṇacandra revealed in her home. If, by our great good fortune, a slight shadow of fear then falls upon Kṛṣṇacandra's restless eyes, which put lotuses to shame, we shall drink that unprecedented beauty and be fulfilled." With this resolve, they returned to their homes. The purpose of the divine pastime potency was about to be fulfilled. She had prevented the performance of the complaints for two days precisely so that all the motherly women of the town might gather together in Nanda's house. The delay of sixteen watches had occurred so that the women of Vraja, yearning to drink ever more rasa, might be immersed in the streaming rasa of Kṛṣṇacandra's varied childhood mischief. Night came and ended, but the cowherd women remained awake throughout it. Sleep did not come. If one of them grew drowsy for even a moment, she dreamed only of making complaints. At the touch of the morning breeze they all arose, completed their necessary duties, adorned themselves in many lovely ornaments, entrusted the household's entire burden for the day to its master, and set off in groups toward Nanda's palace.

ORIGINAL

इधर व्रजरानी श्रीकृष्णचन्द्रको गोदमें लिये स्वर्ण-सिंहासनपर विराजित हैं। कलेवा करके श्रीकृष्णचन्द्र आज खेलने बाहर नहीं गये। जननीके अङ्कमें उठकर उनसे मेवा खिला देनेके लिये कहने लगे। जननीके आनन्दका पार नहीं, नीलमणिने अबतक कभी ऐसी इच्छा प्रकट नहीं की थी। जननीकी शतशः मनुहारोंपर कभी वे एक-दो दाना मुखमें लेते थे। साथ ही यह दशा थी कि मृगशावकको निरुद्ध कर लेना सहज है, पर कलेवाके पश्चात् श्रीकृष्णचन्द्र रुक जायँ, यह सम्भव नहीं। अतः आजकी चेष्टा तो जननीको परमानन्दसिन्धुमें निमग्न कर देती है। सुवर्णथालमें विविध मेवा सजाकर वे बैठ जाती हैं तथा नीलमणिके मुखचन्द्रकी शोभा निहारती हुई उन्हें खिलाने लगती हैं। नीलमणि कुछ खाते हैं, कुछ जननीके आँचलपर बिखेर देते हैं। इस प्रकार मानो लीलाशक्तिने पुरसुन्दरियोंके लिये पहलेसे ही उपयुक्त रङ्गमञ्चकी रचना कर रखी है। क्रमशः दल-की-दल वे एकत्र होने लगती हैं। देखते-ही-देखते नन्दप्राङ्गण भर जाता है। उनके आभूषणोंकी झनकारसे नन्दप्रासाद मुखरित होने लगता है। व्रजरानी परम उल्लाससे सबका स्वागत तो अवश्य कर रही हैं, पर उन्हें अत्यन्त विस्मय है कि सर्वथा अनिमन्त्रित इतनी गोपसुन्दरियाँ अचानक इस समय कैसे एकत्र हुईं! गोपसुन्दरियोंके लिये एक आश्चर्यकी बात यह हुई है कि प्रत्येकको यह अनुभव हो रहा है कि मैं नन्दरानीके अत्यन्त समीप बैठी हूँ। यथायोग्य पहले सबका क्षेमकुशल पूछकर नन्दरानीने फिर आनेका कारण पूछा तथा एक गोपसुन्दरी व्रजेशमहिषीको परमानन्द-दानके अभिनयमें मानो मङ्गलाचरण करने उठी। वह बोली:

ENGLISH TRANSLATION

Meanwhile, the queen of Vraja sat upon a golden throne with Kṛṣṇacandra in her lap. After breakfast he did not go outside to play today. Climbing into his mother's lap, he asked her to feed him dried fruit. Her joy knew no limit, for Nīlamaṇi had never before expressed such a wish. Even after hundreds of entreaties from her, he would sometimes take only one or two pieces into his mouth. Moreover, it was easier to restrain a fawn than to make Kṛṣṇacandra remain after breakfast. Today's conduct therefore immersed his mother in an ocean of supreme bliss. She sat with many kinds of dried fruit arranged upon a golden platter and fed him while gazing upon the beauty of his moonlike face. Nīlamaṇi ate some and scattered some upon her veil. It was as though the divine pastime potency had already prepared a suitable stage for the women of the town. Group after group began to assemble, and in moments Nanda's courtyard was full. The jingling of their ornaments made the palace resound. The queen of Vraja welcomed everyone with supreme delight, yet wondered greatly how so many uninvited cowherd women had suddenly gathered at that hour. A wonder arose for the women too: each felt that she was seated very close to Nanda's queen. After properly asking about everyone's welfare, she inquired why they had come. Then one beautiful cowherd woman stood, as if to offer an auspicious invocation for the performance through which they would give supreme bliss to Nanda's queen, and said:

ORIGINAL Sanskrit passage

अयि व्रजराजभाविनि भाविनितान्तदुरन्तभावोऽयं तव कुमारः। यदयं द्विपत्र एवाधुना धुनान इव भुवनमवलमानसम्पल्लीलोऽपि पल्लीलोऽपि चरितमभ्यस्यति स्थित्वा वा किं विधास्यति?
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

O queen of Vraja's king, in the future this son of yours will surely possess an exceedingly unrestrained nature. Although he is now only a two-leafed shoot, he seems to shake the world. Even as a little sapling with powers not yet fully grown, he practices such behavior. What will he do when fully developed?
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“व्रजरानी! क्या बताऊँ? तुम्हारे नीलमणिका तो अभी कुमारवयस् है। पर भविष्यमें यह अत्यन्त उच्छृङ्खल स्वभावका होता दीखता है। भला, देखो! अभी तो यह एक छोटा पौधा-सा है, जो अभी-अभी अङ्कुरित हुआ है। उसमें केवल दो पत्ते लगे हैं। पर अभी ही यह दशा है कि यह सम्पूर्ण भुवनको कम्पित कर दे रहा है। अभी इसकी शक्तियाँ विकसित नहीं हुई हैं, फिर भी यह सम्पूर्ण व्रजपुरको नष्ट-भ्रष्ट कर देनेकी सामर्थ्य रखता है। आजकल तो यह ऐसी ही चेष्टाओंका अभ्यास कर रहा है। जब इस समय ही यह अवस्था है, तब जिस समय यह पौधा विशाल शाखा-पत्र-पुष्प-फलसमन्वित वृक्षके रूपमें परिणत होगा, तुम्हारा नीलमणि यौवनमें प्रवेश करेगा, उस समय यह क्या करेगा? व्रजपुरकी कैसी दशा कर देगा?”

ENGLISH TRANSLATION

“Queen of Vraja, what can I say? Your Nīlamaṇi is still only a child, but it appears that in the future he will be utterly unrestrained. Look at him. He is now a tiny plant that has only just sprouted and bears only two leaves, yet already he shakes the whole world. His powers have not yet developed, but even so he has the capacity to throw all of Vraja into ruin. These days he is merely practicing such deeds. If this is his condition now, what will he do when the plant becomes a vast tree filled with branches, leaves, blossoms, and fruit, when your Nīlamaṇi enters youth? What condition will he bring upon Vraja?”

ORIGINAL

यह कहकर गोपसुन्दरी मौन हो गयी। इससे अधिक कहनेकी सामर्थ्य जो उसमें नहीं थी। वह देख तो रही थी यशोदारानीके अङ्कमें विराजित श्रीकृष्णचन्द्रकी ओर तथा ज्यों-ज्यों देखती, त्यों-ही-त्यों उसका हृदय उल्लाससे भरता जाता था। कठिनतासे हँसी रोक पा रही थी। पर यदि हँस देती तो उपालम्भकी मुद्रा नष्ट हो जाती। सारा खेल ही बिगड़ जाता। इसलिये इतना कहकर ही वह चुप हो गयी। यशोदारानी हँसकर बोलीं, “बहिन! तू तो कविता सुनाने लगी, बात तो बता कि नीलमणिने किया क्या है।” किंतु गोपसुन्दरी सिर नीचा किये बैठी रही, उसके लिये हँसी रोकना असम्भव-सा हो रहा था। सिर उठाती तो सारी गम्भीरता नष्ट हो जाती। उसकी यह दशा देखकर एक दूसरी बीचमें ही बोल उठी, “नन्दरानी! मुझसे सुनो, मैं बताती हूँ। देखो, नीलमणि अत्यन्त नटखट हो गया है। तुम्हें सुनकर आश्चर्य होगा कि अब व्रजपुरके कितने ही घरोंमें गोदोहन नहीं होता। गायोंके थनोंमें दूध बचे, तब तो गोदोहन हो। यह नीलमणि गोदोहनसे पूर्व ही गोष्ठमें जा पहुँचता है, अकेला नहीं, शत-सहस्र बालकोंको साथ लिये। हम सब जान भी नहीं पातीं कि कब कैसे पहुँच गया। वहाँ जाकर जितने बछड़े होते हैं, सबकी रस्सी खोल देता है। समाचार पाकर हम सब दौड़ती हैं, हमारे परिवारके गोप दौड़ते हैं; किंतु तबतक तो बछड़े दूध पी चुके होते हैं, क्योंकि हमारे पहुँचनेमें विलम्ब हो जाता है। यह तो ठीक अवसर देखकर ही ऐसा करता है। जब हम सब किसी अन्य कार्यमें अत्यन्त व्यस्त रहती हैं, यह जान लेता है कि हम सब तुरंत वहाँ जा नहीं पायँगी, तभी ऐसी चेष्टा करता है। वहाँ इसे देखकर हम इसपर क्रोध करती हैं, पर हमारे क्रोध करनेपर यह हँस देता है। व्रजरानी! इसकी हँसीमें कुछ ऐसी मोहिनी है कि हमारा क्रोध भी शान्त हो जाता है, हम सब भी हँस पड़ती हैं।”

ENGLISH TRANSLATION

Having said this, the cowherd woman fell silent, for she lacked the strength to say more. She was gazing at Kṛṣṇacandra seated in queen Yaśodā's lap, and the more she looked, the more her heart filled with delight. She could barely suppress her laughter, but if she laughed, the pose of complaint would collapse and the entire game would be spoiled. So she stopped after saying only this much. Yaśodā laughed and said, “Sister, you have begun reciting poetry. Tell me plainly, what has Nīlamaṇi done?” But the woman remained seated with her head lowered, for restraining her laughter had become nearly impossible. If she lifted her head, all her solemnity would vanish. Seeing her condition, another interrupted: “Nanda's queen, listen to me. I shall tell you. Nīlamaṇi has become exceedingly mischievous. You will be astonished to hear that cows are no longer milked in many houses of Vraja. How can there be milking if milk does not remain in their udders? Before milking, this Nīlamaṇi reaches the cattle enclosure, and not alone, but with hundreds and thousands of boys. We do not even know when or how he gets there. He unties every calf. When word reaches us, we and the cowherd men of our families run there, but by then the calves have drunk the milk because our arrival takes time. He does this only after choosing the perfect moment. He acts when we are so occupied with other work that he knows we cannot reach there at once. When we see him, we become angry, but he laughs at our anger. Queen of Vraja, there is such enchantment in his laughter that our anger subsides and we all begin to laugh too.”

ORIGINAL Sanskrit verses

वत्सान् मुञ्चन् क्वचिदसमये क्रोशसञ्जातहासः।
(श्रीमद्भागवत १०।८।२९)

अदुग्धदुग्धेषु गवां गणेषु निपाययत्येष विमुच्य वत्सान्।
सम्भूय भूयः क्रियते यदा वा रोषस्तदा लुम्पति तं स्मितेन॥
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

At times he unties the calves before the proper hour and laughs when the cowherd women cry out.
(Śrīmad Bhāgavata 10.8.29)

He releases the calves among herds whose cows have not been milked and lets them drink. Whenever the women gather again and again in anger, he wipes that anger away with his smile.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

व्रजेश्वरी इस व्रजपुरन्ध्रीकी बात सुनकर श्रीकृष्णचन्द्रके मन्दस्मितसमन्वित मुखारविन्दकी ओर देखने लगती हैं तथा फिर हास्यमिश्रित वाणीमें ही उससे पूछती हैं, “री! अच्छा, यह बता, ऐसा यह किसलिये करता है, ऐसा करनेमें कुछ हेतु तो होगा ही?” व्रजरानीके इस प्रश्नका उत्तर एक दूसरी गोपी देती है। उसने कहा, “नन्दरानी! व्रज तो तुम्हारा राज्य है, तुम मालकिन हो; नीलमणि तुम्हारा पुत्र है, हम सब भी इसे किस दृष्टिसे देखती हैं, तुम जानती हो। अतः मैं इसका दोष बताऊँ तो तुम रुष्ट मत होना। देखो, यह हमारे घरके सुस्वादु नवनीत, दुग्ध, दधि आदि अपहरणकर खानेके लिये ही ऐसा करता है। स्वाभाविक ही हम सब बछड़ोंको बाँधनेके लिये चली जाती हैं, हमारा गृह जनशून्य हो जाता है; उस समय नीलमणि हमारे घरमें प्रवेशकर दधि, दुग्ध, नवनीत आदि जितनी वस्तुएँ रहती हैं, उनको लेकर सखाओंके साथ भोजन करता है। व्रजराजमहिषी! क्षमा करना। नीलमणि वस्तु अपहरण करनेकी अनेकों युक्तियाँ जानता है। सर्वथा अदृष्टपूर्व, अश्रुतपूर्व अपहरणकलाका प्रकाश कर यह हमारे घर मनमानी करता है। चौर्यकलाका तो यह आचार्य बन गया है।”

ENGLISH TRANSLATION

Hearing this woman of Vraja, the queen looked toward Kṛṣṇacandra's lotus face adorned with a gentle smile and asked her in a voice mixed with laughter, “Tell me, why does he do this? Surely he must have some reason.” Another gopī answered: “Nanda's queen, Vraja is your kingdom and you are its mistress. Nīlamaṇi is your son, and you know how all of us regard him. Therefore, do not be angry if I describe his fault. He does this precisely so that he may steal and eat the delicious fresh butter, milk, yogurt, and other foods in our homes. Naturally, we all go out to tie the calves, leaving our houses empty. Nīlamaṇi then enters, takes whatever yogurt, milk, and butter he finds, and eats it with his friends. Queen of Vraja's king, forgive me. Nīlamaṇi knows countless methods of stealing things. He reveals arts of theft never before seen or heard of and does whatever he wishes in our homes. He has become the master teacher of thievery.”

ORIGINAL Sanskrit excerpts

स्तेयं स्वाद्वत्यथ दधि पयः कल्पितैः स्तेययोगैः।
(श्रीमद्भागवत १०।८।२९)

स्तेयोपाये गुरुरयमखिले।
(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Through contrived methods of theft, he steals and relishes the tasty yogurt and milk.
(Śrīmad Bhāgavata 10.8.29)

In every method of stealing, this boy is the master.
(Śrī Gopālacampū)

ORIGINAL

व्रजरानी विनोदके भावसे हँसती हुई बोलीं, “बहिन! तू है कृपणा; तूने मेरे नीलमणिको स्वयं जब नहीं दिया होगा तो शिशुस्वभाववश इसने तेरे घर छिपकर खा लिया होगा।” यह सुनते ही कई गोपियाँ एक साथ बोल उठीं, “नन्दरानी! जब कभी भी नीलमणि हमारे द्वारपर जाता है, हम सब न जाने कितना आग्रह करती हैं कि ‘मेरे लाल! किञ्चित् नवनीत तू आरोग ले।’ पर उस समय तो यह कहता है कि ‘री! क्या मेरे घर नवनीत नहीं है, जो तेरे घरका खाऊँ?’ व्रजेश्वरी! सच बात तो यह है कि प्रकटमें दी हुई वस्तु इसे नहीं भाती, इसे तो छिपकर लेना भाता है।”

ENGLISH TRANSLATION

Laughing playfully, the queen of Vraja said, “Sister, you are miserly. You must not have offered anything to my Nīlamaṇi yourself, so in his childish nature he secretly ate in your home.” At once several gopīs exclaimed together, “Nanda's queen, whenever Nīlamaṇi comes to our doors, we plead with him repeatedly, ‘My darling, please eat a little fresh butter.’ But then he says, ‘Do I have no fresh butter in my own home that I should eat yours?’ Queen of Vraja, the truth is that he does not like anything openly given. He likes to take it secretly.”

ORIGINAL

इस बार व्रजरानी खिलखिलाकर हँस पड़ीं तथा अङ्कमें विराजित नीलमणिके कपोलोंपर घन-घन चुम्बन अङ्कित करने लगीं। श्रीकृष्णचन्द्रने वङ्किम चितवनसे गोपसुन्दरियोंकी ओर देखा एवं फिर देखा जननीकी ओर। मानो दोनोंके हृदयको वे परख रहे हों। अब आगे गोपसुन्दरियाँ क्या कहेंगी, अबतक जननीपर इस उलाहनेका क्या प्रभाव हुआ, इसकी परीक्षा कर रहे हों। जननीके मनोगत भावोंका किञ्चित् परिचय तो कपोल-चुम्बनने दे ही दिया था, अब और भी स्पष्ट हो गया; क्योंकि पुत्रको लाड़ लड़ाकर नन्दरानी बोलीं, “बहिन! नीलमणि जैसे मेरा है, वैसे ही तुम्हारा है। नवनीत ही तो उसने खाया है, तुम सबोंके घरोंमें तो नवनीतके भाण्ड भरे हैं।” व्रजरानीका यह कहना था कि कुछ गोपसुन्दरियाँ हाथ नचाकर उच्चस्वरसे बोल उठीं, “गोपेन्द्रगेहिनी! बात इतनेतक ही सीमित नहीं है। नीलमणि स्वयं जितना खा सके, खा ले; अपने सखाओंको जितना वितरण कर सके, कर दे। पर यह स्वयं तो बहुत अल्पमात्रामें खाता है, शेष सब वानरोंको लुटा देता है। कदाचित् तुम देख पातीं तो समझतीं कि यह कितना उत्पात करता है। यह जिस ओर जाता है, उसी ओर सहस्रों वानर इसके पीछे-पीछे चलते हैं।”

ENGLISH TRANSLATION

This time the queen of Vraja laughed aloud and covered the cheeks of Nīlamaṇi, seated in her lap, with repeated kisses. Kṛṣṇacandra cast a sidelong glance toward the cowherd women and then looked at his mother, as though testing both their hearts. He seemed to examine what the women would say next and what effect their complaints had so far produced upon his mother. Her kisses had already revealed something of her inner feelings, and those feelings now became still clearer, for after fondling her son, Nanda's queen said, “Sister, Nīlamaṇi belongs to you just as he belongs to me. He has only eaten some fresh butter, and your houses are filled with jars of it.” At this, several women gestured with their hands and cried loudly, “Mistress of the cowherd king's house, that is not the whole matter. Let Nīlamaṇi eat as much as he can himself and distribute as much as he can among his friends. But he eats very little and gives all the rest away to the monkeys. If only you could see him, you would understand how much havoc he causes. Thousands of monkeys follow wherever he goes.”

ORIGINAL

“यह किसी भी घरमें एकान्त पाकर प्रवेश कर जाता है तथा गोरसपूर्ण मटकोंसे माखन, दूध, दही निकाल-निकालकर वानरोंको देना आरम्भ कर देता है। वानर शिशु है या प्रौढ़, इस ओर इसका ध्यान नहीं; यह तो सबको समान भावसे देता है तथा जब वानर खाते-खाते अघा जाते हैं, खानेसे उपरत हो जाते हैं, तब यह कहता है, ‘भैयाओ! देखो, इस गोपसुन्दरीके गृहके नवनीत, दधि आदि स्वादु नहीं; वानर भी नहीं खा रहे हैं; यह फूहड़ी है, यह माखन बिलोना नहीं जानती, इसे दही जमाना नहीं आता। ऐसे स्वादरहित माखन-दहीसे क्या प्रयोजन।’ तथा यह कहकर गृहमें जितने नवनीत-दधि-दुग्ध-भाण्ड, हमारी ददिया सास, परददिया सासके समयके, बड़े यत्नसे सुरक्षित रखे हुए, उसे मिलते हैं, सबको फोड़ डालता है; नवनीत-दधि-दुग्धकी धारा बह चलती है।”

ENGLISH TRANSLATION

“Whenever he finds a house unoccupied, he enters and begins taking butter, milk, and yogurt from pots filled with dairy foods and giving it to the monkeys. He pays no attention to whether a monkey is young or old, but gives to all alike. When they have eaten their fill and stop, he says, ‘Brothers, look! The fresh butter and yogurt in this cowherd woman's house are not tasty. Even the monkeys will not eat them. She is a poor housekeeper. She does not know how to churn butter or set yogurt. What use is such flavorless butter and yogurt?’ Then he breaks every vessel of butter, yogurt, and milk he can find in the house, including those preserved with great care from the days of our husband's grandmothers and great-grandmothers, and streams of butter, yogurt, and milk begin to flow.”

ORIGINAL Sanskrit verses

मर्कान् भोक्ष्यन् विभजति स चेन्नात्ति भाण्डं भिनत्ति।
(श्रीमद्भागवत १०।८।२९)

हेलालसं तत् कियदेव भुङ्क्ते शाखामृगान् भोजयते प्रकामम्।
न भुञ्जते ते यदि तृप्तिमन्तो भूमौ किरत्येव विभिद्य भाण्डम्॥
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Desiring to feed the monkeys, he distributes it among them, and if they will not eat, he breaks the pot.
(Śrīmad Bhāgavata 10.8.29)

Sportive and carefree, he eats only a little and feeds the monkeys abundantly. If, already satisfied, they do not eat, he breaks the vessel and scatters everything upon the ground.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

इनकी बात सुनकर व्रजरानी तो हँसीं ही, उलाहनेके मिससे आयी हुई स्वयं अधिकांश गोपसुन्दरियाँ भी हँस पड़ीं। वात्सल्यरस-घनमूर्ति व्रजेश्वरी नहीं जानतीं, वात्सल्य-भावितमति गोपसुन्दरियोंको पता नहीं, कि जिन रघुकुल-तिलक राघवेन्द्रकी कथा वे सुनती हैं, कभी गा-गाकर अपने कोटि-कोटि प्राणप्रियतम नीलमणिको भी सुनाती हैं, वे दशरथनन्दन श्रीरामचन्द्र एवं गोपेन्द्रनन्दन श्रीकृष्णचन्द्र दो नहीं हैं। क्या पता, व्रजराजनन्दनके हृदयमें त्रेताकी वह स्मृति जाग उठी हो; सुग्रीव-सम्मेलन, वानरी सेनाका आवाहन, उदधिके वक्षःस्थलपर सेतुबन्धन, कनकपुरीका भीषण रणाङ्गण, इन सबके अमिट संस्मरण उदय हो आये हों? यशोदानन्दन कदाचित् यह सोच रहे हों, आह! उस दिनकी बात! मेरा तपस्वी वेश था, परिग्रहका अत्यन्त अभाव था, प्रियावियोगसे व्यथित प्राण हाहाकार कर रहे थे, सुग्रीव न होते तो सेना एकत्र करनेका साधन ही मेरे पास क्या था? सुग्रीवकी ही सेना मेरी सेनाके रूपमें परिणत हो गयी। प्रत्येक वानर मेरा सैनिक था। ओह! उस दिन इस सेनाके किसी भी सैनिकने मुझसे पारिश्रमिककी याचना नहीं की; और तो क्या, उनकी उदरपूर्तिकी व्यवस्था भी मुझसे नहीं हो सकी थी। वे स्वयं ही वन्य फलोंको सञ्चय करते थे, उन वनफलोंसे अपने उदरकी ज्वाला शान्त करते थे तथा मुझ वनवासीकी भी सेवा करते थे। इनकी सेवा हेतुरहित थी, सर्वथा निर्दोष, निष्कपट थी। इनके मनमें कभी कोई कल्पनातक नहीं उदय हुई कि मैं इन्हें कभी कुछ दूँगा। अनन्त उपकार इन्होंने किये थे, मैं उन उपकारोंको कैसे भूल जाऊँ। उनसे उऋण तो कभी होऊँगा ही नहीं। पर आज कम-से-कम सैनिकका पारिश्रमिक, वेतन तो इन्हें दूँ; अपने हाथोंसे अपनी प्रिय भोज्यवस्तु नवनीत-दही-दूध खिलाकर इनकी उदरपूर्ति तो कर दूँ! यह सोचकर ही कदाचित् स्वयं भगवान्, अच्युत व्रजराजनन्दन इन वानरोंको दधि-दुग्ध आदिके मिससे वेतन दे रहे हों तो क्या पता:

ENGLISH TRANSLATION

The queen of Vraja laughed on hearing this, and most of the cowherd women who had come on the pretext of complaining laughed as well. The queen of Vraja, the very embodiment of condensed parental rasa, does not know, and the women whose minds are steeped in parental affection do not know, that Rāghavendra, ornament of the Raghu dynasty, whose story they hear and sometimes sing to their Nīlamaṇi, dearer to them than millions of lives, is not different from Kṛṣṇacandra, son of the cowherd king. Perhaps memories of Tretā had awakened in the heart of Vraja's prince: meeting Sugrīva, summoning the monkey army, building the bridge across the ocean's breast, and the dreadful battlefield of the golden city. Perhaps Yaśodā's son was thinking, “Ah, that day! I wore the garb of an ascetic and possessed almost nothing. My life, tormented by separation from my beloved, cried out in anguish. Without Sugrīva, what means did I have to gather an army? Sugrīva's army became mine, and every monkey was my soldier. None of those soldiers asked me for wages. I could not even arrange food to fill their stomachs. They gathered forest fruits themselves, calmed their hunger with those fruits, and served me in my forest exile. Their service was without motive, entirely pure and guileless. They never even imagined that I would one day give them anything. They rendered limitless help. How can I forget those favors? I can never repay them, but today let me at least pay my soldiers their wages. Let me fill their stomachs with my own hands by feeding them my beloved foods, fresh butter, yogurt, and milk.” Who knows whether this is why the infallible Lord himself, the son of Vraja's king, now pays those monkeys their wages in the guise of yogurt and milk:

ORIGINAL Sanskrit verses

वन्यैरेव फलैः स्वयमकलितैराकल्प्य वृत्तिं निजां
सेवा मे वनवासिनोऽपि विहिता प्रागेभिरव्याजतः।
इत्थं तत्प्लवगोपकारनिकरानालोचयन्नच्युतः
प्रादाद्वेतनमेव किं दधिपयोव्याजात् स तेभ्यस्तदा॥
(श्रीहरिसूरिविरचितभक्तिरसायनम्)

ENGLISH TRANSLATION

“Formerly these forest dwellers sustained themselves with wild fruits they gathered on their own and served me in exile without guile.” Reflecting thus upon the many favors rendered by those monkeys, did the infallible Lord then give them wages in the guise of yogurt and milk?
(Bhaktirasāyana composed by Śrī Harisūri)

ORIGINAL

कुछ भी हो, गोपसुन्दरियोंने अपने उलाहनेमें वानरोंका प्रसङ्ग लाकर सबको आनन्दमें विभोर कर दिया। बड़ी देरतक सभी हँसती रहीं। व्रजरानी किसी तरह आत्मसंवरण कर बोलीं, “री! तब तू छिपाकर नवनीत आदि क्यों नहीं रखती? गृहके अन्तर्भागमें रखकर द्वार बन्द कर दे, फिर यह कैसे ले सकेगा?” गोपसुन्दरियोंके एक दलने इसका उत्तर भी व्रजेश्वरीको दे ही दिया। वे बोलीं, “यशोदारानी! यह भी हो चुका है, पर इसका परिणाम तो और भी भयंकर हुआ! तुम्हारा नीलमणि हम सबोंके घर गया था; कोई भी वस्तु इसे नहीं मिली कि जो यह नष्ट कर सके। फिर तो यह इतना क्रोधित हुआ कि क्या बताऊँ! हमसे कहने लगा, ‘री, ठहर जा! कलसे मैं एक प्रज्वलित अङ्गार साथ लेता आऊँगा; जहाँ दही, दूध, नवनीत आदि कुछ भी नहीं पाऊँगा, उस घरमें वह अङ्गार रख दूँगा; गृह ही भस्म हो जायगा। जिस गृहमें मेरे लिये कुछ नहीं, उसे तो ध्वंस ही हो जाना चाहिये। उस घरके बालकोंको भी ऐसी मार मारूँगा कि गृहस्वामिनी भी स्मरण करेगी।’ इस प्रकार कहकर प्रमाणके रूपमें पर्यङ्कशायी छोटे शिशुओंको चिकोटी काटकर, रुलाकर भाग गया।”

ENGLISH TRANSLATION

Whatever the reason, by bringing the monkeys into their complaint, the cowherd women immersed everyone in joy. All laughed for a long time. Somehow restraining herself, the queen of Vraja said, “Then why do you not hide the butter and other foods? Put them deep inside the house, close the door, and see how he can take them.” One group answered, “Queen Yaśodā, that too has been tried, but the result was even more frightening. Your Nīlamaṇi went to all our houses and found nothing he could destroy. He became so angry that we cannot describe it. He told us, ‘Just wait! From tomorrow I shall carry a burning coal. Wherever I find no yogurt, milk, butter, or anything else, I shall put the coal in that house and burn it to ashes. A house that contains nothing for me deserves to be destroyed. I shall also beat the children there so soundly that the mistress of the house will remember it.’ To prove his words, he pinched the little infants lying on their beds, made them cry, and ran away.”

ORIGINAL Sanskrit verses

द्रव्यालाभे स गृहकुपितो यात्युपक्रोश्य तोकान्॥
(श्रीमद्भागवत १०।८।२९)

दूरस्थितो गर्जति तिष्ठ तिष्ठ भो दग्ध्वा गृहं ताडयितास्मि बालकान्॥
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

When he finds no goods to take, he leaves the house in anger after provoking the little children.
(Śrīmad Bhāgavata 10.8.29)

Standing at a distance, he roars, “Just wait! I shall burn the house and beat the children.”
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“नन्दगेहिनी! तबसे हम सब इससे डरकर अवश्य इसके लिये कुछ-न-कुछ बाहर रख देती हैं। यह आता है, हँसकर कुछ खा लेता है, कुछ फेंक देता है।” इतनेमें एक गोपतरुणी बोल उठी, “व्रजराजमहिषी! एक दिन किसीने इसे कह दिया, ‘रे नन्दनन्दन! तू तो चोर है।’ बस, यह कहना था कि तुम्हारे इस चञ्चल नीलमणिके अरुण पङ्कजनेत्रोंमें रोष भर गया तथा यह कहने लगा, ‘री! मैं चोर नहीं, तू चोर है। यह घर मेरा है। इसलिये इस घरकी समस्त वस्तुएँ मेरी हैं। मेरी वस्तुको तू अपनी मानती है। वास्तवमें तो तू चोर है।’”

ENGLISH TRANSLATION

“Mistress of Nanda's house, since then we have been afraid of him and always leave something outside for him. He comes, laughingly eats some, and throws some away.” Just then a young cowherd woman said, “Queen of Vraja's king, one day someone told him, ‘Son of Nanda, you are a thief.’ At once the red lotus eyes of your restless Nīlamaṇi filled with anger and he said, ‘I am not the thief. You are the thief. This house is mine, so everything in it is mine. You regard what belongs to me as your own. In truth, you are the thief.’”

ORIGINAL Sanskrit verse

चोर एष इति केनचिदुक्तः क्रुद्ध एव निगदत्यतिधृष्टः।
त्वं हि चोर इदमेव मदीयं गेहमस्य सकलं हि ममैव॥
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

When someone says, “He is a thief,” the exceedingly bold child angrily replies, “You are the thief. This very house is mine, and everything within it belongs to me.”
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

यशोदारानीके मुखपर मन्द मुसकान छा जाती है। एक बार वे पुनः श्रीकृष्णचन्द्रकी ओर देखती हैं तथा फिर समस्त गोपसुन्दरियोंको लक्ष्य करके कहती हैं, “बहिनो! तुम सब मुझे विस्तारसे सुनाओ कि किसके घर मेरे नीलमणिने क्या किया है।” तब क्रमशः गोपसुन्दरियाँ अपना-अपना विवरण सुनाती हैं। प्रत्येकके लिये व्रजरानी “अच्छा, ऐसे न रखकर ऐसे रखा करो तो,” इस प्रकार कहकर कोई-न-कोई उपक्रम बना देती हैं तथा उसीके उत्तरमें क्रमशः गोपसुन्दरियाँ अपने-अपने घरका विवरण सुनाती हैं। एक बोली, “व्रजराज-भामिनी! ऊँचे छीकेपर रखे रहनेके कारण जब इसके हाथ नहीं पहुँचते तो यह पीढ़े या उलूखल आदिकी सहायतासे वहाँ पहुँच जाता है। मेरे घरकी बात है। जब इसने देखा कि हाथ नहीं पहुँचते तब इसने एक पीढ़ा रखा, फिर उस पीढ़ेपर एक दूसरे पीढ़ेको स्थिर किया और उसपर एक और पीढ़ेकी स्थापना की। उस तीसरे पीढ़ेपर चढ़कर इसने हाथ उठाये। एक हाथसे नवनीत आदिका अपहरण करने लगा। इतनेमें मैं कई सखियोंके साथ वहाँ जा पहुँची। हम सबोंने निषेध किया। बस, छीकेपर दधि-दुग्धके जितने पात्र थे, सब-के-सब उसने पृथ्वीपर पटक दिये। मेरे ही घर नहीं, कई घरोंमें प्रायः यह ऐसा ही करता है।”

ENGLISH TRANSLATION

A gentle smile spread across queen Yaśodā's face. Once again she looked at Kṛṣṇacandra and then addressed all the women: “Sisters, tell me in detail what my Nīlamaṇi did in each of your houses.” One after another, they related their accounts. For each woman the queen devised some remedy, saying, “Then do not keep it that way. Keep it this way instead.” In response, each described what had happened in her home. One said, “Lady of Vraja's king, when his hands cannot reach food kept in a high hanging rack, he reaches it with the aid of stools or a mortar. This happened in my home. When he saw that his hands could not reach, he set down a stool, placed a second firmly upon it, and then set a third above that. Standing upon the third, he raised his hands and began stealing fresh butter with one of them. Just then I arrived with several friends and we forbade him. At once he threw every vessel of yogurt and milk from the hanging rack onto the ground. He does this not only in my house but often in many others.”

ORIGINAL Sanskrit verses

हस्ताग्राह्ये रचयति विधिं पीठकोलूखलाद्यैः।
(श्रीमद्भागवत १०।८।३०)

करालभ्ये पीठं विरचयति पीठोपरि पुन-
स्तदूर्ध्वं तच्चान्यत्तदुपरि समारोप्य चरणौ।
समुद्वाहुः शिक्यादधि च नवनीतादि च हरन्
निषिद्धश्चेत् कैश्चित् क्षिपति सकलं तूर्णमवनौ॥
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

When something lies beyond the reach of his hands, he contrives a way with stools, mortars, and the like.
(Śrīmad Bhāgavata 10.8.30)

When it is beyond reach, he sets up a stool, another above it, and yet another higher still, placing his feet upon the top. Stretching up his arms, he steals yogurt, fresh butter, and other foods from the hanging rack. If anyone forbids him, he swiftly throws everything upon the ground.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

दूसरी पुरसुन्दरीने कहा, “जब छीके इतने ऊँचे होते हैं कि पीढ़े आदिसे भी उनके पास नहीं पहुँचा जा सकता, तब यह पत्थर फेंककर या वहींपर पड़ी लंबी बछी उठाकर उनसे उन दधि-नवनीतपूरित भाण्डोंमें छिद्र कर देता है। किस पात्रमें दधि है, किसमें नवनीत है, किसमें दूध भरा है, इसका पूर्ण ज्ञान इसे पात्र देखते ही हो जाता है। उनके अनुरूप ही छोटा-बड़ा, चौड़ा-लंबा, कैसा छिद्र करना चाहिये, इस कलामें भी यह प्रवीण है तथा छिद्र करके अपना एवं सखाओंका मुख उसके नीचे कर लेता है, दधि-नवनीतकी धाराएँ ठीक इसके मुखमें गिरती हैं। मेरे एवं पार्श्ववर्ती गोपोंके घर ऐसी घटना हो चुकी है।”

ENGLISH TRANSLATION

Another woman said, “When the hanging racks are so high that he cannot reach them even with stools, he throws stones or picks up a long stick lying nearby and uses it to pierce the vessels filled with yogurt and fresh butter. The moment he sees a vessel, he knows perfectly whether it contains yogurt, butter, or milk. He is also skilled in deciding whether the hole should be small or large, narrow or long, according to its contents. After making it, he places his own mouth and those of his friends beneath it, and the streams of yogurt and butter fall directly into their mouths. This has happened in my house and in the homes of neighboring cowherds.”

ORIGINAL Sanskrit excerpt

छिद्रं ह्यन्तर्निहितवयुनः शिक्यभाण्डेषु तद्वित्।
(श्रीमद्भागवत १०।८।३०)

ENGLISH TRANSLATION

Knowing what is hidden within, that expert makes holes in the vessels suspended from the rack.
(Śrīmad Bhāgavata 10.8.30)

ORIGINAL

तीसरी बोली, “यशोदारानी! मेरे घरकी घटना सुनो। ऊँचे छीकेपर मैंने दूधका भाण्ड रख दिया था तथा भाण्डसे सटाकर एक घण्टा उसी छीकेमें बाँध दिया था, इसलिये कि नीलमणि किसी प्रकार भी यदि इसके पास पहुँच गया या उसने छिद्र किया तो घण्टा बज उठेगा और मैं पहुँच जाऊँगी। यह व्यवस्था करके मैं पार्श्ववर्ती गृहमें चली गयी। कुछ देर पश्चात् यों ही चली आयी। आकर जो देखा तो हँसी आने लगी। देखती हूँ, एक पीढ़ेपर दूसरा पीढ़ा रखा है, उसपर एक गोपशिशु खड़ा है। गोपशिशुके कंधेपर तुम्हारा नीलमणि चढ़ा हुआ है। नीलमणिने एक हाथसे घण्टाको पकड़ लिया, जिससे शब्द न हो जाय। फिर उसने भाण्डमें एक छिद्र किया। जब दूधकी धारा बह चली तो उसने मुखके समीप अपने एक हाथसे अञ्जलि बाँध ली, धारा उसीमें गिरने लगी। आनन्दविभोर होकर वह अपना सिर हिलाते हुए दुग्धपान करने लगा। कुछ देरतक तो मैं भी आनन्दजड़ हुई यह दृश्य देखती रही, पर फिर मुझे नीलमणिको पकड़ लेनेकी इच्छा हुई। मैं आगे बढ़ी। उसने भी मुझे देख लिया। इसका मुख उस समय दूधसे भरा था। इसने उसी दूधको फूत्कार करते हुए मेरी आँखोंपर फेंक दिया। दूधसे मेरी दोनों आँखें भर गयीं और इसी बीच यह कूदकर भाग गया।”

ENGLISH TRANSLATION

A third said, “Queen Yaśodā, hear what happened in my house. I placed a pot of milk upon a high hanging rack and tied a bell to the rack beside it, thinking that if Nīlamaṇi somehow reached the pot or pierced it, the bell would ring and I would come. Having made this arrangement, I went into the neighboring room. After some time I returned casually and laughed at what I saw. One stool had been placed upon another, and a cowherd boy stood on top. Your Nīlamaṇi had climbed upon the boy's shoulders. With one hand he held the bell so that it would not sound, and then he made a hole in the vessel. When the stream of milk began to flow, he cupped his other hand near his mouth so that the stream fell into it. Overcome with delight, he drank the milk while swaying his head. For some time I too stood transfixed with joy, watching this sight. Then I wished to catch him and stepped forward. He saw me. His mouth was full of milk, and he blew that milk into my eyes. Both eyes filled with it, and meanwhile he jumped down and ran away.”

ORIGINAL Sanskrit verse

पीठे पीठनिषण्णबालकगले तिष्ठन् स गोपालको
यन्त्रान्तःस्थितदुग्धभाण्डमवभिद्याच्छाद्य घण्टारवम्।
वक्त्रोपान्तकृताञ्जलिः कृतशिरःकम्पं पिबन् यः पयः
पायादागतगोपिकानयनयोर्गण्डूषफूत्कारकृत्॥
(श्रीकृष्णकर्णामृतम्)

ENGLISH TRANSLATION

Standing upon the shoulders of a cowherd boy who stood on stools piled one above another, that little cowherd pierced the milk vessel inside the contrivance while suppressing the bell's sound. Cupping one hand near his mouth, he drank the milk with his head swaying, then protected himself by blowing a mouthful into the eyes of the approaching gopī. May he protect us.
(Śrī Kṛṣṇakarṇāmṛta)

ORIGINAL

इसकी बात सुनकर सभी हँसने लगीं तथा जब एक अन्य गोपसुन्दरीने अपना विवरण सुनाया, तब तो सभी हँसते-हँसते लोट-पोट हो गयीं। वह बोली, “कृष्णजननी! सुनो, परसोंकी बात है। नीलमणि मेरे घर गया। जाकर इसने नवनीतभाण्डमें हाथ डाल दिया। मैं दूरसे बोली, ‘रे शिशु! तू कौन है?’ यह बोला, ‘री, मैं बलरामका छोटा भाई हूँ।’ मैंने पूछा, ‘फिर यहाँ क्यों आया है?’ इसपर इसने अविलम्ब उत्तर दिया, ‘मैं तो अपना घर समझकर आ गया।’ मैं हँसकर बोली, ‘ठीक है, भ्रम होना तो सम्भव है; पर तुमने नवनीतके मटकेमें हाथ क्यों डाला?’ इसपर इसने बड़ी गम्भीर मुद्रामें कहा कि ‘गोपी मैया! देख, मेरा एक गोवत्स खो गया था, उसे ही मैं ढूँढ़ रहा था। तू क्षणभरके लिये अन्यथा चिन्तन या दुःख मत कर कि मैं तेरा माखन खाने आया हूँ।’ तथा फिर इसने माखनसे सने एक स्फटिकनिर्मित गोवत्सको, खिलौनेको, मुझे दिखाया और बोला, ‘माता! मिल गया! अब मैं जाता हूँ। बाबाने मधुवनसे लाकर इस गोवत्सको मुझे दिया था। यह प्रायः मेरे हाथसे, जहाँ कहीं भी नवनीत-भाण्ड इसने देखा कि उसीमें, कूद पड़ता है; फिर इसे निकालनेमें मुझे बड़ी कठिनता होती है।’ कहकर यह तो चला गया और मैं हँसीमें इसे पकड़ना भूल गयी।”

ENGLISH TRANSLATION

Everyone laughed upon hearing her account, and when another woman gave hers, they rolled about with laughter. She said, “Mother of Kṛṣṇa, listen. This happened the day before yesterday. Nīlamaṇi came to my house and put his hand into a pot of fresh butter. From a distance I called, ‘Child, who are you?’ He replied, ‘I am Balarāma's younger brother.’ I asked, ‘Then why have you come here?’ He immediately answered, ‘I mistook it for my own house.’ Laughing, I said, ‘Very well, such a mistake is possible, but why did you put your hand into the butter pot?’ With a very grave expression he said, ‘Mother gopī, look, one of my calves was lost, and I was searching for it. Do not think wrongly or grieve for even a moment that I came to eat your butter.’ Then he showed me a crystal toy calf covered in butter and said, ‘Mother, I have found it. Now I am going. Father brought this calf from Madhuvana and gave it to me. Whenever it sees a butter pot anywhere, it often jumps from my hand straight into it, and then I have great difficulty taking it out.’ After saying this he left, and in my laughter I forgot to catch him.”

ORIGINAL

Sanskrit verse

कस्त्वं बाल बलानुजः किमिह रे मन्मन्दिराशङ्कया
युक्तं तन्नवनीतपात्रविवरे हस्तं किमर्थं न्यसेः।
मातः कञ्चन वत्सकं मृगयितुं मा गा विषादं क्षणा-
दित्येवं वरवल्लवीप्रतिवचः कृष्णस्य पुष्णातु नः॥
(श्रीकृष्णकर्णामृतम्)

ENGLISH TRANSLATION

“Who are you, child?” “Bala's younger brother.” “Why are you here?” “I mistook it for my house.” “That may be so, but why place your hand inside the butter pot?” “Mother, I was searching for a certain calf. Do not be distressed.” May Kṛṣṇa's answers to that excellent cowherd woman nourish us.
(Śrī Kṛṣṇakarṇāmṛta)

ORIGINAL

एक व्रजभामाने यह कहा, “अब एक मेरी बात मैं सुनाती हूँ। सब उपायोंसे हारकर मैं नवनीत-भाण्ड एक सर्वथा अन्धकारपूर्ण गृहमें रख करके मैं निश्चित हो गयी। पर लौटकर देखा तो दंग रह गयी। नीलमणि उस प्रकोष्ठमें खड़ा माखन खा रहा है, उसके श्यामल अङ्गोंको विभूषित करनेवाले मणिआभूषणोंके प्रकाशमें प्रकोष्ठ जगमग-जगमग कर रहा है। इस प्रकाशमें प्रकोष्ठका अणु-अणु उद्भासित हो रहा है।”

ENGLISH TRANSLATION

One lady of Vraja said, “Now I shall tell my story. Defeated after trying every remedy, I placed a vessel of fresh butter in a room filled with absolute darkness and felt secure. But when I returned, I was astonished. Nīlamaṇi stood in that chamber eating butter, and the light from the jeweled ornaments adorning his dark limbs made the whole room shimmer. Every particle of the chamber was illuminated.”

ORIGINAL Sanskrit excerpt

मणिगणमहसा गणयति न तमः।
(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

By the radiance of his many jewels, he takes no account of the darkness.
(Śrī Gopālacampū)

ORIGINAL

इसकी बात पूर्ण भी नहीं हुई थी कि एक नवतरुणी चटपट बोल उठी, “बावरी! तू तो मणिभूषणोंके तेजकी बात कहती है। अरे! इसका अङ्ग ही प्रदीप है। जहाँ यह जाता है, वहीं एक श्यामज्योति भर जाती है। उस ज्योतिका आलोकमें गहन अन्धकारमें बड़ी गुप्त, सुरक्षित रखी हुई नवनीत आदि सभी वस्तुओंको यह पा लेता है, बाहर निकाल लाता है।”

ENGLISH TRANSLATION

Before she had finished speaking, a young woman quickly exclaimed, “Foolish girl, you speak of the brilliance of his jeweled ornaments, but his body itself is a lamp. Wherever he goes, a dark-blue radiance fills the place. By its light he finds all the butter and other things secretly secured in deep darkness and brings them out.”

ORIGINAL Sanskrit verses

ध्वान्तागारे धृतमणिगणं स्वाङ्गमर्थप्रदीपम्।
(श्रीमद्भागवत १०।८।३०)

निहृत्य यन्त्राद् गहनान्धकारे हैयङ्गवीनादि सुरक्षितं यत्।
प्रविश्य पश्यन् स्वमहःप्रकाशैस्तत् सर्वमानीय बहिष्करोति॥
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

In a dark room, he uses his own body, adorned with many jewels, as a lamp to find the desired objects.
(Śrīmad Bhāgavata 10.8.30)

Entering the deep darkness, he sees by the light of his own radiance whatever fresh butter and other goods have been secured and hidden by contrivances, removes it all, and carries it outside.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

एक व्रजपुरन्ध्री बोली, “कृष्णजननी! प्रथम तो इसके मुखका स्मित, इसकी अमृतस्राविणी मधुर स्वरलहरी, अङ्गसञ्चालन, अङ्गलावण्य आदि ही ऐसे हैं कि इसे देखते ही हम सब मोहित हो जाती हैं, इसके दर्शनजन्य मधुपानसे उन्मादिनी होकर अशक्त हो जाती हैं तथा हमारे सामने ही यह हमारी वस्तुओंको ले जाता है। इसके अतिरिक्त हमारे घरके बालकोंको भी इसने अपना साथी बना लिया है, वे इसके गुप्तचरका काम करते हैं। ठीक जिस समय हम सब गृहकार्यमें अत्यन्त व्यग्र रहेंगी, इसे इसकी सूचना हमारे पुत्रोंके द्वारा ही मिल जायगी तथा यह वहाँ पहुँचकर यथायोग्य उत्पात आरम्भ कर देगा।”

ENGLISH TRANSLATION

A woman of Vraja said, “Mother of Kṛṣṇa, first of all, the smile upon his face, his sweet stream of nectar-filled speech, the movement of his limbs, and his bodily grace are such that the moment we see him we become enchanted. Maddened and rendered powerless by drinking the honey of his vision, we watch him take our belongings directly before us. In addition, he has made the children of our houses his companions, and they serve as his spies. Precisely when we are most engrossed in household work, our own sons inform him, and he arrives to begin whatever mischief suits the occasion.”

ORIGINAL Sanskrit excerpt

काले गोप्यो यर्हि गृहकृत्येषु सुव्यग्नचित्ताः।
(श्रीमद्भागवत १०।८।३०)

ENGLISH TRANSLATION

He chooses the time when the gopīs are deeply absorbed in their household duties.
(Śrīmad Bhāgavata 10.8.30)

ORIGINAL

एक अत्यन्त सरला गोपवनिताने यह कहा, “सुन्दरी यशोदे! देव-पूजाके लिये मैंने भूमिका प्रक्षालन-मार्जन किया था, सुन्दर चौक पूरे थे, भोग धराये थे। यह आया, पूजासे पूर्व ही भोग उठाकर खाने लगा। मेरे पूछनेपर बोला, ‘री! देवता तो मैं हूँ, मेरी पूजा किया कर।’ मैं चिढ़कर इसे पकड़ने चली, पर अकेली थी। इसने सखाओंसे कहा, ‘भैयाओ! मेरा निरादर करके यह पूजा करने चली है; इसकी यज्ञवेदी तो भ्रष्ट करने योग्य, मूत्र त्यागने योग्य है।’ बस, इसके सखा इसका संकेत पाकर कुछ तो अपवित्र धूलि-पत्ते फेंककर, कुछ मूत्र त्यागकर, सब कुछ अशुद्ध करके भाग गये।”

ENGLISH TRANSLATION

One very simple-hearted cowherd woman said, “Beautiful Yaśodā, I had washed and swept the ground for worship of the deity, drawn lovely sacred designs, and set out the food offering. He came and began eating the offering before the worship. When I questioned him, he said, ‘I am the deity. You should worship me.’ Annoyed, I went to catch him, but I was alone. He told his friends, ‘Brothers, she has dishonored me and gone to worship. Her sacrificial altar deserves to be defiled and urinated upon.’ At his signal, some of his friends threw impure dust and leaves, others urinated, and they ran away after polluting everything.”

ORIGINAL Sanskrit excerpts

एवं धृष्टान्युशति कुरुते मेहनादीनि वास्तौ।
(श्रीमद्भागवत १०।८।३१)

अपि बालान्मेहयते गेहे।
(श्रीगोपालचम्पूः)

वास्तौ लिप्ते सुललितमृदा चित्रिते चारुचूर्णै-
र्धूलीपत्रादिभिरशुचिभिः शुद्धिहानिं करोति।
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

He performs such brazen deeds as urinating in the house.
(Śrīmad Bhāgavata 10.8.31)

He even makes the boys urinate in the house.
(Śrī Gopālacampū)

When the dwelling has been coated with beautiful clay and decorated with lovely powders, he destroys its purity with unclean dust, leaves, and the like.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

श्रीकृष्णचन्द्रकी ओर संकेत करते हुए उसी सरला गोपीने कहा, “तनिक इसकी ओर देखो तो सही! इसके भीतर चोरीकी न जाने कितनी कलाएँ छिपी हैं, चोरीके उपायोंसे व्यापार चलानेमें यह कितना सुनिपुण है, पर यहाँ तुम्हारे सामने ऐसी मुद्रामें बैठा है, मानो सर्वथा साधु-स्वभाव परम शान्त शिशु हो।”

ENGLISH TRANSLATION

Pointing toward Kṛṣṇacandra, the same simple gopī said, “Just look at him. Who knows how many arts of theft are hidden within him and how perfectly skilled he is in conducting his affairs through devices of thievery. Yet here before you he sits as though he were an utterly virtuous and supremely peaceful child.”

ORIGINAL Sanskrit excerpt

स्तेयोपायैर्विरचितकृतिः सुप्रतीको यथाऽऽस्ते।
(श्रीमद्भागवत १०।८।३१)

ENGLISH TRANSLATION

After devising deeds through methods of theft, he sits there looking perfectly innocent.
(Śrīmad Bhāgavata 10.8.31)

ORIGINAL

इस प्रकार विविध मुद्रा धारणकर व्रजसुन्दरियोंने श्रीकृष्णचन्द्रके कौमारचापल्यका वर्णन व्रजराजगेहिनीको सुनाया। स्वयं भगवान् व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रकी भीतिविजड़ित नयनोंकी शोभा वे देखना चाहती थीं, व्रजरानीको उनके नीलमणिकी चञ्चल चेष्टाओंका वर्णन श्रवण कराकर, मधुपान कराकर सुख-समुद्रमें निमज्जित करना चाहती थीं तथा ऐसा करके स्वयं भी उसी सागरकी लहरोंमें स्नान करने आयी थीं; लीलाशक्तिने उनके ये तीनों मनोरथ पूर्ण कर दिये। गोपसुन्दरियोंने पुलकित होकर देखा कि श्रीकृष्णचन्द्रके नयनारविन्दोंमें भयके चिह्न सुस्पष्ट हो रहे हैं, उन्हें भय हो रहा है कि जननी कहीं गोपसुन्दरियोंकी बातोंसे मेरी ताड़ना तो नहीं करेगी। किंतु जननीके नेत्रोंसे, रोम-रोमसे आनन्दका निर्झर झर रहा है। उनके मुखपर अतिशय उल्लास भर आया है, प्रसन्नमुखसे वे कुछ कहना चाहती हैं, पर सुखातिरेकसे कण्ठ रुद्ध हो गया है। सब सुनकर भी ताड़नाकी बात तो दूर, अपने नीलमणिको स्नेहपूरित उपालम्भ भी वे इसके लिये दें, यह कल्पना भी उनके मनमें नहीं उदय हुई:

ENGLISH TRANSLATION

Assuming many different expressions, the beautiful women of Vraja thus described Kṛṣṇacandra's childhood mischief to the lady of Vraja's king. They wished to see the beauty of fear entering the eyes of Lord Kṛṣṇacandra, son of Vraja's king. They wished to immerse the queen in an ocean of happiness by making her hear descriptions of her Nīlamaṇi's restless deeds and drink their sweetness, and by doing so they wished to bathe in the waves of that same ocean themselves. The divine pastime potency fulfilled all three desires. Thrilled with delight, they saw clear signs of fear in Kṛṣṇacandra's lotus eyes. He feared that his mother might punish him because of their words. But from his mother's eyes and every pore of her body, a waterfall of bliss poured forth. Supreme joy filled her face. She wished to say something with a cheerful expression, but an excess of happiness choked her voice. Even after hearing everything, far from thinking of punishment, it never entered her mind to give her Nīlamaṇi even a loving reproach for these deeds:

ORIGINAL Sanskrit verse

इत्थं स्त्रीभिः सभयनयनश्रीमुखालोकिनीभि-
र्व्याख्यातार्था प्रहसितमुखी न ह्युपालब्धुमैच्छत्॥
(श्रीमद्भागवत १०।८।३१)

ENGLISH TRANSLATION

Although the women explained everything while watching his beautiful face and frightened eyes, his mother merely smiled and had no wish to rebuke him.
(Śrīmad Bhāgavata 10.8.31)

ORIGINAL

गोपसुन्दरियाँ भी व्रजरानीका यह भाव, श्रीकृष्णचन्द्रकी वह मुद्रा देखकर परमानन्दके प्रवाहमें बह चलती हैं। श्रीकृष्णचन्द्रने जब अपनी मैयाकी प्रसन्नमुद्रा देखी, तब उन्हें साहस हो आया। फिर तो गोपसुन्दरियोंके सम्बन्धमें उन्होंने भी अपनी मैयाको बहुत-सी बातें बतायीं। मैं इनके घर क्यों जाता हूँ, वहाँ क्या करता हूँ, किस प्रकार ये मुझे अपने सुखका साधन बनाती हैं, इन बातोंपर प्रकाश डालते हुए उन्होंने भी गोपसुन्दरियोंपर कई अभियोग लगाये। उनकी सुधाभरी वाणीमें यह वर्णन सुनकर व्रजेश्वरी एवं गोपसुन्दरियाँ आनन्दोन्मादके कारण कुछ देरके लिये तो वास्तवमें सुध-बुध खो बैठीं। सबका बाह्यज्ञान लुप्त हो गया। जब चेतना आयी, तब देखा मध्याह्नका सूर्य ढल रहा है, व्रजेश्वर आदि भोजनकी प्रतीक्षा कर रहे हैं। व्रजरानी उठीं। पहले व्रजराज आदि गोपोंने भोजन किया, फिर समस्त पुरसुन्दरियोंकी पङ्क्ति एक साथ बैठी। श्रीकृष्णचन्द्रने भी अपनी जननीकी गोदमें विराजित होकर दाऊ भैयाके साथ भोजन किया। भोजनका ऐसा सुख व्रजपुरन्ध्रियोंने अबतक कभी अनुभव नहीं किया था।

ENGLISH TRANSLATION

Seeing this feeling in the queen of Vraja and that expression upon Kṛṣṇacandra, the cowherd women too were swept away in a current of supreme bliss. When Kṛṣṇacandra saw his mother's pleased expression, he took courage. Then he too told her many things about the women. Explaining why he went to their homes, what he did there, and how they made him the means of their own happiness, he leveled several accusations against them. Hearing this description in his nectar-filled voice, the queen and the cowherd women truly lost all awareness for some time in the madness of joy. All external consciousness vanished. When awareness returned, they saw that the midday sun was declining and that Nanda and the others were waiting for their meal. The queen arose. First Nanda and the cowherd men ate, then all the women of the town sat together in a row. Seated in his mother's lap, Kṛṣṇacandra ate with his elder brother Dāū. Never before had the women of Vraja experienced such joy in a meal.

ORIGINAL

बड़ी देरतक व्रजरानी रसालाप करती रहीं। फिर गोपसुन्दरियोंके भालपर मङ्गल-तिलककी रचना कर, उनकी यथायोग्य पूजा कर उन्हें विदा किया:

ENGLISH TRANSLATION

For a long time the queen of Vraja continued her rasa-filled conversation. Then she marked the cowherd women's foreheads with auspicious tilaka, honored them appropriately, and sent them home:

ORIGINAL Sanskrit excerpt

तासां बन्धुसपर्यां विधाय च विसर्जयामास।
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

After rendering affectionate honors to them, she dismissed them.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

उसी दिन संध्यासे कुछ पूर्व श्रीकृष्णचन्द्र कतिपय गोपसुन्दरियोंके घर पुनः गये। उनके घरमें जितने नवनीत-दधि-दुग्ध आदि पदार्थ सञ्चित थे, सबको बिखेरकर बहा दिया। उन गोपियोंका अन्तर्हृदय तो आनन्दसे नाच उठा, किंतु बाहर वे अतिशय कुपित हुईं। बड़-बड़ करती हुई वे व्रजेश्वरीके समीप पहुँचीं। श्रीकृष्णचन्द्रकी चञ्चलताका दायित्व उन्होंने व्रजरानीपर ही रखा तथा उन्हें खूब खरी-खोटी सुनायी। व्रजरानीने हाथ जोड़कर उन्हें शान्त किया। श्रीकृष्णचन्द्रको ये सब कोई अभिशाप न दे दें, इस भयसे वे उनसे क्षमा-याचना करने लगीं। फिर भण्डारमें गयीं। दधि-दुग्ध-नवनीतकी शत-शत मटकियाँ दासियोंसे उठवाकर आँगनमें रखवायीं तथा नीलमणिने जिसके घर जितनी हानि की है, उतना तौल-तौलकर ले जानेकी सबसे प्रार्थना की। साथ ही हाथ जोड़कर यह निवेदन करने लगीं:

ENGLISH TRANSLATION

Shortly before evening that same day, Kṛṣṇacandra again visited the houses of several cowherd women. He scattered and spilled all the butter, yogurt, milk, and other foods stored there. Their inner hearts danced with joy, but outwardly they became exceedingly angry. Muttering indignantly, they went to the queen of Vraja, held her responsible for Kṛṣṇacandra's restlessness, and sharply scolded her. Folding her hands, the queen calmed them. Fearing that one of them might curse Kṛṣṇacandra, she begged their forgiveness. Then she went to the storeroom, had her servants carry hundreds of pots of yogurt, milk, and butter into the courtyard, and asked each woman to weigh out and take as much as Nīlamaṇi had damaged in her home. With folded hands she also pleaded:

ORIGINAL Braj verses

गारी मति दीजौ, मो गरीबनी कौ जायौ है।
जितौ तो बिगार कियौ, आनि कहौ मो सौं तुम,
मैं तो काहू बातनि में नाहिं तरसायौ है॥
दधि की मटुकिया लै-लै आँगन में आनि धरी,
तौलि तौलि लीजौ भटु, जेतौ जाकौ भायौ है।
सूरदास-प्रभु प्यारे, निमिष न हूजौ न्यारे,
कान्ह-जैसी पूत पूरे पुन्यनि तैं पायौ है॥

ENGLISH TRANSLATION

Do not abuse him. He is the child of this poor woman.
Whatever damage he has done, come and tell me.
I have never withheld anything in such matters.
I have brought pot after pot of yogurt and set them in the courtyard.
Weigh it and take it, dear ones, as much as each of you desires.
Sūradāsa says: beloved Lord, do not remain apart even for an instant.
Only through perfected merit does one receive a son like Kānha.

CHAPTER 24

## श्रीकृष्णकी दूसरी वर्षगाँठ और श्रीकृष्णके द्वारा मोतियोंकी खेती

# Śrī Kṛṣṇa's Second Birthday and His Cultivation of Pearls

Source scan pages 158–162

ORIGINAL Hindi

उस दिन भी आकाशसे बूँदें झर रही थीं, आज भी मेघ मुक्ता-सदृश जलबिन्दुओंकी वर्षा कर रहे हैं। श्रीकृष्णचन्द्रकी पिछली प्रथम वर्षगाँठके समय जो कुछ जैसे हुआ था, आज इस वर्षगाँठके दिन भी सब कुछ सर्वथा वैसे ही हो रहा है। उस दिन गोपपुरसुन्दरियोंने देखा था:

ENGLISH TRANSLATION

Drops fell from the sky that day, and today too the clouds rain water droplets like pearls. Everything that occurred at Śrī Kṛṣṇacandra's first birthday is happening in precisely the same way on this birthday. On that earlier day, the beautiful cowherd women had seen:

ORIGINAL Braj. Attributed in the verse to Sūrdās

आजु भोर तमचुर के रोल।
गोकुल में आनंद होत है, मंगल-धुनि महराने टोल॥
फूले फिरत नंद अति सुख भयौ, हरषि मँगावत फूल-तमोल।
फूली फिरति जसोदा तन-मन, उबटि कान्ह अन्हवाइ अमोल॥
तनक बदन, दोउ तनक-तनक कर, तनक चरन पोंछति पट झोल।
कान्ह-गरें सोहति मनि-माला, अंग अभूषन अँगुरिनि गोल॥
सिर चौतनी, डिठौना दीन्हौ, आँखि आँजि पहिराइ निचोल।
स्याम करत माता सौं झगरौ, अटपटात कलबल करि बोल॥
दोउ कपोल गहि कै मुख चूमति, बरष-दिवस कहि करति कलोल।
सूर स्याम ब्रज-जन-मन-मोहन, बरष-गाँठि कौ डोरा खोल॥

ENGLISH TRANSLATION

At dawn today the night birds cried. Joy filled Gokula, and auspicious music sounded throughout the royal household.

Nanda wandered in overflowing happiness, joyfully summoning flowers and betel. Yaśodā blossomed in body and mind as she anointed and bathed priceless Kānha.

She dried His tiny face, His two tiny hands, and His tiny feet with the fold of a cloth. A jeweled necklace shone upon Kānha's neck, ornaments upon His limbs, and rings upon His fingers.

She placed an ornament upon His head, marked Him against the evil eye, lined His eyes, and dressed Him in a tunic. Śyāma quarreled with Mother, stammering and speaking in charming, jumbled sounds.

Grasping both His cheeks, she kissed His face and playfully spoke of His birthday. Sūrdās says: dark Śyāma, enchanter of the people of Vraja, had the birthday thread untied.

ORIGINAL Hindi

आज भी वे व्रजेश्वरीको आनन्दमत्त एवं अस्त-व्यस्त भावसे आदेश करते देख रही हैं:

ENGLISH TRANSLATION

Today too they see the queen of Vraja, intoxicated with bliss and overflowing with emotion, giving instructions:

ORIGINAL Braj

अरी, मेरे लालन की आजु बरष-गाँठि,
सब सखिनि कौं बुलाइ मंगल-गान करवावौ।
चंदन आँगन लिपाइ, मुतियनि चौंके पुराइ,
उमँगि अँगनि आनँद सौं, तूर बजावौ॥
मेरे कहें बिप्रनि बुलाइ, एक सुभ घरि धराइ,
बागे-चीरे बनाइ, भूषन पहिरावौ।
अछत-दूब दल बँधाइ, लालन की गँठि जुराइ,
इहै मोहि लाहौ नैननि दिखरावौ॥
पँचरँग सारी मँगाइ, बधूहि जननि पैहराइ,
नाचैं सब उमँगि अंग, आनँद बढ़ावौ।
नँदरानी ग्वारिन बुलाइ, इहै रीति कहि सुनाइ,
बेगि करौ किन, बिलंब काहैं लगावौ॥

ENGLISH TRANSLATION

"Friends, today is my darling's birthday. Call all the companions and have them sing auspicious songs. Plaster the courtyard with sandal paste, fill its sacred designs with pearls, and joyfully sound the trumpets in every courtyard.

"At my word summon the brāhmaṇas, establish an auspicious hour, prepare festive garments, and adorn Him with ornaments. Bind rice grains and blades of dūrvā, tie my darling's birthday knot, and grant my eyes the blessing of beholding it.

"Bring a five-colored sari and let Mother dress the young bride. Let everyone dance with limbs thrilled by joy and increase the bliss." Calling the cowherd women, Nanda's queen explained the custom and said, "Why do you not hurry? Why delay?"

ORIGINAL Hindi

अन्तर केवल इतना है कि उस समय श्रीकृष्णचन्द्रकी जितनी आयु थी, आज उससे एक वर्ष अधिककी है; उनके श्रीअङ्गोंका सौन्दर्य, नित्य नवीन लावण्य, मधुरिमा, ये सब क्षण-क्षणमें बढ़कर कोटि-कोटि-गुणित हो गये हैं; तथा पुरवासियोंका, विशेषतः व्रजसुन्दरियोंका आनन्द अपरिसीम बन गया है। अनन्त पारावाररहित आनन्दसागरमें लहरियोंकी भाँति नाचती हुई वे व्रजपुरन्ध्रियाँ नन्दभवनमें उत्सव मनाने आयी हैं, मधुर मङ्गलगान करती हुई श्रीकृष्णचन्द्रकी आजकी झाँकीपर न्योछावर हो रही हैं:

ENGLISH TRANSLATION

The only difference is that Śrī Kṛṣṇacandra is now one year older. The beauty of His divine limbs, His ever-fresh loveliness, and His sweetness have increased at every moment until they have multiplied millions upon millions of times. The joy of the townspeople, especially the beautiful women of Vraja, has become boundless. Dancing like waves upon an infinite and shoreless ocean of bliss, the women of Vraja have come to Nanda's house for the celebration. Singing sweet auspicious songs, they offer themselves to the sight of Śrī Kṛṣṇacandra today:

ORIGINAL Braj. Attributed in the verse to Sūrdās

उमगीं व्रजनारि सुभग, कान्ह बरष-गाँठि उमँग, चहतिं बरष बरषनि।
गावहिं मंगल-सुगान, नीकें सुर, नीकी तान, आनंद अति हरषनि॥
कंचन मनि-जटित थार, रोचन, दधि, फूल-डार, मिलिबे की तरसनि।
प्रभु बरष-गाँठि जोरति, वा छबि पर तृन तोरति, सूर अरस-परसनि॥

ENGLISH TRANSLATION

The lovely women of Vraja overflowed with delight at Kānha's birthday and wished Him countless years. They sang auspicious, beautiful songs in lovely notes and melodies, filled with bliss and great joy.

Bearing golden, jewel-studded trays with sacred yellow pigment, yogurt, and heaps of flowers, they yearned to meet Him. They tied the Lord's birthday knot and broke blades of grass to ward away harm from that beauty. Sūrdās says: they crowded together, touching one another in their eagerness.

ORIGINAL Hindi

उत्सव अपराह्नमें समाप्त हुआ। विप्र-पूजा, अतिथि-अभ्यागत-अर्चना, बन्धु-बान्धव-कुटुम्ब-सहभोज, सबसे निवृत्त होकर यशोदारानीने अब कहीं नीलमणिको बाहर जानेकी अनुमति दी। अबतक श्रीकृष्णचन्द्रको भवनमें रुद्ध रखना जननीकी एक भारी विजय है। कितनी कठिनता मैयाको हुई है, यह वे ही जानती हैं। “मेरे लाल! मैं तुम्हें एक मणिनिर्मित मयूर दूँगी, उसे तू नचाना। अरे देख, मेरे पास एक हीरक-गोवत्स (खिलौना) इतना सुन्दर है कि तू देखकर चकित रह जायगा, मैंने तुझे देनेके लिये ही मँगाया है, तू उसे बलरामको दिखाना; उसके पास ऐसा कोई खिलौना नहीं।” इस प्रकार विविध प्रलोभनोंमें नीलमणिको भुलाकर जननीने दो पहर बिताये हैं; क्योंकि माङ्गलिक कृत्यके लिये श्रीकृष्णचन्द्रका घरपर रहना आवश्यक था। साथ ही जननीको भय था कि पता नहीं यह बाहर जाकर किस गोपीके घर कौन-सा उत्पात करने लग जाय और इस प्रकार उत्सवमें विघ्न हो जाय।

ENGLISH TRANSLATION

The celebration ended in the afternoon. Only after the worship of the brāhmaṇas, the honoring of guests and visitors, and the communal feast with relatives and family were complete did Queen Yaśodā permit Nīlamaṇi to go outside. Keeping Śrī Kṛṣṇacandra confined within the house until then was a great victory for Mother. She alone knew how difficult it had been.

"My darling, I shall give You a peacock made of jewels, and You can make it dance. Look! I have a diamond calf, a toy so beautiful that You will be amazed. I had it brought especially for You. Show it to Balarāma, for he has no toy like it." Distracting Nīlamaṇi with many such temptations, Mother passed two watches of the day, for He had to remain at home during the auspicious rites. She also feared that He might go out, create some disturbance in a gopī's home, and disrupt the festival.

ORIGINAL Hindi

जो हो, जननीके आदेशकी देर थी, श्रीकृष्णचन्द्र कूदते-फाँदते तोरणद्वारके समीप पहुँचे। वहाँ गोपसखा प्रतीक्षा कर रहे थे। उन सबको साथ लेकर वे पलभरमें ही राजपथकी सघन तरुश्रेणीमें मानो मिल-से गये। यशोदारानी, गोप-रामाएँ जान न सकीं कि श्रीकृष्णचन्द्र किधर, किस दिशामें गये। गोपियाँ भी अपने-अपने घर लौटनेका उपक्रम करने लगीं, पर भीतरसे सभी जान-बूझकर विलम्ब कर रही थीं, इस आशासे कि मेरे पीछे कदाचित् नन्दनन्दन मेरे घर ही गये हों तो उन्हें यथेच्छ उत्पात करनेका समय मिल जाय। किंतु श्रीकृष्णचन्द्र आज इनमेंसे किसीके भी घर उत्पात करने नहीं गये। वे तो सर्वथा एक अभिनव लीलाका सूत्रपात करने एक ग्वालिनके घर गये हैं। अस्तु,

ENGLISH TRANSLATION

As soon as Mother gave the word, Śrī Kṛṣṇacandra bounded toward the festooned gateway, where His cowherd friends waited. Taking them with Him, He seemed to disappear within the dense rows of trees along the royal road. Neither Queen Yaśodā nor the cowherd women knew which way He had gone. The gopīs began preparing to return home, but each deliberately delayed in the secret hope that Nanda's son might have gone to her house behind her and would thus have time to create whatever disturbance He wished. Yet that day He went to none of their homes. He had gone to the house of one cowherd woman to begin an utterly new līlā.

ORIGINAL Hindi

अपने घरमें एकाकिनी एक गोपबाला बैठी है। उसके घरके सभी वर्षगाँठ-महोत्सवमें चले आये हैं। शीघ्र-से-शीघ्र आवश्यक गृहकार्य समाप्त करके नन्दभवनमें चले आनेके लिये उससे भी वे सब कह गये थे। पर श्रीकृष्णचन्द्रका चिन्तन करते-करते वह ऐसी भूली कि “आज वर्षगाँठ है”, यह स्मृति भी खो बैठी। उसके नेत्रोंके सामने तो श्रीकृष्णचन्द्र विविध क्रीड़ा कर रहे थे और वह देख रही थी। यह उसके मनकी कल्पना है, यह भान भी उसे नहीं रहा। वह तो अनुभव कर रही थी, “वास्तवमें प्रत्यक्ष नन्दनन्दन ही हैं, सखाओंके साथ खेल रहे हैं।” आठ घड़ी बीत गयी है, पर उसे चेत नहीं। उसे ही चेत करानेके लिये श्रीकृष्णचन्द्र उत्सव समाप्त होते-न-होते और कहीं न जाकर इसके घर आये हैं।

ENGLISH TRANSLATION

A young cowherd woman sat alone at home while her entire household attended the birthday celebration. They had told her to finish the essential chores as quickly as possible and come to Nanda's house. Yet meditating upon Śrī Kṛṣṇacandra, she became so forgetful that she even lost all memory that it was His birthday. Before her eyes He performed many playful deeds, and she watched. She no longer realized that this was an image within her mind, but experienced Nanda's son as truly present, playing with His companions. Eight ghaṭīs passed without her awareness. To awaken her, Śrī Kṛṣṇacandra came directly to her home as soon as the celebration ended.

ORIGINAL Hindi

अपने घर तुमुल आनन्दनाद सुनकर गोपबालाके नेत्र खुल गये। उसने देखा, अपनी नवनीरद-कान्तिसे भवनको उद्भासित करते हुए श्रीकृष्णचन्द्र मेरे सामने खड़े हैं। गोपसुन्दरी ठीक निर्णय न कर सकी कि यह जाग्रत् है या स्वप्न। पर उसके प्राणोंमें एक अभूतपूर्व उल्लास भर गया। इतनेमें वीणाविनिन्दित मधुरातिमधुर कण्ठसे श्रीकृष्णचन्द्र बोल उठे, “क्यों री! तू मेरे घर नहीं आयी? और सब ग्वालिनें तो वहाँ हैं।” और यह कहकर वे हँसने लगे। गोपबालाको प्रतीत हुआ, मानो उसके कर्णपुटोंमें किसीने सुधा ढरका दी हो, मधुकी धारा बहा दी हो। उन्मत्त-सी हुई वह उठ खड़ी हुई, श्रीकृष्णचन्द्रकी ओर दौड़ी। श्रीकृष्णचन्द्र उसे आते देखकर भागने लगे, पर उसने तो विद्युद्गतिसे आकर उनका एक हाथ पकड़ लिया। फिर तो श्रीकृष्णचन्द्रको भय होने लगा कि पता नहीं इसने क्यों पकड़ लिया, क्या करेगी। वे हाथ छुड़ानेकी चेष्टा करने लगे। पर ग्वालिन हाथ छोड़ जो नहीं रही है। बार-बार वे उससे कहते हैं, “री! तूने मुझे पकड़ा क्यों? छोड़ दे, मुझे विलम्ब हो रहा है।” किंतु वह न तो छोड़ती है न कोई उत्तर देती है। केवल हँसने लगती है। आखिर वे अपने छूटनेकी युक्ति निकाल लेते हैं। गोपसुन्दरीके वक्षःस्थलपर झूलते हुए मुक्ताहारको दूसरे हाथसे खींचकर तोड़ डालते हैं। मोती भूमिपर बिखरने लगते हैं। अस्त-व्यस्त हुई गोपसुन्दरी उन मोतियोंको सँभालने जाती है तथा इसी बीचमें श्रीकृष्णचन्द्रका हाथ छूट जाता है और वे भाग निकलते हैं। गोपसुन्दरीने मोतीके दो-चार दाने तो चुनकर अञ्चलमें रख लिये, पर उसे ऐसा प्रतीत होने लगा, “आह! मेरा मनरूप मणि हरकर श्रीकृष्णचन्द्र चले गये हैं।” अविलम्ब वह भी उस टूटे हुए मुक्ताहारको हाथमें लिये सर्वथा बावली-सी हुई नन्दभवनकी ओर चल पड़ती है।

ENGLISH TRANSLATION

Hearing a tumultuous sound of joy in her home, the young cowherd woman's eyes opened. She saw Śrī Kṛṣṇacandra standing before her, illuminating the house with the radiance of a fresh raincloud. She could not decide whether she was awake or dreaming, but unprecedented delight filled her life. In a voice sweeter than the sweetest vīṇā, He said, "Why did you not come to My house? All the other cowherd women are there." Then He laughed. It seemed someone had poured nectar into her ears and released a stream of honey. Almost maddened, she rose and ran toward Him. He began to flee, but she came quick as lightning and caught one of His hands.

Śrī Kṛṣṇacandra grew afraid, wondering why she had caught Him and what she might do. He tried to free His hand, but she would not release it. Again and again He said, "Why have you caught Me? Let go. I am being delayed." She neither released Him nor answered, but only laughed. At last He devised a way to escape. With His other hand He pulled and broke the pearl necklace hanging across her breast. The pearls scattered upon the ground. Distracted, she went to gather them, and in that moment His hand slipped free and He ran away.

She picked up a few pearls and placed them in her veil, but then felt, "Ah! Śrī Kṛṣṇacandra has stolen the jewel of my mind and gone." Carrying the broken necklace, she immediately set out for Nanda's house as though utterly mad.

ORIGINAL Hindi

अभी भी व्रजराजके द्वारपर गोपवनिताओंकी भीड़ लगी है। कोई भी गोपसुन्दरी वहाँसे हटना जो नहीं चाहती। नन्दनन्दनकी चेष्टाओंको परस्पर एक-दूसरीसे बताकर सभी सुखसमुद्रमें निमग्न हो रही हैं। इनके बीचसे होकर वह गोपबाला यशोदारानीके पास चली जाती है। कुछ देरतक तो यों ही खड़ी रहती है। चकित होकर व्रजेश्वरी उससे आनेका कारण पूछती हैं, पर वह कुछ भी नहीं बोलती। जब यशोदारानी अतिशय प्यारसे उसे अपने निकट बैठाकर उसके सिरपर हाथ फेरती हैं, तब वह किसी प्रकार आत्मसंवरण करके अपनी बात कहती है, “मैया! देखा, मैं अपने घर अकेली बैठी थी, तुम्हारे नीलमणिने वहाँ जाकर मेरा मुक्ताहार तोड़ दिया।” इसी समय श्रीकृष्णचन्द्र वहाँ आ पहुँचते हैं। जननीके द्वारा दिये हुए मणिमयूर (खिलौना)-को वे साथ ले जाना भूल गये थे, उसीको लेने आये हैं। जननी उन्हें अपने समीप बुलाती हैं, मुक्ताहार तोड़नेके सम्बन्धमें पूछती हैं। श्रीकृष्णचन्द्र भी सर्वथा सत्य उत्तर देते हैं। घटना सुननेपर उपस्थित गोपसुन्दरियोंका हृदय आनन्दसे भर जाता है। जननीके मुखारविन्दपर हँसी छा जाती है। वे पास खड़े अपने नीलमणिको गोदमें उठा लेती हैं, कपोलोंका चुम्बन करके उनके कानमें धीरे-धीरे कुछ समझाती हैं। फिर अपने कण्ठका बहुमूल्य मुक्ताहार निकालकर नीलमणिके हाथपर रख देती हैं। “ले! यदि मैंने तेरा हार तोड़ दिया है तो तू बदलेमें यह मुक्ताहार ले जा।” यह कहते हुए श्रीकृष्णचन्द्र उस हारको गोपबालाके हाथपर रख देते हैं तथा अपना मणिमयूर लेकर बाहरकी ओर दौड़ जाते हैं। यशोदारानी उस मुक्ताहारको उठाकर गोपसुन्दरीके गलेमें डाल देती हैं।

ENGLISH TRANSLATION

The doorway of the king of Vraja was still crowded with cowherd women. None wished to leave. Telling one another of Nanda's son's deeds, they were immersed in an ocean of happiness. The young woman passed among them and approached Queen Yaśodā. She stood silently for some time. The astonished queen asked why she had come, but she said nothing. Only when Yaśodā lovingly seated her nearby and stroked her head did she compose herself enough to say, "Mother, see! I was sitting alone at home when your Nīlamaṇi came and broke my pearl necklace."

At that moment Śrī Kṛṣṇacandra arrived, having returned for the jeweled peacock toy Mother had given Him and which He had forgotten to take. Mother called Him near and asked about the broken necklace. He gave a wholly truthful answer. Hearing what had happened, the cowherd women present filled with joy, and a smile covered Mother's lotus face. She lifted her sapphire into her lap, kissed His cheeks, and softly instructed Him in His ear. Then she removed the precious pearl necklace from her own neck and placed it in His hand.

"Here! If I broke your necklace, take this pearl necklace in return," Śrī Kṛṣṇacandra said as He placed it in the young woman's hand. Taking His jeweled peacock, He ran outside. Queen Yaśodā lifted the necklace and placed it around the woman's neck.

ORIGINAL Hindi

हार पाकर उसकी क्या दशा हुई, यह तो केवल वही जानती है। पर उसका यह अप्रतिम सौभाग्य निहारकर अन्य गोपतरुणियोंका तो रोम-रोम पुलकित हो उठा। साथ ही उन सबके अन्तस्तलमें यह लालसा जाग उठी, “ओह! कदाचित् हमारा भी यह सौभाग्य होता, नन्दनन्दनके सुकोमल करपल्लवसे स्पृष्ट मुक्ताका एक दाना भी कहीं हम पा जातीं!”

ENGLISH TRANSLATION

Only she knew what state overtook her upon receiving that necklace. Seeing her incomparable good fortune, every hair on the other young cowherd women's bodies stood erect. A longing arose in the depths of all their hearts: "Oh, if only we too possessed such fortune and could obtain even one pearl touched by the tender lotus hand of Nanda's son!"

ORIGINAL Hindi

इसके दूसरे दिनकी बात है। मुक्ता एवं प्रवालसे भरी पेटी सिरपर रखे हुए एक बनजारा (व्यापारी) व्रजपुरमें मुक्ता विक्रय करने आया, नहीं-नहीं, स्वयं भगवान् व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रकी अचिन्त्य लीलामहाशक्ति उस बनजारेको बुलाकर ले आयीं। वीथियोंमें फेरी देते हुए वह राजसभा-भवनके पास आया। व्रजेशका वैभव देखकर उसके नेत्रोंमें चकाचौंध छा गयी। न जाने कितनी देर वह अतृप्त नयनोंसे नन्दप्रासाद एवं सभाभवनकी शोभा निहारता रहा। फिर पेटी उठाकर अपने आवासकी ओर चल पड़ा। उसके हृदयमें स्पन्दन हो रहा है, “भला, इस परम दिव्य रत्नमय व्रजपुरमें मेरे इन क्षुद्र मुक्ताओंका ग्राहक कौन मिलेगा?” इसी समय श्रीकृष्णचन्द्र सामने आ निकले। “क्या बेचते हो?” यह पूछने लगे और पेटी उतरवाकर मोती देखने लगे।

ENGLISH TRANSLATION

This occurred the following day. A traveling merchant came to Vraja with a chest of pearls and coral upon his head, intending to sell pearls. No, the inconceivable great power of the līlā of Lord Śrī Kṛṣṇacandra, son of the king of Vraja, had summoned and brought him. Hawking his wares through the streets, he approached the royal assembly hall. The lord of Vraja's splendor dazzled his eyes. For a long time he gazed unsated upon the beauty of Nanda's palace and assembly hall. Then he lifted his chest and set out for his lodging, his heart trembling with the thought, "Who in this supremely divine, jewel-filled Vraja will purchase my insignificant pearls?" At that moment Śrī Kṛṣṇacandra appeared before him. Asking, "What are you selling?" He had the chest lowered and began looking at the pearls.

ORIGINAL Hindi

उन मुक्ताओंमें ऐसी ज्योति पहले थी या नहीं, कहना कठिन है। पर जिस क्षण श्रीकृष्णचन्द्रकी उनपर दृष्टि पड़ी, उस क्षणसे तो उनकी चमक-दमक ऐसी बढ़ गयी कि सारे व्रजवासी उन्हें देखकर थके-से, जके-से रह गये! अब नन्दनन्दन तो उन मोतियोंको लेनेके लिये मचल उठते हैं:

ENGLISH TRANSLATION

It is difficult to say whether those pearls had possessed such radiance before. From the moment Śrī Kṛṣṇacandra's gaze fell upon them, however, their brilliance increased so greatly that all the people of Vraja stared at them in stunned amazement. Nanda's son now insisted upon having those pearls:

ORIGINAL Braj. Attributed in the verse to Sūrdās

निरखि नैन अरुझ्यौ मनमोहन, रटत देहु कर बारंबार।

ENGLISH TRANSLATION

Seeing them, the mind-enchanter's eyes and heart became entangled. Again and again He held out His hand and insisted, "Give it to Me."

ORIGINAL Hindi

बनजारा पहले तो नन्दनन्दनकी ओर निर्निमेष नयनोंसे देखता रहता है। फिर एक परम सुन्दर मोती उनके करपल्लवपर रख देता है। पर मोतीका मूल्य? इतना अधिक कि सुनते ही व्रजेश्वर भी चकित रह जाते हैं। लौटानेका तो प्रश्न ही नहीं; क्योंकि उस सुन्दर मोतीकी ज्योतिपर नन्दनन्दन रीझ जो गये हैं, अपने हाथपर रखे हुए हैं, दूसरेके हाथपर भी नहीं देते:

ENGLISH TRANSLATION

At first the merchant gazed without blinking at Nanda's son. Then he placed one supremely beautiful pearl upon His tender palm. But its price was so high that even the lord of Vraja was astonished to hear it. Returning it was out of the question. Nanda's son had fallen in love with its radiance, held it upon His palm, and would not give it into anyone else's hand:

ORIGINAL Braj. Attributed in the verse to Sūrdās

दीरघ मोल कह्यौ ब्यौपारी, रहे ठगे सब कौतुक हार।
कर ऊपर लै राखि रहे हरि, देत न मुक्ता परम सुढार॥

ENGLISH TRANSLATION

The merchant named an immense price, and everyone stood stunned by the wondrous necklace. Hari kept the exceedingly perfect pearl upon His hand and would not give it up.

ORIGINAL Hindi

पुत्रका हठ देखकर व्रजेश्वर उस मोतीका मूल्य चुका देते हैं, श्रीकृष्णचन्द्रकी विजय होती है। वे मुक्ता हाथमें लिये भवनके प्राङ्गणमें चले जाते हैं; किंतु आज तो उन्हें नया खेल खेलना है। इसीलिये तुरन्त कालिन्दीकी कर्पूरधवल रज मँगाते हैं। रजसे परम सुन्दर आलवाल (थाला) निर्मितकर उसमें बीजकी भाँति उस मुक्ताको बो देते हैं:

ENGLISH TRANSLATION

Seeing his son's insistence, the lord of Vraja paid the pearl's price, and Śrī Kṛṣṇacandra was victorious. Pearl in hand, He entered the palace courtyard. Yet He wished to play a new game that day, so He immediately sent for camphor-white sand from the Kālindī. Forming a beautiful planting basin from the sand, He sowed the pearl within it like a seed:

ORIGINAL Braj. Attributed in the verse to Sūrdās

गोकुलनाथ बए जसुमति के आँगन भीतर, भवन मझार।

ENGLISH TRANSLATION

The lord of Gokula sowed it within Yaśumatī's courtyard, in the midst of the house.

ORIGINAL Hindi

अपने नीलमणिका यह कौतुक देखकर जननी हँसी रोक नहीं पातीं:

ENGLISH TRANSLATION

Seeing this playful deed of her sapphire, Mother could not restrain her laughter:

ORIGINAL Braj

हँसति जसोमति मात, कहति करत मोहन कहा।
यह नहिं जानति बात, ये करता सब जगत के॥

ENGLISH TRANSLATION

Mother Yaśumatī laughed and asked, "Mohana, what are You doing?" She did not know that He is the creator of the entire universe.

ORIGINAL Hindi

किंतु क्षणभर बाद ही यशोदारानीके आश्चर्यकी सीमा नहीं रहती, ओह! मेरे नीलमणिकी अञ्जलिसे जल गिरते ही उस मुक्ताबीजके स्थानपर तो अङ्कुर उदय हो गया! स्पष्ट दो पत्र विकसित हुए। वीरुध निर्मित हो गया। मुक्तातरु बन गया। शाखाएँ फूट निकलीं। मञ्जरियाँ लग गयीं। फल लग गये। फलभारसे मुक्तातरु नत हो रहा है। राशि-राशि मोती झर रहे हैं। क्षणोंमें यह कैसे हो गया:

ENGLISH TRANSLATION

A moment later Queen Yaśodā's astonishment knew no limit. As soon as water fell from her sapphire's cupped hands, a sprout arose where the pearl seed lay. Two distinct leaves opened, a vine formed, and it became a pearl tree. Branches burst forth, clusters of blossoms appeared, and fruit grew. Bowed beneath their weight, the tree shed heaps upon heaps of pearls. How had all this occurred within moments?

ORIGINAL Braj. Attributed in the verse to Sūrdās

साखा-पत्र भए जल मेलत, फूलत-फरत न लागी बार।

ENGLISH TRANSLATION

As soon as He poured the water, branches and leaves arose. It flowered and fruited without delay.

ORIGINAL Hindi

यशोदारानी यह नहीं जानतीं कि जिसके लिये श्रुतियाँ यह कहती हैं, “इस अक्षरके ही प्रशासनमें सूर्य-चन्द्र विधृत हैं, स्थित हैं, नियमसे उसकी आज्ञाका पालन करते हैं; द्युलोक एवं पृथिवी, दोनों विधृत हैं, स्थित हैं, कभी उस अक्षरके द्वारा निश्चित मर्यादाका अतिक्रमण नहीं करते; इस अक्षरके ही प्रशासनमें निमेष, मुहूर्त, दिन, रात्रि, पक्ष, मास, ऋतु, संवत्सर विधृत हैं, स्थित हैं, कभी उस अक्षरद्वारा निश्चित कर्तव्यकी अवहेलना नहीं कर सकते; इस अक्षरके ही प्रशासनमें हिमालय आदि पर्वत-श्रेणियोंसे नदियाँ प्रवाहित हो रही हैं; जो पूर्वकी ओर प्रवाहित कर दी गयी हैं, वे पूर्वकी ओर ही बह रही हैं; जो पश्चिमकी ओर प्रवाहित हैं, वे पश्चिम दिशाकी ओर ही बहती जा रही हैं; इस अक्षरके शासनने जिन-जिनकी गति जिस-जिस दिशाकी ओर कर दी है, उसका ही अनुसरण वे कर रही हैं, कभी अक्षरके द्वारा निर्धारित क्रमका उल्लङ्घन नहीं कर सकतीं”:

ENGLISH TRANSLATION

Queen Yaśodā did not know that the revealed scriptures say of Him: "Under the governance of this Imperishable, the sun and moon are upheld and remain in place, obediently following His command. Under the governance of this Imperishable, heaven and earth are upheld and remain, never transgressing the bounds He has fixed. Under His governance, moments, muhūrtas, days and nights, fortnights, months, seasons, and years are upheld and remain, never neglecting the duties He has assigned them. Under the governance of this Imperishable, rivers flow from mountain ranges such as the Himalayas. Those directed eastward flow east, those directed westward flow west, and all follow the course He has ordained, never violating the order fixed by the Imperishable":

ORIGINAL

Sanskrit. Source: Bṛhadāraṇyaka Upaniṣad 3.8.9. The printed excerpt contains omissions

एतस्य वा अक्षरस्य प्रशासने गार्गि सूर्याचन्द्रमसौ विधृतौ तिष्ठत एतस्य वा अक्षरस्य प्रशासने गार्गि द्यावापृथिव्यौ विधृते तिष्ठत एतस्य वा अक्षरस्य प्रशासने गार्गि निमेषा मुहूर्ता अहोरात्राण्यर्धमासा मासा ऋतवः संवत्सरा इति विधृतास्तिष्ठन्त्येतस्य वा अक्षरस्य प्रशासने गार्गि प्राच्योऽन्या नद्यः स्यन्दन्ते श्वेतेभ्यः पर्वतेभ्यः प्रतीच्योऽन्या यां यां च दिशमनु × × ×

ENGLISH TRANSLATION

Under the governance of this Imperishable, O Gārgī, the sun and moon are upheld and remain. Under the governance of this Imperishable, O Gārgī, heaven and earth are upheld and remain. Under the governance of this Imperishable, O Gārgī, moments, muhūrtas, days and nights, fortnights, months, seasons, and years are upheld and remain. Under the governance of this Imperishable, O Gārgī, some rivers flow eastward from the snowy mountains, others westward, and others in whatever direction has been appointed.

ORIGINAL

Hindi

वह अक्षर-तत्त्व भी उनके (यशोदारानीके) नन्हे-से नीलमणि ही हैं। मैया नहीं जानतीं कि मेरे इस छोटे-से नीलमणिमें समग्र ऐश्वर्य, समग्र धर्म, सम्पूर्ण यश, सम्पूर्ण श्री, समस्त ज्ञान, समस्त वैराग्य नित्य वर्तमान रहते हैं; यह स्वयं भगवान् है, इसके लिये कुछ भी असम्भव नहीं; इसीने सृष्टिके आदिमें लोक-सृजनकी इच्छा की थी; इच्छा होते ही इसने महत्तत्त्व, अहंकार, पञ्चतन्मात्रसम्भूत एकादश इन्द्रियाँ तथा पञ्चमहाभूतोंसे समन्वित पुरुषरूप ग्रहण कर लिया; यही कारणार्णवशायी बना; कारणसमुद्रमें सोते हुए इसीने योगनिद्राका विस्तार किया था, फिर नाभि-सरोवरसे एक पद्मकी अभिव्यक्ति हुई एवं उस पद्मसे ही प्रजापतियोंके अधिपति ब्रह्मा उत्पन्न हुए थे, जिनसे समस्त प्रजा सृष्ट हुई:

ENGLISH TRANSLATION

That Imperishable Reality is itself Queen Yaśodā's tiny sapphire. Mother does not know that all sovereignty, righteousness, fame, beauty, knowledge, and detachment dwell eternally and completely within her little Nīlamaṇi. He is the Lord Himself, and nothing is impossible for Him. At the beginning of creation He desired to bring forth the worlds and assumed the Puruṣa form composed of the great principle, ego, the eleven senses arising from the five subtle elements, and the five gross elements. He became the Lord reclining upon the Causal Ocean. While resting there, He expanded mystic sleep. A lotus then manifested from the lake of His navel, and from it arose Brahmā, lord of the progenitors, from whom all beings were created:

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 1.3.1–2

जगृहे पौरुषं रूपं भगवान्महदादिभिः।
सम्भूतं षोडशकलमादौ लोकसिसृक्षया॥
यस्याम्भसि शयानस्य योगनिद्रां वितन्वतः।
नाभिह्रदाम्बुजादासीद्ब्रह्मा विश्वसृजां पतिः॥

ENGLISH TRANSLATION

At the beginning, desiring to create the worlds, the Lord assumed the Puruṣa form, composed of the great principle and the other elements and endowed with sixteen parts.

As He lay upon the waters and expanded mystic sleep, Brahmā, lord of the creators of the universe, arose from the lotus lake of His navel.

ORIGINAL Hindi

मैयाको यह पता नहीं कि मेरे इस साँवरे-सलोने दो वर्षके पुत्रकी लीला अमोघ है; लीलासे ही मेरा यह पुत्र अपनेमें ही विशाल विश्वकी रचना करता है, पोषण करता है और फिर संहार भी कर लेता है; किंतु ऐसा करके भी यह इसमें आसक्त नहीं होता, ऐसा यह विलक्षण है। समस्त प्राणियोंके अन्तःकरणमें इसका निवास है, पर यह इतना छिपा रहता है कि इसे विरले ही जान पाते हैं। छिपे रहकर, ज्ञानेन्द्रिय एवं मनका नियन्ता रहकर उनके विषयोंको ग्रहण भी करता है, पर ग्रहण करके भी उनसे लिप्त नहीं होता। यह परम स्वतन्त्र है, सबका शासक है; इसका शासक कोई नहीं। जैसे नटके अभिनयसंकेतको, उसके संकल्पको अनजान मनुष्य नहीं जान सकते, वैसे मेरे इस शिशुके संकल्पसे रचित इन विविध नाम-रूपोंको, जगत्को, इसकी विविध विचित्र लीलाओंको कुबुद्धिसे भरे जीव तर्क लगाकर जान नहीं सकते, इसकी लीलाएँ तो अत्यन्त दुर्विज्ञेय हैं:

ENGLISH TRANSLATION

Mother does not know that the līlā of her charming, dark, two-year-old son is infallible. Through līlā alone He creates the vast universe within Himself, sustains it, and finally withdraws it, yet remains unattached throughout. He dwells within the inner being of every creature but remains so concealed that only a rare soul knows Him. Hidden as the ruler of the senses and mind, He receives their objects yet remains untouched by them. He is supremely independent and governs all, while none governs Him. Just as an unknowing person cannot comprehend an actor's cues and intention, beings of clouded understanding cannot discover through reasoning the world of varied names and forms created by this child's resolve, nor His many wondrous līlās. His līlās are exceedingly difficult to comprehend:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 1.3.36–37

स वा इदं विश्वममोघलीलः सृजत्यवत्यत्ति न सज्जतेऽस्मिन्।
भूतेषु चान्तर्हित आत्मतन्त्रः षाड्वर्गिकं जिघ्रति षड्गुणेशः॥
न चास्य कश्चिन्निपुणेन धातुरवैति जन्तुः कुमनीष ऊतीः।
नामानि रूपाणि मनोवचोभिः सन्तन्वतो नटचर्यामिवाज्ञः॥

ENGLISH TRANSLATION

He, whose līlā never fails, creates, sustains, and devours this universe, yet is not attached to it. Independent and hidden within all beings, the Lord of the six faculties receives the sixfold objects of perception.

No creature of poor understanding can comprehend the plans of the skillful Creator as He extends names and forms through mind and speech, any more than an ignorant observer can understand an actor's performance.

ORIGINAL Hindi

यदि यशोदारानीको इस रहस्यका पता होता तो अपने नीलमणिके द्वारा रचित इस मुक्तातरुको देखकर उन्हें आश्चर्य नहीं होता। नित्य वात्सल्यरसघनमूर्ति व्रजेश्वरी इस ऐश्वर्यका अनुसन्धान भी ले सकें, इतना अवकाश ही उनके हृदयमें कहाँ है। श्रीकृष्णचन्द्रका ऐश्वर्य कभी जननीका दर्शन करने आता भी है तो दूरसे ही वात्सल्यकी किसी क्षुद्र लहरीमें बह जाता है। अस्तु,

ENGLISH TRANSLATION

Had Queen Yaśodā known this mystery, she would not have been astonished by the pearl tree her sapphire created. Yet where is there room within the heart of the queen of Vraja, the eternal embodiment of condensed parental love, even to investigate such majesty? Whenever Śrī Kṛṣṇacandra's divine sovereignty comes to reveal itself to Mother, it is swept away from a distance by even the smallest wave of her parental love. So be it.

ORIGINAL Hindi

व्रजेश्वरी तो स्तम्भित खड़ी रहती हैं। पर यह समाचार व्रजपुरमें फैलते देर नहीं लगती। दल-की-दल गोपसुन्दरियाँ दौड़ पड़ीं। जो जिस अवस्थामें थी, वैसे ही चली आयी। उन्हें अपने नेत्रोंपर विश्वास नहीं हो रहा है। मत हो, पर श्रीकृष्णचन्द्रकी उमंग तो उनमें समा नहीं रही है। नाच-नाचकर वे अपनी अञ्जलिको मोतियोंसे पूर्ण कर लेते हैं तथा निकट आयी हुई व्रजतरुणीके अञ्चलमें उँडेल देते हैं। साढ़े छः पहर पूर्व जिन व्रजतरुणियोंने श्रीकृष्णकरस्पृष्ट मुक्ताके एक दानेकी चाह की थी, उनके अञ्चल व्रजेन्द्रनन्दनने राशि-राशि मुक्ताओंसे भर दिये।

ENGLISH TRANSLATION

The queen of Vraja remained standing in stunned silence, but the news quickly spread through the town. Groups of beautiful cowherd women came running just as they were. They could not believe their eyes, yet Śrī Kṛṣṇacandra's delight could not be contained. Dancing, He filled His cupped hands with pearls and poured them into the veil of each young woman who approached. Six and a half watches earlier, they had longed for one pearl touched by His hand. Now the son of the king of Vraja filled their veils with heaps upon heaps of pearls.

ORIGINAL Hindi

अगणित गोपोंने, व्रजेश्वरने भी इस मुक्तातरुके दर्शन किये। व्रजराजने तो यह सोचा, वह बनजारा नरलोकका प्राणी नहीं था, कोई सिद्धलोकके पुरुष इस वेषमें आये थे, अथवा मेरे इष्टदेव श्रीनारायणकी ही यह माया है। नारायणकी स्मृतिसे उनका हृदय भर आया। व्रजेश्वरीने भी अपने मनका समाधान ऐसे ही किया।

ENGLISH TRANSLATION

Countless cowherds and the lord of Vraja also beheld the pearl tree. The king of Vraja thought, "That merchant was not a mortal. A man from the realm of the Siddhas must have come in that form, or this is the divine power of my chosen Lord, Śrī Nārāyaṇa." His heart filled at the remembrance of Nārāyaṇa, and the queen of Vraja consoled her mind in the same way.

ORIGINAL Hindi

वह मुक्तातरु तो अदृश्य हो गया, पर मुक्ताके दाने ज्यों-के-त्यों बने रहे। यह सत्य है या स्वप्न, इसकी परीक्षाके लिये उन व्रजतरुणियोंने उन दानोंको मुक्ताहारमें पिरोया। हारको वे सदा हृदयपर धारण किये रहती हैं। हारके प्रत्येक मुक्तासे उन्हें श्रीकृष्णके परम सुखमय स्पर्शका अनुभव होता है, प्रत्येकमें उन्हें श्रीकृष्णचन्द्रकी छवि अङ्कित प्रतीत होती है। यह मुक्ताहार उनका जीवनहार बन गया। अवश्य ही इस लीलाका वास्तविक मर्म किसीने नहीं जाना:

ENGLISH TRANSLATION

The pearl tree vanished, but the pearls remained exactly as they were. To test whether the event had been real or a dream, the young women strung the pearls into necklaces and always wore them upon their hearts. From each pearl they experienced Śrī Kṛṣṇa's supremely blissful touch, and within each they perceived Śrī Kṛṣṇacandra's form inscribed. The pearl necklace became the necklace of their very lives. Yet no one truly knew the inner meaning of this līlā:

ORIGINAL Braj. Attributed in the verse to Sūrdās

जानत नहीं मरम सुर-नर-मुनि, ब्रह्मादिक नहिं परत बिचार।
सूरदास प्रभु की यह लीला, व्रज-बनिता पहिरे गुहि हार॥

ENGLISH TRANSLATION

Gods, human beings, and sages do not know its secret. Even Brahmā and the others cannot fathom it through reflection. Sūrdās says: the women of Vraja strung and wore the necklace born from this līlā of the Lord.

CHAPTER 25

## ग्वालिनोंके उपालम्भपर माँ यशोदाकी चिन्ता और उलाहना देनेवालीपर खीझ

# Mother Yashoda's Worry over the Cowherd Women's Complaints and Her Irritation with the Complainant

Source scan pages 163–167

ORIGINAL Hindi

ग्वालिनोंके उपालम्भपर माँ यशोदाकी चिन्ता और उलाहना देनेवालीपर खीझ

ENGLISH TRANSLATION

Mother Yashoda's Worry over the Cowherd Women's Complaints and Her Irritation with the Complainant

ORIGINAL Hindi

कलिन्दनन्दिनीके तरल प्रवाहके अति समीप अपने नीलमणिको लहरियोंका जल बिखेरते देखकर यशोदारानीका हृदय धक्-धक् कर उठा। हाथका पात्र भूमिपर पटककर वे दौड़ पड़ीं तथा पीछेसे जाकर उन्होंने श्रीकृष्णचन्द्रको पकड़ लिया। चञ्चल लहरें व्रजेश्वरीके चरणोंका स्पर्श करने लगीं। व्रजरानीने सोचा--"अरे! एक क्षणका भी यदि विलम्ब हो गया होता और नीलमणि एक डग भी आगे बढ़ जाता तो लहरें इसे बहा ले जातीं। मेरा तो सर्वनाश हो जाता..." उन्होंने व्याकुल नेत्रोंसे एक बार तो उमड़ती हुई तपनतनया श्रीयमुनाजीकी ऊँची लहरोंकी ओर देखा, लहरें तीरसे बार-बार टकराकर बड़े वेगसे क्षण-क्षणमें दिशा बदल रही थीं; तथा फिर देखा, उसी तीरपर खड़े नन्हें-नन्हें गोपशिशुओंको।

ENGLISH TRANSLATION

Seeing her Nilamani scattering water from the ripples very close to the flowing current of the daughter of Kalinda, Queen Yashoda's heart began to pound. She flung the vessel in her hand to the ground, ran forward, and caught Shri Krishnachandra from behind. The restless waves began touching the queen of Vraja's feet. She thought, "Oh! Had I been delayed even a moment, and had Nilamani taken even one more step, the waves would have swept him away. I would have lost everything..." With anxious eyes she first looked toward the high, surging waves of Shri Yamunaji, daughter of the sun. Striking the bank again and again, they changed direction with great force at every moment. Then she looked at the tiny cowherd children standing on that very bank.

ORIGINAL Hindi

गोपशिशु विविध तरुपत्रोंसे दोने बना-बनाकर यमुनाके प्रवाहमें छोड़ रहे थे। जननीके आनेसे पूर्व यही तो खेल हो रहा था। होड़ लगी थी कि श्रीकृष्णचन्द्रसे दस हाथ दूर किस गोपसखाने कितने दोने बहाये एवं श्रीकृष्णचन्द्र बह-बहकर आते हुए उन पत्रपुटोंमेंसे कितने पकड़ पाये। पत्रपुट बालकोंके हाथसे छूटते ही तरङ्गोंपर नाचने लगते, तरङ्गें उन्हें बहा ले चलतीं; कुछ तो धाराके वेगसे गम्भीर जलमें बह जाते, कुछ किनारेको छूते हुए-से चलते। इनमेंसे कुछको तो श्रीकृष्णचन्द्र हाथ फैलाकर पकड़ लेते और कुछको धाराएँ ले जातीं। पत्रपुट हाथमें आते ही विजयके उल्लासमें वे तीरकी ओर देखते, गोपसखा आनन्द-कोलाहल करने लगते; किंतु जब दोना हाथमें नहीं आता तो शिशु ताली पीटने लगते। यह क्रीड़ा हो रही थी। जननीने आकर उसमें विघ्न कर दिया। उन्हें देखकर गोपबालक तो किञ्चित् सहम गये; किंतु श्रीकृष्णचन्द्र उमंगमें भरकर मैयासे अपनी जयघोषणा करने लगे कि "देख, मैंने इतने पत्रपुट जलमेंसे छाने हैं।" जननी पहले तो कुछ रोषमें भरकर, फिर लाड़पूर्वक, श्रीकृष्णचन्द्रको एवं अन्य बालकोंको बार-बार समझाने लगीं। उन्होंने आगे कभी भी जलमें उतरनेसे, ऐसा खेल खेलनेसे सबको सावधान किया, डूब जानेकी सम्भावना दिखाकर भय भी दिखलाया। पर यह करके स्वयं चिन्तामें निमग्न हो गयीं कि "अब कौन-सा उपाय करें?"

ENGLISH TRANSLATION

The cowherd children were making little bowls from many kinds of leaves and setting them afloat in the Yamuna's current. This was the game they had been playing before Mother arrived. They competed to see how many bowls each cowherd friend could launch from a distance of ten cubits from Shri Krishnachandra and how many of the drifting leaf cups he could catch. As soon as the cups left the boys' hands, they danced upon the waves and were carried away. The current swept some into deep water, while others moved as though brushing the shore. Shri Krishnachandra caught some by extending his hands, while the currents carried others away. Whenever a leaf cup reached his hand, he looked toward the bank in victorious delight and his friends raised a joyful clamor. But whenever he failed to catch one, the children clapped. Such was their game, and Mother arrived and interrupted it. The cowherd boys were a little frightened at the sight of her, but Shri Krishnachandra, brimming with excitement, proclaimed his victory to Maiya: "Look how many leaf cups I have drawn from the water!" At first somewhat angry and then full of affection, Mother repeatedly instructed Shri Krishnachandra and the other boys. She warned them all never again to enter the water or play such a game and frightened them by explaining that they might drown. But having done so, she herself became immersed in worry: "What remedy can I devise now?"

ORIGINAL Hindi

श्रीकृष्णचन्द्र गोपसुन्दरियोंके घर इतना अधिक उत्पात करने लगे थे कि एक-न-एक गोपी उलाहना देनेके लिये नन्दभवनमें आयी हुई रहती ही थी। व्रजरानी भी यह अच्छी तरह जानती थीं कि उलाहनेका तो मिस है, वास्तवमें यह आयी है मेरे नीलमणिको देखने। व्रजेश्वरको भी यह पता लग गया था; क्योंकि एक दिन एक वयस्का गोपी उनके सामने ही व्रजरानीको उलाहना देने लगी--

ENGLISH TRANSLATION

Shri Krishnachandra had begun creating so much mischief in the cowherd women's homes that one gopi or another was always present in Nanda's house to complain. The queen of Vraja knew very well that the complaint was only a pretext and that the woman had actually come to see her Nilamani. The king of Vraja had learned this too, for one day an elderly gopi began complaining to the queen in his very presence:

ORIGINAL Braj

महरि तैं बड़ी कृपन है, माई!
दूध-दही बहु बिधि कौ दीन्हौ, सुत सौं धरति छपाई॥
बालक बहुत नहीं री तेरें, एकै कुँवर कन्हाई।
सोऊ तो घर-ही-घर डोलतु, माखन खात चोराई॥
बृद्ध बयस पूरे पुन्यनि तैं, तैं बहुतै निधि पाई।
ताहू के खैबे-पीबे कौं, कहा करति चतुराई॥

ENGLISH TRANSLATION

O mother, you are exceedingly miserly, more so than a village headman's wife! Though you have been given milk and curd of many kinds, you keep them hidden from your son. You do not have many children, only one prince, Kanhai. Yet he wanders from house to house, stealing and eating butter. In your old age, through the fulfillment of your merits, you have gained this immense treasure. Why be so calculating even about his food and drink?

ORIGINAL Hindi

सुनकर व्रजेश्वरके मुखपर तो ग्लानिकी छाया पड़ गयी। पर यशोदारानी हँस पड़ीं। हँसकर उन्होंने व्रजराजको सारा रहस्य समझा दिया--

ENGLISH TRANSLATION

Hearing this, a shadow of shame fell across the king of Vraja's face. But Queen Yashoda laughed and explained the whole secret to him:

ORIGINAL Braj

सुनहु न बचन चतुर नागरि के जसुमति नंद सुनाई।
सूर स्याम कौं चोरी कें मिस देखन है यह आई॥

ENGLISH TRANSLATION

"Nanda, do not heed the words of this clever woman," Yashoda explained. Surdas says that she has come on the pretext of Shyama's stealing merely to behold him.

ORIGINAL Hindi

किंतु फिर भी जब कोई नवतरुणी अत्यन्त रोषमें भरी आती और कहती--“देखो नन्दरानी! तुम्हारे पुत्रने मेरे घर जाकर नवनीतकी नदी बहा दी तथा जब मैं पकड़ने गयी तो इसने मेरी चूड़ियाँ तोड़ दीं, मेरी साड़ीके टूक-टूक कर दिये, मेरी कैसी दुर्दशा इसने की है, तुम स्वयं देख लो।” तो उस समय यशोदारानीका वात्सल्यपूरित हृदय दुर्-दुर् करने लगता। वे सोचने लगतीं--“कहीं वास्तवमें ही मेरे पुत्रकी चेष्टासे इसे इतना क्षोभ हुआ हो तो क्या पता। उलाहनेका मिस है, इसका क्या प्रमाण? कहीं यह नीलमणिको शाप दे दे तो?” इस प्रकार भयभीत हुई व्रजेश्वरी गोपतरुणीकी मनुहार करने लगतीं, कमोरी भर-भरकर उसे माखन देतीं तथा जैसे-तैसे उसे प्रसन्न करके ही विश्राम लेतीं। जब वह चली जाती, तब हँसकर, अपने नीलमणिको कण्ठसे लगाकर बातें पूछतीं--

ENGLISH TRANSLATION

Yet whenever a young woman arrived filled with great anger and said, "Look, Queen of Nanda! Your son went to my house and made a river of fresh butter flow. When I tried to catch him, he broke my bangles and tore my sari to pieces. See for yourself what a wretched state he has left me in," Yashoda's heart, full of maternal love, began to pound. She would think, "Who knows, perhaps my son's actions have truly distressed her so much. What proof is there that the complaint is merely a pretext? What if she curses Nilamani?" Frightened in this way, the queen of Vraja would begin placating the young cowherd woman, give her little bowls filled with butter, and find rest only after somehow pleasing her. Once the woman had left, Yashoda would laugh, clasp Nilamani to her neck, and question him:

ORIGINAL Braj

हौं वारी रे मेरे तात!
काहे कौं लाल पराए घर कौ, चोरि-चोरि दधि-माखन खात?
गहि-गहि पानि मटुकिया रीती, उरहन कें मिस आवत-जात।
करि मनुहार, कोसिबे कें डर, भरि-भरि देति जसोदा मात॥
टूटी चूरी गोद भरि ल्यावैं, फाटे चीर दिखावैं गात।
सूरदास-स्वामी की जननी, उर लगाइ हँसि पूछति बात॥

ENGLISH TRANSLATION

I offer myself to you, my child! Why, dear one, do you go to others' homes and repeatedly steal and eat curd and butter? They catch you with their own hands, empty the pots, and come and go on the pretext of complaints. Fearing their curses, Mother Yashoda placates them and gives them vessel after vessel full. They bring laps full of broken bangles and display torn garments upon their bodies. Surdas says that the mother of his Lord embraces him to her heart and laughingly asks what happened.

ORIGINAL Hindi

श्रीकृष्णचन्द्र जननीकी बात सुनकर हँस देते तथा सुधाभरी वाणीमें ऐसी-ऐसी बातें कहने लगते कि जननीका स्नेहसागर उमड़ चलता, वे उसमें बह जातीं, यह भी भूल जातीं कि अभी किस गोपीने आकर क्या कहा। इससे उनके नीलमणिको मानो एक नयी प्रेरणा मिल जाती। वास्तवमें ही श्रीकृष्णचन्द्रकी चञ्चल चेष्टाओंपर प्रतिदिन एक नया रंग चढ़ जाता। गोपसुन्दरियाँ भी उलाहनेके लिये नयी-नयी भाषा गढ़तीं तथा नन्दभवनमें आकर श्रीकृष्णचन्द्रकी इस निर्बाध चेष्टाका ऐसा चित्रण करतीं कि व्रजरानी सब कुछ जाननेपर भी भ्रमित होने लगतीं, श्रीकृष्णचन्द्रको अपने कोटि-कोटि प्राणोंसे अधिक प्यार करनेवाली गोपसुन्दरियोंके मनमें उन्हें अतिशय उद्वेग प्रतीत होने लगता। नीलमणिको वे बार-बार समझातीं--

ENGLISH TRANSLATION

Hearing his mother's words, Shri Krishnachandra would laugh and say such things in a nectar-filled voice that the ocean of Mother's affection surged. Swept away in it, she even forgot which gopi had just come and what she had said. This seemed to give Nilamani fresh inspiration. In truth, a new color appeared each day upon Shri Krishnachandra's playful actions. The cowherd women too devised ever-new language for their complaints and came to Nanda's house to portray Shri Krishnachandra's unrestrained behavior so vividly that, although the queen of Vraja knew everything, she began to feel confused. She perceived great agitation in the hearts of those women who loved Shri Krishnachandra more than millions upon millions of their own lives. Again and again she instructed Nilamani:

ORIGINAL Braj

मेरे लाड़िले हो, तुम जाउ न कहूँ।
तेरे ही काजें गोपाल, सुनहु लाड़िले लाल,
राखे हैं भाजन भरि सुरस छहूँ॥
काहे कौं पराएँ जाइ, करत इते उपाइ,
दूध-दही-घृत अरु माखन तहूँ।
करतिं कछू न कानि, बकति हैं कटु बानि,
निपट निलज बैन बिलखि सहूँ॥
व्रज की ढीठी गुवारि, हाट की बेचनहारि,
सकुचें न देत गारे झगरत हूँ।
कहाँ लगि सहौं रिस, बकत भई हौं कृस,
इहिं मिस सूर स्याम-बदन चहूँ॥

ENGLISH TRANSLATION

My darling, do not go anywhere. Listen, dear Gopala, for your sake alone I have kept six kinds of delicious foods in filled vessels. Why go to others and resort to so many schemes? There too are only milk, curd, ghee, and butter. They show no consideration and speak bitter words. I grieve as I endure the utterly shameless things they say. These brazen cowherd women of Vraja, sellers in the marketplace, feel no hesitation in abusing me even while I quarrel with them. How long can I bear this anger? I have grown thin from their words. Surdas says that on this pretext they long to see Shyama's face.

ORIGINAL Hindi

पर नीलमणि तो एक नहीं सुनते थे। किसी-न-किसी गोपसुन्दरीके घर प्रतिदिन एक-न-एक नयी चेष्टा कर ही आते थे। बात यहाँतक बढ़ गयी कि एक ग्वालिनने तो आकर बड़े रोषमें व्रजरानीसे आज यहाँतक कह डाला--

ENGLISH TRANSLATION

But Nilamani would not listen to a word. Every day he returned after performing some new act at one cowherd woman's home or another. Matters went so far that today one cowherd woman came in great anger and said even this to the queen of Vraja:

ORIGINAL Braj

अपनौ गाउँ लेउ, नँदरानी!
बड़े बाप की बेटी, पूतहि भली पढ़ावति बानी॥
सखा-भीर लै पैठत घर में, आपु खाइ तौ सहिऐ।
मैं जब चली सामुहें पकरन, तब के गुन कहा कहिऐ॥
भाजि गए दुरि देखत कतहूँ, मैं घर पौढ़ी आइ।
हरे-हरे बेनी गहि पाछें, बाँधी पाटी लाइ॥

ENGLISH TRANSLATION

Take back your own village, Queen of Nanda! You are the daughter of a great man, yet you have taught your son excellent manners indeed. He enters my house with a crowd of friends. If he ate it himself, I might endure it, but what virtues shall I recount from when I went forward to catch him? They ran away and disappeared somewhere. When I returned home and lay down, he slowly crept up behind me, seized my braid, and tied it to the bed.

ORIGINAL Hindi

इसीलिये आज व्रजरानीने श्रीकृष्णचन्द्रपर यह कड़ा प्रतिबन्ध लगा दिया था कि उद्यान, समीपके उपवन एवं यमुनातट--तीन स्थानोंके अतिरिक्त वे और कहीं नहीं जा सकते। मैयाने सीमा निर्धारित कर दी थी, पहरे बैठा दिये थे। श्रीकृष्णचन्द्रने भी हँसकर जननीका यह अनुशासन स्वीकार कर लिया था, सखाओंके साथ यमुना-तटपर जाकर जलमें पत्रपुट प्रवाहित करनेका खेल खेलने लगे थे, खेलते-खेलते जलमें उतर पड़े थे। भाग्यसे जननीकी दृष्टि पड़ गयी और वे दौड़कर उन्हें बाहर निकाल ले आयीं। अस्तु, उपर्युक्त घटनापर ही यशोदारानी इस समय विचार कर रही हैं, उपाय सोच रही हैं। रह-रहकर हृदय काँप उठता है कि अभी-अभी नीलमणिपर लगाये हुए मेरे प्रतिबन्धका कितना भीषण परिणाम हो जाता।

ENGLISH TRANSLATION

This was why the queen of Vraja had today imposed a strict restriction upon Shri Krishnachandra: apart from the garden, the nearby grove, and the bank of the Yamuna, he could go nowhere else. Maiya had fixed his boundaries and stationed guards. Laughingly accepting his mother's discipline, Shri Krishnachandra went with his friends to the Yamuna's bank and began playing at setting leaf cups afloat. As he played, he entered the water. By good fortune Mother saw him, ran forward, and brought him out. Thus Yashoda was now reflecting upon this very event and seeking a remedy. Again and again her heart trembled at the thought of the terrible consequence her restriction upon Nilamani had nearly produced.

ORIGINAL Hindi

मैया देखती हैं--"मैंने इसकी स्वच्छन्द चेष्टामें बाधा दी। फल यह हुआ कि मेरा सर्वनाश होने जा रहा था। बस, एक क्षणकी देर थी, यमुना-तरङ्गोंमें मैं अपने नीलमणिको खो देती! आह! अब मैं इसे तो कभी कुछ भी न कहूँगी। पर इन गोपियोंकी क्या व्यवस्था करूँ? इनके घर गये बिना तो यह मानता जो नहीं।" इसी उधेड़-बुनमें फँसी व्रजरानी श्रीकृष्णचन्द्रका हाथ पकड़े प्राङ्गणमें चली आती हैं। आँगनमें अपने नेत्रोंके सामने खेलनेका आदेश देकर स्वयं अतिशय गम्भीरतासे विचार करने लगती हैं--"सचमुच मेरे इतना मना करनेपर भी नीलमणि गोपसुन्दरियोंके घर क्यों चला जाता है? क्या मेरे घरकी अपेक्षा उनके घरकी दधि-नवनीत आदि वस्तुएँ अधिक सुमिष्ट होती हैं? यहाँ तो शत-शत मनुहारके अनन्तर मैं यत्किञ्चित् नवनीत इसके मुखमें रख पाती हूँ, न जाने कितना भुलावा देनेपर यह नेक-सा दधि ओठोंपर रखता है, कितने प्रलोभनोंसे केवल कहनेमात्रके लिये दूध पी लेता है; पर गोपसुन्दरियोंके घर उनकी अनुपस्थितिमें नवनीत, दुग्ध, दधि अपहरण करके खाता है। नारायण! मेरे इष्टदेव नाथ! तुमने मेरे नीलमणिको ऐसी बुद्धि क्यों कर दी? देव! नीलमणि तो तुम्हारी वस्तु है न? यह ऐसा क्यों बन गया, प्रभो!" व्रजेश्वरीको आज कुछ दुःख-सा होने लगा।

ENGLISH TRANSLATION

Maiya reflected, "I obstructed his free play, and the result was that I nearly lost everything. Only a single moment stood between me and losing my Nilamani in the Yamuna's waves! Ah, I shall never say anything to him again. But what arrangement can I make for these gopis? He simply will not be content without visiting their homes." Caught in this perplexity, the queen of Vraja held Shri Krishnachandra's hand and returned to the courtyard. She ordered him to play in the yard before her eyes, then began thinking very gravely: "Why does Nilamani truly go to the cowherd women's houses even after I forbid him so much? Are the curd, fresh butter, and other things in their homes more delicious than those in mine? Here, only after hundreds of entreaties can I place a little fresh butter in his mouth. Who knows how much coaxing it takes before he puts even a trace of curd upon his lips, and how many temptations make him drink milk merely for form's sake. Yet in the cowherd women's absence he steals and eats fresh butter, milk, and curd from their homes. Narayana, Lord and chosen deity of my heart, why have you given my Nilamani such a disposition? Deva, Nilamani belongs to you, does he not? Why has he become like this, Lord?" Today the queen of Vraja began to feel a certain sorrow.

ORIGINAL Hindi

कदाचित् श्रीकृष्णजननी कल्पना कर पातीं कि एक दिन मेरे इस नीलमणिने ही वैकुण्ठधाममें श्रान्त-क्लान्त भयभीत दुर्वासाको प्रबोध देते हुए नारायणरूपसे यह घोषणा की थी--

ENGLISH TRANSLATION

If only Shri Krishna's mother could have imagined that one day, in Vaikuntha, this very Nilamani of hers, in the form of Narayana, had instructed the exhausted, weary, frightened Durvasa and proclaimed:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् ९।४।६३-६८

अहं भक्तपराधीनो ह्यस्वतन्त्र इव द्विज।
साधुभिर्ग्रस्तहृदयो भक्तैर्भक्तजनप्रियः॥
नाहमात्मानमाशासे मद्भक्तैः साधुभिर्विना।
श्रियं चात्यन्तिकीं ब्रह्मन् येषां गतिरहं परा॥
ये दारागारपुत्राप्तान् प्राणान् वित्तमिमं परम्।
हित्वा मां शरणं याताः कथं तांस्त्यक्तुमुत्सहे॥
मयि निर्बद्धहृदयाः साधवः समदर्शनाः।
वशीकुर्वन्ति मां भक्त्या सत्स्त्रियः सत्पतिं यथा॥
मत्सेवया प्रतीतं च सालोक्यादिचतुष्टयम्।
नेच्छन्ति सेवया पूर्णाः कुतोऽन्यत् कालविद्रुतम्॥
साधवो हृदयं मह्यं साधूनां हृदयं त्वहम्।
मदन्यत् ते न जानन्ति नाहं तेभ्यो मनागपि॥

ENGLISH TRANSLATION

O brahmana, I am wholly subject to my devotees and am as if not independent. The holy devotees have captured my heart, for I love those who love my devotees. Without my saintly devotees I do not desire even my own self, nor my eternal consort Shri, for I am their supreme destination. They have abandoned spouse, home, children, relatives, life, wealth, this world, and the next, and have taken refuge in me. How could I ever wish to forsake them? Those holy ones, equal in vision, have bound their hearts to me and bring me under their control through devotion, just as faithful wives win their virtuous husbands. Fulfilled by serving me, they do not desire even the four liberations beginning with residence in my realm when these are offered through such service. How, then, could they desire anything else that time destroys? The holy devotees are my heart, and I am the heart of the holy devotees. They know nothing apart from me, and I know not the slightest thing apart from them.

ORIGINAL

Hindi. Book translation of श्रीमद्भागवतम् ९।४।६३-६८

“ब्राह्मणदेव! सर्वतन्त्रस्वतन्त्र होकर भी मैं अपने भक्तोंके तो सर्वथा अधीन हूँ; उनके सामने मेरी स्वतन्त्रता नहीं है। कपटकी छायासे भी शून्य, सरलमति भक्तोंने मेरे हृदयपर सदा अधिकार कर रखा है। मेरे प्यारके विषय एकमात्र वे हैं, उनके प्यारका विषय एकमात्र मैं हूँ। उनका एकमात्र अवलम्बन मैं ही हूँ। साधुस्वभाव उन भक्तोंको छोड़कर तो मैं अपने-आपको भी नहीं चाहता। उनके बिना मेरी नित्यसङ्गिनी रमाकी भी मुझे इच्छा नहीं है। जिन्होंने स्त्री, पुत्र, गृह, गुरुजन, प्राण, धन, इहलोक, परलोक--सर्वस्व विसर्जन कर एकमात्र मेरा ही आश्रय ग्रहण किया है, उन्हें त्यागनेका संकल्प मैं कैसे करूँ? उनका हृदय केवल मुझसे ही बँधा होता है। सर्वत्र समान भावसे एकमात्र मेरा ही दर्शन वे करते हैं। जैसे सती स्त्री पातिव्रत्यके द्वारा अपने सत्पतिको वशमें कर लेती है, वैसे ही विशुद्ध प्रेमसे वे मुझे अपने वशमें कर लेते हैं। मेरी विशुद्ध सेवा ही उनके जीवनका परम लक्ष्य होता है। मेरी सेवा प्राप्त करनेमें ही वे पूर्णताका अनुभव करते हैं। मेरी सेवाके फलस्वरूप चतुर्विध मुक्तियाँ उनके सामने आती हैं, पर उन्हें इनकी चाह कहाँ। जब इनके प्रति उनको ऐसी उपेक्षा है, तब काल पाकर विनष्ट हो जानेवाली वस्तुओंकी तो बात ही क्या है। वे साधु भक्त मेरे हृदय हैं और उन साधु भक्तोंका हृदय मैं हूँ। वे मेरे अतिरिक्त अन्य और कुछ भी नहीं जानते एवं मैं उनके अतिरिक्त अन्य कुछ भी नहीं जानता।”

ENGLISH TRANSLATION

"O revered brahmana! Although I am completely independent in every respect, I am wholly subject to my devotees; before them I possess no independence. Simple-hearted devotees, empty even of the shadow of deceit, have forever taken possession of my heart. They alone are the objects of my love, and I alone am the object of theirs. I am their sole support. Without those devotees of saintly nature I do not desire even myself, and without them I do not desire Rama, my eternal companion. They have renounced spouse, children, home, elders, life, wealth, this world, the next world, and everything else, and have taken refuge in me alone. How could I resolve to abandon them? Their hearts are bound only to me. With equal vision everywhere, they behold me alone. Just as a faithful wife brings her virtuous husband under her control through fidelity, they bring me under their control through pure love. Pure service to me is the supreme aim of their lives, and in attaining my service they experience perfection. The four kinds of liberation appear before them as fruits of serving me, yet they have no desire for them. When they are so indifferent even to these, what need be said of things that perish in time? Those saintly devotees are my heart, and I am the heart of those saintly devotees. They know nothing apart from me, and I know nothing apart from them."

ORIGINAL

Hindi

यदि यशोदारानीको अपने नीलमणिके उपर्युक्त स्वभावका पता होता, साथ ही गोपसुन्दरियोंके हृदयकी दशा वे जानती होतीं तो यह रहस्य भी जान लेतीं कि उनके नीलमणि ऐसे क्यों बन गये हैं। व्रजेन्द्रगेहिनीकी चित्तभूमिपर न तो कभी श्रीकृष्णचन्द्रका असमोर्ध्व ऐश्वर्य, अप्रतिम प्रेमपरवशता उदय होती है और न वे उलाहना देनेवाली व्रजतरुणियोंके मनोगत भावोंको ही ठीक-ठीक जान पाती हैं। गोपसुन्दरियोंकी दशा तो यह है--क्या वृद्धा, क्या युवती, सबके मन-प्राणोंमें एकमात्र श्रीकृष्णचन्द्र भर गये हैं। अधिकांश समय तो वे सब अपने-आपको भूली-सी रहती हैं। पति सामने खड़े हैं, पर उन्हें भान नहीं; वे तो देख रही हैं--श्रीकृष्णचन्द्र नवनीत भोजन करते हुए हमारी ओर आ रहे हैं। पुत्र उनसे भोजन माँग रहा है, पर उन्हें अनुभव हो रहा है--यशोदानन्दन आये हैं, मुझसे नवनीतकी याचना कर रहे हैं। उन्हें प्रतीत होता है कि मरकतरचित गृह, सुवर्णाच्छादन, प्रवालस्तम्भ, स्फटिक-वेष्टनी, वैदूर्यगृहचूड़, महानीलकान्तमणिरचित अट्टालिका, पद्मरागनिर्मित द्वार--इनपर सर्वत्र श्रीकृष्णचन्द्रके चित्र अङ्कित हैं। गुरुजन सामने आते हैं, उन्हें अनुभव होता है--श्रीकृष्णचन्द्र अपने करपल्लवके संकेतसे हमें बुला रहे हैं। श्रीकृष्णके रूपके अतिरिक्त उनके नेत्रोंमें अन्य रूप नहीं, उनके सुधास्रावी शब्दोंके अतिरिक्त कर्णरन्ध्रोंमें अन्य शब्द नहीं प्रवेश करते। कुछ भी स्पर्श होते ही त्वक् श्रीकृष्णस्पर्शका अनुभव करती है, प्राणमें श्रीकृष्णचन्द्रके श्रीअङ्गोंका ही सुवास उन्हें मिलता है। भोजन हमने कब किया, इसकी तो स्मृति ही उन्हें नहीं होती। यह आवेश जब अत्यन्त प्रगाढ़ होता है, तब तो वे पूर्ण विक्षिप्त-सी हो जाती हैं। शिथिल होनेपर भी उनकी दशा विचित्र ही रहती है। निद्रा तो उन सबकी प्रायः विलुप्त ही हो गयी है।

ENGLISH TRANSLATION

Had Queen Yashoda known this nature of her Nilamani and also understood the condition of the cowherd women's hearts, she would have known the secret of why her Nilamani had become this way. Neither Shri Krishnachandra's incomparable, unsurpassed majesty nor his matchless subjection to love ever arose upon the field of the mistress of Vrajendra's house, and she could not accurately know the inner feelings of the young women of Vraja who came to complain. As for the condition of the cowherd women, whether elderly or young, Shri Krishnachandra alone filled the minds and lives of them all. Most of the time they remained as though forgetful of themselves. Their husbands stood before them, but they had no awareness of them. Instead they saw Shri Krishnachandra approaching while eating fresh butter. Their sons asked them for food, but they experienced Yashoda's son as having come to beg fresh butter from them. They perceived images of Shri Krishnachandra inscribed everywhere upon houses made of emerald, golden roofs, coral pillars, crystal column-rings, roof-crests of vaidurya, mansions fashioned from great blue sapphires, and doors made of rubies. Elders came before them, but they felt that Shri Krishnachandra was beckoning to them with his tender hand. Their eyes held no form other than Shri Krishna's, and no sound entered their ears except his nectar-flowing words. Whatever touched them, their skin experienced as Shri Krishna's touch, and in their very life-breath they found only the fragrance of Shri Krishnachandra's sacred limbs. They had no memory of when they themselves had eaten. When this absorption grew exceedingly deep, they became almost completely deranged. Even when it relaxed, their condition remained extraordinary. Sleep had nearly vanished for them all.

ORIGINAL Hindi

मध्यरात्रिके समय शय्यासे वे उठ पड़ती हैं। उनमें कोई दधिमन्थन करके सुन्दर सुमिष्ट नवनीत सजाकर रख देती है। कभी बाहर जाकर प्रतीक्षा करती है। कभी अन्तर्गृहमें ही अपनेको छिपाकर उनके आनेका अनुसन्धान लेती है। कल आये, दो दिन पूर्व आये थे, आज भी आ सकते हैं--इस आशासे नवनीत-भंडारका द्वार पहलेसे ही उन्मुक्त कर देती है। जब पहर दिनतक श्रीकृष्णचन्द्र नहीं आते तो उस सद्योमथित माखनको स्वयं भूमिपर बिखेर देती है। जिसे श्रीकृष्णचन्द्रने स्वीकार नहीं किया, उस नवनीतको संचित करके क्या करना है। दूसरी एक नवतरुणी सुन्दर-से-सुन्दर साड़ी निकालती है, सर्वोत्तम चूड़ियाँ पहन लेती है तथा आकुल प्राणोंसे व्रजेन्द्रनन्दनकी बाट देखती रहती है--“कल तो श्रीकृष्णचन्द्र पासके गृहमें ही आये थे, गोपसुन्दरी उन्हें पकड़ने गयी थी, उसकी चूड़ियाँ उन्होंने तोड़ दीं, परिधान छिन्न-भिन्न कर दिया; मेरे घर ही आज आते हों तो क्या पता। विधाता! मेरा भी कोई ऐसा पुण्य उदय होगा क्या?” परंतु जब दोपहर हो जाता, श्रीकृष्णचन्द्र नहीं आते तो उन सर्वोत्तम चूड़ियोंको वह स्वयं ही पत्थरसे तोड़कर पासके सरोवरमें फेंक देती है। उस बहुमूल्य परिधानको दो-दो अङ्गुलके टुकड़ोंमें परिणत कर राखके ढेरपर डाल आती है। अपनी उन्हीं पुरानी चूड़ियोंको, पुरानी साड़ीको पहन लेती है। उसके नेत्रोंसे अश्रुके दो बिन्दु ढलक पड़ते हैं।

ENGLISH TRANSLATION

At midnight they rise from their beds. One of them churns curd and arranges beautiful, delicious fresh butter. Sometimes she goes outside to wait. Sometimes she hides in the inner room and watches for his arrival. "He came yesterday, or he came two days ago. He may come today as well." With this hope she opens the door of the butter storeroom in advance. When Shri Krishnachandra has not come even a full watch into the day, she herself scatters the freshly churned butter upon the ground. What use is there in preserving fresh butter that Shri Krishnachandra has not accepted? Another young woman takes out her loveliest sari, puts on her finest bangles, and with restless life-breath waits for Vrajendra's son. "Yesterday Shri Krishnachandra came to the neighboring house. When the cowherd woman tried to catch him, he broke her bangles and tore her garment to pieces. Who knows, perhaps he will come to my home today. O Ordainer, will such merit ever arise for me too?" But when noon arrives and Shri Krishnachandra has not come, she herself smashes those finest bangles against a stone and throws them into the nearby lake. She cuts the costly garment into pieces two finger-widths long and casts them upon a heap of ashes. She puts on the same old bangles and old sari as before. Two drops of tears fall from her eyes.

ORIGINAL Hindi

इस प्रकार अगणित गोप-सुन्दरियाँ हैं, उनके अगणित सरस मनोरथ हैं। प्रत्येक गोपी अपना सर्वस्व समर्पणकर, नहीं-नहीं, श्रीकृष्णसे भिन्न अन्य सब कुछ विस्मृत होकर, क्षणभर पूर्व अपने किये हुए मनोरथतककी स्मृति मिटाकर उनमें तन्मय हो रही है। जब बाह्यज्ञान होता है, उस समय भी उसके श्रीकृष्णमय हृदयमें एकमात्र श्रीकृष्ण-सुखकी इच्छाका ही उन्मेष होता है। अब भला, ऐसी अतुलप्रेमघनमूर्ति व्रजपुरसुन्दरियोंके अधीन श्रीकृष्णचन्द्र न रहें, यह कभी सम्भव है? इन गोपरामाओंके प्रेम-रस-भावित मनोरथ, श्रीकृष्णसुखेच्छामयी अभिलाषाएँ अपूर्ण रह जायँ, यह श्रीकृष्णचन्द्र सह सकते हैं? इनके लिये अपनी सर्वतन्त्रस्वतन्त्रता मिटाकर इन्हें अपना सर्वस्व अर्पण किये बिना क्या वे विश्राम ले सकते हैं? नहीं, यह तो असम्भव है; किंतु व्रजेश्वरी अपने नीलमणिके ऐसे अनुपम प्रेमपरवश स्वभावसे एवं गोपसुन्दरियोंकी ऐसी अनिर्वचनीय स्थितिसे परिचित नहीं हैं। वात्सल्यरसघनमूर्ति मैया स्वयं रससिन्धुके अतलतलमें डूबती-उतराती रहती हैं, स्वयं निरन्तर भ्रान्त रहती हैं; उन्हें इसका परिचय हो भी तो कैसे हो। वे तो, बस, नीलमणिको अपने उदरसे उत्पन्न पुत्रमात्र जानती हैं, गोपसुन्दरियोंको जैसी ऊपर देखती हैं, वैसी ही भीतर भी मानती हैं। इसीलिये वे चिन्ता कर रही हैं कि “मेरा नीलमणि इतना अधिक चञ्चल क्यों हो गया? व्रजपुरन्ध्रियोंका कोपभाजन क्यों बन गया?”

ENGLISH TRANSLATION

Thus there are countless beautiful cowherd women, each with countless nectarean desires. Every gopi offers her all, or rather, forgets everything other than Shri Krishna, erases even the memory of the desire she formed only a moment before, and becomes absorbed in him. Even when external awareness returns, only the wish for Shri Krishna's happiness arises within her heart made wholly of Shri Krishna. Could it ever be possible for Shri Krishnachandra not to remain subject to the beautiful women of Vrajapura, who are such dense embodiments of incomparable love? Could he bear to leave unfulfilled these cowherd women's desires steeped in loving rasa, their aspirations consisting solely of the wish for Shri Krishna's happiness? Could he rest without setting aside his complete independence and offering them his all? No, that is impossible. But the queen of Vraja does not know this incomparable nature by which her Nilamani is subject to love, nor the indescribable condition of the cowherd women. Maiya, herself a dense embodiment of maternal rasa, forever plunges and rises in the bottomless depths of the ocean of rasa and remains continually bewildered. How could she ever know it? She knows Nilamani only as the son born from her womb, and she believes the cowherd women to be inwardly just as they appear outwardly. Therefore she worries, "Why has my Nilamani become so very mischievous? Why has he become the object of the women of Vrajapura's anger?"

ORIGINAL Hindi

जो हो, जननीकी चिन्ताकी छाया श्रीकृष्णचन्द्रके चञ्चल नेत्रोंमें व्यक्त हो गयी। प्राङ्गणमें खेलते हुए श्रीकृष्णचन्द्र खेल छोड़कर जननीके पास चले आये, चिबुक पकड़कर बोले--“मैया! तू क्या सोच रही है?” फिर जननीके कण्ठमें भुजाएँ डालकर झूलने लग गये। इसी बीचमें, न जाने कब, अघटघटनापटीयसी योगमायाने जननीके हृत्पटपर अङ्कित उस चिन्ता-बिन्दुको अपनी तूलिकासे पोंछ डाला था। वे अनुभव कर रही थीं--“ओह! कहाँ तो मेरा नीलमणि इतना सरल, इतना भोला, ऐसा नन्हा-सा और कहाँ व्रजतरुणियोंका वाग्जाल! इसके लिये वे कैसी-कैसी कितनी बातें गढ़ लेती हैं। अब जो वे आयीं तो मैं उन्हें अच्छी तरह डाँटूँगी।”

ENGLISH TRANSLATION

Be that as it may, the shadow of Mother's worry appeared within Shri Krishnachandra's restless eyes. Playing in the courtyard, Shri Krishnachandra abandoned his game and came to Mother. Taking hold of her chin, he asked, "Maiya, what are you thinking?" Then he put his arms around her neck and began swinging from her. In the meantime, no one knew when Yogamaya, expert at making the impossible happen, had used her brush to wipe away the spot of worry inscribed upon Mother's heart. She now felt, "Oh, my Nilamani is so simple, so innocent, and so very little, while the young women of Vraja weave such nets of words! How many fanciful tales they devise about him. The next time they come, I shall scold them thoroughly."

ORIGINAL Hindi

जननीने नीलमणिको अपने प्यारसे नहलाकर, नीलमणिके सुठाम युग्म कपोलोंपर शतसहस्र चुम्बन अङ्कितकर निर्बाध खेलनेको अनुमति दे दी। अवश्य ही कालिन्दीतट एवं सरोवरपर जानेसे सर्वथा निषेध कर दिया। नीलमणि पिञ्जरमुक्त विहङ्गम-शावककी भाँति पुरवीथीकी ओर भाग चले।

ENGLISH TRANSLATION

Mother bathed Nilamani in her love, imprinted hundreds of thousands of kisses upon his shapely pair of cheeks, and gave him permission to play without restraint. She did, however, strictly forbid him from going to the bank of the Kalindi or to the lake. Like a young bird released from its cage, Nilamani ran toward the streets of the settlement.

ORIGINAL Hindi

इसके दूसरे ही दिन अरुणोदय होते-न-होते एक नवतरुणी उलाहना लेकर आ ही तो गयी। पहले भी यह कई बार आ चुकी है, किंतु इस बार तो जननी रोषमें भरकर उल्टा उसे ही सुनाने चलती हैं। वे अपने नीलमणिका शृङ्गार करनेके लिये प्रफुल्ल मालती-कुसुमोंका चयन कर रही थीं। वह स्थगितकर उसे झिड़कने लगती हैं--

ENGLISH TRANSLATION

The very next day, scarcely had dawn reddened when a young woman arrived with a complaint. She had come many times before, but on this occasion Mother, filled with anger, began rebuking her in return. Yashoda had been selecting fully blossomed malati flowers to adorn her Nilamani. Setting that task aside, she began to scold the woman:

ORIGINAL Braj

(कान्ह कौ) ग्वालिनि दोष लगावति जोर।
इतनक दधि माखन कें कारन, कबहिं गयौ तेरी ओर॥
तू तौ धन-जोबन की माती, नित उठि आवति भोर।
लाल कुँवर मेरौ कछू न जानै, तू है तरुनि किसोर॥
का पर नैन चढ़ाए डोलति, ब्रज में तिनुका तोर।
सूरदास जसुदा अनखानी, यह जीवन-धन मोर॥

ENGLISH TRANSLATION

The cowherd woman loudly lays blame upon Kanha. "For the sake of this little curd and butter, when did he ever go toward your home? Intoxicated by wealth and youth, you rise and come here every morning. My dear prince knows nothing, while you are a young maiden. At whom do you roam casting your raised eyes? Who in Vraja cares a straw for you?" Surdas says that Yashoda spoke in anger: "He is the treasure of my life."

CHAPTER 26

# स्वयं यशोदाके द्वारा दधिमन्थन और श्रीकृष्णका जननीको रोककर उनका स्तन्यपान करना

# Yashoda Churns the Curd Herself, and Shri Krishna Stops His Mother to Drink Her Milk

Source scan pages 168–172

ORIGINAL Hindi

स्वयं यशोदाके द्वारा दधिमन्थन तथा श्रीकृष्णका जननीको रोककर उनका स्तन्य-पान करना

ENGLISH TRANSLATION

Yashoda Churns the Curd Herself, and Shri Krishna Stops His Mother to Drink Her Milk

ORIGINAL Hindi

तारकपङ्क्ति शयनागारके गवाक्षरन्ध्रोंसे मानो सूचना दे रही थी--"व्रजरानी! अभी तो निशा है, उषा भी नहीं आयी, किञ्चित् और विश्राम कर लो।" किंतु व्रजेश्वरी तो दूसरी धुनमें हैं। उन्हें तो अभी उठना है; अपने नीलमणिके लिये दधिमन्थन कर नवनीत जो प्रस्तुत करना है; पद्मगन्धा गायोंके दूधको औटाकर, परम सुमिष्ट बनाकर तैयार कर रखना है! नीलमणि जब उठेंगे तब सद्योमथित माखन भोजनकर, दुग्धपानकर तृप्त होंगे तथा उन्हें तृप्त देखकर यशोदारानीकी एक चिरसेवित अभिलाषा पूर्ण हो जायगी।

ENGLISH TRANSLATION

Through the openings of the bedchamber windows, the rows of stars seemed to be advising, "Queen of Vraja, it is still night. Even dawn has not arrived. Rest a little longer." But the queen of Vraja was absorbed in another purpose. She had to rise now, churn curd for her Nilamani, prepare fresh butter, and reduce the milk of the lotus-fragrant cows until it became supremely delicious. When Nilamani awoke, he would eat the freshly churned butter, drink the milk, and become satisfied. By seeing him satisfied, one of Queen Yashoda's long-cherished desires would be fulfilled.

ORIGINAL Hindi

अबतक एक दिन भी ऐसा नहीं हुआ था कि आदिसे अन्ततक, दुग्धदोहनसे आरम्भकर मन्थनतक सभी कार्य यशोदारानी स्वयं अपने हाथों करें। अगणित दास-दासियोंके प्रेमिल आग्रहके सामने व्रजेश्वरीकी एक भी नहीं चलती तथा "मैं ही तो गोदोहन करूँ, मैं ही दुग्ध औटाऊँ, मैं ही दधिमें जोरन दूँ, मैं ही मन्थन कर माखन निकालूँ और फिर नीलमणि इसे यथेच्छ आरोग कर तृप्त हो"--उनका यह मनोरथ अपूर्ण रह जाता। इसके लिये जननी अनेक युक्तियाँ सोचतीं, परिचारिकाओंकी मनुहार करतीं, उनपर अन्य कार्यका भार सौंप देतीं तथा ऐसा करके कभी-कभी दधिमन्थन करनेका सुअवसर तो प्राप्त कर लेतीं; पर वह भी पूरा नहीं हो पाता। या तो श्रीकृष्णचन्द्र मचल उठते या कोई परिचारिका जननीके मन्थनश्रमको देखकर उनके चरण पकड़ लेती, उसपर यह सेवा सौंप देनेके लिये जननीको बाध्य कर देती। और नहीं तो श्रीरोहिणीके प्रेमके सामने यशोदारानी विवश हो ही जातीं। इस प्रकार कभी मन्थन करनेका अवसर प्राप्त करनेपर भी किसी-न-किसीका सहयोग व्रजेश्वरीको लेना ही पड़ता; किंतु आज ऐसा सुयोग बन गया है कि नन्दभवनमें केवल श्रीकृष्णचन्द्र हैं, व्रजरानी हैं; इनके अतिरिक्त और कोई नहीं।

ENGLISH TRANSLATION

Until now not a single day had come when Queen Yashoda could perform every task with her own hands from beginning to end, from milking the cows through churning. Before the loving insistence of countless male and female servants, the queen of Vraja could never have her way, and her desire remained unfulfilled: "I shall milk the cows myself, reduce the milk myself, add the culture to the curd myself, churn and extract the butter myself, and then Nilamani will partake to his heart's content and be satisfied." To accomplish this, Mother devised many stratagems, coaxed the attendants, and assigned them other work. In this way she sometimes obtained the precious opportunity to churn curd, but even that could never be completed. Either Shri Krishnachandra grew demanding, or an attendant, seeing Mother labor at churning, grasped her feet and compelled her to entrust the service to her. If nothing else, Queen Yashoda was inevitably overcome by Shri Rohini's love. Thus even when the queen of Vraja obtained an opportunity to churn, she had to accept someone's help. But today such a fortunate occasion had arisen that only Shri Krishnachandra and the queen of Vraja were in Nanda's house. There was no one else.

ORIGINAL Hindi

पाँच प्रहर पूर्व व्रजेश्वर शत-सहस्र गोपोंके सहित गोवर्द्धनकी उपत्यकामें चले गये। व्रजेश्वरके पिता श्रीपर्जन्य गोपके समयसे प्रतिवर्ष होते आये मुख्य महोत्सव--इन्द्रयागकी तिथि आ गयी थी, उसीका बृहत् आयोजन करने वे गये हैं। गत सायंकालसे पूर्व ही नन्दभवनकी समस्त परिचारिकाएँ भी यज्ञसम्बन्धी रन्धनकार्यके लिये वहाँ चली गयीं। व्रजेश्वरीकी परिचर्याके लिये कुछ रह गयी थीं; किंतु व्रजरानीने उनमेंसे भी प्रत्येकको भिन्न-भिन्न आदेश देकर वहीं भेज दिया। अचिन्त्यलीला-महाशक्तिकी प्रेरणासे प्रत्येक यह अनुभव कर रही थी कि केवल चार-पाँचको ही यशोदारानी आदेश देकर भेज रही हैं, शेषको अपने समीप रख लिया है। यदि उन्हें यह प्रतीत होता कि व्रजेश्वरी अकेली रह गयी हैं तो वे कदापि नहीं जातीं। इनके जानेसे कुछ क्षण पूर्व श्रीरोहिणीजी बलरामको लेकर उपनन्दके घर चली गयी थीं। उपनन्दपत्नीका अतिशय आग्रह था कि श्रीरोहिणीजी एक रात्रिके लिये भी हमारे गृह अवश्य पधारें। यशोदारानीसे चार पहरके लिये अलग होना रोहिणीजीके लिये यद्यपि अत्यन्त कठिन कार्य है, पर उपनन्दपत्नीका प्रेमनिर्बन्ध भी इतना विशुद्ध, इतना प्रबल था कि बलराम-जननीको झुकना ही पड़ा। गृहकार्यकी व्यवस्था दासियोंको भलीभाँति समझा-बुझाकर यशोदारानी एवं यशोदानन्दनके पास ही अपना मन रखकर रातभरके लिये वे चली गयीं।

ENGLISH TRANSLATION

Five watches earlier, the king of Vraja had gone with hundreds of thousands of cowherds to the valley of Govardhana. The date had arrived for Indra-yaga, the principal annual festival observed since the time of Shri Parjanya Gopa, the king of Vraja's father, and he had gone to make extensive arrangements for it. Before the previous evening, all the attendants of Nanda's house had also gone there to cook for the sacrifice. A few remained to serve the queen of Vraja, but she gave each one a different instruction and sent them there as well. Inspired by the inconceivable supreme power of lila, each attendant felt that Yashoda was sending only four or five of them and had kept the others with her. Had they thought the queen of Vraja would be left alone, they would never have gone. A few moments before their departure, Shri Rohini had taken Balarama to Upananda's house. Upananda's wife had insisted intensely that Shri Rohini must visit her home for at least one night. Although separation from Queen Yashoda for four watches was extremely difficult for Rohini, the loving insistence of Upananda's wife was so pure and powerful that Balarama's mother had to yield. After carefully explaining the household arrangements to the servants, she left for the night, keeping her mind with Yashoda and Yashoda's son.

ORIGINAL Hindi

इस प्रकार स्वयं सब कुछ अपने हाथोंसे सँवारकर श्रीकृष्णचन्द्रको तृप्त करनेकी लालसा--जननीकी चिरपोषित अभिलाषाकी पूर्तिका सुयोग घट गया। सबके चले जानेपर एकाकिनी व्रजमहिषीने कितनी उमंगसे पद्मगन्धा गौओंका दोहन किया है, सर्वथा नवीन पात्रमें दुग्ध-संचय कर उसे औटाया है, जोरन देकर दही जमाया है; यह करके नीलमणिको वक्षःस्थलपर धारणकर कितनी उत्कण्ठासे निशा ढल जानेकी प्रतीक्षा करती रही हैं, चिदानन्दमयी निद्राका आवरण डालकर सारी रात किस सुख-समुद्रमें संतरण करती रही हैं--इसकी कल्पना किसे हो सकती है।

ENGLISH TRANSLATION

Thus the fortunate occasion arose for fulfilling Mother's long-nurtured desire to prepare everything with her own hands and satisfy Shri Krishnachandra. After everyone left, with what delight the solitary queen of Vraja milked the lotus-fragrant cows, collected their milk in an entirely new vessel and reduced it, then added the culture and set the curd. Having done this, she held Nilamani upon her breast and waited with intense longing for the night to pass. Who could imagine the ocean of happiness in which she moved throughout the night, covered by the veil of sleep made of conscious bliss?

ORIGINAL Hindi. Book note

अपने आठवें वर्षकी लीलामें श्रीकृष्णचन्द्र इसी इन्द्रयागको गोवर्द्धनपूजाका रूप देंगे।

ENGLISH TRANSLATION

In the lila of his eighth year, Shri Krishnachandra will transform this very Indra-yaga into the worship of Govardhana.

ORIGINAL Hindi

किसी अनिर्वचनीय सौभाग्यसे जिस बड़भागीके अन्तस्तलमें स्वयं भगवान् श्रीकृष्णचन्द्रकी साक्षात् सेवा पानेकी अदम्य लालसा जाग उठे, अनन्त वर्षाकी प्रतीक्षाके उपरान्त इस लालसाके फलस्वरूप स्वप्नमें भी क्षणभरके लिये श्रीकृष्णपादारविन्दमें सेवा समर्पित करनेका सुअवसर प्राप्त हो जाय, उसे ही यत्किञ्चित् कल्पना होनी सम्भव है कि यशोदारानीका वह आनन्द कैसा है, उनकी उत्कण्ठा कैसी है! अस्तु, अतिकाल न हो जाय, इस भावनासे व्रजरानी, रजनीका अवसान होनेमें पर्याप्त विलम्ब रहनेपर भी शय्याका परित्याग करने चलीं। साथ ही भय था कि वक्षःस्थलपर सोये हुए नीलमणिकी कहीं निद्रा भङ्ग न हो जाय; नीलमणिकी नींद टूट गयी तब फिर तो यह स्वर्णसुयोग हाथसे गया। अतः बड़ी सावधानीसे अपने अङ्गोंको धीरे-धीरे समेटने लगीं। क्रमशः श्रीकृष्णचन्द्रके निद्रावेशसे अलसाये श्यामल अङ्गोंको अपने अङ्गोंसे विलगकर, उस कर्पूर-धवल सुकोमलतम शय्यापर रखकर मन्द-मन्द थपकी देने लगीं। जब पुनः नीलमणिका निद्रावेश पूर्ववत् हो गया, तब वे पर्यङ्कसे धीरे-धीरे नीचे उतर आयीं।

ENGLISH TRANSLATION

Only one in whose deepest heart, through indescribable good fortune, an irresistible longing awakens to render direct service to Bhagavan Shri Krishnachandra himself, and who after waiting for endless years obtains through that longing the precious chance to offer service at Shri Krishna's lotus feet for even a moment in a dream, can faintly imagine Queen Yashoda's joy and longing. Be that as it may, although much time remained before the night would end, the queen of Vraja prepared to leave the bed, feeling that it must not grow too late. At the same time she feared awakening Nilamani, who slept upon her breast. If his sleep broke, this golden opportunity would slip from her hands. She therefore began slowly withdrawing her limbs with great care. Gradually separating Shri Krishnachandra's dark limbs, languid with sleep, from her own body, she placed him upon the softest camphor-white bed and gently patted him. When Nilamani was once again immersed in sleep as before, she slowly descended from the bed.

ORIGINAL Hindi

व्रजरानीकी दृष्टि शयनकक्षके दीपकी ओर गयी। दीपकी लौ किञ्चित् हिल रही थी; मानो सारी रात निष्पन्द रहकर वह जननीके उर-हार नीलमणिकी शोभा निहारती रही है, किंतु जब जननीने नीलमणिको वक्षःस्थलसे उतारकर शय्यापर सुला दिया, तब व्याकुल हो उठी है, सिर हिला-हिलाकर प्रतिवाद कर रही है--"नहीं-नहीं, नन्दगेहिनी! ऐसे मृदुल अङ्गोंको शय्यापर मत रखो, इनके उपयुक्त स्थान तो तुम्हारा हृदय ही है।" यशोदारानी दीपके निकट चली जाती हैं। समीपमें रखी हुई स्वर्ण-शलाकासे लौको किञ्चित् ऊपर उठा देती हैं, लौ पहलेकी अपेक्षा अत्यधिक उज्ज्वल मञ्जुल ज्योति बिखेरने लगती है। जननी दीपको हाथपर उठा लेती हैं, लेकर निद्रित नीलमणिके समीप चली आती हैं। इसके निर्मल आलोकमें पहले पुत्रको ललाटसे चरणपर्यन्त निहारकर, फिर अपने युग्म हस्ततलपर दीपको स्थापितकर श्रीकृष्णमुखारविन्दके सम्मुख इसे तीन बार घुमाती हैं। यह करके फिर लौके अग्र-भागपर सञ्चित किञ्चित् काजलको वाम तर्जनी एवं अङ्गुष्ठके सहारे लेकर इसीसे नीलमणिके भ्रूमध्यपर श्याम तिलक लगा देती हैं। श्रीनिवास श्रीकृष्णचन्द्रके भालपर लगे उस श्यामबिन्दुकी शोभा निहारनेपर जननीका रोम-रोम पुलकित होने लगता है। श्यामबिन्दुकी शोभा भी निराली ही है; मानो यशोदाके करकमलसे छूटकर एक मत्त मिलिन्द नीलाम्बुजदलपर जा गिरा हो और गिरते ही पूर्वकी अपेक्षा भी मधुरतर परागका आस्वाद पाकर तत्क्षण वहीं अचेत हो गया हो।

ENGLISH TRANSLATION

The queen of Vraja's gaze fell upon the lamp in the bedchamber. Its flame trembled slightly, as though it had remained motionless all night gazing at the beauty of Nilamani, the necklace upon Mother's heart, but became distressed when Mother took him from her breast and laid him on the bed. Shaking its head, it seemed to protest, "No, no, mistress of Nanda's house! Do not place such tender limbs upon a bed. Their proper place is your heart alone." Queen Yashoda approached the lamp and raised its flame slightly with a golden rod lying nearby. The flame began scattering a far brighter, lovelier radiance than before. Mother lifted the lamp upon her hand and brought it near the sleeping Nilamani. In its pure light she first gazed at her son from forehead to feet. Then, setting the lamp upon her joined palms, she circled it three times before the lotus of Shri Krishna's face. With her left forefinger and thumb she took a little soot gathered at the flame's tip and marked a dark tilaka between Nilamani's brows. As Mother beheld the beauty of that dark dot upon the forehead of Shri Krishnachandra, abode of Shri, every hair of her body thrilled. The beauty of the dark point was extraordinary. It was as though an intoxicated bee had slipped from Yashoda's lotus hand and fallen upon a blue lotus petal, then immediately lost consciousness there upon tasting pollen sweeter than ever before.

ORIGINAL Hindi

जननी अपने नीलमणिका सौन्दर्य निहारनेमें तन्मय हो गयीं; किंतु कुछ ही क्षण पश्चात् मानो किसीने स्मरण करा दिया हो, इस प्रकार उन्हें अपने कर्तव्यकी स्मृति हो आयी। मैयाने धीरे-धीरे कक्षका प्रमुख द्वार खोला और बाहर अलिन्दमें चली आयीं। अतिशय शीघ्रतासे अपने हाथ-पैर धोये। फिर वस्त्र-परिवर्तन करने चलीं। रात्रिमें धारण किये हुए सभी वस्त्रोंको उतारकर नवीन पीतवर्ण क्षौम वस्त्र धारण किये, सुचित्रित घाघरा धारण किया, कञ्चुकी धारण की तथा सिरको विविध चित्रावली-परिशोभित ओढ़नीसे ढक लिया। मन्थनके समय कटिदेशसे वस्त्र स्खलित न हो जाय, इसलिये काञ्ची धारणकर घाघरेको और भी सुदृढ़ बना लिया। यह करके फिर ऐसे स्थानपर मथानीको स्थापित किया, जहाँसे वे कोष्ठमें विराजित नीलमणिको निरन्तर देखती रह सकें। साथ ही कुछ ही दूरपर पार्श्ववर्ती कोष्ठके एक चूल्हेमें अग्नि प्रज्वलित करके उसपर दूधका पात्र रख दिया, जिससे श्रीकृष्णके उठनेतक दूध भी औटकर मधुर बन जाय। यह चूल्हा भी ऐसे स्थानपर है, जिसे जननी मन्थन करते समय निरन्तर देखती रह सकें। इस प्रकार सारी व्यवस्था करके यशोदारानी दधिमन्थन आरम्भ करने चलती हैं। आज कोई दासी नहीं, जो मैयाके इस सौभाग्यमें हिस्सा बँटाने आये। सबपर विविध कार्य-भार सौंपकर वे उन्हें यहाँसे बहुत दूर, बहुत पहले भेज चुकी हैं। आज कोई विघ्न नहीं है। जननी परमानन्दमें डूबती-उतराती दधिमन्थन करने लगती हैं--

ENGLISH TRANSLATION

Mother became absorbed in beholding Nilamani's beauty, but after a few moments, as though someone had reminded her, she remembered her duty. Maiya slowly opened the main door of the room and came out onto the veranda. She washed her hands and feet very quickly and then changed her clothes. Removing everything worn during the night, she put on a new yellow silk garment, a beautifully patterned skirt, and a bodice, and covered her head with a veil adorned with many designs. So that her clothing would not slip from her waist while churning, she fastened a girdle and secured the skirt more firmly. She then set the churn in a place from which she could continuously see Nilamani resting in the room. A short distance away, in an adjoining chamber, she lit a fire in a stove and placed a pot of milk over it so the milk would reduce and become sweet by the time Shri Krishna awoke. The stove too stood where Mother could watch it continuously while churning. Having arranged everything in this way, Queen Yashoda prepared to churn the curd. Today there was no maid to come and claim a share in Maiya's good fortune. Long before, she had assigned them many tasks and sent them far away. Today there was no obstacle. Plunging and rising in supreme bliss, Mother began to churn:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।९।१

एकदा गृहदासीषु यशोदा नन्दगेहिनी।
कर्मान्तरनियुक्तासु निर्ममन्थ स्वयं दधि॥

ENGLISH TRANSLATION

Once, when the household maids had been assigned other duties, Yashoda, mistress of Nanda's house, churned the curd herself.

ORIGINAL Hindi

मन्थन आरम्भ होते ही श्रीकृष्णजननीमें प्रेमावेश भी आरम्भ हुआ। आजतक यशोदानन्दनने जितनी लीलाएँ की हैं, सब-की-सब व्रजरानीके हृदय-मन्दिरमें अङ्कित हैं; क्रमशः इनका द्वार खुलने लगा, जननीके स्मृतिपथमें ये लीलाएँ उदय होने लगीं, हृदयमें रससिन्धु उमड़ने लगा किंतु वह वहीं रुद्ध रह सके, मसृण हृत्प्रदेशमें इतना स्थान कहाँ। अतः उच्छलित होकर यह रसधारा गीतके रूपमें व्रजेश्वरीके मुखसे निस्सृत होने लगी। मन्थनकी ध्वनिमें मिले हुए कण्ठसे व्रजरानी अपने नीलमणिके विविध चरित्रोंका सुमधुर गान करने लगीं--

ENGLISH TRANSLATION

As soon as the churning began, an absorption of love arose in Shri Krishna's mother. Every lila Yashoda's son had performed until today was inscribed in the temple of the queen of Vraja's heart. Their doors began opening one after another, and the lilas arose along the path of Mother's memory. An ocean of rasa surged in her heart, but how could that smooth region contain so much? Overflowing, the current of rasa therefore emerged from the queen of Vraja's mouth in the form of song. With her voice mingling with the sound of the churning, she began sweetly singing Nilamani's many deeds:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।९।२

यानि यानीह गीतानि तद्बालचरितानि च।
दधिनिर्मन्थने काले स्मरन्ती तान्यगायत॥

ENGLISH TRANSLATION

While churning the curd, she remembered and sang all the songs composed here about his childhood deeds.

ORIGINAL Hindi

व्रजेश्वरी हाथोंसे तो अपने प्राणाराम नीलमणिके लिये नवनीत प्रस्तुत कर रही हैं, मुखसे नीलमणिकी रसमयी बाललीलाका गान कर रही हैं तथा उनकी चित्तभूमिपर इन विविध लीलाओंके अनुरूप क्षण-क्षणमें नव-नव वेशसे विभूषित होते हुए नीलमणि नृत्य कर रहे हैं। इस प्रकार वे श्रीकृष्णचन्द्रमें कायमनोवाक्यसे तन्मय हो रही हैं। इस तन्मयताने क्रमशः जननीकी यह स्मृति भी प्रायः हर ली कि नीलमणि अभी तो पर्यङ्कपर सो रहे हैं, उनकी निद्रामें व्याघात न हो। अब तो उनकी भावनामें नीलमणि रह-रहकर उनके सामने आ जाते हैं। इसीलिये मुक्तकण्ठसे वे गाने लगती हैं--

ENGLISH TRANSLATION

With her hands the queen of Vraja prepared fresh butter for Nilamani, delight of her life; with her mouth she sang his rasa-filled childhood lilas; and upon the field of her mind Nilamani danced, adorned at every moment in ever-new attire suited to those various lilas. Thus she became absorbed in Shri Krishnachandra with body, mind, and speech. This absorption gradually almost stole even Mother's memory that Nilamani was still sleeping upon the bed and must not be disturbed. Now, within her feeling, Nilamani appeared before her again and again. She therefore began singing at the top of her voice:

ORIGINAL Sanskrit. Source: श्रीगोपालचम्पू:

गोकुलपतिकुलतिलकं त्वमसीह।
कृतसुकृतव्रजचरितसुखव्रजनयनानन्दिसमीह॥

ENGLISH TRANSLATION

Here you are the ornament of the dynasty of Gokula's lord. Through your virtuous deeds and lilas in Vraja, you bring delight to the eyes of Vraja's joyful people.

ORIGINAL Hindi

“मेरे लाल! तू तो व्रजराजकुलका तिलक है। अरे! तूने एक-से-एक बढ़कर परम मनोहर, सुन्दर, पवित्र लीलाएँ यहाँ की हैं। ओह! उन्हें निहार-निहारकर व्रजवासी सुखमें डूबे हुए हैं। लीला-सुख देकर तू सदा व्रजवासियोंका आनन्दवर्द्धन करता है।”

ENGLISH TRANSLATION

"My darling, you are the ornament of the royal family of Vraja. Oh, you have performed supremely enchanting, beautiful, and sacred lilas here, each surpassing the last. Gazing upon them again and again, the people of Vraja are immersed in happiness. By granting the joy of your lilas, you forever increase their bliss."

ORIGINAL Hindi

जननीके हृत्पटपर जब कभी जन्ममहोत्सवकी झाँकी झलक उठती है, उस समय वे अपने नीलमणिका एक वैसा ही नाम रखकर पुकार उठती हैं--

ENGLISH TRANSLATION

Whenever the scene of the birth festival flashed upon the canvas of Mother's heart, she called Nilamani by a name befitting it:

ORIGINAL Sanskrit. Source: श्रीगोपालचम्पू:

आनन्दोद्भवजन्ममहोत्सवनन्दितगोपसमाज!

ENGLISH TRANSLATION

O you whose blissful appearance and birth festival delighted the entire cowherd community!

ORIGINAL Hindi

तथा फिर अत्यन्त ललित स्वरमें स्वयं जन्ममहोत्सवका भी विस्तृत वर्णन करने लगती हैं--

ENGLISH TRANSLATION

Then, in an exceedingly graceful voice, she began describing the birth festival itself in detail:

ORIGINAL Braj

द्वार सुबरन बने बंध तोरन घने,
उच्च प्रासाद गृह केतु डोलैं।
सूत-चारन, तहाँ पढ़त मागध जहाँ,
बिरद बिरदैत बंदीय बोलैं।।
अजिर सुचि सौं सच्यौ, छिरकि सौरभ रच्यो,
बिसद करि कुंभ, मनि चौक पूरे।
खंभ कदली हरे, हरद अच्छत भरे,
कनक मनि-जटित कल कलस रूरे।।
गुरु जननि दै मान, कुल जननि सुख मान,
गृह काज अगिवानि करि, आनि राखैं।
तहँ दुजनि कौं बूझि, विधि सुरनि कौं पूजि,
परि पाँइ जहे बिनय बैन भाखैं।।
सुभ बेद उच्चार, कुलरीति साचार,
पुनि लोक विधि कर्म करि धर्म नाधैं।
करि सजन ब्यौहार, लै मित्र उपहार,
भरि प्रीति के भार उर रीति साधैं।।
तहँ नंद-उपनंद गोपीन के बुँद,
मिलि ग्वाल आनंद रस रंग भूले।
करि उरनि में ऊब, लै फूल-दधि-दूब,
मन माल कुसुमाल पट पहरि फूले।।
बरहीन के पच्छ धारै छबी स्वच्छ,
भ्रम भरे गति लच्छ तहँ धरनि खूदै।
दधि परसपर खेलि, तन लेपि, मुख मेलि,
भुज भुजनि सों झेलि पग उच्च कूदै।।
छबि ग्वाल जगमगे, गिरि धातु तन रंगे,
उर प्रेम सौं पगे तहँ फिरत चाँड़े।
ललित रोचन महाँ, कलित केसरि तहाँ,
बलित गोवृष भगहिं संग माँड़े।।
जहँ नृत्य करि गान, भरि तान दै मान,
सुखदानि ललनादिके जूह भ्राजैं।
कटि किंकिनी कनक, मंजीर धुनि झनक,
कर कंकननि खनक मिलि बलय बाजैं।।
पनव बीना सजैं, संख भेरी बजैं,
दुंदुभी गरज घन घटा गाजैं।
मुरज लरजैं भली, सुरनि जंत्रनि मिलीं,
गुनी गन भ्रमित गुन गूढ़ राजैं।।
जहे हीरमनि माल दै, चीर मुकतालि दै,
जाचकनि दान दै, अचक कीन्हैं।
तिलनि गिरि हैम दै, राजत गिरि धेनु दै,
ऊसही खरिक लै छिरकि दीन्हैं।।

ENGLISH TRANSLATION

Golden gateways were built and thick festoons hung, while banners waved upon the lofty mansions. Bards and heralds recited there, Magadhas chanted praises, and panegyrists proclaimed glorious titles. The courtyard was adorned in purity and sprinkled with fragrance; bright vessels were set out and jeweled designs filled the square. Green plantain trunks served as pillars, filled vessels held turmeric and unbroken rice, and splendid golden pitchers studded with jewels shone. Honoring the elder mothers and delighting the women of the lineage, they welcomed them and seated them for the household rites. They consulted the twice-born brahmanas, worshiped the gods according to rule, fell at their feet, and spoke humble words. Auspicious Vedic mantras were recited and family customs duly observed; then customary rites were performed and dharma established. Kinsmen were treated properly, friends' gifts accepted, and hearts heavy with love fulfilled every tradition. Nanda, Upananda, hosts of gopis, and cowherds met and forgot themselves in the colors of blissful rasa. Their hearts overflowed as they carried flowers, curd, and sacred grass, wore mental garlands and flower garlands, and blossomed in fine cloth. Wearing bright peacock feathers, they bounded upon the earth in delightful, intoxicated movements. They played by throwing curd upon one another, smeared bodies and faces, grappled arm against arm, and leapt high. The radiant cowherds shone, their bodies colored with mountain minerals, their hearts steeped in love as they roamed swiftly. Adorned with lovely yellow pigment and saffron, powerful cows and bulls ran beside them. Groups of joy-giving women shone as they danced and sang, honoring the occasion with full melodies. Golden bells rang at their waists, anklets chimed, bracelets clinked upon their hands, and bangles sounded together. Drums and vinas were arranged, conches and kettledrums sounded, and great drums thundered like masses of storm clouds. Mrdangas resonated beautifully, voices joined with instruments, and assemblies of skilled musicians displayed profound artistry. Some gave necklaces of diamonds and jewels, garments and strings of pearls, astonishing petitioners with their gifts. They gave golden hills of sesame, gleaming mountains of cows, and showered gifts by the cartload.

ORIGINAL Hindi

पूतना-उद्धार, शकट-भञ्जन आदि समस्त लीलाओंमें श्रीकृष्णचन्द्रकी जिस-जिस माधुरीका विकास हुआ है, इन सबका वर्णन भी मैया अपने गीतमें करती हैं। अपने नीलमणिके मधुर रिङ्गण, विविध क्रीडन, नर्तन, गोवत्सपुच्छ-धारणका भी गीत गाती हैं। नीलमणिकी नवनीतहरण-लीलाका भी अत्यन्त सुन्दर चित्रण करती हैं।

ENGLISH TRANSLATION

In her song, Maiya also described every sweetness Shri Krishnachandra revealed in all his lilas, including Putana's deliverance and the breaking of the cart. She sang of Nilamani's sweet crawling, his varied games, his dancing, and his grasping the calves' tails. She also portrayed Nilamani's lila of taking fresh butter with exquisite beauty.

ORIGINAL Hindi

दधिमन्थनके समय मैयाके श्रीअङ्गोंकी शोभा भी देखने ही योग्य है। उनके स्थूल कटिदेशमें सुकोमल क्षौम-तन्तुओंसे निर्मित रेशम-डोरीमें बँधा लहँगा सुशोभित है। श्रीकृष्णचन्द्रके लीलागानसे, एकतान होनेवाली मधुरातिमधुर श्रीकृष्णस्मृतिसे वात्सल्य-स्नेहसिन्धुके उद्वेलित हो जानेसे उद्वेलित होकर जननीके दोनों स्तनोंसे दूध झर रहा है। साथ ही वे प्रकम्पित भी हो रहे हैं। मन्थनदण्डमें लगी नेतीके अविराम चलते रहनेसे भुजाएँ श्रान्त होती जा रही हैं; हाथोंको अलंकृत करनेवाले कङ्कण, कानोंको विभूषित करनेवाले कुण्डलयुग्म भी अतिशय चञ्चल हो रहे हैं। श्रमके कारण--नहीं-नहीं, प्रेमावेशके कारण प्रस्वेदकण भालपर, कपोलोंपर, चिबुकपर झलमल कर रहे हैं। अङ्गोंमें निरन्तर गति रहनेसे अञ्चल सिरसे नीचे उतर आया है, वेणी-बन्धन भी शिथिल हो गया है, वेणीमें ग्रथित मालती-पुष्प झरने लगे हैं, झर-झरकर चरणोंका स्पर्श कर रहे हैं, मानो कबरीके ये पुष्प व्रजरानीके चरणोंमें गिरकर प्रपञ्चगत जीवोंके लिये एक सत्य सिद्धान्तका संकेत कर रहे हों--जो अभी एक क्षण पहले किसीके मस्तकपर आसीन था, वह, श्रीकृष्णचन्द्रमें उसके तन्मय होते ही चरणोंका आश्रय लेने लगता है--इस परम सत्यको प्रकाशित कर रहे हों।

ENGLISH TRANSLATION

The beauty of Maiya's sacred limbs while she churned the curd was itself worthy of beholding. At her broad waist shone a skirt tied with a silken cord woven from the softest silk threads. Through singing Shri Krishnachandra's lilas and through uninterrupted, supremely sweet remembrance of him, the ocean of maternal affection surged. In response, milk flowed from both Mother's breasts, which also trembled. Her arms grew weary from ceaselessly drawing the churning rope fastened to the churning rod. The bracelets adorning her hands and the pair of earrings beautifying her ears moved intensely. Drops of perspiration glistened on her forehead, cheeks, and chin from exertion, or rather, from absorption in love. The constant motion of her limbs caused the edge of her veil to slip from her head, and her braid loosened. Malati flowers woven into it began to fall and touch her feet one after another. It was as though these flowers from her hair, falling at the queen of Vraja's feet, indicated a true principle to the living beings of the phenomenal world: whatever rested upon someone's head only a moment ago takes shelter at the feet the instant that person becomes absorbed in Shri Krishnachandra. They seemed to reveal this supreme truth.

ORIGINAL Hindi

प्रेमावेशके कारण जननीका बाह्यज्ञान यद्यपि लुप्तप्राय हो रहा है, तथापि अन्तश्चेतनामें श्रीकृष्णचन्द्रको नवनीत खिलानेकी, दुग्धपान करानेकी वासना तो चिर जाग्रत् है; निद्रित नीलमणिको शयनागारमें छोड़ आयी हूँ, यह संस्कार भी सर्वथा बना है; अतः मन्थनक्रियामें कोई भी व्यतिक्रम नहीं; साथ ही अन्तरके संस्कारोंकी प्रेरणासे जननी रह-रहकर कभी तो दूधके औटनेके स्थानपर और कभी शयनपर्यङ्कपर--दोनों ओर दृष्टि डालकर देख लेती हैं; इस क्षण-क्षणके दृष्टिसंचालनसे जननीके भ्रू-युगल अतिशय बङ्किम बन गये हैं, बड़े ही सुन्दर दीख रहे हैं। इस प्रकार वात्सल्यमहोदधि व्रजेश्वरी एक चञ्चल सौन्दर्य-प्रतिमा-सी बनकर मन्थन कर रही हैं--

ENGLISH TRANSLATION

Although Mother's external awareness was nearly lost through absorption in love, within her inner consciousness the wish to feed Shri Krishnachandra fresh butter and milk remained eternally awake. The impression that she had left the sleeping Nilamani in the bedchamber was also fully present. Thus there was no interruption in the churning. At the same time, prompted by those inner impressions, Mother repeatedly cast her gaze in both directions, now toward the place where the milk was reducing and now toward the sleeping couch. Through this moment-by-moment movement of her glance, her pair of brows became deeply curved and looked exceedingly beautiful. Thus the queen of Vraja, a great ocean of maternal love, churned like a living image of restless beauty:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।९।३

क्षौमं वासः पृथुकटितटे बिभ्रती सूत्रनद्धं
पुत्रस्नेहस्नुतकुचयुगं जातकम्पं च सुभ्रूः।
रज्ज्वाकर्षश्रमभुजचलत्कङ्कणौ कुण्डले च
स्विन्नं वक्त्रं कबरविगलन्मालती निर्ममन्थ॥

ENGLISH TRANSLATION

Beautiful-browed Yashoda wore a silk garment bound by a cord about her broad hips. Her breasts flowed with milk from affection for her son and trembled. Her bracelets and earrings moved as her arms labored to pull the rope. Her face perspired and malati flowers slipped from her loosened hair as she churned.

ORIGINAL Braj

रजु खैंचति भुज धारि, भार मचकत भुज बेनी।
रुरत ढुरत उरहार, झरत सुमननिकी श्रेनी॥
चंचल करनाभरन कनक कंकन कर खनकत।
श्रमजल झलकत चलत अंग भूषन छबि झलकत॥
घाघर घुमंडि झूमत झहरि, उड़तु सुपट, फहरति लहरि।
घन गरज घमंडत माट दधि घमघमातु घमकतु घहरि॥

ENGLISH TRANSLATION

Holding the rope, she pulls with her arms; their movement rocks the heavy braid. The necklace upon her breast sways and slides as rows of flowers fall. Her earrings dance and the golden bracelets upon her hands ring. Drops of perspiration glisten, her limbs move, and her ornaments flash with beauty. Her full skirt swirls and sways, her lovely veil flies and ripples. The curd pot rumbles and resounds like proud, thundering clouds.

ORIGINAL Hindi

रजनी समाप्त हो गयी, उषा भी आकर चली गयी, अरुणोदय भी हो गया है; किंतु जननीको समयका ज्ञान नहीं है। वे तो मन्थनमें, श्रीकृष्णलीलादर्शनमें तन्मय हो रही हैं। उधर शयनागारमें श्रीकृष्णचन्द्रकी निद्रा भी भङ्ग हो चुकी है, वे “मैया-मैया” की पुकार लगा रहे हैं। पर मैया तो सुनती ही नहीं। अन्य दिन तो बार-बार मनुहार करके निद्रित नीलमणिको मैया जगातीं--

ENGLISH TRANSLATION

The night ended, dawn came and passed, and sunrise arrived, yet Mother had no awareness of time. She was absorbed in churning and in beholding Shri Krishna's lilas. Meanwhile Shri Krishnachandra had awakened in the bedchamber and was calling, "Maiya! Maiya!" But Maiya did not hear him. On other days she would repeatedly coax the sleeping Nilamani awake:

ORIGINAL Braj

जागौ जागौ हो गोपाल।
नाहिन इतौ सोइयत, सुनि, सुत! प्रात परम सुचि काल॥

ENGLISH TRANSLATION

Awake, awake, O Gopala! One should not sleep so long. Listen, my son, morning is the most pure and sacred time.

ORIGINAL Hindi

पर आज नीलमणि ही मैयाको भावसमाधिसे जगाना चाहते हैं और मैया जागती नहीं। इस प्रकार जब बारंबार पुकारनेपर भी जननीकी ओरसे कोई उत्तर न मिला तो श्रीकृष्णचन्द्र स्वयं ही शय्यासे उतर पड़े एवं जननीके निकट चले आये--

ENGLISH TRANSLATION

But today Nilamani himself wished to awaken Maiya from her trance of devotional feeling, and Maiya would not awaken. When repeated calls brought no answer from Mother, Shri Krishnachandra climbed down from the bed himself and went toward her:

ORIGINAL Sanskrit. Source: श्रीगोपालचम्पू:

दीर्घश्वासं गात्रमोटप्रयुक्तं नेत्रे मार्जन् जाग्रदम्बेति जल्पन्।
क्रन्दन्मन्थध्वानमाकर्ण्य बालः श्रीगोपालः प्रस्खलंस्तां जगाम॥

ENGLISH TRANSLATION

Breathing deeply, stretching his body, rubbing his eyes, and crying, "Mother, wake up," the child Shri Gopala heard the sound of churning and stumbled toward her while weeping.

ORIGINAL Hindi

“नासाविवरसे दीर्घ श्वास आ रहा है, अँगड़ाई ले रहे हैं, आँखें मल रहे हैं, जागते ही ‘माँ-माँ’ रटने लगे हैं, मन्द-मन्द क्रन्दन भी कर रहे हैं; किंतु कोई प्रत्युत्तर नहीं। अन्तमें मन्थन-ध्वनिको सुननेसे मैया कहाँ है, यह पता लग जानेपर स्खलित गतिसे वे बालगोपाल जननीके पास चले गये।”

ENGLISH TRANSLATION

"Long breaths came through his nostrils, he stretched and rubbed his eyes, and as soon as he awoke he began repeating, 'Mother, Mother,' while softly crying. But there was no reply. At last, hearing the sound of churning and thus discovering where Maiya was, the child Gopala went toward Mother with stumbling steps."

ORIGINAL Hindi

श्रीकृष्णचन्द्र जननीके पृष्ठदेशके समीप जाकर खड़े हो गये। एक हाथ मैयाकी ग्रीवामें डालकर दूसरेसे चिबुक स्पर्श करके बोले--“री मैया! तू तो सुनती ही नहीं! देख, मुझे कितनी भूख लगी है; तू मुझे दूध पिला दे।” यह सुननेपर फिर कहीं जननीमें उपयुक्त चेतना आती है। पर एक बार तो भ्रमित हो ही गयीं कि यह सत्य है या वह मनोराज्य? अवश्य ही निर्णय होनेमें विलम्ब न हुआ; क्योंकि श्रीकृष्णचन्द्र उनके कण्ठमें अपनी भुजा डालकर गोदमें ले लेनेके लिये, मन्थन स्थगित कर देनेके लिये बार-बार क्रन्दनमिश्रित स्वरमें कह रहे थे। जननी अबतक जिस सुखमें तल्लीन थीं, उससे कोटि-कोटि-गुणित अधिक परमानन्दसागरमें निमग्न होने लगीं। साथ ही नीलमणिको नवनीत भोजन कराना है, यह स्मृति भी मनमें उदय हो आयी। मैयाने दधि-भाण्डमें झाँककर देखा। दीखा--नवनीत संतरण करने लगा है, अभी दस बार नेती और भले ही घुमा दूँ। जननी नीलमणिके कपोलपर चुम्बन अङ्कितकर बोलीं--“मेरे लाल! देख, कितना सुन्दर माखन आया है; मैं तुझे अभी-अभी दूध पिलाऊँगी, ताजा माखन खिलाऊँगी।” कहकर मैयाने नेती एक बार और घुमा दी।

ENGLISH TRANSLATION

Shri Krishnachandra came and stood close behind Mother. Placing one hand around Maiya's neck and touching her chin with the other, he said, "Maiya, you do not listen at all! Look how hungry I am. Give me your milk." Only upon hearing this did appropriate awareness return to Mother. For a moment she remained confused as to whether this was real or the inner world she had been experiencing. The decision did not take long, for Shri Krishnachandra had put his arm around her neck and repeatedly pleaded in a tearful voice for her to take him into her lap and stop churning. Mother began to immerse herself in an ocean of supreme bliss millions upon millions of times greater than the happiness in which she had been absorbed until then. At the same time she remembered that she must feed Nilamani fresh butter. Maiya looked into the curd pot and saw the fresh butter beginning to float. "Perhaps I should turn the rope another ten times." Imprinting a kiss upon Nilamani's cheek, Mother said, "My darling, look what beautiful butter has appeared. I shall give you milk at once and feed you fresh butter." Saying this, Maiya turned the churning rope once more.

ORIGINAL Hindi

फिर तो श्रीकृष्णचन्द्र धैर्य खो बैठे। उनके अधर प्रस्फुरित होने लगे; इतना ही नहीं, उन्होंने हाथोंसे मन्थनदण्डको पकड़ लिया। “नहीं-नहीं, मन्थन करना छोड़ दे।” कहकर वे मचल उठे। पुत्रकी इस चेष्टाको देखकर जननीके अङ्ग तो प्रेमातिरेकसे अवश होने लग गये--

ENGLISH TRANSLATION

Then Shri Krishnachandra lost patience. His lips began to quiver. More than that, he seized the churning rod with his hands. "No, no, stop churning," he insisted. Seeing this action of her son, Mother's limbs began to lose all strength from an excess of love:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।९।४

तां स्तन्यकाम आसाद्य मथ्नन्तीं जननीं हरिः।
गृहीत्वा दधिमन्थानं न्यषेधत् प्रीतिमावहन्॥

ENGLISH TRANSLATION

Desiring her milk, Hari approached his mother as she churned. Seizing the churning rod, he stopped her and filled her with love.

ORIGINAL Hindi

एक बार जननीने फिर चेष्टा की, कदाचित् नीलमणि इस बार मान जाय!--

ENGLISH TRANSLATION

Mother tried once more, thinking that perhaps Nilamani might listen this time:

ORIGINAL Braj

नंदजू के बारे कान्ह, छाँड़ि दै मथनियाँ।
बार-बार कहति मातु जसुमति नंदरनियाँ॥
नैकु रहौ, माखन देउँ, मेरे प्रान-धनियाँ।
आरि जनि करौ, बलि बलि जाउँ हौं निधनियाँ॥

ENGLISH TRANSLATION

"Dear Kanha, son of Nanda, let go of the churn," Mother Yashoda, queen of Nanda's house, says again and again. "Wait just a little and I shall give you butter, treasure of my life. Do not be stubborn. I, poor as I am, offer myself to you again and again."

ORIGINAL Hindi

किंतु इस बार तो श्रीकृष्णचन्द्रने नेतीको मन्थन-दण्डसे निकालकर दूर फेंक दिया तथा जननीकी गोदमें जा बैठे। प्रेमविवश जननीने भी अपने कोटि-कोटि प्राणप्रिय नीलमणिके मुखमें स्तनाग्र दे दिया। नीलमणि स्तनपान करने लगे।

ENGLISH TRANSLATION

But this time Shri Krishnachandra pulled the rope from the churning rod and threw it far away, then climbed into Mother's lap. Overcome by love, Mother placed her breast in the mouth of Nilamani, who was dearer to her than millions upon millions of lives. Nilamani began to drink her milk.

ORIGINAL Hindi

जिस समय श्रीकृष्णचन्द्रने मन्थनदण्ड, दधिभाण्ड एवं नेतीको स्पर्श किया था, उस समय यशोदारानीका आनन्दसिन्धु तो उच्छलित होने लगा था, पर क्षीरसिन्धु, मन्दर एवं वासुकिके हृदय काँप उठे थे। तीनोंको अतीत सिन्धुमन्थनकी स्मृति हो आयी थी। विस्फारित नेत्रोंसे वे श्रीकृष्णचन्द्रकी यह लीला देख रहे थे; देख-देखकर आश्चर्य कर रहे थे--

ENGLISH TRANSLATION

When Shri Krishnachandra touched the churning rod, the curd pot, and the rope, Queen Yashoda's ocean of bliss began to overflow. But the hearts of the Ocean of Milk, Mount Mandara, and Vasuki trembled. All three remembered the churning of the ocean in the past. With widened eyes they watched this lila of Shri Krishnachandra and marveled again and again:

ORIGINAL Braj

जब मोहन कर गही मथानी।
परसत कर दधि, माट, नेति, चित उदधि, सैल, बासुकि भय मानी॥
कबहुँक तीनि पैग भुव मापत, कबहुँ देहरि उलेंधि न जानी।
कबहुँक सुर-मुनि ध्यान न पावत, कबहुँक खिलावति नँद की रानी॥
कबहुँक अमर-खीर नहिं भावत, कबहुँक दधि-माखन रुचि मानी।
सूरदास प्रभुकी यह लीला, परति न महिमा सेष बखानी॥

ENGLISH TRANSLATION

When Mohana grasped the churning rod and his hand touched the curd, pot, and rope, the ocean, mountain, and Vasuki grew afraid within their hearts. At one time he measured the worlds in three strides; at another he did not know how to cross a threshold. At one time gods and sages could not attain him in meditation; at another the queen of Nanda fed him. At one time the nectar of the immortals did not please him; at another he delighted in curd and butter. Surdas says that even Shesha cannot describe the glory of this lila of the Lord.

CHAPTER 27

## स्तन्यपान-रत श्रीकृष्णको गोदसे उतारना, दधिभाण्ड फोड़ना, नवनीत बाँटना और माताका उन्हें पकड़ना

# Mother Sets Down the Nursing Śrī Kṛṣṇa, He Breaks the Yogurt Pot and Distributes Butter, and Yaśodā Catches Him and Tries to Bind Him

Source scan pages 173–179

ORIGINAL Hindi

क्षीरसिन्धुके मन्थनसे सुधा निकली थी। अमरवृन्द सुधाका पान करके तृप्त हुए थे; किंतु उस सुधामें वह सर्वथा अनुपम सुस्वाद कहाँ, जो व्रजेश्वरीके स्तन्यपीयूषमें है। इसीलिये अनादिकालसे जननीका स्तन्यपान करते रहनेपर भी सच्चिदानन्द, पूर्णब्रह्म, अनन्तैश्वर्यनिकेतन स्वयं भगवान् श्रीकृष्णचन्द्रको यहाँ "अलम्" का भान नहीं हुआ; प्रत्युत उनकी यह अमृतपानकी अभिलाषा निरन्तर बढ़ती ही जा रही है, अनवरत पीते रहनेपर भी तृप्ति होती ही नहीं। आज भी वे यशोदारानीके अङ्कमें विराजित होकर स्तनसे झरती हुई वात्सल्यसुधाका रस ले रहे हैं, अपने अरुण अधरोंके बीच जननीका स्तनाग्र लेकर, दोनों करपल्लवोंसे जननीका स्तनाग्र धारण किये, अतिशय उत्कण्ठित हुए, गूँ-गूँ शब्द करते हुए दूध पी रहे हैं, पर तृप्ति नहीं। ज्यों-ज्यों पीते हैं, त्यों-ही-त्यों क्षुधा और भी बढ़ती जा रही है। जिस परिमाणमें स्तनसे दूध झरता है, मानो उससे सहस्रगुने अधिक परिमाणमें पीनेकी लालसा श्रीकृष्णचन्द्रके हृदयमें उमड़ चलती है और यह देखकर पुनः व्रजेश्वरीकी वात्सल्यधारा भी अनन्तगुणित होकर दूधके रूपमें बहने लगती है; इससे फिर श्रीकृष्णचन्द्रकी स्तन्यपानकी उत्कण्ठा बढ़ती है, इस प्रकार व्रजेश्वरीके स्तन्यदानकी एवं श्रीकृष्णचन्द्रके स्तन्यपानकी लालसामें होड़ लग रही है। मानो दोनों ही होड़ लगाकर असीमकी ओर दौड़ रही हैं।

ENGLISH TRANSLATION

Nectar arose from the churning of the Ocean of Milk, and the hosts of immortals drank it and were satisfied. Yet that nectar did not possess the wholly incomparable flavor found in the ambrosia of the queen of Vraja's breast milk. Thus, although He has drunk Mother's milk since beginningless time, Śrī Kṛṣṇacandra, existence, consciousness, and bliss, the complete Absolute, abode of infinite majesty and Lord Himself, has never felt, "Enough." His desire to drink this nectar only increases, and even continuous nursing cannot satisfy Him.

Today He sits upon Queen Yaśodā's lap, relishing the nectar of parental love flowing from her breast. Holding its tip between His rosy lips and grasping it with both tender lotus hands, He nurses eagerly with a soft humming sound, yet is not satisfied. The more He drinks, the more His hunger grows. For every measure of milk that flows, a desire to drink a thousandfold greater quantity seems to surge within His heart. Seeing this, the queen's stream of parental love becomes infinitely multiplied and flows as milk. His longing to nurse then increases again. Thus her desire to feed Him and His desire to drink compete with one another, as though both were racing toward infinity.

ORIGINAL Hindi

किंतु अचिन्त्यलीला-महाशक्तिको अब आगेकी लीला सजानी है। इसीलिये वे स्तन्यदान एवं पानकी लीलाको बीचमें ही छोड़कर आगे बढ़ जाती हैं। जाकर उस चूल्हेकी आँचको तेज कर देती हैं, जिसपर यशोदारानी अपने नीलमणिको पिलानेके लिये दूध औटा रही थीं। सहसा आँच तेज हो जानेके कारण दूध उफनने लगता है। व्रजरानी तो अपने नीलमणिको स्तन्यदान करनेमें, पुत्रके स्मितसमन्वित मुखचन्द्रकी, उसपर बिखरी कुन्तल-राशिकी शोभा निहारनेमें तन्मय हो रही थीं; पर मानो किसीने बरबस उनकी तन्मयता तोड़ दी हो, तोड़कर दृष्टि भी उस ओर फेर दी हो, इस प्रकार अचानक जननीकी दृष्टि उफनते हुए दूधपर जा पड़ती है:

ENGLISH TRANSLATION

The inconceivable great power of līlā now wished to arrange what came next. Leaving the līlā of feeding and nursing unfinished, she went ahead and intensified the fire beneath the milk Queen Yaśodā was boiling for her sapphire. The suddenly heightened flame caused the milk to rise. The queen of Vraja was absorbed in nursing her son and beholding His smiling moonlike face with its scattered curls. Then, as though someone had forcibly broken her absorption and turned her gaze, Mother's eyes suddenly fell upon the rising milk:

ORIGINAL Braj

फिरि मति फेरी, गृह तन हेरी।
अगिनि धरौ तौ, पय निसस्यौ तौ॥

ENGLISH TRANSLATION

Her awareness turned and she looked within the house. When the fire was stirred, the milk began to overflow.

ORIGINAL Hindi

फिर तो निमेष पड़ते-न-पड़ते जननी नीलमणिके मुखसे स्तनाग्र खींचकर उन्हें सहसा गोदसे उतारकर, वहीं भूमिपर बैठाकर दूधके समीप दौड़ पड़ती हैं। इसलिये नहीं कि जननीको नीलमणिकी अपेक्षा दूध अधिक प्यारा है; उन्हें तो यह चिन्ता लग रही थी कि यदि यह उफनकर चूल्हेमें गिर गया तो फिर पद्मगन्धा गौओंका परम सुमिष्ट दूध मैं आज नीलमणिको नहीं पिला सकूँगी। विशुद्ध प्रेमका यह भी एक स्वभाव है कि प्रेमी अपने प्रेमास्पदको सुख पहुँचानेके लिये प्रेमास्पदके संयोगसे प्राप्त होनेवाले अपने सुखका भी सहर्ष त्याग कर देता है। वात्सल्यरसघनमूर्ति यशोदारानीको श्रीकृष्णचन्द्रके स्पर्शसे कितना-कैसा सुख होता है, यह प्राकृत मनकी कल्पनामें समा ही नहीं सकता। अगणित योगीन्द्र-मुनीन्द्र सहस्र-सहस्र वर्षोंकी साधनाके उपरान्त केवल ध्यानमें, क्षणभरके लिये जिनका स्पर्श-सुख पाकर सदाके लिये आनन्दमत्त हो जाते हैं, उन्हें प्रत्यक्ष अपने वक्षःस्थलपर धारणकर स्तन्य पिलाते समय व्रजेश्वरी किस परमानन्द-सिन्धुमें निमग्न हो जाती होंगी, यह जड़ मन-बुद्धिके आकलनमें आनेवाली वस्तु नहीं है; किंतु अपने ऐसे अप्रतिम सुखका भी जननी नीलमणिके सुखके लिये त्याग कर देती हैं। जननीकी धारणा यह है, “मेरे स्तनदूधकी अपेक्षा इस पद्मसौरभवाले दूधमें अधिक जीवनी शक्ति है, इसकी तुलनामें वह अत्यधिक सुमिष्ट है, उसके पानसे मेरे नीलमणिके अङ्ग अधिक सुपुष्ट होंगे, मेरा नीलमणि उसे पीकर अधिक तृप्त होगा; पर वही दूध उफनकर नष्ट जो हो रहा है।” मैया इसे कैसे सहन कर सकती है? मैयाके लिये नीलमणिकी तृप्ति, नीलमणिका मङ्गल अपने सुखकी अपेक्षा कहीं अधिक मूल्यवान् है। उनके सुखके जानेसे नीलमणिकी तृप्ति होती हो, मङ्गल होता हो, नीलमणिके सुखकी सम्भावना दीखती हो, तो मैया इसके लिये सदा प्रस्तुत हैं। उन्हें यह भावना नहीं करनी पड़ती, उनका तो यह चिरन्तन स्वभाव है; अवसर उपस्थित होते ही प्रेमका यह स्वभाव उनकी चेष्टामें व्यक्त हो जाता है। इसीलिये वे आज भी नीलमणिको छोड़कर दूधकी रक्षा करने चली गयीं। अस्तु!

ENGLISH TRANSLATION

In less than the blink of an eye, Mother drew her breast from Nīlamaṇi's mouth, suddenly set Him upon the floor, and ran toward the milk. This was not because she loved it more than Him. She feared that if it boiled over into the fire, she could not feed her sapphire the supremely delicious milk of the lotus-fragrant cows that day. Pure love gladly renounces even the happiness gained through union with the beloved in order to bring happiness to that beloved.

No material mind can imagine the joy Queen Yaśodā, embodiment of condensed parental love, receives from Śrī Kṛṣṇacandra's touch. Countless great yogīs and sages perform austerities for thousands of years and, attaining the bliss of His touch in meditation for only a moment, remain intoxicated with joy forever. What ocean of supreme bliss must engulf the queen of Vraja as she holds Him directly to her breast and nurses Him? No inert mind or intellect can measure it. Yet for Nīlamaṇi's happiness, Mother renounces even this incomparable joy.

She believes, "This lotus-fragrant milk possesses greater life-giving power than my own and is far sweeter. Drinking it will nourish my sapphire's limbs and satisfy Him more fully, yet it is boiling away and being lost." How could Mother bear that? His satisfaction and welfare are far more precious to her than her own joy. If surrendering her happiness can satisfy Him, protect Him, or offer even the possibility of His joy, she is always ready. She need not form such a thought, for it is her eternal nature. As soon as the opportunity arises, love's nature appears in her actions. Thus she left Nīlamaṇi to protect the milk. So be it.

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

वत्स! निर्मञ्छनं भजामि, क्षणं तावन्मन्थनगर्गरी रक्ष्यतां त्वदीयं पयो वीक्ष्य यावद् हुतमायामीति।

ENGLISH TRANSLATION

"Child, I offer myself to You. Guard this churning pot for a moment while I see to Your milk and return at once."

ORIGINAL Hindi

“मेरे लाल! बलिहारी जाऊँ। देख, तेरे दूधको सँभालकर मैं तुरन्त आ रही हूँ। तबतक तू इस मन्थनभाण्डको रक्षा करते रहना, भला!”

ENGLISH TRANSLATION

"My darling, I offer myself to you. I shall tend to your milk and return at once. Until then, please guard this churning vessel."

ORIGINAL Hindi

पर इससे उन्हें सन्तोष क्यों होने लगा! “मैया मुझे क्षुधित-अतृप्त छोड़कर क्यों चली गयी? साथ क्यों नहीं ले गयी?” उन्हें तो इस बातका दुःख है। यही दुःख रोषमें परिणत हो गया। अरुण अधर-ओष्ठ प्रस्फुरित होने लगे, नेत्रोंमें अश्रु भर आये, भृकुटि और भी वङ्किम हो गयी। दाँतोंसे अधरको दबाकर रोषभरी दृष्टिसे वे इधर-उधर देखने लगे। उन्होंने देखा, जननी तो अँगीठीके समीप, उस ओर मुख किये दूधकी सँभालमें व्यस्त हैं। फिर तो रोष और बढ़ा। मन्थनभाण्डका मुँह पकड़कर वे उसे उलट देनेकी चेष्टा करने लगे। पर आज श्रीकृष्णचन्द्रमें इतना बल कहाँ जो यशोदारानीके हाथोंसे स्थापित दधिपूरित भाण्डको वे उलटा दें। उलटना दूर, भाण्ड हिलातक नहीं। वे दाँत पीसकर पीछेकी ओर ताकने लगे। इतनेमें पास पड़े हुए एक शिलाखण्ड (लोढ़े)-पर दृष्टि पड़ गयी। बस, साधन मिल गया। लपककर उन्होंने लोढ़ेको हाथमें ले लिया और चले आये मन्थनभाण्डके समीप। एक बार पुनः देखा, जननीने इस ओर ताका या नहीं; किंतु जननी तो अभी भी उसीमें उलझी हुई थीं। अब तो श्रीकृष्णचन्द्रके लिये धैर्यकी सीमा आ गयी थी, जननीका यह व्यवहार असह्य हो गया था। उन्होंने लोढ़ेसे मन्थनभाण्डके ऊपरी भागपर एक प्रहार किया। खन्-खन् ध्वनि हुई, पर भाण्ड फूटा नहीं। साथ ही श्रीकृष्णचन्द्रका क्रोध किञ्चित् शिथिल पड़ गया; क्योंकि उन्हें भय होने लगा, “कहीं जननीने यह खन्-खन् ध्वनि सुन ली होगी तो?” उन्होंने भयमिश्रित नेत्रोंसे जननीकी ओर देखा; किंतु संयोगकी बात, जननी उसी प्रकार अभी भी दूधकी सँभालमें संलग्न थीं। यह देखकर श्रीकृष्णचन्द्रका भय तो जाता रहा, पर क्रोध द्विगुणित हो गया। इस बार उन्होंने पहलेकी अपेक्षा बहुत अधिक वेगसे लोढ़ेको मन्थनभाण्डके तलदेशसे टकरा दिया। फिर क्या था, चोटके अनुरूप ही भाण्डमें छिद्र हो गया; दहीकी धारा बह चली। श्रीकृष्णचन्द्रके भी उल्लासकी सीमा न रही।

ENGLISH TRANSLATION

But why would this satisfy Him? He was hurt that Mother had left Him hungry and unsatisfied and had not taken Him along. His hurt became anger. His rosy lips quivered, tears filled His eyes, and His brows curved more sharply. Biting His lower lip, He looked about indignantly. Seeing Mother occupied with the milk beside the hearth, His anger increased. He grasped the churning vessel and tried to overturn it, but He lacked the strength to move the yogurt-filled pot Yaśodā had set in place.

Grinding His teeth, He looked behind Him and saw a stone pestle nearby. He seized it, approached the vessel, and checked once more whether Mother was looking. She remained absorbed in tending the milk. His patience ended. He struck the vessel's upper part with the pestle. It rang, but did not break. His anger weakened as He wondered whether Mother had heard. He looked at her fearfully, but she remained occupied. His fear vanished and His anger doubled. With far greater force He struck the vessel near its base. A hole opened, a stream of yogurt flowed out, and Śrī Kṛṣṇacandra's delight knew no bounds.

ORIGINAL Hindi

पर अब यहाँ रहना निरापद नहीं, बाल्यलीला-विहारी यह भी जान गये। मानो नन्दप्रासादके वास्तुदेवने उनके कानोंमें यह कह दिया हो, “यशोदाके नीलमणि! जानते हो, यह भाण्ड तुम्हारी पितामही वरीयसीके समयसे सुरक्षित आ रहा था। उसे फोड़कर तुमने अक्षम्य अपराध किया है, इसका दण्ड जननी तुम्हें अवश्य देंगी, यहाँसे शीघ्र जाकर कहीं छिप जाओ।” इस प्रकार किसीके द्वारा निर्दिष्ट हुए-से वे भाग चले, द्रुतगतिसे अलिन्दको लाँघकर स्तम्भोंकी ओटमें चले गये; फिर वहाँसे मृदु-मृदु चलकर नवनीतभंडारके समीप जा पहुँचे। भंडारके इस सम्मुखवर्ती द्वारकी साँकल खुली थी। बस, और क्या चाहिये; इससे सुन्दर छिपनेका स्थान और कौन-सा होगा? श्रीकृष्णचन्द्र द्वार खोलकर भीतर प्रवेश कर गये। भीतर जाकर पुनः इस द्वार-कपाटको तो ज्यों-का-त्यों बन्द कर दिया तथा भंडारमें उद्यानकी ओर जो द्वार खुलता था, उसे खोल लिया। उन्हें दीखा, नवनीतसे भंडार भरा है, छींकोंपर सजा-सजाकर माखनसे भरे अगणित भाण्ड रखे हैं। यह वह भंडार है, जिसमें व्रजेशके इष्टदेव श्रीनारायणके भोगके लिये और अतिथि-सत्कारके लिये अतिशय पवित्र माखन सुरक्षित रहता है। ऐसे भंडारका एकछत्र राज्य पाकर श्रीकृष्णचन्द्र आनन्दमें निमग्न हो गये। गोपसुन्दरियोंके घर जाकर उनके भंडारमें स्वच्छन्द क्रीड़ा करनेका अवसर तो अनेक बार मिल चुका है, पर अपने भंडारमें प्रवेश पा लेनेका यह सुयोग आज प्रथम बार उन्हें मिला है। वे फूले नहीं समाते। अस्तु,

जब इतनी लीला हो चुकती है, तब कहीं जाकर व्रजरानीका कार्य समाप्त हो पाता है। सुपक्व दूधको अँगीठीसे उतारकर वे पुनः मन्थनस्थानके समीप आती हैं। आकर देखती हैं, दधिभाण्ड फूटा पड़ा है, दधिसे सारा अलिन्द प्लावित हो रहा है! “मेरे नीलमणिके अतिरिक्त यह कार्य और किसका हो सकता है? मैं उसे स्तन्यपान कराते-कराते छोड़ गयी थी, इसीसे वह अतिशय कुपित हो गया है और उसने भाण्डको फोड़ डाला है। सो भी कितनी चतुरतासे! मैं सुनतक न सकी! तथा यह सब करके वह कहीं भाग गया है।” जननीको यह तथ्य निर्णय करनेमें देर न लगी। सब समझकर वे हँसी रोक न सकीं, खिलखिलाकर हँस पड़ीं:

ENGLISH TRANSLATION

The child who revels in infant līlā knew it was no longer safe to remain. It was as though the guardian spirit of Nanda's palace whispered, "Yaśodā's sapphire, this vessel has been preserved since the time of your grandmother Varīyasī. Breaking it is an unforgivable offense. Mother will surely punish You, so hurry away and hide." As though directed, He fled across the veranda, concealed Himself behind the pillars, and softly approached the butter store. Its front door stood unlatched. What better hiding place could there be?

He entered, closed that door behind Him, and opened the door leading toward the garden. The store was filled with fresh butter, with countless butter-filled vessels arranged upon hanging racks. This butter was kept especially pure for offerings to Śrī Nārāyaṇa, the chosen Lord of the king of Vraja, and for honoring guests. Gaining sole dominion over such a store, Śrī Kṛṣṇacandra became immersed in joy. He had often played freely in the gopīs' storerooms, but this was His first opportunity to enter His own, and He could not contain His delight.

Only after all this did the queen of Vraja finish tending the milk. She removed it from the fire and returned to the churning place, where she saw the broken yogurt vessel and the entire veranda flooded with yogurt. She immediately understood that her sapphire, angered because she had interrupted His nursing, had cleverly broken the pot without her hearing and fled. Understanding everything, she burst into laughter:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.9.7

उत्तार्य गोपी सुश्रृतं पयः पुनः प्रविश्य संदृश्य च दध्यमत्रकम्।
भग्नं विलोक्य स्वसुतस्य कर्म तज्जहास तं चापि न तत्र पश्यती॥

ENGLISH TRANSLATION

After removing the well-boiled milk, the gopī returned and saw the broken yogurt pot. Recognizing her son's deed and not seeing Him there, she laughed.

ORIGINAL Hindi

यह तो हुआ। पर मेरा नीलमणि गया किस ओर है? मैं उसका कैसे पता पाऊँगी? जननीका कलेजा एक बार तो धक्-धक् करने लगता है; किंतु सहसा उनकी दृष्टि वहाँ प्रसरित दधिकी धाराओंपर अङ्कित श्रीकृष्णचरणचिह्नोंकी ओर चली जाती है। मानो वे चरणचिह्न मूक संकेत कर रहे हों, “मैया! हमारा अनुसरण करो, अपने नीलमणिका अनुसन्धान पा लोगी।” सचमुच इन्हींके सहारे यशोदारानी अपने पुत्रको ढूँढ सकीं। अन्यथा इतने विशाल नन्दप्रासादमें छिपे नीलमणिको ढूँढ निकालना अकेली मैयाके लिये असम्भव था। मैया उन्हींको देखती चल पड़ीं। दहीपर तो चिह्न स्पष्ट थे ही, चरणतल दहीमें सन जानेके कारण आगे भी जहाँ-तहाँ अस्पष्ट चिह्न बन गये थे। नवनीतभंडारतक क्रम मिलता गया। वहाँसे आगे विलुप्त हो गया था। व्रजेश्वरी समझ गयीं कि निश्चय ही नीलमणि नवनीतभंडारमें ही छिपा है तथा अपने करतलसे सिरका स्पर्श कर चिन्ता करने लगीं, “आह! अबतक तो इस अबोध शिशुने नारायणभोगके लिये सुरक्षित समस्त नवनीतकी अवश्य ही जूठा कर दिया होगा!”

ENGLISH TRANSLATION

Then Mother wondered where her sapphire had gone, and her heart began to pound. Suddenly she saw the marks of His feet impressed upon the streams of yogurt, silently signaling, "Mother, follow us and you will find your sapphire." Only through them could she locate Him in the vast palace. The prints were clear in the yogurt and remained faintly visible farther on because His soles were smeared with it. They led to the butter store and vanished.

The queen understood that Nīlamaṇi must be hiding there. Touching her head with her palm, she worried, "By now this innocent child must have contaminated all the butter reserved for Nārāyaṇa's offering!"

ORIGINAL Hindi

कपाटके छिद्रसे जननीने झाँककर देखा तो देखती हैं, एक उलटा हुआ ऊखल है, उसीपर उनके नीलमणि खड़े हैं; उधरके द्वारपर एवं द्वारसे सटे आँगनमें सैकड़ों-हजारों बंदर बैठे हैं। नीलमणि छींकोंसे ले-लेकर वानरोंको यथेच्छ नवनीत लुटा रहे हैं। स्वयं कभी-कभी किञ्चिन्मात्र खा लेते हैं और शेष वानरोंको वितरण कर दे रहे हैं। साथ ही, मैया कहीं उनकी यह चोरी देखने आ तो नहीं गयी हैं, उनकी चोरीका भेद कहीं खुल तो नहीं गया है, इस प्रकार विचारकर शङ्कित नेत्रोंसे इधर-उधर देख भी रहे हैं। अपने पुत्रकी यह अनुपम झाँकी देखकर व्रजरानी सोचने लगीं, “आजतक तो मैं गोपसुन्दरियोंके मुखसे सुनती थी, पर विश्वास नहीं होता था; समझती थी कि वे सब बनाकर कहती हैं, पर आज इसकी सारी चेष्टाएँ मैं प्रत्यक्ष देख रही हूँ। सचमुच यह अतिशय चञ्चल हो गया है। इसका शासन करना आवश्यक है, अन्यथा यह अत्यन्त उच्छृङ्खल हो जायगा।” यह विचारकर वहीं पड़ी हुई श्रीकृष्णचन्द्रकी क्रोड़में काम आनेवाली स्वर्णछड़ीको जननी अपने हाथमें ले लेती हैं और पीछेसे जाकर उन्हें पकड़ लेनेके उद्देश्यसे धीरे-धीरे चल पड़ती हैं:

ENGLISH TRANSLATION

Peering through a gap in the door, Mother saw her sapphire standing upon an overturned mortar. Hundreds and thousands of monkeys sat at the garden door and in the courtyard beyond. Nīlamaṇi took butter from the hanging racks and freely gave it to them, occasionally eating a little Himself and distributing the rest. He also glanced around suspiciously, wondering whether Mother might discover His theft.

Beholding this incomparable sight, the queen thought, "Until today I heard such things from the cowherd women but did not believe them, thinking they invented the stories. Now I see His conduct directly. He has truly become exceedingly restless. I must discipline Him, or He will grow uncontrollable." She picked up the slender golden rod used while carrying Him and slowly approached from behind to catch Him:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.9.8

उलूखलाङ्घ्रेरुपरि व्यवस्थितं मर्काय कामं ददतं शिचि स्थितम्।
हैयंगवं चौर्यविशङ्कितेक्षणं निरीक्ष्य पश्चात् सुतमागमच्छनैः॥

ENGLISH TRANSLATION

Seeing her son standing upon an overturned mortar, freely giving fresh butter to a monkey while glancing about suspiciously because of His theft, she slowly approached Him from behind.

ORIGINAL Hindi

मैयाने धीरेसे सम्मुखवर्ती द्वारके कपाट खोल लिये एवं भीतर प्रवेश कर गयीं। श्रीकृष्णचन्द्र तो नवनीतवितरण करनेमें व्यस्त हैं, उन्हें जननीके आगमनका भान न हो सका; किंतु वानर भागने लगे। अत्यन्त निःशब्द पादनिक्षेप करती हुई शनैः-शनैः मैया उस ओर आ रही हैं, वानर यह देख रहे थे। इसीलिये वे उछल-उछलकर अशोकशाखाकी शरण लेने लगे। सहसा उनमें यह खलबली देखकर श्रीकृष्णचन्द्रने पीछेकी ओर दृष्टि डाली। दीखा, अञ्चलमें छड़ी छिपाये मैया आ रही हैं। फिर तो क्षणभरका भी विलम्ब न करके वे ऊखलसे कूद पड़े; जिस ओर कपिश्रेणी भागकर गयी थी, उसी ओर वे भी अत्यन्त भयभीत हुए-से भाग चले। उनके पीछे जननी भी, “अरे चोरोंके सरदार! अब तू भागकर कहाँ जायगा!” कहती हुई दौड़ पड़ीं। कहाँ तो निर्विकल्प समाधिकी भूमिकामें आरूढ़ हुए योगीन्द्रोंका परम एकाग्र मन, जो ज्ञानके आलोकमें ब्रह्मप्रवण होकर ब्रह्ममें विलीन होनेके सर्वथा योग्य बन गया है, वह भी श्रीकृष्णचन्द्रका स्पर्श नहीं पाता, कहाँ आज यशोदा मैया उन्हीं श्रीकृष्णचन्द्रको, मनसे नहीं, प्रत्यक्ष हाथसे पकड़नेके लिये उनके पीछे-पीछे दौड़ रही हैं! यह कितना आश्चर्य है!

ENGLISH TRANSLATION

Mother quietly opened the front door and entered. Absorbed in distributing butter, He did not notice, but the monkeys saw her silent approach and leapt into the aśoka branches. Seeing their sudden commotion, He looked back and saw Mother coming with the rod concealed in her veil. Without delay He jumped from the mortar and fled after the monkeys. Mother ran behind, crying, "Commander of thieves, where will you escape now?"

Even the perfectly concentrated mind of a great yogī established in nirvikalpa samādhi, illumined by knowledge and ready to dissolve in Brahman, cannot touch Śrī Kṛṣṇacandra. Yet today Yaśodā runs behind Him to seize Him not with her mind but directly with her hands. How astonishing!

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.9.9

तामात्तयष्टिं प्रसमीक्ष्य सत्वरस्ततोऽवरुह्यापससार भीतवत्।
गोप्यन्वधावन्न यमाप योगिनां क्षमं प्रवेष्टुं तपसेरितं मनः॥

ENGLISH TRANSLATION

Seeing her approaching with a rod, He quickly climbed down and fled as though afraid. The gopī chased Him, whom even the minds of yogīs disciplined by austerity cannot reach.

ORIGINAL Braj

करि ग्यान-जोग-समाधि धारत ध्यान आवत हैं नहीं।
मन बुद्धि चित्त उपाव कौं करि, दौरि पावत हैं नहीं॥
जिहिं कौं गह्यौ जसुधा चहैं बसुधा, परी मति मोह में।
नहिं जानि पूरनब्रह्म, पुत्रहि मानि कै, भरि कोह में॥

ENGLISH TRANSLATION

Even by practicing knowledge, yoga, samādhi, and meditation, they cannot bring Him within awareness. Employing every means of mind, intellect, and consciousness, they run but cannot reach Him.

Yaśodā wishes to seize Him for whom the whole earth longs, her understanding veiled by enchantment. Not knowing Him as the complete Absolute, she regards Him as her son and runs filled with anger.

ORIGINAL Hindi

जो हो, श्रीकृष्णचन्द्रने सोचा कि आज जननीके कोपसे त्राण पानेका एक ही उपाय है, “पुरद्वारके बाहर सभाभवनमें मैं चला जाऊँ। वहाँ बाबा होंगे, गोप होंगे, वहाँ चले जानेपर मैया तो वहाँ जा नहीं सकेगी; क्योंकि अन्तःपुरसे बाहर, गोपोंकी सभामें तो यह मुझे लेकर कभी नहीं जाती; फिर आज कैसे जायगी?” यह निश्चय करके दौड़ते हुए श्रीकृष्णचन्द्र तोरणद्वारकी दिशामें ही मुड़ गये:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra decided there was only one way to escape Mother's anger: "I shall go beyond the city gate to the assembly hall. Bābā and the cowherds will be there, and Mother cannot follow. She never takes Me beyond the women's quarters into their assembly, so how could she go there today?" Thus He turned toward the festooned gateway:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

अथ पुरद्वारं न मातुर्गमनद्वारमिति मत्वा पलायनग्रहिलस्तद्विशमेव जग्राह।

ENGLISH TRANSLATION

Thinking, "Mother cannot pass through the city gate," He fixed upon escape and took that very direction.

ORIGINAL Hindi

सर्वज्ञ, सर्ववित्को आज इतनी-सी बातका भी पता नहीं कि व्रजेश्वर आज यहाँ नहीं हैं, सभाभवनमें कोई भी गोप नहीं हैं, सभी सुदूर गोवर्द्धनकी उपत्यकामें महोत्सवकी योजनामें लगे हैं। देश-कालसे जिनका ज्ञान कभी परिच्छिन्न नहीं होता, अतीत, वर्तमान, भविष्य, यह काल-भेद जिनके सामने नहीं है, जिनके समक्ष सब कुछ वर्तमान ही है, वे श्रीकृष्णचन्द्र बाल्यलीलावेशका रस लेते हुए आज ऐसे तन्मय हो रहे हैं कि उपर्युक्त छोटी-सी बात भी उनकी चित्तभूमिमें उदय नहीं हो रही है और वे सारी शक्ति लगाकर मैयाके उद्देश्यको विफल करनेके उद्देश्यसे सभाभवनकी शरण लेने जा रहे हैं। किंतु आज विश्वशरणको वहाँ शरण मिलेगी नहीं; क्योंकि यशोदारानी भी तुली हुई हैं। इसके अतिरिक्त बाहर जानेमें आज उन्हें कोई संकोच भी नहीं है; क्योंकि वे तो जानती ही हैं कि इस समय गोपेन्द्रकी सभास्थली जनशून्य है, वहाँ कोई भी गुरुजन नहीं। इसीलिये निर्बाध वे भी पुत्रके पीछे-पीछे भाग रही हैं:

ENGLISH TRANSLATION

Today the omniscient Lord did not know that the lord of Vraja was absent and that every cowherd had gone to the distant slopes of Govardhana to arrange a festival. His knowledge is never limited by time or place, and past, present, and future are all immediately present before Him. Yet relishing complete absorption in infant līlā, He did not recall this small fact and ran toward the assembly hall with all His strength to defeat Mother's purpose. The refuge of the universe would find no refuge there, for Yaśodā was equally determined. Knowing the hall was empty of elders, she felt no hesitation in following Him outside:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

जननी तु तदानीं तत्राजनतां जानती तमेवानुयातवती।

ENGLISH TRANSLATION

Knowing that no one was there at that time, Mother followed Him alone.

ORIGINAL Hindi

अवश्य ही एक बाधा तो आ ही गयी। बृहत् नितम्बभारसे दबी क्षीणकटि जननी यशोदाके लिये अधिक देरतक द्रुतगतिसे दौड़ना जो सम्भव नहीं। इसीलिये राजसभातक पहुँचते-पहुँचते मैयाकी गति मन्द पड़ जाती है। इतना ही नहीं, गमनवेगसे उनका केशबन्ध शिथिल पड़ जाता है, केशपाशमें ग्रथित प्रसून झर-झरकर मैयाके पीछे मार्गमें गिरते जा रहे हैं। अतिशय वेगसे दौड़नेके कारण यशोदारानीके सारे अङ्ग श्रान्त होते जा रहे हैं। इधर श्रीकृष्णचन्द्र सभाभवनमें जा पहुँचे हैं। पर वहाँ किसीको न पाकर वे कण्टकाकीर्ण उपवनका पथ पकड़ते हैं। ओह! अब तो यशोदारानी अतिशय व्याकुल हो जाती हैं। अबतक तो शरीर ही थका था, अब मनमें पीड़ा होने लगती है, “हाय! यदि नीलमणि अकेला इस वनकी ओर भाग गया, तब तो सर्वनाश हुआ! इसके सुकोमल अङ्ग काँटोंसे छिद जायँगे! नारायण! नारायण!” क्षणभरके लिये यशोदारानीके नेत्र निमीलित हो जाते हैं। मैयाके नेत्र बन्द हुए कि बस, श्रीकृष्णचन्द्रकी गति भी बन्द हो गयी; दृष्टि जो वनकी ओर थी, वह भी निमेषमात्रके लिये मुड़कर जननीकी ओर हो गयी। बाल्यावेशके अन्तरालसे उनकी कृपाशक्ति झाँककर व्रजरानीकी इस दयनीय दशाका निरीक्षण करने लगी तथा देखते-देखते जननीके श्रान्त कलेवरको, जो अभी दस हाथ दूर था, खींचकर श्रीकृष्णचन्द्रसे दस अंगुलपर लाकर रख दिया। “हैं! यह लो!! मैं तो दौड़कर नीलमणिके सर्वथा समीप आ गयी। अब यह कैसे भाग सकता है! अच्छा, फिर भाग रहा है! भाग; मैं भी देखती हूँ!” उल्लासमें भरी जननीने लपककर पीछेसे श्रीकृष्णचन्द्रके कन्धोंपर अपने हाथ रख दिये:

ENGLISH TRANSLATION

One obstacle remained. Yaśodā's slender waist, burdened by her broad hips, could not sustain such speed. By the time she reached the assembly hall, her pace slowed, her hair loosened, its flowers fell along the path, and every limb grew weary. Finding no one in the hall, Śrī Kṛṣṇacandra turned toward a thorn-filled garden. Mother became distraught: "If He runs alone into that forest, His tender limbs will be pierced by thorns! Nārāyaṇa! Nārāyaṇa!"

Her eyes closed for a moment, and His movement stopped. His gaze turned from the forest toward her. His power of grace looked out through the veil of His infant mood and saw her pitiful condition. It drew her exhausted body from ten cubits away to within ten fingers of Him. Suddenly finding herself close, Mother rejoiced and sprang forward, placing both hands upon His shoulders from behind:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.9.10

अन्वञ्जमाना जननी बृहच्चलच्छ्रोणीभराक्रान्तगतिः सुमध्यमा।
जवेन विस्रंसितकेशबन्धनच्युतप्रसूनानुगतिः परामृशत्॥

ENGLISH TRANSLATION

Following Him, slender-waisted Mother was slowed by the weight of her moving hips. Her hair loosened with the speed, flowers fell behind her, and at last she touched Him.

ORIGINAL Braj

कचभार श्रोनीभार भारी हारि बेगि परी महाँ।
उरहार की न सम्हार, भूषन धारि भूमि परी तहाँ॥
सुचि केसपासनि तैं रुरी मुकतालि गूँथी टूटि कै।
श्रम-स्वेद-सीकर सोह आनन, फूल फैलत छूटि कै॥

ENGLISH TRANSLATION

The heavy burden of hair and hips defeated her speed, and she faltered greatly. Unable to manage the necklace upon her breast, she shed ornaments upon the ground.

The string of pearls woven through her pure locks broke apart. Drops of perspiration beautified her face as loosened flowers scattered.

ORIGINAL Braj

प्रभु देखी जननी जबै, ब्याकुल श्रमतन जानि।
लागि दया, ठाढ़े भए तबहीं सारँगपानि॥

ENGLISH TRANSLATION

When the Lord saw Mother's body exhausted and distressed, compassion arose within Him, and the bearer of Śārṅga stood still.

ORIGINAL Hindi

श्रीकृष्णचन्द्र जननीके अपराधी हैं। जननी एक हाथ पकड़े भवनकी ओर उन्हें ले चलती हैं। इस समयकी झाँकी देखने ही योग्य है, श्रीकृष्णचन्द्र क्रन्दन कर रहे हैं, नेत्रोंमें लगा काजल अश्रुप्रवाहसे धुल-धुलकर कपोलोंको सिक्त कर रहा है। रुक-रुककर दूसरे हाथसे वे अश्रुमार्जन करने लगते हैं। भयविह्वल नेत्रोंसे बार-बार सिर उठाकर जननीके मुखकी ओर देखते हैं; किंतु जननीमें मानो आज दयाका लेश भी नहीं है। बार-बार वे स्वर्ण-छड़ीको ऊपर उठाती हैं तथा ऐसी मुद्रा बनाती हैं, मानो अब वे इस छड़ीसे सचमुच श्रीकृष्णचन्द्रके सुकोमल अङ्गोंपर प्रहार करेंगी ही। उस समय श्रीकृष्णचन्द्र अतिशय आकुलकण्ठसे पुकार उठते हैं, “मेरी मैया! अब मैं ऐसा कभी नहीं करूँगा।” किंतु जननीका हृदय तनिक भी नहीं पसीजता। और भी रोषभरी वाणीमें उनकी भर्त्सना करने लगती हैं, “अरे चञ्चलमति! रे क्रोधी! रे लोभी! अरे वानरबन्धु! रे गृहलुण्ठनकारी! तूने गोकुलमें गोपसुन्दरियोंके घर जा-जाकर बड़ी उद्दण्डताएँ की हैं, बहुत उत्पात मचाये हैं; आज उन सब अपराधोंका दण्ड मैं तुझे अवश्य दूँगी। चल, बता, कहाँ हैं तेरे खिलौने? सब लाकर मुझे दे दे। मैं सारे खिलौने ले लूँगी और फिर देख इस छड़ीकी ओर, देखता है तो!” इस प्रकार जननी शमनको भी भय देनेवाले विश्वभयहारी श्रीकृष्णचन्द्रको भय दिखाने लगती हैं:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra had offended Mother, who held one hand and led Him toward the house. He wept as tears washed the collyrium from His eyes over His cheeks. Pausing, He wiped them with His free hand and repeatedly raised His frightened eyes to Mother's face. She seemed without compassion, lifting the golden rod as though ready to strike His tender limbs. "My Mother, I shall never do this again," He cried anxiously, but she continued to rebuke Him.

"Restless-minded child! Angry one! Greedy one! Friend of monkeys! Plunderer of homes! You have gone through Gokula creating disturbances in the cowherd women's houses. Today I shall punish all those offenses. Tell me where your toys are. Bring them all to me. I shall take every one of them, and then look at this rod!" Thus Mother frightened Śrī Kṛṣṇacandra, remover of the universe's fear, who frightens even Yama:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.9.11

कृतागसं तं प्ररुदन्तमक्षिणी कषन्तमञ्जन्मषिणी स्वपाणिना।
उद्वीक्षमाणं भयविह्वलेक्षणं हस्ते गृहीत्वा भिषयन्त्यवागुरत्॥

ENGLISH TRANSLATION

Taking by the hand the offender who wept, rubbed His collyrium-darkened eyes with His own hand, and looked upward with eyes overwhelmed by fear, she threatened Him with rebukes.

ORIGINAL Hindi

व्रजेन्द्रनन्दनका यह करुणक्रन्दन पार्श्ववर्ती आभीरसुन्दरियोंके कानोंमें जा पहुँचता है। वे दौड़ पड़ती हैं। सबसे पहले एक वृद्धा गोपी आयी। श्रीकृष्णचन्द्रकी दशा देखकर उसका हृदय भर आया। यशोदारानीसे उसने कारण पूछा। संक्षेपमें व्रजेश्वरीने उसे सारी बात बता दी। फिर तो वह रोषमें भरकर बोली:

ENGLISH TRANSLATION

Nanda's son's piteous crying reached the ears of nearby cowherd women, who came running. An elderly gopī arrived first. Her heart overflowed at His condition, and she asked Yaśodā what had happened. Hearing the account, she indignantly said:

ORIGINAL Braj. Attributed in the verse to Sūrdās

हरि के बदन तन धौं चाहि।
तनक दधि कारन जसोदा! इतौ कहा रिसाहि॥
लकुट कें डर डरत ऐसें सजल सोभित डोल।
नील-नीरज-दल मनौ अलि-अंसकनि कृत लोल॥
बात बस मृनाल जैसें प्रात पंकज-कोस।
नमित मुख इमि अधर सूचत, सकुच में कछु रोस॥
कितिक गोरस-हानि, जा कौं करति है अपमान।
सूर ऐसे बदन ऊपर वारिऐ तन-प्रान॥

ENGLISH TRANSLATION

"Look closely at Hari's face and body, Yaśodā. Why such anger over a little yogurt?

"Frightened by the rod, His tearful eyes tremble like blue lotus petals stirred by the wings of bees.

"His lowered face is like a lotus closing at dawn when wind moves its stem. His lips reveal shy embarrassment tinged with anger.

"How much dairy could have been lost that you humiliate Him so?" Sūrdās says: one should offer body and life to such a face.

ORIGINAL Hindi

मैयाने देखा, “सचमुच नीलमणि मेरी इन चेष्टाओंको सत्य मानकर अत्यधिक डर गया है।” वात्सल्यघनमूर्ति जननीके प्राणोंमें टीस चलने लगी। मनमें आया, “नीलमणिको वक्षःस्थलसे लगाकर, शत-सहस्र चुम्बनसे नहलाकर इसके आँसू पोंछ दूँ।” किंतु इसी समय लीलाशक्ति मैयाके हृदयमें लीलाके अनुरूप विवेक भरने लगीं, “नहीं-नहीं नन्दरानी! ऐसा कभी मत करना! तुम्हारा यह रोष इस नीलमणिके प्रति थोड़े ही है! तुम तो नीलमणिके मङ्गलके लिये ही रोषका स्वाँग कर रही हो। भविष्यमें नीलमणि उच्छृङ्खल न हो जाय, तुम्हारा तो इतना ही उद्देश्य है। आज थोड़ा-सा धैर्य रख लो। आजसे पूर्व कभी तुमने नीलमणिका शासन नहीं किया। तथा यह भी नितान्त सत्य है कि अब आगे भविष्यमें भी तुम कभी नीलमणिके प्रति, क्षणभरके लिये भी रूक्ष भाव धारण नहीं कर सकोगी। यह तो तुम्हारे जीवनमें नीलमणिके प्रति प्रथम एवं अन्तिम अनुशासनकी लीला है। इससे तुम्हारे पुत्रका मङ्गल ही होगा, इसका अपार सुयश बढ़ेगा। अब बीचमें यदि तुम धीरज छोड़ दोगी तो नीलमणिका स्वभाव कैसे सुधरेगा? नहीं-नहीं, थोड़ी देरके लिये अपने प्राणोंकी वेदनाको छिपाये रहो, उसे सह लो, अनुशासनकी लीला हो जाने दो; इसके पश्चात् कोटि-कोटि प्राणोंके स्नेहसे नीलमणिको धो-पोंछकर लाड़ लड़ाना।” यशोदारानी एक उधेड़बुनमें पड़ जाती हैं।

ENGLISH TRANSLATION

Mother saw that Nīlamaṇi had taken her threats as real and become terribly frightened. Pain pierced the embodiment of parental love, and she longed to clasp Him to her breast, bathe Him in hundreds of thousands of kisses, and wipe His tears. At that moment the power of līlā filled her heart with discernment suited to the līlā: "No, Queen Nanda, do not do that. Your anger is not truly directed toward Nīlamaṇi. You only enact it for His welfare so that He will not become unrestrained. Be patient a little longer.

"You have never disciplined Him before, and in the future you will never again be able to hold a harsh feeling toward Him even for a moment. This is the first and last līlā of discipline in His life. It will benefit Him and increase His boundless fame. If you abandon patience now, how will His conduct improve? Hide and endure your pain a little longer. Let the līlā of discipline be completed. Afterward bathe, dry, and cherish Him with the affection of millions of lives." Queen Yaśodā was caught between these impulses.

ORIGINAL Hindi

इतनेमें एक दूसरी प्रौढ़ा गोपी रूक्षता और करुणाके मिश्र स्वरमें यशोदारानीसे कहने लगती है:

ENGLISH TRANSLATION

Meanwhile, another mature gopī addressed Queen Yaśodā in a voice mingling sternness and compassion:

ORIGINAL Braj. Attributed in the verse to Tulasīdāsa

हरि को ललित बदन निहारु।
निपट ही डाँटति निठुर ज्यों, लकुट कर तें डारु॥
मंजु अंजन सहित जल-कन चुवत लोचन चारु।
स्याम सारस मग मनो ससि स्रवत सुधा-सिंगारु॥
सुभग उर दधि-बुंद सुंदर लखि अपनपौ वारु।
मनहुँ मरकत मृदु सिखरपर लसत बिसद तुषारु॥
कान्हहू पर सतर भौहैं, महरि! मनहिं बिचारु।
दास तुलसी रहति क्यों रिस निरखि नंदकुमारु॥

ENGLISH TRANSLATION

"Look upon Hari's lovely face. You scold Him most cruelly, threatening with the rod in your hand.

"Drops of water mixed with beautiful collyrium fall from His lovely eyes, like a moon pouring nectar into the path of dark lotuses.

"Seeing drops of yogurt upon His lovely breast, I offer myself. They shine like pure frost upon a tender emerald peak.

"Kānha's brows remain curved in resentment. Lady, reflect within your heart." Servant Tulasī asks: seeing Nanda's son, how can anger remain?

ORIGINAL Hindi

अब तो श्रीकृष्णचन्द्रके भयविह्वल नेत्र यशोदारानीके लिये भी सर्वथा असह्य हो गये और उन्होंने अपने हाथकी स्वर्णछड़ी तो दूर फेंक ही दी। छड़ी फेंककर सोचने लगीं--'कुछ देरके लिये नीलमणिको बाँध दूँ। बन्धनके भयसे आगे यह उत्पात नहीं करेगा। साथ ही थोड़ी देरके लिये मैं भी निश्चिन्त हो जाऊँगी। आज अब मुझे स्वयं अकेले ही श्रीनारायणसेवाकी सारी व्यवस्था करनी है। रोहिणी बहिनको उपनन्दपत्नी भोजन कराये बिना यहाँ आने देंगी, यह असम्भव है। अतः वे मध्याह्नसे पूर्व आ नहीं सकेंगी। सारा गृहकार्य मुझे ही करना है। नीलमणि मुझपर मन-ही-मन अतिशय कुपित है। इधर मैं गृहकार्यमें लगी और उधर यह रूठकर कहीं जा छिपा तो फिर इसे ढूँढ़ना कठिन हो जायगा। इसलिये सर्वोत्तम उपाय यही है कि इसे बाँध दूँ।' इस प्रकार सोचकर यशोदारानीने मन-ही-मन श्रीकृष्णचन्द्रको बाँधनेका निश्चय कर लिया। मैया नहीं जानती कि वे वास्तवमें किन्हें बन्धनमें लानेका विचार कर रही हैं। वे श्रीकृष्णचन्द्रके अनन्त, असमोर्ध्व ऐश्वर्यसे परिचित नहीं हैं। उनके लिये तो श्रीकृष्णचन्द्र उनके गर्भ-प्रसूत शिशु हैं। जननीके लिये पुत्रका अनुशासन कर्तव्य है। वे तो अपना कर्तव्य ही पूरा करने जा रही हैं। पुत्र छड़ी देखकर अधिक भयभीत हो गया था, इसलिये छड़ी तो फेंक दी; पर शासन आवश्यक है इसलिये बाँधनेका विचार कर रही हैं:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra's fear-filled eyes now became utterly unbearable even to Queen Yaśodā, and she cast the golden rod from her hand far away. Having thrown it aside, she thought, "I shall bind Nīlamaṇi for a little while. Fear of being bound will keep Him from making such mischief again, and I too will be free from worry for a short time. Today I must personally make all the arrangements for Śrī Nārāyaṇa's service by myself. Upananda's wife will certainly not let Sister Rohiṇī return here without feeding her, so she will be unable to come before midday. I must perform all the household duties myself. Nīlamaṇi is exceedingly angry with me within His heart. If I become occupied with the housework and He goes away in resentment and hides somewhere, finding Him again will be difficult. Therefore, the best course is to bind Him."

Thinking in this way, Queen Yaśodā resolved within her heart to bind Śrī Kṛṣṇacandra. Mother did not know whom she was truly contemplating bringing into bondage. She was unacquainted with Śrī Kṛṣṇacandra's infinite and unequalled majesty. To her, Śrī Kṛṣṇacandra was simply the child born from her womb. It is a mother's duty to discipline her son, and she was only going to fulfill that duty. Because her son had become exceedingly frightened on seeing the rod, she had thrown it away. Yet discipline was necessary, so she was considering binding Him:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.9.12

त्यक्त्वा यष्टिं सुतं भीतं विज्ञायार्भकवत्सला।
इयेष किल तं बद्धुं दाम्नातद्वीर्यकोविदा॥

ENGLISH TRANSLATION

Realizing that her son was frightened, the child-loving mother cast aside the rod. Unaware of His power, she then desired to bind Him with a rope.

ORIGINAL Hindi

श्रीकृष्णचन्द्रने आज अपने घर उत्पात किया है, व्रजेश्वरीका कमोरा फोड़ दिया है, व्रजरानी अतिशय कुपित हो रही हैं--यह समाचार सुनकर दल-की-दल आभीरसुन्दरियाँ नन्दप्राङ्गणमें एकत्र हो रही हैं। पर जो आती है, वही श्रीकृष्णचन्द्रको रोते देखकर उन्हींका पक्ष लेती है और यशोदारानीको उनके कोटिप्राणप्रियतम नीलमणिकी दशा दिखाकर रिस छोड़ देनेके लिये समझाती है:

ENGLISH TRANSLATION

Hearing that Śrī Kṛṣṇacandra had created a disturbance in His own home, broken Vrajeśvarī's butter pot, and made the queen of Vraja exceedingly angry, groups of beautiful cowherd women gathered in Nanda's courtyard. Yet every woman who arrived saw Śrī Kṛṣṇacandra crying, took His side, and urged Queen Yaśodā to look upon the condition of her Nīlamaṇi, dearer than millions of lives, and abandon her anger:

ORIGINAL Braj

जसुदा! देखि सुत की ओर।
बाल बैस रसाल पर रिस इती कहा, कठोर॥
बार-बार निहारि तुव तन, नमित मुख दधि-चोर।
तरनि-किरनहिं परसि मानो कुमुद सकुचत भोर॥
त्रास तैं अति चपल गोलक, सजल सोभित छोर।
मीन मानौ बेधि बंसी, करत जल झकझोर॥
देत छबि अति गिरत उर पर अंबु-कन के जोर।
ललित हिय जनु मुक्त-माला गिरति टूटें डोर॥
नंद-नंदन जगत-बंदन करत आँसू कोर।
दास सूरज मोहि सुख हित निरखि नंदकिसोर॥

ENGLISH TRANSLATION

Yaśodā, look toward your son. Why such harsh anger toward this tender child, the very abode of sweetness?

The yogurt thief gazes at your face again and again with His own face lowered, like a night lotus closing when touched by the sun's rays at dawn.

His exceedingly restless eyes tremble with fear, their lovely corners wet with tears, like fish pierced by a hook and thrashing the water.

The heavy drops falling upon His chest create wondrous beauty, like a necklace of pearls scattering over His lovely heart when its thread breaks.

Nanda's son, worshiped by the world, wipes the tears from the corners of His eyes. Servant Sūraj says: for my delight, behold Nanda's child.

CHAPTER 28

# श्रीकृष्णकी ऊखल-बन्धन-लीला

# The Pastime of Binding Śrī Kṛṣṇa to the Mortar

Source scan pages 180–187

ORIGINAL

आभीर-सुन्दरियोंने श्रीकृष्णचन्द्रको जननीके अनुशासनसे मुक्त करनेका कम प्रयास नहीं किया, किंतु सब व्यर्थ। यशोदारानीने सबकी अनसुनी कर दी। उन्हें तो प्रतीत हो रहा है कि सभी दृष्टियोंसे नीलमणिको घड़ी-आध-घड़ीके लिये बाँधे रखना आवश्यक है, श्रेयस्कर है। अतः सबकी अवहेलना कर वे श्रीकृष्णचन्द्रको बाँधने चलती हैं। किन श्रीकृष्णचन्द्रको?

ENGLISH TRANSLATION

The beautiful cowherd women made many efforts to free Kṛṣṇacandra from his mother's discipline, but all were futile. Queen Yaśodā ignored them. She felt that, from every point of view, it was necessary and beneficial to keep Nīlamaṇi bound for half an hour or an hour. Disregarding everyone, she therefore prepared to bind Kṛṣṇacandra. But which Kṛṣṇacandra was she going to bind?

ORIGINAL

Sanskrit verses

न चान्तर्न बहिर्यस्य न पूर्वं नापि चापरम्।
पूर्वापरं बहिश्चान्तर्जगतो यो जगच्च यः॥
तं मत्वाऽऽत्मजमव्यक्तं मर्त्यलिङ्गमधोक्षजम्।
गोपिकोलूखले दाम्ना बबन्ध प्राकृतं यथा॥
(श्रीमद्भागवत १०।९।१३-१४)

ENGLISH TRANSLATION

For him there is neither inside nor outside, neither before nor after. He exists before and after the universe, within it and beyond it, and he himself is the universe. Taking that unmanifest Adhokṣaja, who had assumed a mortal form, to be her own son, the gopī bound him to a mortar with a rope as though he were an ordinary child.
(Śrīmad Bhāgavata 10.9.13-14)

ORIGINAL

“जिन श्रीकृष्णचन्द्रमें न बाहर है न भीतर है, सर्वत्र व्याप्त रहनेके कारण जिनमें देशगत परिच्छिन्नता नहीं है; जिनका न तो आदि है न अन्त, त्रिकालसत्य तत्त्व होनेके कारण जिनमें कालकृत परिच्छिन्नता भी नहीं है; जो अनन्तकोटि ब्रह्माण्डोंके सृजनसे पूर्व भी विराजित थे, अनन्त ब्रह्माण्डोंका विलय हो जानेके पश्चात् भी विराजित रहेंगे; जो अनन्त ब्रह्माण्डोंके अन्तरालमें अवस्थित हैं, साथ ही उनके बाहर भी विराजित हैं; जो स्वयं ही प्राकृत-अप्राकृत समस्त विश्वब्रह्माण्ड बने हुए हैं, उन अचिन्त्यस्वरूप, अधोक्षज, इन्द्रियागोचर, नराकृति परब्रह्म श्रीकृष्णचन्द्रको अपना उदरजात पुत्र मानकर, जैसे कोई काष्ठ-पुत्तलिकाको बाँधने चले, इस प्रकार व्रजमहिषी ऊखलसे बाँधने जा रही हैं!”

ENGLISH TRANSLATION

“In Kṛṣṇacandra there is neither outside nor inside, for he is all-pervading and therefore not limited by place. He has neither beginning nor end, for as the reality true in all three divisions of time, he is not limited by time. He existed before the creation of countless universes and will remain after countless universes dissolve. He abides within the intervals of those countless universes and also beyond them. He himself has become all material and spiritual worlds. The queen of Vraja regards that inconceivable Kṛṣṇacandra, Adhokṣaja, beyond the reach of the senses, the Supreme Brahman in human form, as the son born from her own womb and goes to bind him to a mortar as someone might bind a wooden doll!”

ORIGINAL

बन्धनका अर्थ क्या है? किसी सीमित, ओर-छोरवाली वस्तुको उसकी अपेक्षा एक अधिक विस्तारवाली वस्तुसे वेष्टित कर देना, लपेट देना। पर जननी श्रीकृष्णचन्द्रकी सीमा, उनका ओर-छोर कहाँ पायेंगी? उनको लपेटनेके योग्य उनसे बड़ी वस्तु उन्हें कहाँ मिलेगी? श्रीकृष्णचन्द्रको वे कैसे बाँध सकेंगी? किंतु यह तत्त्वज्ञान वात्सल्यरस-घनमूर्ति यशोदारानीके हृदयको स्पर्श ही नहीं करता। वे तो प्रत्यक्ष प्रतिदिन उन असीमको अपनी भुजाओंमें बाँध लेती हैं, इस समय भी उनका एक हाथ उनकी एक मुट्ठीमें बँधा है। फिर भला, उनको उदरबन्धनके योग्य वस्तु क्यों नहीं मिलेगी? वे तो आज श्रीकृष्णचन्द्रको अवश्य बाँधेंगी। इसीलिये अब अधिक विलम्ब न करके, अपने सिरकी स्खलित वेणीसे वेणीबन्धनकी सुकोमल पट्टडोरी, रेशमी डोरी, निकाल लेती हैं तथा उसे श्रीकृष्णचन्द्रके कटिदेशमें लपेटना आरम्भ करती हैं।

ENGLISH TRANSLATION

What does binding mean? It means encircling and wrapping a finite object, one with measurable limits, in something more extensive than itself. But where will his mother find Kṛṣṇacandra's limits? Where will she find something larger than him with which to wrap him? How can she bind Kṛṣṇacandra? Yet this knowledge of truth does not touch the heart of queen Yaśodā, the very embodiment of condensed parental rasa. Every day she visibly binds the limitless Lord within her arms, and even now one of his hands is held in her fist. Why, then, should she not find something fit to bind around his waist? Today she will certainly bind Kṛṣṇacandra. Delaying no longer, she draws from the loosened braid upon her head the soft silk ribbon that bound it and begins wrapping it around Kṛṣṇacandra's waist.

ORIGINAL

अब तो श्रीकृष्णचन्द्र उच्च स्वरसे क्रन्दन करते हुए बार-बार पुकारने लगते हैं, “अरी रोहिणी मैया! दौड़, देख, मैया मुझे बाँध रही है; तू मुझे छुड़ा ले।” किंतु आज रोहिणी मैया भी यहाँ नहीं, जो आकर उन्हें छुड़ा सकें। वे तो उपनन्दके घर गयी हुई हैं। इसीलिये श्रीकृष्णचन्द्रका बन्धनसे छूटनेके लिये यह उपाय भी असफल हो जाता है। जिनके नामको केवल एक बार ग्रहण कर लेनेमात्रसे, छींकने, गिरने, फिसलनेके समय, विवश होकर एक नाम एक बार उच्चारण कर लेनेमात्रसे मनुष्यका अनादि कर्मबन्धन उसी क्षण छिन्न-भिन्न हो जाता है, ऐसा कर्मबन्धन जिसे मुमुक्षु पुरुष योगसाधन आदि बड़े-बड़े उपायोंके द्वारा बड़ी कठिनाईसे काट पाते हैं, वह तत्क्षण नष्ट हो जाता है; जिनके नामकी इतनी महिमा है:

ENGLISH TRANSLATION

Kṛṣṇacandra now cried loudly and repeatedly called, “Mother Rohiṇī, run here and see! Mother is tying me up. Come free me!” But today mother Rohiṇī was not there to release him. She had gone to Upananda's house. Thus this attempt to escape the binding also failed. By uttering his name only once, even helplessly while sneezing, falling, or slipping, a person's beginningless bondage to karma is instantly shattered. The bondage that seekers of liberation can sever only with great difficulty through formidable methods such as yogic discipline is destroyed at once. Such is the glory of his name:

ORIGINAL Sanskrit passage

यस्य ह वाव क्षुतपतनप्रस्खलनादिषु विवशः सकृन्नामाभिगृणन् पुरुषः कर्मबन्धनमञ्जसा विधुनोति यस्य हैव प्रतिबाधनं मुमुक्षवोऽन्यथैवोपलभन्ते॥ (श्रीमद्भागवत ५।२४।२०)

ENGLISH TRANSLATION

If a helpless person utters his name even once while sneezing, falling, slipping, or in similar circumstances, he quickly casts off the bondage of karma, whose removal seekers of liberation otherwise attain only by other arduous means.
(Śrīmad Bhāgavata 5.24.20)

ORIGINAL

वे श्रीकृष्णचन्द्र आज जननीके भावी बन्धनसे मुक्त होनेके लिये रो-रोकर पुकार रहे हैं, फिर भी उनकी रक्षा नहीं हो पा रही है। बाल्यलीला-विहारी व्रजेन्द्रनन्दन! बलिहारी है तुम्हारी इस विश्वविमोहिनी लीलाकी!

ENGLISH TRANSLATION

Today that very Kṛṣṇacandra cries and calls out in order to escape the binding his mother intends, yet no one can rescue him. O son of Vraja's king who delights in childhood pastimes, all homage to this pastime of yours that enchants the universe!

ORIGINAL

वहाँ उपस्थित गोपसुन्दरियोंको तो अवश्य ही श्रीकृष्णचन्द्रका यह क्रन्दन असह्य हो गया है। वे अत्यन्त रूक्ष होकर व्रजेश्वरीको बार-बार समझाती हैं:

ENGLISH TRANSLATION

The cowherd women present there found Kṛṣṇacandra's crying unbearable. Becoming very severe, they repeatedly reasoned with the queen of Vraja:

ORIGINAL Braj verses

कहा भयौ जौ घर कें लरिका चोरी माखन खायौ।
अहो जसोदा! कत त्रासति हौ, यहै कोखि कौ जायौ॥
बालक अजौं अजान, न जानै केतिक दह्यौ लुटायौ।
तेरौ कहा गयौ? गोरस कौ गोकुल अंत न पायौ॥

ENGLISH TRANSLATION

What has happened if the child of the house secretly ate some butter?
Ah, Yaśodā, why do you frighten the son born from your own womb?
The child is still innocent and does not know how much yogurt he has scattered.
What has been lost to you? No one can reach the end of Gokula's stores of milk.

ORIGINAL

पर नन्दरानी तो मानती नहीं। श्रीकृष्णचन्द्र भी बन्धनके भयसे अपने सारे अङ्गोंको हिलाकर जननीकी मुट्ठीसे छूटना चाहते हैं, कभी भूमिपर पसर जाते हैं तो कभी जननीके पृष्ठदेशकी ओर छिपने लगते हैं; किंतु जननी न तो हाथ छोड़ती हैं न बन्धनका आग्रह। एक हाथसे श्रीकृष्णचन्द्रको दबाये रखकर दूसरे हाथसे उस पट्टडोरीको कटिमें लपेटनेकी चेष्टामें लगी हैं, प्रायः लपेट लेती हैं। अब गाँठ देने चलती हैं, पर गाँठ नहीं लगा पातीं; क्योंकि वह पट्टडोरी दो अंगुल छोटी पड़ गयी। क्षणभरके लिये मैया रुकीं। अपराधी पुत्रको बाँधकर शासन तो उन्हें करना ही है! अतः वेणीसे तुरंत उन्होंने दूसरी डोरी निकाल ली और उसे पहलीमें जोड़ दिया:

ENGLISH TRANSLATION

But Nanda's queen would not listen. Fearing the binding, Kṛṣṇacandra moved all his limbs in an effort to escape his mother's fist. At one moment he stretched himself upon the ground, and at another he tried to hide behind her back. Yet she neither released his hand nor abandoned her resolve to bind him. Holding Kṛṣṇacandra firmly with one hand, she tried with the other to wrap the silk ribbon around his waist and nearly succeeded. But when she attempted to tie the knot, she could not, for the ribbon was two fingers too short. Mother paused for a moment. She had to bind and discipline her offending son. She therefore immediately drew a second ribbon from her braid and joined it to the first:

ORIGINAL Sanskrit verse

तद् दाम बध्यमानस्य स्वार्भकस्य कृतागसः।
द्व्यङ्गुलोनमभूत् तेन संदधेऽन्यच्च गोपिका॥
(श्रीमद्भागवत १०।९।१५)

ENGLISH TRANSLATION

As the gopī tried to bind her own offending child, the rope proved two fingers too short. She therefore joined another rope to it.
(Śrīmad Bhāgavata 10.9.15)

ORIGINAL

दूसरी डोरी जोड़कर, उसे श्रीकृष्णचन्द्रके उदरपर यथास्थान स्थापितकर जब मैया गाँठ देने चलीं तो पुनः दो अंगुलका अन्तर पड़ गया। मैयाने सोचा, “चञ्चल नीलमणि भागनेकी चेष्टामें अपने अङ्गोंको अत्यधिक कम्पित कर रहा है, इसीलिये डोरी इधर-उधर उलझकर पुनः दो अंगुल छोटी हो गयी है; इसे किञ्चित् और बड़ी बना लूँ।” यह सोचकर मैयाने अपनी कबरीमें बँधी तीसरी पट्टडोरीको भी निकाल लिया, उसे भी जोड़ लिया तथा यह करके, उसे लपेटती हुई, पुनः श्रीकृष्णचन्द्रके पृष्ठदेशकी ओर गाँठ देनेके लिये अपना हाथ ले गयीं; किंतु इस बार भी पहलेकी भाँति ही गाँठ लगानेमें कठिनाईका अनुभव हुआ। मैयाने जब उस ओर नेत्र फिराकर देखा तो दीखा, ठीक दो अंगुलका व्यवधान इस बार भी हो रहा है। अब तो मैयाको अत्यधिक आश्चर्य होने लगा; क्योंकि पहली डोरी ही बन्धनके लिये पर्याप्त थी तथा उसमें दूसरी, तीसरी भी संनद्ध कर दी गयी; फिर भी दो अंगुलकी न्यूनता नहीं पूर्ण हुई। जननी यह निर्णय नहीं कर सकीं कि वास्तवमें डोरी कहाँपर, किस कारणसे उलझकर ठीक दो अंगुल इस बार भी छोटी रह गयी! कुछ भी कारण हो, यशोदा मैयाके पास न तो अवकाश है कि वे इसपर विचार कर सकें न उनके लिये यह सम्भव है कि अपने नीलमणिको बाँधनेका आग्रह ही वे छोड़ दें। किंतु कबरीमें अब अन्य पट्टडोरी तो है नहीं! तथा श्रीकृष्णचन्द्रको छोड़कर दूसरे स्थानसे सुकोमल डोरी ले आना सम्भव भी नहीं। अब क्या हो? व्रजेश्वरी और कोई उपाय न देखकर समीपमें खड़ी गोपसुन्दरियोंसे ही कहती हैं, “बहिनो! वहाँ देखो, मेरी उस मणिपेटिकामें ऐसी कई पट्टडोरियाँ पड़ी हैं, उन्हें ला तो दो; आज मैं इसे बाँधूँगी ही।”

ENGLISH TRANSLATION

After joining the second ribbon and placing it properly around Kṛṣṇacandra's belly, mother tried to tie the knot, but once again there was a gap of two fingers. She thought, “Restless Nīlamaṇi is moving his limbs violently as he tries to escape, so the ribbon has become tangled and is again two fingers too short. I shall make it a little longer.” She took the third silk ribbon from her braid and joined it as well. Wrapping it around him, she again brought her hand toward Kṛṣṇacandra's back to tie the knot, but experienced the same difficulty as before. Looking that way, she saw that a gap of exactly two fingers remained once again. Now she was greatly astonished. The first ribbon alone should have been enough, and she had added a second and a third, yet the two-finger deficiency remained. She could not determine where or why the ribbon had become entangled so as to remain exactly two fingers too short once again. Whatever the cause, Yaśodā had neither time to consider it nor any possibility of abandoning her resolve to bind Nīlamaṇi. But no other silk ribbon remained in her braid, and she could not leave Kṛṣṇacandra to fetch a soft cord from elsewhere. What could she do? Seeing no other means, the queen of Vraja said to the women standing nearby, “Sisters, look there. Several ribbons of this kind lie in my jeweled casket. Please bring them. Today I will certainly bind him.”

ORIGINAL

व्रजरानीका आदेश प्राप्त होनेसे गोपसुन्दरियोंको अवसर मिल गया। उन सबने एक बार पुनः श्रीकृष्णचन्द्रके अनिन्द्यसुन्दर रूपकी ओर मैयाका ध्यान आकर्षितकर उनका रोष शान्त कर देनेकी चेष्टा की:

ENGLISH TRANSLATION

Receiving the queen's command gave the cowherd women another opportunity. Once more they tried to draw her attention toward Kṛṣṇacandra's faultlessly beautiful form and calm her anger:

ORIGINAL

Braj verses

चितै धौं कमल-नैन की ओर।
कोटि चंद वारौं मुख-छबि पर, ए हैं साहु कै चोर॥
उज्ज्वल अरुन असित दीसति हैं दुहु नैननि की कोर।
मानौ सुधा-पान कें कारन बैठे निकट चकोर॥
कतहिं रिसाति जसोदा इन सौं, कौन ग्यान है तोर।
सूर स्याम बालक मनमोहन, नाहिंन तरुन किसोर॥

ENGLISH TRANSLATION

Look toward those lotus eyes.
I would offer millions of moons to the beauty of his face. Is he a thief or an honest lord?
Bright red and dark hues appear at the corners of both eyes,
as though cakora birds sat close by to drink nectar.
Why are you so angry with him, Yaśodā? What understanding is this of yours?
Sūra says: Śyāma is a mind-enchanting child, not yet a young adolescent.

ORIGINAL

किंतु व्रजरानी और भी अधिक रोषभरी वाणीमें कह उठती हैं, “देखो, तुम सबकी शिक्षाकी आवश्यकता मुझे नहीं है; मैं चाहती हूँ, पट्टडोरियोंको ला दो; नहीं ला सको तो चुपचाप शान्त बैठी रहो। तुम्हें यह सहन नहीं हो रहा हो तो नेत्र बन्द कर लो, यहाँसे दूर चली जाओ; मैं तो इसे बाँधकर रहूँगी।” आज प्रथम बार व्रजपुर-सुन्दरियोंने व्रजेन्द्रगेहिनीको इतनी उत्तेजित एवं ऐसा कठोर व्यवहार करते हुए पाया। उन्होंने देखा, यशोदारानी अत्यधिक कुपित हैं; यदि हम सब डोरियाँ लाकर उन्हें न देंगी तो पता नहीं रोषके आवेशमें अपने नीलमणिके प्रति वे कैसा व्यवहार कर बैठें। यह सोचकर कुछ गोपियाँ डोरी लानेके लिये दौड़ गयीं। इधर एक गोपीको मैयाकी बातसे अत्यधिक क्रोध आया; पर उसने अपना क्रोध प्रकट होने नहीं दिया। वह चटपट उठी, यशोदारानीकी सुचिक्कण मन्थनरज्जु, जिससे वे अपने कोटिप्राणप्रिय नीलमणिके लिये प्रतिदिन दधिमन्थन करती थीं, लाकर मैयाके हाथपर रख दिया और व्यङ्गमें भरकर बोली, “नन्दगेहिनी! यह पर्याप्त लंबी है, उन पट्टडोरियोंमें इसे जोड़ लो।” व्रजरानी उस गोपीके व्यङ्गको जान गयीं, मन-ही-मन हँसी भी कि देखो, यह बावली मेरे कपट-रोषको सत्य मान रही है। पर ऊपरसे संतोष प्रकट करती हुई, “ठीक है बहिन! तुमने बहुत सुन्दर वस्तु ला दी,” यह कहकर उसका अनुमोदन किया। वास्तवमें वह मन्थनरज्जु अत्यन्त सुकोमल, सुचिक्कण था भी; पट्टडोरीकी तुलनामें किञ्चित् स्थूल अवश्य था, पर उससे श्रीकृष्णचन्द्रके अतिशय सुकोमल अङ्गोंमें क्षत लगनेकी सर्वथा सम्भावना नहीं थी। इसीलिये मैयाने भी अविलम्ब उसे पूर्वसंनद्ध पट्टडोरीमें जोड़ लिया। जोड़कर पूरी सावधानीसे श्रीकृष्णचन्द्रका उदर-बन्धन करने लगीं। किंतु आश्चर्य! महान् आश्चर्य! इतने विस्तृत मन्थनरज्जुके जुड़नेपर भी पूर्ववत् वही दो अंगुलकी न्यूनता रह ही गयी। इस बार मैयाके विस्मयका पार नहीं रहा, पर उपस्थित गोपसुन्दरियाँ खिलखिलाकर हँस पड़ीं। कुछ नवतरुणियाँ हँसकर बोलीं:

ENGLISH TRANSLATION

But the queen of Vraja spoke with still greater anger: “I do not need instruction from any of you. I want you to bring the ribbons. If you cannot, sit quietly. If you cannot bear this, close your eyes or go far away. I will bind him.” For the first time, the women of Vraja saw the lady of Vraja's king so agitated and behaving so sternly. They saw that queen Yaśodā was deeply angry and thought that if they did not bring the cords, no one knew how she might treat Nīlamaṇi in the force of her anger. Several gopīs ran to fetch them. One woman became very angry at mother's words but did not reveal it. She swiftly arose and brought Yaśodā's smooth churning rope, with which she daily churned yogurt for Nīlamaṇi, dearer to her than millions of lives. Placing it in mother's hand, she said sarcastically, “Mistress of Nanda's house, this is long enough. Join it to those ribbons.” The queen understood her sarcasm and laughed inwardly, thinking that this foolish woman had taken her feigned anger as real. Outwardly expressing satisfaction, she approved the offering: “Very good, sister. You have brought an excellent thing.” The churning rope was indeed extremely soft and smooth. It was somewhat thicker than the silk ribbon, but there was no possibility of its injuring Kṛṣṇacandra's exceedingly delicate limbs. Mother therefore immediately joined it to the ribbons already fastened together and very carefully tried to bind his belly. But what a wonder, what a great wonder! Even after adding that long churning rope, precisely the same two-finger deficiency remained. This time mother's astonishment knew no limit, while the assembled women burst into laughter. Some young women said with a laugh:

ORIGINAL Sanskrit passage

व्रजदेवि! निवेदितमेवास्माभिः। स एष समुन्नतया मोहनतया कफल्लकमपि वेल्लयन् लोप्त्रमात्रसुकलतानन्दी परास्कन्दी संदीप्यत इति।
(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Goddess of Vraja, we already told you. Through his unsurpassed enchanting art, he surpasses even Kaphallaka. Rejoicing only in the graceful craft of theft, this invader shines forth.
(Śrī Gopālacampū)

ORIGINAL

“व्रजेश्वरी! हम सबने तो जब हम उलाहना देने आयी थीं, तभी तुमसे कहा था कि यह कोई उत्कृष्ट मोहिनी विद्या जानता है। इसी विद्याके सहारे, जब यह नवनीत आदि अपहरण करने जाता है तब कफल्लकको भी मात कर देता है; क्योंकि उस विद्याके बलसे इसे न तो कोई पकड़ सकता है, न बाँध सकता है; यह मनमानी करता है। दधि, दुग्ध आदि वस्तुओंका अपहरण करना, उसे स्वयं भोजन करना एवं वानर आदिको यथेच्छ वितरण करना, एकमात्र यही इसका काम है; इसीमें इसने पर्याप्त प्रसिद्धि पायी है, केवल इसीमें इसे सच्चा रस भी मिलता है। यह चौराग्रणी आज यहाँ भी उसी विद्याके प्रभावसे विजयी हो रहा है, तुम्हारे बन्धनमें नहीं आ रहा है।”

ENGLISH TRANSLATION

“Queen of Vraja, when we came to complain, we told you that he knows some supreme art of enchantment. With this art he surpasses even Kaphallaka whenever he goes to steal butter and other foods. By its power no one can catch or bind him, and he does whatever he wishes. His sole occupation is stealing yogurt, milk, and similar things, eating them himself, and distributing them freely to monkeys and others. In this he has won great renown, and only in this does he find genuine delight. Today too, this leader of thieves triumphs here through that same art and refuses to enter your bonds.”

ORIGINAL note

- चौर्यविद्याके आदि आचार्यका नाम कफल्लक है।

ENGLISH TRANSLATION

- Kaphallaka is the name of the original teacher of the art of theft.

ORIGINAL

इन नवतरुणियोंकी बात सुनकर यशोदारानी यह सोचने लगती हैं कि “हो-न-हो, इन्हीं सबने किसी स्तम्भन-विद्याका प्रयोग कर मेरे पुत्रके बन्धनमें बाधा डाली है। मेरा नीलमणि इन सबको प्राणोंसे भी अधिक प्रिय है, उसका बन्धन ये सहन नहीं कर सकतीं। जब मैंने इनकी बातोंकी उपेक्षा कर दी, तब इन्होंने स्तम्भन-विद्याका आश्रय लिया है और यही कारण है कि मैं नीलमणिको बाँध नहीं पा रही हूँ।” यह विचार आते ही मैया खीझी-सी होकर कहती हैं, “नहीं-नहीं, मुझे बतलानेकी आवश्यकता नहीं; मैं जानती हूँ कि मेरे नीलमणिका बन्धन क्यों नहीं हो पा रहा है। यह उसकी मोहिनी विद्याका परिणाम नहीं, यह तो तुमलोगोंकी किसी निन्दनीय विद्याकी लीला है।”

ENGLISH TRANSLATION

Hearing the young women, queen Yaśodā thought, “Surely these very women have employed some arresting spell and obstructed my son's binding. My Nīlamaṇi is dearer to them than life, and they cannot bear to see him bound. When I disregarded their words, they resorted to such a spell. That is why I cannot bind him.” Becoming annoyed at this thought, mother said, “No, no, you need not explain it to me. I know why my Nīlamaṇi cannot be bound. This is not the result of his enchanting art. It is the play of some reprehensible art belonging to you women.”

ORIGINAL Sanskrit passage

किन्तु भवतीनामेव कापीयमवद्या विद्या।
(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Rather, this must be some reprehensible art of yours.
(Śrī Gopālacampū)

ORIGINAL

व्रजेश्वरीका यह सरस आक्षेप सुनकर क्या तरुणी, क्या वयस्का, सभी अट्टहास कर उठती हैं। पर जननी कहीं और कुपित न हो जायँ, इस आशङ्कासे हँसते हुए ही वे कहने लगती हैं:

ENGLISH TRANSLATION

Hearing this playful accusation from the queen of Vraja, young and old alike roared with laughter. Yet fearing that mother might grow still angrier, they spoke while laughing:

ORIGINAL Sanskrit passage

तत्र भवति! भवच्चरणेभ्यः शपथमाचरामः। नास्माकं विस्मापिकेयं विद्या विद्यत इति।
(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

O lady, we swear upon your feet that we possess no such astonishing art.
(Śrī Gopālacampū)

ORIGINAL

“व्रजरानी! सुनो, हम सच कहती हैं, तुम्हारे चरणोंकी शपथ करके कह रही हैं, आश्चर्यमें भर देनेवाली यह विद्या, जिसके कारण यह घटना घटित हो रही है, हमलोगोंकी नहीं है, हमसे इसका कोई सम्बन्ध नहीं है।”

ENGLISH TRANSLATION

“Queen of Vraja, listen. We speak the truth and swear upon your feet. The astonishing art responsible for this event does not belong to us. We have nothing to do with it.”

ORIGINAL

इतनेमें वे गोपियाँ, जो यशोदारानीकी मणिपेटिकासे पट्टडोरी निकालने गयी थीं, बहुत-सी डोरियाँ लिये आ पहुँचती हैं। डोरी देखते ही मैयाका उत्साह नवीन हो जाता है। अवश्य ही उनका मन तो आश्चर्यसे भरा है। गोपियोंको शपथ करते देखकर वे सोचने लगी हैं कि सम्भवतः गर्गाचार्यके वचनोंके अनुसार कोई भागवती शक्ति मेरे नीलमणिमें समय-समयपर आविष्ट होती है, मेरे नीलमणिको उस सम्बन्धमें कुछ भी अनुभव नहीं होता और शक्ति काम करती रहती है; किंतु कुछ भी हो, नीलमणिको तो उन्हें बाँधना ही है; साथ ही इस आश्चर्यका भी अन्त पाना है। इसीलिये मैया पट्टडोरियोंको क्रमशः उसी पूर्वके रज्जुमें जोड़ती हैं, एकके जुड़ जानेपर पुत्रके उदरमें लपेटकर परीक्षा करती हैं; पर परिणाम एक ही होता है, डोरी दो अंगुल न्यून पड़ जाती है। जिस क्षणसे दो अंगुल अन्तर पड़नेका व्रजेश्वरीको भान हुआ, तबसे उन्होंने जितनी डोरियाँ जोड़ी हैं, वे सब-की-सब ठीक दो अंगुल न्यून पड़ी हैं; मानो प्रत्येक डोरी किसी निश्चित अभिसन्धिसे प्रत्येक बार दो अंगुलका व्यवधान रखकर पीछे हट जाती है, श्रीकृष्णचन्द्रके बन्धनसे विरत हो जाती है। नन्दभवनकी समस्त पट्टडोरियोंको एकत्रकर मैया एक दूसरीसे संनद्ध करती हैं, पर किसीसे उनका उद्देश्य सफल नहीं होता। जननी प्रत्येक बार असफल हो रही हैं। उनकी इस असफलताको देखकर गोपसुन्दरियाँ तो हँस ही रही थीं; अब मैयाका भी रोष जाता रहता है, वे स्वयं भी असफल प्रयासपर हँसने लगती हैं; किंतु इस आश्चर्यमयी घटनाको देख-देखकर क्षण-क्षणमें उनका विस्मय बढ़ता जा रहा है:

ENGLISH TRANSLATION

Meanwhile, the gopīs who had gone to fetch ribbons from Yaśodā's jeweled casket returned carrying many cords. The sight renewed mother's enthusiasm, though her mind was certainly full of wonder. Seeing the women swear their innocence, she began to think that perhaps, as Garga had said, some divine potency entered her Nīlamaṇi from time to time and acted without his knowing anything of it. Whatever the truth, she had to bind him and discover the limit of this wonder. She joined the ribbons one after another to the rope already there. Each time she added one, she wrapped the whole length around her son's belly to test it, but the result was always the same: the cord remained two fingers too short. From the moment the queen first noticed that gap, every cord she added fell exactly two fingers short, as though each deliberately drew back by two fingers every time and refused to participate in binding Kṛṣṇacandra. Mother gathered all the ribbons in Nanda's house and fastened them together, but none fulfilled her purpose. She failed each time. The cowherd women laughed at her failures, and now her anger too disappeared. She herself began laughing at her unsuccessful attempts, yet with every passing moment her astonishment at this wondrous event grew:

ORIGINAL Sanskrit verses

यदाऽऽसीत्तदपि न्यूनं तेनान्यदपि संदधे।
तदपि द्व्यङ्गुलं न्यूनं यद् यदादत्त बन्धनम्॥
एवं स्वगेहदामानि यशोदा संदधत्यपि।
गोपीनां सुस्मयन्तीनां स्मयन्ती विस्मिताभवत्॥
(श्रीमद्भागवत १०।९।१६-१७)

ENGLISH TRANSLATION

When that too proved insufficient, she joined another cord to it. Yet every cord she took for binding remained two fingers too short. Thus Yaśodā joined together all the ropes in her house, and while the gopīs smiled, she too smiled and became astonished.
(Śrīmad Bhāgavata 10.9.16-17)

ORIGINAL

विस्मयविस्फारित नेत्रोंसे जननी व्रजपुरन्ध्रियोंकी ओर देखने लगती हैं। अबतक उनकी दृष्टि एकमात्र अपने नीलमणिकी ओर, उनके उदर-बन्धनकी ओर केन्द्रित थी; पर अब वे गोपरामाओंकी ओर देखकर, मानो उनसे इस घटनाके अन्तर्निहित कारणका संकेत पाना चाहती हों, इस प्रकार शान्त खड़ी हो जाती हैं। गोपरामाओंको स्वयं भी अतिशय आश्चर्य हो रहा है। वे कहती हैं:

ENGLISH TRANSLATION

With eyes widened in wonder, mother looked toward the women of Vraja. Until now her gaze had been fixed solely upon Nīlamaṇi and the effort to bind his belly. Now she stood quietly looking at the cowherd women, as though hoping to receive from them some hint of the hidden cause of the event. They themselves were deeply astonished and said:

ORIGINAL Sanskrit passage

जगदेकधन्ये! चित्रमिदं यदतिपरिमितपरिमाणेन कनकमेखलासूत्रेण वेष्टितमिदमस्य कटितटं तदधुना गृहस्थितेन यावतैव दाम्ना न परिमीयते। सर्वमेव दामनिकुरम्बं द्व्यङ्गुलन्यूनमेव सम्पद्यते। तदवश्यमेव केनापि रहस्येन भवितव्यम्। तदितः परमेव विरमेति।
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

O uniquely blessed lady of the world, what a wonder! His waist is encircled by the narrowly measured thread of a golden girdle, yet now all the rope in the house cannot encompass it. Every collection of cords remains two fingers too short. Some mystery must certainly be at work. Therefore, stop this effort now.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“यशोदारानी! जगत् में एकमात्र धन्य तुम्हीं हो, नीलमणिकी जननी जो ठहरी। नीलमणिकी जन्मदात्री होकर अबतक तुमने एक-से-एक बढ़कर न जाने कितनी आश्चर्यमयी लीलाएँ देखी हैं। आज भी देखो। ओह! सचमुच कितने आश्चर्यकी बात है, नीलमणिका कटिदेश अत्यन्त परिमित परिमाण, नाप, वाले स्वर्णमेखलासूत्रसे तो आवृत है, जिस छोटे-से सूत्रमें तुमने स्वर्णमेखलाको ग्रथित किया था, वह सूत्र तो कटिको चारों ओरसे घेरे हुए है; किंतु उसी कटिको जब तुम आज पट्टडोरिकासे वेष्टित करने चलती हो, तब उसका परिमाण ही नहीं मिलता; वह कटि कितनी बड़ी है, यह पता ही नहीं चलता। देखो न, तुम्हारे भवनकी समस्त डोरियाँ जोड़ दी गयीं, किंतु कटिका परिमाण नहीं मिला। राशि-राशि डोरी जोड़कर तुमने देख लिया, किंतु सभी डोरियाँ दो अंगुल छोटी ही पड़ती गयीं। अतः निश्चित समझो, किसी रहस्यके कारण ही ऐसा हो रहा है; सम्भव है नीलमणिके भाग्यमें बन्धनयोग ही न हो, इसीलिये ऐसा हो रहा हो। अतः अब तुम नीलमणिको बाँधनेका प्रयत्न तो छोड़ ही दो।”

ENGLISH TRANSLATION

“Queen Yaśodā, you alone are blessed in all the world, for you are Nīlamaṇi's mother. As the one who gave birth to him, you have already seen countless wondrous pastimes, each surpassing the last. Look at today's wonder. Nīlamaṇi's waist is encircled by a very short, precisely measured thread holding his golden girdle. That little thread surrounds his waist on every side. But when you try to encircle the same waist with silk cords today, its measure cannot be found. No one can discover how large it is. All the cords in your house have been joined, yet the waist has not been measured. You have added heaps of cord, but every one remains two fingers too short. Be certain, then, that this occurs because of some mystery. Perhaps Nīlamaṇi's destiny contains no possibility of bondage. Give up trying to bind him now.”

ORIGINAL

अब तो श्रीकृष्णजननी और भी आश्चर्य करने लगीं। अभीतक उनका ध्यान इस ओर गया ही न था कि सुबृहत् परिमाणमें योजित पट्टडोरिकाएँ तो लपेटते समय दो अंगुल न्यून पड़ रही हैं, पर ठीक उसी समय कटितट मेखलासे आवृत है। ये दो सर्वथा विरोधी बातें एक ही समयमें एक ही स्थलपर संघटित हो रही हैं। यह बात ध्यानमें आनेपर जननीका चित्त एक बार तो भ्रमित होने लगता है; पर तुरंत ही किसी अज्ञात शक्तिसे अनुप्राणित-सी होकर वे निश्चय कर लेती हैं कि इस अत्यन्त आश्चर्यजनक घटनाकी अवधि कहाँ है, कितनी डोरियाँ इसमें लगती हैं, यह बात तो देखने ही योग्य है, वे अवश्य इसका निर्णय करके ही छोड़ेंगी। इस निश्चयको कार्यान्वित करनेके उद्देश्यसे वे गोपियोंसे बोलीं:

ENGLISH TRANSLATION

Kṛṣṇa's mother now became still more astonished. Until then she had not noticed that the vast length of joined silk cords remained two fingers short when wrapped around his waist, while at that very moment the same waist was encircled by his girdle. Two utterly contradictory facts occurred at the same place and time. When this entered her awareness, her mind became confused for a moment. Then, as though inspired by some unknown power, she resolved to discover the limit of this astonishing event and how many cords it would require. She would not stop until she had determined it. To carry out this resolve she told the gopīs:

ORIGINAL Sanskrit passage

अयि! मद्गृहे नैतादृशान्यपराणि सन्ति दामानि भवतीनां गृहेषु यानि वा सन्ति तान्यप्यानयतेति।
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Sisters, no more cords of this kind remain in my house. Bring all those that are in your homes.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“री बहनो! देखो, अब मेरे घर तो ऐसी सुकोमल पट्टडोरिकाएँ हैं नहीं। अब तुम सबके घर ऐसी जितनी पट्टडोरियाँ हों, उनको ला दो।” इससे पूर्व गोपिकाएँ श्रीकृष्णचन्द्रको छुड़ा लेनेके लिये व्याकुल थीं; क्योंकि वे अत्यन्त भयभीत होकर त्राण पानेके लिये विकल प्रतीत हो रहे थे। किंतु अब वे अपेक्षाकृत शान्त हो गये थे; गोपसुन्दरियोंको भी निश्चय हो गया था कि मैयाके लिये श्रीकृष्णचन्द्रको बाँध लेना सम्भव नहीं। साथ ही वे भी इस आश्चर्यमय रहस्यका अन्त न पाकर विस्मयके झूलेमें झूल रही थीं; वे भी उत्कण्ठित थीं कि देखें, इस आश्चर्यमयी घटनाका पर्यवसान किसमें कहाँ होता है। अतः मैयाका आदेश पाते ही वे सब दौड़ गयीं; जिसके घरमें जितनी पट्टडोरियाँ थीं, उन सबको उठा लायीं। देखते-ही-देखते उन सबने व्रजरानीके समक्ष डोरियोंका ढेर एकत्र कर दिया। कदाचित् कोई सोचे, श्रीकृष्णचन्द्रने गोपसुन्दरियोंके घर अनेकों उत्पात किये हैं, उनके अगणित मटके फोड़े हैं, इसीलिये उन्हें डराकर अपना रसभरा वैर चुकानेके लिये वे डोरियाँ ले आयी हों, तो यह बात नहीं; इस बार जननीके बन्धन-आग्रहसे क्रुद्ध होकर ले आयी हों, यह भी नहीं; जननीके आदेशका तिरस्कार करनेसे वे कुपित होंगी, इस भयसे उन्होंने डोरियाँ दी हों, सो भी नहीं; वे तो अतिशय आनन्द-कौतूहलसे प्रेरित होकर श्रीकृष्णचन्द्रके इस अलौकिक अद्भुत चरित्रको देखनेकी अभिलाषासे, दो अङ्गुलकी न्यूनता पूरी होती है या नहीं, इसका निर्णय करनेके उद्देश्यसे अपने-अपने घरकी समस्त डोरियाँ बटोर ले आयी हैं:

ENGLISH TRANSLATION

“Sisters, no more soft silk cords of this kind remain in my house. Bring every such ribbon from your homes.” Earlier, the gopīs had been desperate to free Kṛṣṇacandra because he appeared terrified and frantic for rescue. Now he had become relatively calm, and the women were certain that mother could not bind him. Unable to find the end of this wondrous mystery, they too swung upon a cradle of astonishment and yearned to see where the event would finally lead. As soon as mother gave the order, they all ran away and brought every ribbon from their homes. In moments they had piled the cords before the queen of Vraja. One might suppose that because Kṛṣṇacandra had caused havoc in their homes and broken innumerable pots, they brought the cords to frighten him and repay their playful quarrel. That was not so. Nor did they bring them because they were angry at mother's insistence on binding him, nor from fear that she would become angry if they disobeyed. Moved by intense, joyful curiosity, they gathered every cord from their homes because they longed to behold Kṛṣṇacandra's supernatural and wondrous deed and determine whether the two-finger deficiency could be overcome:

ORIGINAL Sanskrit verse

न क्रोधान्न च वैरतो व्रजपुरेश्वर्या न च त्रासतो
यासां येषु गृहेषु सन्ति परितो यावन्ति दामान्यथ।
तावन्त्येव हि ताभिरत्र परमादानन्दकौतूहला-
ल्लोकातीतचरित्रवीक्षणवशादानिन्यिरे तत्पुरः॥
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Neither from anger nor enmity, nor from fear of Vraja's queen, did they act. Whatever ropes existed throughout their homes, they brought them all before her, moved by supreme, joyful curiosity and the desire to behold a deed beyond this world.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

अस्तु, व्रजेश्वरी उनमेंसे कुछको लेकर संग्रथित करती हैं, फिर उस विस्तृत रज्जुको श्रीकृष्णचन्द्रके उदरपर विराजित पट्टडोरीसे जोड़ती हैं; जोड़कर देखती हैं तो वह भी पूर्वकी भाँति दो अंगुल न्यून है। पुनः कतिपय डोरियाँ उठाती हैं, परस्पर योजितकर उदरकी डोरीसे बाँध देती हैं; पर लपेटनेके समय उसे भी उतना ही न्यून पाती हैं। इस प्रकार पुरसुन्दरियोंके द्वारा लायी हुई डोरियाँ भी समाप्त हो जाती हैं, पर दो अंगुलका अन्तर नहीं मिटता; मानो वह न्यूनता परब्रह्मका स्पर्श पाकर स्वयं परब्रह्म बन गयी है, ब्रह्मके समान ह्रास-वृद्धिसे रहित हो गयी है, न घटती है, न बढ़ती है, निरन्तर एक समान दो अंगुलकी बनी हुई है:

ENGLISH TRANSLATION

The queen took some cords, fastened them together, and joined the long rope to the ribbon around Kṛṣṇacandra's belly. When she tested it, that too remained two fingers short as before. She took several more, joined them together, and attached them to the cord around his belly, but when she wrapped it she found the same deficiency. Thus all the cords brought by the women were exhausted, yet the two-finger gap did not disappear. It was as though the deficiency had touched the Supreme Brahman and itself become Brahman, free from increase or decrease, neither diminishing nor growing, but remaining constantly and uniformly two fingers wide:

ORIGINAL Sanskrit excerpt

ब्रह्मैवाजनि हासवृद्धिरहिता सा द्व्यङ्गुलन्यूनता।
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

That two-finger deficiency itself became Brahman, free from increase and decrease.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

ज्यों ही पट्टडोरियोंका वह ढेर समाप्त हुआ, वैसे ही आभीर-सुन्दरियोंके मुखपरसे हास भी अन्तर्हित हो जाता है; हासके स्थानपर भयमिश्रित प्रगाढ़ विस्मयकी लहरें नाचने लगती हैं। व्रजेश्वरीका कौतुककोप, कोपका स्वाँग, उससे अद्भुत नीलमणिके बन्धनका प्रयास उनके लिये विचित्र भीतिमूलक आश्चर्यका विषय बन जाता है। ओह! कनकमेखला ज्यों-की-त्यों बँधी है; न तो वह टूटी, न उसमें कभी किञ्चिन्मात्र भी स्पन्दन ही हुआ, होता कैसे, श्रीकृष्णचन्द्रके उदरमें यदि थोड़ी भी वृद्धि हुई होती तब तो मेखला टूटती या कम्पित होती! उदर तो ज्यों-का-त्यों है। किंतु उसी मेखलासे समन्वित उदरके निम्नतलमें, मेखलाकी समानान्तर रेखाके रूपमें लपेटते समय वह सुबृहत् लंबी डोरी दो अंगुल छोटी पड़ जाती है, डोरीके दोनों छोर मिल नहीं पाते; डोरीका वह विस्तार बीचमें न जाने कहाँ विलुप्त हो जाता है। गणना करते समय उस सुचिक्कण डोरीमें लगी अगणित सुन्दर गाँठें भी उदरके अग्रभागकी ओर दीख पड़ती हैं; किंतु जब कभी भी यशोदारानी पृष्ठदेशकी ओर मुख करके गाँठ देनेके लिये दोनों छोरोंको मिलाने चलती हैं, तब वही दो अंगुलका व्यवधान मिलता है। उदरके आगे गाँठोंसे भरा पट्टडोरीस्तूप पड़ा है, पर प्रत्येक बार ही डोरीके दोनों छोर मिलानेमें व्रजेश्वरी सर्वथा असफल हो रही हैं। यह वास्तवमें है कैसी, किसकी लीला! सबने अपने-अपने घरकी समस्त डोरियाँ ला दीं, घरमें एक भी डोरी नहीं बची; फिर भी वह अल्प परिधिका कटिदेश वेष्टित न हो सका, यह अघट-घटन कैसे सम्भव हो रहा है! गोपसुन्दरियोंके नेत्र निष्पन्द हो गये, उन्हें गृह-पुत्र-परिजनकी विस्मृति हो गयी, मन-बुद्धिमें अवशिष्ट अन्य विषयोंके समस्त संस्कार भी विलुप्त हो गये। उनकी विचित्र ही दशा हो गयी:

ENGLISH TRANSLATION

As soon as the heap of ribbons was exhausted, laughter vanished from the cowherd women's faces. In its place danced waves of deep wonder mixed with fear. The queen's playful anger and her attempt to bind wondrous Nīlamaṇi became for them a strange and fearful marvel. The golden girdle remained tied exactly as before. It neither broke nor trembled even slightly. How could it? Had Kṛṣṇacandra's belly expanded at all, the girdle would have broken or moved. His belly remained unchanged. Yet when the immense rope was wrapped below that girdle in a line parallel to it, it remained two fingers short and its ends could not meet. No one knew where the rope's great length vanished in between. When they counted, the countless beautiful knots in that smooth cord could be seen before his belly. But whenever queen Yaśodā turned toward his back and tried to bring the ends together, the same two-finger gap appeared. A mass of knotted silk cord lay before his belly, yet every time the queen entirely failed to join its two ends. What kind of pastime was this, and whose? Everyone had brought every cord from her home, leaving not one behind, yet the waist of such small circumference could not be encircled. How could the impossible be occurring? The cowherd women's eyes became motionless. They forgot home, children, and family, and every remaining impression of other subjects vanished from their minds and intellects. They entered an extraordinary condition:

ORIGINAL Sanskrit verse

निष्पन्दानि विलोचनानि विगलच्छुद्धानि गेहं प्रति
स्वान्तानि प्रहताः समस्तविषये संस्कारशेषा अपि।
निर्दामानि बभूवुरेव भवनान्याभीरवामभ्रुवां
मात्रा कौतुककुप्तयाद्भुतशिशोर्बन्धानुबन्धे कृते॥
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Their eyes became motionless, their awareness of home fell away, and even the remaining impressions of all other objects were struck down. The houses of the beautiful cowherd women were left without ropes when mother, in playful anger, persisted in binding the wondrous child.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

पुत्रको बाँधनेके प्रयत्नमें व्रजेश्वरी भी अब सर्वथा श्रान्त हो गयी हैं। समस्त अङ्गोंसे प्रस्वेदकी धारा बह रही है। वेणी तो कभी स्खलित हो चुकी थी, मालतीमालासे मैयाने केशोंको अवरुद्ध कर रखा था; पर अब वह माला भी टूट गयी है, ग्रथित मालतीकुसुम यत्र-तत्र बिखर गये हैं। बस, जननीका यही परिश्रम अपेक्षित था, यह परिश्रम श्रीकृष्णचन्द्रके नेत्रोंमें भर गया। भरते ही कृपाशक्ति प्रकट हो गयी तथा श्रान्त, हताश, निराश जननी “मैं नीलमणिको नहीं बाँध सकूँगी, फिर भी अन्तिम बारके लिये प्रयत्न कर लूँ,” यह सोचकर ज्यों ही गाँठ लगाने चलीं कि श्रीकृष्णचन्द्रने बन्धन स्वीकार कर लिया। जननीने बाँधनेके उद्देश्यसे जो पट्टडोरी अपनी कबरीसे सर्वप्रथम निकाली थी, उसीसे श्रीकृष्णचन्द्र बँध गये:

ENGLISH TRANSLATION

The queen of Vraja was now utterly exhausted by her effort to bind her son. Streams of perspiration flowed from all her limbs. Her braid had already come loose, and mother had restrained her hair with a garland of mālatī flowers. Now that garland too broke, and its woven blossoms scattered here and there. This labor of his mother was all that was required. It filled Kṛṣṇacandra's eyes, and the potency of grace manifested at once. Exhausted, discouraged, and despondent, she thought, “I shall not be able to bind Nīlamaṇi, yet let me try one final time.” The moment she moved to tie the knot, Kṛṣṇacandra accepted the bondage. He was bound by the very first silk ribbon his mother had drawn from her braid for that purpose:

ORIGINAL Sanskrit verse

स्वमातुः स्विन्नगात्राया विस्रस्तकबरस्रजः।
दृष्ट्वा परिश्रमं कृष्णः कृपयाऽऽसीत् स्वबन्धने॥
(श्रीमद्भागवत १०।९।१८)

ENGLISH TRANSLATION

Seeing his own mother's body wet with perspiration, her hair and garland loosened by her labor, Kṛṣṇa compassionately consented to be bound.
(Śrīmad Bhāgavata 10.9.18)

ORIGINAL

व्रजेश्वरीका उद्देश्य पूर्ण हो गया। उनके लिये उनके पुत्रकी अचिन्त्यलीला-महाशक्तिने अपने नित्यमुक्त स्वामीको बन्धनमें डाल दिया। साथ ही इस परम मनोहर लीलाके अन्तरालमें स्वयं श्रीकृष्ण-जननीको ही निमित्त बनाकर प्रपञ्चमें अवस्थित जीवोंके लिये भी वे एक परम गूढ़ रहस्यका दिव्य संकेत छोड़ती गयीं। पट्टडोरीसे व्यक्त होनेवाली दो अंगुलकी न्यूनता एवं न्यूनता-पूर्तिकी ओरसे लीलाशक्ति यह मूक संदेश देती गयीं, जगत्के जीवो! सुनो, देखो, यदि तुम परब्रह्म पुरुषोत्तम स्वयं भगवान् श्रीकृष्णचन्द्रको बाँधना चाहते हो तो उनके बन्धनका रहस्य जान लो:

ENGLISH TRANSLATION

The queen of Vraja's purpose was fulfilled. For her sake, the inconceivable supreme potency of her son's divine pastime placed her eternally liberated Lord within bonds. At the same time, within this supremely enchanting pastime, that potency used Kṛṣṇa's own mother as the instrument for leaving a divine indication of a profoundly hidden mystery for the souls dwelling in the created world. Through the two-finger deficiency revealed by the silk cord and the way that deficiency was finally overcome, the divine pastime potency silently proclaimed, “Living beings of the world, listen and behold. If you wish to bind Kṛṣṇacandra, the Supreme Brahman, the highest Person and Lord himself, then learn the secret of his bondage:”

ORIGINAL Sanskrit passage

भजजनपरिश्रमो निजकृपा चेति द्वाभ्यामेवायं बद्धो भवति नान्यथेति। यावत्तदद्वयानुत्पत्तिरासीत्तावदेव दाम्नां द्व्यङ्गुलन्यूनताऽऽसीत्। सम्प्रत्युभयमेव जातमिति पुनरुद्यममात्रे तया क्रियमाण एव बन्धनमुरीचकार।
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

He becomes bound only by these two: the devotee's labor in worship and his own grace, and by no other means. So long as those two had not arisen, the ropes remained two fingers too short. Now both had appeared, and at her very next effort he accepted the binding she performed.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“भक्तका ‘भजन-परिश्रम’ एवं सर्वेश्वरकी ‘स्वनिष्ठ कृपा’, इन दोनोंके व्यक्त होनेपर ही सर्वेश्वर बन्धन स्वीकार करते हैं। इनके अतिरिक्त उन्हें बाँधनेका अन्य कोई साधन नहीं। जननीके जीवनमें प्रत्यक्ष देख लो, जबतक उपर्युक्त ‘भजन-परिश्रम’ एवं ‘श्रीकृष्ण-कृपा’, ये दोनों अभिव्यक्त नहीं हुए थे, तबतक इन दोनोंकी सूचनाका संकेत बनकर डोरी भी दो अंगुल न्यून हो रही थी। अब देखो, दोनोंका आविर्भाव हुआ कि बस, तुरंत जननीके द्वारा उद्यममात्र होते ही श्रीकृष्णचन्द्रने बन्धन अङ्गीकार कर लिया।”

ENGLISH TRANSLATION

“The Lord of all accepts bondage only when two things manifest: the devotee's labor in worship and the Lord's own grace. Apart from these, there is no other means of binding him. See it directly in mother's life. Until both the labor of worship and Kṛṣṇa's grace appeared, the rope remained two fingers short as a sign pointing to them. Now both have manifested, and at mother's very next effort Kṛṣṇacandra immediately accepted the bond.”

ORIGINAL note

- सर्वेश्वर भगवान् के भजनमें भक्त जब काय-मनो-वाक्यसे संलग्न होता है, निरन्तर साधना चलती है, तब साधनका अहंकार भी विगलित होकर साधनजनित ही एक अनिर्वचनीय श्रान्ति, भगवत्-साक्षात्कारके लिये चरम सीमाकी गम्भीर व्याकुलता उत्पन्न होती है; व्याकुलता उत्पन्न हुई कि भगवान् में कृपाका आविर्भाव हो जाता है। फिर साक्षात्कार तो हो ही जाता है, भगवान् भक्तका बन्धन भी स्वीकार कर लेते हैं, भक्तके वशीभूत हो जाते हैं। अवश्य ही भगवान् के नित्यपरिकरोंका भजन, भजन-परिश्रम एवं उससे प्रकट होनेवाली भगवत्कृपा तथा साधक भक्तोंका भजन, भजन-परिश्रम एवं तज्जन्य भगवत्कृपा, इन दोनोंकी जाति, रूप एवं प्रकारमें महान् अन्तर होता है। इस लीलामें व्रजेश्वरीके भजनका रूप है, वात्सल्यरसलिप्सु श्रीकृष्णचन्द्रको बन्धनमें डालनेका प्रयास, यह सफल न होनेपर उनकी निराशामयी व्याकुलता ही उनका भजन-परिश्रम है तथा फिर श्रीकृष्णका बन्धन-स्वीकारके लिये बाध्य हो जाना ही उनकी कृपाका प्रकाश है। किंतु ऐसे भजनकी कल्पना साधक भक्तोंमें होनी असम्भव-सी है, उनके लिये तो श्रद्धा-प्रेमपूर्वक श्रवण-कीर्तनादिरूप भजन ही सम्भव है।

ENGLISH TRANSLATION

- When a devotee engages body, mind, and speech in worship of the Supreme Lord and continues spiritual practice without interruption, even pride in that practice melts away. From the practice itself arises an indescribable exhaustion, an intense anguish at the furthest limit of longing for direct vision of the Lord. As soon as that anguish appears, grace manifests within the Lord. Direct realization then necessarily occurs, and the Lord accepts the devotee's bonds and comes under the devotee's control. Certainly there is a vast difference in nature, form, and kind between the worship and devotional labor of the Lord's eternal associates and the divine grace manifest through them, and the worship and devotional labor of practicing devotees and the grace that arises from it. In this pastime, the queen of Vraja's worship takes the form of attempting to bind Kṛṣṇacandra, who yearns for parental rasa. When the attempt does not succeed, her despairing anguish is her labor in worship. Kṛṣṇa then becoming compelled to accept her bond is the manifestation of his grace. Such worship is nearly inconceivable for practicing devotees. For them, worship in the form of hearing, chanting, and similar practices performed with faith and love is possible.

ORIGINAL

श्रीकृष्णचन्द्र स्वेच्छासे ही बन्धनमें आये हैं। जबतक उनकी इच्छा नहीं थी, तबतक जननी उन्हें नहीं बाँध सकीं। जिस समय वे जननीसे हाथ छुड़ाकर भागना चाहते थे, उस समय उनकी ऐश्वर्यशक्तिको यह प्रतीत हुआ, “मेरे स्वामी जननीका बन्धन स्वीकार करना नहीं चाहते।” फिर क्या था, अविलम्ब वे काम करने लग गयीं; तत्क्षण ही श्रीकृष्णचन्द्रके उदरमें विभुताका विकास हो गया। अवश्य ही विभुताको यह भय अवश्य था कि कहीं मेरे दर्शनसे व्रजेश्वरीके वात्सल्यमसृण हृदयमें आघात न लग जाय। इसीलिये जननी एवं अन्य पुरसुन्दरियोंसे अलक्षित रहकर ही वे अपना प्रभाव दिखाने लगीं। बाह्यदृष्टिमें मेखला-परिशोभित उदर ज्यों-का-त्यों बना रहा, उसमें तनिक भी परिवर्तन नहीं हुआ; पर उदरकी परिधि अनन्त-अपरिसीम बन गयी। अब विभु उदरको वेष्टित करनेकी सामर्थ्य किसमें है? असंख्य विश्वब्रह्माण्ड भी पङ्क्तिबद्ध होकर उस उदरको नहीं घेर सकते! किंतु जननी जब बन्धन-प्रयाससे श्रान्त हो गयीं, तब कृपाशक्तिका उन्मेष हो गया। कृपाशक्तिके आनेपर श्रीकृष्णचन्द्रकी अन्य समस्त शक्तियाँ या तो छिप जाती हैं, या आवश्यकता होनेपर उन्हींका अनुगमन करने लगती हैं। कृपाने श्रीकृष्णचन्द्रमें बँधनेकी इच्छा जगा दी तथा विभुताको प्रभाव समेट लेनेका संकेत कर दिया। विभुता छिप गयी एवं श्रीकृष्णचन्द्र बन्धनमें आ गये।

ENGLISH TRANSLATION

Kṛṣṇacandra entered bondage solely by his own will. So long as he did not desire it, his mother could not bind him. When he wished to free his hand and flee, his majestic potency understood, “My Lord does not wish to accept mother's bond.” It immediately went to work, and boundlessness manifested within Kṛṣṇacandra's belly. Yet this potency feared that its revelation might wound the queen's heart, softened by parental affection. It therefore displayed its power while remaining unseen by mother and the other women. To external vision, the belly adorned by the girdle remained exactly as before, without the slightest change, but its circumference became endless and immeasurable. Who could encircle that all-pervading belly? Even countless universes arranged in rows could not surround it. But when mother grew exhausted by her attempts, the potency of grace arose. When grace appears, all Kṛṣṇacandra's other powers either conceal themselves or, when needed, begin to follow it. Grace awakened in him the desire to be bound and signaled boundlessness to withdraw its influence. Boundlessness disappeared, and Kṛṣṇacandra entered bondage.

ORIGINAL

श्रीकृष्णचन्द्रके अनन्त ऐश्वर्य एवं कृपाके इस चमत्कारको न तो व्रजरानीने जाना, न गोपसुन्दरियोंने। व्रजेश्वरीने तो यही समझा, “मुझे चित्तभ्रम हो गया था, व्यर्थमें ही मैंने इतनी डोरियाँ एकत्र कीं; भला, नीलमणिको बाँधनेके लिये इतनी डोरियोंकी क्या आवश्यकता थी। वह अपने अङ्गोंको हिला रहा था, इसीलिये मैं डोरीके छोरोंको मिलाकर गाँठ नहीं दे पाती थी; अन्तमें वह शान्त हो गया कि मैंने गाँठ लगा दी।” अस्तु, उदर-बन्धन तो हो ही चुका था। जननीने उसमें दो-तीन पट्टडोरियाँ और जोड़ दीं; जोड़कर डोरीके दूसरे छोरको पास पड़े हुए एक ऊखलसे बाँध दिया तथा ऐसी गाँठें लगा दीं कि श्रीकृष्णचन्द्र उन्हें कदापि खोल न सकें। इतना करके तब कहीं जननीने संतोषका श्वास लिया।

ENGLISH TRANSLATION

Neither the queen of Vraja nor the cowherd women understood this wonder of Kṛṣṇacandra's infinite majesty and grace. The queen merely thought, “My mind became confused and I gathered so many cords for no reason. Why would so many be needed to bind Nīlamaṇi? He was moving his limbs, so I could not bring the ends together and tie the knot. At last he became still, and I tied it.” His belly was now bound. Mother added two or three more silk cords, tied the other end to a mortar lying nearby, and made knots that Kṛṣṇacandra could never open. Only then did she breathe in satisfaction.

ORIGINAL

अबतक श्रीकृष्णचन्द्रके बहुत-से शिशुसखा वहाँ आ पहुँचे थे। अपने सखाकी यह दशा देखकर उन सबका मुख म्लान हो रहा था। जननीने उनकी ओर देखा एवं उन्हें पुचकारकर बोलीं:

ENGLISH TRANSLATION

By now many of Kṛṣṇacandra's young friends had arrived. Seeing their companion in this condition, all their faces had grown dejected. Mother looked toward them and coaxingly said:

ORIGINAL Sanskrit passage

भो भो भवद्भिरवलोकनीयोऽयं स्वयमात्मानं मोचयित्वा यदि पलायते तदाहमाकारणीयेति।
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Children, all of you watch him. If he frees himself and tries to run away, call me.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“पुत्रो! इसे तुम सब देखते रहना, भला! और देखो, यदि यह बन्धन खोलकर भागने लगे तो मुझे पुकार लेना।” बालकोंको उपर्युक्त आदेश देकर जननी श्रीकृष्णचन्द्रकी ओर देखने लगती हैं। अन्य गोपसुन्दरियाँ प्रस्तर-प्रतिमाकी भाँति खड़ी हैं। उन्हें इतना तो भान है कि मैयाने अन्तमें श्रीकृष्णचन्द्रको बाँध ही लिया; पर इससे पूर्व जो उन्होंने आश्चर्य देखा है, उसका प्रभाव अभीतक उनपर है; वे प्रकृतिस्थ नहीं हो पायी हैं। केवल एक गोपीमें, मानो किसी अज्ञात शक्तिने उसमें चेतना भर दी हो, इस प्रकार जननीकी सारी चेष्टाओंको देखनेकी क्षमता आ पायी है। उसने श्रीकृष्णचन्द्रकी ओर देखा। बन्धनसे पूर्व तो वे प्रायः शान्त-से हो गये थे; पर ज्यों ही मैयाने ऊखलमें गाँठ लगायी कि उनके नेत्रोंसे पुनः झर-झर करता हुआ अश्रुप्रवाह बह चला। यह देखते ही गोपी तो व्याकुल हो गयी। इतनेमें मैया आँगनकी ओर मुड़ जाती हैं। अब गोपीसे रहा नहीं गया। आगे बढ़कर वह व्रजेश्वरीका हाथ पकड़ लेती है तथा नन्दनन्दनको शीघ्र-से-शीघ्र छुड़ा लेनेके उद्देश्यसे उनके मुखचन्द्रकी ओर देखनेके लिये उनसे प्रार्थना करती है:

ENGLISH TRANSLATION

“Children, keep watching him. If he opens the bond and starts to flee, call me.” After giving this instruction, mother looked toward Kṛṣṇacandra. The other cowherd women stood like stone images. They knew that she had finally bound him, but the wonder they had witnessed still held them under its influence, and they had not returned to their natural state. Only one gopī regained the capacity to observe mother's actions, as though some unknown power had filled her with awareness. She looked toward Kṛṣṇacandra. Before being bound, he had become almost calm, but the moment mother tied the knot to the mortar, a stream of tears again poured from his eyes. The gopī became distraught at once. Just then mother turned toward the courtyard. Unable to bear it, the gopī stepped forward and caught the queen's hand. Wishing her to release Nanda's son as quickly as possible, she begged her to look at his moonlike face:

ORIGINAL

Braj verses

मुख-छबि देखि हो, नँद-घरनि!
सरद-निसि कौ अंसु अगनित इंदु आभा हरनि॥
ललित श्री गोपाल-लोचन-लोल-आँसू-ढरनि।
मनहुँ बारिज बिथकि बिभ्रम परे पर-बस परनि॥
कनक-मणिमय-जटित-कुंडल-जोति जगमग करनि।
मित्र मोचन मनहुँ आए तरल गति ह्वै तरनि॥
कुटिल कुंतल, मधुप मिलि मनु, कियौ चाहत लरनि।
बदन-कांति बिलोकि, सोभा सकै सूर न बरनि॥

ENGLISH TRANSLATION

Look at the beauty of his face, mistress of Nanda's house.
It is a portion of an autumn night that steals the radiance of countless moons.
Restless tears flow from lovely Śrī Gopāla's eyes,
as though lotuses had become bewildered, fallen helpless, and lost their way.
The light of his earrings set with gold and jewels shimmers brightly,
as though the sun had come swiftly to free his friend.
His curling locks are like bees gathering, intent upon a playful quarrel.
Beholding the radiance of his face, Sūra cannot describe its beauty.

CHAPTER 29

## ऊखलसे बँधे दामोदरका यमलार्जुन बने कुबेर-पुत्रोंपर कृपापूर्ण दृष्टिपात

# Damodara, Bound to the Mortar, Casts a Merciful Glance upon Kubera's Sons as the Twin Arjuna Trees

Source scan pages 188–190

ORIGINAL Hindi

ऊखलसे बँधे हुए दामोदरका यमलार्जुन बने हुए कुबेर-पुत्रोंपर कृपापूर्ण दृष्टिपात

ENGLISH TRANSLATION

Damodara, Bound to the Mortar, Casts a Merciful Glance upon Kubera's Sons as the Twin Arjuna Trees

ORIGINAL Hindi

कज्जलमिश्रित अश्रुप्रवाह उनके कपोलोंको सिक्त कर रहा है; आकुल नेत्र बारम्बार आभीरसुन्दरियोंसे कुछ मूक विनय, दया-याचना-सी कर रहे हैं; कुन्तलराशि मुखचन्द्रपर बिखर गयी है--इस प्रकार श्रीकृष्णचन्द्र अतिशय करुण-अवस्थामें ऊखलसे बँधे खड़े हैं। गोपसुन्दरियाँ उन्हें घेरे खड़ी हैं। सभी चाहती हैं--व्रजेश्वरी अब द्रवित हो जायँ, स्वल्प अपराधके लिये पर्याप्त दण्ड वे अपने नीलमणिको दे चुकीं। एकने यशोदारानीसे बन्धन खोल देनेकी प्रार्थना की--

ENGLISH TRANSLATION

Streams of tears mixed with collyrium moistened his cheeks. His distressed eyes repeatedly made a silent entreaty to the beautiful cowherd women, as if begging for mercy. His mass of curls lay scattered across the moon of his face. Thus Shri Krishnachandra stood bound to the mortar in a most pitiable condition. The cowherd women stood surrounding him. All wished the queen of Vraja to soften, for she had punished Nilamani sufficiently for his small offense. One pleaded with Queen Yashoda to release his bonds:

ORIGINAL Braj

जसुदा! तेरौ मुख हरि जोवै।
कमलनैन हरि हिचिकिनि रोवै, बंधन छोरि जसोवै॥

ENGLISH TRANSLATION

Yashoda, Hari is looking at your face. Lotus-eyed Hari sobs and weeps. Release his bonds and win glory.

ORIGINAL Hindi

दूसरी समझाने लगी--

ENGLISH TRANSLATION

Another tried to reason with her:

ORIGINAL Braj

जो तेरौ सुत खरौ अचगरौ, तक कोखि कौ जायौ।
कहा भयौ जो घर कें ढोटा चोरी माखन खायौ॥

ENGLISH TRANSLATION

If your son is truly so troublesome, then from whose womb was he born? What great harm has occurred if the child of the house stole and ate butter?

ORIGINAL Hindi

तीसरीने भी समझाया--

ENGLISH TRANSLATION

A third woman also counseled her:

ORIGINAL Braj

जसुदा! यह न बूझि कौ काम।
कमलनैन की भुजा देखि धौं, तैं बाँधे हैं दाम॥
पुत्रहु ते प्यारौ कोउ है री, कुल-दीपक मनि-धाम।
हरि पर वारि डारि सब तन-मन-धन, गोरस अरु ग्राम॥

ENGLISH TRANSLATION

Yashoda, this is not an act of wisdom. Look at the lotus-eyed child's arms, around which you have tied the rope. Is anyone dearer than one's son, the lamp of the family and abode of every treasure? Offer body, mind, wealth, milk products, and the entire village to Hari.

ORIGINAL Hindi

एक वृद्धा गोपीमें तो कुछ दैवी आवेश हो गया, उसके नेत्रोंमें रोष भर आया, सारे अङ्ग किसी विचित्र तेजःपुञ्जसे व्याप्त हो गये। वह यशोदारानीकी भर्त्सना करती हुई भगवत्तत्त्वकी बातें बताने लगी और श्रीकृष्णचन्द्रको छोड़ देनेके लिये व्रजेश्वरीको शपथ देने लगी--

ENGLISH TRANSLATION

One elderly gopi became filled with a kind of divine inspiration. Anger filled her eyes, and a strange mass of radiance pervaded all her limbs. Rebuking Queen Yashoda, she began speaking truths about Bhagavan and put the queen of Vraja under oath to release Shri Krishnachandra:

ORIGINAL Braj

(जसोदा!) तेरौ भलौ हियौ है, माई!
कमल-नैन माखन कें कारन बाँधे ऊखल ल्याई॥
जो संपदा देव-मुनि दुर्लभ, सपनेहुँ देइ न दिखाई।
याही तैं तू गर्ब भुलानी, घर बैठें निधि पाई॥
जो मूरति जल-थल में ब्यापक, निगम न खोजत पाईं।
सो मूरति तैं अपनें आँगन, चुटकी दै जु नचाई॥
तब काहू सुत रोवत देखति, दौरि लेति हिय लाई।
अब अपने घर के लरिका सौं इती करति निठुराई॥
बारंबार सजल लोचन करि, चितवत कुँवर कन्हाई।
कहा करौं, बलि जाउँ, छोरि तू, तेरी सौहँ दिवाई॥
सुर पालक, असुरनि उर सालक, त्रिभुवन जाहि डराई।
सूरदास प्रभु की यह लीला, निगम नेति नित गाई॥

ENGLISH TRANSLATION

Yashoda, mother, what a fine heart you have! For the sake of butter you have brought lotus-eyed Krishna and tied him to the mortar. The gods and sages cannot attain this treasure or see it even in dreams. Because you obtained this treasure while sitting at home, pride has made you forgetful. The Vedas search but cannot find that form which pervades water and land, yet in your courtyard you make that very form dance with a snap of your fingers. When you once saw anyone else's son weeping, you ran and clasped him to your heart, but now you treat the child of your own home with such cruelty. Prince Kanhai repeatedly looks at you with tear-filled eyes. What can I do? I offer myself to him. Release him, I place you under oath. He protects the gods, pierces the hearts of demons, and terrifies the three worlds. Surdas says that the Vedas forever sing "not this, not this" before this lila of the Lord.

ORIGINAL Hindi

किंतु व्रजेश्वरीका हृदय तो आज मानो पाषाण बन गया है। वे किसीकी बातसे तनिक भी द्रवित नहीं होतीं। अपि तु सबका इतना आग्रह देखकर उलटे खीझ जाती हैं और कहने लगती हैं--

ENGLISH TRANSLATION

But today the queen of Vraja's heart seemed to have turned to stone. Not one person's words softened her in the slightest. Instead, seeing everyone insist so strongly, she became irritated in return and began to say:

ORIGINAL Braj

जाहु चली अपने-अपने घर।
तुमहिं सबनि मिलि ढीठ करायौ, अब आई छोरन बर॥
मोहि अपने बाबा की सौहैं, कान्हहि अब न पत्याउँ।
भवन जाहु अपनें-अपनें सब, लागति हौं मैं पाउँ॥
मोकौ जनि बरजौ जुबती कोउ, देखौ हरि के ख्याल।
सूर स्याम सौं कहति जसोदा, बड़े नंद के लाल॥

ENGLISH TRANSLATION

Go away to your own homes. All of you together have made him insolent, and now you come to have him released. By my father's oath, I shall no longer trust Kanha. All of you go to your own houses. I fall at your feet. Let no young woman restrain me. See Hari's ways for yourselves. Surdas says that Yashoda speaks thus to Shyama, the son of great Nanda.

ORIGINAL Hindi

व्रजरानी इतनी कठोर तो कभी नहीं थीं! उन्होंने इतना रूक्ष व्यवहार तो हम सबसे आजतक कभी नहीं किया! गोपरामाओंके हृदयमें ठेस-सी लगती है। उन सबमें रोषका संचार हो जाता है। वे बोलीं--

ENGLISH TRANSLATION

The queen of Vraja had never been so hard. Until today she had never behaved so harshly with any of them. The cowherd women's hearts felt wounded, and anger spread among them all. They said:

ORIGINAL Braj

ऐसी रिस तोकौं, नंदरानी!
भली बुद्धि तेरै जिय उपजी, बड़ी बैस अब भई सयानी॥
ढोटा एक भयौ कैसेहु करि, कौन-कौन करबर बिधि भानी।
क्रम-क्रम करि अब लौं उबरयौ है, ताकौ मारि पितर दै पानी॥
को निरदई रहै तेरें घर, को तेरें सँग बैठे आनी।

ENGLISH TRANSLATION

Why such anger, Queen of Nanda? Fine wisdom has arisen in your heart now that you have grown old and clever. Somehow you obtained one child after who knows how many rites and remedies. Until now he has escaped one danger after another, yet you would kill him and offer water to the ancestors. What merciless person could remain in your home, and who would come sit beside you?

ORIGINAL Hindi

तथा हृदयमें दुःखका भार लिये, अत्यन्त उदास, अतिशय खिन्न वे अपने घरकी ओर चल पड़ीं--

ENGLISH TRANSLATION

Carrying a weight of sorrow in their hearts, deeply dejected and exceedingly distressed, they set out for their homes:

ORIGINAL Braj

सुनहु सूर कहि-कहि पचि हारौ, जुवतीं चली, घरनि बिरुझानी॥

ENGLISH TRANSLATION

Hear Surdas: exhausted from speaking again and again, the young women departed resentfully for their homes.

ORIGINAL Hindi

पुरसुन्दरियाँ मुझे जननीके अनुशासनसे, जननीप्रदत्त बन्धनसे मुक्त कर देंगी--श्रीकृष्णचन्द्रकी यह आशा टूट गयी। अब वे अश्रुपूरित कण्ठसे अग्रज बलरामका नाम ले-लेकर पुकारने लगते हैं; किंतु अग्रज यहाँ कहाँ; वे तो जननीके साथ उपनन्द-गृहमें हैं। फिर भी अनुजका आह्वान व्यर्थ नहीं होता। रोहिणी मैया कुछ भी न जान सकीं, पर रोहिणीनन्दन बलरामके हृत्तन्तुओंपर श्रीकृष्णचन्द्रका करुण क्रन्दन झङ्कृत हो उठा। वे व्याकुल हो उठे। माताके लौटनेमें तो अभी पहरभरका विलम्ब है। इतना धैर्य राममें कहाँ? वे भाग चले, क्षणोंमें ही निर्विघ्न नन्दभवनके समीप जा पहुँचे। मार्गमें कोई बाधा नहीं आयी; क्योंकि योगमायाने उपनन्दपत्नी एवं श्रीरोहिणीके स्मृति-पथमें, “राम यहीं खेल रहा है या कहीं चला गया?” इस प्रश्नके सामने एक झीनी चादर डाल दी थी। अस्तु, नन्दप्राङ्गणसे लौटती हुई कुछ व्रजपुरन्ध्रियोंने बलरामकी ओर देखा एवं बलरामने उनकी ओर। एक अतिशय व्यथित गोपी चटपट श्रीकृष्णचन्द्रके ऊखल-बन्धनकी सारी बात रामको सुनाने लगी--

ENGLISH TRANSLATION

Shri Krishnachandra's hope that the women of the settlement would free him from Mother's discipline and the bond she had imposed was shattered. With a voice full of tears, he began calling the name of his elder brother Balarama. But where was his elder brother? He was at Upananda's house with his mother. Even so, the younger brother's call did not go in vain. Maiya Rohini knew nothing, but Shri Krishnachandra's pitiable crying resonated upon the heartstrings of Rohini's son Balarama. He became distressed. A full watch remained before Mother would return. How could Rama possess such patience? He ran and within moments reached Nanda's house without obstruction. No obstacle appeared on the way, for Yogamaya had drawn a thin veil across the path of memory in Upananda's wife and Shri Rohini before the question, "Is Rama playing here or has he gone somewhere?" Be that as it may, some women of Vraja returning from Nanda's courtyard looked toward Balarama, and Balarama looked toward them. One deeply anguished gopi quickly told Rama the whole story of Shri Krishnachandra's being bound to the mortar:

ORIGINAL Braj

हलधर सौं कहि ग्वालि सुनायौ।
प्रातहिं तैं तुम्हरौ लघु भैया जसुमति ऊखल बाँधि लगायौ॥

ENGLISH TRANSLATION

The cowherd woman told Haladhara, "Since early morning Yashoda has kept your little brother bound to the mortar."

ORIGINAL Hindi

फिर तो रोहिणीनन्दन दौड़ पड़े, श्रीकृष्णचन्द्रके समीप चले आये। पर आह! अनुजकी दशा देखकर रोहिणीनन्दनके नेत्र तो छल-छल करने लगे--

ENGLISH TRANSLATION

Rohini's son then ran and came near Shri Krishnachandra. But alas, seeing his younger brother's condition, Rohini's son's eyes brimmed with tears:

ORIGINAL Braj

यह सुनि कै हलधर तहँ धाए।
देखि स्याम ऊखल सौं बाँधे, तबहीं दोउ लोचन भरि आए॥

ENGLISH TRANSLATION

Hearing this, Haladhara hastened there. The instant he saw Shyama bound to the mortar, both his eyes filled with tears.

ORIGINAL Hindi

बलराम अपने हाथसे यशोदारानीका अञ्चल धारणकर गद्गद कण्ठसे बोले--

ENGLISH TRANSLATION

Balarama took the edge of Queen Yashoda's garment in his hand and spoke in a voice choked with emotion:

ORIGINAL Braj

स्यामहि छोरि मोहि बाँधे बरु, निकसत सगुन भले नहिं पाए।
मेरे प्रान-जिवन धन कान्हा, तिन के भुज मोहिं बँधे दिखाए॥

ENGLISH TRANSLATION

Release Shyama and bind me instead, for the omens were not good when I set out. Kanha is the life and treasure of my existence, yet you have made me see his arms bound.

ORIGINAL Hindi

ओह! अग्रजकी बात सुनते ही यशोदारानीके प्राणोंमें टीस-सी चलने लगी। उन्हें भान हुआ कि अब कठोरताके इस झूठे स्वाँगका निर्वाह करना उनके लिये तो असम्भव है; किंतु नहीं, उसी क्षण अचिन्त्यलीला-महाशक्तिने वात्सल्यरसघनमूर्ति यशोदारानीके मनको अपने हाथोंमें ले लिया। व्रजेश्वरी तो उमड़ते हुए वात्सल्य-सिन्धुमें बहने जा रही थीं, पर लीलाशक्ति उन्हें बाहर निकाल ले आयीं तथा उनपर अपना हाथ फेरकर कुछ समयके लिये धैर्य धारण करने योग्य बना डाला। अवश्य ही मैया अग्रजको बोलकर उत्तर न दे सकीं। केवल उनकी प्रार्थनाको अस्वीकार करते हुए अपना सिर किंचिन्मात्र हिला पायीं।

ENGLISH TRANSLATION

Oh, the moment she heard the elder brother's words, a pang pierced Queen Yashoda's life. She felt that she could no longer maintain this false performance of hardness. But no, at that very instant the inconceivable supreme power of lila took into her hands the mind of Queen Yashoda, dense embodiment of maternal rasa. The queen of Vraja was about to be swept away in the surging ocean of maternal love, but the power of lila drew her out, passed her hand over her, and enabled her to retain composure for a little longer. Maiya could not answer the elder brother in words. She could only move her head the slightest amount to reject his plea.

ORIGINAL Hindi

अब तो रोहिणीनन्दनको क्रोध हो आया। नेत्र और भी अरुण हो उठे। कुछ क्षण तिरछी चितवनसे जननीकी ओर देखकर वे बोले--

ENGLISH TRANSLATION

Now Rohini's son became angry. His eyes grew redder still. Looking at Mother sidelong for a few moments, he said:

ORIGINAL Braj

काहे कौं कलह नाध्यौ, दारुन दाँवरि बाँध्यौ,
कठिन लकुट लै तैं त्रास्यौ मेरे भैया।
नाहीं कसकत मन, निरखि कोमल तन,
तनिक-से दधि काज, भली री तू मैया॥
हौं तौ न भयौ री घर, देखत्यौ तेरी यौं अर,
फोरतौ बासन सब जानति बलैया।
सूरदास हित हरि लोचन आए हैं भरि,
बलहू कौं बल जाको, सोई री कन्हैया॥

ENGLISH TRANSLATION

Why have you raised this quarrel, bound my brother with a cruel rope, and frightened him with a hard stick? Does your heart not ache upon seeing his tender body? All for a little curd! What a fine mother you are. I was not at home. Had I witnessed such hostility from you, I would have broken every vessel, as you well know. Surdas says that Balarama's eyes filled for love of Hari. Kanhai is the one who gives strength even to Balarama.

ORIGINAL Hindi

इस बार जननी मन-ही-मन हँस पड़ती हैं। साथ ही यह अनुभव करती हैं कि अब यहाँ और रुकना उचित नहीं; अन्यथा वे अपना धैर्य खो बैठेंगी, तथा इस प्रकार अबतकका सारा प्रयास निष्फल हो जायगा। इस विचारसे व्रजेश्वरी पार्श्ववर्ती प्राङ्गणमें चली जाती हैं। यहाँ रह जाते हैं--गोपशिशुओंसे आवृत, ऊखलमें निबद्ध श्रीकृष्णचन्द्र एवं उनकी ओर सकरुण दृष्टिसे देखते हुए रोहिणीनन्दन बलराम। इनके अतिरिक्त अन्तरिक्षमें अवस्थित हैं अमरवृन्द, जो श्रीकृष्णचन्द्रकी इस भक्तवत्सलताको निहार-निहारकर आनन्दसिन्धुमें डूब-उतरा रहे हैं। क्यों न हों? सर्वतन्त्र-स्वतन्त्र, स्वयं भगवान् श्रीकृष्णचन्द्रका जननीके प्रति यह आत्मसमर्पण इस योग्य ही है। समस्त लोकपालोंके सहित यह परिदृश्यमान जगत् जिनके वशमें है, जिनपर किसीका बन्धन--शासन नहीं है, जो नित्य परम स्वतन्त्र हैं, उन अनन्त ऐश्वर्यनिकेतन, यशोदानन्दन श्रीकृष्णचन्द्रने जननीके द्वारा दिये हुए बन्धनको स्वीकार कर आज वास्तवमें अपनी भक्ताधीनताको प्रत्यक्ष प्रकट जो कर दिया है--

ENGLISH TRANSLATION

This time Mother laughed inwardly. She also felt that it was no longer proper to remain there, for otherwise she would lose her composure and all her effort until now would become fruitless. With this thought the queen of Vraja went to the adjoining courtyard. Shri Krishnachandra remained there bound to the mortar and surrounded by cowherd children, while Rohini's son Balarama looked upon him compassionately. In addition, hosts of immortals stood in the sky, plunging and rising in an ocean of bliss as they gazed again and again upon Shri Krishnachandra's tenderness toward his devotee. Why should they not? Bhagavan Shri Krishnachandra, completely independent in every respect, had surrendered himself to Mother. This visible universe and all its world-rulers are under his control. No one's bonds or commands can govern him, and he is eternally supremely independent. Yet Shri Krishnachandra, Yashoda's son and abode of infinite majesty, accepted the bond Mother gave him and thereby directly revealed today that he is subject to his devotee:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।९।१९

एवं संदर्शिता ह्यङ्ग हरिणा भृत्यवश्यता।
स्ववशेनापि कृष्णेन यस्येदं सेश्वरं वशे॥

ENGLISH TRANSLATION

Thus, dear one, Hari revealed that he is subject to his servant. Although Krishna is fully independent and this entire world with its rulers lies under his control, he placed himself under his devotee's control.

ORIGINAL Hindi

जिस कृपा-वैभवका आस्वाद व्रजेश्वरीने पाया, उसे आजतक नारायणके नाभिकमलसे उत्पन्न, प्रापञ्चिक भक्तोंके आदिगुरु जगत्-विधाता ब्रह्माने भी न पाया, आत्मस्वरूप शंकरने भी कभी उसे अनुभव न किया, वक्षःस्थलविलासिनी लक्ष्मीको भी वह न मिली। मुक्तिपर्यन्त पुरुषार्थदाता श्रीकृष्णचन्द्रसे जो प्रसाद गोपमहिषीने पाया वह किसीने नहीं--

ENGLISH TRANSLATION

The queen of Vraja tasted a glory of grace that even Brahma, born from Narayana's navel-lotus, creator of the universe and original teacher of devotees within the world, had never obtained. Shankara, Bhagavan's own self, had never experienced it, nor had Lakshmi, who sports upon his breast. No one had received the grace from Shri Krishnachandra, giver of all human aims up to liberation, that the cowherd queen obtained:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।९।२०

नेमं विरिञ्चो न भवो न श्रीरप्यङ्गसंश्रया।
प्रसादं लेभिरे गोपी यत्तत् प्राप विमुक्तिदात्॥

ENGLISH TRANSLATION

Neither Brahma, nor Shiva, nor even Shri who rests upon his body obtained from the giver of liberation the grace received by this gopi.

ORIGINAL Hindi

आज यह भी प्रत्यक्ष हो गया--यशोदारानीके समान स्वयं भगवान् श्रीकृष्णचन्द्रको अनायास सुखपूर्वक पा लेनेका मार्ग कौन-सा है। व्रजवासियोंके समान केवल प्रेमके लिये ही प्रेम करनेवाले भक्तोंको वे जितने सुलभ हैं, उतने सुलभ किसी भी प्राणीके लिये नहीं--और तो क्या अपने आत्मभूत तत्त्वज्ञानियोंके लिये भी नहीं--

ENGLISH TRANSLATION

Today the path by which one may attain Bhagavan Shri Krishnachandra as effortlessly and joyfully as Queen Yashoda did also became directly manifest. He is more easily attained by devotees who, like the people of Vraja, love solely for love's own sake than by any other beings. Indeed, he is not so accessible even to the realized knowers who regard him as their very self:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।९।२१

नायं सुखापो भगवान् देहिनां गोपिकासुतः।
ज्ञानिनां चात्मभूतानां यथा भक्तिमतामिह॥

ENGLISH TRANSLATION

Bhagavan, the son of the gopi, is not as easily attained by embodied beings, nor even by knowers who regard him as their very self, as he is by devotees in this world.

ORIGINAL Hindi

यह सब प्रत्यक्ष देखकर, अनुभव कर देववृन्द तो आनन्दमत्त हो गये हैं; किंतु यशोदारानीके ध्यानमें, बस, इतनी-सी बात है कि अपने चञ्चल नीलमणिको उन्होंने कुछ क्षणोंके लिये ऊखलसे बाँध दिया है। “भर्त्सनासे अपनेको अपमानित मानकर, रूठकर कहीं वह वनकी ओर एकाकी भाग न जाय--इसकी उचित व्यवस्थामात्र मैंने की है।” वे तो इतना ही जानती हैं। इसीलिये दूसरे कक्षमें जाकर निश्चिन्त मनसे गृहकार्यमें संलग्न हो गयी हैं।

ENGLISH TRANSLATION

Seeing and experiencing all this directly, the hosts of gods became intoxicated with bliss. But Queen Yashoda held only this small thought in her awareness: she had tied her restless Nilamani to the mortar for a few moments. "Feeling insulted by my rebuke, he might sulk and run alone toward the forest. I have merely made suitable provision to prevent that." This alone she knew. She therefore entered another chamber and calmly engaged in household work.

ORIGINAL Hindi

इधर अनुजके प्रति इतनी कठोरता एवं अपनी प्रार्थनाकी जननीकृत उपेक्षा--दोनों ही रोहिणीनन्दनके लिये असह्य हो जाती हैं। वे क्रोधसे दाँत पीसने लगते हैं, किंतु श्रीकृष्णचन्द्रका क्रन्दन क्रमशः शान्त होने लगता है। जबतक गोपसुन्दरियाँ थीं, जननी उपस्थित थीं, तबतक तो वे अत्यन्त व्याकुल थे। पर उनके जानेके कुछ क्षणोंके पश्चात् ही वे शान्त होने लगे। धीरे-धीरे क्रन्दन समाप्त हो जाता है और अब तो उसके बदले उनके अरुण अधरोंपर मन्द मुसकान छा जाती है। अवश्य ही अभी यह मुसकान व्रजरानीके वात्सल्यरसपानसे मत्त हुए, अपने अनन्त ऐश्वर्यको विस्मृत हुए स्वयं भगवान् व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रकी नहीं है; यह मुसकान है उनके अधरोंकी ओटमें उनके लीलामञ्चकी अधिष्ठात्री योगमायाकी! वह व्यक्त हुई है अतिशय व्याकुल बलरामको आश्वासन देनेके लिये, क्षणभरके लिये बलराममें उनके अनुजके अनन्त असमोर्ध्व ऐश्वर्यका उन्मेष कर उनकी चिन्ता हर लेनेके लिये, साथ ही रसपानप्रमत्त श्रीकृष्णचन्द्रमें एक सुदूर अतीतकी--अपने परम भक्त नारदके द्वारा दी हुई प्रतिश्रुतिकी स्मृति जगानेके लिये। उस मुसकानने रोहिणीनन्दनकी चिन्ता हर ली। ठीक वैसी ही एक किरण उनके अधरोंपर भी व्यक्त हो जाती है तथा नेत्रोंमें ऐश्वर्यका चित्रपट भर जाता है--

ENGLISH TRANSLATION

Meanwhile, both such harshness toward his younger brother and Mother's disregard for his plea became unbearable to Rohini's son. He ground his teeth in anger, but Shri Krishnachandra's crying gradually subsided. As long as the cowherd women and Mother remained present, he had been extremely distressed. Yet a few moments after they left, he began to grow calm. Slowly the crying ended, and a gentle smile appeared instead upon his crimson lips. At this moment that smile certainly did not belong to Bhagavan Shri Krishnachandra, Vrajendra's son, intoxicated by drinking the queen of Vraja's maternal rasa and forgetful of his infinite majesty. It was the smile of Yogamaya, presiding mistress of his stage of lila, concealed behind his lips. It appeared to reassure the deeply distressed Balarama, to awaken within him for a moment the infinite and unsurpassed majesty of his younger brother and thus remove his worry, and at the same time to awaken in Shri Krishnachandra, intoxicated by drinking rasa, the memory of a promise from the distant past made through his supreme devotee Narada. That smile removed Rohini's son's worry. A ray just like it appeared upon his lips too, and a panorama of divine majesty filled his eyes:

ORIGINAL Braj

निरखि स्याम हलधर मुसुकाने।
को बाँधै, कौ छोरै इन कौं, यह महिमा येई पै जाने॥
उतपति-प्रलय करत हैं येई, सेष सहस-मुख सुजस बखाने।
जमलार्जुन तरु तोरि उधारन, कारन करन आपु मन माने॥
असुर-सँहारन, भक्तनि तारन, पावन-पतित कहावत बाने।
सूरदास प्रभु भाव-भक्ति के, अति हित जसुमति हाथ बिकाने॥

ENGLISH TRANSLATION

Looking upon Shyama, Haladhara smiled. Who can bind him, and who can release him? He alone knows this glory. He creates and dissolves the worlds, and thousand-headed Shesha proclaims his excellent fame. By his own will he acts as the cause of all causes, breaking the twin arjuna trees and delivering them. He destroys demons and delivers devotees, and is renowned as the purifier of the fallen. Surdas says that the Lord, out of supreme affection for loving devotion, has sold himself into Yashoda's hands.

ORIGINAL Hindi

श्रीकृष्णचन्द्र भी मानो जाग-से उठते हैं। नन्दसदनके समीप खड़े गगनचुम्बी यमलार्जुन वृक्षोंकी ओर उनकी दृष्टि चली जाती है। उसी क्षण बाल्यावेशके अन्तरालसे उनकी सर्वज्ञता-शक्ति संकेत करने लगती है--"लीलाविहारिन्! दामोदर! देखो नाथ! देवपरिमाणसे शतवर्ष पूर्वसे ये युग्म अर्जुन-वृक्ष यहाँ आकर तुम्हारी प्रतीक्षा कर रहे हैं। कुबेरपुत्र नलकूबर एवं मणिग्रीव ही वृक्ष बनकर तुम्हारी कृपाकी बाट देख रहे हैं! धनमदने इन्हें अंधा कर दिया था, किंतु तुम्हारे परम भक्त देवर्षि नारदकी इनपर कृपा हुई। देवर्षिने शाप देकर इन्हें वृक्षयोनि दे दी, अनुग्रह करके तुम्हारे क्रीड़ा-प्राङ्गणके किनारे निवास दे दिया। तबसे बारंबार ग्रीष्मके आतपका, पावसकी झड़ीका, शिशिरके हिमका और पवनके प्रचण्ड झंझावातका उपभोग करते हुए ये अपनी सारी मलिनता धो चुके हैं। अब समय पूर्ण हो चुका है, नाथ! अपना पावन स्पर्श दानकर इन्हें कृतार्थ करो, प्रभो! अवसर भी सुन्दर है, जननी गृहकार्यमें व्यस्त हैं।"

ENGLISH TRANSLATION

Shri Krishnachandra too seemed to awaken. His gaze moved toward the sky-touching twin arjuna trees standing near Nanda's house. At that very moment, from behind his absorption in childhood, his power of omniscience began to intimate: "Enjoyer of lila, Damodara, look, Lord! For one hundred years by the reckoning of the gods, these twin arjuna trees have stood here awaiting you. Kubera's sons Nalakuvara and Manigriva have become trees and wait for your grace. Pride in wealth had blinded them, but your supreme devotee Devarshi Narada bestowed his mercy upon them. By a curse he gave them birth as trees, and by grace he granted them residence at the edge of your playground. Since then they have repeatedly endured summer's burning heat, the rains' downpours, winter's frost, and the wind's fierce tempests, washing away all their impurity. The appointed time is now complete, Lord. Fulfill them by granting your purifying touch, Master. The opportunity too is excellent, for Mother is occupied with household work."

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।९।२२-२३

कृष्णस्तु गृहकृत्येषु व्यग्रायां मातरि प्रभुः।
अद्राक्षीदर्जुनौ पूर्वं गुह्यकौ धनदात्मजौ॥
पुरा नारदशापेन वृक्षतां प्रापितौ मदात्।
नलकूबरमणिग्रीवाविति ख्यातौ श्रियान्वितौ॥

ENGLISH TRANSLATION

While his mother was occupied with household duties, the Lord Krishna saw before him the two arjuna trees, formerly yakshas and sons of Kubera. Long ago, through Narada's curse prompted by their pride, the prosperous Nalakuvara and Manigriva had been made into trees.

ORIGINAL Hindi

सर्वज्ञताशक्तिके उपर्युक्त संकेतपर श्रीकृष्णचन्द्र भी अपनी स्वीकृति दे देते हैं--

ENGLISH TRANSLATION

Shri Krishnachandra gave his assent to this prompting of his omniscient power:

ORIGINAL Braj

हरि चितए जमलार्जुन के तन।
अबहीं आजु इन्हें उद्धारौं, ये हैं मेरे निज जन॥
ये सुकुमार, बहुत दुख पायौ, सुत कुबेर के तारौं।
सूरदास प्रभु कहत मनहिं मन, यह बंधन निरवारौं॥

ENGLISH TRANSLATION

Hari looked upon the bodies of the twin arjuna trees. "Today, this very moment, I shall deliver them, for they are my own people. These tender sons of Kubera have suffered greatly, so I shall save them." Surdas says that the Lord spoke within his mind, "I shall bring this bondage to an end."

CHAPTER 30

# यमलार्जुनके अतीत जन्मकी कथा और यमलार्जुन-उद्धार

# The Past Birth of the Twin Arjuna Trees and Their Deliverance

Source scan pages 191–195

ORIGINAL Hindi

यमलार्जुनके अतीत जन्मकी कथा; यमलार्जुन-उद्धार

ENGLISH TRANSLATION

The Past Birth of the Twin Arjuna Trees and Their Deliverance

ORIGINAL Hindi

मन्दाकिनीका कल-कल नाद कैलासके उस सुरम्य उपवनको मुखरित कर रहा था। पुष्पित तरुश्रेणी, लतिकाएँ मन्द समीरका स्पर्श पाकर झूम रही थीं। राशि-राशि विकसित पद्मोंके सौरभसे समस्त वनस्थली सुरभित हो रही थी। शिखरका यह मनोरम दृश्य देवर्षिके भक्तिरसभावित चित्तमें नवरसका संचार कर रहा था, उनकी स्वरब्रह्मविभूषित देवदत्त-वीणासे झरती हुई रागलहरीमें, श्रीमुखसे निस्सृत हरिगुणगानमें प्रतिक्षण नव उल्लासका हेतु बन रहा था। पर वही शोभा कुबेरतनय नलकूबर एवं मणिग्रीवके विषयविदूषित मनमें नव-नव भोगवासना उद्दीप्त कर रही थी, उनकी उद्दाम भोगप्रवृत्तिमें और भी आसुरभाव भरनेमें कारण बन रही थी। एक ही वस्तु पात्रभेदसे एक ही समय अमृत एवं विषके रूपमें परिणत हो रही थी।

ENGLISH TRANSLATION

The murmuring Mandakini filled that lovely grove on Kailasa with sound. Rows of flowering trees and vines swayed at the touch of the gentle breeze, and masses of blossoming lotuses perfumed the entire woodland. This enchanting scene upon the mountain stirred ever-new rasa in the Devarshi's heart, which was steeped in devotional rasa. At every moment it brought fresh delight to the melodic waves flowing from his Devadatta vina, adorned with the divine reality of sound, and to the praise of Hari issuing from his sacred mouth. Yet the same beauty kindled ever-new desires for enjoyment in the sense-corrupted minds of Kubera's sons Nalakuvara and Manigriva and filled their wild propensity for pleasure with still more demonic feeling. According to the vessel receiving it, the same thing became both nectar and poison at the same time.

ORIGINAL Hindi

देवर्षि हरियशसुधाका पान करते हुए, सुधारससे उपवनको प्लावित करते हुए नर-नारायण-आश्रमकी ओर अग्रसर हो रहे थे तथा ये दोनों यक्षबन्धु अमर वारविलासिनियोंका दल एकत्र कर, वारुणी मदिराका पान कर, भगवान् शंकरके इस परम पावन तपोवनको भ्रष्ट करते हुए निरङ्कुश विहार कर रहे थे। अप्सराएँ विवस्त्रा थीं, ये दोनों भी दिगम्बर थे, मन्दाकिनीकी पुनीत धारामें प्रवेश कर उन्मत्त जलक्रीड़ामें संलग्न थे, अपने-आपको भूल-से गये थे। दैवयोगवश देवर्षि ठीक उसी स्थानसे होकर निकले। अप्सराओंकी दृष्टि उनपर पड़ी; सब-की-सब सकपका गयीं और लज्जित तथा शापशङ्कित होकर बाहर निकल आयीं, तटपर आकर शीघ्र-से-शीघ्र सबने वस्त्र धारण कर लिये--

ENGLISH TRANSLATION

The Devarshi advanced toward the hermitage of Nara-Narayana, drinking the nectar of Hari's fame and flooding the grove with that nectarean rasa. Meanwhile the two yaksha brothers had gathered a company of celestial courtesans, drunk Varuni liquor, and roamed without restraint, defiling this supremely sacred forest of Bhagavan Shankara's austerities. The apsaras were unclothed and the two brothers were naked. Entering the holy Mandakini, they became absorbed in intoxicated water play and virtually forgot themselves. By providence, the Devarshi passed directly through that place. The apsaras saw him, became startled, and emerged from the water in shame and fear of a curse. Reaching the bank, they all dressed as quickly as possible:

ORIGINAL Braj

रजत गिरि चढ़त जहँ बीचि सुरसरि बहति।
निकट तट बिटप तहँ बेलि सुमननि लहति॥
अमल जल कमल मकरंद झुकि-झुकि झरत।
पियत मधु मधुप, कलहंस कलरव करत॥
धनद-सुत करत तहँ केलि तरुनिनि सहित।
मदन-मद छकित, मदमत्त, बसननि रहित॥
मुनिहि लखि निलज जुग भ्रात बिलसत ब्यसन।
सकल तिय सकुचि, डर मानि धर तन बसन॥

ENGLISH TRANSLATION

Upon the silver mountain where the celestial river flowed between its heights, trees stood near the bank and vines bore flowers. From lotuses in the stainless water, nectar fell as they bent low. Bees drank the honey and royal swans called sweetly. There the sons of Kubera sported with young women, overwhelmed by the pride of passion, intoxicated, and without clothes. Seeing the sage, the shameless two brothers continued indulging their vice, while all the women grew embarrassed and afraid and covered their bodies with garments.

ORIGINAL Hindi

पर ये दोनों कुबेरपुत्र? आह! इन्हें तो देवर्षिके आगमनका भान होकर भी भान नहीं। वैसे ही नग्न उन्मत्त रहकर दोनों भुजा उठाये अप्सराओंको पुनः जलमें ही अत्यन्त शीघ्र उतर आनेके लिये चीत्कार कर रहे थे! एक अचिन्त्य शक्तिने देवर्षिकी दृष्टि उनकी ओर फेर दी। उन्होंने देखा, देखते ही अन्तःकरण करुणासे आर्द्र हो उठा--“ओह! कहाँ तो ये कुबेरपुत्र और कहाँ इनकी यह दशा! इतना अधःपात।” तत्क्षण देवर्षिने उन्हें परिशुद्ध कर देनेकी, साथ ही उनके अनादि भवप्रवाहका भी अन्त कर देनेकी व्यवस्था कर दी। अपने परम अनुग्रहको क्रोधके आवरणमें छिपाकर, उसे शापका रूप देकर वे पुकार उठे--“जाओ, कुबेरतनय! तुम दोनों अपनी इस जड़ताके अनुरूप ही योनि ग्रहण करो--वृक्ष बनकर जन्म धारण करो; किंतु वृक्ष बनकर भी तुम्हारी स्मृति नष्ट नहीं होगी, मेरे अनुग्रहसे तुम्हें इस अतीत जीवनका सतत स्मरण रहेगा। सदा पश्चात्तापकी अग्निमें जलते रहोगे और फिर सौ देववर्षोंके अनन्तर श्रीकृष्णचरणारविन्दके स्पर्शका परम सौभाग्य तुम्हें प्राप्त होगा। उस पुनीत स्पर्शसे तुम्हें पुनः देवत्व प्राप्त होगा, पुनः देवशरीरमें तुम लौटोगे। साथ ही परम दुर्लभ हरिभक्ति भी तुम्हें मिल जायगी। सदाके लिये परम कृतार्थ होकर ही तुम लौटोगे।”

ENGLISH TRANSLATION

But what of Kubera's two sons? Alas, even after becoming aware of the Devarshi's arrival, they possessed no true awareness. Remaining naked and intoxicated, they raised their arms and shouted for the apsaras to return to the water at once. An inconceivable power turned the Devarshi's gaze toward them. The instant he saw them, his heart became moist with compassion. "Oh, these are Kubera's sons, yet behold their condition and their terrible fall." The Devarshi immediately arranged to purify them and at the same time bring their beginningless current of worldly existence to an end. Concealing his supreme grace beneath a covering of anger and giving it the form of a curse, he called out, "Go, sons of Kubera! Take birth in a form suited to this insensibility of yours. Be born as trees. Yet even as trees your memory will not be destroyed. By my grace you will continuously remember this past life. You will forever burn in the fire of remorse, and after one hundred years by the gods' reckoning you will obtain the supreme fortune of Shri Krishna's lotus feet touching you. Through that sacred touch you will again attain divine status and return to celestial bodies. You will also receive the most rarely attained devotion to Hari. You will return only after becoming supremely fulfilled forever."

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।१०।२१-२२

अतोऽर्हतः स्थावरतां स्यातां नैवं यथा पुनः।
स्मृतिः स्यान्मत्प्रसादेन तत्रापि मदनुग्रहात्॥
वासुदेवस्य सांनिध्यं लब्ध्वा दिव्यशरच्छते।
वृत्ते स्वर्लोकतां भूयो लब्धभक्ती भविष्यतः॥

ENGLISH TRANSLATION

Therefore you deserve to become immobile beings, so that this may never happen again. By my grace and favor, even there you will retain your memory. After one hundred divine years, you will attain Vasudeva's presence. When that time is complete, you will regain heaven and possess devotion.

ORIGINAL Braj

सुत राजराज! नहिं कीन्ह लाज।
ब्रजभूमि सोइ द्रुम होहु दोऊ॥
करुना-सुएन, सुख-संत दैन।
करिहै जु घात, तब होहु पात॥
प्रभु कौं निहारि, उर भक्ति धारि।
फिरि जाहु गेह, धरि दिव्य देह॥

ENGLISH TRANSLATION

Sons of the king of kings, you showed no shame. Both of you shall become trees in the land of Vraja. The compassionate one, giver of joy to the saints, will strike you, and then you shall fall. Beholding the Lord and holding devotion in your hearts, you shall return home in divine bodies.

ORIGINAL Hindi

यह कहकर देवर्षि चले गये तथा नलकूबर एवं मणिग्रीव यमलार्जुनवृक्ष बनकर उत्पन्न हुए वहाँ, वर्षोंकी प्रतीक्षा पूर्ण होनेपर गोलोकविहारी स्वयंभगवान् पुरुषोत्तम गोविन्द श्रीकृष्णचन्द्रके परमधामका अवतरण हुआ--जहाँ, जिस अरण्यप्रदेशमें नन्दप्राङ्गणका आविर्भाव हुआ। उसी प्राङ्गणके एक पार्श्वमें खड़े अपने शाखापत्रोंको प्रकम्पित कर बारंबार श्रीकृष्णचन्द्रका वे आतुरतापूर्वक आह्वान कर रहे थे।

ENGLISH TRANSLATION

Having said this, the Devarshi departed, and Nalakuvara and Manigriva were born as the twin arjuna trees. When their years of waiting were complete, the supreme abode of Goloka's enjoyer, Bhagavan Purushottama Govinda Shri Krishnachandra himself, descended into that forest region where Nanda's courtyard appeared. Standing to one side of that courtyard, they repeatedly shook their branches and leaves and urgently called Shri Krishnachandra.

ORIGINAL Hindi

अतीतकी ये सारी घटनाएँ ऊखलमें बँधे श्रीकृष्णचन्द्रके समक्ष वर्तमान बनकर आ जाती हैं। बनकर आयीं, यह भी कथनमात्र ही है। वास्तवमें तो ये उनके लिये नित्य वर्तमान ही हैं। केवल लीलाशक्ति उन बाल्यलीलाविहारीकी रुचिका अनुसरण करते हुए, उन्हें व्यवधानशून्य रसपान करानेके लिये उनकी ही आज्ञासे, उन घटनाओंपर यथायोग्य अतीत-अनागतकी यवनिका डाले रहती हैं। उपयुक्त अवसर आते ही उसे हटा देती हैं, श्रीकृष्णचन्द्रके चरणोंको छूकर उन्हें जगा देती हैं, फिर श्रीकृष्णचन्द्र सब कुछ देखने लगते हैं। अस्तु, आज भी वे इसी प्रकार सब देख रहे हैं और सोच रहे हैं--

ENGLISH TRANSLATION

All these past events became present before Shri Krishnachandra as he remained bound to the mortar. Even saying that they became present is merely a manner of speaking, for to him they are eternally present. Following the taste of the enjoyer of childhood lila and acting by his own command so that he may drink rasa without interruption, the power of lila alone keeps a curtain of past and future drawn over those events as appropriate. When the proper occasion arrives, she removes it, touches Shri Krishnachandra's feet to awaken him, and he again sees everything. Today too he saw it all in this way and thought:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।१०।२५

देवर्षिर्मे प्रियतमो यदिमौ धनदात्मजौ।
तत्तथा साधयिष्यामि यद् गीतं तन्महात्मना॥

ENGLISH TRANSLATION

Devarshi Narada is most dear to me. Therefore I shall fulfill for these two sons of Kubera exactly what that great soul declared.

ORIGINAL Hindi

“देवर्षि नारद मेरे प्रियतम भक्त हैं। उन महात्मा ऋषिने जिस प्रकार इन वृक्ष बने हुए कुबेरपुत्रोंके उद्धारकी बात अपने मुखसे कह दी है, ठीक उसी प्रकार मैं इनका उद्धार करूँगा, इन्हें वृक्षयोनिसे मुक्त कर पुनः देवदेह देकर अपनी भक्ति भी दे दूँगा।”

ENGLISH TRANSLATION

"Devarshi Narada is my most beloved devotee. Just as that great sage declared with his own mouth that these sons of Kubera, now become trees, would be delivered, I shall deliver them in that very way, free them from birth as trees, restore their celestial bodies, and grant them devotion to me."

ORIGINAL Hindi

इधर गोपशिशुओंकी दशा विचित्र ही है। अपने प्रिय सखाको जननीके बन्धनसे मुक्त करनेके लिये वे अतिशय व्याकुल हैं। अपनी विविध बाल-चेष्टाओंसे सभी श्रीकृष्णचन्द्रके प्रति सौहार्द एवं सहानुभूति प्रकट कर रहे हैं, परस्पर परामर्श करते हुए युक्ति सोच रहे हैं। उन्हें भय है कि कहीं जननी आ न जायँ। इसीलिये सब अतिशय सावधान हैं, रह-रहकर एक उस प्राङ्गणकी ओर जाकर देख आता है कि मैया क्या कर रही हैं। एक शिशु धीरेसे श्रीकृष्णचन्द्रके समीप जाता है। उनके ऊखलमें बँधे श्याम सुकोमल अङ्गोंको हाथसे स्पर्श करता है, पर तुरंत ही जननीके भयसे पीछेकी ओर हटकर देखने लगता है। उसके मनमें एक युक्ति सूझ पड़ती है और वह नन्दनन्दनके कानके समीप मुख ले जाकर कहता है--“अरे भैया! तू इसे खोल ले।” फिर अन्यान्य शिशुओंको भी अपने ध्यानमें आये उपायकी सूचना देता है। सभी सहर्ष उसका अनुमोदन करते हैं, कोई संकेतसे, कोई स्पष्ट, सभी धीरे-धीरे कह उठते हैं--“हाँ रे! बस, तू खोल ले और हमारे साथ भाग चल।”

ENGLISH TRANSLATION

Meanwhile the cowherd children's condition was extraordinary. They were deeply anxious to free their beloved friend from Mother's bond. Through many childish gestures they showed Shri Krishnachandra friendship and sympathy, consulting together and devising a plan. They feared Mother might come, so all were exceedingly careful. Again and again one went to the other courtyard to see what Maiya was doing. One child quietly approached Shri Krishnachandra and touched with his hand the tender dark limbs bound to the mortar, then immediately stepped back and looked around in fear of Mother. An idea came to him. Bringing his mouth close to Nanda's son's ear, he said, "Brother, untie it yourself." He then told the other children his plan. All gladly approved, some by signs and some openly, and softly said, "Yes, just untie yourself and run away with us."

ORIGINAL Hindi

अनन्त ऐश्वर्यनिकेतन श्रीकृष्णचन्द्र भी पुनः इसी रसस्रोतमें बह चलते हैं। ऐश्वर्यशक्ति जो अभी-अभी नलकूबर-मणिग्रीवकी दयनीय दशाकी सूचना देने आयी थी, गोपशिशुओंके मृदु मधुर कण्ठसे झरती हुई “अरे खोल ले, कन्हैया! खोल ले और भाग चल” की मधुधारामें न जाने कहाँसे कहाँ बह गयी और व्रजेन्द्रनन्दन श्रीकृष्णचन्द्र इसीमें पुनः निमग्न हो गये। सखाओंका यह परामर्श स्वीकार कर अतिशय उल्लसित होकर वे अपना बन्धन खोलनेके प्रयासमें लग जाते हैं। पर खोल पायेंगे, इसकी सम्भावना सर्वथा नहीं है। खोल लेना दूर, बन्धनकी गाँठतक उनके हाथ भी नहीं पहुँच पाते। जननीने पहलेसे ही सावधानी रखी है। प्रथम तो उन्होंने श्रीकृष्णचन्द्रके कटिदेश और ऊखलमें बहुत कम व्यवधान रखा तथा फिर गाँठ लगायी ऊखलकी उस ओर, उस स्थानपर जहाँ उनके नीलमणि अपने हाथ न ले जा सकें। इसलिये यह युक्ति व्यर्थ सिद्ध हुई। अखिल जगत् के समस्त प्राणियोंका भवबन्धन संकल्पमात्रसे खोल देनेकी सामर्थ्य रखनेवाले श्रीकृष्णचन्द्रमें आज यह शक्ति जो नहीं कि वे यशोदारानीके दिये हुए उस बन्धनको खोल लें, उस ग्रन्थिको छूतक लें। असफल, निराश, निरुपाय-से हुए वे सखाओंकी ओर देखने लगते हैं।

ENGLISH TRANSLATION

Shri Krishnachandra, abode of infinite majesty, again flowed into this current of rasa. The power of majesty, which had just come to report the pitiable condition of Nalakuvara and Manigriva, was swept no one knew where by the stream of honey flowing from the children's gentle voices: "Untie it, Kanhaiya! Untie it and run away." Vrajendra's son again became immersed in that sweetness. Accepting his friends' advice, he became delighted and tried to open his bond. But there was no possibility of his succeeding. Far from untying it, his hands could not even reach the knot. Mother had taken precautions. She left very little space between Shri Krishnachandra's waist and the mortar, then tied the knot on the far side of the mortar where Nilamani's hands could not reach. Thus the plan failed. Shri Krishnachandra can free every being in the universe from worldly bondage by mere resolve, yet today he lacked the power to open the bond Queen Yashoda had given him or even touch its knot. Unsuccessful, disappointed, and helpless, he looked toward his friends.

ORIGINAL Hindi

“अच्छा, ठहर, तेरे हाथ नहीं पहुँचते, मैं खोलता हूँ।” कहकर एक गोपशिशु बन्धन खोलनेकी चेष्टा करने लगा। उसे विलम्ब होते देखकर दूसरा उसकी सहायता करने गया। दोनोंको असफल देखकर तीसरेने प्रयास किया। इस प्रकार क्रमशः कई गोपशिशुओंने गाँठ खोलनेका प्रयत्न किया; पर खुलना दूर, गाँठ हिलीतक नहीं। गोपशिशु नहीं जानते कि गाँठ लगाते समय व्रजेश्वरीने अपने अन्तस्तलमें संचित अनन्त वात्सल्यकी समस्त स्निग्धता उसमें भर दी है, अब उन गोपशिशुओंके हृत्स्रोतसे प्रवाहित सख्यरसकी धारा, भले ही वह कितनी ही प्रबल क्यों न हो--वात्सल्यकी उस स्निग्धताको धो नहीं सकती। सख्यके स्रोतमें यह सामर्थ्य नहीं कि वह वात्सल्यकी स्निग्धताको आत्मसात् कर ले। इसीलिये जननीकी लगायी वह गाँठ अविचल रहती है। शिशुमण्डली उदास-सी हुई व्रजेन्द्रनन्दनके मुखचन्द्रकी ओर देखने लगती है।

ENGLISH TRANSLATION

"Wait, your hands cannot reach it. I shall untie it." Saying this, one cowherd child tried to open the bond. Seeing him take too long, another went to help. When both failed, a third tried. In this way several children attempted the knot in succession, but far from opening, it did not even move. The children did not know that when the queen of Vraja tied it, she filled it with all the tenderness of the infinite maternal love stored in her deepest heart. No matter how powerful the current of friendly rasa flowing from the children's hearts might be, it could not wash away that tenderness of maternal love. The current of friendship lacks the power to absorb maternal tenderness into itself. Thus Mother's knot remained unmoved. Growing dejected, the circle of children looked at the moon of Vrajendra's son's face.

ORIGINAL Hindi. Book note

वैष्णव दार्शनिकोंने सख्यरतिकी अपेक्षा वात्सल्यमें विशेषता मानी है।

ENGLISH TRANSLATION

Vaishnava philosophers have regarded maternal love as possessing a special excellence beyond the affection of friendship.

ORIGINAL Hindi

इसी समय अवसर देखकर श्रीकृष्णचन्द्रकी सर्वज्ञताशक्ति पुनः एक बार सँभलकर अर्जुन-वृक्षोंकी स्मृति दिलानेके उद्देश्यसे सेवामें उपस्थित हुई। परंतु अपने प्रभु स्वामीकी मुखमुद्रा, गोपशिशुओंकी वह अनुपम प्रेमिल चेष्टाएँ देखकर उसे यह साहस नहीं हुआ कि प्रकट होकर कार्य कर सके। बाल्यलीलाविहारी श्रीकृष्णचन्द्रका वह मधुमय बाल्यावेश भङ्ग हो, जननीके बन्धनसे मुक्ति पानेकी लालसामें, मधुरातिमधुर वात्सल्य-सुधा-रसपानमें पुनः ऐश्वर्यकी किरकिरी मिल जाय--यह तो सेवा नहीं, अपराध होता। इसीलिये श्रीकृष्णचन्द्रकी शिशूपम मुग्धताके आवरणमें छिपी रहकर ही, लीलाशक्तिके अञ्चलकी ओटसे ही सर्वज्ञताने सेवा आरम्भ की। पुनः वे यमलार्जुनवृक्ष श्रीकृष्णचन्द्रके नेत्रोंके सामने आ गये और वे सोचने लगे--“मेरी मुक्तिका उपाय तो सरल है।” उनके हृदयमें उल्लास भर जाता है और वे गोपशिशुओंसे चटपट कह उठते हैं--“भैयाओ! मेरे हाथ पहुँचते नहीं और तुम सबोंसे गाँठ खुली नहीं। अब एक बड़ा ही सुन्दर उपाय है। देखो, यह ऊखल बड़ा भारी है। अकेला तो इसे मैं खींच नहीं सकूँगा। मैं भी खींचता हूँ और तुम सब मिलकर धक्का देकर इसे पीछेसे लुढ़काते चलो। फिर देखो, चलें वहाँ, उन वृक्षोंकी ओर। देखो, दीखते हैं न? उन वृक्षोंके मध्यमें मेरे समा जानेभरको पर्याप्त स्थान है। वहाँ जाकर मैं तो उसके भीतरसे निकल जाऊँगा। पर यह ऊखल उसके भीतर जा नहीं सकेगा। साथ ही मैं इसे टेढ़ा भी कर दूँगा। फिर तो यह समा ही नहीं सकेगा, इस पार ही अटक जायगा। तब फिर उस पारसे मैं डोरीको झटके दूँगा। जहाँ मैंने पूरे बलसे डोरी खींची कि डोरी टूटी। बस, काम हो गया।” युक्ति सुनते ही गोपशिशुओंके हर्षका पार नहीं रहता।

ENGLISH TRANSLATION

Seeing her opportunity, Shri Krishnachandra's omniscient power again composed herself and came to serve by reminding him of the arjuna trees. But seeing her Lord's expression and the children's incomparable loving efforts, she did not dare to act openly. To break Shri Krishnachandra's honey-filled childhood absorption and mix the grit of majesty again into his supremely sweet drinking of maternal nectar as he longed for freedom from Mother's bond would not be service but offense. Remaining hidden within the covering of Shri Krishnachandra's childlike innocence and behind the hem of the power of lila, omniscience therefore began her service. The twin arjuna trees again appeared before his eyes, and he thought, "The means of my liberation is simple." Delight filled his heart, and he quickly told the children, "Brothers, my hands cannot reach and none of you can untie the knot. Now there is a very fine plan. This mortar is heavy, and I cannot pull it alone. I shall pull while all of you push and roll it from behind. We shall go there toward those trees. You see them, do you not? There is enough space between them for me to pass through. I shall go between them, but the mortar cannot. I shall also turn it sideways so it will certainly become stuck on this side. Then from the far side I shall jerk the rope. The moment I pull with all my strength, the rope will break. That will finish it." The children could find no limit to their joy upon hearing the plan.

ORIGINAL Hindi

विचार क्रियामें परिणत होने चला। श्रीकृष्णचन्द्र अपने दोनों घुटने एवं दोनों हाथ पृथ्वीपर टेक देते हैं। शिशु अपनी फेंटे कस लेते हैं और जो-जो उनमें अधिक बलवान् हैं, वे ऊखलको पकड़कर ठेलनेका प्रयत्न करते हैं। बाल्यलीलाविहारी श्रीकृष्णचन्द्र भी अपनी पूरी शक्ति लगाकर उसे अपनी ओर खींच रहे हैं। उनके अरुण अधरोंपर, सुचिक्कण अरुणाभ कपोलोंपर इसके सूचक चिह्न स्पष्ट अङ्कित हो जाते हैं। ऊखल भी धीरे-धीरे सरकने लगता है। लगभग अठारह मास पूर्व इसी प्राङ्गणमें श्रीकृष्णचन्द्रने रिङ्गणलीला आरम्भ की थी, घुटुरुआ चलते हुए वे खेलते थे, श्रीअङ्गोंकी शोभा उस दिन भी ऐसी-सी ही थी--

ENGLISH TRANSLATION

The idea turned into action. Shri Krishnachandra placed both knees and hands upon the earth. The children tightened their waistbands, and the stronger among them caught the mortar and tried to push it. Shri Krishnachandra, enjoyer of childhood lila, exerted all his strength to pull it toward himself. Clear signs of effort appeared upon his crimson lips and smooth, reddish cheeks. The mortar slowly began to slide. About eighteen months earlier, in this same courtyard, Shri Krishnachandra had begun his crawling lila and played upon his knees. The beauty of his sacred limbs that day had been much the same:

ORIGINAL Braj

बंधुक-सुमन-अरुन पद-पंकज, अंकुस प्रमुख चिह्न बनि आए।
नूपुर-कलरव मनु हंसनि सुत रचे नीड़, दै बाँह बसाए॥
कटि किंकिनि-बर हार ग्रीव, दर, रुचिर बाहु भूषन पहिराए।
उर श्रीबच्छ, मनोहर हरि-नख, हेम-मध्य मनि-गन बहु लाए॥
सुभग चिबुक, द्विज-अधर-नासिका, स्रवन-कपोल मोहि सुठि भाए।
भ्रुव सुंदर, करुना-रस-पूरन लोचन मनहुँ जुगल जल-जाए॥
भाल बिसाल ललित लटकन मनि, बाल-दसा के चिकुर सुहाए।
मानौ गुरु-सनि-कुज आगें करि, ससिहि मिलन तम के गन आए॥
उपमा एक अभूत भई तब, जब जननी पट पीत उढ़ाए।
नील जलद पर उडुगन निरखत, तजि सुभाव मनु तड़ित छपाए॥
अंग-अंग-प्रति मार-निकर मिलि, छबि-समूह लै-लै मनु छाए।
सूरदास सो कयौं करि बरनै, जो छबि निगम नेति करि गाए॥

ENGLISH TRANSLATION

His lotus feet were crimson like bandhuka flowers and bore the goad and other principal marks. The music of his anklets seemed like young swans nesting there and embracing his feet with their wings. A fine belt of bells adorned his waist, a necklace his neck, and lovely ornaments his arms. Shrivatsa graced his chest, his charming nails shone, and many jewels gleamed amid gold. His lovely chin, teeth, lips, nose, ears, and cheeks deeply enchanted the mind. His brows were beautiful, and his eyes filled with compassionate rasa appeared like a pair of water-born lotuses. His forehead was broad, a lovely pendant rested there, and the curls of childhood shone as though Jupiter, Saturn, and Mars led hosts of darkness to meet the moon. An unprecedented comparison appeared when Mother covered him in yellow cloth: seeing stars upon a dark cloud, lightning seemed to abandon its nature and hide. Hosts of Cupids seemed to gather at every limb and spread masses of beauty. Surdas asks how anyone can describe the beauty before which the Vedas sing, "not this, not this."

ORIGINAL Hindi

आज केवल इतना अन्तर अवश्य है कि कटिदेशमें एक ऊखल बँधा है तथा उससे बँधे श्रीकृष्णचन्द्र धीरे-धीरे अर्जुनवृक्षकी ओर अग्रसर हो रहे हैं। उस दिन श्रीकृष्णचन्द्र स्पष्ट बोलना नहीं जानते थे, आज धीरे-धीरे स्पष्ट मधुमिश्रित कण्ठसे, बीचमें ठहर-ठहरकर गोपशिशुओंको सचेत करते जा रहे हैं कि कहीं कोई शिशु कौतूहलवश उच्च स्वरसे कुछ कह न बैठे, अन्यथा जननीके कानोंमें शब्द जाते ही वे दौड़ आयेंगी और समस्त प्रयास व्यर्थ हो जायगा। इस प्रकार रिङ्गण करते हुए क्रमशः वे अर्जुनतरुके समीप जा पहुँचते हैं। उन्हें निकट आया देखकर उन युग्मवृक्षोंकी क्या दशा हुई, इसे कौन बताये? यह तो सत्य है कि वृक्षोंमें भी संवेदन-शक्ति होती है। उनकी संनिधिमें होनेवाले क्रूर कर्मकी वेदना उन्हें स्पर्श करती है और वे व्यथित होते हैं; समीपमें होनेवाली किसी सुखद घटनाका स्पन्दन उनमें भी होता है और वे सुखकी अनुभूति करते हैं। यह वृक्ष-साधारणकी बात है, इन अर्जुनतरुओंके लिये तो कहना ही क्या है। ये तो शापभ्रष्ट धनदपुत्र हैं। अपने इस परिणतरूपमें भी पूर्वके देवजीवनसे लेकर अबतककी समस्त स्मृति इनमें अक्षुण्ण है। सौ देव-वर्षोंकी सुदीर्घ प्रतीक्षाके पश्चात् अपने उद्धारका क्षण उपस्थित देखकर, स्वयं ऊखलसे बँधे पर उनका बन्धन-मोचन करनेके लिये उत्सुक भक्तवत्सल स्वयंभगवान् मुकुन्द श्रीकृष्णचन्द्रको अपने इतना निकट पाकर उनके हृदयमें एक साथ किन-किन भावोंका उन्मेष हुआ--इसे वे ही जानते हैं, अथवा जानते हैं अन्तर्यामी। बाह्यदृष्टिसे तो केवल इतना ही देखना, जानना, कहना और सुनना सम्भव है कि श्रीकृष्णचन्द्रको अपने मूलके समीप उपस्थित देखकर एक बार उन वृक्षोंमें कम्पन हुआ, उनके स्कन्ध, शाखा, पत्र, सभी चञ्चल हो उठे!

ENGLISH TRANSLATION

Today there was only this difference: a mortar was tied at his waist, and bound to it Shri Krishnachandra slowly advanced toward the arjuna trees. That day he had not known how to speak clearly. Today, in a clear voice mixed with honey, he repeatedly paused and softly warned the children not to say anything loudly from curiosity. If the sound reached Mother's ears, she would run there and all their effort would be wasted. Crawling in this way, he gradually reached the arjuna trees. Who can describe the condition of those twin trees upon seeing him approach? Trees certainly possess sensitivity. Pain from a cruel deed performed near them touches and distresses them, while the vibration of a joyful event nearby makes them experience happiness. This is true of ordinary trees, so what need be said of these arjuna trees? They were Kubera's sons fallen by a curse, and even in their transformed condition every memory from their former divine life until now remained intact. After waiting one hundred divine years, they saw the moment of deliverance arrive and Bhagavan Mukunda Shri Krishnachandra, tender toward his devotees, come so close, himself bound to a mortar yet eager to free their bondage. Only they, or the indwelling Lord, knew how many feelings arose together in their hearts. Outwardly one could only see and say that when Shri Krishnachandra reached their roots, the trees trembled once, and their trunks, branches, and leaves all began to move.

ORIGINAL Hindi

वे यमलार्जुनवृक्ष--नलकूबर-मणिग्रीव यह नहीं जान सके कि भवबन्धनमें पड़े प्राणियोंको एक बार किसी भी भावके द्वारा उनसे सम्बन्ध मान लेनेमात्रमें मुक्तिदान करनेवाले मुकुन्द, बाल्यलीलारसमत्त श्रीकृष्णचन्द्र आज जननीके दिये हुए उलूखल-बन्धनसे अपनी मुक्ति पानेकी अभिसंधि लेकर उनका आश्रय लेने आये हैं। यह जानना उनके लिये सम्भव ही नहीं। यह तो वे ही जान पाते हैं, जो अचिन्त्य सौभाग्यवश व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रकी अथवा उनके किन्हीं परिकरकी कृपाका एक कण पाकर उनके अनन्त ऐश्वर्यको भूल जाते हैं, जिनके हृदयकी बढ़ती हुई विशुद्ध प्रेमरसधारामें श्रीकृष्णचन्द्रका अनन्त ऐश्वर्य सदाके लिये विलीन हो जाता है, जो सदा उस रस-प्रवाहमें ही बहते हुए केवलमात्र उनसे रागमय सम्बन्ध ही रख पाते हैं, सदा उन्हें अपना सखा, पुत्र, प्राणवल्लभके रूपमें ही अनुभव करते हैं। एकमात्र उनके लिये ही यह कल्पना, भावना, अनुभूति सम्भव है कि अनन्तब्रह्माण्डोदर स्वयंभगवान् श्रीकृष्णचन्द्र आज दामोदर बने हुए, ऊखल-बन्धनसे मुक्ति पानेके लिये अर्जुनवृक्षके समीप आ सकते हैं, आये हैं। उनके अतिरिक्त दूसरा नहीं जान सकता। इसीलिये यमलार्जुनवृक्षोंको यह कल्पना नहीं हुई। उन्होंने सर्वसाधारणकी भाँति यही जाना कि अपने परम भक्त देवर्षिकी बात सत्य करनेके लिये, उनका उद्धार कर उन्हें परम कृतार्थ करनेके लिये, ऊखल खींचते हुए धीरे-धीरे चलकर उनके निकट वे आ पहुँचे हैं--

ENGLISH TRANSLATION

The twin arjuna trees, Nalakuvara and Manigriva, could not know that Mukunda, who grants liberation to beings in worldly bondage merely when they form any relationship with him, had come to take refuge in them with the intention of freeing himself from the mortar-bond Mother had given him, intoxicated as he was with the rasa of childhood lila. Such knowledge was impossible for them. Only those who, through inconceivable fortune, receive a particle of grace from Vrajendra's son Shri Krishnachandra or one of his associates and forget his infinite majesty can know it. Within the growing current of pure loving rasa in their hearts, Shri Krishnachandra's infinite majesty dissolves forever. Flowing always in that stream of rasa, they maintain only a loving intimate relationship with him and eternally experience him as friend, son, or beloved of their lives. They alone can conceive, feel, and experience that Bhagavan Shri Krishnachandra, who holds infinite universes within himself, has today become Damodara and approached the arjuna trees to gain release from the mortar. No one else can know this. Thus the twin trees did not imagine it. Like everyone else, they understood only that to make the words of his supreme devotee Devarshi Narada true, to deliver them, and to fulfill them completely, he had slowly drawn the mortar near them:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।१०।२४

ऋषेर्भागवतमुख्यस्य सत्यं कर्तुं वचो हरिः।
जगाम शनकैस्तत्र यत्रास्तां यमलार्जुनौ॥

ENGLISH TRANSLATION

To make true the words of that sage, foremost among Bhagavan's devotees, Hari slowly went to where the twin arjuna trees stood.

ORIGINAL Hindi

तथा यह देखकर ही, जानकर ही अपने शाखापत्रोंको स्पन्दितकर वे नाच उठे हैं। अब विलम्बका समय नहीं है। कहीं यशोदारानी आ न जायँ! वे गोपशिशु कौतूहलभरी दृष्टिसे उन गगनस्पर्शी वृक्षोंकी ओर देखने लगते हैं। इतनेमें तो श्रीकृष्णचन्द्र युग्म वृक्षोंके अन्तरालसे होकर उस पार जा पहुँचते हैं। छिद्रमें उनके प्रविष्ट होते ही ऊखल तो अपने-आप टेढ़ा हो जाता है--

ENGLISH TRANSLATION

Seeing and knowing this, the trees danced by making their branches and leaves tremble. There was no time for delay. Queen Yashoda might come at any moment. The cowherd children gazed curiously toward the sky-touching trees. Meanwhile Shri Krishnachandra passed through the space between the pair and reached the other side. The moment he entered the gap, the mortar turned sideways by itself:

ORIGINAL

Sanskrit. Source: श्रीमद्भागवतम् १०।१०।२६

इत्यन्तरेणार्जुनयोः कृष्णस्तु यमयोर्ययौ।
आत्मनिर्वेशमात्रेण तिर्यग्गतमुलूखलम्॥

ENGLISH TRANSLATION

Krishna then passed between the twin arjuna trees. As soon as he entered, the mortar turned crosswise.

ORIGINAL

Hindi

गोपशिशु उत्साहमें भरकर धीरे-धीरे बोलने लगते हैं--"वाह! वाह!! बस, कन्हैया! भैया!! ऊखल अड़ गया; अब तू खींच ले, केवल एक झटका दे दे।" बालगोपाल श्रीकृष्णचन्द्रके बिम्बविडम्बि अधरोंपर भी एक मन्द मुसकान छा जाती है। वे दामोदर अपनी कटिसे बँधे ऊखलको तनिक अपनी ओर खींच लेते हैं। बस, फिर तो क्षणभर भी न लगा, अर्जुनतरुओंकी पृथ्वीमें धँसी जड़ें बाहर निकल पड़ीं, प्रकाण्ड मूलशाखा, अगणित उपशाखाएँ, सघन पल्लवजाल, सभी ऐसे स्पन्दित होने लगे, मानो प्रबल झंझावात उन्हें लेकर उड़ चला हो। दामोदरका बाल्योचित बलप्रकाश ही उनके लिये सर्वथा असह्य हो गया और उनका अणु-अणु प्रकम्पित हो उठा। देखते-ही-देखते अत्यन्त घोर शब्द करते हुए, अतिशय वेगसे वे दोनों वृक्ष पृथ्वीपर गिर पड़े--

ENGLISH TRANSLATION

Filled with excitement, the children softly exclaimed, "Wonderful! Wonderful! That is it, brother Kanhaiya! The mortar is stuck. Now pull it. Give it just one jerk." A gentle smile spread across child Gopala Shri Krishnachandra's bimba-like lips. Damodara pulled the mortar tied to his waist slightly toward himself. Not even a moment passed before the arjuna trees' roots tore from the earth. Their immense trunks, countless branches, and dense masses of leaves shook as though a mighty tempest were carrying them away. Even Damodara's childlike display of strength was utterly unbearable to them, and every particle trembled. Before their eyes, both trees fell violently to the earth with a tremendous crash:

ORIGINAL

Sanskrit. Source: श्रीमद्भागवतम् १०।१०।२७

बालेन निष्कर्षयतान्वगुलूखलं तद्
दामोदरेण तरसोत्कलिताङ्घ्रिबन्धौ।
निष्पेततुः परमविक्रमितातिवेप-
स्कन्धप्रवालविटपौ कृतचण्डशब्दौ॥

ENGLISH TRANSLATION

As the child Damodara forcefully dragged the mortar behind him, the bonds of their roots were torn out. Their trunks, branches, twigs, and leaves shook violently, and the two trees fell with a fearsome sound under his supreme power.

ORIGINAL

Hindi

अवश्य ही वे इस भाँति ऐसे स्थानपर गिरे जहाँ एक भी गोपशिशु नहीं, एक भी गो-गोवत्स नहीं, गृहरचनाका कोई अंश नहीं, केवलमात्र मणिजटित समतल भूमि है। इसीलिये किसीको भी किंचिन्मात्र भी कोई क्षत न लगा, नन्दप्रासादके किसी अंशको तनिक भी क्षति न पहुँची। किंतु इसमें कोई आश्चर्यकी बात नहीं; वे जड़ वृक्षमात्र तो हैं नहीं, धनदपुत्र हैं और अब तो श्रीकृष्ण-चरणारविन्दका स्पर्श होनेके क्षणसे ही वे उसके निजजन बन गये हैं, उनमें समस्त भक्तगुणोंका विकास हो गया है, अमितशक्ति आ गयी है। वे अपनी किसी भी चेष्टासे किसीको तनिक भी कष्ट दें, यह सम्भव ही नहीं। इसीलिये गिरते समय शापजन्य अपने अन्तिम प्रारब्धका अवसान करते हुए वे वहाँ स्थानके अनुरूप ही अपनी शाखाओंको यथायोग्य संकुचित करते हुए गिरे। व्रजेन्द्रनन्दनके स्पर्शसे पूत हुए नलकूबर-मणिग्रीवकी इस चेष्टामें आश्चर्यकी बात ही क्या है।

ENGLISH TRANSLATION

They fell in such a way and at such a place that there was not a single cowherd child, cow, calf, or part of a building there, only a level floor inlaid with jewels. Thus no one suffered even the slightest injury, and no part of Nanda's palace was damaged. Yet this is not astonishing. They were not merely insentient trees but Kubera's sons, and from the moment Shri Krishna's lotus feet touched them they became his own people. All devotional virtues developed within them and immeasurable power arose. It was impossible for any action of theirs to cause anyone the slightest distress. Therefore, as they fell and exhausted the final destiny born from the curse, they contracted their branches suitably according to the available space. What is astonishing in such conduct by Nalakuvara and Manigriva, purified by Vrajendra's son's touch?

ORIGINAL Hindi

आश्चर्य, महान् आश्चर्य तो यह है कि इतने विशालकाय, वज्रसारके समान युग्म अर्जुनवृक्ष ऊखल-आकर्षणके वेगसे मूलोत्पाटित होकर टूट पड़े; किंतु जननी यशोदाके वात्सल्यसे प्रेरित, उनके द्वारा निर्मित, आग्रहभय वह बन्धन न खुला। ऊखलमें लगायी उनकी डोरी, ग्रन्थि न टूटी। श्रीकृष्णचन्द्रका वह बन्धन न टूटा--

ENGLISH TRANSLATION

The wonder, the great wonder, is that these enormous twin arjuna trees, hard as thunderbolts, were uprooted and shattered by the force with which the mortar was pulled, yet the insistent bond created by Mother Yashoda and inspired by her maternal love did not open. Her rope fastened to the mortar and its knot did not break. Shri Krishnachandra's bond remained unbroken:

ORIGINAL Sanskrit. Source: श्रीगोपालचम्पू:

चित्रं तुत्रोट तत्तत्र वज्रमज्जार्जुनद्वयम्।
न पुनर्मातृवात्सल्यनिर्बन्धमयबन्धनम्॥

ENGLISH TRANSLATION

How wondrous! There the thunderbolt-hard pair of arjuna trees broke, but the bond formed by the insistence of Mother's maternal love did not.

ORIGINAL Hindi

अस्तु, जहाँ वे वृक्ष थे, वहाँ एक परम उज्ज्वल ज्योति चमक उठती है। मानो दो वृक्षोंके मध्यमें दावानल भभक उठा। फिर दोनोंकी ज्योति एकत्र मिल जाय,

ENGLISH TRANSLATION

Be that as it may, where the trees had stood, an exceedingly brilliant radiance flashed forth, as though a forest fire had blazed up between the two trees. Then the radiance of both seemed to merge together,

CHAPTER 31

# कुबेर-पुत्रोंको स्वरूप-प्राप्ति, स्तवन और श्रीकृष्णकी आश्वासन-वाणी

# The Sons of Kubera Regain Their Forms, Offer Praise, and Receive Kṛṣṇa's Compassionate Assurance

Source scan pages 196–199

ORIGINAL

नतजानु हुए, अञ्जलि बाँधे वे धनदपुत्र, नलकूबर, मणिग्रीव श्रीकृष्णचन्द्रके चरणप्रान्तमें अवस्थित हैं, उन्हें प्रणाम कर रहे हैं। व्रजचन्द्रकी चरण-नखचन्द्रिकाने उनमें दिव्य ज्ञानका उन्मेष कर दिया है, नवनीरद-श्यामल श्रीअङ्गोंने रसकी सरिता बहा दी है। वे कभी तो उस ज्ञानके आलोकमें व्रजेन्द्रनन्दनके अचिन्त्य अनन्त ऐश्वर्यको प्रत्यक्ष अनुभव कर चमत्कृत होने लगते हैं और कभी रसपानसे उन्मत्त होकर अपनी सुध-बुध भूल जाते हैं। श्रीकृष्णचन्द्र चकित चञ्चल भीति-विजड़ित नेत्रोंसे उनकी ओर देख रहे हैं तथा उनके आश्चर्यविस्फारित पर रससिक्त नेत्र निष्पन्द होकर श्रीकृष्णचन्द्रकी ओर लग रहे हैं। यह जानना सम्भव नहीं कि वास्तवमें कितने कालतक उनकी यह दशा रही है। अवश्य ही बाह्य दृष्टिसे देखनेपर तो कुछ ही क्षण बीते हैं और अब वे अखिल-लोकनाथ श्रीकृष्णचन्द्रकी महिमा गाने जा रहे हैं:

ENGLISH TRANSLATION

Kneeling with palms joined, the sons of the lord of wealth, Nalakūvara and Maṇigrīva, remained at Kṛṣṇacandra's feet and offered obeisance. The moonlight of the nails upon the moon of Vraja's feet awakened divine knowledge within them, while his sacred limbs, dark as a fresh rain cloud, released a river of rasa. At one moment, illumined by that knowledge, they directly experienced the inconceivable and infinite majesty of Vraja's prince and marveled. At another, intoxicated by drinking rasa, they lost all awareness of themselves. Kṛṣṇacandra looked toward them with startled, restless eyes rigid with fear, while their eyes, wide with wonder yet drenched in rasa, remained motionless upon him. No one can know how long this condition truly lasted. To outward sight only a few moments had passed, and now they prepared to sing the glory of Kṛṣṇacandra, Lord of all worlds:

ORIGINAL

Sanskrit verse

कृष्णं प्रणम्य शिरसाखिललोकनाथं
बद्धाञ्जली विरजसाविदमूचतुः स्म॥
(श्रीमद्भागवत १०।१०।२८)

ENGLISH TRANSLATION

Bowing their heads to Kṛṣṇa, Lord of all worlds, the two purified brothers joined their palms and spoke these words. (Śrīmad Bhāgavata 10.10.28)

ORIGINAL

किंतु हर्षातिरेकवश कण्ठ रुद्ध हो जाता है, वे कुछ भी बोल नहीं पाते। नेत्रोंसे अनवरत अश्रुकी वर्षा हो रही है; कपोल, वक्षःस्थल आर्द्र हो चुके हैं। वे अपने मुकुटमण्डित सिरको झुकाकर दूरसे तो वन्दना कर चुके, पर उसे श्रीकृष्णचन्द्रके चरणपल्लवसे स्पर्श करा देनेके लिये वे अत्यन्त व्याकुल हैं। किंतु शरीर विवश हो रहा है, जड़-सा बनकर चेष्टाशून्य हो गया है। कुछ क्षणोंके पश्चात् किसी अचिन्त्य शक्तिकी प्रेरणासे उनके हाथोंमें स्पन्दन होता है और वे अनुभव करते हैं, सिरसे तो नहीं, पर हाथ बढ़ाकर कदाचित् चरणसरोजके स्पर्शका सौभाग्य सम्भव हो जाय। इस लालसासे ही वे अपने हाथ श्रीचरणोंके समीप ले जाते हैं।

ENGLISH TRANSLATION

But an excess of joy choked their throats and they could not speak. Tears poured ceaselessly from their eyes, soaking their cheeks and chests. They had already bowed their crowned heads in worship from a distance, yet intensely yearned to touch them to Kṛṣṇacandra's tender feet. Their bodies, however, were helpless, rigid and motionless. After a few moments, inspired by some inconceivable power, their hands stirred. They thought that though they could not bow their heads there, perhaps by extending their hands they might attain the fortune of touching his lotus feet. With this longing, they brought their hands near those sacred feet.

ORIGINAL

पर बाल्यलीलाविहारीका बाल्यावेश, बाल्यभङ्गिमा कुबेरपुत्रोंको यह सौभाग्य सहजमें देना जो नहीं चाहती। ऊखलसे बँधे होनेके कारण, धराशायी अर्जुन-वृक्षोंके मध्यदेशमें ऊखलके अटके रहनेसे वे भाग तो नहीं सकते, पर अङ्गोंसे अमानव तेजकी किरणें बिखेरते, प्रज्ज्वलित अग्निके समान चमचम करते हुए चार हाथोंको अपने लघु-लघु चरणोंकी ओर आते देखकर वे स्थिर कैसे रह सकते हैं। जितना अधिक-से-अधिक सम्भव है, उतना पीछेकी ओर हटकर वे भागनेका प्रयास करते हैं। अवश्य ही भाग नहीं पाते। किधर जायँ? कैसे जायँ? इसीलिये मुग्ध शिशुकी भाँति भयभीत-से होकर वे अपने करकमलोंको नचा-नचाकर उन्हें स्पर्श न करनेके लिये संकेत करने लगते हैं; फिर तो कुबेरपुत्रोंमें यह शक्ति कहाँ कि उन्हें छू लें। जगत् में यह सामर्थ्य किसमें है जो श्रीकृष्णचन्द्रके न चाहनेपर स्वप्नमें भी क्षणभरके लिये उनकी छायाका भी स्पर्श कर ले? पर नलकूबर-मणिग्रीवके हाथ भी श्रीकृष्णपादारविन्दके स्पर्शका सौभाग्य पाये बिना आज लौटनेवाले नहीं। युगलबन्धुओंके नेत्रोंमें वह व्याकुलता भर आती है, जिसकी सीमा नहीं। बस, यह अपेक्षित थी। कुबेरपुत्र श्रीकृष्णचरणोंको अपने हाथोंसे वेष्टित कर लेते हैं। उनका रोम-रोम पुलकित हो उठता है। किंतु बाल्यलीलारसमत्त अनन्त-ऐश्वर्यनिकेतन श्रीकृष्णचन्द्र तो उस समय भी एक अभिनव-रस-तरङ्गमें बह चलते हैं। वे सोचने लगते हैं, “जननीके मुखसे अनेकों बार देवताओंके स्वरूपका वर्णन सुन चुका हूँ। ये हैं तो दोनों कोई देवता, पर मेरे चरण क्यों पकड़ते हैं?” लीलामयकी यह भावना रसमें सनी रहकर अत्यन्त मसृण होनेके कारण बाहरकी ओर फिसल पड़ी, वे कुबेरपुत्रोंकी ओर देखकर पुकार ही तो उठे:

ENGLISH TRANSLATION

But the childhood absorption and manner of the enjoyer of childhood pastimes did not wish to grant the sons of Kubera this fortune so easily. Bound to the mortar, which remained caught between the fallen arjuna trees, he could not flee. Yet how could he remain still when he saw four hands shining like blazing fire, casting rays of superhuman brilliance, approaching his tiny feet? He drew back as far as possible and tried to escape, though of course he could not. Where could he go, and how? Like an innocent, frightened child, he waved his lotus hands and signaled that they must not touch him. How then could the sons of Kubera possess the power to do so? Who in the world can touch even Kṛṣṇacandra's shadow for a moment, even in a dream, when he does not desire it? Yet Nalakūvara and Maṇigrīva's hands would not turn back today without receiving the fortune of touching his lotus feet. Boundless anguish filled the brothers' eyes. That alone was needed. The sons of Kubera encircled Kṛṣṇa's feet with their hands, and every hair upon their bodies stood erect. Yet Kṛṣṇacandra, abode of infinite majesty and intoxicated with the rasa of childhood pastime, was even then carried upon a new wave of rasa. He began to think, “I have heard mother describe the forms of gods many times. These two are surely gods of some kind, but why are they holding my feet?” Because this thought of the playful Lord was soaked in rasa and exceedingly tender, it slipped outward, and looking toward Kubera's sons he called:

ORIGINAL Braj verses

कहन लगे हरि तिन तन चाहि, तुम तौ कोउ देवता आहि।
इमि इहि गोकुल-गोप-दुलारे, क्यों हो पकरत पाँव हमारे॥

ENGLISH TRANSLATION

Looking upon their forms, Hari began to say, “You are surely gods of some kind.
Why then do you grasp the feet of this simple darling of Gokula's cowherds?”

ORIGINAL

श्रीकृष्णचन्द्रकी इस परम दिव्य रसमयी भावनाको कौन ग्रहण करे? नलकूबर-मणिग्रीवके पास इसे धारण करने योग्य पात्र ही कहाँ है? यह तो धारण कर सकती हैं विशुद्ध-राग-परिभावितचित्ता गोपसुन्दरियाँ; इसे ग्रहण कर सकते हैं विशुद्ध-राग-रसिक व्रजपुर-गोप, गोपशिशु; इसे लेनेकी क्षमता है विशुद्ध-वात्सल्य-रसघनमूर्ति व्रजेन्द्रदम्पतिमें, जहाँ जिनके प्रेममें अनन्त-ब्रह्माण्ड-भाण्डोदर श्रीकृष्णचन्द्रके अनन्त ऐश्वर्यकी गन्धतक नहीं, जिनकी चरण-रज-कणिकाकी छाया पड़नेसे प्रपञ्चके प्राणियोंको विशुद्ध-रागमार्गके पथिक बननेका अधिकार प्राप्त होता है। इसीलिये नलकूबर-मणिग्रीव इस मधुर रसका आस्वादन न पा सके। व्रजेन्द्रनन्दनकी वह रसमयी वाणी उनके चित्तमें उनकी पात्रताके अनुरूप भावका ही उल्लास कर सकी। उसका रूप यह बन गया। वे कुबेरपुत्र श्रीकृष्णचन्द्रकी महिमाका गान करने जा रहे थे, पर कण्ठ अश्रुपूरित होकर कर नहीं पा रहे थे। श्रीकृष्णचन्द्रकी इस रसीली उक्तिसे इतनी प्रबल, ऐसी गम्भीर धारा बह चली कि ऐश्वर्यज्ञान मानो उसमें सर्वथा डूब जानेके भयसे बरबस कण्ठसे बाहर निकलने लगा। नलकूबर-मणिग्रीव श्रीकृष्णचन्द्रकी स्तुति करने लगे:

ENGLISH TRANSLATION

Who could receive this supremely divine, rasa-filled feeling of Kṛṣṇacandra? Where in Nalakūvara and Maṇigrīva was a vessel capable of holding it? It could be held by the beautiful cowherd women whose hearts were completely suffused with pure spontaneous love. It could be received by the cowherd men and children of Vraja who relished the rasa of that pure love. The royal couple of Vraja, embodiments of condensed and spotless parental rasa, possessed the capacity to receive it. In their love there was not even the scent of Kṛṣṇacandra's infinite majesty, though countless universes rest within his belly, and the mere shadow of a particle of dust from their feet grants beings in this world eligibility to tread the path of pure spontaneous love. Nalakūvara and Maṇigrīva therefore could not taste this sweet rasa. The rasa-filled words of Vraja's prince awakened within their hearts only a feeling suited to their own capacity. The result was this: Kubera's sons had intended to sing Kṛṣṇacandra's glory, but their throats were filled with tears and they had been unable. Now so mighty and deep a current flowed from his nectarous utterance that their awareness of his majesty seemed to force itself from their throats for fear of being completely submerged. Nalakūvara and Maṇigrīva began to praise Kṛṣṇacandra:

ORIGINAL Braj verses

पुलकित सरोज-से करनि जोरि बोले तहाँ।
जगतपति-नाथ! तो गुननि-गाथ जानै नहीं॥
सगुन यह रूप औ निगुन वेदबाणी कहैं।
अखिल तुव मध्य है, सकल जानि ग्यानी लहैं॥
सुजन जन लाज काज अवतार धारौ मही।
दनुज-दल दुष्ट पुष्ट बल मारि तारौ तहीं॥
अब करि प्रभो! सुदृष्टि, करुना-कृपा सौं भरी।
अभयपद दान देउ जन जानिये जू हरी॥

ENGLISH TRANSLATION

With hands joined like thrilled lotuses, they spoke there:
“Lord and master of the universe, no one can know the full story of your virtues.
This form is with qualities, while the voice of the Vedas calls you beyond qualities.
Everything rests within you, and the wise attain this understanding.
To protect the honor and purpose of the virtuous, you assume incarnations upon the earth.
You destroy the gathered power of wicked hosts of demons and deliver them.
Now, Lord, cast upon us your auspicious glance filled with compassion and grace.
O Hari, recognize us as your servants and grant us the fearless state.”

ORIGINAL Sanskrit verses

कृष्ण कृष्ण महायोगिंस्त्वमाद्यः पुरुषः परः।
व्यक्ताव्यक्तमिदं विश्वं रूपं ते ब्राह्मणा विदुः॥
त्वमेकः सर्वभूतानां देहास्वात्मेन्द्रियेश्वरः।
त्वमेव कालो भगवान् विष्णुरव्यय ईश्वरः॥
त्वं महान् प्रकृतिः सूक्ष्मा रजःसत्त्वतमोमयी।
त्वमेव पुरुषोऽध्यक्षः सर्वक्षेत्रविकारवित्॥
गृह्यमाणैस्त्वमग्राह्यो विकारैः प्राकृतैर्गुणैः।
को न्विहार्हति विज्ञातुं प्राक्सिद्धं गुणसंवृतः॥
तस्मै तुभ्यं भगवते वासुदेवाय वेधसे।
आत्मद्योतगुणैश्छन्नमहिम्ने ब्रह्मणे नमः॥
यस्यावतारा ज्ञायन्ते शरीरेष्वशरीरिणः।
तैस्तैरतुल्यातिशयैर्वीर्यैर्देहिष्वसंगतैः॥
स भवान् सर्वलोकस्य भवाय विभवाय च।
अवतीर्णोऽंशभागेन साम्प्रतं पतिराशिषाम्॥
नमः परमकल्याण नमः परममङ्गल।
वासुदेवाय शान्ताय यदूनां पतये नमः॥
(श्रीमद्भागवत १०।१०।२९-३६)

ENGLISH TRANSLATION

Kṛṣṇa, Kṛṣṇa, great master of yoga, you are the original and supreme Person. The wise know that this universe, both manifest and unmanifest, is your form. You alone are the Lord of the bodies, life forces, selves, and senses of all beings. You are time itself, the Blessed Lord, all-pervading Viṣṇu, the imperishable ruler. You are the great principle and subtle material nature composed of passion, goodness, and darkness. You are also the presiding Person who knows every transformation of every field. You cannot be grasped by the natural qualities and transformations through which things are apprehended. Who here, covered by qualities that existed before him, is worthy or capable of knowing you, who existed before all? Obeisance to you, the Blessed Lord Vāsudeva, the creator and Supreme Brahman, whose glory is concealed by qualities illuminated by your own radiance. Though bodiless, your incarnations are known among embodied beings through their matchless and unsurpassed powers, which cannot belong to ordinary bodies. You are that very Lord, master of all blessings, now descended through a portion of your potency for the prosperity and deliverance of all worlds. Obeisance to the supremely auspicious, obeisance to the source of supreme blessing. Obeisance to Vāsudeva, the peaceful Lord of the Yadus. (Śrīmad Bhāgavata 10.10.29-36)

ORIGINAL

“श्रीकृष्णचन्द्र! समस्त विश्वका चित्त आकर्षित करनेवाले नराकृति परब्रह्म! हे परमयोगेश्वर! तुम्हीं समस्त जगत्के आदि हो, तुम्हीं पुरुषोत्तम हो, कार्यकारणात्मक यह समस्त परिदृश्यमान जगत् तुम्हारा ही रूप है, यही अनुभूति तत्त्वदर्शी ब्राह्मणोंको होती है। समस्त भूतोंके देह-प्राण, अन्तःकरण, इन्द्रियाँ, इन सबके स्वामी तो तुम्हीं हो, नाथ! तुम्हीं सर्वशक्तिमान् काल हो, अव्यय तत्त्व हो, सर्वव्यापक हो, सर्वनियन्ता हो। तुम्हीं सत्त्वरजस्तमोमयी सूक्ष्म प्रकृति एवं प्रकृतिके कार्य हो। तुम्हीं समस्त स्थूल-सूक्ष्म शरीरोंकी सभी अवस्थाओंके साक्षी हो। अधिष्ठाता पुरुष भी तुम्हीं हो, श्रीकृष्णचन्द्र! तुम्हारे द्वारा परिचालित, तुम्हारी सत्तासे ही क्रियाशील प्राकृत मन-बुद्धि-इन्द्रियोंके द्वारा तुम्हें जान लेना सम्भव नहीं है। नाथ! देह आदिके अभिमानसे बँधा हुआ ऐसा कौन-सा व्यक्ति इस विश्वमें है, जो तुम्हें जान ले? क्योंकि स्वप्रकाशरूप होनेके कारण तुम तो सब जीवोंकी उत्पत्तिसे पूर्व भी एकरस वर्तमान रहते हो; फिर किस जीवकी सामर्थ्य है कि आदिस्वरूप तुमको जान ले। प्रभो! तुम्हीं वैकुण्ठनाथ भगवान् नारायण हो, तुम्हीं वासुदेव हो, प्रपञ्चविधाता भी तुम्हीं हो। अपने द्वारा ही प्रकाशित सत्त्वादि त्रिगुणोंसे अपनी महिमाको तुमने आच्छादित करा रखा है। सच्चिदानन्द परब्रह्मस्वरूप श्रीकृष्णचन्द्र! ऐसे महामहिम तुमको जान लेनेकी क्षमता हममें कहाँ। इसलिये हम तो तुम्हें प्रणाममात्र करनेके अधिकारी हैं, तुम्हारे चरणसरोजमें प्रणाम कर रहे हैं। भगवन्! जीवकी शक्ति नहीं कि वह ऐसी लीला कर ले, जैसी तुम करते हो। जब कभी भी प्रपञ्चमें अवतीर्ण होते हो, तब-तब ऐसे-ऐसे परम अद्भुत चरित्रोंका प्रकाश करते हो, जिनकी कहीं तुलना नहीं। तुम्हारी ये अतिशय आश्चर्यमयी लीलाएँ ही प्रमाण बनती हैं, ये अलोकसाधारण लीलाएँ ही इस बातका निर्णय करती हैं कि तुम अशरीर, प्राकृत शरीरसे रहित, का शरीरधारियोंमें अवतरण हुआ है। वे ही तुम स्वयं इस बार जगतका ऐहिक-आमुष्मिक, अशेष मङ्गलविधान करनेके लिये अपनी सम्पूर्ण शक्तियोंसे अवतीर्ण हुए हो। भक्तोंके सर्वविध मनोरथोंको पूर्ण करना तुम्हारा नित्य स्वभाव है, नाथ! हे परमकल्याणस्वरूप! तुम्हें नमस्कार है! हे विश्वमङ्गलविधायक! तुम्हें नमस्कार है! परमशान्त! हृत्पद्मविहारिन्! यदुपते! गोपते! तुम्हें नमस्कार है, नमस्कार!”

ENGLISH TRANSLATION

“Kṛṣṇacandra, Supreme Brahman in human form who draws the heart of the entire universe, supreme master of yoga, you are the origin of all worlds and the highest Person. This whole visible universe of cause and effect is your form. Such is the realization of truth-seeing brāhmaṇas. You are the Lord of the bodies, life forces, inner faculties, and senses of every being. You are almighty time, the imperishable reality, all-pervading and ruler of all. You are subtle nature composed of goodness, passion, and darkness, as well as all its products. You witness every condition of all gross and subtle bodies, and you are the presiding Person. Kṛṣṇacandra, the material mind, intellect, and senses, governed by you and active only through your existence, cannot know you. Lord, what person in this world, bound by identification with body and the rest, could know you? Being self-luminous, you exist unchanged even before all living beings arise. What being could know you, the original reality? Lord, you are Nārāyaṇa, Lord of Vaikuṇṭha. You are Vāsudeva, and you are the creator of the world. You have concealed your glory beneath the three qualities beginning with goodness, which are themselves illumined only by you. Kṛṣṇacandra, Supreme Brahman of being, consciousness, and bliss, how could we possess the capacity to know one of such glory? We are qualified only to bow to you, and so we offer obeisance at your lotus feet. Lord, no finite being has the power to perform pastimes such as yours. Whenever you descend into the world, you reveal supremely wondrous deeds without comparison. These astonishing pastimes themselves are the evidence. These deeds beyond ordinary existence establish that you, who are bodiless and free from a material body, have descended among embodied beings. Now you yourself have descended with all your potencies to bring every blessing of this world and the next to the universe. Fulfilling every desire of devotees is your eternal nature. Lord, embodiment of supreme welfare, obeisance to you. Bestower of blessing upon the universe, obeisance to you. Supremely peaceful indweller of the heart-lotus, Lord of the Yadus and Lord of the cowherds, obeisance to you again and again.”

ORIGINAL Braj verses

परम पुरुष सबही के कारन। प्रतिपालन तारन संघारन॥
व्यक्त-अव्यक्त जु बिस्व अनूप। बेद बदत प्रभु तुम्हरौ रूप॥
तुम सब भूतन कौ बिस्तार। देह, प्रान, इंद्री, अहँकार॥
काल तुम्हारी लीला श्रीधर। तुम ब्यापी, तुम अव्यय ईश्वर॥
तुम्हीं प्रकृति, पुरुष, महतत्व। धर, अंबर आडंबर सत्व॥
तुम हौं जीवन, तुम हौं जीय। सब ठाँ तुम, कोउ अवर न बीय॥
इंद्रिन करि तुम जात न गहे। प्रगट आहि, पै परत न चहे॥
जैसें दृष्टि कुंभ कहुँ देखे। कुंभ तौ नहिं न दृष्टि कौं पेखे॥
कुंभ के दृष्टि होइ जब-कबहिं। सो तुम-दृष्टिहि देखै तबहीं॥
तातें तुम कहुँ बंदन करैं। जानि न परहु, परे तैं परैं॥
(नन्ददासकृत दशमस्कन्ध)

ENGLISH TRANSLATION

The Supreme Person is the cause of all, their protector, deliverer, and destroyer.
The matchless universe, manifest and unmanifest, is your form, so declare the Vedas.
You are the expanse of every being: body, life, senses, and ego.
Time is your pastime, Śrīdhara. You are all-pervading, imperishable Lord.
You are nature, the Person, and the great principle, earth, sky, splendor, and being.
You are life and the living self. You are everywhere, and there is no other.
You cannot be grasped by the senses. You are manifest, yet they cannot reach you.
Just as sight beholds a pot, but the pot cannot behold sight,
only when the pot is endowed with sight could it behold you through your own vision.
Therefore we bow to you. You cannot be known, for you are beyond all that lies beyond.
(The Tenth Book composed by Nandadāsa)

ORIGINAL

इस प्रकार श्रीकृष्णचन्द्रका स्तवन करते-करते, उनके पारावारविहीन ऐश्वर्यसिन्धुमें अवगाहन करते-करते कुबेरपुत्रोंकी अनादि-संसरणजनित श्रान्ति तो मिट ही जाती है, साथ ही उनका चित्त भक्ति-रस-सुधा-पानके योग्य भी बन जाता है। उनकी अन्य समस्त वासनाएँ सर्वथा धुल जाती हैं, चित्त अतिशय विशुद्ध, निर्मल होकर, भक्ति-पीयूषसिन्धुमें डूबनेके लिये लालायित हो उठता है। इसीलिये अब वे प्रार्थना करने लगते हैं:

ENGLISH TRANSLATION

As Kubera's sons continued praising Kṛṣṇacandra and bathing in the shoreless ocean of his majesty, their exhaustion from beginningless wandering was dispelled, and their hearts became fit to drink the nectar of devotional rasa. Every other desire was completely washed away. Their consciousness became exceedingly pure and stainless and yearned to plunge into the nectar-ocean of devotion. They therefore began to pray:

ORIGINAL Sanskrit verse

वाञ्छावहे किमपि नापरमार्तबन्धो
त्वत्पादपङ्कजपरागनिषेविसङ्गात्।
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

O friend of the afflicted, we desire nothing more than the association of those who constantly savor the pollen of your lotus feet.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“दीनबन्धो! हमें और कुछ नहीं चाहिये; बस, इतनी-सी अभिलाषा है कि तुम्हारे चरणपङ्कजसे झरते हुए मकरन्दका पान करनेवाले साधुपुरुषोंका सङ्ग हमें निरन्तर मिलता रहे। तथा यह होकर फिर यह हो जाय:”

ENGLISH TRANSLATION

“Friend of the lowly, we desire nothing else. We have only this small longing: may we always receive the company of holy persons who drink the honey flowing from your lotus feet. And when that is granted, may this also come to pass:”

ORIGINAL Sanskrit verse

वाणी गुणानुकथने श्रवणौ कथायां
हस्तौ च कर्मसु मनस्तव पादयोर्नः।
स्मृत्यां शिरस्तव निवासजगत्प्रणामे
दृष्टिः सतां दर्शनेऽस्तु भवत्तनूनाम्॥
(श्रीमद्भागवत १०।१०।३८)

ENGLISH TRANSLATION

May our speech remain in recounting your virtues, our ears in hearing your stories, our hands in your service, and our minds in remembrance of your feet. May our heads bow to the world that is your dwelling, and may our eyes behold the saints, who are your embodied forms.
(Śrīmad Bhāgavata 10.10.38)

ORIGINAL

“भगवन्! हमारी वाणी निरन्तर तुम्हारा ही मङ्गलमय गुणगान करे, तुम्हारे मधुस्रावी नाम-रूप-गुण-लीला आदिके कथनमें नियुक्त रहे। कर्णेन्द्रिय सदा तुम्हारी रसमयी कथाके नाम-रूप-गुणगणके श्रवणमें ही लगी रहे। हमारे हाथ तुम्हारी सेवा-परिचर्याके कर्मोंमें ही व्यस्त रहें। मन तुम्हारे चरणपङ्कजकी स्मृतिमें ही रम जाय। तुम्हारे निवासभूत जगत् के सामने हमारा सिर सदा नत रहे, सबमें तुम्हें व्याप्त देखकर सबके चरणोंमें हम झुक पड़ें। हमारे नेत्र भी केवल निहारा करें तुम्हारे देहभूत संतोंको:”

ENGLISH TRANSLATION

“Lord, may our speech forever sing only your auspicious virtues and remain engaged in narrating your honey-flowing names, forms, qualities, pastimes, and all that belongs to you. May our faculty of hearing remain always absorbed in hearing the names, forms, and hosts of qualities in your rasa-filled stories. May our hands stay occupied only in acts of service and attendance upon you. May the mind delight solely in remembering your lotus feet. May our heads remain bowed before the world that is your dwelling, and seeing you pervading everyone, may we bend before the feet of all. May our eyes behold only the saints who are your embodied forms:”

ORIGINAL Braj verses

हे करुनानिधि! करुना कीजै, अपनी भाऊ-भगति-रति दीजै॥
बानी तुमरे गुन-गन गनै, श्रवन परम पावन जस सुनै॥
ये कर अवर कर्म जिनि करैं, प्रभु की परिचर्या अनुसरैं॥
मन-अलि चरन-कमल-रस रसौ, चित्र कमल-जग भूलि न बसौ॥
हे जगदीस! जसोदा-नंदन, सीस रहौ नित तुव-पद-बंदन॥
तुमरी मूरति भक्त तुम्हारे, नित ही निरखहुँ नैन हमारे॥

ENGLISH TRANSLATION

O treasure of compassion, show compassion and grant us loving devotion and attachment to you.
May our speech enumerate your virtues and our ears hear your supremely purifying fame.
May these hands perform no other acts, but follow the service of the Lord.
May the bee of the mind savor the nectar of your lotus feet and never dwell, deluded, in the lotus of the world.
Lord of the universe, son of Yaśodā, may our heads remain forever bowed at your feet.
May our eyes constantly behold your forms, your devotees.

ORIGINAL

कुबेरपुत्र यह कहकर मौन होने लग गये, नहीं-नहीं, उनकी वाणी पुनः प्रेमावेशवश स्वतः रुद्ध होने लगी। अस्पष्ट स्वरमें, अश्रुसिक्त कण्ठसे वे इतना और कह पाये:

ENGLISH TRANSLATION

After saying this, Kubera's sons began to fall silent. No, their speech once again became naturally choked by overwhelming love. In indistinct voices and with tear-drenched throats, they managed to say this much more:

ORIGINAL Sanskrit verse

देवर्षिणा तव पदाब्जमधुव्रतेन
भूयानकारि बत नौ शपता प्रसादः।
लीलालवोढजगदण्डपरःसहस्रो
येन त्वमक्षिविषयोऽद्भुतबालखेलः॥
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

The divine sage, vowed to drink the honey of your lotus feet, bestowed immense grace upon us even as he cursed us. By his mercy, you, who bear countless universes within yourself through a mere fragment of play, have entered the range of our eyes while performing wondrous childhood pastimes.
(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“नाथ! तुम्हारे चरणसरोजके मधुपानका ही व्रत रखनेवाले देवर्षिने हमपर यथेष्ट कृपा की। अभिशाप देते समय उसमें अपना पूर्ण अनुग्रह भर दिया। ओह! लवमात्र लीलाके मिससे असंख्य ब्रह्माण्डोंको अपने अंदर धारण करनेवाले तुम आज इस अद्भुत बालक्रीडाकारी वेशमें हमारी दृष्टिके समक्ष आये हो। उनकी कृपासे ही तो महामहिम तुमको आज हम इस अभिनव शिशुवेशमें देख पा रहे हैं, प्रभो!”

ENGLISH TRANSLATION

“Lord, the divine sage whose sole vow is to drink the honey of your lotus feet bestowed abundant grace upon us. While pronouncing the curse, he filled it with his complete favor. You hold countless universes within yourself under the pretext of the smallest playful act, yet today you have appeared before our eyes in this wondrous form of a child at play. Only by his grace can we behold you, the supremely glorious Lord, today in this extraordinary infant form.”

ORIGINAL

अचिन्त्यलीलामहाशक्तिने भी उसी समय लीलामञ्चकी डोरी खींच दी। दृश्य बदला और शैशवलीलारसमें निमग्न हुए श्रीकृष्णचन्द्र क्षणभरके लिये सजग होकर ऐश्वर्यके तटपर आ विराजे, अपने भक्तोंकी महिमाका गान करनेके लिये, अपने मुखारविन्दसे कुबेरपुत्रोंको कुछ आदेश देकर उनके कर्णपुटोंमें अपने कण्ठकी सुधा भर देनेके लिये, उनकी एक चिरवाञ्छा पूर्ण कर देनेके लिये। इसीलिये आते ही, अधरोंमें मन्द हास्य भरकर वे बोलने लग गये:

ENGLISH TRANSLATION

At that moment the inconceivable supreme potency of divine pastime drew the cord of the stage. The scene changed. Kṛṣṇacandra, immersed in the rasa of infant pastimes, became aware for a moment and came to rest upon the shore of majesty. He did so to sing the glory of his devotees, give Kubera's sons certain instructions from his lotus mouth, fill their ears with the nectar of his voice, and fulfill one of their long-cherished desires. Arriving upon that shore, he filled his lips with a gentle smile and began to speak:

ORIGINAL Sanskrit verses

ज्ञातं मम पुरैवैतदृषिणा करुणात्मना।
यच्छ्रीमदान्धयोर्वाग्भिर्विभ्रंशोऽनुग्रहः कृतः॥
साधूनां समचित्तानां सुतरां मत्कृतात्मनाम्।
दर्शनान्नो भवेद् बन्धः पुंसोऽक्ष्णोः सवितुर्यथा॥
तद् गच्छतं मत्परमौ नलकूबर सादनम्।
संजातो मयि भावो वामीप्सितः परमोऽभवः॥
(श्रीमद्भागवत १०।१०।४०-४२)

ENGLISH TRANSLATION

I knew this long ago: the compassionate sage, by his words, caused the fall of you two who were blinded by the pride of wealth, and thereby bestowed his grace. The sight of saints who are even-minded and have wholly offered themselves to me cannot create bondage, just as the sun cannot bring darkness to the eyes. Therefore, Nalakūvara and Maṇigrīva, go now to your home, fully devoted to me. The supreme love for me that you desired has arisen within you, and you will not again enter material existence.
(Śrīmad Bhāgavata 10.10.40-42)

ORIGINAL

“कुबेरपुत्रो! सुनो, इस घटनाको मैं बहुत पूर्वसे ही जानता हूँ। तुम दोनों श्रीमदसे अंधे थे, परम कारुणिक देवर्षिने तुमपर अपनी कृपा बरसायी, शाप देकर तुम्हारा श्रीमद नष्ट कर दिया, यह सब मुझे ज्ञात है। जाओ, पुत्रो! अब तुम्हारे भवप्रवाहका अन्त हो चुका। यह भी देवर्षिके दर्शनका ही प्रसाद समझो। मुक्ति तो तुम्हें उसी दिन मिल चुकी थी, जिस दिन देवर्षिके दर्शन तुम्हें हुए। सुनो, सूर्योदय होते ही जैसे नेत्रोंपर छाया हुआ अन्धकार विलुप्त हो जाता है, वैसे ही समचित्त, मदेकनिष्ठ महापुरुषोंका दर्शन होते ही जीवका अज्ञान-अन्धकार, भवबन्धन भी विनष्ट हो जाता है। तरुयोनि तो तुम्हें मेरी परमाभक्तिकी प्राप्ति करा देनेके लिये प्राप्त हुई थी, बन्धनके लिये नहीं। महापुरुषोंके समागमसे बन्धन होना असम्भव है, उससे तो बन्धनका नाश ही होता है। तुम्हारे बन्धन टूट गये। मेरी अनन्य रति, भक्ति, भी तुम दोनों प्राप्त कर सके हो। जो तुम चाहते थे, वह तुम्हें मिल गयी। अब तुम्हारे लिये संसारमें पुनः पतनका भय सदाके लिये समाप्त हो चुका। अनन्तकालतकके लिये मेरे परायण हुए तुम दोनों अब अपने भवनकी ओर चले जाओ।”

ENGLISH TRANSLATION

“Sons of Kubera, listen. I knew of this event long ago. You were both blinded by the pride of wealth, and the supremely compassionate divine sage showered grace upon you by cursing you and destroying that pride. I know it all. Go now, my sons, for the current of your material existence has ended. Understand this too as the grace of beholding the divine sage. You attained liberation on the very day you saw him. As darkness covering the eyes vanishes when the sun rises, the darkness of ignorance and the bondage of worldly existence are destroyed when one beholds great souls who are even-minded and wholly devoted to me. You received birth as trees so that you might attain exclusive devotion to me, not for the sake of bondage. Association with great souls cannot produce bondage. It only destroys bondage. Your bonds have broken, and you have both attained exclusive love and devotion for me. You have received what you desired. The fear of falling again into worldly existence has ended forever. Devoted to me for all eternity, return now to your home.”

ORIGINAL Braj verses

तब बोले हरि करुनाधाम। पूरन हौंहि तुम्हरे काम॥
नारद प्रीतम भक्त हमारौ। तुम पर कियौ अनुग्रह भारौ॥
मो भक्तन कौ यहै सुभाउ। जैसें उदित होत दिनराउ॥
सहजहिं निबिड़ तिमिर कौं हरै। अवर बहुत मंगल बिस्तरै॥
पुनि बोले हरि सब गुन-सींव। हे नलकूबर! हे मनिग्रीव!॥
अब तुम गवन भवन कौं करौ। मो माया डर तैं जिनि डरौ॥

ENGLISH TRANSLATION

Then Hari, abode of compassion, said, “Your purposes shall be fulfilled.
Nārada is my beloved devotee, and he has bestowed great grace upon you.
Such is the nature of my devotees, like the rising of the sun.
They naturally dispel dense darkness and spread abundant blessings.
Hari, the boundary of every virtue, spoke again: ‘Nalakūvara, Maṇigrīva,
return now to your home and do not fear the terror of my māyā.’”

ORIGINAL

नलकूबर-मणिग्रीव कृतार्थ हो गये। उनके प्राण नाच उठते हैं, “कदाचित् एक-दो क्षण भी और यहाँ विराम करनेकी आज्ञा मिल जाती! पर नहीं, अब समय नहीं। श्रीकृष्णचन्द्रके समीपमें ही खड़े उन गोपशिशुओंके नेत्रोंमें भय भरा है, यह तो प्रभुके प्रियतम सखाओंके प्रति अपराध हो रहा है।” कुबेरपुत्र चलनेके लिये प्रस्तुत हो गये। उन्होंने ऊखलमें बँधे श्रीकृष्णचन्द्रकी परिक्रमा की, उन्हें बार-बार प्रणाम किया; फिर जानेकी सूचना देकर उत्तर दिशाकी ओर चल पड़े:

ENGLISH TRANSLATION

Nalakūvara and Maṇigrīva became fulfilled, and their very lives danced. “If only we might receive permission to remain here one or two moments longer. But no, there is no time. Fear fills the eyes of the young cowherd boys standing close to Kṛṣṇacandra. We are offending the Lord's dearest friends.” Kubera's sons prepared to leave. They circumambulated Kṛṣṇacandra, who remained bound to the mortar, bowed to him again and again, took their leave, and departed toward the north:

ORIGINAL Sanskrit verse

इत्युक्तौ तौ परिक्रम्य प्रणम्य च पुनः पुनः।
बद्धोलूखलमामन्त्र्य जग्मतुर्दिशमुत्तराम्॥
(श्रीमद्भागवत १०।१०।४३)

ENGLISH TRANSLATION

Thus addressed, the two circumambulated him and bowed again and again. Taking leave of the Lord bound to the mortar, they departed toward the northern direction.
(Śrīmad Bhāgavata 10.10.43)

ORIGINAL Braj verse

इहि प्रकार गुह्यक दुवौ, प्रभु बचननि उर धारि।
बेर-बेर दंडवत करि उत्तर दिशा सिधारि॥

ENGLISH TRANSLATION

Thus the two Yakṣas held the Lord's words within their hearts.
Bowing flat upon the ground again and again, they departed toward the north.

ORIGINAL

देवर्षिके प्रति उनके हृदयमें अपरिसीम कृतज्ञता उमड़ आयी है। व्रजपुरके कण-कणके प्रति उनके रोम-रोमसे “धन्य-धन्य” की घोषणा हो रही है:

ENGLISH TRANSLATION

Boundless gratitude toward the divine sage surged within their hearts. Every hair upon their bodies proclaimed “blessed, blessed” toward every particle of Vraja:

ORIGINAL Braj verses

धन्य-धन्य ऋषि-साप हमारे।
आदि अनादि निगम नहिं जानत, ते हरि प्रगट देह ब्रज धारे॥
धन्य नंद, धनि मातु जसोदा, धनि आँगन खेलत भयौ बारे।
धन्य स्याम, धनि दाम बँधाए, धनि ऊखल, धनि माखन-न्यारे॥
दीन-बंधु करुना-निधि हौ प्रभु, राखि लेहु, षोडह भुज धारे।
सूर स्याम के चरन सीस धरि, अस्तुति करि निज धाम सिधारे॥

ENGLISH TRANSLATION

Blessed, blessed is the sage's curse upon us.
Hari, whom the beginningless Vedas cannot know, has assumed a visible body in Vraja.
Blessed is Nanda, blessed mother Yaśodā, blessed the courtyard where the child plays.
Blessed is Śyāma, blessed the rope that bound him, blessed the mortar, blessed the butter he stole.
Lord, friend of the lowly and treasury of compassion, protect us, O bearer of sixteen arms.
Sūra says: placing their heads at Śyāma's feet, they praised him and departed for their abode.

CHAPTER 32

# वृक्षोंके टूटनेपर भी श्रीकृष्णको अक्षत पाकर माता-पिताका उल्लास

# Joy of the Mother and Father on Finding Śrī Kṛṣṇa Unharmed Even After the Trees Broke Apart

Source scan pages 200–204

ORIGINAL Hindi

स्वर्गीय देवोंकी श्रवणशक्ति लुप्त हो गयी थी। नागलोकके प्राणी भी बधिरप्राय हो गये थे, तथा दिङ्नाग प्रकम्पित हो रहे थे। क्षणभरके लिये समस्त ब्रह्माण्डमें उसके अतिरिक्त अन्य कोई शब्द अवशिष्ट नहीं रहा था। ऐसी एक साथ शतसहस्र प्रलयंकर वज्रपातोंकी-सी वह प्रचण्ड ध्वनि अर्जुनवृक्षोंके धराशायी होनेपर हुई थी। किंतु अघटघटनापटीयसी योगमायाने उस ध्वनिको व्रजपुरके धरातलपर तो तबतक प्रकट नहीं होने दिया, जबतक कुबेरतनय नलकूबर-मणिग्रीव श्रीकृष्णचन्द्रका स्तवन कर चले नहीं गये। स्तुतिके समय कितने क्षण, कितने दिन, कितने मास, कितने वर्ष, कितने युग बीते थे, यह कल्पना प्राकृत मनमें समा नहीं सकती; पर जितना भी समय लगा हो, उतने कालतक तो व्रजपुर निश्चितरूपसे नीरव था। अवश्य ही गृहकार्यमें संलग्न गोपसुन्दरियोंकी एवं व्रजराजमहिषीकी कङ्कण-झंकृति, नूपुर-रव रह-रहकर उस नीरवताको भङ्ग कर देते थे। पक्षियोंका कलरव, भ्रमरका गुञ्जन तो इनमें स्थायी स्वरकी भाँति समा गया था। पर ज्यों ही कुबेरपुत्र दृष्टिपथसे ओझल हुए कि बस, समस्त व्रजपुर भी उस प्रचण्ड ध्वनिसे काँप उठा। गोवर्द्धनपरिसर, परिसरकी समलंकृत यज्ञभूमि ऐसी हिल गयी मानो भूकम्प हुआ हो। गोपोंके, गोपरामाओंके अङ्ग ऐसे नाचने लगे, मानो सहसा सबके अङ्गोंमें कम्पवायुका प्रकोप हो गया हो:

ENGLISH TRANSLATION

The celestial gods lost their power of hearing. The beings of Nāgaloka too became almost deaf, and the elephants of the directions trembled. For one moment, no sound other than that tremendous crash remained anywhere in the entire universe. When the two arjuna trees fell to the ground, the thunderous sound resembled hundreds of thousands of world-destroying thunderbolts striking at once. Yet Yogamāyā, expert in making the impossible possible, did not allow that sound to manifest upon the ground of Vraja until Kubera's sons, Nalakūbara and Maṇigrīva, had finished praising Śrī Kṛṣṇacandra and departed.

No material mind can conceive how many moments, days, months, years, or ages passed during their hymn of praise. Whatever the duration may have been, Vraja certainly remained silent throughout it. From time to time, the tinkling bracelets and anklets of the beautiful cowherd women and the queen of Vraja, engaged in their household duties, broke that silence. The calls of birds and humming of bees had merged into these sounds like an abiding musical note. But the moment Kubera's sons vanished from sight, the whole settlement of Vraja shook with the tremendous crash. The region around Govardhana and its beautifully adorned sacrificial ground shook as if struck by an earthquake. The limbs of the cowherd men and women began to dance as though a sudden trembling wind had afflicted every body:

ORIGINAL Braj

तरु टूटत चरके, झरमर झरके, फिरि भर-भरके भूमि परे।
धर थल-थल धरके लोग नगरके, थरथर थरके, चौंकि परे॥
तहँ उर सब नरके, इमि खरखरके, जनु थनतरके झरप तहाँ।
जे गिरत न सरके, ग्रह सब बरके, को कहि हरिके गुननि महाँ॥

ENGLISH TRANSLATION

The trees split with a crack, shed showers of leaves, and then fell upon the earth with a mighty weight. The ground heaved beneath the townspeople, who trembled and started in alarm.

Every person's heart there rattled so violently that it seemed to leap from the breast. Even the mighty planets would not remain unmoved by such a fall. Who can describe the greatness of Hari's virtues?

ORIGINAL Hindi

व्रजेश्वरीकी भी यही दशा है। साथ ही उन्हें ऊखलमें बँधे अपने नीलमणिकी स्मृति हो आयी है। श्रीकृष्णचन्द्रका उन्हें विस्मरण हो गया हो, यह बात नहीं। केवल अभी कुछ देर पहले लीलाशक्तिने उनके एवं नीलमणिके बीचमें अपना आँचल फैला रखा था, उसकी ओटमें मैया अपने जीवनधनको देखकर भी अच्छी तरह नहीं देख पा रही थीं। पर अब अञ्चल हट चुका था, उसकी आवश्यकता नहीं रही थी। इसीलिये मैयाको मानो वहींसे, कक्षकी मणिभित्तिका व्यवधान रहनेपर भी नीलमणिके स्पष्ट दर्शन होने लगे हैं। मैया उस समय भी अपने नीलमणिको खिलानेके लिये दधिमन्थन ही कर रही थीं, पर अब अवकाश कहाँ! तृणावर्तके समय भी ऐसी-सी ही ध्वनि हुई थी--इस संस्कारके जागनेमें देर थोड़े लगी। मैया मन्थनदण्डको फेंककर विद्युद्गतिसे वहाँ उस स्थानपर जा पहुँचती हैं, जहाँ वे अपने नीलमणिको ऊखलसे बाँध गयी थीं। वहाँ तो कोई है ही नहीं। हाँ, उससे कुछ ही दूरपर वे गोपशिशु कोलाहल कर रहे हैं और वे प्रकाण्ड यमलार्जुनवृक्ष धराशायी पड़े हैं--यह मैयाको दीख गया। 'आह! मेरा नीलमणि कहाँ है?'--मैया इतना ही सोच पायीं। फिर तो अङ्गोंमें रक्तसंचार स्थगित हो गया। उस समय उनके प्राण कहाँ थे? धमनियोंमें रक्तका प्रवाह न रहनेपर भी वे निष्पन्द--प्रस्तर-प्रतिमाकी भाँति ज्यों-की-त्यों खड़ी कैसे रहीं?--इनका समाधान तो सम्भव नहीं, पर मैयाकी स्थिति इस समय ठीक ऐसी ही है।

ENGLISH TRANSLATION

Vrajeśvarī was in the same condition, and at once she remembered her Nīlamaṇi bound to the mortar. It was not that she had forgotten Śrī Kṛṣṇacandra. Only a short while earlier, the power of līlā had spread her veil between Mother and Nīlamaṇi. Hidden behind it, Mother could not see the treasure of her life clearly even while looking directly at Him. Now that veil had been withdrawn because it was no longer needed. Thus, even with the jeweled wall of the room intervening, Mother seemed to behold Nīlamaṇi clearly from where she stood.

At that moment she was still churning yogurt to feed her Nīlamaṇi, but where was there time for that now? A similar sound had arisen when Tṛṇāvarta came, and the recollection of that impression awakened at once. Throwing aside the churning staff, Mother rushed like lightning to the place where she had left Nīlamaṇi bound to the mortar. No one was there. A short distance away she saw the cowherd boys making a commotion and the enormous twin arjuna trees lying upon the ground. "Ah! Where is my Nīlamaṇi?" This was all Mother could think. Then the circulation of blood through her limbs stopped. Where was her life-breath at that moment? How did she remain standing utterly motionless like a stone image even though no blood flowed through her veins? There is no way to explain it, but this was precisely Mother's condition.

ORIGINAL Hindi

क्षणभर भी न लगा, व्रजपुरमें जितनी गोपसुन्दरियाँ थीं, सभी नन्दभवनमें आ पहुँचीं। उनकी तो बात क्या, वे निकट थीं; सुदूर गिरिराजके प्रान्तमें व्रजेश्वर थे, व्रजपुरका समस्त गोपसमुदाय था, वे सब-के-सब आ पहुँचे। उन सबको स्मृति है केवल एकमात्र श्रीकृष्णचन्द्रकी। वृक्षपातके उस महागर्जनको सुनकर सब इतने भयभीत हो गये हैं, श्रीकृष्णचन्द्रकी अनिष्टाशङ्कासे उनका मन इतना अधिक भर गया है कि नन्दनन्दनके अतिरिक्त अन्य किसी भी वृत्तिके लिये वहाँ स्थान नहीं है। इस अवस्थामें वे आ पहुँचे हैं:

ENGLISH TRANSLATION

In less than a moment, every beautiful cowherd woman in Vraja arrived at Nanda's residence. They were nearby, but even Vrajeśvara and the entire community of cowherd men, who had been far away at the edge of Girirāja, all arrived. They remembered Śrī Kṛṣṇacandra alone. Hearing the mighty crash of the falling trees, they had become so frightened and their minds so overwhelmed by fear that harm had befallen Him that no thought other than Nanda's son could find a place within them. In this condition they arrived:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.1

गोपा नन्दादयः श्रुत्वा द्रुमयोः पततो रवम्।
तत्राजग्मुः कुरुश्रेष्ठ निर्घातभयशङ्किताः॥

ENGLISH TRANSLATION

O best of the Kurus, hearing the sound of the two trees falling, Nanda and the other cowherd men came there, fearful and apprehensive because of the thunderous crash.

ORIGINAL Hindi

श्रीकृष्णचन्द्रमें तन्मय हो जानेपर यहाँ भी, इस प्रपञ्चमें भी देश-कालका व्यवधान नहीं रहता। फिर यह तो स्वयं भगवान् व्रजेन्द्रनन्दनकी चिदानन्दमयी लीला, उनके नित्य चिदानन्दमय परिकर, उनकी चिन्मयी व्रजभूमिसे सम्बद्ध घटना है। यहाँ व्रजेश्वर, व्रजगोप यदि गिरिराजकी सीमा, विस्तृत वनप्रदेश, व्रजपुरकी उत्तुङ्ग अट्टालिकाएँ लाँघकर क्षणभरमें वहाँ नन्दप्राङ्गणमें आ पहुँचे, तो इसमें आश्चर्य ही क्या है। यहाँ तो लीलाके लिये ही चिन्मय देश-काल हैं। लीलामें आवश्यकतानुसार उनका विस्तार-संकोच होता है। इस समय दोनोंकी आवश्यकता है। अतः नन्दव्रज एवं गिरिराजका मध्यवर्ती विशाल भूखण्ड तो संकुचित हो गया। व्रजेश्वर, गोप ऐसे आ पहुँचे मानो द्वारपर ही थे; पर वह प्राङ्गण विस्तृत हो गया, इतने स्थानमें ही समस्त पुरवासी समा गये। अस्तु, आते ही सबकी दृष्टिमें भग्न यमलार्जुनवृक्ष तो आ गये; महागर्जन इन्हींका था, यह भी ध्यानमें आ गया। पर इतने प्रकाण्ड वृक्ष मूलसे उखड़कर गिर कैसे गये, इनके धराशायी होनेमें हेतु क्या है--इसे वे सर्वथा नहीं समझ पाये। सहसा ऐसी घटना घटित हो जानेका कोई कारण वे न ढूँढ़ सके। कारण न पाकर उनका चित्त भ्रान्त होने लगा:

ENGLISH TRANSLATION

When one becomes wholly absorbed in Śrī Kṛṣṇacandra, even here in the material world, the restrictions of space and time no longer remain. How much more is this true of an event connected with the eternally conscious and blissful līlā of Bhagavān Himself as the son of Vrajendra, with His eternal conscious and blissful associates, and with His spiritual land of Vraja? If Vrajeśvara and the cowherd men crossed the boundary of Girirāja, the vast forest region, and Vraja's lofty mansions and reached Nanda's courtyard in a single moment, what wonder is there? Here, spiritual space and time exist solely for līlā, expanding or contracting according to its needs.

At this moment, both were needed. The vast tract between Nanda's Vraja and Girirāja contracted, and Vrajeśvara and the cowherd men arrived as if they had been standing at the door. Yet the courtyard expanded, allowing every resident of the settlement to gather within that single space. As soon as they arrived, they saw the broken twin arjuna trees and understood that the mighty crash had come from them. But they could not comprehend how such enormous trees had been uprooted and fallen, or what had caused them to collapse. Unable to find any cause for such a sudden event, their minds became bewildered:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.2

भूम्यां निपतितौ तत्र ददृशुर्यमलार्जुनौ।
बभ्रमुस्तदविज्ञाय लक्ष्यं पतनकारणम्॥

ENGLISH TRANSLATION

There they saw the twin arjuna trees fallen upon the ground. Unable to discern the evident cause of their fall, they became bewildered.

ORIGINAL Hindi

अबतक उन्हें श्रीकृष्णचन्द्रके दर्शन नहीं हुए हैं। अर्जुनतरुकी शाखाश्रेणी, पल्लवजालमें वे छिपे हैं। अवश्य ही गोपशिशुओंकी प्रसन्न, कौतुकपूर्ण मुद्रा देखकर उन्हें यह आश्वासन तो मिल जाता है कि नन्दनन्दन सकुशल हैं। अर्जुनतरुको घेरकर वे आश्चर्यकी मुद्रामें खड़े हो जाते हैं। इतनेमें व्रजेश्वरको एक गोपशिशु अङ्गुलिसे वृक्षमूलकी ओर देखनेका संकेत करता है। व्रजेश किंचित् उस ओर आगे बढ़कर देखते हैं और देखकर दंग रह जाते हैं। उन्हें कल्पना नहीं थी कि अपने पुत्रकी ऐसी अद्भुत अनुपम झाँकी देखनेको मिलेगी। कटिप्रदेशमें पट्टडोरी बँधी है, डोरी ऊखलसे सन्नद्ध है तथा अपने जानु एवं करतलको पृथ्वीपर टेके वे ऊखलको खींच रहे हैं तथा नेत्रोंमें भय भरा है--यह दृश्य व्रजेश्वरके समक्ष आते ही न जाने कैसे सभी गोप-गोपसुन्दरियाँ भी एक साथ यह देख लेती हैं। वास्तवमें तरुके मूलोत्पाटनका हेतु उनके सामने आ जाता है, फिर भी वे समझ नहीं पाते। किस महाबलवान् का यह कार्य है, किस हेतुसे उसने इन्हें उखाड़ फेंका--इसका कुछ भी निर्णय नहीं कर पा रहे हैं। क्षण-क्षणमें उनका आश्चर्य बढ़ता जा रहा है। अधिकांशका मन किसी महाबली दैत्यके उत्पातकी कल्पना कर व्याकुल होने लगता है:

ENGLISH TRANSLATION

They had not yet seen Śrī Kṛṣṇacandra, for He was hidden amid the array of branches and network of leaves of the arjuna trees. The cheerful, wonder-filled faces of the cowherd boys assured them that Nanda's son was safe. They stood surrounding the trees in astonishment. Then one cowherd boy pointed toward the roots and signaled Vrajeśvara to look there. Vrajeśa stepped a little closer, looked, and was left speechless. He had never imagined that he would behold such a marvelous and incomparable sight of his son.

A silken cord was tied around Kṛṣṇa's waist and fastened to the mortar. Resting His knees and palms upon the earth, He was pulling the mortar, His eyes filled with fear. As soon as this scene appeared before Vrajeśvara, somehow all the cowherd men and women beheld it at once. The true cause of the trees being uprooted stood before them, but they still could not understand. They could not determine what mighty being had done this or why he had torn down the trees. Their astonishment increased at every moment, and most of them grew distressed at the thought that some immensely powerful demon had caused the disturbance:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.3

उलूखलं विकर्षन्तं दाम्ना बद्धं च बालकम्।
कस्येदं कुत आश्चर्यमुत्पात इति कातराः॥

ENGLISH TRANSLATION

They saw the child bound with a rope and dragging the mortar. Distressed, they wondered, "Whose deed is this? From where has this astonishing calamity arisen?"

ORIGINAL Hindi

जो कुछ अधिक धैर्यशाली हैं, वे दैत्यकृत किस मायाका अनुसन्धान करने चलते हैं। पर वैसा कोई भी चिह्न उन्हें नहीं प्राप्त होता। दैत्य नहीं आया--यह धारणा तो पुष्ट होती है; किंतु:

ENGLISH TRANSLATION

Those with somewhat greater composure began searching for signs of some illusion wrought by a demon, but they found no such trace. Their conviction that no demon had come grew stronger, yet they still wondered:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

विना वातं विना वर्षं विद्युत्प्रपतनं विना।
विना हस्तिकृतं दोषं केनेमौ पातितौ द्रुमौ॥

ENGLISH TRANSLATION

With no storm, no rain, no lightning strike, and no violence caused by an elephant, who has felled these two trees?

ORIGINAL Hindi

“झंझावात नहीं आया, वर्षा नहीं आयी, आकस्मिक वज्रपात भी नहीं हुआ, यहाँ कोई मत्त गजेन्द्र भी नहीं आया, जिसकी स्वच्छन्द चेष्टासे यह अनुचित घटना घटी हो; फिर इन युग्म अर्जुन-वृक्षोंको गिराया किसने?”

ENGLISH TRANSLATION

"No tempest came, no rain fell, and no sudden thunderbolt struck. Nor did any intoxicated king of elephants come here whose unrestrained movements might have caused this untoward event. Then who felled these twin arjuna trees?"

ORIGINAL Hindi

यह रहस्य वे न पा सके। उनकी विस्मयभरी आँखें गोपशिशुओंकी ओर केन्द्रित हो गयीं। किंतु व्रजेश्वरका ध्यान अब इस ओर नहीं है। उनका अणु-अणु अपने इष्टदेव नारायणके प्रति कृतज्ञतासे पूर्ण हो रहा है। ऊखलमें बँधे पुत्रके अङ्गोंको अच्छी तरह टटोलकर उन्होंने देख लिया; अपना जी भर लिया कि कहीं कोई क्षत नहीं लगा और फिर तो उनका रोम-रोम पुकार रहा है--'नारायण! देव! प्रभो! अशरणशरण! दीनबन्धो! नाथ! तुम्हारी जय हो! इस अयाचित अनुकम्पाको जय हो!' व्रजेशका यह जय-जयकार अन्तस्तलमें ही सीमित नहीं रहा, वे उच्चस्वरसे श्रीनारायणदेवकी जय-घोषणा करने लगे।

ENGLISH TRANSLATION

They could not discover the mystery. Their wonder-filled eyes turned toward the cowherd boys, but Vrajeśvara's attention was no longer upon this question. Every particle of his being overflowed with gratitude toward his worshipful Lord Nārāyaṇa. He carefully felt the limbs of his son, who was still bound to the mortar, and satisfied himself fully that He had suffered no injury. Then every hair upon his body cried out, "Nārāyaṇa! O Lord! O Master! Refuge of the shelterless! Friend of the lowly! O Protector, all glory to You! All glory to this grace bestowed without being sought!" Vrajeśa's acclamation did not remain confined within his heart. He began loudly proclaiming the glory of Lord Nārāyaṇa.

ORIGINAL Hindi

इसी बीचमें दो शिशुओंने उनकी चादर खींचकर उनका ध्यान अपनी ओर खींचते हुए कहना आरम्भ किया--'बाबा! सुनो! हम बताते हैं, कन्हैयाने ही तो वृक्ष उखाड़े हैं, देखो; यह ऊखल खींचते हुए पहले भीतर चला गया, फिर इसने उसको तिरछा कर दिया और तब डोरी खींचने लगा। बस, वृक्ष टूट गये।' यह बात समाप्त होते-न-होते नन्दनपुत्र तोकने कहना आरम्भ किया--'इतना ही नहीं बाबा! एक और खेल हुआ। इन दोनों वृक्षोंमेंसे दो पुरुष निकले, जो आगकी तरह जल रहे थे; वे बार-बार कन्हैया भैयाके चरणोंमें गिरते थे। और बाबा! वे दोनों बड़ी देरतक गीत गा रहे थे, रो भी रहे थे; और फिर कन्हैया भैयाने भी अपने हाथ नचा-नचाकर उनसे कुछ बातें कहीं और वे फिर चले गये।' सुबल भी बोल उठा--'बाबा! हम सबोंने देखा है। इन्हीं वृक्षोंमेंसे वे दोनों निकले, कन्हैयाके साथ बातें कीं और फिर उत्तरकी ओर चले गये।' इसके बाद उपनन्दसे, अन्यान्य वयस्क गोपोंसे, अपने पिता-पितृव्यसे सभी शिशु इसी घटनाको परम उल्लासमें भरकर बताने लगे:

ENGLISH TRANSLATION

Meanwhile, two children tugged at Nanda's shawl to draw his attention and began to speak. "Father, listen! We shall tell you. Kanhaiyā Himself uprooted the trees. Look, He first went between them while pulling the mortar, then turned it sideways and began tugging the rope. That was all, and the trees broke apart."

Before they had finished, Nanda's son Toka began: "That is not all, Father! Another wonder took place. Two men emerged from these trees, blazing like fire. Again and again they fell at brother Kanhaiyā's feet. Father, for a long time they both sang and wept. Then brother Kanhaiyā gestured with His hands and said something to them, and they went away."

Subala also spoke up: "Father, we all saw it. Those two came out of these very trees, spoke with Kanhaiyā, and then departed toward the north." After this, filled with the greatest delight, all the children related the same event to Upananda, the other adult cowherd men, their fathers, and their uncles:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.4

बाला ऊचुरनेनेति तिर्यग्गतमुलूखलम्।
विकर्षता मध्यगेन पुरुषावप्यचक्षमहि॥

ENGLISH TRANSLATION

The boys said, "No, no, He did it. He passed between the trees while dragging the mortar crosswise, and thus they fell. We also saw two men emerge from them."

ORIGINAL Hindi

यह कहते समय उन गोपशिशुओंके मुखपर तो भय अथवा आश्चर्यकी छाया भी नहीं है। वे परम सत्य तथ्य बतला रहे हैं, इस दृढ़ताके स्पष्ट चिह्न उनके मुखमण्डलपर अवश्य अङ्कित हैं। अतिशय उत्कण्ठासे सबने इनकी बात सुनी भी; किंतु किसी भी गोपको उनकी बातपर विश्वास जो नहीं होता। सुनते ही सभी एक ही निर्णय देते हैं--'यह तो कदापि सम्भव नहीं, छोटे-से नन्दनन्दनके द्वारा यह कार्य हो, इस शिशुके बलप्रयोगसे ये वृक्ष उत्पाटित हुए हों--यह भी कहीं विश्वासकी वस्तु है? हो नहीं सकता, श्रीकृष्णके लिये यह असम्भव है।' केवल उन याज्ञिक ब्राह्मणोंको--जो गोपोंके साथ ही गिरिराजकी ओरसे दौड़कर आये थे--संदेह अवश्य होने लगा कि सम्भवतः गोपशिशुओंकी बात सत्य ही निकले। उनके ऐश्वर्यप्रवण चित्तमें स्वयं भगवान् व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रके अनन्त ऐश्वर्यकी चर्चाको टिकनेके लिये स्थान है; उससे पूर्व पूतना, शकट, तृणावर्त आदिका निधन--शिशु श्रीकृष्णके द्वारा अनेकों अघटघटन होते ये भूदेव देख चुके हैं। गोपोंने, गोपसुन्दरियोंने भी देखे तो अवश्य हैं, पर उनके राग-रस-मसृण चित्तको श्रीकृष्णचन्द्रका ऐश्वर्य स्पर्श कर ले--यह तो कभी सम्भव ही नहीं है। इसीलिये गोपोंने तो इसे तनिक भी स्वीकार नहीं किया, पर ब्राह्मण संदिग्धचित्त हो गये:

ENGLISH TRANSLATION

As the cowherd boys spoke, not even the shadow of fear or wonder appeared upon their faces. Their countenances clearly bore the firm conviction that they were reporting the absolute truth. Everyone listened with intense eagerness, yet not one cowherd man believed what they said. As soon as they heard it, all reached the same conclusion: "This is utterly impossible. Can such a deed have been done by little Nanda's son? Can anyone believe that these trees were uprooted by the strength of this child? It cannot be. Such a thing is impossible for Śrī Kṛṣṇa."

Only the sacrificial brāhmaṇas who had run from the direction of Girirāja with the cowherd men began to wonder whether the boys' account might indeed be true. Their minds inclined toward awareness of divine majesty and therefore had room for contemplating the infinite sovereignty of Śrī Kṛṣṇacandra, Bhagavān Himself, who had become the son of Vrajendra. These revered brāhmaṇas had already witnessed many impossible events performed by the infant Kṛṣṇa, including the destruction of Pūtanā, Śakaṭa, and Tṛṇāvarta. The cowherd men and women had certainly witnessed them too, but it was wholly impossible for Kṛṣṇacandra's majesty to touch their hearts, softened by the nectar of intimate love. Thus the cowherd men did not accept the story in the slightest, while the brāhmaṇas became uncertain:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.5

न ते तदुक्तं जगृहुर्न घटेतेति तस्य तत्।
बालस्योत्पाटनं तर्वोः केचित् संदिग्धचेतसः॥

ENGLISH TRANSLATION

They did not accept the boys' words, thinking, "It could not have happened. How could this child have uprooted the two trees?" Yet some remained doubtful at heart.

ORIGINAL Hindi

कुछ भी कारण हो, व्रजेन्द्रके लिये अब यह सम्भव नहीं कि वे हेतु विचारनेमें समय लगा सकें। श्रीकृष्णचन्द्रका परम सुन्दर, पर भयविह्वल मुखारविन्द उन्हें प्रबल वेगसे खींच रहा है:

ENGLISH TRANSLATION

Whatever the cause might have been, Vrajendra could no longer spend time pondering it. Śrī Kṛṣṇacandra's supremely beautiful yet fear-stricken lotus face drew him with irresistible force:

ORIGINAL Braj

तिन बिच हरि बैठे छबि-ऐना। डरपे मृग-सिसु के-से नैना॥

ENGLISH TRANSLATION

In their midst sat Hari, a mirror of beauty, His eyes frightened like those of a young deer.

ORIGINAL Hindi

वे उसी ओर झुक पड़ते हैं। डोरीमें बँधे ऊखलको खींचते हुए अपने पुत्रको अत्यन्त निकटसे निहारकर व्रजेश्वरका मन एक बार तो विषादसे भर जाता है--'आह! कहाँ ये सुकोमल अङ्ग और कहाँ यह डोरी, यह ऊखलका भार! व्रजेश्वरी! अविवेकसे तुम तो अंधी हो गयी।' पुत्रपर इस प्रकारका शासन किसने किया है, यह किसीसे पूछनेकी आवश्यकता व्रजेश्वरको नहीं है। उनके नेत्र छल-छल करने लगते हैं; किंतु अभी अवसर दूसरा है, व्रजेश्वर अपने-आपको संवरण कर लेते हैं। वेदना छिपाकर हँसने लग जाते हैं तथा अविलम्ब बायें हाथके सहारे श्रीकृष्णचन्द्रको वक्षःस्थलसे सटाकर दाहिने हाथके द्वारा बन्धन खोल देते हैं:

ENGLISH TRANSLATION

He bent toward Him at once. Seeing his son from very near, bound by the cord and pulling the mortar, Vrajeśvara's heart filled with sorrow. "Ah! How tender are these limbs, and how harsh are this cord and the weight of this mortar! Vrajeśvarī, you have been blinded by a lack of discernment." Vrajeśvara did not need to ask anyone who had disciplined his son in this way. His eyes brimmed with tears, but the moment called for something else, and he restrained himself. Hiding his pain, he smiled, drew Śrī Kṛṣṇacandra against his chest with the support of his left arm, and at once untied the bonds with his right hand:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.6

उलूखलं विकर्षन्तं दाम्ना बद्धं स्वमात्मजम्।
विलोक्य नन्दः प्रहसद्वदनो विमुमोच ह॥

ENGLISH TRANSLATION

Seeing his own son bound with a rope and dragging the mortar, Nanda smiled and released Him.

ORIGINAL Hindi

श्रीकृष्णचन्द्रके नेत्रोंसे अनर्गल अश्रुप्रवाह बह रहा है। बन्धनमोचनके अनन्तर नहीं, तभीसे जब कि व्रजेश्वर बन्धन खोलनेके उद्देश्यसे उनकी ओर चले थे। व्रजेश्वर उन्हें गोदमें उठाकर उनके अश्रुसिक्त मुखपर घन-घन चुम्बन अङ्कित करने लगते हैं। साथ ही उनका दुःखभार कम करनेके उद्देश्यसे सब कुछ जाननेपर भी अनजान बनकर सान्त्वनाके स्वरमें उनसे पूछते हैं:

ENGLISH TRANSLATION

An unbroken stream of tears flowed from Śrī Kṛṣṇacandra's eyes. It had begun not after His bonds were removed, but from the moment Vrajeśvara approached intending to free Him. Vrajeśvara lifted Him into his lap and covered His tear-soaked face with kiss after kiss. Then, to lighten the burden of His sorrow, he pretended not to know what had happened and asked Him consolingly:

ORIGINAL Sanskrit

पुत्र कुत्रत्यः स खलु खलबुद्धिर्येन चोलूखले निर्बन्धजनितबन्धस्त्वमसीति।

ENGLISH TRANSLATION

"Son, where is that wicked, ill-minded person who so insistently bound you to the mortar?"

ORIGINAL Hindi

“बेटा! वह दुष्टबुद्धि प्राणी कहाँ रहता है, जिसने इतने आग्रहसे तुम्हें बाँधा?”

ENGLISH TRANSLATION

"My child, where does that wicked-minded person live who bound you with such determination?"

ORIGINAL Hindi

पिताके इस लाड़को पाकर श्रीकृष्णचन्द्र खिल उठते हैं। धीरेसे उनके कानमें कह देते हैं:

ENGLISH TRANSLATION

Receiving this tender affection from His father, Śrī Kṛṣṇacandra brightened and whispered softly into his ear:

ORIGINAL Sanskrit

तात! मातैवेति।

ENGLISH TRANSLATION

"Father, Mother herself did it."

ORIGINAL Hindi

“बाबा! यह तो मैयाका ही काम है।”

ENGLISH TRANSLATION

"Father, this was Mother's doing."

ORIGINAL Hindi

किंतु बाबा युक्तिसे इस प्रसङ्गको बदल देते हैं। व्रजेश्वरको यह अनुमान है कि व्रजरानीके हृदयमें कितनी वेदना होगी। जिस क्षण व्रजेश्वरीकी प्राणशून्य-सी हुई दृष्टिके सामने महाराज नन्दने श्रीकृष्णचन्द्रको अपने क्रोडमें धारण किया, उसी समय यशोदारानीमें अपने-आप चेतनाका संचार तो हो गया था; किंतु तुरंत दुःख एवं लज्जाके भारसे वे इतनी अधिक दब गयी थीं कि निकट जाकर पुत्रका मुख देखना तो दूर, सिर उठाकर उस ओर ताकनेकी क्षमता भी उनमें नहीं रही। विक्षिप्त-सी वे जहाँ थीं, वहीं बैठ गयीं। व्रजेश्वरने एक बार दृष्टि घुमाकर यशोदारानीकी ओर देख लिया था, वे सब कुछ समझ गये थे। उनके समीप जाना, पुत्रको सान्त्वना देनेके लिये, अपना दुःखभार हलका करनेके लिये उनकी भर्त्सना करना--यह तो व्रजेश्वरीके वात्सल्यपूरित चित्तको छन-छनकर बींध देना है। व्रजेश्वर-जैसे परम गम्भीर, नारायणचरणकिंकरके स्वभावको क्षोभ-प्रदर्शनका यह कठोर रूप छू ले, यह तो असम्भव है। इसीलिये उन्होंने इस प्रसङ्गको टाल दिया।

ENGLISH TRANSLATION

But Father tactfully changed the subject. Vrajeśvara understood how much pain filled the queen of Vraja's heart. The moment Mahārāja Nanda took Śrī Kṛṣṇacandra into his lap before Vrajeśvarī's almost lifeless gaze, consciousness returned to Queen Yaśodā of its own accord. Yet she was immediately crushed beneath such a weight of sorrow and shame that, far from approaching to look upon her son's face, she could not even raise her head and glance in that direction. Distraught, she sank down where she stood.

Vrajeśvara had turned his gaze toward Queen Yaśodā once and understood everything. To approach her and rebuke her in order to comfort his son or lighten his own burden of sorrow would pierce Vrajeśvarī's heart, overflowing with parental love, again and again. It was impossible for such a harsh expression of agitation to touch the nature of one as profoundly grave as Vrajeśvara, the servant of Lord Nārāyaṇa's feet. He therefore let the matter pass.

ORIGINAL Hindi

अपने पुत्रको गोदमें लिये व्रजेश श्रीयमुनातटपर जा पहुँचे। स्वयं स्नान कर श्रीकृष्णचन्द्रको स्नान कराया, ब्राह्मणोंके द्वारा स्वस्तिवाचन आदि करवाये। फिर उन्हें अमित स्वर्णभार अर्पितकर अगणित गोदान करवाये। अन्तमें पुत्रको सब विप्र एवं गुरुजनोंके आशीर्वादसे नहलाकर घर लौटे। घर आकर पूर्वाह्णभोजनकी व्यवस्थामें लगे।

ENGLISH TRANSLATION

Holding his son in his arms, Vrajeśa went to the bank of the sacred Yamunā. He bathed, bathed Śrī Kṛṣṇacandra, and had the brāhmaṇas recite blessings and perform the other auspicious rites. Then he presented them with an immense weight of gold and arranged the gift of innumerable cows. Finally, after bathing his son in the blessings of all the brāhmaṇas and elders, he returned home and began making arrangements for the morning meal.

ORIGINAL Hindi

आज परिवेषणसम्बन्धी समस्त कार्य रोहिणीजीने किये। व्रजेश्वरी तो एक कक्षमें अकेली बैठी आँसू ढाल रही हैं। संध्या होनेको आयी। व्रजेश्वर श्रीकृष्णचन्द्र एवं श्रीरामको साथ लिये गोष्ठमें चले गये। अबतक व्रजरानीने अन्नका कण क्या, जलकी एक बूँद भी ग्रहण नहीं की है। गोष्ठसे लौटनेपर यह सूचना व्रजेश्वरको मिलती है। वे श्रीकृष्णचन्द्रसे पूछते हैं:

ENGLISH TRANSLATION

Today Rohiṇījī performed every duty connected with serving the meal. Vrajeśvarī sat alone in a room, shedding tears. Evening approached, and Vrajeśvara went to the cowshed with Śrī Kṛṣṇacandra and Śrī Rāma. Up to this time, the queen of Vraja had not taken a single grain of food, much less a drop of water. When Vrajeśvara returned from the cowshed, he received this news and asked Śrī Kṛṣṇacandra:

ORIGINAL Sanskrit

तात! स्वमातरं यास्यसि?

ENGLISH TRANSLATION

"My dear son, will You go to Your mother?"

ORIGINAL Hindi

“मेरे लाल! क्या जननीके निकट जाओगे?”

ENGLISH TRANSLATION

"My darling, will You go to Your mother?"

ORIGINAL Hindi

इसके उत्तरमें श्रीकृष्णचन्द्र रूठे स्वरमें बोले:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra replied in an aggrieved voice:

ORIGINAL Sanskrit

नहि नहि; किंतु त्वामेव समया समयान् गमयिष्यामि।

ENGLISH TRANSLATION

"No, no. Now, Father, I shall remain with you alone and spend My time."

ORIGINAL Hindi

“नहीं; अब तो, बाबा! मैं तुम्हारे साथ ही रहकर समय बिताऊँगा।”

ENGLISH TRANSLATION

"No. Now, Father, I shall remain with you alone and spend My time."

ORIGINAL Hindi

कुछ वृद्धा गोपियाँ हँसकर बोलीं:

ENGLISH TRANSLATION

Some elderly gopīs laughed and asked:

ORIGINAL Sanskrit

स्तनं कस्य पास्यसि?

ENGLISH TRANSLATION

"Whose breast milk will You drink?"

ORIGINAL Hindi

“किसके स्तनका दूध पीओगे?”

ENGLISH TRANSLATION

"Whose breast milk will You drink?"

ORIGINAL Hindi

श्रीकृष्णचन्द्रने इस बार दोनों कपोलोंको फुलाकर कहा:

ENGLISH TRANSLATION

This time Śrī Kṛṣṇacandra puffed out both cheeks and said:

ORIGINAL Sanskrit

सितासम्मविष्णु धारोष्णं पयः पास्यामि।

ENGLISH TRANSLATION

"I shall drink warm milk fresh from the cow, mixed with crystallized sugar."

ORIGINAL Hindi

“मिश्री मिला हुआ धारोष्ण गोदुग्ध पीऊँगा।”

ENGLISH TRANSLATION

"I shall drink warm milk fresh from the cow, mixed with crystallized sugar."

ORIGINAL Hindi

गोपियाँ चिढ़ाती-सी बोलीं:

ENGLISH TRANSLATION

The gopīs asked teasingly:

ORIGINAL Sanskrit

केन क्रीडिष्यसि?

ENGLISH TRANSLATION

"With whom will You play?"

ORIGINAL Hindi

“खेलोगे किसके साथ?”

ENGLISH TRANSLATION

"With whom will You play?"

ORIGINAL Hindi

श्रीकृष्णचन्द्रने व्रजेशकी ग्रीवामें अपनी नन्ही भुजाएँ डाल दीं और बोले:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra placed His tiny arms around Vrajeśa's neck and replied:

ORIGINAL Sanskrit

तातेनैव समं तथा भ्रातरमपि गमयिष्यामि।

ENGLISH TRANSLATION

"With Father alone, and I shall take elder brother with Me too."

ORIGINAL Hindi

“बाबाके साथ ही। और--और दाऊ भैयाको भी साथ ले लूँगा।”

ENGLISH TRANSLATION

"With Father alone. And, and I shall take brother Dāū with Me too."

ORIGINAL Hindi

व्रजेशके होठोंपर मुसकान छा गयी। वे धीरेसे बोले:

ENGLISH TRANSLATION

A smile spread across Vrajeśa's lips, and he softly asked:

ORIGINAL Sanskrit

भ्रातुर्मातरं कथं नानुगच्छसि?

ENGLISH TRANSLATION

"Why will You not go to Your brother's mother?"

ORIGINAL Hindi

“मेरे लाल! दाऊ भैयाकी जननी रोहिणीजीके पास जानेमें क्या हानि है?”

ENGLISH TRANSLATION

"My darling, what harm is there in going to Rohiṇījī, the mother of brother Dāū?"

ORIGINAL Hindi

फिर तो श्रीकृष्णचन्द्रके नेत्रोंमें रोष भर आता है। अस्वीकारकी मुद्रामें अपने मस्तकको संचालित करते हुए वे कह उठते हैं:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra's eyes now filled with indignation. Shaking His head in refusal, He exclaimed:

ORIGINAL Sanskrit

मां विहायेयमपीयायेति।

ENGLISH TRANSLATION

"She too went away, leaving Me behind."

ORIGINAL Hindi

“ऊँ हूँ। यह भी मुझे छोड़कर चली गयी थी!”

ENGLISH TRANSLATION

"No. She too went away and left Me behind!"

ORIGINAL Hindi

श्रीकृष्णचन्द्रकी उक्ति सुनकर रोहिणी मैयाके नेत्रोंमें जल भर आता है। अञ्चलसे अश्रुमार्जन करती हुई वे धीरेसे बोलीं--'मेरे लाल! इतना कठोर तू क्यों हो गया? देख! तेरी माताको कितना दुःख हो रहा है।' किंतु श्रीकृष्णचन्द्रने तो मानो इसे सुना ही नहीं, इस प्रकारकी मुद्रामें वे बाबाका मुख देखने लग जाते हैं। इस समय व्रजेश्वरके नेत्र छल-छल करने लगे हैं:

ENGLISH TRANSLATION

Hearing Śrī Kṛṣṇacandra's words, Mother Rohiṇī's eyes filled with tears. Wiping them with the edge of her garment, she softly said, "My darling, why have You become so hard-hearted? Look how deeply Your mother is suffering." But Śrī Kṛṣṇacandra began looking at Father's face with an expression suggesting that He had not heard her at all. At that moment Vrajeśvara's eyes brimmed with tears:

ORIGINAL Sanskrit

पुत्र! कथं कठोरायसे? माता तव दुःखायते।
कृष्णस्तदेतदश्रृण्वन्निव सास्रं पितृमुखमीक्षते स्म॥

ENGLISH TRANSLATION

"Son, why have You become so hard-hearted? Your mother is suffering." Kṛṣṇa acted as though He had not heard this and gazed upon His father's tearful face.

ORIGINAL Hindi

यशोदारानीकी चर्चा करते हुए कुछ क्षण व्रजेश्वरने और लाड़ लड़ाया। श्रीकृष्णचन्द्र उतने क्षणोंमें ही अपने बन्धन-दुःखको, जननीकृत अपमानको भूलने लगे। इतना ही नहीं, उनके नेत्र सजल हो गये। दूसरे ही क्षण मैयाकी अनुपस्थिति असह्य हो गयी। न जाने कितनी बातें एक साथ उनके मनमें आ जाती हैं। श्रीरोहिणी समीप ही खड़ी हैं, श्रीकृष्णचन्द्र शङ्कित होकर उनकी गोदमें चढ़ जाते हैं, 'री छोटी मैया! मेरी मैया कहाँ है? उसके पास ले चलो।' यही बार-बार व्याकुल कण्ठसे पुकारने लगते हैं:

ENGLISH TRANSLATION

Vrajeśvara continued to fondle Him for a few moments while speaking of Queen Yaśodā. Within those few moments, Śrī Kṛṣṇacandra began forgetting the pain of His bondage and the humiliation He had suffered at His mother's hands. More than that, His eyes filled with tears. The very next moment, Mother's absence became unbearable. Who can say how many thoughts arose within His mind all at once?

Śrī Rohiṇī was standing nearby. Uneasy, Śrī Kṛṣṇacandra climbed into her lap and repeatedly called out in an anguished voice, "O younger Mother! Where is My mother? Take Me to her":

ORIGINAL Sanskrit

कुत्र मे माता तत्र गम्यतामिति सशङ्कं रोहिण्यङ्कं गतवान्।

ENGLISH TRANSLATION

Saying anxiously, "Where is My mother? Take Me to her," He climbed into Rohiṇī's lap.

ORIGINAL Hindi

श्रीरोहिणी तुरंत यशोदारानीके पास चली आती हैं। नीलमणि अपनी जननीके पास आ गये। पर जननीने तब जाना जब नीलमणिने उनकी ग्रीवाको अपनी भुजाओंमें वेष्टित कर लिया, उनके कण्ठहार बन गये।

ENGLISH TRANSLATION

Śrī Rohiṇī immediately went to Queen Yaśodā. Nīlamaṇi had come to His mother, yet she became aware of Him only when He encircled her neck with His arms and became the necklace upon her throat.

ORIGINAL Hindi

जननीका चिबुक श्रीकृष्णचन्द्रके मस्तकका स्पर्श कर रहा है। जननीके अश्रुपूरित कण्ठसे अपने वत्सको लालन करती हुई गौके 'घों-घों' रव-जैसी ध्वनि हो रही है। नेत्रोंसे जलकी झड़ी लग रही है, उनका विगलित हृदय ही अश्रु बनकर बाहरकी ओर बह चला है। आह! व्रजेश्वरीका यह प्रेमिल भाव सबको रुला देता है; जितनी गोपसुन्दरियाँ खड़ी हैं, सबके नेत्र बरसने लगते हैं:

ENGLISH TRANSLATION

The mother's chin rested upon Śrī Kṛṣṇacandra's head. From her throat, choked with tears, came a low, broken sound like the call of a cow fondling her calf. A torrent poured from her eyes, as though her melted heart itself had become tears and was flowing outward. Ah! Vrajeśvarī's loving mood made everyone weep. The eyes of every beautiful cowherd woman standing there began to rain tears:

ORIGINAL Sanskrit

वत्समूर्ध्नि चिबुकं दधती सा धेनुवद्दलितघर्घरशब्दा।
रोदनप्रथनया द्रवदात्मारोदयत् परिकरानपि सर्वान्॥

ENGLISH TRANSLATION

Resting her chin upon her child's head, she uttered a broken, choking sound like a cow. The force of her weeping revealed her melted heart and caused all her attendants to weep as well.

ORIGINAL Hindi

आकाशमें नक्षत्रपंक्ति आ विराजी है। नीलमणिकी व्यालूका समय हो चुका है। मैया थाल सजाने उठ पड़ती हैं। क्षणोंमें वे स्वर्णथालको विविध पक्कान्नसे पूर्णकर अपने नीलमणिके सामने रख देती हैं, नीलमणि भोजन आरम्भ करते हैं:

ENGLISH TRANSLATION

The rows of stars now adorned the sky. It was time for Nīlamaṇi's evening meal. Mother rose to prepare His plate. In moments she filled a golden plate with many cooked delicacies and placed it before her Nīlamaṇi. Nīlamaṇi began to eat:

ORIGINAL Braj. Attributed in the verse to Sūrdās

आरोगत हैं श्रीगोपाल।
षटरस सौंज बनाइ जसोदा, रचि कै कंचन-थाल॥
करति बयारि, निहारति हरि-मुख, चंचल नैन बिसाल।
जो भावै, सो माँगि लेहु तुम, माधुरि मधुर रसाल॥
जे दरसन सनकादिक दुर्लभ, ते देखतिं ब्रज-बाल।
सूरदास प्रभु कहति जसोदा, चिरजीवौ नंद-लाल॥

ENGLISH TRANSLATION

Śrī Gopāla takes His meal. Yaśodā has prepared an array of all six flavors and arranged them upon a golden plate.

She fans Him while gazing upon Hari's face and His large, restless eyes. "Ask for whatever pleases You, O sweet reservoir of sweetness."

The sight that is difficult even for Sanaka and the other sages to attain is beheld by the young women of Vraja. Sūrdās says that Yaśodā tells the Lord, "May Nanda's darling son live long."

CHAPTER 33

# क्रीड़ा-निमग्न बलराम-श्रीकृष्णको माताका यमुना-तटसे बुलाना और आँखमिचौनी-लीला

# Mother Calls Balarama and Shri Krishna from the Yamuna Bank, and the Blindman's Buff Lila

Source scan pages 205–209

ORIGINAL Hindi

क्रीड़ा-निमग्न बलराम-श्रीकृष्णको माताका यमुना-तटसे बुलाकर लाना और स्नानादिके अनन्तर उनका नन्दरायजीकी गोदमें बैठकर भोजन करना; आँखमिचौनी-लीला

ENGLISH TRANSLATION

Mother Calls Balarama and Shri Krishna, Absorbed in Play, from the Yamuna Bank; After Bathing They Eat Seated in Nandaraya's Lap; the Blindman's Buff Lila

ORIGINAL Hindi

व्रजरानीकी सरस शिक्षा, अपने नीलमणिको स्तन्य-पानसे विरत करनेका प्रेमिल प्रयास श्रीकृष्णचन्द्रके अरुण अधरोंपर स्मितका संचार कर देता है। वे और भी उल्लासमें भरकर जननीके वक्षःस्थलका अञ्चल खींचते हुए उसमें अपना मुखचन्द्र छिपा लेते हैं। मैया उन्हें रोकनेकी-सी बाह्य चेष्टा करती हुई कहती हैं--

ENGLISH TRANSLATION

The queen of Vraja's tender instruction, her loving attempt to wean Nilamani from drinking her milk, brought a smile to Shri Krishnachandra's crimson lips. Filled with still greater delight, he pulled the cloth covering Mother's breast and hid the moon of his face within it. Outwardly making as though to stop him, Maiya said:

ORIGINAL Braj

जसुमति कान्हहि यहै सिखावति।
सुनहु स्याम, अब बड़े भए तुम, कहि स्तन-पान छुड़ावति॥
व्रज-लरिका तोहि पीवत देखत, हँसत, लाज नहिं आवति।
जैहैं बिगरि दाँत ये आछे, तातैं कहि समुझावति॥
अजहुँ छाड़ि, कह्यौ करि मेरौ, ऐसी बात न भावति।
सूर स्याम यह सुनि मुसुक्याने, अंचल मुखहि लुकावति॥

ENGLISH TRANSLATION

Yashoda teaches Kanha in this way: "Listen, Shyama, you have grown big now," she says, trying to stop him from drinking her milk. "The children of Vraja see you drinking and laugh. Do you feel no shame? These fine teeth of yours will be spoiled, and so I am explaining it. Give it up now and do as I say. Such behavior is not fitting." Surdas says that hearing this, Shyama smiled and hid his face in her garment.

ORIGINAL Hindi

इतनेमें सुबल, श्रीदाम, उज्ज्वल, वसन्त, कोकिल आदि सखा प्राङ्गणमें प्रवेश करते हैं। फिर तो श्रीकृष्णचन्द्र जननीके अङ्कमें रह सकें, यह सम्भव कहाँ। वे तत्क्षण गोदसे उतरकर भाग छूटते हैं। श्यामल श्रीअङ्गोंका त्रिभुवनमोहन सौन्दर्य प्राङ्गणको उद्भासित करने लगता है। उस आलोकमें जननीके नेत्र तो निस्पन्द हो ही गये, अन्तरिक्षमें अवस्थित अमरवृन्द भी विस्मित रह जाते हैं--

ENGLISH TRANSLATION

Just then Subala, Shridama, Ujjvala, Vasanta, Kokila, and other friends entered the courtyard. How could Shri Krishnachandra remain in Mother's lap after that? He instantly climbed down and ran away. The beauty of his dark sacred limbs, enchanting the three worlds, illuminated the courtyard. In that radiance Mother's eyes became motionless, and even the hosts of immortals in the sky stood amazed:

ORIGINAL Braj

अजिर पद-प्रतिबिंब राजत, चलत उपमा-पुंज।
प्रति चरन मनु हेम बसुधा देति आसन कंज॥
सूर प्रभुकी निरखि सोभा रहे सुर अवलोकि।
सरद चंद चकोर मानौ, रहे थकित बिलोकि॥

ENGLISH TRANSLATION

The reflections of his feet shone in the courtyard as that mass of beauty walked. At every step the golden earth seemed to offer a lotus seat. Surdas says that the gods remained gazing at the Lord's beauty, exhausted from looking like chakora birds fixed upon the autumn moon.

ORIGINAL Hindi

दौड़ते हुए श्रीकृष्णचन्द्र तपनतनयाके तीरपर जा पहुँचते हैं और वहाँ विविध विचित्र क्रीड़ाओंमें संलग्न हो जाते हैं। आज इन्हें अग्रज बलरामका सहयोग प्राप्त है, अन्यथा गत कई दिनोंसे दोनों भाई परस्पर खेलते-खेलते प्रतिदिन ही लड़ लेते थे। एक दिन तो श्रीकृष्णचन्द्र अग्रजसे इतना रूठ गये कि खेल छोड़कर व्रजेश्वरीके पास जा पहुँचे और दाऊ भैयाकी सारी करतूत उन्होंने मैयाको सुना दी--

ENGLISH TRANSLATION

Running, Shri Krishnachandra reached the bank of the sun's daughter and became absorbed in many extraordinary games. Today he had the cooperation of his elder brother Balarama. During the previous several days the two brothers had quarreled every day as they played. One day Shri Krishnachandra became so displeased with his elder brother that he abandoned the game, went to the queen of Vraja, and told Maiya everything Dau Bhaiya had done:

ORIGINAL Braj

मैया मोहि दाऊ बहुत खिझायौ।
मोसौं कहत मोल कौ लीन्हौ, तू जसुमति कब जायौ?
कहा करौं, इहि रिस के मारें खेलन हौं नहिं जात।
पुनि-पुनि कहत कौन है माता, को है तेरौ तात॥
गोरे नंद, जसोदा गोरी, तू कत स्यामल-गात।
चुटकी दै-दै ग्वाल नचावत, हँसत सबै मुसुकात॥
तू मोही कौं मारन सीखी, दाउहि कबहुँ न खीझै।

ENGLISH TRANSLATION

Maiya, Dau torments me greatly. He tells me, "You were bought for a price. When did Yashoda ever give birth to you?" What can I do? Hurt by this anger, I will not go play. Again and again he asks, "Who is your mother, and who is your father?" Nanda is fair and Yashoda is fair, so why is your body dark? The cowherd boys snap their fingers and make me dance, and they all laugh and smile. You have learned only to strike me and never become angry with Dau.

ORIGINAL Hindi

जननीने जब गोधनकी शपथ लेकर सान्त्वना दी, तब कहीं जाकर श्रीकृष्णचन्द्र शान्त हुए, खेलमें पुनः जानेके लिये प्रस्तुत हुए--

ENGLISH TRANSLATION

Only when Mother consoled him with an oath by the cows did Shri Krishnachandra become calm and ready to return to play:

ORIGINAL Braj

मोहन-मुख रिस की ये बातैं जसुमति सुनि-सुनि रीझै॥
सुनहु कान्ह, बलभद्र चबाई, जनमत ही कौ धूत।
सूर स्याम मोहि गोधन की सौं, हौं माता, तू पूत॥

ENGLISH TRANSLATION

Listening again and again to these angry words from Mohana's mouth, Yashoda was delighted. "Listen, Kanha, Balabhadra is teasing you. He has been a rogue from birth. Shyama, by my oath upon the cows, I am your mother and you are my son."

ORIGINAL Hindi

कल भी दाऊ भैयाने श्रीकृष्णचन्द्रको डरा दिया। वे भयसे थर-थर काँपते हुए घर भागे, सीधे रोहिणी मैयाके पास गये एवं दाऊ भैयाकी इस कठोर चेष्टाकी खूब निन्दा की--

ENGLISH TRANSLATION

Only yesterday Dau Bhaiya had frightened Shri Krishnachandra. Trembling in fear, he ran home, went directly to Maiya Rohini, and strongly condemned this cruel act by his elder brother:

ORIGINAL Braj

देख री, रोहिणी मैया! कैसे हैं बलदाऊ भैया,
यमुना के तीर मोहि झुझुवा बतायौ।
सुबल-श्रीदामा साथ, हँस-हँस बूझत बात,
आप डरपे और मोहि डरपायौ॥
जहँ-जहँ बोलैं मोर, चितै रहत ताही ओर,
“भाजौ रे भाजौ रे भैया, वह देखौ आयौ।”
आप गए तरु चढ़, मोहि छाड़्यौ वाहिं तर,
धर-धर छाती करै, दौरयौ घर आयौ॥

ENGLISH TRANSLATION

Look, Maiya Rohini, see what Baladau Bhaiya is like. On the Yamuna's bank he told me there was a bogeyman. With Subala and Shridama he laughingly questioned me, becoming frightened himself and frightening me too. Wherever a peacock called, he stared in that direction and cried, "Run, brother, run! Look, it has come!" He climbed a tree himself and left me beneath it. Clutching my chest in fear, I ran home.

ORIGINAL Hindi

सब बातें सुनकर रोहिणी मैयाने नीलमणिको कण्ठसे लगा लिया। फिर ब्राह्मणको बुलाकर विधिपूर्वक नीलमणिके ही हाथोंसे गोदान करवाया। तब नीलमणिको शान्ति मिली--

ENGLISH TRANSLATION

After hearing everything, Maiya Rohini clasped Nilamani to her neck. She then summoned a brahmana and duly had Nilamani give a cow in charity with his own hands. Only then did he find peace:

ORIGINAL Braj

उछंग सौं लिये लगाय, कंठ सौं रहे लपटाय,
वारी रे वारी, मेरौ हियौ भरि आयौ।
परमानंद रानी द्विज बुलाय, बेद-मंत्र पढ़ाय,
बछिया कों पूँछ गहि हाथहि दिवायौ॥

ENGLISH TRANSLATION

She took him into her lap and held him against her neck. "I offer myself to you again and again, for my heart overflows." Queen Rohini called a brahmana, had Vedic mantras recited, and placed the calf's tail in his hand for the gift.

ORIGINAL Hindi

किंतु आज दोनों भाइयोंमें कोई झगड़ा नहीं। अतिशय प्रेमपूर्वक परस्पर एक-दूसरेका पक्ष समर्थन करते हुए दोनों क्रीड़ामें तन्मय हो रहे हैं। भुवनभास्कर क्रमशः ऊपर उठते हुए आकाशके मध्यमें आ गये, पर राम-श्यामकी क्रीड़ाका विराम नहीं हुआ। आज बलराम एक-से-एक बढ़कर सुन्दर खेलकी योजना रखते हैं तथा श्रीकृष्णचन्द्र एवं अन्य गोपशिशु उसीके अनुसार खेलने लगते हैं। घर लौटनेका समय तो कबका समाप्त हो चुका है। पर यह स्मरण किसे है? आज तो श्रीकृष्णचन्द्रकी ही प्रत्येक बार विजय होती है। इस विजयोल्लासमें वे अन्य सब कुछ भूल गये हैं। इसी समय व्रजेश्वरीसे प्रेरित होकर रोहिणी मैया वहाँ आ पहुँचती हैं। बड़ी देरतक प्रतीक्षाके अनन्तर भी जब राम-श्याम घर नहीं पहुँचे, तब मैयाने अतिकाल होते देखकर श्रीरोहिणीको बुलाने भेजा है। अर्जुन वृक्षकी घटनाके अनन्तर मैयाको यह शङ्का लगी ही रहती है कि क्या पता कहीं फिर कोई वृक्ष न टूट पड़े। तनिक भी देर होते ही वे श्रीकृष्णचन्द्रको ढूँढ़ने निकल पड़ती हैं। आज ब्राह्मण-भोजनकी व्यवस्थामें लगी थीं। भूदेवोंकी सेवा छोड़कर आना सम्भव नहीं था, इसलिये श्रीरोहिणीको भेजा है। वे आकर देखती हैं--सभी गोपशिशु क्रीड़ामें उन्मत्त हैं, राम-श्याम उनके साथ दौड़ रहे हैं। बलराम-जननीके लिये यह सम्भव नहीं कि वे पुत्रोंके समीप जा सकें; क्योंकि उनके पहुँचते-न-पहुँचते सभी शिशु उनसे विपरीत दिशामें दौड़ पड़ते हैं। अतः रोहिणी मैया श्रीकृष्ण एवं बलरामका नाम ले-लेकर पुकारने लगती हैं--

ENGLISH TRANSLATION

Today, however, there was no quarrel between the brothers. Supporting each other's side with deep affection, both became absorbed in play. The sun rose gradually to the middle of the sky, but Rama and Shyama's games did not cease. Today Balarama proposed one beautiful game after another, and Shri Krishnachandra and the other children played accordingly. The time to return home had long passed, but who remembered it? Shri Krishnachandra won every round today, and in the joy of victory he forgot everything else. At this time Maiya Rohini, sent by the queen of Vraja, arrived. When Rama and Shyama did not come home despite a long wait, Maiya saw how late it was and sent Shri Rohini to call them. Since the incident of the arjuna trees, Maiya continually feared another tree might fall. At the slightest delay she went to find Shri Krishnachandra. Today she was arranging the brahmanas' meal and could not abandon service to them, so she sent Shri Rohini. Rohini arrived and saw all the children intoxicated with play, with Rama and Shyama running among them. Balarama's mother could not approach the boys, for as soon as she drew near, they all ran in the opposite direction. She therefore began calling the names of Krishna and Balarama:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।११।१२

सरित्तीरगतं कृष्णं भग्नार्जुनमथाह्वयत्।
रामं च रोहिणी देवी क्रीडन्तं बालकैर्भृशम्॥

ENGLISH TRANSLATION

Devi Rohini called Krishna, who had gone to the riverbank and broken the arjuna trees, and Rama, who was intensely playing with the children.

ORIGINAL Hindi

किंतु उत्तर कौन दे? श्रीरोहिणीकी पुकार भी उनतक पहुँचे तब तो, उस आनन्दकोलाहलसे तीर मुखरित है, समस्त उपवन निनादित हो रहा है। अब मैयाके मृदु कण्ठसे निकली पुकारमें इतनी शक्ति कहाँ जो उसे भेदकर राम-श्यामका ध्यान आकर्षित कर सके। वे पुकारती-पुकारती थक गयीं, पर एक बारके लिये भी कोई उत्तर नहीं मिला। न मैया उनके पासतक पहुँच सकीं न वे उनके पास आये। खेलके आवेशमें भूले हुए दोनोंने रोहिणी मैयाकी ओर देखातक नहीं। निरुपाय होकर बलरामजननी लौट गयीं। घर आकर व्रजेश्वरीको ही बुलाने भेजा--

ENGLISH TRANSLATION

But who would answer? Shri Rohini's call could not even reach them. The bank rang with joyful clamor and the entire grove resounded. How could a call from Maiya's gentle throat possess enough force to pierce it and attract Rama and Shyama's attention? She grew weary from calling but received not a single answer. She could not reach them, and they did not come to her. Lost in the passion of play, neither brother even looked toward Maiya Rohini. Helpless, Balarama's mother returned home and sent the queen of Vraja herself to call them:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।११।१३

नोपेयातां यदाऽऽहूतौ क्रीडासङ्गेन पुत्रकौ।
यशोदां प्रेषयामास रोहिणी पुत्रवत्सलाम्॥

ENGLISH TRANSLATION

When the two sons, attached to play, did not come despite being called, Rohini sent child-loving Yashoda.

ORIGINAL Hindi

व्रजेश्वरीने आकर देखा--मानो एक नीलोत्पल अपने ही परागसे सन गया हो, इस प्रकार श्रीकृष्णचन्द्रके श्रीअङ्ग धूलिसे भरे हैं। मनोहर बाल्यभङ्गिमाका प्रकाश करते हुए वे बलराम एवं गोपशिशुओंके साथ खेल रहे हैं। मैयाका वात्सल्य उमड़ पड़ता है। स्तनोंसे दूधकी धारा बहने लगती है, अञ्चल भीग जाता है। गद्गद कण्ठसे वे श्रीकृष्णचन्द्रको बारंबार पुकारने लगती हैं--

ENGLISH TRANSLATION

The queen of Vraja arrived and saw Shri Krishnachandra's sacred limbs covered in dust, like a blue lotus smeared with its own pollen. Revealing enchanting childhood gestures, he played with Balarama and the cowherd children. Maiya's maternal love overflowed. Streams of milk flowed from her breasts and soaked her garment. In a voice choked with emotion, she repeatedly called Shri Krishnachandra:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।११।१४

क्रीडन्तं सा सुतं बालैरतिवेलं सहाग्रजम्।
यशोदाजोहवीत् कृष्णं पुत्रस्नेहस्नुतस्तनी॥

ENGLISH TRANSLATION

Seeing her son playing far beyond the proper time with the children and his elder brother, Yashoda called Krishna, her breasts flowing with milk from affection for her son.

ORIGINAL Hindi

श्रीकृष्णचन्द्रके पास उनकी पुकार पहुँच रही है या नहीं, इसकी चिन्ता किये बिना ही वे कहती जा रही हैं--

ENGLISH TRANSLATION

Without worrying whether her call reached Shri Krishnachandra, she continued speaking:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।११।१५

कृष्ण कृष्णारविन्दाक्ष तात एहि स्तनं पिब।
अलं विहारैः क्षुत्क्षान्तः क्रीडाश्रान्तोऽसि पुत्रक॥

ENGLISH TRANSLATION

Krishna, Krishna, lotus-eyed child, come and drink my milk. Enough play. My son, you must be faint with hunger and weary from your games.

ORIGINAL Hindi

“मेरे लाल! अरे कृष्ण! कमलनयन! बेटा! सुन तो सही, अरे शीघ्र आ जा! देख! मैं तुझे स्तन पिलाने आयी हूँ, तू स्तन्यपान तो कर ले। बहुत खेल चुका, अब खेल रहने दे। अरे तुझे भूख जो लग रही है। देख! खेलते-खेलते तू कितना थक गया है। अब आ जा!”

ENGLISH TRANSLATION

"My darling! Krishna, lotus-eyed child, listen to me and come quickly. Look, I have come to give you my breast. Drink my milk. You have played enough, so leave the game now. You must be hungry. See how tired you are from playing. Come now!"

ORIGINAL Hindi

किंतु श्रीरोहिणीकी भाँति व्रजेश्वरीको भी इस आह्वानका कोई उत्तर नहीं मिलता। कुछ क्षण वे शान्त खड़ी रहती हैं, फिर बलराम एवं गोपशिशुओंको पुकारती हैं--

ENGLISH TRANSLATION

But like Shri Rohini, the queen of Vraja received no answer to her call. She stood quietly for a few moments, then called Balarama and the cowherd children:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।११।१६-१७

हे रामागच्छ ताताशु सानुजः कुलनन्दन।
प्रातरेव कृताहारस्तद् भवान् भोक्तुमर्हति॥
प्रतीक्षते त्वां दाशार्ह भोक्ष्यमाणो व्रजाधिपः।
एह्यावयोः प्रियं धेहि स्वगृहान् यात बालकाः॥

ENGLISH TRANSLATION

Rama, dear delight of the family, come quickly with your younger brother. You ate only in the early morning, and now you should take your meal. Scion of the Dasharhas, the lord of Vraja sits waiting to eat with you. Come and please us both. Children, go to your own homes.

ORIGINAL Hindi

“अरे! राम! कुलदीपक! तू आ जा, बेटा! और साथमें नीलमणिको भी ले चल। अरे देख, प्रातःकाल तूने कलेऊ किया था, तबसे कुछ नहीं खाया; क्या तुझे भूख नहीं लगी? अवश्य लगी है, अब तो शीघ्र-से-शीघ्र भोजन करना चाहिये! यदुकुलभूषण! तू बात मान ले बेटा! देख, व्रजेश्वर भोजनपर बैठे तुम्हारी प्रतीक्षा कर रहे हैं। आ जा, हमलोगोंको भी तो सुख-दान कर। और गोपबालको! सुनते हो, तुम सब भी अपने-अपने घर चले जाओ।”

ENGLISH TRANSLATION

"Rama, lamp of the family, come, child, and bring Nilamani with you. You ate breakfast in the morning and nothing since. Are you not hungry? Surely you are, and now you should eat as soon as possible. Ornament of Yadu's line, listen to me, child. The king of Vraja is seated for his meal and waiting for you. Come and give us happiness too. Cowherd boys, do you hear? All of you go to your own homes."

ORIGINAL Hindi

इससे पूर्व न जाने कितनी बार व्रजेश्वरी राम-श्यामको क्रीड़ा स्थगित कर अपने साथ भोजनके लिये घर ले गयी हैं तथा उन-उन अवसरोंपर श्रीकृष्णचन्द्र न सुनें, राम भी अनसुनी कर दें, पर गोपशिशु व्रजेश्वरीकी बात सुन लेते थे। वे खेलना छोड़ देते थे। फिर राम-श्याम किसके साथ खेलें? किंतु आज तो वे सब भी क्रीड़ामत्त हो रहे हैं। व्रजेश्वरी आयी हैं, यह भी उन्हें भान नहीं। अतः हारकर मैया पुनः श्रीकृष्णचन्द्रका ही आह्वान करने लगती हैं--

ENGLISH TRANSLATION

Countless times before, the queen of Vraja had stopped Rama and Shyama's play and taken them home to eat. On those occasions Shri Krishnachandra might not listen and Rama might ignore her, but the cowherd children heard her and stopped playing. With whom, then, could Rama and Shyama continue? Today, however, all the children too were intoxicated with play and did not even know the queen of Vraja had come. Defeated, Maiya again called Shri Krishnachandra:

ORIGINAL Braj

नंद बुलावत हैं गोपाल।
आवहु बेगि बलैया लेउँ हौं, सुंदर नैन बिसाल॥
परस्यौ थार धरयौ मग जोवत, बोलति बचन रसाल।
भात सिरात, तात दुख पावत, बेगि चलौ, मेरे लाल॥

ENGLISH TRANSLATION

Nanda is calling you, Gopala. Come quickly, beautiful child with great eyes, and let me ward away every evil from you. The plate has been served and he watches the path, speaking nectarean words. The rice grows cold and your father is distressed. Come quickly, my darling.

ORIGINAL Hindi

श्रीकृष्णचन्द्रका ध्यान आकर्षित करनेके लिये आज यशोदारानीने न जाने कितनी युक्तियोंका आश्रय लिया--

ENGLISH TRANSLATION

To attract Shri Krishnachandra's attention, Queen Yashoda adopted countless devices today:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।११।१८-१९

पुत्र मज्जनमावह।
जन्मर्क्षमद्य भवतो विप्रेभ्यो देहि गाः शुचिः॥
पश्य पश्य वयस्यांस्ते मातृमृष्टान् स्वलङ्कृतान्।
त्वं च स्नातः कृताहारो विहरस्व स्वलङ्कृतः॥

ENGLISH TRANSLATION

My son, come bathe. Today is your birth-star, so purify yourself and give cows to the brahmanas. Look at your friends, bathed by their mothers and beautifully adorned. You too should bathe, eat, dress yourself beautifully, and then play.

ORIGINAL Hindi

“अरे श्रीकृष्ण! छिः छिः! देख, तेरे समस्त अङ्ग धूलिधूसरित हो रहे हैं। नहीं-नहीं! अब मेरे साथ चल, शीघ्र स्नान कर ले और आज तो तेरा जन्म-नक्षत्र है, स्नान आदि करके पवित्र होकर ब्राह्मणोंको गोदान कर। अरे! इधर देख, अभी-अभी यहाँ आये हुए इन गोपशिशुओंकी ओर तो देख। इनकी माताओंने इन्हें स्नान कराया है, भूषणोंसे यथावत् अलङ्कृत किया है। ये कितने सुन्दर लगते हैं! तू भी स्नान कर ले तथा फिर भूषणोंसे भलीभाँति विभूषित होकर भोजन कर ले। इसके अनन्तर यथेच्छ खेल खेलना।”

ENGLISH TRANSLATION

"Shri Krishna, shame, shame! Look, all your limbs are gray with dust. No, no, come with me now and bathe quickly. Today is your birth-star. Bathe and become pure, then give cows to the brahmanas. Look this way at the children who have just arrived. Their mothers bathed and properly adorned them with ornaments. How beautiful they look! You too should bathe, adorn yourself well, and eat. Afterward you may play to your heart's content."

ORIGINAL Hindi

इस प्रकार नीलमणिकी जननी बहुत कुछ कह गयीं; किंतु कोई परिणाम न निकला। श्रीकृष्णचन्द्रकी क्रीड़ा ज्यों-की-त्यों चलती रहती है। अब अन्तिम उपाय जो सम्भव है, जननी वही करने चलीं, वे अपने नीलमणिके पीछे-पीछे दौड़ने लगती हैं। संयोगसे सुबल दौड़ता हुआ उसी ओर मुड़ता है, जिधरसे जननी आ रही हैं। जननी हाथ बढ़ाकर सुबलको ही पकड़ लेती हैं। उसे पकड़ते ही श्रीकृष्णचन्द्र वहाँ आ पहुँचते हैं तथा सुबलकी पीठपर हँस-हँसकर थपकी लगाने लगते हैं; नीलमणिको इतना समीप देखकर मैया सुबलको छोड़कर उनकी भुजा पकड़ लेती हैं। अब बलराम अपने-आप ही आकर जननीके कटिदेशसे लिपट जाते हैं। दोनोंके मुखारविन्दपर प्रस्वेदकण झल-झल कर रहे हैं, जननी अपने आँचलसे दोनोंका मुख पोंछने लगती हैं।

ENGLISH TRANSLATION

Nilamani's mother said much in this way, but nothing resulted. Shri Krishnachandra's game continued unchanged. Mother now resorted to the final possible means and ran after Nilamani. By chance Subala turned while running toward the direction from which she approached. Reaching out, Mother caught him. Shri Krishnachandra immediately came there and laughingly patted Subala's back. Seeing Nilamani so near, Maiya released Subala and caught his arm. Balarama then came of his own accord and embraced Mother's waist. Drops of perspiration glistened upon both lotus faces, and Mother wiped them with her garment.

ORIGINAL Hindi

सघन तमालकी छायामें कुछ क्षण विश्रामकर व्रजेश्वरी राम-श्यामका हाथ पकड़े भवनकी ओर चल पड़ती हैं। कुछ दूर चलनेके अनन्तर श्रीकृष्ण एवं बलराम जननीके हाथोंसे अपनेको मुक्त कर लेते हैं। मैया बाधा भी नहीं देतीं, अपितु नीलमणिको अत्यन्त मन्द गतिसे चलते देखकर “जो पहले पहुँचे, वह राजा!” यों कहकर उत्साहित करने लगती हैं--

ENGLISH TRANSLATION

After resting a few moments in the dense shade of a tamala, the queen of Vraja took Rama and Shyama by the hands and set out for home. After walking some distance, Krishna and Balarama freed themselves from Mother's hands. Maiya did not hinder them. Seeing Nilamani walk very slowly, she encouraged him by saying, "Whoever arrives first is king!"

ORIGINAL Braj

हौं बारी, नान्हे पाइनि की दौरि दिखावहु चाल।
छाड़ि देहु तुम लाल! अटपटी यह गति मंद मराल॥
सो राजा जो अगमन पहुँचे, सूर सु भवन उताल।
जौ जैहें बलदेव पहिलैंही, तौ हँसिहैं सब ग्वाल॥

ENGLISH TRANSLATION

I offer myself to your little feet. Show me how swiftly you can run. Let go, dear child, of this awkward pace like a slow swan. Surdas says that whoever reaches the house first is king. If Baladeva arrives before you, all the cowherds will laugh.

ORIGINAL Hindi

इस भाँति सर्वलोकपूज्य परम महेश्वर स्वयं भगवान् आनन्दकन्द श्रीकृष्णचन्द्रको लाड़ लड़ाती हुई व्रजरानी चली जा रही हैं। अपने नीलमणिके अनन्त ऐश्वर्यकी ओर मैयाका ध्यान स्वप्नमें भी नहीं जाता। मैया सदा यही अनुभव करती हैं कि नीलमणि उनके गर्भजात पुत्र हैं। विशुद्ध वात्सल्यकी धारा उनके चित्तको निरन्तर सिक्त किये रहती है। इसीका यह परिणाम है--अगणित योगीन्द्र-मुनीन्द्र ध्यानमें क्षणभरके लिये भी जिनका स्पर्श पानेके लिये सदा लालायित रहते हैं, उन आनन्दकन्द व्रजेन्द्रनन्दन श्यामसुन्दर मदनमोहन श्रीकृष्णचन्द्रको वे हाथ पकड़कर लिये जा रही हैं, इच्छानुसार उन्हें मुक्त कर देती हैं और फिर, "कहीं चञ्चल श्रीकृष्णचन्द्र खेलनेके लिये उपवनकी ओर ही भाग न जायँ, भवन न जायँ" इस भयसे पुनः पकड़ लेती हैं। जो हो, भवन निकट ही है और वे राम-श्यामको लिये आ पहुँचती हैं, आकर उनके स्नान-भोजन आदिकी व्यवस्थामें लगती हैं--

ENGLISH TRANSLATION

Thus the queen of Vraja walked on, fondling Shri Krishnachandra, source of bliss, Bhagavan himself, supreme Lord worshiped by every world. Not even in dreams did Maiya attend to Nilamani's infinite majesty. She always experienced him solely as the son born from her womb, and a current of pure maternal love continuously moistened her mind. Therefore she led by the hand Shri Krishnachandra, blissful Vrajendra's son, Shyamasundara and Madanamohana, whose touch countless great yogis and sages forever long to obtain for even a moment in meditation. She released him at will, then caught him again from fear that restless Shri Krishnachandra might run toward the grove to play instead of going home. Be that as it may, the house was nearby. She arrived with Rama and Shyama and began arranging their bath and meal:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।११।२०

इत्थं यशोदा तमशेषशेखरं मत्वा सुतं स्नेहनिबद्धधीर्नृप।
हस्ते गृहीत्वा सहराममच्युतं नीत्वा स्ववाटं कृतवत्यथोदयम्॥

ENGLISH TRANSLATION

O king, thus Yashoda, her mind bound by affection, regarded the crown of all existence as her son. Taking the infallible Lord by the hand together with Rama, she led him to her courtyard and attended to his needs.

ORIGINAL Hindi

तेल, उबटन, स्नान, अङ्गमार्जन, परिधान, अलङ्कारसे सुसज्जितकर व्रजेश्वरी राम-श्यामको व्रजेन्द्रके समीप भोजनालयमें ले जाती हैं। पुत्रोंको आया देखकर उनके स्मितसमन्वित मुखारविन्दके दर्शनमात्रसे अतिशय प्रमुदितचित्त हुए व्रजराज उन्हें अपनी गोदमें बैठा लेते हैं--

ENGLISH TRANSLATION

After adorning Rama and Shyama with oil, cleansing paste, bath, drying, garments, and ornaments, the queen of Vraja brought them to Vrajendra in the dining hall. Seeing his sons arrive and merely beholding their smiling lotus faces, the king of Vraja became supremely delighted and seated them in his lap:

ORIGINAL Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

उपसन्नयोश्च तयोः प्रमुदितमना मनाक् स्मितपूर्वमवेक्ष्य वदनं निजमङ्कमारोपयामास व्रजराजः।

ENGLISH TRANSLATION

When the two approached, the king of Vraja joyfully gazed upon their faces with a gentle smile and lifted them onto his own lap.

ORIGINAL Hindi

श्रीकृष्णचन्द्र भोजन करते हैं--

ENGLISH TRANSLATION

Shri Krishnachandra ate:

ORIGINAL Braj

जेंवत स्याम नंद की कनियाँ।
कछुक खात, कछु धरनि गिरावत, छबि निरखति नँदरनिया॥
बरी, बरा, बेसन, बहु भातिनि, ब्यंजन बिबिध, अगनिया।
डारत, खात, लेत अपनें कर, रुचि मानत दधि-दोनियाँ॥
मिस्त्री, दधि, माखन मिश्रित करि, मुख नावत छबि धनिया।
आपुन खात, नंद-मुख नावत, सो छबि कहत न बनिया॥
जो रस नंद-जसोदा बिलसत, सो नहिं तिहूँ भुवनिया।
भोजन करि नँद अचमन लीन्हौ, माँगत सूर जुठनिया॥

ENGLISH TRANSLATION

Shyama, Nanda's little prince, eats. He eats some and drops some upon the ground, while Queen Yashoda beholds his beauty. Fried cakes, dumplings, gram-flour foods, and countless varied dishes are before him. He serves, eats, takes food in his own hand, and delights in bowls of curd. Mixing sugar, curd, and butter, he raises it to his mouth, treasure of beauty. He eats some himself and places some in Nanda's mouth, a beauty beyond description. The rasa enjoyed by Nanda and Yashoda exists nowhere in the three worlds. After eating, Nanda sipped water, while Surdas begs for their remnants.

ORIGINAL Hindi

यमलार्जुन-पतनके दिनसे श्रीकृष्णचन्द्रकी प्रतिदिनकी दिनचर्या प्रायः यही है। व्रजेश्वरीकी ओरसे श्रीकृष्णचन्द्रको अनुशासनका अब कोई भय नहीं रहा; क्योंकि मैयाने अपने शासनका इतना अनिष्ट परिणाम देखकर यह निश्चय कर लिया है--"नीलमणिको किसी भी निमित्तसे मैं अब नहीं डाँटूँगी, यथासम्भव उसे उन्मुक्त क्रीड़ा करने दूँगी।" अतः श्रीकृष्णचन्द्र कलेऊ समाप्त होते ही प्रतिदिन यमुनातीरके उपवनमें खेलने चले जाते हैं। परंतु विलम्ब होते ही स्नेहपरवशा जननी ढूँढ़ने भी जाती ही हैं; तथा किसी दिन ढूँढ़नेपर भी श्रीकृष्णचन्द्रको जब नहीं पातीं तो प्रेमातिरेकवश विक्षिप्त-सी होकर उच्च स्वरसे प्रलाप-सा करने लगती हैं। अवश्य ही जननीका यह प्रेमोन्माद आरम्भ होते ही श्रीकृष्णचन्द्रके कानोंमें भी जननीकी पुकार चली ही जाती है और वे दौड़ते हुए आकर जननीके कण्ठसे लग जाते हैं--

ENGLISH TRANSLATION

Since the fall of the twin arjuna trees, Shri Krishnachandra's daily routine had generally been this. He no longer feared discipline from the queen of Vraja, for after seeing such a disastrous result of her command, Maiya resolved, "I shall never again scold Nilamani for any reason. As far as possible, I shall let him play freely." Thus as soon as breakfast ended each day, Shri Krishnachandra went to play in the grove on the Yamuna's bank. Yet at the slightest delay, Mother, overcome by affection, went searching. On a day when she could not find him even after searching, the excess of her love made her seem deranged, and she began lamenting aloud. As soon as this loving madness arose in Mother, her call inevitably entered Shri Krishnachandra's ears. He came running and embraced her neck:

ORIGINAL Braj

कोउ, माई! बोलि लेहु गोपालहि।
मैं अपने कौ पंथ निहारति, खेलत बेर भई नँदलालहि॥
टेरत बड़ी बार भइ मोकौं, नहिं पावति घनस्याम तमालहि।
सिद्ध जेंवत सिरात, नंद बैठे, ल्यावहु बोलि कान्ह ततकालहि॥
भोजन करे नंद सँग मिलि कै, भूख लगी ह्वैहै मेरे बालहि।
सूर स्याम-मग जोवति जननी, आइ गए सुनि बचन रसालहि॥

ENGLISH TRANSLATION

Someone, mother, call Gopala. I watch the path myself, for Nandalala has played so long. I have called for a great while but cannot find dark Shyama among the tamala trees. The prepared food grows cold and Nanda sits waiting. Call Kanha and bring him at once. Let him eat with Nanda, for my child must be hungry. Surdas says that Mother watched Shyama's path, and hearing her nectarean words, he came.

ORIGINAL Hindi

मध्याह्नके समय भी प्रतिदिन ही न्यूनाधिक अन्तरसे व्रजेश्वर एवं राम-श्यामके भोजनकी यह अभिनव झाँकी निहार-निहारकर पुरसुन्दरियाँ अपने नेत्र शीतल करती हैं--

ENGLISH TRANSLATION

At midday each day, with slight variations, the women of the settlement cooled their eyes by repeatedly beholding this ever-new vision of Vrajendra dining with Rama and Shyama:

ORIGINAL Braj

धूसर धूरि अंग लपटाने, आनि नंद कहि दीन्हे।
झारि धूरि सम्हारत अलकैं, बदन चूमि तहँ लीन्हे॥
उठि-उठि चलत न बैठत लालन, पितु पोंछै-पुचकार।
षट्-रस निरस लगत तिन कौं, सब खेल हिये में धार॥
सिसु खेलन कौ सोर सुनत प्रभु नजरि बरकि उठि धावैं।
टेरे नंद प्रीति के बाँधे लगे द्वार लौं आवैं॥
मिलत जाइ बालक बृंदनि में जुगल बंधु अति प्यारे।
नर-नारिन के लगे रहत मन, छिनभर होत न न्यारे॥
जो परब्रह्म अलख, अबिनासी, घट-घट व्यापक जो है।
निज माया करि सबहिं रमावतु, वाहि रमावतु को है॥

ENGLISH TRANSLATION

Their limbs smeared with gray dust, they were brought and given to Nanda. He brushed away the dust, arranged their curls, and kissed their faces. The children repeatedly rose and wandered instead of sitting, while Father wiped and coaxed them. All six tastes seemed flavorless to them, for their hearts held only play. Hearing the noise of children playing, the Lord glanced aside, sprang up, and ran. Called by Nanda and bound by his love, they returned as far as the door, then went to join the groups of children, the two exceedingly dear brothers. The minds of men and women remained fixed upon them and were never separate even for a moment. He is the unseen, imperishable Parabrahman who pervades every heart and delights all through his own maya. Who, then, can cause him to play?

ORIGINAL Hindi

किंतु आज मध्याह्न-भोजनके अनन्तर भी व्रजेश्वरी अपने नीलमणिको भवनमें ही रोक रखनेमें सफल हो जाती हैं। मैयाने आँखमिचौनी खेलनेका प्रस्ताव जो कर दिया। इतना ही नहीं, समस्त गृहकार्यको छोड़कर वे स्वयं नीलमणिके नेत्र मूँदनेके लिये प्रस्तुत हुई हैं--

ENGLISH TRANSLATION

Today, however, even after the midday meal the queen of Vraja succeeded in keeping Nilamani inside the house, for Maiya proposed a game of blindman's buff. More than that, abandoning all household work, she herself offered to cover Nilamani's eyes:

ORIGINAL Braj

बोलि लेहु हलधर भैया कौं।
मेरे आगें खेल करौ कछु, सुख दीजै मैया कौं॥
मैं मूँदों हरि आँखि तुम्हारी, बालक रहैं लुकाई।
हरषि स्याम सब सखा बुलाए, खेलन आँखि मुँदाई॥
हलधर कह्यौ--आँखि को मूँदै; हरि कह्यौ--मातु जसोदा।
सूर स्याम लए जननि खिलावति, हरष सहित मन मोदा॥

ENGLISH TRANSLATION

Call Haladhara Bhaiya. Play for a while before me and give Maiya happiness. "Hari, I shall cover your eyes while the children hide." Delighted, Shyama called all his friends to play blindman's buff. Haladhara asked, "Who will cover his eyes?" Hari answered, "Mother Yashoda." Surdas says that Mother played with Shyama, her mind joyful and delighted.

ORIGINAL Hindi

आजकी आँखमिचौनीमें प्रथम विजय श्रीकृष्णचन्द्रको ही प्राप्त होती है--

ENGLISH TRANSLATION

In today's blindman's buff, Shri Krishnachandra won the first victory:

ORIGINAL Braj

हरि तब अपनी आँखि मुँदाई।
सखा सहित बलराम छपाने, जहँ-तहँ गए भगाई॥
कान लागि कह्यौ जननि जसोदा, वा घर में बलराम।
बलदाऊ कौं आवन दैहौं, श्रीदामा सौं काम॥
दौरि-दौरि बालक सब आवत, छुवत महरि कौ गात।
सब आए, रहे सुबल-श्रीदामा, हारे अब कें तात॥
सोर पारि हरि सुबलहिं धाए, गह्यौ श्रीदामा जाइ।
दै-दै सौहैं नंद-बबा की, जननी पै लै आइ॥
हँसि-हँसि तारी देत सखा सब, भए श्रीदामा चोर।
सूरदास हँसि कहति जसोदा, जीत्यौ है सुत मोर॥

ENGLISH TRANSLATION

Hari then closed his eyes. Balarama and the friends hid, running here and there. Leaning close to his ear, Mother Yashoda said, "Balarama is in that room. Let Baladau come out; your task is to catch Shridama." One by one the children ran in and touched the queen's body. All came except Subala and Shridama, so now it was the child's turn to lose. With a shout Hari ran toward Subala but caught Shridama. Repeatedly swearing by Father Nanda, he brought him to Mother. All the friends laughed and clapped, for Shridama had become the seeker. Surdas says that Yashoda laughed and declared, "My son has won!"

ORIGINAL Hindi

व्रजेश्वरीको आज नीलमणिने, रामने, अन्य गोपशिशुओंने ऐसे-ऐसे नये-नये खेल दिखलाये कि मैया आनन्दमुग्ध हो गयीं। आदिसे अन्ततक निर्णयकर्त्री मैया ही बनी और इसीलिये सबमें विजयश्री नीलमणिको ही मिली। नीलमणि परमानन्दमें निमग्न होकर मैयाके कण्ठमें झूलने लगते हैं। अंशुमाली अस्ताचलमें चले गये, तब कहीं इस आनन्दक्रीड़ाका अवसान हुआ। अब मैया नीलमणिको, रामको एवं अन्य समस्त गोपशिशुओंको ब्यालू कराती हैं। तदनन्तर गोप-सुन्दरियाँ अपने-अपने पुत्रोंको घर ले जाती हैं और श्रीकृष्णचन्द्र आज वहीं प्राङ्गणमें ही निद्रित हो जाते हैं--

ENGLISH TRANSLATION

Nilamani, Rama, and the other cowherd children showed the queen of Vraja so many ever-new games today that Maiya became enchanted with joy. From beginning to end Maiya remained the judge, and therefore Nilamani won every game. Immersed in supreme bliss, Nilamani hung from Maiya's neck. Only when the radiant sun went to the mountain of sunset did the joyful play end. Maiya then served the evening meal to Nilamani, Rama, and all the cowherd children. Afterward the cowherd women took their sons home, while Shri Krishnachandra fell asleep there in the courtyard:

ORIGINAL Braj

आँगन में हरि सोइ गए री।
दोउ जननी मिलि कै हरुऐं करि, सेज सहित तब भवन लए री॥
नैकु नहीं घर में बैठत हैं, खेलहिं के अब रंग रए री।
इहिं बिधि स्याम कबहुँ नहिं सोए, बहुत नींद के बसहिं भये री॥
कहति रोहिनी--सोवन देहु न, खेलत-दौरत हारि गए री।
सूरदास प्रभु कौ मुख निरखत हरषत जिय नित नेह नए री॥

ENGLISH TRANSLATION

Hari fell asleep in the courtyard. The two mothers joined together, gently lifted him with his bed, and carried him into the house. He never sits still indoors, for he is now absorbed in the joy of play. Shyama had never slept in this way before; he was overcome by deep sleep. Rohini said, "Let him sleep, for he is exhausted from playing and running." Surdas says that gazing upon the Lord's face, their hearts rejoiced with ever-new affection.

CHAPTER 34

## उपनन्दजीके प्रस्तावपर व्रजवासियोंकी गोकुल छोड़कर वृन्दावन जानेकी तैयारी

# Preparing to Leave Gokula for Vṛndāvana at Upananda's Proposal

Source scan pages 210–214

ORIGINAL

स्वर्णथालमें दीप सजाये व्रजेश्वरी तुलसीकाननकी ओर जा रही हैं। उनके उत्तरीय, ओढ़नी, को दक्षिण करपल्लवमें धारण किये श्रीकृष्णचन्द्र पीछे-पीछे चल रहे हैं; किंतु वे देख रहे हैं अभी कुछ क्षण पहले वनसे लौटी हुई गायोंकी ओर, हुमक-हुमककर दुग्धपान करनेवाले गोवत्सोंकी ओर। गायोंके पार्श्वदेशमें वयस्क आभीर गोरक्षक खड़े हैं, उनके हाथोंमें लगुड़ सुशोभित हैं। वे इस प्रतीक्षामें हैं कि गोवत्स जब दुग्धपानसे तृप्त हो लें, तब उन्हें यथास्थान पहुँचा दें। यही दृश्य आज श्रीकृष्णचन्द्रके हृदयमें सहसा एक अभिनव भावका उन्मेष कर देता है। वे सोचने लगते हैं, कदाचित् मैं भी गोचारणके लिये वन जाता, फिर संध्या होती और उस समय वनसे लौटकर ऐसे ही गो-संरक्षण करता।

ENGLISH TRANSLATION

The queen of Vraja walked toward the tulasī grove carrying lamps arranged upon a golden plate. Kṛṣṇacandra followed behind, holding the end of her veil in his tender right hand, but his gaze rested upon the cows that had returned from the forest only moments before and upon the calves eagerly drinking milk. Mature cowherd protectors stood beside the cows, staffs shining in their hands. They waited to lead the calves to their proper places once they were satisfied. This sight suddenly awakened a new feeling in Kṛṣṇacandra's heart. He began to think, “Perhaps I too might go to the forest to graze the cows. Evening would come, and after returning from the forest I would protect them in this same way.”

ORIGINAL

जो रसस्वरूप हैं, जिन रस-सागरकी एक बूँद रससे अगणित विश्व-प्रपञ्चमें रसका सञ्चार होता रहता है, जिनकी रसकणिका पाकर विश्वके प्राणी आनन्दका अनुभव करते हैं:

ENGLISH TRANSLATION

He is rasa itself. From a single drop of his ocean of rasa, rasa circulates throughout innumerable created worlds, and by receiving one particle of it the beings of the universe experience bliss:

ORIGINAL

Sanskrit passage

रसो वै सः। रसं ह्येवायं लब्ध्वाऽऽनन्दी भवति।

ENGLISH TRANSLATION

He is indeed rasa. Only upon attaining that rasa does one become blissful.

ORIGINAL

वे आनन्दकन्द परब्रह्म पुरुषोत्तम स्वयं भगवान् श्रीकृष्णचन्द्र आये ही हैं व्रजपुरमें रसपान जो करने! व्रजदम्पतिके क्रोडमें, नन्दप्राङ्गणमें, व्रजपुरकी वीथियोंमें, गोपसुन्दरियोंके गृहमें, गोकुलके उपवनमें रसकी सरिता बहाकर वे बाल्यरसका आस्वादन तो कर चुके। अब पौगण्ड-रसपानकी वासना उनमें उदय हुई है। बस, यह इच्छामात्र ही अपेक्षित थी, अन्यथा उनकी अचिन्त्य लीला-महाशक्ति तो समस्त संघटन प्रस्तुत कर बहुत देरसे प्रतीक्षा कर रही हैं। श्रीकृष्णचन्द्रकी अनादि अनन्त लीला प्रपञ्चमें युग-युगोंसे प्रकट भी तो इसी क्रमसे होती है, बाल्यलीला गोकुलमें, पौगण्ड-कैशोर वृन्दारण्यमें। इसीका उपक्रम होने चला।

ENGLISH TRANSLATION

Kṛṣṇacandra, the Supreme Brahman and highest Person, the Lord himself and source of bliss, has come to Vraja precisely to drink rasa. In the laps of Vraja's royal couple, in Nanda's courtyard, along the lanes of Vraja, within the cowherd women's homes, and in Gokula's groves, he has already released rivers of rasa and savored the rasa of early childhood. Now the desire to drink the rasa of boyhood has arisen within him. This desire alone was needed, for his inconceivable supreme potency of divine pastime had long been waiting with every circumstance prepared. Kṛṣṇacandra's beginningless and endless pastime has appeared in the world age after age in this same sequence: early childhood in Gokula, boyhood and adolescence in the forest of Vṛndā. Its commencement was now at hand.

ORIGINAL

क्षण भी न लगा, बृहद्वनसे वृन्दावन जानेकी योजना लीलाशक्तिने व्रजेश्वरके राज्यमन्त्री, ज्येष्ठ भ्राता उपनन्दके अन्तस्तलमें स्फुरित कर दी। आज गोपेश्वरने राज्यमन्त्रणाके लिये व्रजपुरके सभी प्रमुख वृद्ध वयस्क गोपोंको निमन्त्रित किया है। उसीमें योगदान करने श्रीउपनन्द जा रहे हैं, उसी पथसे, जिसमें वह तुलसीकानन है और श्रीकृष्णचन्द्र अपनी जननीके पास खड़े प्रदीपपंक्तिकी शोभा निहार रहे हैं। दृष्टि पड़ते ही उपनन्दके मनोराज्यमें स्पन्द आरम्भ होता है और वे मन-ही-मन तुरंत एक नया प्रस्ताव स्थिर कर लेते हैं। आज ही नहीं, जिस दिन पूतना आयी थी, उसी दिन उन्होंने निश्चय कर लिया था कि अब बृहद्वनका परित्याग करना ही होगा। तबसे वे प्रायः प्रतिदिन ही सुदूर वनप्रान्तरमें भ्रमण करते। भ्रमणका एक ही उद्देश्य होता, सम्पूर्ण नन्दव्रज बृहद्वनसे उठकर कहीं अन्यत्र बस जाता, इसके उपयुक्त स्थान ढूँढ़ना। कल उनका अन्वेषण पूर्ण हो चुका था। वृन्दावनका, गिरिराजके विशाल भूभागका, उसके कोने-कोनेका पर्यवेक्षण करके वे इस निश्चयपर पहुँच गये थे कि सभी दृष्टियोंसे परम सुखमय स्थान वही है तथा अधिक दूर भी नहीं है। अवश्य ही अबसे चार प्रहर पूर्व उनका निश्चय यह था कि किसी अन्य अवसरपर कुछ विलम्ब करके ही वे इसकी सूचना सबको देंगे, ग्रीष्म आनेतक वे इस योजनाको कार्यान्वित न करेंगे; किंतु पथमें वहाँ नन्दनन्दनको देखते ही सहसा उनके विचार बदल जाते हैं तथा आजकी सभाका मुख्य उद्देश्य उनके लिये तो, बस, वृन्दावनगमन ही हो जाता है। इस उद्देश्यको लिये ही वे सभामञ्चपर आ विराजते हैं।

ENGLISH TRANSLATION

In an instant, the divine pastime potency caused the plan to move from Bṛhadvan to Vṛndāvana to arise within the heart of Upananda, Vraja's minister of state and Nanda's eldest brother. That day the lord of the cowherds had invited all the leading elder cowherds of Vraja to deliberate upon affairs of the realm. Upananda was going to take part, following the very path beside the tulasī grove where Kṛṣṇacandra stood near his mother, gazing at the beauty of the rows of lamps. The moment Upananda saw him, his thoughts began to stir, and inwardly he settled upon a new proposal. This was not a concern of that day alone. On the very day Pūtanā came, he had decided that Bṛhadvan must be abandoned. Since then, almost every day, he had wandered through distant forest regions for the single purpose of finding a suitable place where all of Nanda's Vraja could leave Bṛhadvan and settle elsewhere. His search had ended the previous day. After examining Vṛndāvana, Girirāja's vast domain, and every one of its corners, he had concluded that it alone was supremely delightful in every respect and was not very far away. Four watches earlier, however, he had intended to inform everyone only on some later occasion, after a little delay, and not to carry out the plan until summer. But the moment he saw Nanda's son on the road, his thinking suddenly changed. For him, the principal purpose of that day's assembly became nothing but the journey to Vṛndāvana. With this purpose, he took his seat upon the council platform.

ORIGINAL

बृहद्वन परित्याग करनेकी प्रेरणा तो अभिनन्द, सन्नन्द आदि व्रजेशके सहोदर भ्राताओंको भी मिल चुकी थी। अवश्य ही वे लोग स्थानका निर्णय नहीं कर पा रहे थे कि ऐसा सुखद स्थान कौन-सा हो, जहाँ व्रज बस सके। इसलिये वे सर्वथा मौन थे। पर आज वे लोग भी उसी पथसे आये। यशोदानन्दनको उन सबने भी देखा। उन सबके मनमें भी आज अपने विचार प्रकट कर देनेकी प्रबल प्रेरणा हुई। वे यह तो जान नहीं पाये कि यशोदाका वह मरकतश्याम शिशु ही उनके अन्तस्तलमें अन्तर्यामी बनकर अनादिकालसे उनका नियन्त्रण कर रहा है, यह प्रेरणा भी उसकी ही है। पर आज वे भी मन-ही-मन कटिबद्ध हो गये कि इस विचारको व्रजेशपर अविलम्ब प्रकट कर ही देना है। राज्यसभामें आते ही अपने मनोभाव उन्होंने उपनन्दको तो बता ही दिये। उनका पूरा समर्थन भी उन्हें तत्क्षण मिल गया तथा नित्य-नियम समाप्तकर श्रीकृष्ण-बलरामको अङ्कमें धारण किये व्रजराज ज्यों ही आकर अपने आसनपर विराजे कि उपनन्द आदि सभी भाइयोंने वह प्रस्ताव उनके एवं अन्य समस्त मान्य वयोवृद्ध गोपोंके सम्मुख रख दिया:

ENGLISH TRANSLATION

Abhinanda, Sannanda, and the other brothers of the lord of Vraja had also received the inspiration to abandon Bṛhadvan. They had not, however, been able to determine where such a pleasant place might be found for Vraja to settle, and so they had remained completely silent. That day they too came by the same path, and all of them saw Yaśodā's son. A powerful inspiration arose in each of their hearts to express his thoughts that very day. They did not realize that Yaśodā's emerald-dark child had dwelt within them as the indwelling Lord and directed them since beginningless time, or that this inspiration was his as well. Yet inwardly they resolved to disclose the idea to the lord of Vraja without delay. Upon entering the royal assembly they told Upananda what was in their hearts and immediately received his full support. When the king of Vraja, having completed his daily observances and holding Kṛṣṇa and Balarāma in his lap, came and took his seat, Upananda and all the brothers placed the proposal before him and the other honored elder cowherds:

ORIGINAL Sanskrit passage

अथ कदाचिदपि तेनैवान्तर्यामिणा प्रेर्यमाणान्तःकरणैरुपनन्दसन्नन्दादिभिः स्थविराभीरमुख्यैः सरभसमास्थानीमास्थानीतमानसतया समास्थाय व्रजराजं सादरमूचे।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Then, on one occasion, Upananda, Sannanda, and the other chief elders of the cowherds, whose inner faculties were being moved by that very indwelling Lord, eagerly entered the assembly with minds intent upon its business. Taking their places, they respectfully addressed the king of Vraja.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

श्रीउपनन्दके प्रति सबके मनमें सम्मान है। आयुमें वे सबसे बड़े हैं। उनके अगाध ज्ञानकी समता व्रजमें कोई कर नहीं सकता। कहाँ, कब, कैसे, क्या करना है, इसके लिये निर्भ्रान्त सम्मति एकमात्र उनकी ही होती है। श्रीकृष्ण-बलरामका शुभचिन्तक उनसे बड़ा और कौन होगा? इसलिये ही अपने भाइयोंका संकेत पाकर सबसे पहले वे ही बोले:

ENGLISH TRANSLATION

Everyone held Śrī Upananda in esteem. He was the eldest in years, and no one in Vraja could equal the depth of his knowledge. His alone was the unfailing counsel concerning what should be done, where, when, and how. Who could be a greater well-wisher of Kṛṣṇa and Balarāma? Therefore, upon receiving the signal from his brothers, he spoke first:

ORIGINAL Sanskrit verse

तत्रोपनन्दनामाऽऽह गोपो ज्ञानवयोऽधिकः।
देशकालार्थतत्त्वज्ञः प्रियकृद् रामकृष्णयोः॥

(श्रीमद्भागवत १०।११।२२)

ENGLISH TRANSLATION

Then a cowherd named Upananda, advanced in knowledge and age, spoke. He understood the true import of place and time and always acted for the good of Rāma and Kṛṣṇa.

(Śrīmad Bhāgavata 10.11.22)

ORIGINAL

वक्तव्य आरम्भ करनेसे पूर्व उपनन्दकी दृष्टि व्रजेशके अङ्कमें विराजित श्रीकृष्णचन्द्रसे जा लगती है। फिर तो वह नीलोत्पल छवि उपनन्दके अन्तस्तलमें प्रविष्ट हो जाती है। उनके नेत्र निमीलित हो जाते हैं, मानो प्राणोंने कपाट रुद्ध कर लिये, कहीं वह सौन्दर्य-निधि कोई उठा न ले जाय। अर्द्धसमाधिकी-सी दशामें बृहद्वनकी परिस्थितिपर, अपने इस पैतृक आवासके त्यागके हेतुओंपर तथा वृन्दावनकी विविध सुविधाओंपर उपनन्द विशद विवेचन कर जाते हैं। उनकी वक्तृताका सारांश यह है: “अब बृहद्वनमें रहना अत्यन्त भयावह है। शत्रुओंको हमारी गतिविधिका पूरा ज्ञान हो गया है। यहाँ हम जितने एकत्र हैं, सभीके लिये गोकुल अपना है, व्रजेश्वरके ये दोनों पुत्र श्रीकृष्ण-बलराम हम सबके जीवनाधार हैं। यदि इनका जीवन सुरक्षित है तो हम सभी जीवित हैं। यदि ये दोनों शिशु नहीं रहे तो व्रजका एक भी प्राणी जीवित नहीं रहेगा। अतः हम जो भी गोकुलके हितैषी हैं, उन सबको, गोकुलका मङ्गल अक्षुण्ण बनाये रखनेके लिये ही यहाँसे अविलम्ब प्रस्थान कर देना चाहिये। अपना आवास कहीं अन्यत्र बनाना चाहिये। यहाँ एकके पश्चात् एक विपत्ति आती ही रहती है और जो भी आती है, वह आती है इन दो शिशुओंके अनिष्टका हेतु बनकर ही। हम सबकी अपनी संतति तो इनके साथ ही रहती है; इनके अनिष्टका अर्थ है हम गोपोंकी समस्त संततिका मूलोच्छेद। हम सब बड़ी गम्भीरतासे विचार करें, बालनाशिनी पूतना आयी, किसी प्रकार उस राक्षसीसे नन्दनन्दनकी रक्षा हुई। यह निश्चय श्रीहरिकी अपार अनुकम्पा ही थी कि वह विशाल शकट इस शिशुपर न गिरकर अलग गिरा। फिर वह तृणावर्त दैत्य आया, सुकुमार नन्दनन्दनको पहले तो अत्यन्त ऊपरके आकाशमें उड़ा ले गया। अनन्तर अपने ही कर्मविपाकसे वह शिलापर गिरकर चूर-चूर हो गया। वहाँ भी लोकपालोंने, नहीं-नहीं, श्रीनारायणके पार्षदोंने ही इसकी रक्षा की; अन्यथा इसके जीवनकी कोई आशा किसीको नहीं रही थी। इतने प्रकाण्ड वे युग्म अर्जुन-वृक्ष गिरे, उनके बीचमें यह शिशु आ गया, हम सबके बालक भी वहीं थे; पर पुनः नन्दरायके पुत्रकी रक्षा हो गयी, अन्य बालकोंको भी कोई क्षत न लगा। यह भी एकमात्र अच्युत श्रीहरिके द्वारा की हुई रक्षा है। मानव-सामर्थ्यसे परे है कि अर्जुन-तरुओंके धराशायी होनेपर उनके नीचे हमारे शिशुओंकी रक्षा कोई कर ले। अतः भविष्यमें अब कोई असुरकृत अनिष्ट व्रजको ध्वंस न कर दे, इससे पूर्व ही हम सभी श्रीकृष्ण-बलरामको, अपने-अपने बच्चोंको, मित्र, कलत्र, गोधन, अनुचर आदिको लेकर यहाँसे अन्यत्र चले जायँ। कहाँ जायँ, इस सम्बन्धमें भी मैंने पूर्ण विचार कर लिया है। कई मासके अनवरत परिश्रमके पश्चात् मैंने यह निर्णय किया है कि हम सभी वृन्दावन चले जायँ। हम गोपोंके लिये प्रथम सुविधा तो गायोंके सम्बन्धमें देखनेकी है और वह वन सुकोमल तृणपर्णसे निरन्तर पूरित रहकर पशुओंके लिये तो सर्वथा हितकर है। नव-नव वृक्षोंसे, तरुमण्डित अगणित उपवनोंसे वृन्दावन नित्य हरित-श्याम बना रहता है। नैसर्गिक विस्तृत भूभाग स्थान-स्थानपर इस भाँति बने हैं कि हम असंख्य गोप-गोपियाँ, हमारा गोधन, सबको यथेष्ट आश्रय मिल सकता है। वह वन मनोरम पर्वत-श्रेणियोंसे विभूषित है; तृणलतादिमण्डित वृन्दाकाननकी शोभा देखने ही योग्य है। मेरी तो यह इच्छा है कि हमलोग आज ही चले चलें, शकट अभी प्रस्तुत हो जायँ, अविलम्ब गोधन आगे भेज दिया जाय। अवश्य ही यह मेरा प्रस्तावमात्र है, आप सभी विचार लें। आप सबको यदि मेरी योजना रुचिकर प्रतीत हो, तभी ऐसा हो।”

ENGLISH TRANSLATION

Before beginning his address, Upananda's gaze fell upon Kṛṣṇacandra seated in the lap of the lord of Vraja. The vision of that blue lotus entered Upananda's deepest heart, and his eyes closed as though his very life breath had shut the doors lest someone carry away that treasure of beauty. In a state resembling partial absorption, Upananda spoke at length about conditions in Bṛhadvan, the reasons for leaving their ancestral home, and the many advantages of Vṛndāvana. The substance of his speech was this: “It has become exceedingly dangerous to remain in Bṛhadvan. Our enemies have gained full knowledge of our movements. Gokula belongs to all of us assembled here, and these two sons of the lord of Vraja, Kṛṣṇa and Balarāma, are the very support of all our lives. If they are safe, we all live. If these two children are lost, not a single creature in Vraja will remain alive. Therefore, all of us who desire Gokula's welfare must depart from here without delay precisely to preserve its good fortune intact. We should establish our dwelling elsewhere. One calamity after another keeps coming here, and each comes solely to harm these two children. All our own children remain with them, so harm to these two would mean the uprooting of the entire next generation of us cowherds. Let us consider this very seriously. Pūtanā, the slayer of children, came, and somehow Nanda's son was saved from that demoness. Surely it was only Śrī Hari's boundless mercy that the enormous cart fell aside instead of upon this child. Then the demon Tṛṇāvarta came. First he carried tender Nanda's son high into the sky, and afterward, through the consequence of his own deeds, he fell upon a rock and was shattered. There too the guardians of the worlds, no, the attendants of Śrī Nārāyaṇa himself, protected the child. Otherwise no one had held any hope for his life. Those two immense arjuna trees fell with this child between them, and all our children were there too. Yet once again Nanda's son was saved, and the other children suffered no injury. This protection also came from none but the infallible Śrī Hari. It is beyond human power for anyone to protect our children beneath the falling arjuna trees. Therefore, before some future evil wrought by a demon destroys Vraja, let us all take Kṛṣṇa and Balarāma, our children, friends, wives, cattle, attendants, and all the rest, and go elsewhere. I have also thought fully about where we should go. After many months of unceasing effort, I have decided that we should all go to Vṛndāvana. For us cowherds, the first consideration is the welfare of the cows, and that forest, always filled with tender grasses and leaves, is altogether beneficial for the animals. With ever-fresh trees and innumerable tree-filled groves, Vṛndāvana remains perpetually verdant and dark green. Broad natural tracts are spread here and there so that our countless cowherd men and women and all our cattle can find ample shelter. The forest is adorned with lovely mountain ranges, and the beauty of Vṛndā's woodland, covered with grasses, vines, and other vegetation, is itself worth beholding. My own wish is that we leave today. Let the carts be made ready now and the cattle sent ahead without delay. This, of course, is only my proposal. Please consider it. Let it be done only if my plan pleases you all.”

ORIGINAL Sanskrit verses

उत्थातव्यमितोऽस्माभिर्गोकुलस्य हितैषिभिः।
आयान्त्यत्र महोत्पाता बालानां नाशहेतवः॥

मुक्तः कथञ्चिद् राक्षस्या बालघ्न्या बालको ह्यसौ।
हरेरनुग्रहान्नूनमनश्चोपरि नापतत्॥

चक्रवातेन नीतोऽयं दैत्येन विपदं वियत्।
शिलायां पतितस्तत्र परित्रातः सुरेश्वरैः॥

यन्न म्रियेत द्रुमयोरन्तरं प्राप्य बालकः।
असावन्यतमो वापि तदप्यच्युतरक्षणम्॥

यावदौत्पातिकोऽरिष्टो व्रजं नाभिभवेदितः।
तावद् बालानुपादाय यास्यामोऽन्यत्र सानुगाः॥

वनं वृन्दावनं नाम पशव्यं नवकाननम्।
गोपगोपीगवां सेव्यं पुण्याद्रितृणवीरुधम्॥

तत्तत्राद्यैव यास्यामः शकटान् युङ्क्त माचिरम्।
गोधनान्यग्रतो यान्तु भवतां यदि रोचते॥

(श्रीमद्भागवत १०।११।२३-२९)

ENGLISH TRANSLATION

We who desire Gokula's welfare must rise and leave this place, for great calamities are coming here that threaten the children's destruction.

This child was somehow delivered from the child-killing demoness. Surely it was by Hari's grace that the cart did not fall upon him.

This child was carried into danger high in the sky by the whirlwind demon. When the demon fell upon the rock, the child was protected by the lords of the gods.

That this child, or any of the others, did not die after passing between the two trees was also the protection of Acyuta.

Before some calamity-born danger overwhelms Vraja, let us take the children and go elsewhere with all our followers.

There is a forest named Vṛndāvana, newly grown and excellent for the animals. It is fit for cowherd men, cowherd women, and cows, and is blessed with a holy mountain, grasses, and plants.

Let us go there today. Yoke the carts without delay. If this pleases you, let the herds of cattle go ahead.

(Śrīmad Bhāgavata 10.11.23-29)

ORIGINAL

कहकर उपनन्दने आसन ग्रहण किया। समस्त सभासद् गोपोंमें उनकी वक्तृता परम उल्लास भर देती है। 'साधु-साधु' की तुमुल ध्वनिसे सभास्थल मुखरित होने लगता है। केवल व्रजेश्वर अभी भी किञ्चित् गम्भीर शान्त बैठे हैं। इसी समय सन्नन्द दैवावेश-जैसी मुद्रामें खड़े होकर व्रजेश्वरको ही लक्ष्य करके कहने लगते हैं:

ENGLISH TRANSLATION

Having spoken, Upananda resumed his seat. His address filled all the cowherds in the assembly with the highest joy, and the meeting place resounded with their thunderous cries of “Excellent! Excellent!” Only the lord of Vraja still sat somewhat grave and silent. At that moment Sannanda rose with the bearing of one divinely inspired and began to speak directly to the lord of Vraja:

ORIGINAL Sanskrit passage

तत्किमत्र निदानं नास्य जन्मलग्नलग्नमस्ति किमपि दूषणम्। सर्व एव शुभमात्रग्रहाग्रहाः। तवापि लोकोत्तरमेवादृष्टं दृष्टं च। येनैतज्जगत्पत्यंशकलितमपत्यं शकलितमहापदकस्मादेव देवदुर्लभं सम्पादितमस्ति। तदस्माभिरिदमनुमितमस्यैव स्थलस्य दूषणमेतत्। तदिदमपहाय हायनमध्ये सर्वदा सुखदं सर्वर्तुगुणवृन्दावनं वृन्दावनं नाम वनं यामः।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

What, then, is the cause of this? There is no fault attached to his birth ascendant. All the planets exert only auspicious influence. Your own extraordinary destiny, both unseen and manifest, is evident, for by it you have obtained this godly child, marked by a portion of the Lord of the universe, who has shattered tremendous dangers and is difficult even for the gods to attain. We have therefore inferred that the fault lies in this very place. Let us abandon it and, within this year, go to the forest named Vṛndāvana, which is always delightful and abounds in the virtues of every season.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“व्रजेन्द्र! आप देख ही चुके हैं कि इतनी विपत्तियाँ आयीं। आखिर इसका कारण क्या है? श्रीकृष्णचन्द्रके जन्मलग्नमें भी कोई दोष नहीं है। सूर्यादि सभी ग्रह इसके मङ्गलप्रद हैं। आपके अलौकिक भाग्यको भी हमलोग देख ही चुके हैं। गर्गाचार्यके वचनके अनुसार तो यही प्रतीत होता है कि यह श्रीकृष्ण नारायणांश है। ऐसा समस्त विघ्नबाधाहारी देवदुर्लभ पुत्र आपको प्राप्त है। यह आपके लोकोत्तर भाग्यसे ही तो सम्भव हुआ है। फिर भी विपत्ति आ रही है। अतः हमलोगोंने तो सब कुछ सोच-समझकर यही अनुमान किया है कि इस भूमिकाही कोई यह दोष है कि यहाँ इतनी विपत्तियाँ आ रही हैं। हमें तो यही उचित प्रतीत होता है कि हमलोग इसे छोड़कर चले जायँ। हाँ, यदि आज जाना आपको अभिप्रेत न हो तो आज न सही; पर शीघ्र-से-शीघ्र इसी वर्ष किसी दिन यहाँसे हमलोग सर्वदा सुखद षड्ऋतुगुणभूषित वृन्दावन नामक वनमें चले जायँ अवश्य।”

ENGLISH TRANSLATION

“O king of Vraja, you have seen how many calamities have come. What can be their cause? There is no defect in Kṛṣṇacandra's birth ascendant, and the sun and all the other planets are auspicious for him. We have also witnessed your extraordinary fortune. According to Gargācārya's words, Kṛṣṇa appears to be a portion of Nārāyaṇa. You have received this son, rare even among the gods and capable of dispelling every obstacle and affliction. That could have happened only through your transcendent good fortune. Yet calamities continue to come. Having considered everything carefully, we have therefore concluded that some defect lies in this very ground, causing so many dangers to arise here. It seems proper to us that we leave it. If you do not wish to go today, then let it not be today. But on some day as soon as possible within this very year, we must certainly leave and go to the forest named Vṛndāvana, which is always delightful and adorned with the virtues of all six seasons.”

ORIGINAL

सन्नन्दकी बात समाप्त होते-न-होते प्रमुख गोप पुकार उठते हैं, “नहीं-नहीं, क्षणभरका भी विलम्ब नहीं करेंगे, आज ही चलना है।” वस्तुतः सन्नन्दकी भी आन्तरिक इच्छा यही है, पर व्रजेश्वरके संकोचवश वे एक वर्षकी बात कह गये हैं। कुछ युवक गोप तो अपने आसनोंसे कूदकर व्रजेश्वरके पास जा पहुँचते हैं, हाथ जोड़कर अविलम्ब यात्राकी व्यवस्था करनेकी अनुमति माँगने लगते हैं। इस समय सबकी दृष्टि केन्द्रित हो गयी है श्रीकृष्णचन्द्रकी ओर। सभी एक स्वरसे यही पुकार रहे हैं, “श्रीकृष्णकी रक्षाके लिये बृहद्वनका अविलम्ब परित्याग अनिवार्य है।” उनका यह उन्मुक्त प्रेमिलभाव व्रजेश्वरके नेत्रोंको आर्द्र कर देता है। श्रीकृष्णचन्द्रकी मङ्गलकामनासे प्रेरित गोपोंकी इस उत्कण्ठा, इस निश्चयके सामने व्रजेश्वर अपना सिर झुका देते हैं। उपनन्द-जैसे महापण्डित, प्रवीण मन्त्री, ज्येष्ठ भ्राताके परामर्शकी, उनके द्वारा निर्दिष्ट नीतिकी विजय क्यों न होती। सबको शीघ्र-से-शीघ्र व्यवस्था कर लेनेकी, भगवान् अंशुमाली बृहद्वनको आलोकित करने आ जायँ, तबतक प्रस्तुत हो जानेकी, उनके पुण्यदर्शनके उपरान्त प्रस्थान कर देनेकी अनुमति मिल जाती है।

ENGLISH TRANSLATION

Before Sannanda had even finished, the leading cowherds cried out, “No, no! We will not delay even for a moment. We must leave today.” This was Sannanda's own inward wish, but out of consideration for the lord of Vraja's hesitation he had spoken of a year. Some young cowherds leapt from their seats and hurried to the lord of Vraja, joining their palms and asking permission to arrange the journey at once. Everyone's gaze was now fixed upon Kṛṣṇacandra, and all called out in one voice, “To protect Kṛṣṇa, we must abandon Bṛhadvan without delay.” Their open, loving feeling moistened the lord of Vraja's eyes. Before this ardor and resolve of the cowherds, inspired by their longing for Kṛṣṇacandra's welfare, he bowed his head. How could the counsel and policy of so learned a scholar, able minister, and elder brother as Upananda fail to prevail? Everyone received permission to make arrangements as quickly as possible, to be ready by the time the radiant sun god came to illuminate Bṛhadvan, and to depart after beholding his auspicious appearance.

ORIGINAL

व्रजेश्वरीको तो चिरवाञ्छित प्राप्त हो गया। अपने नीलमणिको अञ्चलमें छिपाकर अनिष्टकी आशङ्कासे न जाने वे कितनी बार रो चुकी हैं। “नीलमणिको लेकर कहाँ चली जाऊँ, क्या करूँ, गोकुलमें तो रहना अब सम्भव ही नहीं है।” इस चिन्तासे न जाने वे कितनी बार व्याकुल हो चुकी हैं:

ENGLISH TRANSLATION

The queen of Vraja had gained what she had long desired. How many times had she hidden her blue jewel beneath the fold of her garment and wept in fear of some calamity? How many times had she been overwhelmed by the thought, “Where can I take my blue jewel? What can I do? It is no longer possible to remain in Gokula”?

ORIGINAL Braj verses

नाहिन गोकुल बास हमारौ।
बैरी कंस बसत सिर ऊपर, नित उठि करे खगारौ॥

गाँम-गाँम प्रति देश-देश प्रति, लोक-लोक प्रति जानी।
यह गोपाल कहाँ लै राखौं, कहत नंद की रानी॥

सकट पूतना तृनावर्त ते यहै बिधाता राख्यौ।
कैसें मिटै कह्यौ संतन कौ, गर्ग बचन यों भाख्यौं॥

जद्यपि परब्रह्म अबिनासी, महतारी डर मानै।
परमानंद प्रीति ऐसी पुनि, सुक मुनि, ब्यास बखानैं॥

ENGLISH TRANSLATION

Gokula is no dwelling place for us.
Our enemy Kaṁsa looms overhead and rises daily to strike.

He has spies in village after village, land after land, world after world.
“Where can I take and shelter this Gopāla?” asks Nanda's queen.

The Creator alone saved him from the cart, Pūtanā, and Tṛṇāvarta.
How could the saints' declaration fail, when Garga spoke those words?

Though he is the imperishable Supreme Brahman, his mother still feels fear.
Paramānanda says that Śuka and Vyāsa have described such love.

ORIGINAL

इसलिये आज उपनन्दके व्याख्यान, वृन्दावनकी महिमा तथा सर्वसम्मतिसे अविलम्ब बृहद्वन-परित्यागके निर्णयको सुनकर व्रजेश्वरीके अन्तस्तलमें भी अतिशय उल्लासका सञ्चार हो जाता है। सभाभवनके एक द्वारपर वृद्ध वयस्क गोपसुन्दरियोंसे आवृत हुई वे घूँघट काढ़े खड़ी हैं तथा जैसे ही वृन्दावनगमनका निर्णय हुआ कि वे श्रीकृष्ण-बलरामको व्रजेश्वरके पाससे लानेके लिये एक परिचारिका भेज देती हैं। जननीका आह्वान सुनकर दोनों भाई पिताके अङ्कसे उतर पड़ते हैं, यशोदारानीके पास चले आते हैं। जननी उन्हें अन्तःपुरमें ले जाकर सुमिष्ट दुग्ध पिलाती हैं। फिर उनके शयनकी व्यवस्था करती हैं। यह सब हुआ; पर यदि कहीं भगवती पौर्णमासीने बृहद्वनसे जाना अस्वीकार कर दिया तो? यह एक कठिन प्रश्न सामने उपस्थित हुआ। इन्हें यहाँ छोड़कर व्रजेश्वर चले जायँ, यह कैसे सम्भव है? समस्त व्रज देवी पौर्णमासीका चिरऋणी है।

ENGLISH TRANSLATION

Thus, when the queen of Vraja heard Upananda's discourse, the glories of Vṛndāvana, and the unanimous decision to abandon Bṛhadvan immediately, immense joy arose within her heart as well. Veiled and surrounded by elderly cowherd women, she stood at one door of the assembly hall. As soon as the journey to Vṛndāvana was decided, she sent an attendant to bring Kṛṣṇa and Balarāma from the lord of Vraja. Hearing their mother's call, the two brothers climbed down from their father's lap and came to Queen Yaśodā. Their mother took them into the inner chambers, gave them delicious milk to drink, and arranged for them to sleep. But then a difficult question arose. What if the divine Paurṇamāsī refused to leave Bṛhadvan? How could the lord of Vraja depart and leave her there? All Vraja stood forever indebted to Goddess Paurṇamāsī.

ORIGINAL

व्रजेश्वरको इस वृद्धावस्थामें नीलमणि-जैसे अप्रतिम सुन्दर विश्वविमोहन पुत्रकी प्राप्ति इन वृद्धा संन्यासिनीकी कृपासे ही हुई है। व्रजेश्वरको पुत्र होगा, यह भविष्यवाणी भी व्रजमें आकर देवी पौर्णमासीने ही सबसे पहले की थी। व्रजका प्रत्येक गोप, प्रत्येक गोपी, सभी इन्हें अतिशय आदर करते हैं। इनकी किसी भी आज्ञाका उल्लङ्घन कोई भी नहीं करता। अतः इन्हें छोड़कर जाना तो असम्भव है। व्रजेश्वरने तुरंत अपने छोटे भाई नन्दनको उनकी पर्णकुटीपर भेजा। सारी परिस्थिति सुनकर भगवतीने सहर्ष स्वयं भी वृन्दावन चलना स्वीकार कर लिया। फिर तो कहना ही क्या है। अपूर्व उत्साहसे व्रजपुरके समस्त गोप-गोपी यात्राकी व्यवस्थामें लग जाते हैं।

ENGLISH TRANSLATION

It was only through the grace of this elderly renunciant that, in his advanced age, the lord of Vraja had received a son as incomparably beautiful and enchanting to the universe as a blue jewel. Goddess Paurṇamāsī had also been the first to come to Vraja and foretell that he would have a son. Every cowherd man and woman in Vraja honored her deeply, and no one ever disobeyed any command of hers. Leaving her behind was therefore impossible. The lord of Vraja immediately sent his younger brother Nandana to her leaf cottage. Upon hearing the whole situation, the goddess gladly agreed to go to Vṛndāvana herself. What more remained to be said? With extraordinary enthusiasm, all the cowherd men and women of Vraja began arranging the journey.

ORIGINAL

ज्योत्स्नोद्भासित बृहद्वनकी वह अन्तिम रात्रि पुरसुन्दरियोंके कङ्कण-झंकारसे, असंख्य शकटोंके तुमुल नादसे, गोपोंके ‘हे हे, हो हो’ शब्दसे, विशाल शृङ्गों एवं शङ्खोंकी ध्वनिसे परिव्याप्त रहती है। किसीको क्षणभरके लिये भी विश्राम नहीं है। गोप दधि-नवनीत-घृतपूरित भाण्ड, रत्नपेटिका, वस्त्र-आभूषणकी पेटी एवं अपनी अन्य गृहस्थ-सामग्री ला-लाकर बाहर राजपथपर खड़े शकटोंपर रखनेमें व्यस्त हैं। गोपसुन्दरियाँ उन सामग्रियोंको एकत्रकर अपने पति-पुत्र आदिको देनेमें लगी हैं। एक शकटके पूर्ण होते ही, उसे गोप जानेवाली पङ्क्तिमें खींचकर खड़ा कर देते हैं एवं अन्य रिक्तको द्वारपर लाकर पूर्ण करने लग जाते हैं। पौगण्ड-वयस्क शिशुओंको भी आज निद्रा नहीं, वे भी इस यात्राकी व्यवस्थामें हाथ बँटा रहे हैं। अवश्य ही राम-श्याम जननीसे लालित होकर सो गये हैं। उन्हें सुलाकर व्रजेश्वरी भी रोहिणीके सहित वृन्दावनयात्राके लिये तैयारीमें जुट पड़ती हैं।

ENGLISH TRANSLATION

On that final moonlit night in Bṛhadvan, the air was filled with the jingling bracelets of the town's women, the tumult of countless carts, the cowherds' calls of “he he, ho ho,” and the sounds of great horns and conches. No one rested even for a moment. The cowherds busily carried vessels filled with yogurt, fresh butter, and ghee, jewel boxes, chests of clothing and ornaments, and their other household goods, placing them upon the carts standing outside on the royal road. The cowherd women gathered the articles and handed them to their husbands, sons, and others. As soon as one cart was filled, the cowherds pulled it into the departing line, brought another empty cart to the door, and began filling it. Even the children who had reached boyhood did not sleep that night, but lent their hands to the preparations. Rāma and Śyāma, of course, had fallen asleep under their mother's tender care. Once they were asleep, the queen of Vraja joined Rohiṇī in preparing for the journey to Vṛndāvana.

ORIGINAL

पर अगणित परिचारिकाएँ हैं, श्रीरोहिणी हैं। यशोदारानीको कार्य करने कौन दे? वे तो, बस, एक कार्यमें संलग्न हैं। रामके लिये, नीलमणिके लिये, जिन-जिन वस्तुओंकी आवश्यकता पड़ती है, उन्हें बार-बार जाकर देख लेती हैं कि जिससे ये छूट न जायँ। नीलमणिके खिलौनोंकी पेटी तो स्वयं भर रही हैं। प्रत्येक खिलौनेमें एक मधुर स्मृति, नीलमणिकी लीलाका एक मधुर मोहन संस्मरण समाया हुआ है। हाथमें खिलौने आते ही व्रजेश्वरीके नेत्रोंमें वह चित्र नाच उठता है और वे परमानन्दमें निमग्न हो जाती हैं। निशा ढल जाती है। उषाके शीतल सुखद स्पर्शसे श्रान्त हुए गोपोंमें, गोपसुन्दरियोंमें नवीन स्फूर्तिका सञ्चार हो जाता है; पर इतने समयमें मैया तो केवल एक ही कार्य करती रही हैं। उन खिलौनोंको कभी पेटिकामें भर देतीं, फिर निकालकर बिखेर देतीं, फिर सजा देतीं, फिर क्रमशः निकालकर बाहर छोड़ देतीं। बीच-बीचमें नीलमणिके शयनपर्यङ्कके समीप जाकर देख अवश्य आतीं। श्रीरोहिणीजी आकर जब यह कार्य भी मैयाके हाथसे ले लेती हैं, तब कहीं उन्हें भान होता है कि भुवनभास्कर उदय होने ही जा रहे हैं। यात्रासे पूर्व राम एवं नीलमणिको स्नान कराकर, विभूषितकर, कलेवा कराकर मैयाको प्रस्तुत कर रखना है, यह स्मृति भी उन्हें श्रीरोहिणी ही दिलाती हैं और तब वे शयनागारमें जाकर नीलमणिको जगाने लगती हैं:

ENGLISH TRANSLATION

But there were innumerable attendants, and Śrī Rohiṇī was there. Who would allow Queen Yaśodā to work? She remained absorbed in only one task. Again and again she went to inspect every article Rāma and her blue jewel might need, making sure that nothing was left behind. She filled the chest of her blue jewel's toys herself. Each toy held a sweet memory, an enchanting recollection of one of his pastimes. The moment a toy came into her hand, its scene danced before the queen of Vraja's eyes and she became immersed in supreme bliss. The night passed. The cool, pleasant touch of dawn brought fresh energy to the weary cowherd men and women, but throughout all that time Mother Yaśodā had continued with this single task. Sometimes she put the toys into the chest, then took them out and scattered them, arranged them once more, and then removed them one by one and left them outside. From time to time she also went to look beside her blue jewel's sleeping couch. Only when Śrī Rohiṇī came and took even this task from her hands did she become aware that the sun, illuminator of the worlds, was about to rise. Rohiṇī also reminded her that before the journey she must bathe Rāma and her blue jewel, adorn them, feed them a morning meal, and have them ready. Yaśodā then entered the sleeping chamber and began to awaken her blue jewel:

ORIGINAL Braj verses

जागौ, मोहन! भोर भयौ।
फूले कमल, कुमुद मुद्रित भए, तमचुर कौ सुर हारि गयौ॥

टेरत ग्वाल-बाल सब ठाढ़े, पूरब सौं पतंग उदयौ।
सुनत बचन जागे नँदनंदन, सूर जननि तब उछँग लयौ॥

ENGLISH TRANSLATION

Awake, O Mohana! The dawn has come.
The lotuses have blossomed, the night lilies have closed, and the radiant thief of darkness has overcome the night.

All the cowherd boys stand calling you, and the sun has risen in the east.
Hearing these words, Nanda's son awoke, and his mother then took him into her lap, says Sūra.

CHAPTER 35

# वृन्दावन-यात्राका वर्णन
# Description of the Journey to Vṛndāvana

Source scan pages 215–221

ORIGINAL Hindi

व्रजपुरका राजमार्ग असंख्य शकटोंसे पूर्ण हो चुका है। उन शकटोंके ऊपरी अंशमें श्वेत, हरित, पाटल, पाण्डुर, पीत एवं अरुण वर्णकी छीटके वस्त्रोंसे मण्डप बने हैं। मण्डप चारों ओरसे रंग-बिरंगे रेशमी वस्त्रोंके द्वारा प्राचीरके आकारमें घेर दिये गये हैं। उसके ठीक मध्यमें ऊपर स्वर्णकलश सुशोभित है। उनपर पताकाएँ फहरा रही हैं। मानो ये परम सुन्दर विशाल शकट अतिशय कलापूर्ण ढंगसे कनक-कलशोंपर फर-फर करती हुई पताकारूप अपनी रसनाके द्वारा रविरश्मियोंका पान कर रहे हों, साथ ही अपने सुरदुर्लभ सौभाग्यसे उल्लसित होकर ऊपर उड़ते अमरविमानोंका परिहास कर रहे हों:

ENGLISH TRANSLATION

The royal road of Vraja was filled with countless carts. Canopies had been raised over them from patterned cloth in white, green, rose, pale, yellow, and crimson hues. Around every canopy, multicolored silken fabrics formed an enclosure like a wall. A golden finial shone at the very center above, with banners fluttering upon it. It seemed that these supremely beautiful and immense carts were artfully drinking the sun's rays with the fluttering tongues of their banners upon the golden finials. Exulting in a fortune difficult even for the gods to attain, they appeared to mock the celestial aerial cars flying overhead:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

उपरि परितानितसितहरितपाटलपाण्डुर-
पीतारुणकिर्मीरचीरमण्डपेषु परितो वृतीकृतनाना-
विधपरार्ध्यपट्टवसनेषु कनककलशोपरिपरि-
पतत्पताकानिकररसनाभिरिव दिनकरकिरणकलापं
कलापण्डिततया लेलिहानेषु परिहस्यमानामरविमानेषु
विमानेषु।

ENGLISH TRANSLATION

The carts bore overhead canopies of variegated cloth in white, green, rose, pale, yellow, and crimson hues, enclosed on all sides with many kinds of exceedingly precious silken fabrics. With tongues formed by hosts of banners fluttering above their golden finials, they appeared to lick up the multitude of the sun's rays with consummate artistry, while putting the celestial aerial cars to ridicule.

ORIGINAL Hindi

इन शकटोंमें स्वर्णमण्डित शृङ्गोंसे सुशोभित अतिशय सुपुष्ट बलीवर्द जुड़े हैं। प्रत्येकके ग्रीवादेशमें घंटियाँ बँधी हैं, उनसे परम मनोहर झुन्-झुन्, टुन्-टुन् शब्द हो रहा है। ऐसे अगणित सुसज्जित एक पङ्क्तिमें खड़े शकटोंपर वृद्धा गोपिकाएँ, वृद्धगोप, नवयुवतियाँ, गोपकुमारिकाएँ, गोपशिशु यथास्थान आसीन हुए यात्राकी प्रतीक्षा कर रहे हैं। जिस शकटपर अपने नीलमणिको अङ्कमें धारण किये व्रजराजमहिषी एवं रामको लिये श्रीरोहिणी विराजित हैं, उसकी छटा तो निराली है:

ENGLISH TRANSLATION

Extremely well-nourished oxen, splendid with gold-plated horns, were yoked to these carts. Bells tied around every neck produced most charming sounds of jhun-jhun and tun-tun. Elderly gopīs, elderly cowherd men, young women, cowherd maidens, and cowherd children sat in their proper places upon the countless beautifully adorned carts standing in a single row, awaiting the journey. The cart upon which the queen of Vraja sat with Nīlamaṇi in her lap, together with Śrī Rohiṇī holding Rāma, possessed a beauty all its own:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

मणिखचितसुवर्णचित्रवर्णे शुचिमृदुतूलिकयानुकूलमध्ये।
गृहनिभशकटे विरेजतुस्ते सुतरुचिरोचिषि रोहिणीयशोदे॥

ENGLISH TRANSLATION

In that cart, brilliant with the wondrous colors of gold set with jewels, its center made comfortable by a clean and soft mattress, and fashioned like a house, Rohiṇī and Yaśodā shone resplendently in the lovely radiance of their sons.

ORIGINAL Hindi

“वह एक विचित्र मणिखचित स्वर्णिम वर्णका है। उसके मध्यदेशमें उज्ज्वल मृदुल तूलिका (गद्दे) का आरामप्रद आस्तरण बिछा है। सुन्दर सज्जित गृहकोष्ठके समान उसकी रचना है। नन्दनन्दन श्रीकृष्णचन्द्रके महामरकत श्यामकलेवरसे झरती हुई नीलज्योति एवं बलरामके गौर अङ्गोंसे निःसृत उज्ज्वल आभा उसे उद्भासित कर रही है। ऐसे परम सुन्दर शकटमें आसीन हुई व्रजेश्वरी एवं बलरामजननी सुशोभित हो रही हैं।”

ENGLISH TRANSLATION

"It has a wondrous golden hue and is set with jewels. In its center lies a comfortable covering of bright, soft cushioning. It is fashioned like a beautifully decorated chamber of a house. The blue radiance streaming from the great emerald-dark form of Śrī Kṛṣṇacandra, Nanda's son, and the brilliant splendor issuing from Balarāma's fair limbs illumine it. Seated in such a supremely beautiful cart, Vrajeśvarī and Balarāma's mother shine resplendently."

ORIGINAL Hindi

इस शकट-पङ्क्तिसे आगे व्रजेश्वरके, व्रजवासियोंके अपार गोधनका समूह खड़ा है। बस, अब चलनेकी तैयारी ही है। अगणित गोपोंके द्वारा की हुई शृङ्गध्वनि, तुमुल तूर्यनाद और जयघोषसे आकाश गूँजने लगता है। गोपोंके पुरोहित मङ्गलपाठ करने लगते हैं। व्रजराजकुलपुरोहित महर्षि शाण्डिल्य आज स्वयं पधारे हैं तथा शिष्योंसहित यात्रासे पूर्व मङ्गलपाठ, स्तुतिपाठ कर रहे हैं:

ENGLISH TRANSLATION

Before this line of carts stood the immense herd of cattle belonging to Vrajeśvara and the residents of Vraja. Everything was now ready for departure. The sky began to resound with horns blown by countless cowherd men, the tumult of trumpets, and cries of victory. The priests of the cowherds began chanting auspicious benedictions. Maharṣi Śāṇḍilya, the family priest of the royal house of Vraja, had personally come that day and, together with his disciples, recited auspicious hymns and praises before the journey:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.32

गोधनानि पुरस्कृत्य शृङ्गाण्यापूर्य सर्वतः।
तूर्यघोषेण महता ययुः सहपुरोहिताः॥

ENGLISH TRANSLATION

Placing the herds of cows in front, filling every direction with the sound of horns, and accompanied by their priests and a mighty tumult of musical instruments, they set forth.

ORIGINAL Hindi

नील, पीत आदि विविध वर्णके सुन्दर वस्त्र पहने, वक्षःस्थलपर कुङ्कुमकी कान्ति धारण किये, कण्ठको पदकसे अलङ्कृत किये, अङ्गोंको नानाविध मणिमुक्ता-स्वर्णाभूषणोंसे भूषित किये, रथपर बैठी गोपसुन्दरियाँ भी प्रेमावेशसे श्रीकृष्णलीलाके गीत गा रही हैं:

ENGLISH TRANSLATION

The beautiful cowherd women seated upon the carts wore lovely garments of blue, yellow, and many other colors. The glow of kuṅkuma adorned their breasts, medallions ornamented their throats, and many kinds of jewels, pearls, and golden ornaments graced their limbs. Overwhelmed with love, they too sang songs of Śrī Kṛṣṇa's līlās:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.33

गोप्यो रूढरथा नूत्नकुचकुङ्कुमकान्तयः।
कृष्णलीला जगुः प्रीता निष्ककण्ठ्यः सुवाससः॥

ENGLISH TRANSLATION

The gopīs mounted the carts, the fresh kuṅkuma upon their breasts glowing beautifully. Delighted, dressed in fine garments, and wearing golden medallions around their necks, they sang of Kṛṣṇa's līlās.

ORIGINAL Braj. Attributed in the verse to Nandadāsa

कंचन सकटहिं चढ़ि-चढ़ि गोपी, चली जु नंदसुवन-रस-ओपी।
कंठनि पदिक जगमगत जोती, लटकैं ललित सुवेसर-मोती॥
केसरि आड़ ललाटन लसी, चंद में चंद-कला-दुति जैसी।
चंचल दृग अंजन छबि बढ़े, ससिन में जनु नव खंजन चढ़े॥
लाल के बालचरित जु पुनीत, लये हैं बनाइ-बनाइ सुगीत।
ठाँ-ठाँ गोपी गान जु करें, सितल कंठ सब कौ हिय हरैं॥

ENGLISH TRANSLATION

Mounting the golden carts one after another, the gopīs set forth, immersed in the nectar of Nanda's son. Medallions blazed upon their throats, and lovely pearls hung from their beautiful attire.

The saffron mark shining upon each forehead resembled the crescent moon's radiance upon the moon. Collyrium heightened the beauty of their restless eyes, like young wagtail birds perched upon the moon.

They had fashioned sacred songs from their darling's childhood deeds. Here and there the gopīs sang, their cool voices captivating every heart.

ORIGINAL Hindi

श्रीकृष्णचन्द्रके आविर्भावसे लेकर अबतककी समस्त लीलाएँ उनके मानसनेत्रोंके सामने एक-एक कर आ रही हैं तथा उनमें डूबती-उतराती रहकर उन-उनके संकेतसे ही वे श्रीकृष्णचन्द्रको पुकार रही हैं:

ENGLISH TRANSLATION

All the līlās from Śrī Kṛṣṇacandra's appearance until that very day arose one by one before their inner vision. Immersing themselves in those līlās and rising again, they called out to Śrī Kṛṣṇacandra through hints of each pastime:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

नन्दमहीपतिजात! नन्दयशोदामात! जन्ममहामहदिग्ध! रमितसमस्तस्निग्ध!
स्पर्शार्दितविषयोष! अपरिचितापरदोष! शकटविघट्टनशेष! गोकुलपुण्यविशेष!
कृतनामभिरभिराम! संततरामाराम! रिङ्गभृताङ्गणरङ्ग! अङ्गीकृतसखिसङ्ग!
लङ्घितमारुतचक्र! नन्दितगोकुलशक्र! वत्सविमोचनमोद! व्रजजनशर्मयशोद!
सर्वानन्दनचौर्य! तस्मिन् दर्शितशौर्य! अयि! दामोदरलील! अखिलसुखप्रदशील!

ENGLISH TRANSLATION

O You who appeared as the son of King Nanda! O You who made Yaśodā, the bestower of fame even upon Nanda, Your mother! O You anointed by the great festival of Your birth! O You who delighted all Your loving kin!

O You whose mere touch tormented and destroyed the poison-bearing Pūtanā! O You unacquainted with the faults of others! O You who remained unharmed when the cart was shattered! O singular embodiment of Gokula's accumulated merit!

O You who appear enchanting through the names given by the cowherd men and women! O You who constantly delight the women of Vraja! O You whose crawling turned Nanda's courtyard into an arena of play! O You who accepted Your friends as constant companions!

O You who surpassed the whirlwind! O You who delighted the mighty lord of Gokula! O You who rejoiced in releasing the calves and reuniting them with their mothers! O You who bestowed happiness and fame upon the people of Vraja!

O You whose theft plunged everyone into bliss! O You who displayed heroism in that theft! Ah, O You who enacted the Dāmodara līlā! O You whose nature bestows happiness upon the entire moving and unmoving universe!

ORIGINAL Hindi

“अरे नन्द महाराजसे उत्पन्न होनेवाले! नन्दरायको भी यशका दान करनेवाली यशोदाको माता बनानेवाले! अपने जन्मके समय महामहोत्सवसे रञ्जित होनेवाले! अपनी लीलासे सभी स्नेहियोंको आनन्दित करनेवाले! अपने स्पर्शमात्रसे ही विषभरी पूतनाको नष्ट करनेवाले! दूसरोंकी मलिनतासे अनभिज्ञ रहनेवाले! शकटके खण्डित हो जानेपर भी उससे सर्वथा अक्षत बच निकलनेवाले! गोकुलके पुण्यविशेषकी प्रतिमूर्ति! गोप-गोपसुन्दरियोंके द्वारा रखे हुए नामोंके कारण अत्यन्त प्रिय प्रतीत होनेवाले! निरन्तर गोपरमणियोंका आनन्दवर्द्धन करनेवाले! रिङ्गणकर नन्दप्राङ्गणको रङ्गशाला बना देनेवाले! सखाओंको नित्य सङ्गमें लिये रहनेवाले! चक्रवातकी अवहेलना करनेवाले! व्रजेन्द्रको प्रसन्न करनेवाले! गोदोहनसे पूर्व ही वत्सोंको बन्धन-मुक्तकर उन्हें मातासे मिलाकर आनन्दित होनेवाले! व्रजवासियोंको सुख एवं यश देनेवाले! सबको परमानन्दमें निमग्न कर दे, ऐसी चोरी करनेवाले! ऐसी चोरीमें शूरता दिखानेवाले! अरे उदरमें दामबन्धनकी लीलावाले! चर-अचर अखिल विश्वके लिये अपरिसीम सुखदायिनी प्रवृत्तिमें रत रहनेवाले!”

ENGLISH TRANSLATION

"O You who were born to Mahārāja Nanda! O You who made Yaśodā, she who bestows fame even upon Nanda Rāya, Your mother! O You who were adorned by the great festival at the time of Your birth! O You who delight all Your loving relatives through Your līlās! O You whose mere touch destroyed poison-filled Pūtanā! O You who remain unaware of the impurities of others! O You who emerged entirely unharmed even when the cart was shattered! O embodiment of Gokula's special merit!

"O You who appear exceedingly dear because of the names given by the cowherd men and women! O You who constantly increase the joy of the women of Vraja! O You who transformed Nanda's courtyard into an arena of delight by crawling there! O You who always keep Your friends in Your company! O You who treated the whirlwind with disdain! O You who delighted Vrajendra! O You who, even before the cows were milked, freed the calves from their bonds, reunited them with their mothers, and rejoiced! O You who bestow happiness and fame upon the residents of Vraja!

"O You whose theft plunges everyone into supreme bliss! O You who display valor in such theft! O You who enacted the līlā of a rope being bound around Your belly! O You who remain engaged in conduct that grants immeasurable happiness to the entire moving and unmoving universe!"

ORIGINAL Hindi

--इस प्रकार श्रीकृष्णचन्द्रका वे आह्वान कर रही हैं। इनका यह लीलागान व्रजरानीके तथा श्रीरोहिणीके कर्णरन्ध्रोंमें अमृतकी वर्षा कर रहा है। राम-श्यामके साथ अपने उस शकटपर विराजित वे दोनों इस पीयूषपानमें--लीलाश्रवणमें एकाग्रचित्त हो रही हैं। उनकी श्रवणोत्कण्ठा उत्तरोत्तर प्रबल होती जा रही है:

ENGLISH TRANSLATION

In this way they called out to Śrī Kṛṣṇacandra. Their singing of His līlās poured nectar into the ears of the queen of Vraja and Śrī Rohiṇī. Seated upon their cart with Rāma and Śyāma, both mothers concentrated wholly upon drinking that nectar by hearing the līlās. Their eagerness to listen grew ever stronger:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.34

तथा यशोदारोहिण्यावेकं शकटमास्थिते।
रेजतु: कृष्णरामाभ्यां तत्कथाश्रवणोत्सुके॥

ENGLISH TRANSLATION

Yaśodā and Rohiṇī, seated together upon one cart with Kṛṣṇa and Rāma and eager to hear accounts of Their līlās, shone resplendently.

ORIGINAL Hindi

श्रीरोहिणी तो फिर भी कुछ सावधान हैं; क्योंकि उन्हें भय है कि ये दोनों चञ्चल बालक कहीं रथसे नीचे कूद न पड़ें। किंतु यशोदारानी तो इस यात्राके जगत्को भूल ही गयी हैं। नीलमणिको क्रोड़में धारण किये, सौन्दर्यपुत्तलिका-सी बनी वे गोपसुन्दरियोंके मुखसे निःसृत लीलागानमें सर्वथा तन्मय हो रही हैं:

ENGLISH TRANSLATION

Śrī Rohiṇī remained somewhat watchful, fearing that the two restless children might leap down from the cart. Queen Yaśodā, however, had completely forgotten the world of the journey. Holding Nīlamaṇi in her lap and appearing like beauty personified, she became wholly absorbed in the songs of līlā flowing from the mouths of the beautiful cowherd women:

ORIGINAL

Braj. Source: Nandadāsa's Daśama-skandha

राज-सकट बैठी जसु सोहै, उपमा कौ त्रिय त्रिभुवन को है।
सुरपति-रवनी रमा की चेरी, सो बह चेरी, जसुमति केरी॥
गोद में सुत अति सोहत ऐसी, चंद-जननि चंदहि लिये जैसी।
सुत-गुन गोपी गावत जहाँ, दै रहि कान जसोमति तहाँ॥

ENGLISH TRANSLATION

How gloriously Yaśodā shines seated upon the royal cart! What woman in all the three worlds can compare with her? Indra's queen is Lakṣmī's maidservant, and Lakṣmī herself is but one among Yaśomatī's many maidservants.

Her son shines so beautifully in her lap that she resembles the mother of the moon holding the moon itself. Wherever the gopīs sing her son's virtues, Yaśomatī turns her ears and listens.

ORIGINAL

Hindi

उनके गीतका केवल एक शब्द 'जन्ममहामहदिग्ध' व्रजरानीके हृत्पटपर अङ्कित उस लीलाको उनके लिये मूर्त कर देता है, व्रजेश्वरीके लिये फिर स्मरण एवं साक्षात्कारमें कुछ भी अन्तर नहीं रहता और वे अपने नीलमणिको पुनः सर्वथा अभी-अभी जन्म देकर जन्मोत्सव देखने लगती हैं:

ENGLISH TRANSLATION

Just one expression in their song, "anointed by the great festival of His birth," made the līlā engraved upon the queen of Vraja's heart manifest before her. For Vrajeśvarī there remained no difference between remembrance and direct vision. She experienced herself as having given birth to Nīlamaṇi only this very moment and began beholding the celebration of His birth anew:

ORIGINAL Braj

तिहि छिन नंद-सदन की सोभा नहिं कहि परत, लगत जिय लोभा।
इत जु बेद-धुनि को छबि बढ़ी, मंगल बेलि-सी त्रिभुवन चढ़ी॥
इत मागध सु-बंस-जस पढ़ें, इत बंदीजन गुनगन रहें।
गावत इत जु रागिनी-राग, चुये परत जिन कें अनुराग॥
आनंदघन जिमि दुंदुभि बजैं, जिन सुनि सकल अमंगल भजैं।
सुनि कैं गोप महा मुद भरे, चले महरि-घर रंगनि ररे॥
पहिरे अंबर सुंदर-सुंदर, जे कबहुँ निरखे न पुरंदर।
मंगल भेंट करन मैं लिए, मैन-से लरिकन आगे किए॥
गोपी मुदित भयौ मन-भायौ, महरि जसोदा ढोटा जायौ।
प्रफुलित ही सो लागति भली, को है प्रात कमल की कली॥
कुंकुम-रस-रंजित मुख लोने, कनक-कमल अस नाहिंन होने।
चली तुरत सजि सहज सिंगार, छतियन उछरत मोतियन हार॥
श्रवननि मनि-कुंडल झलमलैं, बेगि चलन कौं जनु कलमलैं।
चले जु चपल नैन छबि बढ़े, चंदन मनहुँ मीन है चढ़े॥
सुसम कुसम सीसन तैं खसे, जनु आनंद-भरे कच हँसे।
हाथनि थार सु लागत भले, कंजनि जनु कि चंद चढ़ि चले॥
मंगल-गीतन गावति-गावति, चहुँ दिसि तैं आवति छबि पावति।
नंद-अजिर में लगी सुहाई, जनु ये सब कमला चलि आई॥
छिरकत सबन हरद अरु दही, तब की छबि कछु परत न कही।
सुंदर मंदिर भीतर गई, जसुमति अति आदर करि लई॥

ENGLISH TRANSLATION

At that moment the splendor of Nanda's residence could not be described; the heart longed to behold it. On one side the beauty of Vedic chanting increased, rising through the three worlds like a vine of auspiciousness.

There the Māgadhas recited the glory of his noble lineage, while bards celebrated his virtues. Elsewhere melodies and rāgas were sung, dripping with the singers' devotion.

Kettledrums sounded like clouds dense with bliss, and every inauspicious thing fled at their sound. Hearing them, the cowherd men overflowed with great delight and hurried joyfully toward the queen's residence.

They wore beautiful garments that even Indra had never seen. They carried auspicious gifts and sent their lovely children ahead.

The gopīs' hearts were delighted and enchanted, for a son had been born to Queen Yaśodā. She appeared as lovely as a freshly blossomed lotus bud at dawn.

Their charming faces, tinged with liquid kuṅkuma, surpassed even golden lotuses. At once they set out in their naturally graceful adornment, pearl necklaces leaping upon their breasts.

Jeweled earrings shimmered at their ears as if restless to hasten their steps. As they walked, their beautiful, lively eyes appeared like fish moving upon the sandalwood of their faces.

Perfect flowers fell from their hair, as though their locks laughed, filled with bliss. The trays in their hands appeared lovely, like moons rising upon lotuses.

Singing auspicious songs, they came from every direction, gaining ever greater beauty. Nanda's courtyard shone as though all the goddesses of fortune had arrived there together.

They sprinkled turmeric and yogurt upon everyone, and the splendor of that moment cannot be described. Entering the lovely mansion, they were received with the greatest honor by Yaśomatī.

ORIGINAL Hindi

कभी गोपवनिताके मुखसे उच्चरित 'स्पर्शार्दित-विषयोष' की ध्वनि पूतनाकी आर्तिको सामने कर देती है:

ENGLISH TRANSLATION

At times, the phrase "O You whose touch tormented the poison-bearing woman," uttered from a cowherd woman's mouth, brought Pūtanā's anguish vividly before her:

ORIGINAL Braj

कुच छोड़ु छोड़ु रे, हे मुरारि। बेबरन ह्वै गई जरद नारि॥

ENGLISH TRANSLATION

"Release my breast, release it, O Murāri! This old woman has lost all color and grown pale."

ORIGINAL Hindi

--और कभी वे शकटभञ्जन-लीलामें आविष्ट हो जाती हैं:

ENGLISH TRANSLATION

At other times she became absorbed in the līlā of breaking the cart:

ORIGINAL Braj

नंदादिक तहँ धाये आए, सकट बिलोकि सु बिस्मय पाये।
तिन सौं कहन लगे सिसु बात, अहो महर! यह तेरै तात॥
तनक चरन ऐसैं करि करयौ, तौ यह सकट उलटि है पर्यौ।
कहत कि कह जानहिं ये बारे, उलटत कूट कमल कें मारे॥
सबन कही कि नंद बड़भागी, लरिकहि रंचक आँच न लागी।
तब तैं नंद महर की ललना, पूतहि पर्यौ पत्याइ न पलना॥

ENGLISH TRANSLATION

Nanda and the others came running there and were greatly astonished upon seeing the cart. The children began telling them, "O king, this son of yours did it.

"He moved His tiny foot in just this way, and the cart overturned and fell." The elders said, "What can these little ones know? They say the cart overturned when struck by His lotus foot."

Everyone said, "Nanda is greatly fortunate, for not the slightest harm came to the boy." From that time onward, Nanda's queen would not trust the cradle enough to leave her son in it even for an instant.

ORIGINAL Hindi

--व्रजेश्वरीके सामने एक-एक लीला अभी इसी क्षण हो रही है:

ENGLISH TRANSLATION

One līlā after another was taking place before Vrajeśvarī at that very moment:

ORIGINAL Braj

कनक मणिमय मनहिं मोहत।
परम सुंदर अजिर सोहत॥
मृदुल पगतल लसत लालन।
झकत, उझकत, करत चालन॥
हँसत, किलकत, लखत छाँहिय।
उर उमाहन भरत वा हिय॥
जुगल तन फबि धूरि धूसर।
अतुल छबि, उपमा न दूसर॥
कच झड़ले झलकि झूमत।
उड़त अलि, फिरि घुमड़ि घूमत॥
अखिल छबि आनन अखंडित।
सरद-ससि जनु अमिय मंडित॥
पय बदन ह्वै रदन राजत।
बिसद-छबि बिबि बीज छाजत॥
बचन कलबल कहत तोतल।
अमृत-रस ससि स्रवत सो तल॥
कंठ कठुला मनहि मोहत।
बज्र मिलि नख सिंघ सोहत॥
मुखर रसना चलत चालिय।
कामदूती बाकजालिय॥
रुनित नूपुर कुनित पाइन।
हंस-सुत सुर चढ़े चाइन॥
पद-पदम नख नवल राजिय।
मनहुँ मिलि नखतालि साजिय॥
राम कृष्ण कुमार दोऊ।
गौर-स्याम सरीर सोऊ॥
सिसुन में मिलि खेल खेलत।
भजत फिरि-फिरि, मुरकि हेरत॥
कबहुँ रुनझुन धाइ भागहिं।
संक मानहिं अंक लागहिं॥
कबहुँ फिरि-फिरि करन सलत।
सिसुन कौं फिरि उच्च टेरत॥
बदन-बिधु कबहुँ कंपावत।
मातु लखि उर उमगि आवत॥
बक्ष पक्षनि झटकि डोलत।
कबहुँ मर्कट निकट बोलत॥
देखि रोहिनि महरि ठाड़िय।
पुलकि प्रेम-पयोधि बाढ़िय॥
स्रवत अस्तन दूध धारन।
सिथिल तन आनंद भारन॥
उमगि उरनि उठाइ ले तिय।
चूमि मुख पयपान देतिय॥
सीस अंचल झाँपि मेलहिं।
तोरि तिन जल पानि फेरहिं॥

देखि सिसु सुधि खेल आवत।
छाँड़ि पय उठि गोद धावत॥
जाइ मिलि खिल बाल-बृंदन।
देत आनंद नंदनंदन॥
दौरि जननी लगहिं पाछैं।
संग ल्याइ लगाइ आछैं॥
अगिनि, जल, कंटक बचावैं।
कठिन छिति, पच्छी बरावैं॥

ENGLISH TRANSLATION

The golden, jewel-studded courtyard enchants the mind and shines with supreme beauty. The darling children's tender soles gleam as they toddle, stumble, and learn to walk.

They laugh and coo while looking at their shadows, filling the heart with surging delight. Their two bodies look charming, grayed by dust, and their incomparable beauty admits no second comparison.

Their loose curls shimmer and sway like bees that fly, circle, and return. Every beauty remains whole upon their faces, like autumn moons adorned with nectar.

Milk whitens their mouths while their teeth gleam, like two clear seeds spreading radiance. They chatter in broken, childish speech, as though the moon beneath their lips poured streams of nectar.

Neck ornaments captivate the mind, while claw and tiger-tooth charms shine together. Their lively tongues move as they walk, casting nets of childish words like Love's own messengers.

Anklets ring sweetly upon their curved little feet, like young swans ascending a melody in delight. Fresh nails shine upon their lotus feet as though the nails had gathered to play rhythmic cymbals.

The two young boys, Rāma and Kṛṣṇa, one fair and one dark, mingle with the other children and play. They run away, turn back repeatedly, and glance over their shoulders.

Sometimes they flee at a run with jingling steps, then grow apprehensive and seek the shelter of a lap. Sometimes they rub their ears again and again and call loudly to the other children.

At times they shake their moonlike faces. When their mothers see them, affection surges within their hearts. They flap their arms like wings and sway, and sometimes call the monkeys near.

Queen Rohiṇī stands watching, thrilled as the ocean of her love rises. Streams of milk flow from her breasts and her body grows slack beneath the weight of bliss.

The women joyfully lift the children, kiss their faces, and give them milk. They cover the children's heads with the edges of their garments and pass water around them to ward away evil.

Seeing the children remember their play, they leave the milk, leap from the lap, and run. Joining the delighted company of children, Nanda's sons bestow bliss.

Their mothers run behind them, bring them back, and hold them close. They protect them from fire, water, and thorns, shield their feet from the hard ground, and drive away birds.

ORIGINAL Hindi

यशोदारानीको स्पष्ट दीख रहा है कि चक्रवातसे अभी-अभी मेरे नीलमणिकी रक्षा हुई है, मेरे कुलदेव नारायणने की है, अन्यथा शिशुका जीवित बच रहना असम्भव था:

ENGLISH TRANSLATION

Queen Yaśodā saw clearly that her Nīlamaṇi had only just been saved from the whirlwind by Nārāyaṇa, the deity of her lineage. Otherwise, it would have been impossible for the child to survive:

ORIGINAL Braj

प्रकास उग्र चक्रवाइ तर्क तेज नेह गौ।
दिखात दीह दंस बंस हंस छोड़ि देह गौ॥
सनारि नंद रोहिनी सुदौरि ग्वाल-गोप जे।
उठाइ लाल, अंक धारि, प्रेम-मोद सों पगे॥
प्रचंड रूप भीम देखि जीव जे हहाइ गे।
बच्यौ जु पुत्र कौन पुन्य नंदजू सँसाइ गे॥
महा सुभाग्य नंदजू कहैं जू लोग गाँवरौ।
कृपा कृपाल बिष्णु की बच्यौ जु सूनु साँवरौ॥
निहारि नंदलाल कौं अनंद नंद लीन जे।
बुलाइ बिप्र छिप्र सर्ब सास्त्र में प्रबीन जे॥
बिधान दान मान सौं प्रमान बेद कें करें।
कुटुंब ग्याति भोजनादि बस्त्र द्रव्य दे भरैं॥

ENGLISH TRANSLATION

The fierce whirlwind appeared, its radiance terrible, and affection itself seemed to vanish. It displayed a vast, fearsome body, then gave up that body and its life.

Nanda, Rohiṇī, the cowherd men, and their wives all came running. They lifted their darling, held Him in their laps, and became steeped in the delight of love.

Seeing that immense and dreadful form, their very lives cried out. "By what merit was the son saved?" Nandajī wondered.

The villagers said, "Nandajī possesses the greatest good fortune. By merciful Lord Viṣṇu's grace, his dark-hued son was saved."

Beholding Nandalāla, Nanda became absorbed in joy. He quickly summoned brāhmaṇas learned in all the scriptures.

Following the authority of the Vedas, they performed the prescribed rites with gifts and honor, and abundantly fed the family and kinsmen and gave them garments and wealth.

ORIGINAL Hindi

मैया वृन्दावन-गमनके लिये रथपर तो बैठी है, कुछ क्षण पश्चात् रथ प्रस्थान करनेवाला है; पर वे अनुभव यह कर रही हैं कि गोपसुन्दरियाँ आयी हैं, हँस-हँसकर उलाहने दे रही हैं:

ENGLISH TRANSLATION

Mother was seated upon the cart to travel to Vṛndāvana, and the cart would depart in only a few moments. Yet she experienced the beautiful cowherd women as coming to her and laughingly lodging their complaints:

ORIGINAL Braj

अहो महरि! यह तुम्हरौ तात, कहा कहैं हम याकी बात।
असमय देइ बछरुवन छोरि, ठाड़ौ हँसै खरिक की खोरि॥

× × ×

दरस कारन इकहि आवहिं।
उपालंभ बनाइ ल्यावहिं॥
महरि! तू लघु सुत न मानहि।
ढीठ अति लंगर न जानहि॥
सखनि लै छबि भवन रंजतु।
खात दधि, भाजननि भंजतु॥
बात सुत की सुने कानन।
ओढ़ि अंचल उमगि आनन॥
परसपर तहँ हास पागहिं।
देखि छबि नहिं पलक लागहिं॥

ENGLISH TRANSLATION

"O queen, this son of yours! What can we say of His deeds? At an improper time He releases the calves and then stands laughing at the entrance to the cowshed.

× × ×

"They come only for the sake of seeing Him and invent complaints to bring with them. Queen, do not think your son is little. You do not know how exceedingly bold and mischievous He is.

"Taking His friends, He beautifies every house. He eats the yogurt and breaks the vessels. Hearing these accounts of her son, she covers her head with her veil, her face blooming with delight.

"There they all become immersed in mutual laughter. Beholding His beauty, their eyelids refuse to close."

ORIGINAL Hindi

अपने नीलमणिका दाम-बन्धन एवं बन्धनमोचन--दोनों ही दृश्य जननी क्षणभरमें सम्पूर्णरूपसे ठीक वैसे-के-वैसे अनुभव कर लेती हैं:

ENGLISH TRANSLATION

In a single moment, the mother experienced both scenes, Nīlamaṇi being bound with the rope and then freed from His bonds, completely and exactly as they had occurred:

ORIGINAL Braj

स्याम बंधे देखे कसि कैं, नंद बंध छोरे हँसि कैं।
सूँधि लये चूम्यौ मुख कौं, कंठ लगे पायौ सुख कों॥
गोपबधू चाहें चलि कैं, देखन कौं नैना ललकें।
गेह ललै ल्याए मिलि कैं, मोहभरी माता हिलकैं॥

ENGLISH TRANSLATION

She saw dark Śyāma tightly bound, and then saw Nanda smiling as he released His bonds. He breathed in the child's fragrance, kissed His face, clasped Him to his neck, and attained delight.

The cowherd women wished to come and their eyes longed to see Him. Together they brought the darling home, while the love-filled mother sobbed with emotion.

ORIGINAL Hindi

व्रजरानी और भी न जाने क्या-क्या देखतीं; किंतु सहसा महर्षि शाण्डिल्य एवं बाबाको अपने रथके समीप आये देखकर श्रीकृष्णचन्द्र उनकी गोदसे उछल पड़ते हैं। यदि पट्टवसनका वह प्राचीराकार घेरा न होता तो वे नीचे गिर पड़ते! रोहिणीजी लपककर उन्हें पकड़ लेती हैं। इतनेमें मैयाके नेत्र खुल जाते हैं। वे शङ्कित होकर पुनः श्रीकृष्णचन्द्रको बरबस गोदमें बैठा लेती हैं। अस्तु, अब महर्षि शाण्डिल्य शङ्खध्वनि करते हुए प्रस्थानके शुभ क्षणकी सूचना कर देते हैं। उनकी आज्ञा पाते ही उपनन्द तोरणके समीप एक अतिशय उच्च मञ्चपर खड़े हो जाते हैं तथा शकटश्रेणीको आगे बढ़नेके लिये हाथ हिला-हिलाकर संकेत करने लगते हैं।

ENGLISH TRANSLATION

Who knows how many other scenes the queen of Vraja might have beheld? But upon suddenly seeing Maharṣi Śāṇḍilya and Father approach the cart, Śrī Kṛṣṇacandra leapt from her lap. Had the wall-like enclosure of silk not surrounded the cart, He would have fallen to the ground. Rohiṇījī sprang forward and caught Him. Mother's eyes opened at once. Alarmed, she forcibly seated Śrī Kṛṣṇacandra in her lap again.

Maharṣi Śāṇḍilya then sounded his conch, announcing the auspicious moment for departure. On receiving his command, Upananda stood upon a very high platform near the arched gateway and repeatedly waved his hands to signal the line of carts to move forward.

ORIGINAL Hindi

कुछ ही क्षणोंमें शकटपङ्क्ति गतिशील बन जाती है। सहस्र बलिष्ठ धनुर्धर गोप, जो व्रजेश्वरीके रथकी रक्षामें नियुक्त हैं, अपने धनुष-बाण सँभालकर चल पड़ते हैं। एक साथ अगणित कण्ठोंका जयघोष, 'है-है, आगे बढ़ो, आगे बढ़ो, स्थान दो' का तुमुल नाद, असंख्य शकटोंका घड़त्-घड़त् शब्द, भेरी-शृङ्गोंका आकाशव्यापी रव--सभी मिलकर दिग्-दिगन्तको प्रतिनादित करने लगते हैं। इनके अतिरिक्त और कुछ भी नहीं सुन पड़ता:

ENGLISH TRANSLATION

Within moments, the line of carts began to move. A thousand strong bow-bearing cowherd men assigned to protect Vrajeśvarī's cart took up their bows and arrows and set forth. Countless voices simultaneously cried victory. The tumultuous shouts of "Hai, hai! Move forward, move forward, make way!" mingled with the ghaḍat-ghaḍat rumble of innumerable carts and the sky-filling roar of kettledrums and horns. Together they made every direction and horizon resound, and nothing else could be heard:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

तदा व्रजे कलकलकोटिरुत्थिता
हिहीहिहीजिहिजिहिकारमिश्रिता।
घडद्धडद्धडदिति शाकटारवः
सवाद्यकः पुनरखिलंगिलः स्थितः॥

ENGLISH TRANSLATION

Then millions of tumultuous sounds arose in Vraja, mingled with cries of hi-hi-hi and ji-hi-ji-hi. The ghaḍad-ghaḍad-ghaḍad rumble of the carts, together with the instruments, remained as though it had swallowed every other sound.

ORIGINAL Hindi

किंतु सौ हाथ भी आगे बढ़ते-न-बढ़ते शकटोंकी गति रुक जाती है। आगे बढ़नेके लिये स्थान जो नहीं। व्रजेश्वरके तोरणद्वारसे लेकर सुदूर यमुनाकूलतक--जहाँ यमुनाको पारकर वृन्दावनमें प्रवेश करना है, वहाँतक--सभी स्थान भरे हैं। आगे अपार गोधनकी पङ्क्ति है, उसके पीछे शकटपङ्क्ति। उन्हें दोनों ओरसे घेरकर अगणित गोपयुवा धनुष-बाण धारण किये, शृङ्ग लिये खड़े हैं। शकटपङ्क्ति न आगे बढ़ सकती है, न पीछे हट सकती है। दाहिने-बायें व्रजपुरका उत्तुङ्ग प्रासाद है, उपवन हैं, सघन वन हैं। शकट किस ओर जायँ? जो निर्धारित क्रम था--आगे गोधन जाये, उनके पीछे-पीछे शकट चलें--वह तो सर्वथा सम्भव नहीं। इतनी अपार संख्या दोनोंकी है! एक घड़ीतक ऊहापोहके अनन्तर उपनन्दजीको इस बातकी सूचना मिल पाती है और वे आदेश देते हैं कि दो पङ्क्तियोंमें होकर गोधन एवं शकट साथ-साथ चलें। कलिन्दनन्दिनीके कूलपर धारासे समानान्तर रेखारूपमें बहुत-सी गायें बढ़ा दी गयीं। बहुतोंको पीछे हाँककर नन्दप्रासादके समीप लाया गया। अब धेनुपङ्क्ति एवं शकटपङ्क्ति--दो पङ्क्तियाँ साथ-साथ चल रही हैं। फिर भी गन्तव्य स्थान--वृन्दावन एवं जिसे छोड़कर जाना है, वह बृहद्वन--दोनोंकी सीमा गोधन एवं शकटपङ्क्तिसे जुड़ी ही रहती है, वृन्दावनकी सीमा रविनन्दिनीको स्पर्श कर लेनेपर भी गोधन एवं शकट बृहद्वनके प्राचीरको पार नहीं कर पाते। इतनी लंबी पङ्क्ति है!

ENGLISH TRANSLATION

But before they had advanced even a hundred cubits, the carts stopped. There was no room to move forward. Every space from Vrajeśvara's arched gateway to the distant bank of the Yamunā, where they would cross the river and enter Vṛndāvana, was filled. The limitless line of cattle stood in front, with the line of carts behind it. Countless young cowherd men holding bows, arrows, and horns surrounded them on both sides. The carts could neither advance nor withdraw. To the right and left stood Vraja's lofty mansions, gardens, and dense woods. In which direction could the carts go?

The established order, with the cattle proceeding in front and the carts following behind, was wholly impossible because both were so immeasurably numerous. After a long period of confusion, Upanandajī learned of the difficulty and ordered the cattle and carts to travel simultaneously in two rows. Many cows were sent forward along the bank of Kalinda's daughter, forming a line parallel to her current. Many others were driven backward and brought near Nanda's palace. The row of cows and the row of carts now moved side by side.

Even so, the boundary of their destination, Vṛndāvana, and that of the place they were leaving, Bṛhadvana, remained joined by the lines of cattle and carts. Although the foremost cattle and carts touched the boundary of Vṛndāvana at the daughter of the sun, those at the rear had still not crossed the ramparts of Bṛhadvana. Such was the length of the procession.

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

प्राचुर्यतो न घटते क्रमतः प्रयातुं
धेन्वावलिश्च शकटावलिरप्यथेति।
पङ्क्तिद्वयेन चलिते युगपत्तदा ते
गम्यं गते अपि पदं जहितो न हेयम्॥

ENGLISH TRANSLATION

Because of their immense abundance, neither the line of cows nor the line of carts could proceed in sequence. Therefore, the two moved simultaneously in parallel rows. Even when the front reached the destination, the rear had not yet left the place they were abandoning.

ORIGINAL Hindi

इस समय यमुना-तटपर फैली धेनुपङ्क्तिकी शोभा देखने ही योग्य है। उन्हें देखकर व्रजेश्वरके वन्दीजन वितर्क करने लगते हैं:

ENGLISH TRANSLATION

The beauty of the line of cows spread along the bank of the Yamunā was a sight to behold. Seeing them, Vrajeśvara's bards began imagining poetic comparisons:

ORIGINAL Sanskrit

किमियं यमुनया सह रहःकथाभिलाषुकतया समागता सुरधुनीधारा।

ENGLISH TRANSLATION

Could this be the stream of the celestial Gaṅgā, arriving out of eagerness for a private conversation with the Yamunā?

ORIGINAL Hindi

“अहा! क्या यह सुरधुनीकी धारा है, जो यमुनाके साथ एकान्तचर्चाके लिये उत्सुक होकर आयी है, आकर मिल रही है?”

ENGLISH TRANSLATION

"Ah! Is this the stream of the celestial Gaṅgā, eagerly coming to meet the Yamunā for a private conversation?"

ORIGINAL Hindi

मत्त महाकाय वृषभश्रेणी एवं धेनुश्रेणीके शरीरमें आकार-तारतम्यको देखकर, बीच-बीचमें ऊँचे-ऊँचे वृषभ एवं फिर ओछे कदकी गोराशिकी शोभा देखकर वे चारण सोचने लगते हैं:

ENGLISH TRANSLATION

Seeing the variation in stature between the intoxicated, enormous bulls and the rows of cows, with tall bulls rising here and there amid shorter masses of cattle, the bards began to wonder:

ORIGINAL Sanskrit

किमियं वृन्दावनरेणुजिघृक्षयाक्षया समुपसीदन्ती क्षीरनीरधेस्तरङ्गपरम्परा।

ENGLISH TRANSLATION

Could this be the inexhaustible succession of waves from the ocean of milk, approaching here in its desire to gather the dust of Vṛndāvana?

ORIGINAL Hindi

“ओह! यह क्या क्षीरसमुद्रकी अक्षय तरङ्गमाला है, जो परम पावन वृन्दावनकी रज ग्रहण करनेकी लालसासे यहाँ उपस्थित हुई है?”

ENGLISH TRANSLATION

"Oh! Is this the inexhaustible garland of waves from the ocean of milk, arriving here with a longing to gather the supremely sacred dust of Vṛndāvana?"

ORIGINAL Hindi

नहीं-नहीं दूसरी वस्तु है! यह बृहद्वनके मूलसे जो निकल रही है! फिर क्या हो सकती है?

ENGLISH TRANSLATION

No, no, it must be something else. It appears to be emerging from the base of Bṛhadvana. What, then, could it be?

ORIGINAL Sanskrit

किमियं क्षीरोदशायिनः शयनभावमपहाय वृन्दावनदिदृक्षयैव समुपसीदतो भोगीन्द्रस्य परमदीर्घस्य भोगकाण्डलता।

ENGLISH TRANSLATION

Could this be the vast vine-like mass of hoods belonging to the immeasurably long king of serpents, who has abandoned his role as the bed of the Lord reclining upon the milk ocean and approached solely out of longing to behold Vṛndāvana?

ORIGINAL Hindi

“यह क्या पातालसे उठी हुई शेषनागकी फणलताका विस्तार है? प्रतीत होता है, क्षीरोदशायी श्रीनारायणके शय्याभूत रूपका परित्याग कर वृन्दावनदर्शनकी अभिलाषासे अनन्तदेव पधारे हैं, यह उनके ही अत्यन्त दीर्घतम फण-समूहके जाल फैल रहे हैं। क्यों?”

ENGLISH TRANSLATION

"Could this be the spreading vine of Śeṣanāga's hoods rising from Pātāla? It appears that Anantadeva has come out of longing to see Vṛndāvana, abandoning His form as the couch of Śrī Nārāyaṇa reclining upon the milk ocean. These must be the spreading networks of His exceedingly long array of hoods. What else could they be?"

ORIGINAL Hindi

किंतु इसका चाकचिक्य तो विचित्र है! तब:

ENGLISH TRANSLATION

Yet its glittering brilliance was extraordinary. Then perhaps:

ORIGINAL Sanskrit

किमियं भुवो मुक्तावली।

ENGLISH TRANSLATION

Could this be the earth's necklace of pearls?

ORIGINAL Hindi

“क्या यह धरणीका मुक्ताहार है!”

ENGLISH TRANSLATION

"Could this be the earth's necklace of pearls!"

ORIGINAL Hindi

बस बस! यही है!--इस प्रकार गोधनकी शोभासे हर्षित हुए वन्दीजन विविध प्रकारसे उसका वर्णन करते हैं। शकटपङ्क्तिकी शोभा भी निराली ही है। उसकी भी वे नाना प्रकारसे उत्प्रेक्षा करते हैं। उनकी उक्तियोंको सुन-सुनकर गोपगण आनन्दविह्वल हो रहे हैं।

ENGLISH TRANSLATION

"Yes, yes, that is it!" Delighted by the beauty of the cattle, the bards described them through many such poetic imaginings. The line of carts possessed a singular beauty of its own, and they devised many comparisons for it as well. Hearing their words, the cowherd men became overwhelmed with joy.

ORIGINAL Hindi

ज्यों-ज्यों धेनुपङ्क्ति एवं शकटश्रेणी आगे बढ़ती है, त्यों-ही-त्यों आकाश गो-रजसे--धूलिपटलसे परिव्याप्त होने लगता है। मानो उस शून्य पथमें कोई विचित्र शिल्पी एक सर्वथा अवलम्बनहीन मृण्मय दुर्गकी रचना कर रहा हो! अथवा--वह एक दिन था जब धरादेवी असुरभाराक्रान्त हो रही थीं। असुरोंके अत्याचारसे पीड़ित होकर गौका रूप धारणकर अपना दुःख निवेदन करने वे जगत्-विधाताके समीप गयी थीं। किंतु दिन बदले और आज श्रीकृष्णचन्द्रके पादपद्मोंका स्पर्शसुख पाकर वे कृतार्थ हो गयी हैं। इस अप्रतिम सुखकी सूचना धाताको देनेके उद्देश्यसे ही वे आज मानो धैर्य छोड़कर ऊर्ध्वपवनसे सञ्चालित धूलिराशिके रूपमें--हर्षातिरेकवश अपने स्वाभाविक रूपमें ब्रह्मलोककी ओर दौड़ी जा रही हैं। उस दिन दुःखके भारसे दबी रहनेके कारण कृत्रिम रूपमें एवं मन्दगतिसे गयी थीं, आज आनन्दातिरेकसे चञ्चल हुई मानो अपने सत्यस्वरूपमें--रजकणरूपमें ही द्रुतगतिसे भागती जा रही हैं:

ENGLISH TRANSLATION

As the row of cows and the line of carts moved forward, the sky became increasingly filled with cow-dust, a vast curtain of particles. It seemed that some wondrous artisan was constructing an earthen fortress in the empty sky without any supporting foundation.

Or perhaps it recalled another day, when the goddess Earth had been oppressed by the burden of demons. Tormented by their atrocities, she assumed the form of a cow and went before the creator of the universe to express her sorrow. But times had changed. Today she had attained fulfillment through the joy of touching Śrī Kṛṣṇacandra's lotus feet. To inform the creator of this incomparable happiness, she seemed to abandon all patience and, in the form of dust carried upward by the wind, to run toward Brahmaloka in her natural form under the force of excessive joy. On that earlier day she had gone slowly in an assumed form, burdened by sorrow. Today, restless with overwhelming bliss, she appeared to race swiftly in her true form as particles of dust:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

गोरूपेण पुरा सुरारिकदनव्याहारहेतोरगाच्छ्रीकृष्णस्य
पदाब्जसंगमसुखं व्याहर्तुकामा किमु।
धूलीधोरणिभिर्धरेयमधुना धूताभिरूर्ध्वानिलैर्धातुर्धावति
धाम धैर्यरहिता स्वं धाम धृत्वा पुनः॥

ENGLISH TRANSLATION

Formerly the earth went in the form of a cow to tell of the torment inflicted by the enemies of the gods. Does she now desire to proclaim the joy of contact with Śrī Kṛṣṇa's lotus feet? Bereft of patience, has she again assumed her own form and begun racing toward the creator's abode as columns of dust driven upward by the wind?

ORIGINAL Hindi

इधर व्रजरानी भावसमाधिसे जागते ही कहीं नीलमणि फिर कोई चञ्चलता न कर बैठें, इस उद्देश्यसे विविध चर्चाके द्वारा उन्हें भुलाने लगती हैं। श्रीकृष्णचन्द्र भी कौतूहलमें भरकर जननीसे पूछने लगते हैं:

ENGLISH TRANSLATION

Meanwhile, as soon as the queen of Vraja awakened from her absorption in divine emotion, she began distracting Nīlamaṇi with various topics lest He again engage in some restless mischief. Filled with curiosity, Śrī Kṛṣṇacandra began asking His mother:

ORIGINAL Sanskrit

मातः क्व नु खलु गच्छन्तः स्मः?

ENGLISH TRANSLATION

"Mother, where indeed are we going?"

ORIGINAL Hindi

“मैया! हमलोग कहाँ जा रहे हैं?”

ENGLISH TRANSLATION

"Mother, where are we going?"

ORIGINAL Hindi

जननी उत्तर देती हैं:

ENGLISH TRANSLATION

His mother replied:

ORIGINAL Sanskrit

पुत्र! वृन्दावननामनि वनधामनि।

ENGLISH TRANSLATION

"Son, to the forest abode named Vṛndāvana."

ORIGINAL Hindi

“मेरे लाल! वृन्दावननामक वनभूमिमें।”

ENGLISH TRANSLATION

"My darling, to the forest land called Vṛndāvana."

ORIGINAL Hindi

श्रीकृष्णचन्द्र किंचित् विचारते हुए पुनः बोले:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra reflected for a moment and asked again:

ORIGINAL Sanskrit

कदा सदनमायास्यामः?

ENGLISH TRANSLATION

"When shall we return home?"

ORIGINAL Hindi

“घर कब लौटेंगे?”

ENGLISH TRANSLATION

"When shall we return home?"

ORIGINAL Hindi

पुत्रके इस प्रश्नपर जननीके अधरोंपर मन्द मुसकान छा जाती है और वे कहती हैं:

ENGLISH TRANSLATION

A gentle smile spread across the mother's lips at her son's question, and she said:

ORIGINAL Sanskrit

वत्सास्मदनुषङ्गत एव संगच्छमानं तदास्ते।

ENGLISH TRANSLATION

"Dear child, our home is traveling to Vṛndāvana together with us."

ORIGINAL Hindi

“वत्स! घर तो हमलोगोंके साथ ही वृन्दावन जा रहा है।”

ENGLISH TRANSLATION

"Dear child, our home is going to Vṛndāvana together with us."

ORIGINAL Hindi

श्रीकृष्णचन्द्रके उल्लासका पार नहीं रहता। इसके अनन्तर कुछ देर वे बलरामके साथ, शकटगतिके कारण वृक्ष, गृह आदिको घूमते-से अनुभव कर उनके सम्बन्धमें चर्चा करते हैं। फिर जननीके कण्ठमें ही झूलकर उनसे ही प्रश्न करने लगते हैं:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra's delight knew no bounds. For some time afterward, He and Balarāma saw the trees, houses, and other objects seem to whirl because of the cart's motion and talked about them. Then, hanging from His mother's neck, He asked her:

ORIGINAL Sanskrit

भवतु, तद् वृन्दावनं कुत्र?

ENGLISH TRANSLATION

"Very well, then where is Vṛndāvana?"

ORIGINAL Hindi

“अच्छा, मैया! यह बता, वृन्दावन कहाँ है?”

ENGLISH TRANSLATION

"Very well, Mother, tell Me, where is Vṛndāvana?"

ORIGINAL Hindi

इसका उत्तर जननी न देकर रोहिणी मैया देती हैं:

ENGLISH TRANSLATION

Instead of His mother, Mother Rohiṇī answered:

ORIGINAL Sanskrit

पुत्र यमुनायाः पारे।

ENGLISH TRANSLATION

"Son, on the far side of the Yamunā."

ORIGINAL Hindi

“मेरे लाल! यमुनाके उस पार!”

ENGLISH TRANSLATION

"My darling, on the far side of the Yamunā!"

ORIGINAL Hindi

फिर तो यमुनाके सम्बन्धमें अनेकों प्रश्नोत्तर चलते हैं। पूर्ण संतोष हो जानेपर श्रीकृष्णचन्द्र इस बार श्रीरोहिणीसे ही पूछने लगे:

ENGLISH TRANSLATION

Many questions and answers about the Yamunā then followed. When He was fully satisfied, Śrī Kṛṣṇacandra turned to Śrī Rohiṇī herself and asked:

ORIGINAL Sanskrit

लघुमातः! का तत्र शातसम्पदस्ति? यदेतावता प्रयासेन प्रयास्याम।

ENGLISH TRANSLATION

"Younger Mother, what delightful treasure is there that we should undertake so much effort to go there?"

ORIGINAL Hindi

“छोटी मैया! ठीक है; यह बताओ--आखिर वृन्दावनमें ऐसी कौन-सी सुख-सम्पत्ति है, जो हमलोग इतना प्रयास उठाकर वहाँ जा रहे हैं?”

ENGLISH TRANSLATION

"Younger Mother, very well, tell Me: what treasure of happiness is there in Vṛndāvana that we are making such an effort to go there?"

ORIGINAL Hindi

रोहिणी मैया बोलीं:

ENGLISH TRANSLATION

Mother Rohiṇī replied:

ORIGINAL Sanskrit

पुत्र! क्रीडास्थानानि क्रीडनकानि च बहूनि सन्ति।

ENGLISH TRANSLATION

"Son, there are many places to play and many playthings there."

ORIGINAL Hindi

“मेरे लाल! वहाँ अनेकों क्रीडास्थान हैं। क्रीडासामग्रियाँ भी वहाँ बहुत हैं।”

ENGLISH TRANSLATION

"My darling, there are many places to play there, and there are many playthings as well."

ORIGINAL Hindi

यह उत्तर सुनकर तो श्रीकृष्णचन्द्र आनन्दसे नाच उठते हैं। कदाचित् शकटपर न होते तो वे अभी उस दिशाकी ओर भाग छूटते।

ENGLISH TRANSLATION

Hearing this answer, Śrī Kṛṣṇacandra began dancing with joy. Had He not been upon the cart, He might immediately have run off in that direction.

ORIGINAL Hindi

जब रथ सघन वनके पथसे जाने लगता है, उस समय जननी एवं पुत्रका मनोहर संवाद सुननेयोग्य ही है। जानकर अनजान बने हुए-से श्रीकृष्णचन्द्र आज सर्वथा अबोध शिशुकी भाँति प्रश्न-पर-प्रश्न करते जा रहे हैं एवं जननी भी हँस-हँसकर उत्तर दे रही हैं:

ENGLISH TRANSLATION

As the cart began traveling along a path through the dense forest, the enchanting dialogue between mother and son was a wonder to hear. Though He knew everything, Śrī Kṛṣṇacandra acted as if He knew nothing and asked question after question like a wholly innocent child, while His mother answered Him with laughter:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

कोऽसौ वृक्षः समन्तादनिशचलदलः पिप्पलः कोऽण्डकोटिं
सूते सोदुम्बराख्यः क इह घनजटाव्याप्तमूर्तिर्वटः सः।
इत्थं नव्यां वनान्तर्गतिमनु जननीडिम्भसंवादजातं
लोकं पीयूषवर्षैरसुखयदखिलं तत्र तत्रातिचित्रम्॥

ENGLISH TRANSLATION

"What is that tree whose countless leaves move ceaselessly on every side?" "It is the pippala." "What is the tree that gives birth to millions of eggs?" "It is called the udumbara." "What tree here has a form covered with dense matted locks?" "That is the banyan."

Thus, as they newly entered the forest, the wondrous dialogue arising between the mother and child delighted everyone everywhere with showers of nectar.

ORIGINAL Hindi

श्रीकृष्णने पूछा--'अपने चारों ओर असंख्य पत्रोंको निरन्तर सञ्चालित करता हुआ यह कौन-सा वृक्ष है?' जननी बोलीं--'यह पीपल है।' श्रीकृष्ण--'यह कोटि अण्डोंको प्रसवकर अङ्गोंमें लटकाये हुए कौन-सा वृक्ष है?' जननी--'इसे उदुम्बर (गूलर) कहते हैं।' श्रीकृष्ण--'अपनी सघन जटाओंसे परिव्याप्त अङ्गवाला यह कौन तरु है?' जननी--'यह वट है।' इस प्रकार वनमें जाते समयकी यह विचित्र प्रश्नावली--जननी-पुत्रका यह मनोहर संवाद--गोप-गोपसुन्दरियोंपर पीयूषकी वर्षा कर उन्हें परमानन्दमें निमग्न कर रहा है।

ENGLISH TRANSLATION

Śrī Kṛṣṇa asked, "What is this tree whose countless leaves move ceaselessly all around it?" His mother replied, "This is the pippala tree." Śrī Kṛṣṇa asked, "What is this tree that gives birth to millions of eggs and bears them hanging upon its limbs?" His mother answered, "It is called the udumbara, or cluster fig." Śrī Kṛṣṇa asked, "What tree is this whose body is covered with dense matted locks?" His mother said, "This is the banyan tree."

Thus, as they traveled through the forest, this wondrous series of questions, this enchanting dialogue between mother and son, showered nectar upon the cowherd men and women and immersed them in supreme bliss.

ORIGINAL Hindi

आश्चर्य यह है कि अपने-अपने रथपर आसीन प्रत्येक गोप-सुन्दरीको यह अनुभव हो रहा है कि हमारा रथ व्रजेश्वरीके रथके अत्यन्त समीप है और वह सचमुच सब संवाद अच्छी तरह सुन रही है। जो हो, श्रीकृष्णचन्द्र फिर पूछते हैं:

ENGLISH TRANSLATION

The wonder was that every beautiful cowherd woman seated upon her own cart felt that her cart was extremely near Vrajeśvarī's and that she could truly hear the entire conversation clearly. Śrī Kṛṣṇacandra then asked again:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

चित्रः कोऽयं मयूरः क इह मृदुकुहूगायकः कोकिलाख्यः
को वक्तुं वष्टि वाणीं नरवदपि शुकः पुष्पपः कश्च भृङ्गः।
इत्थं मातृद्वयेन प्रथमवनगमे संलपन्तौ हसन्तौ
बालौ गोपालरामौ व्रजकुलमहिलाः शर्मभिः सिञ्चतः स्म॥

ENGLISH TRANSLATION

"What is this brilliantly colored bird?" "It is the peacock." "Who sings kuhu-kuhu here in such a gentle voice?" "It is called the cuckoo." "Who is able to speak words like a human being?" "It is the parrot." "And who drinks the pollen of flowers?" "It is the bee."

Thus, on Their first journey into the forest, the two children, Gopāla and Rāma, conversed and laughed with Their two mothers, bathing the women of Vraja's clans in streams of happiness.

ORIGINAL Hindi

“यह रंग-बिरंगा कौन पक्षी है? यह मयूर है। यह मृदुकण्ठसे कुहू-कुहू गानेवाला कौन है? यह कोकिलनामक पक्षी है। और यह ठीक मनुष्यकी भाँति वाणी बोलनेमें समर्थ कौन है? यह शुक है। पुष्पोंका पराग पीनेवाला यह कौन है? यह तो भ्रमर है। इस प्रकार युगल माताओंसे राम-श्याम दोनों शिशु बृहद्वनसे आगेके वनमें आनेपर बात कर रहे हैं, हँस रहे हैं तथा व्रजसुन्दरियोंपर आनन्द-धाराका प्रवाह बहाकर उनका अभिषेक कर रहे हैं।”

ENGLISH TRANSLATION

"What is this colorful bird? It is the peacock. Who sings kuhu-kuhu in such a gentle voice? It is the bird called the cuckoo. And who is capable of speaking words just like a human being? It is the parrot. Who drinks the pollen of flowers? It is the bee. In this way, upon entering the forest beyond Bṛhadvana, the two children Rāma and Śyāma converse and laugh with Their two mothers, pouring forth a current of bliss that bathes the beautiful women of Vraja."

ORIGINAL Hindi

रविनन्दिनीका तट आनेमें तो अभी भी पर्याप्त विलम्ब है। अतः जननी नीलमणिको कलेवा कराने जाती हैं। पर नीलमणि ऐसे सरल कहाँ कि शकटपर कलेवा कर लें! वे तो नीचे उतरकर ही कलेवा करेंगे। अस्तु, शकट रोक लिया जाता है। नीचे उतरकर एक सुरम्य वन्यतरुवरकी छायामें बैठकर वे कलेऊ करते हैं। अकेले नहीं, सखाओंके साथ:

ENGLISH TRANSLATION

There was still a considerable delay before they would reach the bank of the daughter of the sun. Mother therefore tried to give Nīlamaṇi His light meal. But Nīlamaṇi was hardly so compliant that He would eat upon the cart. He would take His meal only after descending. The cart was therefore stopped. He climbed down, sat in the shade of a lovely forest tree, and ate His snack, not alone, but with His friends:

ORIGINAL

Braj. Attributed in the verse to Sūrdās

बहु ब्यंजन बहु भाँति रसोई, षटरस के परकार।
सूर स्याम हलधर दोउ भैया, और सखा सब ग्वार।।

ENGLISH TRANSLATION

There are many dishes, many kinds of preparations, and varieties of all six flavors. Sūrdās says: Śyāma and Haladhara, the two brothers, dine together with all Their cowherd friends.

CHAPTER 36

## यमुना-तटपर रात्रि-विश्राम और यमुना-पार जानेका उपक्रम

# Night Rest on the Yamuna Bank and Preparations to Cross the Yamuna

Source scan pages 222–226

ORIGINAL Hindi

यात्राके अन्तमें यात्रियोंका यमुना-तटपर रात्रि-विश्राम तथा रात्रिके शेष होनेपर यमुना-पार जानेका उपक्रम

ENGLISH TRANSLATION

At the Journey's End, the Travelers Rest at Night on the Yamuna Bank and Prepare to Cross when the Night Ends

ORIGINAL Hindi

शकट-समूह क्रमशः कलिन्दकन्याके तटपर एकत्र होने लगता है--इस प्रकार मानो मन्दर, कैलास, हिमाचल आदि महान् महीधर-राजोंके औरस शिशु खेलनेकी लालसासे श्रेणीबद्ध होकर यमुना-तटपर आये हों, सुरराजको भी आज दया आ गयी हो, “ये शिशु हैं, क्रीड़ा करने जा रहे हैं, इनकी पाँख क्यों काटी जाय”, यह सोचकर उन्होंने इनका पक्षच्छेदन न किया हो तथा इसीलिये प्रगल्भ हुए ये निर्बाध दौड़े आ रहे हों--

ENGLISH TRANSLATION

The groups of carts gradually assembled upon the daughter of Kalinda's bank. It was as though the natural children of Mandara, Kailasa, Himalaya, and other great mountain kings had formed a line and come to the Yamuna longing to play. Perhaps the king of heaven had felt compassion today and thought, "They are children going to play. Why should their wings be cut?" Having escaped the severing of their wings, they seemed to run forward boldly and without obstruction:

ORIGINAL Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

यमुनातटघटमानखेलालसाः शिशव इति करुणया कुलिशकरेणाकृतपक्षच्छिदा कनकगिरिकैलाशगौरीगुरुप्रभृतिमहामहीधरराजनिकराणां पङ्क्तीभूय चलन्ती कुमारश्रेणिरिव शकटानि पथि जनैर्व्यदृश्यन्त।

ENGLISH TRANSLATION

People on the road saw the carts as a moving line of young princes from the hosts of great mountain kings, including the golden mountain, Kailasa, and Himalaya, whose wings the thunderbolt-bearing Indra had compassionately left uncut, thinking them children eager to play on the Yamuna's bank.

ORIGINAL Hindi

शस्त्रधारी गोपोंके कई दल गोश्रेणीसे पूर्व ही तटपर आ गये हैं। आगे-से-आगे प्रबन्ध जो करना है। शेष सैनिक-दल गो-गोप-गोपीवृन्दको घेरे हुए उमड़ा आ रहा है। इन्हें देखकर प्रतीत होता है, मानो व्रजपुरकी राज्यश्री ही स्वयं इस अपार सैन्यबलके रूपमें मूर्त होकर अत्यन्त वेगवश आकाशको स्पर्श करती हुई चल पड़ी है, आगे-से-आगे पहुँचकर वृन्दावनको अलंकृत करने जा रही है, यहाँ इस बृहद्वनमें तो अब भूमिमात्र बची है--

ENGLISH TRANSLATION

Several companies of armed cowherds had reached the bank ahead of the cows to make arrangements in advance. The remaining troops surged forward surrounding the cows, cowherd men, and women. Seeing them, it seemed as though the royal fortune of Vrajapura itself had assumed the form of this boundless military strength and set forth so swiftly that it touched the sky, hastening ahead to adorn Vrindavana and leaving behind in Brihadvana nothing but bare earth:

ORIGINAL

Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

एवं चलति व्रजबले जबलेलिह्यमानगगनेव सा महावनराजधानीश्रीर्मूर्तिमतीव स्वयमग्रत एव गन्तव्यस्थलीमलंकर्तुमिव चलितवती केवलं भूमात्रमेव तत्रावशिष्टमिव।

ENGLISH TRANSLATION

As Vraja's force moved and seemed to lick the sky with its speed, the embodied splendor of the capital Mahavana appeared to travel ahead to adorn the destination, leaving only the earth itself behind.

ORIGINAL

Hindi

जो हो, यमुना-संतरणकी व्यवस्थामें नियुक्त गोप, गोपसैनिक एक बार देखते हैं रविनन्दिनीकी नील लोल लहरियोंकी ओर, तथा फिर देखते हैं ढलते हुए भुवनभास्करके रश्मिजालकी ओर; एवं सबसे अन्तमें नायक गोपकी दृष्टि जाती है बृहद्वनसे आते हुए, क्रमशः निरन्तर बढ़ रहे गोधनसमूह, शकटावलि और जनसमुदायकी ओर। सबको यह जानते देर नहीं लगती कि आज तो यमुना-संतरण सर्वथा असम्भव है, रात्रिका निवास यहीं इसी पार करना है। व्रजेश्वरकी आज्ञा असम्भव कार्यके लिये कदापि हो नहीं सकती। और वे तो अभी अत्यन्त दूर हैं। उनके रथके तटपर आते-आते अंशुमाली अस्ताचलमें समा जायँ तो भी आश्चर्य नहीं। अतः सर्वसम्मतिसे निश्चय कर, देशकालके पूर्ण पण्डित वे पुरोवर्ती गोप एवं गोपसैनिक व्रजेशकी आज्ञा लिये बिना ही इस पार विश्राम करनेके प्रबन्धमें जुट पड़ते हैं--

ENGLISH TRANSLATION

The cowherds and soldiers assigned to arrange the Yamuna crossing first looked toward the blue, restless waves of the sun's daughter, then toward the rays of the setting sun. Finally their leader looked toward the ever-growing multitude of cattle, carts, and people arriving from Brihadvana. They quickly understood that crossing the Yamuna today was wholly impossible and that everyone must spend the night on this bank. The king of Vraja could never command an impossible task, and he was still very far away. It would be no surprise if the radiant sun entered the mountain of sunset before his chariot reached the bank. Reaching a unanimous decision, those advanced cowherds and soldiers, expert in place and time, began arranging rest on this side without waiting for Vrajesha's order:

ORIGINAL

Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

तस्मिन्नहनि यमुनापारप्रयाणमघटमानमिति तत्रैव वसतिमिच्छवो विनापि घोषाधीशाज्ञया देशकालज्ञास्त एव तथा संनिवेशं कारयांचक्रुः।

ENGLISH TRANSLATION

Knowing that crossing the Yamuna that day was impossible and wishing to camp there, those experts in place and time arranged the encampment even without the lord of the settlement's command.

ORIGINAL

Hindi

चार पहर ही विश्राम करना है, पर व्रजेश्वरके उन कलाविद् प्रबन्धकोंने तो देखते-देखते एक वस्त्रमय सुन्दर नगरकी ही रचना कर दी--

ENGLISH TRANSLATION

They were to rest for only four watches, yet Vrajesha's skilled managers created a beautiful city of cloth before their eyes:

ORIGINAL Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पू:

आतानिताः पटगृहाः परितो वितानश्रेण्यस्तथोर्ध्वमभितः पटभित्तयश्च।
शृङ्गाटकक्रमत एव समानसूत्रसुश्रेणयो विपणयो वणिजां विरेजुः॥

ENGLISH TRANSLATION

Cloth houses were erected all around, rows of canopies stretched above, and fabric walls enclosed the place. In the order of the crossroads, merchants' markets shone in fine rows aligned by evenly spaced cords.

ORIGINAL Hindi

“चारों ओरसे वस्त्रोंके गृह खड़े हो गये। उनके ऊपर अगणित वितान तान दिये गये। इसके अनन्तर सब ओरसे घेरकर प्राचीरके रूपमें वस्त्रोंकी ही भित्ति खड़ी कर दी गयी। बृहद्वनके व्रजपुरमें जैसे जहाँ चौरास्ते थे, ठीक वैसे-के-वैसे चौरास्ते बन गये। उन चौराहोंके क्रमसे ही सर्वत्र समान दूरीपर डोरी बाँधकर निर्मित वणिकोंकी हाट, हाट-वीथियाँ सुशोभित होने लगीं।” इसी वस्त्रमयी पुरीके अन्तर्देशमें, बहिर्देशमें यथास्थान गायें आकर एकत्र होने लगती हैं। ओह! इस समय उनकी शोभाका क्या कहना!--

ENGLISH TRANSLATION

"Cloth houses rose on every side, with countless canopies stretched above them. Then fabric walls were raised all around like a rampart. Crossroads appeared exactly corresponding to those in Vrajapura of Brihadvana. Along those intersections, merchants' markets and market lanes, laid out with cords at equal intervals, began to shine." Cows assembled in their proper places within and outside this city of cloth. Oh, what could be said of their beauty then?

ORIGINAL Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पू:

यत्रादौ प्रथमागता कतिपयी तस्थौ गवां संहतिस्तत्रैव क्रमतः समेत्य शनकैर्वृद्धिं प्रयान्ती ततः।
ज्योत्स्नाखण्डमिवाग्रतः समभवत् पश्चादभूत् पायसः कासारः क्रमतोऽभ्यपद्यत तदा क्षीरस्य वारां निधिः॥

ENGLISH TRANSLATION

Where at first only a few groups of cows stood, others gradually arrived and joined them, and their numbers slowly increased. At first they appeared like a patch of moonlight, then like a lake of sweet milk, and finally they became an ocean of milk without shore.

ORIGINAL Hindi

मत्त गयंद-से झूमते हुए बलीवर्द शकटोंको खींचते वस्त्रप्राचीरके विशाल द्वारसे प्रवेश करने लगते हैं। प्रबन्धक उन्हें यथायोग्य विश्रामशिविरतक पहुँचा आते हैं। बलीवर्द शकटसे खोलकर पृथक् कर दिये जाते हैं। फिर वृद्धाएँ, युवतियाँ, कुमारिकाएँ नीचे उतरती हैं। चार पहर विश्रामके लिये उपयोगी सामग्रियाँ भी वे रथसे उतारती हैं। बैलोंके रक्षकगण उनके लिये मृदुल तृण, जल, अन्न आदिका आहार प्रस्तुत करनेमें व्यस्त हो जाते हैं। वणिक् हाट सजा लेते हैं। यथायोग्य क्रय-विक्रय आरम्भ हो जाता है। अनुचरियाँ आवश्यक द्रव्य लेने हाट चली जाती हैं। गोपसुन्दरियाँ घर बसाने लगती हैं। अपने-अपने अधिकारमें आये स्थानको, अपनी रन्धनशाला, शयनागारको परिष्कृत, सुव्यवस्थित करनेमें अधिकारीगण जुट पड़ते हैं। इतनेमें ही भगवान् किरणमाली अपने चतुर्यामव्यापी यात्रापथकी परिसमाप्ति कर श्रान्त-से हुए, मानो पश्चिमदिक्-सुन्दरीके भवनमें निवास करनेकी इच्छासे नीचे उतर रहे हों--इस प्रकार क्षितिजको छूने लगते हैं--

ENGLISH TRANSLATION

Powerful bulls swaying like intoxicated elephants drew the carts through the great gate in the fabric rampart. Managers guided them to the proper resting places. The bulls were unyoked and separated from the carts, then elderly women, young women, and maidens descended and unloaded provisions useful for four watches of rest. The bulls' keepers busily prepared tender grass, water, grain, and other food. Merchants arranged their stalls and proper buying and selling began. Attendants went to the market for necessities, while the cowherd women began establishing their homes. Officials cleaned and ordered their assigned spaces, kitchens, and sleeping chambers. Meanwhile Bhagavan the radiant sun completed his four-watch journey and, seeming weary and desirous of lodging in the beautiful western quarter's home, descended to touch the horizon:

ORIGINAL

Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पू:

अथैवं शकटपटलादवतरत्सु सकलजनेष्ववतार्यमाणेषु तत्समयोपयोगिभाजनेषु मोचितेष्वप्यनडुत्सु तदाहारोपपादनपरेषु तदधिकारिषु यथायथं क्रयविक्रयपरेषु परिचारिकादिषु रसवत्यादिस्थलपरिष्कारपरेषु तदधिकारिषु भगवानपि मयूखमाली यामचतुष्टयगम्यं गमनपथमतिक्रम्य श्रान्तो वरुणदिङ्नागरीगृहे वासं विधित्सन्निव समपद्यत।

ENGLISH TRANSLATION

As all the people descended from the carts, the needed vessels were unloaded, the bulls released and fed by their keepers, attendants engaged in buying and selling, and officers cleaned kitchens and other places, Bhagavan the sun completed his four-watch course and seemed to descend wearily, wishing to reside in the western quarter's mansion.

ORIGINAL

Hindi

व्रजेन्द्र, उपनन्द, अभिनन्द, संनन्द, नन्दन--पाँचों भाई एवं कतिपय विशिष्ट वृद्ध गोप तो व्यवस्थाका निरीक्षण करने पहले ही पहुँच चुके हैं। यद्यपि प्रबन्धकोंको यह आशा सर्वथा न थी कि इस अपार जनसमुदाय, शकटावलि एवं गोराशिको पार कर इनमेंसे कोई भी इतनी शीघ्रतासे तटपर आ पायेंगे, तथापि सब-के-सब शिविरकी रचना प्रारम्भ होते-न-होते आ पहुँचे और प्रबन्धकोंकी बुद्धिकी प्रशंसा करते हुए कालोचित कर्तव्यमें योगदान देने लगे; किंतु व्रजेश्वरीका रथ अब पहुँच पाया है। एक तो अपार भीड़ थी, स्वाभाविक विलम्ब होना ही था। दूसरे उसपर आरोही कौन हैं? यशोदारानीके चञ्चल नीलमणि एवं रोहिणीनन्दन बलराम! न जाने कितनी बार मैयाको शकट रुकवाना पड़ा, कितनी बार राम-श्यामने शकटसे उतरकर समीपवर्ती कासारके प्रस्फुटित पद्मोंका, पद्मपत्रोंका चयन किया, वन्यतरुओंकी छायामें बैठकर अपने द्वारा संगृहीत पत्रोंपर ही मिष्टान्न रखकर भोजन किया। फिर रथपर चढ़ते, कुछ दूर चलते। इतनेमें लता-वल्लरियोंपर कोई सुन्दर कुसुम दीख जाता और वे उसे लेनेके लिये मचल उठते। कोई अन्य गोप या गोपी चयन कर ला दे, यह कैसे सम्भव है। वे स्वयं चयन करके ही रहते। कुसुमको अपने हाथमें लेकर ही वे शान्त होते। फल-पुष्पोंसे लदे वृक्ष यदि उनके ध्यानमें आ जाते तो वे जननीको रंग-बिरंगे पुष्पगुच्छ एवं फलगुच्छ तोड़कर देनेके लिये विवश कर देते। रथ रुकता, व्रजेश्वरी एवं श्रीरोहिणी हाथ बढ़ाकर पुष्प और फल तोड़तीं, और जब श्रीकृष्णचन्द्रके दुकूल पूर्ण हो जाते तभी शकट बढ़ पाता। श्रीकृष्णचन्द्र दोनों ओरके अन्य शकटोंपर पुष्पोंकी वर्षा करते और प्रसन्न होते। इसीलिये रथ इतने विलम्बसे आया है, सांध्यश्री जब दिशाओंको रञ्जित करने लगीं, तब पहुँच पाया।

ENGLISH TRANSLATION

Vrajendra and his four brothers Upananda, Abhinanda, Sananda, and Nandana, together with several distinguished elderly cowherds, had already arrived to inspect the arrangements. The managers never expected any of them to cross the immense crowd, line of carts, and multitude of cows so quickly, yet all arrived as the camp began taking shape, praised the managers' wisdom, and helped with duties suited to the hour. The queen of Vraja's cart arrived only now. The immense crowd naturally caused delay, and who rode upon it? Queen Yashoda's restless Nilamani and Rohini's son Balarama. Maiya had to stop the cart countless times. Rama and Shyama repeatedly descended, gathered blossoming lotuses and leaves from nearby ponds, and sat beneath forest trees to eat sweets from the leaves they had collected. They would climb aboard and travel a little farther, then notice a lovely flower upon a vine and insist upon taking it. How could another cowherd bring it? They had to pick it themselves and became calm only after holding it. When they noticed trees laden with fruit and flowers, they compelled Mother to pluck colorful clusters. The cart stopped while the two mothers reached for flowers and fruit, and moved again only when Shri Krishnachandra's garments were full. He delightedly showered flowers upon the carts on both sides. Thus the cart arrived only when evening beauty began coloring the directions.

ORIGINAL Hindi

विहंगम मधुर कलरव करते हुए अपने आवास-नीड़की ओर उड़े जा रहे हैं। मयूर आदि पक्षी ऊँचे वृक्षोंकी शाखापर निविष्ट हो चुके हैं। मृगोंके दल मण्डलाकार हुए, सब दिशाओंकी ओर मुख किये शान्त बैठे मन्द-मन्द रोमन्थनमें तल्लीन हैं। अतिशय मधुपानसे मुग्ध मधुकरवृन्द, कमलकोश निमीलित हो जानेके कारण, वहीं बन्दी बन चुके हैं। कुमुदिनी अपनी अभिलषित बेलाका समागम देखकर प्रफुल्लित हो रही है, हँस उठी है। प्रत्येक नव-निर्मित वस्त्रगृहके अभ्यन्तर दीप प्रज्वलित हो चुके हैं, उनकी ज्योति सहृदय जनकी हृदय-ज्योतिकी भाँति बाहर भी स्पष्ट परिलक्षित होने लगी है। प्रत्येक पथमें व्रजेशके प्रहरी अपने स्थान ग्रहण कर चुके हैं। अपने अभिनव शासनका विस्तार कर प्रदोषलक्ष्मी मानो भगवान् श्रीकृष्णचन्द्रकी परिचर्या करने वहाँ पधारी हों, इस प्रकार उस यमुनातरङ्गमुखरित वनप्रान्तरको आच्छादित कर लेती हैं--

ENGLISH TRANSLATION

Birds flew with sweet calls toward their nesting homes. Peacocks and others settled on the branches of tall trees. Herds of deer formed circles, calmly facing every direction while gently chewing the cud. Bees, enchanted from drinking too much honey, became prisoners when the lotus cups closed. The night-blooming lily rejoiced and laughed upon meeting its desired hour. Lamps burned within each newly made cloth dwelling, their light clearly visible outside like the inner light of a tender heart. Vrajesha's guards took their stations along every path. Extending her fresh dominion, the splendor of twilight covered the woodland resounding with Yamuna's waves, as though she had arrived to serve Bhagavan Shri Krishnachandra:

ORIGINAL Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

ततश्च कुलायकुलाय समुन्मुखतया नभसि समुड्डीयमानेषु कलितकलरवेषु खगकुलेषु, उच्चतरं तरुमनु कृतोपवेशेषु मयूरादिषु, मण्डलीभूय सर्वतो दिगभिमुखं निषद्य रोमन्थमन्थरेषु मृगनिकुरम्बेषु, कमलकुहरविहरणवशतया वन्दीभवत्सु मधुकरनिकरेषु, अभिलषितसमयासादनेनेव हसितविकसितवदनासु कुमुदिनीषु, प्रतिपटभवनकुहरमधिज्वाल्यमानेषु बहिरपि सहृदयहृदयप्रकाशेष्विव दृश्यमानेषु दीपेषु, प्रतिसरणि समुपविष्टेषु यामिकेषु, कापि प्रदोषलक्ष्मीर्भगवन्तमुपचरितुमाजगामेव।

ENGLISH TRANSLATION

As calling birds flew toward their nests, peacocks settled high in trees, deer sat in circles facing every direction and ruminating, bees became imprisoned within closing lotuses, lilies opened smiling faces at their desired hour, lamps shone from every cloth house like tender hearts revealed outside, and guards sat along every path, the splendor of twilight seemed to arrive to serve Bhagavan.

ORIGINAL Hindi

अब व्रजेश्वरी एवं श्रीरोहिणी श्रीकृष्णचन्द्र एवं श्रीबलरामको अङ्कमें धारण किये रथसे उतरती हैं और अपने लिये बने परम सुन्दर विश्रामागारमें जाती हैं। अगणित दास-दासियोंने सब कुछ सुव्यवस्थित कर रखा है। मैया एवं श्रीरोहिणीके लिये एक ही कार्य बचा है: इस वनपथके वस्त्रमय गृहमें भी राम-श्यामके समीप बैठकर यथेच्छ लाड़ लड़ाना। मैया आते ही राम-श्यामको रात्रिभोजन कराने लगती हैं। उसी समय असंख्य गायोंके एक साथ अविराम दोहनसे उत्थित “घर-घर” का महान् रव श्रीकृष्णचन्द्रको सुन पड़ता है। पयोधिमन्थन-सी वह तुमुल ध्वनि, जैसे-जैसे दुग्ध एकत्र होकर दोहनपात्रमें घूमने लगता है, उत्तरोत्तर गम्भीर, मनोहर और मधुर होती जाती है तथा उसे सुनकर श्रीकृष्णचन्द्र परमानन्दमें निमग्न होने लगते हैं--

ENGLISH TRANSLATION

The queen of Vraja and Shri Rohini descended from the cart holding Shri Krishnachandra and Balarama in their laps and entered the beautiful resting chamber prepared for them. Countless servants had arranged everything. Only one task remained for the mothers: to sit near Rama and Shyama in this cloth house upon the forest path and fondle them as much as they wished. Maiya immediately began serving their evening meal. At that time Shri Krishnachandra heard the vast rumbling produced by countless cows being milked without pause. Like the churning of the ocean, the tumultuous sound grew ever deeper, more enchanting, and sweeter as milk gathered and swirled in the pails, immersing Shri Krishnachandra in supreme bliss:

ORIGINAL Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पू:

भूयान् दोहरवः पयोधिमथनध्वानाकृतिर्दोहनीगर्भभ्रान्तगभीरमुग्धमधुरः कृष्णस्य रस्योऽभवत्॥

ENGLISH TRANSLATION

The great sound of milking, resembling the churning ocean and made deep, enchanting, and sweet by milk swirling within the pails, became a source of rasa for Krishna.

ORIGINAL Hindi

किंतु कुछ ही क्षणोंमें शैशवोचित आलस्य श्रीकृष्णचन्द्रके नेत्रोंमें भरने लगता है। मैया अनेकों मनुहार कर, बातें सुना-सुनाकर उन्हें चैतन्य रखना चाहती हैं; अन्यथा उनके नीलमणि भूखे जो रह जायँगे। “अरे नीलमणि! देख बेटा, वह देख! दुहनेवाले गोप तेरी धवलीको, शबलीको दुहने जा रहे हैं। उनके नाम ले-लेकर वे उन्हें उच्च कण्ठसे पुकार रहे हैं। अरे! आयी! वह देख, पुकारका उत्तर देती, बदलेमें हाम्बाराव करती शबली आ गयी। अहा! गायोंकी भीड़से निकलकर ‘हुम्मा-हुम्मा’ करती धवली भी दौड़ आयी। तू सो रहा है और तेरी गायें कूद रही हैं। वे गोपोंके निकट खड़ी हो गयीं, गोप उनके अङ्गोंपर बार-बार हाथ फेरकर उनका अङ्गमार्जन कर रहे हैं। सचमुच तेरी शबली कितनी सुन्दर है! बलिहारी तेरी धवलीके मनोहर सौन्दर्यको।”

ENGLISH TRANSLATION

Within moments, however, childhood drowsiness filled Shri Krishnachandra's eyes. With countless entreaties and stories Maiya tried to keep him awake, for otherwise Nilamani would remain hungry. "Nilamani, look, child! The cowherds are going to milk your Dhavali and Shabali. They call them loudly by name. Look, Shabali has come, answering their call with a low. Ah, Dhavali too has run from the herd crying, 'Humma, humma.' You are sleeping while your cows are leaping. They stand near the cowherds, who repeatedly stroke and clean their limbs. How beautiful your Shabali truly is! I offer myself to the enchanting beauty of your Dhavali."

ORIGINAL Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पू:

नामग्राहं प्लुतवचनया गोदुहाऽऽहूयमाना हम्बारावैः प्रतिरवकरी धाविता धेनुवृन्दात्।
अभ्यायाता निकटमसकृत् पाणिना मृष्टगात्री काचित्काचित् क्वचन रुचिरा नैचिकी दृश्यते स्म॥

ENGLISH TRANSLATION

Called by name in the milkman's drawn-out voice, a lovely cow answered with lowing and ran from the herd. Coming near, she was repeatedly stroked by his hand, and here and there such beautiful cows could be seen.

ORIGINAL Hindi

इस प्रकार तत्कालीन गोदोहनके दृश्योंका वर्णन कर मैया श्रीकृष्णचन्द्रको सजग रखनेका प्रयास करती हैं। पर श्रीकृष्णचन्द्र तो अर्द्धचर्वित ग्रास मुखमें लिये तन्द्रित होकर जननीकी गोदमें लुढ़क पड़ते हैं। यही स्थिति अग्रज श्रीबलरामकी भी है। मैया दोनोंका मुख प्रक्षालनकर शयनागारमें ले जाकर परम सुन्दर शय्यापर शयन करा देती हैं। इतनेमें विशिष्ट गोपोंके साथ व्रजेन्द्र शिविरमें पधारते हैं। मैया उन सबको भोजन कराती हैं। फिर श्रीरोहिणीके सहित स्वयं भी किञ्चित् आहार कर अपने नीलमणिके समीप चली जाती हैं।

ENGLISH TRANSLATION

Describing the milking scenes, Maiya tried to keep Shri Krishnachandra alert. But with a half-chewed morsel in his mouth, he grew drowsy and toppled into Mother's lap. Elder brother Balarama was in the same state. Maiya washed both their mouths, carried them to the sleeping chamber, and laid them upon a beautiful bed. Meanwhile Vrajendra arrived with distinguished cowherds. Maiya served them all, then ate a little with Shri Rohini and went to Nilamani.

ORIGINAL Hindi

प्रत्येक व्रजवासीको सभी प्रकारकी सुविधाएँ प्राप्त हो गयी हैं। खान-पान-विश्रामकी इतनी सुन्दर व्यवस्था इस अस्थायी शिविरमें भी हो गयी है कि सबको बृहद्वनमें अपने पूर्व आवासमें ही होनेका-सा भान होने लगता है। भोजन-पानसे निवृत्त होकर, उल्लासमें भरे इस वस्त्रमयी पुरीकी रमणीय शोभा देखते हुए सर्वत्र घूमकर, व्रजपुरवासी नर-नारी, आबाल-वृद्ध सभी सुखपूर्वक गम्भीर निद्रामें अचेत होने लगते हैं। किसीको शङ्का या भय नहीं। सर्वत्र व्रजेशके प्रहरी सावधान हैं, चारों ओरसे उनके उच्चकण्ठ जागरण-घोष आ रहे हैं। और फिर कालिन्दीका कल-कल नाद, शरद्-हेमन्तकी संधिपरकी शुभ्र चन्द्रज्योत्स्ना! गोपी-गोप गम्भीर निद्रामें विभोर क्यों न हों!

ENGLISH TRANSLATION

Every resident of Vraja received every kind of convenience. Food, drink, and rest were so beautifully arranged even in this temporary camp that all felt they remained in their former Brihadvana homes. After eating and drinking, they joyfully wandered through the cloth city beholding its beauty, then men and women, young and old, peacefully lost consciousness in deep sleep. No one felt doubt or fear. Vrajesha's guards stood vigilant everywhere, their loud watch-cries sounding on every side. Then there were Kalindi's murmuring and the pure moonlight at the meeting of autumn and winter. Why should the gopis and cowherds not become absorbed in deep sleep?

ORIGINAL Hindi

मध्यनिशा आती है और क्षण-क्षण करके तृतीय यामका भी अवसान हो जाता है। व्रजपुरन्ध्रियाँ जाग उठती हैं, शय्या छोड़कर पवित्र होती हैं और अतिशय पवित्र वेष-भूषा धारण करती हैं। फिर वस्त्रमय गृहके दीपप्रकाशित अलिन्दमें जाकर वास्तुपूजोपहार समर्पित करती हैं और दधिमन्थनमें लगती हैं। मन्थनके समय बाल्यलीलाविहारी स्वयंभगवान् श्रीकृष्णचन्द्रका गुणगान करना उनकी दैनिक चर्या है। आज भी वे मधुर कण्ठसे गाती हैं। मन्थनसे स्पन्दित मणिमय मञ्जीर, वलय आदि भूषण मृदु झंकार करते हैं। उनमें मन्थन-गगरीका मसृण गम्भीर नाद और गीतकी मधुर स्वर-लहरीसे अत्यन्त ललित हुआ “घर-घर” रव मिल जाता है। जगत्के अशेष अमङ्गलको निर्मूल करनेवाली इस ध्वनिको दिगङ्गनाएँ प्रतिध्वनित कर विस्तृत करती हैं। यह परम मङ्गलघोष विमानोंपर सोयी देवसुन्दरियोंके कानोंमें प्रवेश करता है। इस अप्रतिम लीला-श्रवण-सुखकी तुलनामें देवस्पर्शसुख नगण्य और हालाहलकी ज्वालासमान है। वे उठ बैठती हैं और एकान्तभावसे गोपसुन्दरियोंका सुधास्रावी मङ्गलगान सुनकर आनन्द-रसमें मग्न होती हैं। उनके मनकी समस्त वृत्तियाँ व्रजशिविरसे आती इस ध्वनिमें विलीन हो जाती हैं--

ENGLISH TRANSLATION

Midnight arrived and the third watch gradually ended. The women of Vraja awoke, left their beds, purified themselves, and put on exceptionally pure attire and ornaments. In the lamp-lit veranda of each cloth dwelling, they offered gifts in worship of the site and began churning curd. While churning, their daily practice was to sing the glories of Bhagavan Shri Krishnachandra, enjoyer of childhood lila. Today too they sang in sweet voices. Jeweled anklets, bracelets, and other ornaments moved with the churning and gently chimed. Their sound joined the smooth, deep resonance within the churning pots and the rumbling made especially graceful by the songs' sweet melodies. The maidens of the directions expanded this sound, capable of uprooting every inauspiciousness in the world, through their echoes. The supremely auspicious proclamation entered the ears of celestial women sleeping in aerial cars. Compared with this incomparable joy of hearing lila, celestial touch was insignificant, like the flame of deadly poison. They sat up and listened single-mindedly to the cowherd women's nectar-flowing auspicious song, immersing themselves in blissful rasa until every movement of their minds dissolved in the enchanting sound from Vraja's camp:

ORIGINAL

Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पू:

यामैकशेषा रजनी यदा समजनि तदा शयनतलादुत्थितवतीभिरतिशुचितरवेशभूषाभिराभीरभीरुभिरपि प्रतिपटगृहालिन्दं दीपितदीपं कृतवास्तुबलिभिरभितो भगवद्बालकृष्णगुणगणगानकलरवकर्णरम्यं युगपद्विधीयमानस्य दधिमथनस्य मणिमयमञ्जुमञ्जीरवलयादिविविधभूषणशिञ्जितसहचरेण गर्गरीकुहरविहरमाणमसृणतरगभीरनिनदेन गानकलरवमधुरिमसरसतयातिशयसुललितेन जगदमङ्गलसमूलनिर्मूलीकरणकुशलेन दिगङ्गनागणकृतानुध्वननविरचितपरिपोषेण तत्क्षणममराङ्गनानामपि पतिःशयनजुगुप्सया त्वरितमेव जाग्रतीनामेकान्तभावेन तमेव घोषनिर्घोषमाकर्णयन्तीनां श्रवणानन्दो जायते स्म।

ENGLISH TRANSLATION

When one watch of night remained, the cowherd women rose from their beds in pure attire and ornaments, offered worship in the lamp-lit verandas, and simultaneously churned curd while singing child Krishna's glories. The deep sound within the pots joined their jeweled ornaments and sweet songs, uprooting the world's inauspiciousness and nourished by echoes from the directions. Celestial women awoke in disgust at sleeping and single-mindedly heard that resonance, gaining the bliss of hearing.

ORIGINAL

Hindi

गोपरमणियोंका गान सुनकर यशोदारानी भी उठ बैठती हैं। सदा मैया प्रथम जागती थीं, फिर व्रजसीमन्तिनियोंका दधिमन्थन एवं श्रीकृष्णलीलागान आरम्भ होता था। पर आज क्रम बदल गया। मैया अतीतकी स्मृतिमें ऐसी फँसी कि और सब भूल गयीं। नीलमणिका उनकी कोखसे भूमिपर जन्म, श्रीवसुदेवके दूतका आगमन, जन्मोत्सव एवं छठीपूजन, ब्राह्मणका प्रवञ्चन, शकटभञ्जन, नामकरण, वर्षगाँठपूजन, तृणावर्तनिधन, बधखिलौना-वाचन, रामलीलादर्शन, मृत्तिकाभक्षण, फलवालीके फलोंका परिवेषण, विविध लालन-पालन, कण्वका खीरभोजन, शालग्रामदेवका अपहरण, वन्यक्रीडन, जननीद्वारा 'हाऊ' का भयप्रदर्शन, चोटी बढ़नेके प्रलोभनसे दुग्धपान, गोपसुन्दरियोंके घर नवनीत-अपहरण, उपालम्भके मिससे श्रीकृष्णलीलाकीर्तन, मुक्तातरुसे मुक्ताफलका सृजन, अन्य गृहमें न जानेके लिये प्रबोधन, पुत्रके लिये दधिमन्थन, दधिभाण्डभञ्जन, जननीकृत शासन एवं उदरबन्धन, बलरामका रोदन, यमलार्जुनतरुका पतन, उन्मुक्त विहरण एवं जननीका आह्वान, और अन्तमें सबके परामर्शसे वृन्दावनकी ओर गमन--इन समस्त लीलाओं, घटनाओं और नीलमणिकी असंख्य मृदुल मनोहर बाल्यभङ्गिमाओंको स्मरण करती हुई जननी ऐसी डूबीं कि समयपर जागना भूल गयीं। दिनभर नीलमणिकी लीलाका गान सुननेपर वात्सल्यरसघनमूर्ति यशोदारानीके चित्तकी यह दशा स्वाभाविक है। आश्चर्य यह है कि उन्हीं गीतोंको पुनः सुनकर वे सर्वथा बेसुध न होकर तन्द्रासे जागीं। यह किसी अचिन्त्यशक्तिकी प्रेरणा है। वास्तवमें नीलमणिकी अचिन्त्य लीला-महाशक्ति ही रसास्वादन करानेके लिये मैयाको विस्मृत करती हैं और आवश्यकताके समय बाह्यज्ञानमें ले आती हैं। व्रजेश्वरी उठती हैं, वस्त्र बदलकर नीलमणिके प्रातर्भोजनकी सामग्रियाँ एकत्र करती हैं। वास्तुपूजन दासियाँ पहले कर चुकी हैं और दधिमन्थनमें लगी हैं।

ENGLISH TRANSLATION

Hearing the cowherd women's song, Queen Yashoda sat up. Ordinarily Maiya awoke first, after which the women began churning and singing Shri Krishna's lilas. Today the order changed. Mother became so caught in memories of the past that she forgot everything else: Nilamani's birth from her womb, Vasudeva's messenger, the birth festival and sixth-day worship, the brahmana's deceit, breaking the cart, naming, first-birthday worship, Trinavarta's death, the reading of toys, the vision of Rama's lila, eating earth, the fruit seller's offering, countless forms of care, Kanva's rice pudding, stealing the Shalagrama, forest play, Mother's threat of the bogeyman, drinking milk to grow his braid, stealing fresh butter, the women's lila songs disguised as complaints, creating pearls from the pearl tree, Mother's instruction not to visit other homes, her churning for her son, breaking the curd pot, her discipline and binding his belly, Balarama's crying, the fall of the twin arjuna trees, his free wandering and Mother's call, and finally the journey to Vrindavana. Remembering all these lilas, events, and Nilamani's countless tender, enchanting childhood gestures, Mother became so immersed that she forgot to wake on time. This condition was natural for Yashoda, dense embodiment of maternal rasa, after hearing Nilamani's lilas all day. The wonder is that hearing the same songs again did not make her completely senseless but awakened her. This occurred through an inconceivable power. Nilamani's supreme power of lila makes Maiya forget to grant her rasa, then restores external awareness when needed. The queen rose, changed clothes, and gathered ingredients for Nilamani's morning meal. The servants had already worshiped the site and begun churning.

ORIGINAL Hindi

जिस प्रकार बृहद्वनसे यात्रा आरम्भ हुई थी, सभी अपने-अपने गो-महिषोंको एकत्रकर, सामग्रीको शकटोंपर आरोपितकर चले थे--

ENGLISH TRANSLATION

Just as the journey from Brihadvana had begun after everyone assembled their cows and buffaloes and loaded their belongings onto carts:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।११।३०

व्रजान् स्वान् स्वान् समायुज्य ययु रूढपरिच्छदाः॥

ENGLISH TRANSLATION

After gathering their respective herds and loading their possessions, they set forth.

ORIGINAL Hindi

उसी प्रकार इस विश्रामशिविरसे भी चल पड़नेके लिये व्रजपुरवासी प्रस्तुत होने लगते हैं। किरणोदय होनेपर यमुनाको पार करना है। उपनन्दका यही आदेश सबको कल शयनसे पूर्व मिल चुका है। फिर भी दल-की-दल गोपसुन्दरियाँ एक बार नन्दनन्दनका मुखचन्द्र निहार लेनेके लिये विविध बहानोंसे व्रजरानीके शिविरमें आ रही हैं। श्रीकृष्णचन्द्र भी आज अपने-आप ब्राह्ममुहूर्तमें जाग गये हैं। उनका दर्शन पाकर व्रजपुरन्ध्रियाँ कृतार्थ हो रही हैं। पूर्वगगन अरुण रागसे रञ्जित होने लगता है। व्रजेश्वर इष्टदेव नारायणकी अर्चनामें संलग्न हैं। व्रजेश्वरी नीलमणिको अङ्कमें धारण किये निकट यमुनाप्रवाहमें स्नान करने जा रही हैं। उस समय तपनतनया श्रीयमुनाकी शोभा भी देखने योग्य है--

ENGLISH TRANSLATION

In the same way, the residents prepared to leave this resting camp. They would cross the Yamuna at sunrise, as Upananda had ordered before sleep. Yet groups of cowherd women came to the queen's camp on various pretexts to behold Nanda's son's moonlike face once more. Shri Krishnachandra awoke by himself in the brahma-muhurta, and the women found fulfillment in seeing him. The eastern sky became tinged crimson. Vrajesha worshiped Narayana, his chosen deity, while the queen carried Nilamani in her lap to bathe in the nearby Yamuna. The beauty of Shri Yamuna, daughter of the sun, was then worthy of beholding:

ORIGINAL Braj

अति मंजुल जल प्रबाह, मनोहर सुखावगाह,
बिदित राजत अति, तरनि-नंदिनी।
स्याम बरन झलकत रूप, लोल लहर बर अनूप,
सेवित संतत मनोज, बायु मंदिनी॥
कुमुद-कंज-बन बिकास, मंडित दिसि-दिसि सुवास,
गुंजत अलि-हंस-कोक मधुर छंदिनी।
प्रफुलित अरबिंद-पुंज, कोकिल कलसार गुंज,
गावत अलि मंजु पुंज, बिबुध बंदिनी॥
नारद-सिव-सनक-ब्यास ध्यावत मुनि धरत आस,
चाहत पुलिन बास, सकल दुख निकंदिनी।
नाम लेत कटत पाप, मुनि-किनर-ऋषि-कलाप
करत जाप परमानंद, महा अनंदिनी॥

ENGLISH TRANSLATION

The daughter of the sun shines renowned, her lovely current supremely charming and delightful to enter. Her dark beauty gleams, her restless waves are incomparable, and the gentle breeze forever serves desire's beauty. Forests of lilies and lotuses bloom, fragrance adorns every direction, and bees, swans, and chakravaka birds sound sweet meters. Masses of lotuses blossom, cuckoos and waterbirds call, and lovely hosts of bees sing, while gods praise her. Narada, Shiva, Sanaka, Vyasa, and sages meditate upon her, hoping to dwell upon her bank, for she destroys every sorrow. Taking her name cuts away sin, and hosts of sages, kinnaras, and seers chant in supreme bliss to the greatly bliss-giving Yamuna.

CHAPTER 37

## व्रजवासियोंका यमुना-पार जाना, श्रीकृष्णका वृन्दावन-दर्शन और आवास-निर्माण

# The People of Vraja Cross the Yamuna, Shri Krishna Beholds Vrindavana, and Homes Are Built

Source scan pages 227–231

ORIGINAL Hindi

व्रजवासियोंके यमुना-पार जानेका वर्णन; श्रीकृष्णका वृन्दावनकी शोभाका निरीक्षण करके प्रफुल्लित होना; शकटोंद्वारा आवास-निर्माण

ENGLISH TRANSLATION

The People of Vraja Cross the Yamuna; Shri Krishna Joyfully Beholds Vrindavana's Beauty; Homes Are Built from Carts

ORIGINAL Hindi

वृन्दावन पहुँचनेके उद्देश्यसे सर्वप्रथम गोपोंकी अपार धेनुराशि यमुना-संतरण कर रही है। गोप बार-बार “ही-ही” का तुमुलनाद करते हुए उन्हें उत्साहित कर रहे हैं, पार पहुँचनेकी प्रेरणा कर रहे हैं। गायें भी अपने हम्बारवसे उन गोपरक्षकोंके आदेशका अनुमोदन-सा करतीं, उन्हें प्रत्युत्तर-सा देतीं, प्रखर धाराको चीरती हुई अग्रसर हो रही हैं। परिश्रमजन्य निःश्वासकी गतिसे उनके नासापुट विस्फारित हो गये हैं, संतरणक्रियासे शरीरके आगेवाले अंश ऊपर उठे हुए हैं। इस प्रकार क्रमशः धाराको पारकर वे यमुनाके उस पार पहुँच रही हैं--

ENGLISH TRANSLATION

To reach Vrindavana, the cowherds' boundless multitude of cows crossed the Yamuna first. The cowherds repeatedly raised tremendous cries of "Hi, hi," encouraging them toward the far bank. Answering with their lowing as though approving the keepers' command, the cows advanced through the fierce current. Their nostrils widened with laboring breath, and swimming raised the fronts of their bodies. Thus they gradually crossed the stream and reached the Yamuna's other bank:

ORIGINAL Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

हीहीकारध्वनिभिरसकृद्वल्लवैः प्रेर्यमाणं हम्बारावैरनुमतिकराण्युत्तराणीव कुर्वत्।
स्फायद्घ्राणं श्वसितपवनैरुन्नमत्पूर्वकायं पार्श्वस्रोतस्तदथ यमुनां धेनुवृन्दं ततार॥

ENGLISH TRANSLATION

Repeatedly urged by the cowherds' cries, the herd replied with approving lows. Their nostrils expanded with breath and the fronts of their bodies rose as they crossed the Yamuna's sideward current.

ORIGINAL Hindi

असंख्य गोवत्स भी निःशङ्क उस पार पहुँच रहे हैं। उनके छोटे सुन्दर सिरोंपर अभी सींग नहीं उगे, पर वे संतरणके उल्लाससे परिपूर्ण हैं। छोटे शरीरके कारण सुखपूर्वक धाराका अतिक्रमण करते हैं। उनके लघुपुच्छके लोम जलसे भीगकर भारी हो गये हैं, अतः वे उसे हिला नहीं पाते। फिर भी भय नहीं, क्योंकि उनकी जननी आगे-आगे तैर रही हैं। माताओंके पीछे गोवत्स सर्वत्र सकुशल पार उतर रहे हैं--

ENGLISH TRANSLATION

Countless calves crossed fearlessly. Horns had not yet grown upon their small, lovely heads, yet they overflowed with the joy of swimming. Their little bodies let them pass easily through the stream. Water made the hair of their short tails heavy, so they could not lift them. Still they felt no fear, for their mothers swam ahead. Following them, the calves reached safety everywhere:

ORIGINAL

Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

शृङ्गाभाववशाल्लघूनि वदनान्युल्लासयन्तः सुखं स्तोकत्वादपि वर्ष्मणोऽतितरसा निर्लङ्घयन्तो जलम्।
पुच्छानां सलिलाप्लुतौ गुरुतया नोल्लासनेऽतिक्षमाः क्षेमं वत्सतराः प्रतेरुरभितः स्वस्वप्रसूपूर्वतः॥

ENGLISH TRANSLATION

The calves joyfully raised their small hornless faces and easily crossed the water because their bodies were little. Unable to lift their tails made heavy by water, they nevertheless crossed safely behind their respective mothers.

ORIGINAL

Hindi

अत्यन्त छोटे नवप्रसूत गोवत्स स्वयं तैरनेमें असमर्थ हैं। संतरण-पटु गोप उन्हें कंधोंपर बिठाकर पार ले जा रहे हैं। दो पैर वामस्कन्धपर और दो दक्षिणपर रखकर, गोवत्सोंको पीठ और कंधेपर सुखपूर्वक बैठाकर, बीच धारामें कूदनेकी आशङ्कासे उनके चारों पैरोंको वक्षःस्थलसे सटाकर एक हाथसे दृढ़ दबाये, दूसरेसे तैरते हैं। आगे गोप गोवत्सोंको लिये जाते हैं, पीछे उनकी माताएँ “हुम्मा-हुम्मा” करती रविनन्दिनीकी धाराको चीरती आती हैं--

ENGLISH TRANSLATION

Very small newborn calves could not swim. Skilled cowherd swimmers carried them on their shoulders, placing two legs over each shoulder and seating them comfortably upon back and shoulders. Fearing they might leap into the current, the men pressed all four legs firmly against their chests with one arm and swam with the other. The cowherds went ahead carrying the calves, while their mothers followed, crying "Humma, humma" and cutting through the sun's daughter's current:

ORIGINAL

Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

ग्रीवापीठेषु कृत्वोरसि मृदुचरणान् बाहुनैकेन रुद्ध्वा वत्सान् सद्यः प्रसूतान् प्रतरणपटवो बाहुनान्येन केचित्।
स्वच्छन्दं संतरन्तः कलितकलघनस्वानमेषां प्रसूभिः पश्चात् संगम्यमानास्तरणिदुहितरं गोदुहः सलङ्घ्युः॥

ENGLISH TRANSLATION

Placing newborn calves upon neck and back, holding their tender legs against the chest with one arm, skilled cowherds swam freely with the other. The mothers followed with deep sweet lows as the milkmen crossed the sun's daughter.

ORIGINAL

Hindi

श्रेष्ठ वृषभोंकी छटा निराली है। लहरें उनके पूर्ण विशाल ककुद्‌से टकराकर छिन्न-भिन्न हो जाती हैं। स्रोत प्रबल है, फिर भी बलदृप्त वृषभ सरलतासे तैरते हैं। ककुदके निकट रुद्ध जल ऊपर उछलकर उनका अभिषेक करता है। उसे युद्धका आघात मानकर वे क्रोधमें सुन्दर मुद्रा दिखाते, ग्रीवा टेढ़ी कर सींगोंसे लहरोंपर प्रहार करते हैं। बीच-बीचमें लहरोंसे खेलते, सिर उठाये, दीर्घश्वास और वेगपूर्ण संतरणसे धाराको क्षुब्ध करते हुए वे उस किनारे जा खड़े होते हैं--

ENGLISH TRANSLATION

The finest bulls made an extraordinary sight. Waves struck their immense, full humps and shattered. Though the current was powerful, the proud bulls swam with ease. Water checked by their humps leapt upward and bathed them. Taking the impact as a challenge, they angrily made beautiful gestures, bent their necks, and struck the waves with their horns. Playing with the waves, heads raised, and agitating the stream with long breaths and swift strokes, they reached the far bank:

ORIGINAL Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

पूर्णाभोगे तरङ्गान् सुमहति ककुदे जर्जरीभावमाप्तान् ग्रीवाभङ्गाभिरामं प्रकुपितमनसस्ताडयन्तो विषाणैः।
स्रोतोवेगेऽपि तुङ्गे त्वरितमृजुतरं पुंगवाः पुंगवानामूर्ध्वानोऽतिदीर्घश्वसितजवभरोद्धूतमम्भः प्रतेरुः॥

ENGLISH TRANSLATION

Waves shattered against their great full humps. Angered, the foremost bulls gracefully bent their necks and struck with their horns. Though the current surged high, they crossed swiftly and directly, heads raised and water driven aside by long breaths and powerful speed.

ORIGINAL Hindi

श्रीकृष्णचन्द्र एवं बलराम विशाल शकटपर व्रजेश्वरी एवं श्रीरोहिणीके पार्श्वमें खड़े होकर अपार गोधनकी संतरण-लीला देख रहे हैं। इस प्रथम अभिनव कौतुकसे उनके आनन्दका पार नहीं। करपल्लव नचाकर वे माताओंको किसी-न-किसी गोविशेषकी संतरण-भङ्गिमा दिखाते और रह-रहकर शकटसे कूदनेको उद्यत होते हैं। माताएँ सावधान न होतीं तो वे कूदकर किसी तैरते गोवत्सको पकड़ लेते। कुछ दूर ऊँचे टीलेपर व्रजेश्वर साँवरे पुत्रकी आनन्दमुद्रा निहारकर नेत्र शीतल कर रहे हैं और गायोंकी चिन्ता भूल चुके हैं।

ENGLISH TRANSLATION

Upon the great cart, Shri Krishnachandra and Balarama stood beside the two mothers and watched the immense herd swim. This unprecedented wonder filled them with boundless joy. Dancing their tender hands, they showed the mothers the swimming posture of one cow after another and repeatedly prepared to jump from the cart. Had the mothers not remained vigilant, they would have leapt down and caught a swimming calf. On a high mound nearby, Vrajesha cooled his eyes by beholding his dark son's joyful expression and forgot all concern for the cows.

ORIGINAL Hindi

धीरे-धीरे गायें और वृषभ सब पार होकर कालिन्दीके कर्पूरधूलि-पटलसदृश स्वच्छ सैकतपर खड़े हो गये। अब शकटोंको पार करानेके लिये नौकाएँ एकत्र हुईं। उनसे यमुनाके वक्षःस्थलपर सुन्दर सेतु बनेगा। केवटोंके द्वारा एक पंक्तिमें खड़ी नौकाओंको कलाविद् गोप काश, कुश, सरकंडे एवं बाँससे परस्पर बाँधते हैं। देखते-देखते दोनों तटोंके बीच भयबाधाशून्य सुदृढ़ सेतु विशाल राजपथकी भाँति बन गया--

ENGLISH TRANSLATION

Gradually all cows and bulls crossed and stood in rows upon Kalindi's clean sand like a sheet of camphor dust. Boats gathered to carry the carts across and form a bridge upon Yamuna's breast. Boatmen lined them from bank to bank, while skilled cowherds bound them together with kasha grass, kusha, reeds, and bamboo. Before their eyes a strong, unobstructed bridge appeared like a broad royal road:

ORIGINAL Sanskrit. Source: श्रीगोपालचम्पूः

काशकुशशरवंशवरैरलंकर्मीणनिर्मितपरस्परनद्धप्लवराजी राजपद्धतिरिवासम्बाधतया साधिता।

ENGLISH TRANSLATION

Skilled workers bound the row of boats together with fine kasha, kusha, reeds, and bamboo, making an unobstructed royal road.

ORIGINAL Hindi

उसी सेतुपर “घड़-घड़” करती शकटश्रेणी चल पड़ती है। व्रजसुन्दरियोंका गायन आरम्भ होता है, गोपोंके आनन्दातिरेकके हास्यसे आकाश गूँज उठता है, युवक गोप नाचते-कूदते चलते हैं। सभी सेतु पारकर वृन्दावनमें पदार्पण करते हैं। राम-श्यामको अङ्कमें लिये माताएँ भी विशाल रथपर इस पार आती हैं। शकटके तट छूते ही राम-श्याम विद्युत्गतिसे कूदकर सुबल, श्रीदाम आदि सखाओंको पुकारते हैं। योगमायाके प्रभावसे प्रत्येक बालकको यात्रा-भर यही अनुभव हुआ था कि उसका रथ श्रीकृष्णचन्द्रके रथके सबसे निकट था, अतः असंख्य रथोंसे वे क्षणोंमें एकत्र होकर उन्हें घेर लेते हैं। श्रीकृष्णचन्द्र वृन्दावनकी शोभा देखने बढ़ते हैं, बालक आगे-पीछे चलते हैं। प्रतिक्षण नयी शोभा धारण करनेवाले रहस्यपूर्ण वनमें जिधर दृष्टि जाती है, सौन्दर्य बिखरा है। राम-कृष्ण बायें-दायें देखते हुए सर्वत्र घूमते हैं--

ENGLISH TRANSLATION

The carts rumbled across the bridge. The women sang, the cowherds' exuberant laughter filled the sky, and young men danced and leapt. All crossed into Vrindavana. The mothers came upon the great cart holding Rama and Shyama. As soon as it touched the bank, the brothers jumped like lightning and called Subala, Shridama, and the others. Through Yogamaya, every child had felt throughout the journey that his cart was nearest Shri Krishnachandra's, so they gathered from countless carts within moments and surrounded him. Shri Krishnachandra advanced to behold Vrindavana, with children before and behind. Beauty lay everywhere in the mysterious forest that assumed ever-new splendor each moment. Rama and Krishna wandered everywhere, looking left and right:

ORIGINAL Sanskrit. Source: श्रीगोपालचम्पूः

रामकृष्णौ च बद्धतृष्णावासादिततीरोपकण्ठावुत्कण्ठया भुवि शकटादुत्प्लुतौ प्लुतसम्प्लुताह्वानतः सुखसमन्वितं सखीनन्वग्विधाय प्रत्यग्रमपि प्रत्यग्रायमाणवैचित्रीगहनं गहनमवगाहमानौ सव्यापसव्ययोः पश्यन्तौ चरणचारितामेवाचरितवन्तौ।

ENGLISH TRANSLATION

Rama and Krishna, their longing awakened upon reaching the bank, eagerly leapt from the cart, joyfully called their friends to follow, and entered the forest whose wonders became ever new, wandering on foot while looking right and left.

ORIGINAL Hindi

कविकी कल्पना आज सत्य हुई। सामान्यतः पक्षियोंकी काकली उसे संगीत, पवनसंचालित लताओंका स्पन्दन नृत्य, और मेघसमागमसे उठे अङ्कुर धरासुन्दरीका रोमाञ्च प्रतीत होते हैं, पर जनसाधारणके लिये वे वैसे ही रहते हैं। यदि कवि नित्य चिन्मय वृन्दावन और वहाँ विहरते श्रीकृष्णचन्द्रको देख पाता, तो कल्पना-सा लगनेवाला उसका वर्णन अक्षरशः सत्य होता। आज श्रीकृष्णचन्द्रके सांनिध्यसे पक्षियोंकी काकली वास्तवमें मधुर रागिणी, लताओंका स्पन्दन सचमुच नृत्य, और धराके अङ्कुर सत्यतः चरणस्पर्शसे उत्पन्न रोमाञ्च हैं। ये रूपक नहीं, चिदानन्द परब्रह्म पुरुषोत्तम श्रीकृष्णचन्द्रके पदार्पणके स्वाभाविक सत्य परिणाम हैं। कृपापूत दिव्य नेत्रोंके लिये वे नित्य सत्य हैं। वृन्दाटवी गान, नृत्य, पुलक और अगणित आनन्द-अनुभावोंसे पूर्ण है, प्रत्येक अणु अपना असमानेवाला आनन्द व्यक्त कर रहा है--

ENGLISH TRANSLATION

The poet's imagination became true today. Ordinarily he experiences birdsong as music, wind-stirred vines as dancing, and shoots raised by clouds as the earth maiden's horripilation, though ordinary people see only birds, vines, and shoots. Had the poet beheld eternal conscious Vrindavana and Shri Krishnachandra wandering there, his seemingly fanciful words would be literally true. Today in Krishna's presence, birdsong truly became sweet melody, moving vines truly danced, and the earth's shoots were genuine horripilation from his foot-touch. These were not poetic figures but natural truths manifested by the arrival of Shri Krishnachandra, Purushottama and conscious bliss. To grace-purified divine eyes they are eternally true. Vrindavana overflowed with song, dance, thrills, and countless expressions of joy, every particle revealing delight too vast to contain:

ORIGINAL Sanskrit. Source: श्रीगोपालचम्पू:

यद्वानं विपिनस्य कोकिलकले नृत्यं लताविभ्रमे रोम्णामुत्थितमङ्कुरे च कवितं योग्यान्निदानादृते।
तन्मिथ्या यदि कृष्णसंगतिवशात्तस्मिंस्तथा वर्ण्यते सत्यं तर्हि सदापि तत्तदखिलं यस्मादिदृश्यते॥

ENGLISH TRANSLATION

If the forest's song in the cuckoo's voice, dance in the vines' movement, and horripilation in its shoots are poetic falsehood without a fitting cause, then when described through Krishna's presence they are eternally true, for all these are directly seen.

ORIGINAL Hindi

श्रीकृष्णचन्द्र कभी दौड़ते, कभी किसी प्रिय बड़े गोपबालकके कंधेपर चढ़ते हैं। बालक उन्हें नये निकुञ्जों और लता-पल्लवसे आवृत वनस्थलीमें ले जाते हैं। श्रीकृष्णचन्द्र भी सखाओंको सुन्दर स्थान दिखाते हैं, मानो प्रत्येक अणुसे चिरपरिचित हों। मृग और मयूर शुभ शकुन देते सम्मुख आते, ललकसे देखते, फिर नाचते-कूदते वनमें छिप जाते। उनका अनुसरण करते श्रीकृष्णचन्द्र कुञ्जसे कुञ्ज, तटसे वन और वनसे कालिन्दीकूल विचरते हैं। परिचारिकाएँ न आतीं तो वे समस्त वन देख लेते। उनकी मनुहारसे जननीके पास चले तो, पर दृष्टि गोवर्द्धनके चरणतक जानेवाले सुन्दर पथपर जाती रही। दासियाँ थोड़ी देर और करतीं तो उन्हें वहाँ न पातीं; मृगशावककी भाँति दौड़कर वे आज ही भूधरको निकटसे देख लेते।

ENGLISH TRANSLATION

Shri Krishnachandra sometimes ran and sometimes climbed a beloved older boy's shoulder. The children led him to new bowers and vine-covered places, while he showed them beautiful sites as though long familiar with every particle. Deer and peacocks approached with auspicious gestures, gazed longingly, then danced and bounded into the forest. Following them, he wandered from bower to bower, bank to forest, and forest to Kalindi's shore. Without the attendants sent by Mother, he might have explored the entire forest. Softened by their pleas, he returned, though his gaze repeatedly went toward the lovely path leading to Govardhana's feet. Had they arrived a little later, they would not have found him, for like a young deer he would have run to see the mountain closely that very day.

ORIGINAL Hindi

व्रजेश्वर नाविकोंको मुँहमाँगेसे अधिक पारितोषिक देकर विदा करते और पुनः तूर्यनाद कराते हैं, जिसकी गगनभेदी ध्वनि सूचित करती है कि नवीन व्रजपुर यहीं बसेगा। प्रबन्धक सक्रिय होते हैं, स्त्रियाँ रथोंसे उतरती हैं। व्रजेश्वर एवं उपनन्दके पूर्वप्रस्तुत मानचित्रके अनुसार परिवारोंको स्थान मिलता है और गोप शकटोंसे आवास बनाने लगते हैं। सर्वकाल सुखदायक वृन्दावनकी भूमिपर अर्धचन्द्राकार नवीन व्रजपुरकी रचना आरम्भ होती है--

ENGLISH TRANSLATION

Vrajesha dismissed the boatmen with more than they asked and ordered trumpets sounded again. Their sky-piercing note announced that new Vrajapura would be settled here. Managers acted and women descended from carts. Following the plan already prepared by Vrajesha and Upananda, families received places and the cowherds built homes from carts. Upon Vrindavana's ever-delightful earth, new Vrajapura began taking the shape of a crescent moon:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।११।३५

वृन्दावनं सम्प्रविश्य सर्वकालसुखावहम्।
तत्र चक्रुर्व्रजावासं शकटैरर्धचन्द्रवत्॥

ENGLISH TRANSLATION

Entering Vrindavana, delightful in every season, they made their settlement there with carts arranged like a crescent moon.

ORIGINAL Braj

इहि बिधि श्रीबृंदाबन आइ।
निरखि अधिक आनंदहि पाइ॥
सकट कौ बान बनायौ ऐसौ।
सुंदर अर्धचंद होइ जैसौ॥

ENGLISH TRANSLATION

Thus they came to Shri Vrindavana and gained immense joy by beholding it. They formed the carts in such an arrangement that it resembled a beautiful crescent moon.

ORIGINAL Hindi

“शकटावर्त” नामक स्थानतक अर्धचन्द्राकृति पुरीकी रचना हुई। आठ कोस लंबी और चार कोस चौड़ी भूमि नवीन व्रजपुरने घेर ली--

ENGLISH TRANSLATION

The crescent-shaped city extended to the place named Shakatavarta. New Vrajapura enclosed land eight kos long and four kos wide:

ORIGINAL Sanskrit. Source: हरिवंश, विष्णुपर्व ९।२१

शकटावर्तपर्यन्तं चन्द्रार्धाकारसंस्थितम्।
मध्ये योजनविस्तीर्णं तावद् द्विगुणमायतम्॥

ENGLISH TRANSLATION

Extending to Shakatavarta and arranged like a half moon, it was one yojana wide at the center and twice as long.

ORIGINAL Hindi

यह परिमिति लोकदृष्टिसे ही प्रतीत होती है। वास्तवमें यह अनन्त, अचिन्त्यशक्तिसमन्वित और सीमाहीन है। चिदानन्दमय परब्रह्म महामहेश्वर श्रीकृष्णचन्द्रकी पुरी उनके समान ही विभु है--

ENGLISH TRANSLATION

This measure appears only to worldly vision. In reality the settlement is infinite, endowed with inconceivable power, and without boundary. The city of Shri Krishnachandra, supreme Lord and conscious bliss, is all-pervading like him:

ORIGINAL

Sanskrit. Source: श्रीगोपालचम्पू:

अष्टक्रोशीमायतं गोष्ठमेतन्मध्ये तस्मिन् विस्तृतं चार्धमस्याः।
एतन्मानं चात्र लोकस्य दृष्ट्या शक्त्यानन्ताचिन्त्यधामत्वमेव॥

ENGLISH TRANSLATION

This settlement appears eight kos long and half as wide at its center. Such is its measure to worldly sight, though by its power it is an infinite, inconceivable abode.

ORIGINAL

Hindi

इसके ठीक मध्यमें व्रजेन्द्रका आवास निर्मित होता है। पार्श्वमें उपनन्द आदि भ्राताओंका और उनके आगे अन्य गोपोंकी शकटरचित गृहावली सुशोभित होती है--

ENGLISH TRANSLATION

Vrajendra's dwelling was built at the exact center. Beside it stood the homes of Upananda and his brothers, and beyond them shone the rows of other cowherds' cart-built houses:

ORIGINAL

Sanskrit. Source: श्रीगोपालचम्पू:

मध्ये राज्ञः सद्म तत्पार्श्वतस्तद्भ्रातृणां तद्बाह्यतस्तत्परेषाम्।

ENGLISH TRANSLATION

The king's house stood in the center, his brothers' beside it, and those of the others outside them.

ORIGINAL

Hindi

सबको सूचना मिलती है कि अन्य स्थायी व्यवस्थाएँ कल होंगी, आज जैसे-तैसे विश्राम करना है। गोप वनकी ओर जाते हैं, व्रजसुन्दरियाँ कलशोंमें जल भरने यमुनातट जाती हैं और तट तथा वनपथकी शोभा देखकर विस्मित रह जाती हैं। आनन्दविह्वल दल-की-दल तरुशाखाएँ खींचकर उनपर झूलती हैं--

ENGLISH TRANSLATION

Everyone was told that permanent arrangements would be made tomorrow and that today they should simply rest as best they could. The cowherds went toward the forest, while the women went to fill pots on the Yamuna's bank. Astonished by the beauty of bank and forest paths, groups overwhelmed with joy pulled down tree branches and swung upon them:

ORIGINAL

Sanskrit. Source: हरिवंश, विष्णुपर्व ९।२८

तोयमुत्तारयन्तीभिः प्रेक्षन्तीभिश्च तद्वनम्।
शाखाश्चाकर्षमाणाभिर्गोपीभिश्च समन्ततः॥

ENGLISH TRANSLATION

All around, the gopis drew water, gazed upon the forest, and pulled down branches.

ORIGINAL Hindi

जननीसे संलालित होकर श्रीकृष्णचन्द्र दाऊ भैयाके साथ सखाओंसहित पुनः वन देखने निकलते हैं। जिधर उनकी दृष्टि जाती और चरण पड़ते, मानो सौन्दर्यकी समस्त निधि बिखर जाती है। वन, गोवर्द्धन और यमुनापुलिनसे सौन्दर्यकी नदियाँ उमड़ रही हैं। उनमें अवगाहन कर सौन्दर्यनिधि श्रीकृष्णचन्द्र एवं शोभाधाम श्रीबलराम आनन्दमुग्ध हैं--

ENGLISH TRANSLATION

After Mother fondled him, Shri Krishnachandra again set out with Dau Bhaiya and his friends to see the forest. Wherever his charming gaze fell and his feet stepped, every treasure of beauty seemed scattered. Streams of beauty surged from forest, Govardhana, and Yamuna's sands. Immersed in them, Shri Krishnachandra, treasure of beauty, and Balarama, abode of splendor, became enchanted with joy:

ORIGINAL Braj

बन बृंदाबन, गोधन, गिरिर, जमुना-पुलिन, मनोहर तरुबर।
रस के पुंज, कुंज नव गहबर, अमृत-समान भरे जल सरबर॥
जदपि अलौकिक सुख के धाम, श्रीबलराम, कुँवर घनस्याम।
रीझे तदपि देखि छबि बन की, उत्तम प्रीति लागि गइ मन की॥
और सुक-सारिक, पिक-मोर, और अंबुज, और भौरा।
रतन-सिखरगिरि गोधन-सोभा, निकसी मनहुँ नई छबि गोरा॥
तिन बिच सुंदर रासस्थली, मनि-कंचनमय लागत भली।
गिरि तैं झरत जु निझर सोहै, निर्जर-नगर अमृत-रस को है॥

ENGLISH TRANSLATION

The forest of Vrindavana, cattle, mountain, Yamuna's sands, and lovely noble trees are masses of rasa. New deep bowers and lakes filled with nectar-like water abound. Though Shri Balarama and Prince Ghanashyama are themselves abodes of supernatural bliss, they were charmed by the forest's beauty and supreme affection arose in their minds. Parrots, mynas, cuckoos, peacocks, lotuses, and bees appeared altogether new. Jeweled mountain peaks and the beauty of cattle seemed to reveal fresh splendor. Amid them lay the beautiful rasa-ground, lovely as jewels and gold, while waterfalls descending from the mountain shone like a celestial city of nectarean rasa.

CHAPTER 38

## विश्वकर्माका वृन्दावनमें पदार्पण और नवीन व्रजेन्द्र-नगरीका आविर्भाव

# Viśvakarmā Arrives in Vṛndāvana and the New Capital of the King of Vraja Appears

Source scan pages 232–240

ORIGINAL

शुभ्रज्योत्स्नाका परिधान धारण किये निशासुन्दरीने वृन्दावन-भूमिमें पदार्पण किया। आते ही उसने अपने अन्तस्तलकी नीरवता बृहद्वनसे आये हुए समस्त व्रजवासियोंपर बिखेर दी। क्रमशः सभी गोप अलसाङ्ग होकर निद्राकी सुखमयी गोदमें ढुलक पड़े। प्रथम प्रहरमें कभी तन्द्रित न होनेवाले व्रजेश्वरको भी आज निद्रा आ गयी। व्रजराजमहिषी भी सो गयीं। मातृवक्षःस्थलको अलंकृत करते हुए, निद्राके अधीश्वर श्रीकृष्णचन्द्र भी सुनिद्रित हो गये। सुरम्य शय्यापर पौढ़ी वृद्धा व्रजगोपिकाओंको भी नींद आ गयी। पतिव्रता, पतिपरायणा, पतिसुखसुखिनी युवती गोपसुन्दरियाँ भी सेवासुखकी भावनामें ही डूबी रहकर शयनपर्यङ्कपर निद्रामें निमग्न हो गयीं। शिशुको क्रोडमें धारणकर माताएँ निद्रित हो गयीं। सखीको भुजपाशमें बाँधे गोपकुमारिकाओंके नेत्र भी निद्रासे निमीलित हो गये। कोई शिबिरके अन्तर्देशमें तो कोई बाहर उन्मुक्त आकाशके वितानमें, कोई शकटपर तो कोई रथपर, जिस गोपसुन्दरीकी जहाँ इच्छा हुई, वहीं पौढ़कर वह निद्रासुखका अनुभव करने लग गयी। काननमें सर्वत्र राशि-राशि प्रस्फुटित कुसुमोंके सौरभसे सुरभित हुई शीतल मन्द बयार, नन्दनकाननकी शोभाको भी तुच्छ, अकिंचित्कर कर देनेवाली आजके राकाचन्द्रकी मनोहर चन्द्रिका गोपोंके, गोपसुन्दरियोंके श्रीअङ्गोंका स्पर्शकर उनके निद्रासुखको और भी गम्भीर बनाने लगी। इस प्रकार जब सभी निस्पन्द, निश्चेष्ट हो गये एवं रात्रि पाँच घड़ी व्यतीत हो चुकी, ठीक उस समय देवशिल्पी, समस्त शिल्पाचार्योंके परम आचार्य विश्वकर्मा श्रीवृन्दावनमें पधारे:

ENGLISH TRANSLATION

Night's lovely queen entered the land of Vṛndāvana clothed in pure white moonlight. As soon as she arrived, she spread the stillness of her heart over all the residents of Vraja who had come from Bṛhadvan. One by one, the cowherds grew languid and slipped into sleep's blissful lap. Even the lord of Vraja, who never became drowsy during the first watch, fell asleep that night. The queen of Vraja also slept. Adorning his mother's breast, Kṛṣṇacandra, the lord of sleep, entered deep slumber. The elderly cowherd women reclining upon lovely beds also fell asleep. The young cowherd women, devoted and wholly dedicated to their husbands and finding happiness in their husbands' happiness, remained immersed in the joy of service even as sleep overtook them upon their couches. Mothers fell asleep holding infants in their laps. The eyes of the cowherd maidens closed in sleep as they embraced their companions. Some lay within the tents, others outside beneath the open canopy of the sky, some upon carts, and others upon chariots. Each cowherd woman reclined wherever she wished and began to enjoy the comfort of sleep. Throughout the forest a cool, gentle breeze was fragrant with masses of blossoming flowers. The enchanting light of that night's full moon made even the beauty of Nandana Garden seem slight and insignificant. As breeze and moonlight touched the beautiful limbs of the cowherd men and women, their sleep grew deeper still. When everyone had thus become motionless and inactive, and five ghaṭikās of the night had passed, Viśvakarmā, the divine artisan and supreme master of all masters of craftsmanship, arrived in holy Vṛndāvana:

ORIGINAL Sanskrit verses

सुषुपु व्रजनन्देषु नक्तं वृन्दावने वने।
सुनिद्रिति च निद्रेशे मातृवक्षःस्थलस्थिते॥

निद्रितासु च गोपीषु रम्यतल्पस्थितासु च।
यूनां च सुखसंयोगानुषक्तमानसासु च॥

कासुचिच्छिशुयुक्तासु सखीयुक्तासु कासुचित्।
कासुचिच्छकटस्थासु स्यन्दनस्थासु कासुचित्॥

पूर्णेन्दुकौमुदीयुक्ते स्वर्गादपि मनोहरे।
नानाप्रकारकुसुमवायुना सुरभीकृते॥

सर्वप्राणिनि निश्चेष्टे मुहूर्ते पञ्चमे गते।
तत्र जगाम भगवाञ्छिल्पिनां च गुरोर्गुरुः॥

(श्रीब्रह्मवैवर्तपुराण)

ENGLISH TRANSLATION

At night, when the people of Vraja slept in Vṛndāvana forest, and the lord of sleep, resting upon his mother's breast, was deep in slumber;

when the gopīs reclined asleep upon lovely couches, while the young women's minds remained absorbed in the bliss of intimate union;

when some held children and some held companions, while some rested upon carts and others upon chariots;

when the forest, bathed in the full moon's radiance, was lovelier than heaven and made fragrant by breezes carrying the scents of many kinds of flowers;

when every living being was motionless and the fifth muhūrta had passed, the glorious one who is the master of the masters of artisans came there.

(Śrī Brahmavaivarta Purāṇa)

ORIGINAL

दिव्य सूक्ष्म वस्त्र धारण किये, मनोहर रत्नमाल्य, मकरकुण्डल एवं विविध रत्नाभरणोंसे विभूषित, कामदेवके समान सुन्दर देवशिल्पीको आते किसी भी व्रजवासीने नहीं देखा। वे अकेले आये, यह बात भी नहीं, तीन कोटि शिल्पविशेषज्ञोंके साथ आये हैं:

ENGLISH TRANSLATION

No resident of Vraja saw the divine artisan arrive. He wore fine celestial garments and was adorned with a lovely garland of jewels, makara-shaped earrings, and many jeweled ornaments, and he was as handsome as Kāma, the god of love. Nor did he come alone. He arrived with thirty million master craftsmen:

ORIGINAL Sanskrit verse

विशिष्टशिल्पनिपुणैः सार्द्धं शिल्पित्रिकोटिभिः।

(ब्रह्मवैवर्तपुराण)

ENGLISH TRANSLATION

He came together with thirty million artisans highly skilled in specialized crafts.

(Brahmavaivarta Purāṇa)

ORIGINAL

इनके पश्चात् अगणित असंख्य यक्षोंके समुदाय आये। वे अपने हाथोंमें पद्मराग, इन्द्रनील, स्यमन्तक, चन्द्रकान्त, सूर्यकान्त, प्रभाकर, इन भाँति-भाँतिके मणिसमूहोंको भर लाये हैं:

ENGLISH TRANSLATION

After them came innumerable hosts of yakṣas. In their hands they carried heaps of many kinds of gems: ruby, sapphire, syamantaka, moonstone, sunstone, and prabhākara:

ORIGINAL

Sanskrit verses

पद्मरागकराः केचिदिन्द्रनीलकरा वराः।
केचित्स्यमन्तककराश्चन्द्रकान्तकरास्तथा॥
सूर्यकान्तकराश्चान्ये प्रभाकरकरा वराः।

ENGLISH TRANSLATION

Some excellent ones bore rubies in their hands, while others bore sapphires. Some carried syamantaka gems and moonstones, and still others carried sunstones and splendid prabhākara gems.

ORIGINAL

समस्त कानन इन देवोंसे पूर्ण हो गया है। काननका कण-कण इन दिव्य मणियोंकी ज्योतिसे उद्भासित हो उठा है। फिर भी एक भी व्रजवासीकी निद्रा नहीं टूटी, एक प्रहरी भी नहीं जग पाया। जगे कैसे? व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रकी अघटनघटनापटीयसी योगमायाशक्ति इस समय एक अभिनव योजनामें जो लगी है। योगमायाने ही तो सबको सुला रखा है। फिर किसकी सामर्थ्य है जो इस आवरणको चीरकर क्षणभरके लिये भी झाँक ले। जब योजना पूर्ण हो जायगी, तभी सबकी आँखें एक साथ खुल जायँगी। इससे पूर्व कोई भी जग नहीं सकेगा। व्रजराजके लिये इस वृन्दावनमें दिव्य नगरका निर्माण होगा, राजप्रासाद निर्मित होगा, प्रत्येक पुरवासीके लिये भवन निर्मित होंगे, सबके लिये यथायोग्य गोष्ठ बनेंगे, राजपथ एवं वीथियोंकी रचना होगी, व्रजेन्द्रकी अनन्तवैभवमयी वृन्दावनकी यह राजधानी चमक उठेगी, सो भी ब्राह्ममुहूर्त आनेसे पूर्व। इसीके लिये देवशिल्पी विश्वकर्मा आये हैं। वे ही व्रजेन्द्रपुरीका निर्माण करेंगे। पुरनिर्माणकी सामग्री लेकर ये असंख्य कुबेर-अनुचर आये हैं। निर्माणकार्यमें विश्वकर्माके आज्ञानुसार यथायोग्य उन्हें सहायता देनेके लिये इन साढ़े तीन करोड़ शिल्पविशेषज्ञोंका आगमन हुआ है। सात घड़ीमें व्रजराजके नगरको, नवीन व्रजपुरको, व्रजपुरके अनन्त अपरिसीम वैभवको मूर्त करके ये चले जायँगे। इसके अनन्तर सबकी निद्रा टूटेगी और आनन्दविह्वल होकर सभी अपने-अपने आवासमें प्रवेश करेंगे। अस्तु:

ENGLISH TRANSLATION

The entire forest became filled with these celestial beings, and every particle of it shone with the radiance of their divine jewels. Even so, not one resident of Vraja awoke, nor could a single watchman rise. How could they? Kṛṣṇacandra, son of the king of Vraja, possesses Yogamāyā, the power skilled in making the impossible occur, and she was then engaged in a wondrous new design. It was Yogamāyā herself who had put everyone to sleep. Who could possibly tear through her covering and peer beyond it even for a moment? Only when the design was complete would every eye open at once. No one could awaken before then. A divine city was to arise for the king of Vraja in Vṛndāvana. A royal palace would be made, residences would be provided for every citizen, suitable cattle enclosures would be established for all, and royal roads and lanes would be laid out. This capital of the infinitely opulent Vṛndāvana of the king of Vraja would shine forth before the sacred hour preceding dawn. For this very purpose the divine artisan Viśvakarmā had come. He would fashion the city of the king of Vraja. The countless attendants of Kubera had brought the materials for the city, and thirty-five million expert craftsmen had arrived to assist Viśvakarmā as he directed. In seven ghaṭikās they would give visible form to the king's city, the new Vraja settlement, and the boundless, immeasurable splendor of Vrajapura, and then depart. Afterward everyone would awaken and enter their respective homes, overwhelmed with joy. And so:

ORIGINAL

श्रीकृष्णपादपद्मोंका स्मरण कर उनकी अशेष-शुभविधायिनी दृष्टिपर अपनी वृत्तियोंको केन्द्रितकर अमरशिल्पीने पुरकी रचना प्रारम्भ की:

ENGLISH TRANSLATION

Remembering the lotus feet of Śrī Kṛṣṇa and centering his mind upon the Lord's glance, which bestows every blessing, the immortal artisan began to fashion the city:

ORIGINAL Sanskrit verse

नगरं कर्तुमारेभे ध्यात्वा कृष्णं शुभेक्षणम्।

(ब्रह्मवैवर्तपुराण)

ENGLISH TRANSLATION

Having meditated upon Kṛṣṇa, whose glance is auspicious, he began to make the city.

(Brahmavaivarta Purāṇa)

ORIGINAL

विश्वकर्माने अपने कलाकौशलकी इति कर दी। लायी हुई अपार सामग्रियोंसे उन्होंने असंख्य चतुःशाला, कपाट, स्तम्भ, सोपान, कलश, वेदी, प्राङ्गण, प्राकार, द्वार आदिका निर्माण किया। देखते-ही-देखते समस्त गोपोंके आवास बन गये एवं नवीन व्रजेन्द्रपुरी जगमग-जगमग करने लगी। किंतु पुरी सचमुच कैसी बनी, इसका मूर्तरूप कैसा हुआ, इस बातको स्वयं देवशिल्पीने ही जाना या नहीं, यह कहना कठिन है; क्योंकि वास्तवमें यह तो अचिन्त्यमहिमामयी योगमायाका एक खेल है, जो विश्वकर्मापर पुररचनाका भार सौंपा गया। आधिदैविक जगत्की मर्यादाको अक्षुण्ण बने रहने देनेके लिये, दैवी कलाको आदर देनेके लिये, किसी अचिन्त्य सौभाग्यवश देवशिल्पीको, उन असंख्य शिल्पज्ञोंको, कुबेरकिंकरोंको स्वयं भगवान् व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रके चिदानन्दमय धामका परम दुर्लभ स्पर्शसुख दान करनेके लिये योगमायाने इतना आडम्बर किया है। वास्तवमें व्रजपुरका, व्रजेन्द्रपुरीका निर्माण नहीं होता। यह तो सच्चिदानन्द परब्रह्म पुरुषोत्तम श्रीकृष्णचन्द्रकी सदंशमें रहनेवाली सन्धिनी शक्तिकी नित्य परिणति है। श्रीकृष्णचन्द्रके समान ही यह भी विभु है, नित्य चिन्मय है। अभी-अभी जहाँ, विश्वप्रपञ्चके जिस भूभागपर, वृन्दाकाननमें व्रजेन्द्रपुरी मूर्त हुई है, वहाँ वह पुरी पहलेसे ही, अनादिकालसे है एवं अनन्तकालतक रहेगी। प्रपञ्चमें जिस समय श्रीकृष्णचन्द्रकी चिदानन्दमयी लीलाका प्रकाश होता है तथा क्रमशः लीलाका प्रकाश करते हुए जब वे वृन्दाकाननका, अपने द्वितीय रङ्गमञ्चका स्पर्श करते हैं, तब तिरोहित हुई व्रजेन्द्रपुरी भी पुनः आविर्भूत हो जाती है; और जब लीलाका अन्तर्धान हो जाता है, तब पुरी भी तिरोहित हो जाती है। यह आविर्भाव-तिरोभाव भी उनके लिये है जिनके नेत्रोंमें त्रिगुणका तेज भरा है। जिनकी आँखोंमें श्रीकृष्णचरण-नख-चन्द्रकी चन्द्रिका भरी है, उनके लिये व्रजपुर, व्रजराजकी पुरी सदा वर्तमान रहती है। वृन्दाकानन सदा उनके नेत्रोंमें भरा रहता है। अस्तु, आज भी पुरीका आविर्भाव हुआ है, न कि विश्वकर्माने सचमुच उसका निर्माण किया है। कदाचित् विश्वकर्मा इस रहस्यका अनुसन्धान पा गये होते तो उन्हें यही दीखता, उनके हाथसे सन्धित किये हुए पद्मराग, स्यमन्तक, चन्द्रकान्त आदि मणिसमूहोंको योगमाया अपने हाथमें ले-लेकर विलुप्त करती जा रही है एवं उन-उन स्थलोंपर नित्य व्रजपुरके अनन्त अपरिसीम चिन्मय वैभवका प्रकाश होता जा रहा है। कविकी रसनामें यह सामर्थ्य नहीं कि उसका चित्रण कर सके। चित्रण दूर, मनकी कल्पना भी वास्तवमें उस विचित्र वैभवके किसी एक अंशको भी, उस सर्वथा अतुलनीय नित्य चिदानन्दमय श्रीसौन्दर्यकी कणिकामात्रको भी छू नहीं पाती। केवल उसकी अनुभूति होती है; किसे होती है, कैसे होती है, यह बताना भी असम्भव है। पर होती है, यह सत्य है। फिर उसकी छायामात्र मनमें आती है। इस छायाके किसी क्षुद्र अंशको वाणी ग्रहण करती है और शाखाचन्द्र-न्यायसे ही उस अनुभूत सत्यको व्यक्त करते हुए कवि आनन्दकम्पित कण्ठसे पुकार उठता है, वह देखो, वृन्दावनकी व्रजेन्द्रपुरीकी अप्रतिम शोभा!

ENGLISH TRANSLATION

Viśvakarmā brought his artistic mastery to its utmost limit. With the boundless materials that had been brought, he fashioned countless four-sided halls, doors, pillars, stairways, finials, altars, courtyards, walls, gateways, and more. In the blink of an eye, residences arose for all the cowherds and the new city of the king of Vraja began to glitter. Yet it is difficult to say whether even the divine artisan himself understood what the city had truly become or what form had actually appeared. In reality, assigning the work of building the city to Viśvakarmā was a play of Yogamāyā, whose inconceivable glory defies thought. To preserve the order of the celestial realm, to honor divine artistry, and, through some inconceivable good fortune, to grant the divine artisan, the countless craftsmen, and Kubera's attendants the supremely rare joy of touching the spiritual abode of Kṛṣṇacandra, the son of the king of Vraja and the Lord himself, Yogamāyā arranged this entire display. In truth, Vrajapura, the city of the king of Vraja, is not constructed. It is the eternal manifestation of the sandhinī potency that abides in the eternal-existence aspect of Kṛṣṇacandra, the Supreme Brahman, highest Person, and embodiment of being, consciousness, and bliss. Like Kṛṣṇacandra himself, it is all-pervading and eternally spiritual. The city that has just now taken visible form in Vṛndā's forest, upon this portion of the manifested universe, has already existed there from beginningless time and will remain for endless time. Whenever Kṛṣṇacandra's conscious and blissful pastime becomes manifest in the world, and as he gradually unfolds that pastime comes to Vṛndā's forest, his second stage, the concealed city of the king of Vraja appears once more. When the pastime becomes hidden, the city too becomes hidden. Such appearance and disappearance exist only for those whose eyes are filled with the radiance of the three material qualities. For those whose eyes are filled with moonlight from the moonlike nails of Śrī Kṛṣṇa's feet, Vrajapura, the city of Vraja's king, is always present, and Vṛndā's forest forever fills their vision. Thus, on this night too, the city appeared; Viśvakarmā did not truly construct it. Had he discovered this mystery, perhaps he would have seen Yogamāyā taking into her hands and causing to vanish the rubies, syamantaka gems, moonstones, and other jewels that he joined together, while in their places the infinite, measureless spiritual splendor of eternal Vrajapura shone forth. The poet's tongue has no power to portray it. Far from portraying it, even the mind's imagination cannot touch a single portion of that wondrous opulence, not even the smallest particle of that wholly incomparable, eternal, conscious, and blissful beauty. It can only be experienced. To say who experiences it or how is also impossible. Yet it is truly experienced. Thereafter only its shadow enters the mind. Speech grasps some tiny portion of that shadow, and, indicating the experienced truth only as a branch points out the moon, the poet cries in a voice trembling with bliss, “Behold the incomparable beauty of the king of Vraja's city in Vṛndāvana!”

ORIGINAL Sanskrit verse

क्वचिन्मरकतस्थली कनकगुल्मवीरुद्द्रुमाः
क्वचित्कनकवीथिका मरकतस्य वल्ल्यादयः।
क्वचित्कमलरागभूः स्फटिकगुल्मवीरुद्द्रुमाः
क्वचित्स्फटिकवाटिका कमलरागवल्ल्यादयः॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

In one place the ground is emerald, with golden shrubs, plants, and trees. Elsewhere there are golden avenues with emerald vines and other growth. In one place the earth is ruby, with shrubs, plants, and trees of crystal, while elsewhere a crystal garden bears ruby vines and other vegetation.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“कहीं तो मरकत-मणिमय अकृत्रिम भूमि है। उस भूमिपर स्वर्णमय गुल्मलताएँ एवं द्रुमसमूह परिशोभित हैं, कहीं स्वर्णकी ही वीथियाँ, गली, बनी हैं। नहीं-नहीं, सर्वत्र स्वर्ण-ही-स्वर्ण आस्तृत है, मृत्तिकाका लेश भी नहीं। और इस स्वर्णभूमिमें मरकत-मणिमय वल्लरियोंकी, गुल्मतरुपंक्तिकी छटा फैल रही है तथा कहीं पद्मराग-रचित भूमि है, उसपर स्फटिकनिर्मित गुल्म-लता-वृक्ष-समूह विराजित है; और कहीं स्फटिककी वाटिका बनी है, उसमें पद्मरागकी लताएँ, गुल्म एवं तरुराजियाँ झूम रही हैं।”

ENGLISH TRANSLATION

“In one place the natural ground itself is made of emerald. Golden shrubs, vines, and hosts of trees adorn that earth. Elsewhere the lanes themselves are made of gold. No, gold covers everything, without the slightest trace of soil. Across this golden ground spread the splendor of emerald vines and rows of shrubs and trees. Elsewhere the earth is formed of ruby, bearing groups of shrubs, vines, and trees made of crystal; and elsewhere still stands a garden of crystal in which ruby vines, shrubs, and ranks of trees sway.”

ORIGINAL

और देखो:

ENGLISH TRANSLATION

And look further:

ORIGINAL Sanskrit verse

क्वचिन्मरकतद्रुमाः कनकवल्लिभिर्वेल्लिताः
क्वचित्कनकपादपा मरकतस्य वल्लीजुषः।
क्वचित्स्फटिकभूरुहाः कमलरागवल्लीभृतो द्रुमाः
कमलरागजाः स्फटिकवल्लिभाजः क्वचित्॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

In one place emerald trees are entwined with golden vines, while elsewhere golden trees are graced by emerald creepers. In one place crystal trees bear ruby vines, while elsewhere trees born of ruby are adorned with crystal creepers.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“कहीं तो ये मरकतद्रुमसमूह कनकलताओंसे परिव्याप्त हैं एवं यह स्वर्णपादपश्रेणी मरकतकी बनी वल्लरियोंसे सुमण्डित हो रही है तथा कहीं स्फटिकोंकी वृक्षावलि है, जो पद्मरागमणिकी लताओंसे उद्भासित हो रही है। और कहीं पद्मरागके वृक्ष हैं, जो स्फटिकमय लताजालसे समुज्ज्वल हो रहे हैं।”

ENGLISH TRANSLATION

“In one place these emerald trees are enveloped by golden vines, and ranks of golden trees are beautifully adorned with creepers made of emerald. Elsewhere stands a line of crystal trees radiant with vines of ruby, and in another place ruby trees shine brilliantly through networks of crystal creepers.”

ORIGINAL

और भी सुनो, देखो, कितना आश्चर्य है!

ENGLISH TRANSLATION

Listen and look once more. What a wonder!

ORIGINAL Sanskrit verse

न सोऽस्ति मणिभूरुहो विविधरत्नशाखो न यः
सुचित्रमणिपल्लवा न खलु या न शाखाश्च ताः।
न तेऽपि मणिपल्लवा विविधरत्नपुष्पा न ये
न पुष्पनिकरोऽप्यसौ विविधगन्धबन्धुर्न यः॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

There is no jeweled tree whose branches are not made of varied gems, nor any such branch that does not bear beautifully colored jeweled leaves. There are no jeweled leaves without flowers of varied gems, nor any cluster of flowers that is not joined with many fragrances.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“यहाँ मणिमय ऐसा कोई वृक्ष नहीं, जिसके शाखा-समूह विविध-रत्नमय न हों। प्रत्येक मणिमय वृक्षकी शाखावलि विविध रत्नोंसे ही निर्मित है। फिर इन शाखाओंमें ऐसी कोई शाखा नहीं, जो विविध वर्णके मणिमय पल्लवजालसे मण्डित न हो, प्रत्येक वृक्षकी प्रत्येक शाखा बहुवर्ण मणिमयी पल्लवराजिसे राजित हो रही है। ऐसे मणिपल्लव नहीं, जिनमें रत्नमय कुसुम-समूह प्रस्फुटित न हुए हों, सभी मणिपल्लवोंपर रत्नमय कुसुमनिकर झलमल-झलमल कर रहे हैं और फिर ऐसा कोई पुष्पनिकर नहीं, जिससे विविध भाँतिकी सुगन्ध प्रसारित न हो रही हो, कुसुमसमूहोंसे भाँति-भाँतिके सौरभ झर रहे हैं!”

ENGLISH TRANSLATION

“There is no jeweled tree here whose branches are not made of diverse gems. Every branch of every jeweled tree is fashioned from many jewels. Nor is there any branch among them that is not adorned with networks of multicolored jeweled leaves. Every branch of every tree is resplendent with rows of jeweled leaves in many hues. There are no jeweled leaves upon which jeweled flowers have not blossomed. Clusters of jeweled flowers shimmer upon every jeweled leaf. And there is no cluster of flowers from which many kinds of fragrance do not spread. Every flower cluster pours forth streams of varied perfume!”

ORIGINAL

अहा! देखो, कैसी सुन्दर शोभा है:

ENGLISH TRANSLATION

Ah! See what lovely splendor there is:

ORIGINAL Sanskrit verse

विहारमणिपर्वतप्रकरतः पतद्भिर्मणिद्रवैरिव
सुनिर्झरैः स्वयमितस्ततः पूरिता।
स्थलस्थलरुहां मणीतरमणीभिराकल्पिता
तथा मणिपत्त्रिभिर्विलसिताऽऽलवालावली॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Rows of basins about the trees fill themselves from every side with lovely cascades, like streams of liquid jewels falling from masses of jeweled pleasure mountains. Fashioned from gems of hues different from those of the ground and the trees that grow there, the basins shine with jeweled birds.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

“वृक्षोंके मूलदेशमें आलवाल, गड्ढे, निर्मित हैं। विहारसम्बन्धी मणिमय-पर्वत-समूहोंसे निर्गलित मणिद्रवकी भाँति सुन्दर निर्झरोंके द्वारा ये आलवाल अपने-आप सब ओरसे पूर्ण हुए रहते हैं। इन आलवालोंकी रचना भी कितनी सुन्दर है! जिन मणियोंकी भूमि है, तरु हैं, उनसे भिन्नवर्ण मणियोंके द्वारा इनका निर्माण हुआ है और फिर मणिमय विहंगम-कुल इनमें विहार कर रहे हैं!”

ENGLISH TRANSLATION

“Basins have been formed around the roots of the trees. Lovely cascades, resembling streams of liquid jewels flowing from the jeweled mountains of pleasure, keep these basins filled from every side without any effort. How beautifully the basins themselves have been fashioned! They are made from gems of colors different from the jewels composing the ground and trees, and flocks of jeweled birds sport within them.”

ORIGINAL

इन मणिमय वृक्षोंमेंसे कुछको तो भले ही तुरंत पहचान लो, केवल उन्हें, जिनके रूप-रंग वैसे-के-वैसे, ज्यों-के-त्यों हैं, कुछ भी परिवर्तन नहीं हुआ है; किंतु शेषको तो बड़े ध्यानसे देखनेपर, उनके पत्रोंकी आकृति, स्कन्धविन्यासपर गम्भीर विचार करके ही जान पाओगे कि यह अमुक तरुश्रेणी है। पर फिर भी वास्तवमें नहीं पहचान पाये। सुनो, इसका रहस्य सुन लो, यहाँ जितने वृक्ष हैं, सभी कल्पतरु हैं; जितनी वल्लरियाँ हैं, सभी कल्पलतिकाएँ हैं:

ENGLISH TRANSLATION

Among these jeweled trees, you may recognize a few at once, but only those whose form and color remain exactly as they are, without any change. To identify the rest as particular kinds of trees, you would have to look with great care and ponder deeply upon the shapes of their leaves and arrangement of their trunks. Even then you would not truly have recognized them. Listen and hear the secret: every tree here is a wish-fulfilling tree, and every creeper is a wish-fulfilling vine:

ORIGINAL Sanskrit passage

वल्ल्यः सर्वा यत्र ताः कल्पवल्ल्यो वृक्षाः सर्वे कल्पवृक्षा वकारेः।

(श्रीगोविन्दलीलामृतम्)

ENGLISH TRANSLATION

There all the vines are wish-fulfilling vines, and all the trees are wish-fulfilling trees, beginning with the va tree.

(Śrī Govindalīlāmṛta)

ORIGINAL

शाल, ताल, तमाल, अश्वत्थ, कपित्थ, वकुल, नारिकेल, रसाल, प्रियाल, श्रीफल, करील, कोविदार, देवदारु, मन्दार, जम्बीर, चन्दन, अशोक, कदम्ब, गुग्गुल, पीलु, गन्धपिप्पली, गजपिप्पली आदि जितने वृक्ष हैं, सभी कल्पपादप हैं। वासन्ती, वनमल्लिका, स्वर्णयूथी, जाती, यूथी, मल्लिका, मुद्रा, अपराजिता, गुञ्जा, शतमूली, बिम्बफललता, लवङ्गलता आदि जितनी लताएँ हैं, सभी कल्पवल्लरियाँ हैं। नन्दनकाननके कल्पपादप नहीं, उससे सर्वथा विलक्षण! प्राकृत कल्पवल्लियाँ नहीं, उससे सर्वथा भिन्न! ये तो स्वयं भगवान् व्रजेन्द्रनन्दनके चिन्मय धामके चिन्मय तत्त्वसे गठित हैं।

ENGLISH TRANSLATION

All the trees, including śāla, palm, tamāla, sacred fig, wood apple, bakula, coconut, mango, priyāla, bilva, karīla, kovidāra, deodar, mandāra, citron, sandalwood, aśoka, kadamba, guggulu, pīlu, fragrant long pepper, and gajapippalī, are wish-fulfilling trees. All the vines, including vāsantī, wild jasmine, golden yūthī, jātī, yūthī, mallikā, mudrā, aparājitā, guñjā, śatamūlī, bimba-fruit vine, and clove vine, are wish-fulfilling vines. They are not the wish-fulfilling trees of Nandana Garden, but wholly unlike them. They are not material wish-fulfilling vines, but entirely different. They are formed from the spiritual substance of the spiritual abode of the Lord himself, the son of the king of Vraja.

ORIGINAL

इन विचित्र वैभवोंसे पूर्ण वहाँ न जाने कितनी पुरियाँ हैं। व्रजेशके अधीन प्रत्येक गोपकी अपनी-अपनी पुरी है, प्रिय-परिजनसहित सबके लिये पृथक्-पृथक् आवासगृह हैं। एक-एककी छटा देखते ही बनती है। कितना देखोगे? देखनेका अन्त जो नहीं आयेगा। इसलिये सबके प्रधानभूत केवल व्रजेन्द्रके आवासको देख लो, सो भी उसके अत्यन्त स्वल्पतम अंशको ही देख सकोगे। इसके सम्पूर्ण अंशको तो आजतक किसीने देखा ही नहीं! अहा!

ENGLISH TRANSLATION

Who can say how many towns there are, all filled with these wondrous opulences? Every cowherd under the lord of Vraja has his own town, and each, together with his dear family and attendants, has a separate residence. The charm of every one of them must be seen. How much will you behold, when there is no end to seeing? Therefore, look only at the residence of the king of Vraja, foremost among them all. Even then you will be able to see only its very smallest portion, for to this day no one has beheld it in its entirety. Ah!

ORIGINAL Sanskrit verse

मसारप्राचीरं मरकतगृहं हेमपटलं
प्रवालस्तम्भालि स्फटिकवृति वैदूर्यवलभि।
महानीलेन्द्राङ्गं विमलकुरुविन्दोपलमहाप्रतीहारं
नानाकृतिजितविमानावलि पुरम्॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

The city has walls of green gemstone, emerald houses, golden roofs, rows of coral pillars, crystal enclosures, and towers of cat's-eye gem. Its lofty buildings are of great sapphire, its immense gateways of flawless ruby stone, and its varied forms surpass rows of celestial aerial palaces.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

पुरीके प्राचीरका निर्माण तो हरितमणिसे हुआ है। गृहसमूह मरकतमय हैं। गृहके आच्छादन, छतें, स्वर्णमय हैं। स्तम्भ प्रवालनिर्मित हैं। वेष्टनी, घेरा, स्फटिक-घटित है। गृहचूड़ा वैदूर्यरचित है। अट्टालिकाएँ महानीलमणि-निर्मित हैं तथा सुदीर्घ द्वारावली कुरुविन्दमणिमय प्रस्तरोंसे गठित है। विविध भाँतिसे सुचित्रित इस पुरीकी सौन्दर्य-शोभाकी तुलनामें दिव्यातिदिव्य विमानपङ्क्ति भी हेय प्रतीत हो रही है। स्थान-स्थानपर शिल्पनैपुण्यसे अङ्कित शुक-पिक आदि पक्षियोंकी प्रतिकृति भ्रम उत्पन्न कर दे रही हैं। यह निर्णय करना अत्यन्त कठिन हो जाता है कि ये चित्र हैं या जीवन्त विहंगम। यह आश्चर्य अवश्य है कि छविमय होते हुए भी यहाँ सभी कुछ चिन्मय है। जड़ कुछ है ही नहीं। ये मणि, मुक्ता, रत्न और स्वर्ण आदि कठोर नहीं हैं, अत्यन्त कोमल हैं; ये रूक्ष नहीं, रसमय हैं। यहाँके कण-कणसे एक परम दिव्य ज्योति झर रही है। ऐसी उज्ज्वल ज्योति, जो प्राकृत जगत्के कोटि सूर्योंमें भी नहीं, पर साथ ही इतनी शीतल-सुखद कि प्रपञ्चके कोटि चन्द्रोंकी पुञ्जभूत किरणोंमें भी नहीं। यहाँ भी एक सूर्य तो है; पर वह प्राकृत विश्वका सूर्य नहीं, प्राकृत सूर्यसे अत्यन्त विलक्षण, परम सुन्दर, शोभन सूर्य है। एक पीयूषवर्षी चन्द्र यहाँ भी है; पर वह प्राकृत चन्द्र नहीं, प्राकृत चन्द्रसे सर्वथा भिन्न, सौन्दर्यपूर्ण अतिशय सुषमाशाली दूसरा ही चन्द्र है। यहाँ भी सुनील गगनमें मङ्गल है, बुध है, बृहस्पति है, शुक्र है, शनि है, केतु है, राहु है, असंख्य तारकपङ्क्ति है; पर प्रापञ्चिक भौम, बुध आदि नहीं, इनसे सर्वथा पृथक्, परम रमणीय, तेजोमय भौम, बुध, गुरु, शुक्र, शनि, केतु, राहु एवं नक्षत्रावलि हैं:

ENGLISH TRANSLATION

The city walls are fashioned from green gemstone. The houses are emerald, their coverings and roofs are gold, their pillars are coral, and their surrounding enclosures are crystal. The crests of the houses are made of cat's-eye gem, the high buildings of great sapphire, and the long rows of gateways from slabs of ruby. Compared with the beauty of this city, ornamented in manifold ways, even ranks of the most divine celestial aerial palaces appear inferior. Here and there, masterfully fashioned images of parrots, cuckoos, and other birds cause bewilderment. It becomes exceedingly difficult to decide whether they are pictures or living birds. The wonder is that although everything here possesses visible form, everything is conscious and spiritual. Nothing is inert. The gems, pearls, jewels, gold, and other substances are not hard but exceedingly soft. They are not dry but filled with rasa. A supremely divine light streams from every particle here. Its brilliance is not found even in ten million suns of the material world, yet it is so cool and delightful that it cannot be found even in the massed rays of ten million moons of the cosmos. A sun exists here too, but it is not the sun of the material universe. It is wholly unlike the material sun, a supremely beautiful and radiant sun. A moon that rains nectar exists here as well, but it is not the material moon. Wholly different from the material moon, it is another moon filled with beauty and extraordinary loveliness. In the deep blue sky here there are also Mars, Mercury, Jupiter, Venus, Saturn, Ketu, Rāhu, and innumerable rows of stars. But they are not the worldly Mars, Mercury, and the rest. They are wholly distinct, supremely lovely and luminous Mars, Mercury, Jupiter, Venus, Saturn, Ketu, Rāhu, and constellations:

ORIGINAL Sanskrit passage

स्वतेजसा तु सुभास्वत् सुपीयूषकिरणं सुमङ्गलं सुबुधं सुजीवं सुकविगम्यं सुभानवं सुकेतु सुतमः सुतारकम्।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

By its own radiance it possesses a splendid sun, a lovely moon of nectarous rays, an auspicious Mars, a wise Mercury, a beneficent Jupiter, a gracious Venus, a radiant Saturn, a beautiful Ketu, a beautiful Rāhu, and beautiful stars.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

ओह! शब्द नहीं कि व्रजेन्द्रपुरीके अमित वैभवको कोई व्यक्त कर दे, उसकी ओर-छोर-विहीन महिमाको भाषाका रूप दे दे। इसीलिये कहते-कहते अन्तमें हारकर मौन ही होना पड़ता है। पर कदाचित् चन्द्र-सूर्यकी बात सुनकर शङ्का न हो जाय, इसलिये एक बात और सुन लो। श्रुतियाँ जिसके लिये निर्देश करती हैं:

ENGLISH TRANSLATION

Oh, there are no words by which anyone could express the immeasurable opulence of the king of Vraja's city or give linguistic form to its boundless glory. Thus, after speaking as far as one can, one must finally admit defeat and fall silent. Yet lest mention of the sun and moon produce doubt, hear one more statement. The revealed scriptures declare of that realm:

ORIGINAL Sanskrit verse

न तत्र सूर्यो भाति न चन्द्रतारकं
नेमा विद्युतो भान्ति कुतोऽयमग्निः।
तमेव भान्तमनुभाति सर्वं
तस्य भासा सर्वमिदं विभाति॥

(कठोपनिषद् २।२।१५)

ENGLISH TRANSLATION

There the sun does not shine, nor the moon and stars. Lightning does not shine there, so what need is there to speak of fire? Everything shines after that radiant Reality alone; by its light all this is illumined.

(Kaṭha Upaniṣad 2.2.15)

ORIGINAL

“वहाँ न तो सूर्य प्रकाशित होता है, न चन्द्र एवं न तारकसमुदाय ही प्रकाशित होता है और न विद्युत् ही प्रकाश करती है। फिर वहाँ अग्निका प्रकाश तो सम्भव ही कहाँ? क्योंकि उसके नित्यप्रकाशसे ही तो इन सूर्य, चन्द्र आदिमें प्रकाशका सञ्चार होता है, उसके आंशिक प्रकाशको पाकर ही तो ये प्रकाशित होते हैं, सारा जगत् भी उसीके क्षुद्रतम अंशसे ही प्रकाशित हो रहा है।”

ENGLISH TRANSLATION

“There neither the sun shines, nor the moon, nor the hosts of stars, and lightning too gives no light. How then could fire provide illumination there? The eternal radiance of that realm is itself the source from which the sun, moon, and others receive their light. They shine only by obtaining a partial ray of its splendor, and the entire universe is illuminated by its smallest fraction.”

ORIGINAL

श्रुतिप्रतिपादित यह धाम भी व्रजेन्द्रपुरीसे कोई पृथक् सत्ता नहीं रखता। अवश्य ही उस ज्योतिर्मय धाममें निमग्न होनेके अनन्तर ही यह अनुभव होता है कि व्रजेन्द्रपुरीमें सूर्य, चन्द्र आदिकी बात है तो परम सत्य; पर वे सूर्य, चन्द्र आदि ग्रहगण सर्वथा दूसरे हैं, प्राकृत ग्रहोंसे सर्वथा भिन्न हैं:

ENGLISH TRANSLATION

The realm proclaimed by the revealed scriptures has no existence separate from the city of the king of Vraja. Only after becoming immersed in that radiant realm does one experience that the presence of a sun, moon, and other celestial bodies in the city of Vraja's king is indeed the highest truth, but those celestial bodies are entirely different and wholly distinct from material planets:

ORIGINAL Sanskrit verse

प्राकृतेभ्यो ग्रहेभ्योऽन्ये चन्द्रसूर्यादयो ग्रहाः।

(श्रीभागवतामृतम्)

ENGLISH TRANSLATION

The moon, sun, and other celestial bodies there are different from the material planets.

(Śrī Bhāgavatāmṛta)

ORIGINAL

यह बात भी नहीं कि ऊपर वर्णित वृक्ष, वल्लरी, भूमि, गृह, ग्रहसंस्थान आदि वस्तुओंका कोई इत्थम्भूत रूप है; इतना है, ऐसे है, ऐसे नहीं है, इस प्रकार इनके लिये सीमा बाँधी जा सके। यहाँकी एक-एक वस्तु स्वयं भगवान् व्रजेन्द्रनन्दनकी स्वरूपशक्तिकी परिणति है, इसीलिये ये सब भी अमर्यादित हैं। जड़ वस्तुकी भाँति इनके रूप, रंग, आकार, प्रकार, स्थिति, गुण, चेष्टा, भाव आदिकी इयत्ता नहीं। ये तो श्रीकृष्णचन्द्रकी अचिन्त्य लीलामहाशक्तिका निरन्तर अनुसरण करते हैं। श्रीकृष्णचन्द्रकी जब जैसी लीलाका प्रकाश होता है, उसके लिये जो जैसी जितनी सामग्री चाहिये, उसी रूपमें इनका प्रकाश होता है। लीलापरिकरोंकी सुख-सुविधाके लिये, उन्हें भाँति-भाँतिके उपकरण दे-देकर उनका प्रीतिविधान करनेके लिये, श्रीकृष्णचन्द्रकी लीलाको मधुरातिमधुर बनाकर, स्वयं उसका रसपान कर क्षण-क्षणमें आनन्दसिन्धुमें निमग्न होनेके लिये न जाने ये कितनी बार अपना विस्तार, सङ्कोच, रूपपरिवर्तन, अपने अस्तित्वका ही अदर्शन आदि अतिशय चमत्कृत कर देनेवाली चेष्टाएँ करते हैं। एक स्थानसे दूसरे स्थानकी दूरी, मान लें, अभी इस क्षण सोलह कोस परिमित है। लीलापरिकर और स्वयं श्रीकृष्णचन्द्र अथवा लीलापरिकरके दो वर्ग एक-दूसरेसे इतनी दूरपर अवस्थित हैं। यह दूरी भी लीलाप्रकाशके लिये उपयुक्त है। पर साथ ही तुरंत आवश्यकता हुई कि लीलापरिकर तुरंत मिल जायँ, एक क्षणमें ही उनका परस्पर मिलन हो जाय, तो उसी क्षण वह सोलह कोस परिमित भूमि अपनेको ठीक उतने समयके अनुरूप यात्राके योग्य कर लेगी, सङ्कुचित बन जायगी। लीलापरिकरोंमें कोई अथवा श्रीकृष्णचन्द्र यदि ऐश्वर्यशक्तिकी सहायतासे चमत्कार उत्पन्न करें तब तो लीलाका माधुर्य ही जाता रहेगा। फिर तो व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रकी अनाविल मधुरिमामय लीलारसपानका, रसदानका उद्देश्य ही अपूर्ण रह जायगा। इसीलिये बाहरसे तनिक भी, कुछ भी गन्ध न देकर ही, किसी भी अस्वाभाविकताका प्रकाश न करके, अचिन्त्यलीलाशक्तिकी प्रेरणा पाकर वह भूमि एक घड़ीमें यात्राके योग्य रूप धारण करेगी, नहीं-नहीं उसका ऐसा रूप बन जायगा। न तो लीलापरिकरको यह ज्ञान है कि भूमि इस क्षण सङ्कुचित हुई और न स्वयं उस भूमिको ही यह भान है कि उसने अपना रूप सङ्कुचित किया है। भूमि स्वयं उस लीलारसका पान कर रही है, उसकी अधिष्ठात्रीको, नहीं-नहीं, स्वयं उसको ही यही आवेश है कि मैं इतनी ही हूँ, लीलापरिकर भी उस समय यही अनुभव करते हैं कि भूमि इतनी ही है। असलमें तो इतनी है, इतनी नहीं, यह भान भी लीलापरिकरको कहाँ? लीलाका अङ्ग बनकर, मिलनसुखकी परिपुष्टिके लिये, वियोगरसको परम आस्वाद्य बनानेके लिये आवश्यकता हुई तो इस ज्ञानका विकास लीलाशक्ति कर देती है; नहीं तो, जो जहाँ जिस रसके पानमें निमग्न है, बस, वह वहीं डूबा रहता है। अथवा रसकी तरङ्गें उसे जिधर बहा ले जाती हैं, वह बह जाता है। इन तत्त्वोंका, रहस्योंका विश्लेषण तो वह करता है, जो तटस्थ होकर लीलासुखका, लीलातत्त्व-रहस्योंका चिन्तन करता है। जो सदाके लिये लीलामें निमग्न हो गया, वह नहीं। अवश्य ही इन बातोंका ठीक-ठीक दर्शन, सब घटनाओंका पूरा-पूरा सामञ्जस्य भी केवल उसीको होता है, जिसे श्रीकृष्णचन्द्रकी कृपा भीतर-बाहरसे अत्यन्त परिशुद्ध बना देती है, जो कृपाकी स्रोतस्विनीमें अवगाहन कर, अपने नेत्रोंका मैल धोकर, श्रीकृष्णचन्द्रके नखचन्द्रकी ज्योतिमें वस्तुतत्त्वको देखता है तथा जितना देखता है, अनुभव करता है, उसे भी वह वाणीद्वारा व्यक्त नहीं कर पाता। प्राकृत धरातलपर अप्राकृतको ठीक-ठीक क्या, किसी अंशमें भी उतार देना प्राकृत शक्तिके लिये तो असम्भव है। प्राकृत मन-वाणीके द्वारा तो यह सम्भव है ही नहीं। अनन्तैश्वर्यनिकेतन, अनन्तशक्ति, सर्वभवनसमर्थ श्रीकृष्णचन्द्र चाहे सो भले ही कर सकते हैं।

ENGLISH TRANSLATION

Nor do the trees, vines, ground, houses, planetary systems, and other things described above possess some fixed and limited form about which one could say, “It is this much, it is like this, and it is not like that.” Every object here is a manifestation of the intrinsic potency of the Lord himself, the son of the king of Vraja, and therefore all are unlimited. Unlike inert things, their form, color, size, kind, position, qualities, activity, mood, and other features have no fixed measure. They continually follow Kṛṣṇacandra's inconceivable supreme potency of divine pastime. Whenever a particular pastime of Kṛṣṇacandra manifests, these things appear in precisely the form and measure required to supply it. To provide comfort and convenience for the Lord's companions, to please them by offering all kinds of implements, to make Kṛṣṇacandra's pastime sweeter than sweetness, and to relish its rasa themselves and plunge into the ocean of bliss at every moment, they repeatedly perform astonishing acts of expansion, contraction, transformation, and even disappearance. Suppose that at this moment the distance from one place to another measures sixteen kos, with Kṛṣṇacandra and his companions, or two groups of companions, situated that far apart. That distance is appropriate to the pastime as it is then unfolding. But if a need immediately arises for the companions to meet at once, so that they come together in a single moment, that very expanse of sixteen kos will make itself fit to be crossed in exactly that time and will become contracted. If any companion, or Kṛṣṇacandra himself, produced a wonder through the aid of majestic divine power, the sweetness of the pastime would be lost. The purpose of relishing and bestowing the rasa of Kṛṣṇacandra's spotless, sweetness-filled pastime would remain incomplete. Therefore, without giving the slightest outward indication or revealing anything unnatural, the ground, inspired by the inconceivable pastime potency, assumes a form that can be crossed in one ghaṭikā. No, it simply becomes such a form. Neither the companions know that the ground has contracted at that moment, nor does the ground itself think that it has contracted its form. The ground itself drinks the rasa of the pastime. Its presiding power, no, the ground itself, is absorbed in the conviction, “I am only this extensive,” and the companions likewise experience at that time that the land is only so extensive. Indeed, where among the companions is there even a conception that it is this extensive or is not this extensive? If it is needed for the fullness of the joy of meeting or to make the rasa of separation supremely relishable, the pastime potency develops that awareness as part of the pastime. Otherwise, whoever is immersed in drinking a particular rasa remains submerged there, or flows wherever the waves of rasa carry him. Analysis of these principles and mysteries belongs to one who stands apart and contemplates the joy and hidden truths of the pastime, not to one forever immersed within it. A true vision of these matters and a complete reconciliation of all events comes only to one whom Kṛṣṇacandra's grace has made utterly pure within and without, who bathes in the flowing river of grace, washes the impurity from his eyes, and beholds reality in the light of the moonlike nails of Kṛṣṇacandra's feet. Even what such a person sees and experiences cannot be expressed in speech. Material power cannot bring the transcendent down upon the material plane, whether exactly or even in part. Material mind and speech certainly cannot do so. Kṛṣṇacandra, abode of infinite majesty, possessed of infinite power, and capable of bringing all things into being, may of course do whatever he desires.

ORIGINAL

जैसे व्रजभूमिके लिये सङ्कोच-विस्तार आदिकी बात है, वैसे ही लीलासे सम्बद्ध समस्त वस्तुओंके लिये। इन्द्रनीलमणितरु लीलामें योगदान करनेके लिये आवश्यकता होनेपर कदम्बमें परिणत हो सकता है, मणिमय रहकर ही श्रीकृष्णचन्द्रके किसी प्रिय सखाके लिये, किसी भी परिकरके लिये मनोहर सौरभपूर्ण सुन्दरातिसुन्दर, पर देखनेमें प्राकृत कदम्ब-जैसे ही पुष्प दान कर सकता है; पद्मरागका अशोक प्राकृतकी भाँति बनकर अथवा ज्यों-का-त्यों रहकर कर्णाभरणके लिये गोपसुन्दरियोंके हस्तकमलोंपर परम सुन्दर स्तबकगुच्छ, प्राकृत अशोककुसुमके समान ही दर्शनीय कुसुम-गुच्छ देकर लीलाकी यथोचित धाराको अक्षुण्ण बनाये रह सकता है। मणिमय रसाल आम्र सुस्वादु फलोंकी वर्षा कर सकते हैं। वन-का-वन लीलापरिकरके भावानुरूप, अथवा लीलाके सूत्रधार श्रीकृष्णचन्द्रकी इच्छाके अनुरूप प्राकृत-सा बनकर रसपोषणमें अपना योगदान कर सकता है, करता है। मृत्तिकाकी आवश्यकता होनेपर व्रजरानीके उस चिन्तामणिमय उद्यानमें, जहाँ एक क्षण पूर्व मृत्तिकाका लेश भी नहीं, सुरम्य वालुकाराशि, पङ्किल मृत्तिका, जो चाहिये, जहाँ चाहिये, जब चाहिये, वही वस्तु प्रस्तुत रहेगी तथा लीलाकी मधुमयी धारा निर्दिष्ट क्रमका अनुसरण करती आगे-से-आगे प्रसरित होती रहेगी। वृन्दाकाननके लिये, इस काननमें अभी-अभी प्रकाशित हुई पुरीके लिये जो सत्य है, वही सोलह प्रहर पूर्व परित्याग किये हुए बृहद्वनके लिये, बृहद्वनके व्रजपुर, राजभवनके लिये, वहाँके अणु-अणुके लिये है। स्वयं भगवान् व्रजेन्द्रनन्दनकी प्रकट लीलासे सम्बद्ध प्रत्येक वन, पर्वत, नद, नदी, सरोवर, उनके कण-कणके लिये है। यहाँ यह जानने योग्य है कि श्रीकृष्णचन्द्रकी प्रत्येक लीलास्थली नित्य है, विभु है, चिन्मय है। उनका लीलाक्रमके अनुरूप आविर्भाव-तिरोभाव होता रहता है। अथवा इसे ऐसे कह सकते हैं कि जहाँकी लीला समाप्त होती है, वहाँका अनन्त वैभव, आगे जहाँ लीलाका प्रकाश हो रहा है, होने जा रहा है, वहाँ उसमें जाकर मिल जाता है। यह मिलन-पृथक्करण भी प्राकृत द्रव्य एवं भावोंके संयोग-वियोग-जैसा नहीं है। सर्वथा अचिन्त्य है, अतर्क्य है। पर किसी अंशमें उसे समझनेके लिये प्राकृत उपादान ही हमारे सामने रहेंगे। अस्तु, अभी-अभी एक बात हुई है, उसे हम ऐसे समझ सकते हैं कि वृन्दाकाननकी व्रजेन्द्रपुरी जैसे नित्य है, वैसे ही बृहद्वनकी भी; किंतु जैसे तेजमें तेज मिल जाता है, जलमें जल समा जाता है; एक स्थानसे आहृत अग्निका तेज अन्य अग्निमें मिलते ही उसीमें विलीन हो जाता है, मन्दाकिनीकी परम पुनीत वारिधारा कलिन्दनन्दिनीके पावन प्रवाहमें मिलकर एक बन जाती है, ऐसे मिले हुए तेजमें, वारिधारामें जैसे न तो अनित्यताका प्रश्न है, न हेयताका, वैसे ही जब बृहद्वनकी, वहाँकी व्रजेन्द्रपुरीकी लीला समाप्त हुई, श्रीकृष्णचन्द्र वहाँसे वृन्दाकाननमें पधारे, तब वहाँकी समस्त श्री, वहाँका अनन्त अपरिसीम सम्पूर्ण वैभव भी आकर वृन्दावनमें मिल गया। वह यहाँकी सद्यः प्रकटित व्रजराजपुरीमें समा गया, वहाँ नित्य रहते हुए ही; पर वहाँसे तिरोहित होकर, वृन्दाटवीमें आ मिला, व्रजेशके आवासमें आकर, उससे मिलकर एक हो गया:

ENGLISH TRANSLATION

What has been said of Vraja's land, its contraction, expansion, and other changes, applies equally to everything connected with the pastime. When needed to participate in a pastime, a tree of sapphire can become a kadamba. Even while remaining jeweled, it can give one of Kṛṣṇacandra's dear friends or any other companion exquisitely beautiful, wonderfully fragrant flowers that appear just like material kadamba blossoms. An aśoka of ruby may assume a material appearance or remain just as it is, yet place upon the lotus hands of the cowherd women supremely beautiful flower clusters for their ear ornaments, lovely to behold just like ordinary aśoka blossoms, and thus preserve the proper current of the pastime intact. Jeweled mango trees can rain delicious fruit. An entire forest can assume a seemingly material appearance in accordance with the moods of the Lord's companions or the will of Kṛṣṇacandra, director of the pastime, and thereby contribute to nourishing rasa. If clay is needed in the queen of Vraja's garden of wish-fulfilling gems, where a moment earlier no trace of clay existed, then beautiful heaps of sand or moist clay, whatever is needed, wherever and whenever it is needed, will be present, and the honeyed current of the pastime will continue unfolding in its appointed order. What is true of Vṛndā's forest and the city just manifested within it is also true of Bṛhadvan, abandoned sixteen watches earlier, of Vrajapura and the royal palace there, and of every particle of that place. It is true of every forest, mountain, stream, river, lake, and every particle thereof connected with the manifest pastime of the Lord himself, the son of Vraja's king. One should understand that every place of Kṛṣṇacandra's pastime is eternal, all-pervading, and spiritual. Its appearance and concealment proceed in accordance with the sequence of the pastimes. One may also say that when the pastime in one place ends, its infinite splendor goes and joins the place where the pastime is next becoming manifest. This joining and separation is not like the conjunction and disjunction of material substances and conditions. It is wholly inconceivable and beyond reasoning, yet material examples are all that stand before us if we are to understand some small part of it. Thus, what has just happened may be understood as follows. The city of the king of Vraja in Bṛhadvan is eternal just as his city in Vṛndā's forest is eternal. Yet brilliance merges into brilliance and water enters water. The radiance of a fire brought from one place becomes one with another fire the moment it joins it, and the supremely sacred stream of the celestial Gaṅgā becomes one upon entering the holy current of Yamunā. In brilliance and water joined in this way, there is no question of impermanence or inferiority. Similarly, when the pastime in Bṛhadvan and its city of the king of Vraja came to an end and Kṛṣṇacandra arrived from there in Vṛndā's forest, all the beauty and infinite, immeasurable opulence of that place came and merged into Vṛndāvana. While remaining eternally there, it became concealed from that place, joined the newly manifested royal city of Vraja in Vṛndā's forest, entered the lord of Vraja's residence, and became one with it:

ORIGINAL Sanskrit verse

नित्यत्वं सकलस्य यद्यपि हरेर्धाम्नः सुसिद्धं तथाप्येकस्मिन्नपरस्य सम्मिलनतो नानित्यता दृश्यते।
तेजस्तेजसि वारि वारिणि यथा लीनं च नो हीयते
तद्वत्सा च महावनस्थितपुरीलक्ष्मीरिमामाविशत्॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Although the eternality of Hari's entire abode is perfectly established, no impermanence is seen when one manifestation joins another. Just as light merging into light and water merging into water are not diminished, so the splendor of the city situated in Mahāvana entered this city.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

सचमुच, जगत्के प्राणियो! श्रीकृष्णचन्द्रसे, उनकी लीलासे सम्बद्ध किसी भी तत्त्व-रहस्यको एकमात्र उनकी कृपावारिकी कणिकामात्रको ही सम्बल बनानेपर ही जान सकोगे। अचिन्त्य भावोंमें तर्कोंके लिये स्थान जो नहीं। श्रद्धापूत चित्तसे अनुशीलन करनेपर उनकी कृपाशक्ति सत्यको अपने-आप व्यक्त कर देगी। उसे जानकर, अनुभव कर कृतार्थ हो जाओगे। वाणी इससे आगे मौन हो जाती है।

ENGLISH TRANSLATION

Truly, O beings of the world, you can know any principle or mystery connected with Kṛṣṇacandra and his pastime only by taking shelter of the smallest drop of the water of his grace. Reasoning has no place among inconceivable realities. If you contemplate with a heart purified by faith, the power of his grace will reveal the truth by itself. Knowing and experiencing it, you will become fulfilled. Beyond this, speech falls silent.

ORIGINAL

इस प्रकार श्रीकृष्णचरण-नखचन्द्रिकासे आलोकित चित्त हुए, दिव्य रसपानमें, आनन्दमें निमग्न हुए कविकी वाणी व्रजेन्द्रपुरीके लिये उपर्युक्त बातें, किसी अंशमें उस वैभवको हृदयङ्गम करानेके लिये अथवा स्वान्तःसुखाय, कह उठती है। फिर भी पुरीका अनन्त वैभव तो इससे बहुत आगेकी वस्तु है। प्राकृत द्रव्योंके भावोंके सहारे उसका वास्तविक चित्रण, वर्णन होनेका ही जो नहीं, असम्भव है। इसीलिये ऐसी महामहिम पुरीकी रचना करके रचना-अभिनयके मिससे पुरीके प्रकाशित हो जानेपर स्वयं देवशिल्पी विश्वकर्माने भी पुरीकी वास्तविक अद्भुत श्रीको, उसके असमोर्ध्व वैभवको, उसकी रूपरेखाकी एक अल्प-सी छटाको भी देखा या नहीं, यह कौन बताये? किसीकी दिव्य आँखें इतना ही देख सकती हैं कि देवशिल्पी एक अभूतपूर्व परमानन्दमें निमग्न हुए, आत्मविस्मृत-से हुए इतस्ततः घूम रहे हैं। उनका शिल्पज्ञान जो कभी कुण्ठित नहीं होता, उसे भी वे मानो पद-पदपर भूले जा रहे हैं। बार-बार ठहर-ठहरकर सोचने-से लगते हैं, आगे अमुक रचना कैसे हो? इतनेमें पुनः एक आवेश आरम्भ हो जाता है, उनका कौशलपूर्ण हस्त क्रियाशील बन जाता है और क्षणोंमें ही वहाँ एक चमत्कार मूर्त हो जाता है। जो हो, प्रथम उन्होंने गोपावासोंकी रचना की। फिर दौड़े-से कुछ दूर चले गये। एक सुरम्य स्थलपर वे कुछ निर्माण करने लगे और देखते-ही-देखते व्रजेश्वर नन्दबाबाके परम सुहृद् महाराज श्रीवृषभानुजीकी पुरी झक-झक करने लगी।* उनके मनके मानचित्रमें तो ऐसी सम्पदा त्रिकालमें भी नहीं थी, पर न जाने कैसे, उनके ही हाथोंकी ओटसे यह बिखर पड़ी है। जो हो, कुछ क्षणके लिये तो उनका शिल्पज्ञान भूल गया। पर इसी बीचमें वे यथास्थान पुनः पहुँच गये। सोचने लगे व्रजेन्द्रनन्दकी पुररचनाकी बात। पुनः हाथोंमें तेज आया और क्या-से-क्या वस्तु प्रकाशित हो गयी। नन्दभवनको प्रकाशितकर वे नगरमें घूमने लगे, राजमार्ग-पुरवीथियोंकी रचना की। इसीके साथ वणिक्-आवासोंका, हाट-बाजारका भी निर्माण हो गया। फिर उनके मनमें रसकी एक बाढ़ आयी। उसीमें बहकर वे पुनः वृन्दाकाननमें आये, एक स्थलपर अपने रस-सने हाथोंसे उन्होंने स्पर्श भर किया, अपनी कल्पनाका रासमण्डल निर्माण करनेके लिये। बस, व्रजेन्द्रनन्दनकी सर्वलीलामुकुटमणि रासलीलाके उपयुक्त वह नित्य स्थली देदीप्यमान हो उठी। किसकी शक्ति है कि उसका चित्रण कर सके? जो हो, अब कुछ रचनाएँ और रही हैं और इसीलिये देवशिल्पी वृन्दावनमें घूमने लगते हैं। श्रीकृष्णचन्द्रकी निभृत निकुञ्जलीलाकी भी एक झाँकी इस प्रपञ्चमें प्रकाशित हो, इसका आयोजन होने चला। देखते-ही-देखते, देवशिल्पीके हाथके अन्तरालसे, वृन्दावनमें ही तीस मनोहर रमणीय वनोंका आविर्भाव हो गया।

ENGLISH TRANSLATION

Thus the poet's heart, illumined by the moonlight of Śrī Kṛṣṇa's toenails and immersed in divine rasa and bliss, speaks the preceding words about the king of Vraja's city, either to convey some small part of its opulence to the heart or simply for his own delight. Yet the city's infinite splendor lies far beyond even this. Its true image cannot be portrayed or described through the qualities of material substances. After the city of such immense glory had appeared under the pretense of his acting as its builder, who can say whether the divine artisan Viśvakarmā himself saw its truly wondrous beauty, its unequalled opulence, or even the slightest glimpse of its design? Divine eyes can perceive only this much: immersed in unprecedented supreme bliss and seemingly forgetful of himself, the divine artisan wandered here and there. At every step he appeared to forget even his knowledge of craftsmanship, which was never otherwise impeded. Again and again he paused as though wondering, “How shall I make the next structure?” Then another inspiration would arise, his skillful hands would become active, and within moments a wonder would take visible form. In any event, he first fashioned the residences of the cowherds. Then he hurried some distance away and began building at a lovely place. In the blink of an eye, the city of King Vṛṣabhānu, the dearest friend of Nanda Bābā, lord of Vraja, began to gleam.* No such wealth had ever existed in the design within his mind, yet somehow it poured forth from behind his own hands. For a few moments he lost awareness of his craft. Meanwhile he returned to his proper place and began thinking about constructing the city of the king of Vraja. Brilliance returned to his hands, and an indescribable wonder appeared. Having manifested Nanda's palace, he moved through the city and formed the royal road and urban lanes. At the same time, merchants' dwellings, shops, and marketplaces also appeared. Then a flood of rasa arose in his heart. Carried by it, he returned to Vṛndā's forest and, wishing to fashion the circle of the rāsa dance conceived in his imagination, merely touched one place with his rasa-soaked hands. At once that eternal ground, fit for the rāsa dance that crowns all the pastimes of the son of Vraja's king, blazed with radiance. Who has the power to portray it? A few creations still remained, and so the divine artisan began to wander through Vṛndāvana. Arrangements were now underway for a glimpse of Kṛṣṇacandra's secluded grove pastimes to appear in this world. In the blink of an eye, from behind the divine artisan's hands, thirty enchanting and delightful forests appeared within Vṛndāvana itself.

ORIGINAL Printed note

- बृहद्वनसे जब व्रजेश्वर वृन्दावन आने लगे तब उनके परम सुहृद्, ‘एक प्राण, दो देह’ जैसे स्नेही श्रीवृषभानुजी भी अपने अपरिसीम वैभवका त्याग कर उनका अनुगमन किया। महाराज नन्दके न रहनेपर बृहद्वनकी सीमामें वे श्वास भी लें, यह सम्भव नहीं। ऐसा अतुल स्नेह दोनोंमें है। इसीलिये वे भी साथ ही वृन्दाकाननमें पधारे हैं। सकुटुम्ब, सपरिवार ही नहीं, अपनी सारी प्रजाके साथ, अपने पूरे व्रजके साथ।

ENGLISH TRANSLATION

- When the lord of Vraja began traveling from Bṛhadvan to Vṛndāvana, his dearest friend Vṛṣabhānu, so loving that they were like “one life in two bodies,” also abandoned his immeasurable opulence and followed him. With King Nanda no longer there, Vṛṣabhānu could not have drawn even a breath within the bounds of Bṛhadvan. Such was their incomparable affection. Therefore he too came with him to Vṛndā's forest, not merely with his household and family, but with all his subjects and his entire Vraja.

ORIGINAL

यहाँ इस वनराजिमें ही राधा-माधवके स्वरूपानन्दसे चिन्मय, आदिरसकी स्रोतस्विनी प्रकट होगी; जगत्के आत्माराम योगीन्द्र-मुनीन्द्रगण भी उसके एक कणसे सिक्त होनेके लिये लालायित हो उठेंगे। अस्तु, उन वनोंके दर्शनसे अपनेको कृतार्थ करते हुए देवशिल्पी मधुवनके निकट आ पहुँचे। वहाँ वृन्दावनेश्वरके लिये, वृन्दावनेश्वरीके लिये, ‘यत्परो नास्ति’, सुन्दर एक विहार-मन्दिरका निर्माण कर, उसके आविर्भावका दर्शन करके वे नगरमें ही लौट आये।

ENGLISH TRANSLATION

Here, within this chain of forests, the stream of primal rasa, spiritual and conscious with the essential bliss of Rādhā and Mādhava, would manifest. Even the foremost self-satisfied yogis and sages of the world would long to be touched by a single particle of it. Beholding those forests and considering himself fulfilled, the divine artisan reached the vicinity of Madhuvana. There he fashioned for the Lord and Lady of Vṛndāvana a beautiful pleasure temple beyond which no greater beauty exists. After witnessing its appearance, he returned to the city.

ORIGINAL

देवशिल्पीने अन्तमें यह किया, अपने ज्ञानमें जिनके निमित्तसे जिन-जिन आवासोंका उन्होंने निर्माण किया है, उन गोपोंके नाम उन्होंने उनपर अङ्कित कर दिये। इसी समय योगमाया यवनिका अपसारित करने लगती हैं। निर्धारित समय समाप्त हो रहा है, मानो कोई देवशिल्पीके कानोंमें यह कह देता है। क्षणभरका भी विलम्ब न कर, परमानन्दमें झूमते हुए शिल्पशिष्योंके, यक्षसमुदायोंके साथ वे वृन्दावनेश्वर श्रीकृष्णचन्द्रके चरणसरोरुहमें उपस्थित हो जाते हैं। आते समय यह साहस नहीं हुआ था, दूरसे ही उन्होंने वन्दना की थी; किंतु धामके स्पर्शने अब उन्हें यह अधिकार दे दिया है। विनयावनत हुए व्रजेश्वरीके शिबिरद्वारपर ही अपना सिर रखकर, निद्रासुखमें निमग्न निद्रेशको नमनकर, निजपरिकरसहित देवशिल्पी अपने आवासकी ओर चल पड़ते हैं:

ENGLISH TRANSLATION

At last the divine artisan inscribed upon every residence the name of the cowherd for whom, according to his understanding, he had built it. At that moment Yogamāyā began to draw back the curtain. It was as though someone whispered in the divine artisan's ear that the appointed time was ending. Without delaying even a moment, he came with his artisan disciples and hosts of yakṣas, all swaying in supreme bliss, to the lotus feet of Kṛṣṇacandra, Lord of Vṛndāvana. When he arrived, he had lacked the courage to approach and had offered homage only from afar, but contact with the divine abode had now granted him this privilege. Bowed in humility, he placed his head at the doorway of the queen of Vraja's tent and offered obeisance to the Lord of sleep, who was immersed in the joy of slumber. Then the divine artisan and his attendants set out for their own abode:

ORIGINAL

Sanskrit verses

यानि येषां मन्दिराणि तन्नामानि लिलेख सः।
मुदा युक्तो विश्वकर्मा शिष्यैर्यक्षगणैः सह॥

निद्रेशं निद्रितं नत्वा प्रययौ स्वालयं मुने।

(ब्रह्मवैवर्तपुराण)

ENGLISH TRANSLATION

He inscribed upon each residence the name of the person to whom it belonged. Filled with joy, Viśvakarmā, together with his disciples and hosts of yakṣas, bowed to the sleeping Lord of sleep and departed for his own abode, O sage.

(Brahmavaivarta Purāṇa)

ORIGINAL

एक वनकुक्कुटके मुखमें समस्त सुप्त व्रजवासियोंकी निद्रा हर लेनेकी शक्ति भरकर योगमाया स्वयं भी मानो वृन्दावनेश्वरके कमनीय श्रीअङ्गमें विलीन हो जाती है। बड़भागी विहंगम तत्क्षण पुकार उठता है। फिर तो एक साथ वह तुमुल कोलाहल होता है कि जिसकी तुलना नहीं। "व्रजेन्द्रने कल जिस क्रमसे अपने जिस मनोनीत मानचित्रके अनुसार शकटमय नगरकी रचना की थी, उसमें तनिक भी हेर-फेर नहीं; किंतु उस शकटपुरीके पीछे इतना विशाल एवं ऐसा वैभवमय नगर इतने अल्पकालमें निर्मित हो गया है, सब आवासोंपर यथायोग्य सबके नाम अङ्कित हैं, ऐसे, इस भाँति, मानो शकटमय पुर उसके प्राङ्गणमें विश्राम कर रहा हो। बृहद्वनका बसा हुआ व्रजपुर ज्यों-का-त्यों उठकर रात्रिमें मानो यहाँ चला आया, और भी शतसहस्रगुनी अधिक सम्पदासे विभूषित होकर!" वयोवृद्ध विचारशील गोप आश्चर्यसे स्तब्ध हो गये।

ENGLISH TRANSLATION

Yogamāyā filled the cry of a wild rooster with the power to dispel the sleep of all the slumbering residents of Vraja, and then seemed herself to merge into the lovely body of the Lord of Vṛndāvana. The greatly fortunate bird called out at once. Immediately an incomparable tumult arose on every side. "The city of carts stands exactly in the order in which the king of Vraja arranged it yesterday according to his chosen plan, without the slightest alteration. Yet behind that city of carts, so vast and opulent a city has been constructed in such a short time, with each person's name properly inscribed upon every dwelling. It appears as though the city of carts were resting in its courtyard. It is as if the settled Vrajapura of Bṛhadvan rose intact during the night and came here, adorned with wealth hundreds of thousands of times greater!" The thoughtful elder cowherds stood speechless with wonder.

ORIGINAL

केवल व्रजेश्वरको कोई आश्चर्य नहीं। उनका मन गुन-गुन कर रहा है, "यह तो मेरे इष्टदेव श्रीनारायणकी इच्छासे हुआ है, अपने दासको सुविधा देनेके लिये उन्होंने यह खेल किया है। उनके लिये ऐसे असंख्य वैभवमय नगरोंकी रचना एक तुच्छ क्रीड़ा है। पर ओह! कृपामय!" व्रजेश्वरके नेत्र छल-छल करने लगते हैं। दुकूलसे अपने सजल नेत्रोंका मार्जन करते हुए वे इस नवनिर्मित नगरमें घूमने लगते हैं, उन अङ्कित नामोंको पढ़-पढ़कर सबको प्रवेश करनेकी आज्ञा देते हैं:

ENGLISH TRANSLATION

Only the lord of Vraja felt no surprise. His heart murmured, "This has happened by the will of my worshipful Lord, Śrī Nārāyaṇa. He has performed this play to provide comfort for his servant. For him, the creation of countless opulent cities like this is a trifling sport. But oh, how merciful he is!" The eyes of the lord of Vraja brimmed with tears. Wiping his moist eyes with his silken cloth, he began to wander through the newly manifested city. Reading the inscribed names one after another, he instructed everyone to enter:

ORIGINAL Sanskrit verse

भ्रामं भ्रामं तन्नगरं दर्शं दर्शं गृहं गृहम्।
पाठं पाठं च नामानि सर्वेभ्यो निलयं ददौ॥

(ब्रह्मवैवर्तपुराण)

ENGLISH TRANSLATION

Roaming again and again through that city, looking at house after house, and reading each name in turn, he assigned a dwelling to everyone.

(Brahmavaivarta Purāṇa)

ORIGINAL

गोपोंका तुमुल कोलाहल इस लीलाके सूत्रधारकी निद्रा भी हर लेता है। अकचकाये-से होकर वे जाग उठते हैं। जननी कितना समझाती है, “मेरे लाल! अभी तो रात्रि है, किसी देवताने तुम्हारे लिये गृहका निर्माण किया है, नगरकी रचना की है, उस नगरकी मणिमय प्रभा राकाचन्द्रकी ज्योत्स्नासे मिलकर इतना प्रकाश फैला रही है। सूर्योदय होने दो, चलेंगे, देखेंगे।” किंतु कौन सुने? बलरामकी निद्रा भी भङ्ग हो गयी है। दोनों बाहर जानेके लिये अत्यन्त उत्सुक हैं। जननी दोनोंको क्रोडमें धारण किये अपने शकटशिबिरके द्वारपर आनेके लिये बाध्य हो जाती हैं।

ENGLISH TRANSLATION

The cowherds' tumultuous clamor also dispelled the sleep of the director of this pastime. Startled, he awoke. His mother tried earnestly to reason with him: “My darling, it is still night. Some deity has made a house and fashioned a city for you. The jeweled radiance of that city has joined the full moon's light and spreads this brilliance everywhere. Let the sun rise. Then we shall go and see it.” But who would listen? Balarāma's sleep had also been broken, and both boys were exceedingly eager to go outside. Holding them both in her lap, their mother was compelled to come to the entrance of their cart pavilion.

ORIGINAL

धीरे-धीरे भुवनभास्करकी किरणें हाथोंमें रोली भरकर नवीन व्रजपुरका दर्शन करने, उसे तिलक लगाने, उसे सब ओरसे कुङ्कुमरागमें रँग देनेके लिये आ पहुँचती हैं। शीघ्रतासे यशोदारानी दोनों पुत्रोंका शृङ्गार करती हैं, कलेवा कराती हैं। यह समाप्त होते-न-होते दोनों ही भाग छूटते हैं। अगणित सखाओंको साथ लेकर राम-श्याम, दोनों भाई पुरकी शोभा देखते हैं। नगरभ्रमणका आनन्द लेते हुए यमुनापुलिनपर आ जाते हैं, फिर वहाँसे वनकी ओर चल देते हैं। आज सबसे पहले तो उन्हें गिरिराजके उत्तुङ्ग शिखरको ही छूना है। वृन्दाटवीकी सुषमा, गिरिराजकी मनोहारिणी शोभा, रविनन्दिनीके पुलिनका उन्मादी सौन्दर्य, राम-श्याम जितना अधिक इनका पान करते हैं, उतनी ही अधिक मात्रामें उनके मनकी लालसा बढ़ती जाती है, तृप्ति होती ही नहीं:

ENGLISH TRANSLATION

Gradually, the rays of the sun, illuminator of the worlds, arrived with vermilion in their hands to behold the new Vrajapura, place a tilaka upon it, and color it everywhere with the red hue of kuṅkuma. Queen Yaśodā quickly adorned both sons and fed them their morning meal. Before she had quite finished, both ran away. Accompanied by countless friends, the two brothers, Rāma and Śyāma, admired the city's beauty. Delighting in their tour, they reached the bank of Yamunā and then set out from there toward the forest. That day, above all, they wished to touch the lofty summit of Girirāja. The more Rāma and Śyāma drank in the loveliness of Vṛndā's forest, the enchanting beauty of Girirāja, and the intoxicating splendor of the daughter of the sun's riverbank, the more their hearts' longing increased. They could find no satisfaction:

ORIGINAL Sanskrit verse

वृन्दावनं गोवर्धनं यमुनापुलिनानि च।
वीक्ष्यासीदुत्तमा प्रीती राममाधवयोर्नृप॥

(श्रीमद्भागवत १०।११।३६)

ENGLISH TRANSLATION

Upon beholding Vṛndāvana, Govardhana, and the banks of Yamunā, O king, Rāma and Mādhava experienced the highest delight.

(Śrīmad Bhāgavata 10.11.36)

ORIGINAL

“और अब तो यह नवीन नगर भी हमारे यथेच्छ आनन्दवर्द्धनके लिये बन गया है, रातोंरात किसीने इसकी रचना कर दी है।” लीलारसमत्त श्रीकृष्णचन्द्र अपनी ही रचनामें, मानो आप ही भूल-से जाते हैं। भूलें नहीं तो लीलारसकी पुष्टि कैसे हो? इस पुरीकी एक-एक वस्तु उन्हें लुब्ध किये रहेगी; बलरामका, यशोदारानीके नीलमणिका मन इनमें ही उलझा रहेगा!

ENGLISH TRANSLATION

“And now this new city too has been made to increase our joy just as we desire. Someone has fashioned it overnight.” Intoxicated by the rasa of divine play, Kṛṣṇacandra seems to lose himself within his own creation. If he did not forget, how could the rasa of the pastime be nourished? Every object in this city will keep him captivated. The minds of Balarāma and Queen Yaśodā's blue jewel will remain entangled in them.

ORIGINAL Braj verses

मनिन जटित सब भूमि, गुल्म, तरु-लता सुझूमत।
धवल धौरहर उच्च स्वच्छ कलसा नभ चूमत॥

झँझरिन झलक अपार द्वार-पट मनिन पटल कर।
फटिक चटक चौहटनि, चारु चकचौंध अटन पर॥

भनि ‘मान’ बिपुल वृंदाविपिन अर्धचंद्र सम पुरुसचिव।
मन रमिव राम घनस्याम कहँ तिन इच्छामाया रचिव॥

ENGLISH TRANSLATION

All the ground is set with gems, and the shrubs, trees, and vines sway beautifully.
Lofty white palaces rise, their pure finials kissing the sky.

Countless lattices gleam, and the doors bear panels of jewels.
Crystal sparkles upon the thresholds, dazzling the eyes with lovely brilliance.

Māna says that in vast Vṛndāvana the city shines like a crescent moon.
The potency of desire fashioned it so that Rāma and dark Śyāma might delight their hearts there.

CHAPTER 39

## नन्दनन्दनकी भुवनमोहिनी वंशीध्वनि और वृन्दावनमें रस-सरिताका प्रवाह

# Nanda's Son Enchants the Worlds with His Flute and a River of Rasa Flows through Vrindavana

Source scan pages 241–244

ORIGINAL Hindi

नन्दनन्दनकी भुवनमोहिनी वंशीध्वनिका विश्वब्रह्माण्डमें विस्तार तथा उसके द्वारा वृन्दावनमें रससरिताका प्रवाहित होना; उसके कारण स्थावर-जंगमोंका स्वभाव-वैपरीत्य

ENGLISH TRANSLATION

The World-Enchanting Flute of Nanda's Son Spreads through the Cosmos, Sending a River of Rasa through Vrindavana and Reversing the Natures of Moving and Unmoving Beings

ORIGINAL Hindi

किसीने नहीं जाना कि व्रजेशतनयने वंशीवादनकी शिक्षा कब और किससे ली। एक दिन सहसा वह अमृतपूर बह चला और समस्त व्रजवासी उसमें निमग्न हो गये। चेतना लौटनेपर भी वे निर्णय न कर सके कि यह क्या है। कुछ गोपसुन्दरियोंने देखा--पीतझिण्टी पुष्पोंके झुरमुटको घेरे गोपशिशु आनन्द-कोलाहल कर रहे हैं और भीतर छिपे यशोदाके नीलमणि बिम्बारुण अधरोंपर हरित बाँसकी वंशी रखकर स्वर भर रहे हैं। वे जड़ पुत्तलिकाओंकी भाँति देखती रह गयीं, पर उनके प्राणोंकी अनुभूतिसे पवन द्विगुणित चञ्चल हुआ और उसने व्रजपुरके प्रत्येक घरके कोने-कोनेमें सूचना भर दी कि यह व्रजरानीके नीलमणि नन्दनन्दन श्रीकृष्णचन्द्रकी मोहन वंशीध्वनि है।

ENGLISH TRANSLATION

No one knew when or from whom Vrajesha's son learned to play the flute. One day that flood of nectar suddenly flowed, immersing all Vraja. Even after awareness returned, they could not decide what it was. Some cowherd women saw children joyfully clamoring around a thicket of yellow jhinti flowers, while hidden within, Yashoda's Nilamani placed a green bamboo flute upon his bimba-red lips and filled it with sound. They stood gazing like motionless dolls, but the wind touched the experience in their lives, grew twice as restless, and carried into every corner of every home the news that this was the enchanting flute of Queen Yashoda's Nilamani, Nanda's son Shri Krishnachandra.

ORIGINAL Hindi

ध्वनि वृन्दावनको झंकृत कर ऊपर अन्तरिक्षको आत्मसात् करने और नीचे पातालको प्रकम्पित करने चली। मेघ रुद्ध हुए; तुम्बुरु विस्फारित नेत्रोंसे वृन्दावनकी ओर देखकर इस उन्मद नादका अनुसंधान करने लगा। सनक-सनन्दनका चिर-अभ्यस्त ध्यान टूटा और वे मधुर रवमें डूबने लगे। विधाता आश्चर्यचकित हुए, शान्त बलि चञ्चल हुए, अनन्तदेव घूर्णित होने लगे। ब्रह्माण्डभेदी ध्वनि सर्वत्र व्याप्त हुई और रससिन्धु उमड़ चला--

ENGLISH TRANSLATION

The sound stirred Vrindavana, rose to possess the sky, and descended to shake the lower worlds. Clouds stopped; Tumburu peered toward Vrindavana with widened eyes, seeking the source of the maddening sound. Sanaka and Sanandana's long-practiced meditation broke, and they plunged into the sweetness. Brahma marveled, peaceful Bali grew restless, and Anantadeva began to whirl. Piercing the cosmic shell, the sound spread everywhere and an ocean of rasa surged:

ORIGINAL

Sanskrit. Source: श्रीहरिभक्तिरसामृतसिन्धुः

रुन्धन्नम्बुभृतश्चमत्कृतिपरं ध्यानादन्तरयन् सनन्दनमुखान् विस्मापयन् वेधसम्।
औत्सुक्यावलिभिर्बलिं चटुलयन् भोगीन्द्रमाघूर्णयन् भिन्दन्नण्डकटाहभित्तिमभितो बभ्राम वंशीध्वनिः॥

ENGLISH TRANSLATION

Stopping the clouds, astonishing Tumburu, interrupting Sanandana and others in meditation, amazing Brahma, making Bali restless with waves of eagerness, whirling the serpent king, and piercing the cosmic shell, the flute sound wandered everywhere.

ORIGINAL

Hindi

व्रजपुरका प्रत्येक निवासी ध्वनिके स्रोतपर पहुँचा। भीड़ देखकर श्रीकृष्णचन्द्र संकुचित हुए, वंशी हटाकर दूसरी बालक्रीड़ा करने चले। व्रजरानी भी ध्वनिसे स्पर्शित प्राण और उत्कण्ठाके वेगमें वहाँ आयीं। श्रीकृष्णचन्द्रको लज्जा छिपानेका स्थान मिला; वे दौड़कर जननीके कण्ठसे लगे और अञ्चलमें मुख छिपा लिया। व्रजरानीके नेत्र छलछला उठे। आजसे गोपसुन्दरियोंकी दिनचर्यामें नया कार्यक्रम बना। श्रीकृष्णचन्द्र जहाँ मिलते, एक ही प्रार्थना होती: “मेरे लाल, तनिक वंशी बजा दे!” विशेषतः बाबा-मैयाकी गोदमें होते तो स्त्रियाँ दल बाँधकर कहतीं--

ENGLISH TRANSLATION

Every resident reached the source. Seeing the crowd, Shri Krishnachandra grew shy, removed the flute, and began another game. The queen too arrived, her life touched by the sound and swept by longing. Shri Krishnachandra found a place to hide his embarrassment: he ran to Mother's neck and concealed his face in her garment. Her eyes filled with tears. From today a new practice entered the women's routine. Wherever they found him, they made one request: "Darling, play the flute a little." Especially when he adorned Father or Mother's lap, groups gathered and said:

ORIGINAL

Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

हे कृष्ण! मातृकुचचूचुकचूषणेऽपि नालं यदेतदधरोष्ठपुटं तवासीत्।
निर्मञ्छनं तव नयामि मुखस्य तात वेणुं पुनर्ललन! वादय वादयेति॥

ENGLISH TRANSLATION

Krishna, these little lips were once unequal even to sucking Mother's breast, yet now they play such sweetness. Darling child, I ward away evil from your face. Play the flute again, play it!

ORIGINAL

Hindi

“वत्स! तेरे चन्द्रमुखकी बलैया लेती हूँ। फिर वंशी बजा दे, साँवरे!” प्रोत्साहन पाकर श्रीकृष्णचन्द्र बाबा-मैयाके समक्ष वंशीमें रस भरते और वंशी उनके अधरोंका रस पाकर स्वयं रसमयी बन वृन्दावनमें सरिता बहा देती--

ENGLISH TRANSLATION

"Child, I ward away evil from your moonlike face. Play the flute again, dark one!" Encouraged, Shri Krishnachandra filled the flute with rasa before Father and Mother. Tasting the rasa of his lips, the flute became rasa itself and sent a river through Vrindavana:

ORIGINAL

Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

ऊचुर्यदा स्वजननीजनकोपकण्ठे तं वादयन्नथ तदा सरसीकरोति॥

ENGLISH TRANSLATION

When his own mothers spoke thus nearby, he played it, and the flute made everything flow with rasa.

ORIGINAL Hindi

ऊपर आकाशमें हंसवाहन चतुर्मुखकी प्रेमविकृति दर्शनीय होती--

ENGLISH TRANSLATION

In the sky, the transformation of four-faced Brahma's love upon his swan was a sight to behold:

ORIGINAL Sanskrit. Source: विदग्धमाधव

अष्टाभिः श्रुतिपुटकैर्नववैणवकाकलीं कलयन्।
शतधृतिरपि धृतिमुक्तो मरालपृष्ठे मुहुर्लुठति॥

ENGLISH TRANSLATION

Drinking the fresh flute melody through his eight ear-cups, Brahma lost composure and repeatedly rolled upon his swan's back.

ORIGINAL Hindi

सुरेन्द्रके सहस्र नेत्रोंसे अश्रुबिन्दु झरते। सरल गोप देखते--आकाश मेघशून्य है, फिर भी शीतल बूँदें गिर रही हैं, वन और वृन्दावनकी भूमि अभिनव वर्षासे भीग रही है--

ENGLISH TRANSLATION

Tears fell from Indra's thousand eyes. Simple cowherds saw a cloudless sky yet felt cool drops falling, moistening forest and Vrindavana's earth with a new rain:

ORIGINAL Sanskrit. Source: विदग्धमाधव

चित्रं वारिधरान् विनापि तरसा यैरद्य धारामयैर्द्रागेतत् पश्यत देवमातृकमभूद् वृन्दाटवीमण्डलम्।

ENGLISH TRANSLATION

Behold the wonder! Without clouds, these swift streams have today made the whole realm of Vrindavana dependent upon heavenly rain.

ORIGINAL Hindi

नन्दनन्दनकी वेणुध्वनिसे स्थावर-जंगमोंका स्वभाव-विपर्यय अनिवार्य था--

ENGLISH TRANSLATION

Nanda's son's flute inevitably reversed the natures of moving and unmoving beings:

ORIGINAL

Sanskrit. Source: श्रीगोविन्दलीलामृतम्

द्रवति शिखरवृन्देऽचञ्चले वेणुनादैर्दिशि दिशि विसरन्तीर्निर्झरापः समीक्ष्य।
तृषितखगमृगाली गन्तुमुत्का जडा ते स्वयमपि सविधाप्ता नैव पातुं समर्था॥

ENGLISH TRANSLATION

The flute melted unmoving mountain peaks, sending waterfalls in every direction. Thirsty birds and deer longed to approach, yet became motionless and could not drink even when the water reached them.

ORIGINAL

Sanskrit. Source: श्रीगोविन्दलीलामृतम्

वंशीनादैः सरसि पयसि प्रापिते ग्रावधर्मं हंसीः संदानितपदयुगाः स्तम्भिताङ्गी रिरंसूः।
आसन्नीशाः स्वयमपि जडा बद्धपादा न गन्तुं ताभ्यो दातुं न बिसशकलं नापि भोक्तुं मरालाः॥

ENGLISH TRANSLATION

The flute made lake water stone-like, binding the feet and stilling the limbs of swimming female swans. Male swans too stood frozen, unable to approach, offer lotus stalks to their mates, or eat them themselves.

ORIGINAL

Hindi

पहले श्रीकृष्णचन्द्र संकोचवश केवल स्त्रियों और जननीके आग्रहपर बजाते, पर क्रमशः संकोच शिथिल हुआ। यमुनापुलिन बार-बार मोहन वंशनादसे गूँजने लगा और जबतक स्वर काननमें रहता, न जाने क्या-क्या होता--

ENGLISH TRANSLATION

At first Shri Krishnachandra played only upon the women's and Mother's loving insistence, but gradually his shyness relaxed. Yamuna's sands repeatedly resounded with his enchanting flute, and while its melody filled the forest, countless wonders occurred:

ORIGINAL Braj

नँदलाल बजाई बाँसुरी श्रीजमुनाके तीर री।
अधर कर मिलि सप्त स्वर सौं उपजत राग रसाल री॥
व्रजजुबती धुनि सुनि उठ धाईं, रही न अंग सँभार री।
छूटी लट लपटात बदन पर, टूटी मुक्ता-माल री॥
बहत न नीर, समीर न डोलत बृंदा-बिपिन सँकेत री।
सुनि थावर अचेत चेतन भए, जंगम भए अचेत री॥
अफल फरे, फल-फूल भए री, जरे हरे भए पात री।
उमग प्रेम जल चल्यौ सिखर तें, गरे गिरिन के गात री॥
तृन न चरत मिरिगा-मिरिगी दोउ, तान परी जब कान री।
सुनत गान गिरि परे धरनि पर, मानौं लागे बान री॥
सुरभी लाग दियौ केहरि कौं, रहत श्रवन हीं डार री।
भेक भुजंगम फन चढ़ि बैठे, निरखत श्रीमुख चारु री॥
खग रसना रस चाख बदत नहिं, नैन मूँदि मुनि धार री।
चाखत फलहि न परे चोंच ते, बैठे पाँख पसार री॥
सुर नर असुर देव सब मोहे, छाए ब्योम विमान री।
चत्रभुजदास कहौ, को न बस भए या मुरली की तान री॥

ENGLISH TRANSLATION

Nandalala played the flute upon Shri Yamuna's bank. His lips and hands joined its seven notes to produce a nectarean melody. Hearing it, Vraja's young women ran, unable to control their limbs; locks fell across their faces and pearl necklaces broke. Water ceased flowing and wind ceased moving in Vrindavana. Unmoving beings awakened while moving beings lost awareness. Fruitless trees bore fruit and flowers, burned leaves turned green, and mountains melted as waters of love flowed from their peaks. Deer stopped grazing when the melody entered their ears and fell as though pierced by arrows. A lion embraced a cow and remained with ears extended. Frogs sat upon serpents' hoods, gazing at the beautiful face. Birds tasted the rasa and fell silent, closing their eyes like sages; fruit remained in their beaks as they sat with wings spread. Gods, humans, demons, and celestials were enchanted, their vehicles filling the sky. Chaturbhujadas asks who did not come under the power of that flute melody.

ORIGINAL Hindi

कुछ दिनोंमें श्रीकृष्णचन्द्रने इस उन्मद वेणुनादका प्रकाश किया, मानो अग्रिम लीलाओंकी चिरसहचरी वंशीको अधरोंपर धर मङ्गलाचरण किया हो। यहाँ उनकी चञ्चलता भी बढ़ी, पर क्षेत्र दूसरा था। वे घरोंमें दधि-दुग्ध नहीं चुराते; कलेऊके बाद सीधे वन या गोष्ठ जाते हैं। बलराम छायाकी तरह अनुसरण और अनुमोदन करते हैं। गौ, गोवत्स और वृषभ क्रीड़ाका माध्यम बने। मध्याह्नसे संध्यातक वे खेलते, इसलिये शङ्कित व्रजराज प्रतिदिन गोचारणमें जाने लगे और व्रजरानीका समय गोष्ठमें बीतता। फिर भी नियन्त्रण असम्भव। श्रीकृष्णचन्द्र विशाल साँड़की ग्रीवा या पीठपर चढ़ते, बलराम पूँछ उमेठते, कृष्ण सींग पकड़कर चलनेका संकेत देते। गायों-बछड़ोंको नचाते और स्वयं नाचते। जुते बलीवर्द दिखे तो सींग पकड़कर खेलते। माता-पिता रोकें, पर वे नहीं मानते। दृष्टि हटते ही भागकर दूर वनमें वत्सचारण करते बालकों या गोचारण करते युवकोंके पास पहुँचते। जननीका हृदय काँपता और संध्याको उन्हें बाँहोंमें बाँधकर निद्रातक समझातीं, पर नीलमणि उत्तर देते--

ENGLISH TRANSLATION

Within days Shri Krishnachandra revealed this maddening flute sound, as though making an auspicious beginning by placing upon his lips the eternal companion of future lilas. His restlessness increased in Vrindavana, though its field changed. He no longer stole dairy products from homes, but after breakfast went directly to forest or pasture. Balarama followed like a shadow, approving and encouraging him. Cows, calves, and bulls became their playmates until noon and evening, so anxious Vrajaraja joined the herding daily and the queen spent most time in the pasture. Still control was impossible. Krishna climbed great bulls' necks and backs, Balarama twisted their tails, and Krishna grasped their horns to make them rise. They gathered cows and calves, made them dance, and danced themselves. Harnessed bulls inevitably drew them to seize the horns and play. Parents warned them, but they did not listen. The moment attention turned elsewhere, they ran to older boys tending calves or young men grazing cows in the distant forest. Mother's heart pounded, and each evening she held them in her arms and instructed them until sleep, but Nilamani answered:

ORIGINAL Braj

मैया री! मैं गाय चरावन जैहौं।
तूँ कहि, महरि! नंदबाबा सौं, बड़ौ भयौ, न डौहौं॥
श्रीदामा लै आदि सखा सब, अरु हलधर सँग लैहौं।
दह्यौ-भात काँवरि भरि लैहौं, भूख लगै तब खैहौं॥
बंसीबट की सीतल छैयाँ खेलत में सुख पैहौं।
परमानंददास सँग खेलौं, जाइ जमुनतट रहैहौं॥

ENGLISH TRANSLATION

Maiya, I shall go herd the cows. Tell Nanda Baba, mother, that I have grown big and will not turn back. I shall take Shridama and all the friends, with Haladhara beside me. I shall fill a carrying pole with curd and rice and eat when hungry. I shall happily play in Vamshivata's cool shade and, says Paramanandadas, remain playing upon Yamuna's bank.

ORIGINAL Hindi

उत्तर सुनकर जननी आनन्दित होतीं, पर इतने छोटे नीलमणिको वनमें गोचारण भेजनेकी कल्पना भी न करतीं और प्रसङ्ग बदलकर सुला देतीं। अब श्रीकृष्णचन्द्र तीसरे वर्षमें प्रविष्ट हैं, शैशवमें कुमारभाव स्पष्ट है और वस्त्र-परिधान-महोत्सव सम्पन्न हो चुका है। जननी पीतवस्त्र पहनाती हैं। वे यत्नसे पहनते, फिर बन्धन समझकर खोल फेंकते; पुनः इच्छा होनेपर स्वयं पहनते, पर कुछ ढका और कुछ खुला रह जाता। लज्जित होकर अधिक यत्न करते। प्रतिदिन यह लीला होती--

ENGLISH TRANSLATION

Mother's every hair filled with joy at his reply, yet she could not imagine sending such a little Nilamani to herd cows. She changed the subject and put him to sleep. Shri Krishnachandra had entered his third year, boyhood appearing clearly within infancy, and the festival of wearing garments had occurred. Mother dressed him in yellow cloth. He carefully wore it, then felt it a bond and threw it away. Desiring it again, he tried himself, leaving some parts covered and others exposed. Feeling shy, he tried harder. This charming lila occurred daily:

ORIGINAL Sanskrit. Source: श्रीगोपालचम्पूः

वस्त्रं दधाति जननीनिहितं प्रयत्नात् क्षिप्रं च बन्धनधिया स्वयमुज्झति।
भूयस्तदर्थयति बिभर्ति च यस्य चोर्ध्वं व्रीडां विकल्प्य लघु नित्यायति स्म कृष्णः॥

ENGLISH TRANSLATION

Krishna carefully wore the garment Mother placed, then quickly cast it off, thinking it a bond. He asked for it again and put it on, but seeing the upper part uncovered, felt shy and adjusted it. Thus he played each day.

ORIGINAL Hindi

जब उसी पीताम्बरसे वे कई विशाल वृषभोंके सींग एक साथ बाँधकर खींचते, भयविह्वल व्रजरानी चीत्कार करतीं और व्रजेश्वरका हृदय काँपता। पर नीलमणि न सुनते। प्रतिदिन चपलता बढ़ती, मानो माता-पिताका हृदय कँपानेवाली क्रीड़ामें अधिक रस आता हो। वे गाय, गोवत्स और वृषभोंसे खेलते मिलते। बलरामका सहयोग था; जननीको सूचना देनेवाले दाऊ ही सम्मिलित हों तो भय क्या? रक्षा उपाय न देखकर व्रजेश्वरने व्रजरानीसे परामर्शकर निश्चय किया--

ENGLISH TRANSLATION

When he used that yellow cloth to bind together the horns of several enormous bulls and pull them, the terrified queen cried out and Vrajesha's heart trembled. Nilamani would not listen. His mischief increased daily, as though play that shook his parents' hearts gave him ever more rasa. He was always found with cows, calves, and bulls, supported by Balarama. Dau himself was the one who normally informed Mother, so if he joined in, what fear remained? Seeing no other protection, Vrajesha consulted the queen and decided:

ORIGINAL Sanskrit. Source: श्रीगोपालचम्पू:

यदि गोसङ्गावस्थानं विना न स्थातुं पारयतस्तर्हि व्रजसदेशदेशे वत्सानेव तावत्संचारयतामिति।

ENGLISH TRANSLATION

If they cannot remain without the cows' company, let them first tend only calves in a place near Vraja.

ORIGINAL Hindi

श्रीकृष्णचन्द्रको मनोवाञ्छित मिला। अब ज्योतिषी मुहूर्त निश्चित करेंगे और महर्षि शाण्डिल्य वत्सचारण-महोत्सव सम्पन्न करेंगे। पुरवासियोंका आनन्द अपार है। राम-श्यामने नित्य नूतन बाल्यभङ्गिमाओं और मधुर वचनोंसे उनका मन हर लिया था, पर उन्हें स्मरण न था कि नीलमणि इतने बड़े हो गये। निर्णय सुनकर सबने अनुभव किया कि गोपजातिके स्वधर्म वत्सचारणका आरम्भ उचित है और एक स्वरसे स्वागत किया। मुहूर्तसे पहले ही वे कल्पनाके नेत्रोंसे नीलमणिको वत्सचारण करते देखने लगे--

ENGLISH TRANSLATION

Shri Krishnachandra obtained his heart's desire. Astrologers would fix the hour, and Maharshi Shandilya would conduct the calf-herding festival. The townspeople's joy was boundless. Rama and Shyama had stolen their minds with ever-new childhood gestures and sweet words, and they had not noticed Nilamani becoming old enough. Hearing the decision, all agreed that calf-herding, the cowherd people's own dharma, should begin. Even before the chosen hour, imagination showed them Nilamani herding calves:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।११।३७

एवं व्रजौकसां प्रीतिं यच्छन्तौ बालचेष्टितैः।
कलवाक्यैः स्वकालेन वत्सपालौ बभूवतुः॥

ENGLISH TRANSLATION

Giving delight to the people of Vraja through childish gestures and sweet speech, in due time the two became keepers of calves.

ORIGINAL Braj

बल समेत सिसु सब अभिराम। कंचन-भूषन कंचन-दाम॥
तिन मधि अधिनाइक जु नंद कौ। बरषत अमी जु कोटि चंद कौ॥

ENGLISH TRANSLATION

With Balarama, all the charming children wore golden ornaments and garlands. Amid them stood their leader, Nanda's son, showering nectar like ten million moons.

CHAPTER 40

## श्रीनन्दनन्दनका वत्सचारण-महोत्सव और गोपबालकोंके साथ प्रथम वनगमन

# Śrī Nandanandana's Calf-Herding Festival, the First Departure of Balarāma and Śyāma into the Forest with the Cowherd Boys, and Their Forest Meal Together

Source scan pages 245–251

ORIGINAL Hindi

ब्राह्ममुहूर्त आरम्भ होते ही व्रजपुरका, वृन्दावनका आकाश विविध मङ्गलवाद्योंकी ध्वनिसे, आभीरसुन्दरियोंके मङ्गलगानसे परिपूर्ण होने लग गया। आज यशोदाके नीलमणि वत्सचारण जो प्रारम्भ करेंगे। गोप, गोपसुन्दरियाँ, वयस्क गोपशिशु--सभी प्रायः समस्त रात्रि जागते रहे हैं। व्रजेश्वरने, व्रजरानीने भी विश्राम नहीं किया। प्रत्येक प्रासादको, तोरण, गृहद्वार, वीथीको सजानेमें पुरवासी तन्मय थे, व्रजेश निरीक्षणमें व्यस्त थे और व्रजरानीके लिये तो जागना आवश्यक हो गया था; क्योंकि उनके नीलमणि रह-रहकर नेत्र खोल देते, शय्यापर उठ बैठते। नीलमणिको प्रतीत होता--प्रभात हो गया है, अब शीघ्र गोवत्सोंको लेकर वनकी ओर चल देना है। उत्साहवश कभी-कभी तो शयनागारसे भाग छूटनेका प्रयत्न करते। जननी किसी प्रकार समझा-बुझाकर पुनः सुला पातीं। इस अवस्थामें जननी निद्रित कैसे हों? और अब तो बाजे बजने लगे हैं; फिर श्रीकृष्णचन्द्र धैर्य रख सकें, यह तो असम्भव है। मैयाने द्वार बंद कर लिये थे, कपाटके ऊपरकी साँकल लगा दी थी; अन्यथा श्रीकृष्णचन्द्र शय्यासे कूदकर ऐसे भागे थे कि अतिशय सावधान रहनेपर भी यशोदा मैया उन्हें एक बार तो नहीं ही पकड़ पातीं। द्वार रुद्ध है, नन्हे-से नीलमणिके लिये उस साँकलको छू लेना सम्भव नहीं है, इसीलिये द्वारपर आते ही उन्हें पकड़ लिया है, नहीं तो, कहीं गोष्ठमें जाकर ही मैया नीलमणिके दर्शन पातीं। जो हो, जननी अनेकों भुलावे देकर श्रीकृष्णचन्द्रको जैसे-तैसे कुछ देर और रोक सकीं। जब बलराम आ गये, कुछ वयस्क गोपशिशु भी आ पहुँचे, तब उनके संरक्षणमें पुत्रको सौंपकर वत्सचारणमहोत्सवकी व्यवस्थामें योगदान करने मैया स्वयं भी चल पड़ीं।

ENGLISH TRANSLATION

As soon as the brāhma-muhūrta began, the sky above Vraja and Vṛndāvana filled with the sounds of many auspicious instruments and the auspicious songs of the beautiful cowherd women. On this day Yaśodā's Nīlamaṇi would begin tending the calves. The cowherd men, the beautiful cowherd women, and the older cowherd boys had all remained awake for nearly the entire night. Vrajeśvara and the queen of Vraja had not rested either. The townspeople were absorbed in decorating every palace, archway, doorway, and lane, while Vrajeśa was occupied with overseeing their work.

For the queen of Vraja, wakefulness had become unavoidable, for again and again her Nīlamaṇi opened His eyes and sat up on His bed. Nīlamaṇi would think that dawn had come and that He must quickly take the calves and set out toward the forest. Sometimes, overcome by enthusiasm, He even tried to run from the bedchamber. His mother would somehow reason with Him, distract Him, and put Him back to sleep. How could she sleep in such a condition?

Now the instruments had begun to play, and it was impossible for Śrī Kṛṣṇacandra to remain patient. Mother had closed the door and fastened the upper bolt. Otherwise, He leapt from the bed and ran so swiftly that even though Yaśodā was exceedingly watchful, she could not catch Him at first. Because the door was barred and little Nīlamaṇi could not reach the bolt, she caught Him as He reached it. Otherwise, she might have next seen Him only after reaching the cowshed. By offering Him many distractions, the mother somehow held Śrī Kṛṣṇacandra back a little longer. When Balarāma and several older cowherd boys arrived, she entrusted her son to their protection and went to contribute personally to the arrangements for the calf-herding festival.

ORIGINAL Hindi

स्वर्णिम रविरश्मियोंके आलोकमें पुरीकी शोभा देखने ही योग्य है। कदलीस्तम्भ, द्वार-द्वारपर स्वर्णके मङ्गलघट, ध्वजा, पताका, बंदनवार, पुष्पवितान आदिसे कलामर्मज्ञ गोपोंने मानो एक नवीन पल्लव-पुष्पमय पुरकी रचना कर दी हो। शोभा देखकर व्रजरानीको स्वयं आश्चर्य हो रहा है कि केवल चार प्रहरमें ही गोपोंने पुरीकी आकृति ही बदल दी है। इससे पूर्व बृहद्वनका व्रजपुर न जाने कितनी बार सज्जित हुआ है। मैया प्रसूतिगृहमें थीं, नीलमणिका जन्म हुआ था, उस समय भी पुरी सजी थी। नीलमणिके अन्नप्राशनके दिन भी व्रजेश्वरने एक चमत्कार मूर्त किया था। वर्षगाँठके अवसरपर भी गोपोंने गोकुल सजाया था। पर आज वत्सचारणमहोत्सवके समयकी शोभा तो कुछ और ही है। मैयाका रोम-रोम उल्लाससे भर जाता है। अवश्य ही मैयाको अब पुरशोभानिरीक्षणका अवकाश नहीं रहा है। मङ्गलगान करती हुई, विविध वेष-भूषासे सज्जित, हाथमें मङ्गलद्रव्यपूरित थाल लिये दल-की-दल गोपसुन्दरियाँ नन्दभवनकी ओर आ रही हैं, और अभी उन्होंने अपने नीलमणिका शृङ्गार भी नहीं किया है। करतीं कैसे? उमंगमें भरे श्रीकृष्णचन्द्र दाऊ एवं गोपशिशुओंके साथ न जाने कहाँ-से-कहाँ फुदकते फिर रहे थे। वत्सचारणके सम्बन्धमें न जाने क्या-क्या मन्त्रणा कर रहे थे! परिचारिकाएँ उन्हें बड़ी कठिनतासे ढूँढ़कर अब ले आयी हैं। अतः मैयाको सर्वप्रथम नीलमणिका शृङ्गार करना है और इसीलिये वे नीलमणिका हाथ पकड़ शीघ्र ही अन्तःपुरमें प्रविष्ट हो गयीं।

ENGLISH TRANSLATION

In the light of the golden sunrays, the beauty of the town was a wonder to behold. With plantain pillars, golden auspicious water pots at every doorway, standards, banners, festoons, flower canopies, and other adornments, the artistically skilled cowherd men seemed to have created a new town made entirely of fresh leaves and flowers. Seeing its beauty, the queen of Vraja herself marveled that in only four watches of the night the cowherds had transformed the entire appearance of the town.

Vraja in Bṛhadvana had been decorated many times before. It had been adorned when Mother was in the maternity chamber and Nīlamaṇi was born. On the day of Nīlamaṇi's first feeding of grain, Vrajeśvara had likewise brought a wonder into manifest form. The cowherds had decorated Gokula for His first birthday as well. But the splendor of today's calf-herding festival was altogether different, and every hair upon Mother's body filled with delight.

Yet Mother no longer had time to inspect the town's beauty. Groups of beautiful cowherd women, singing auspicious songs, adorned in many kinds of garments and ornaments, and holding plates filled with auspicious articles, were approaching Nanda's residence, while she had not yet even decorated her Nīlamaṇi. How could she have done so? Filled with excitement, Śrī Kṛṣṇacandra had been leaping about from place to place with Dāū and the cowherd boys, making who knows how many plans for tending the calves. The maidservants had found Him only with great difficulty and had now brought Him back. Mother first needed to adorn Nīlamaṇi, so she took His hand and quickly entered the inner chambers.

ORIGINAL Hindi

श्रीरोहिणीजी बलरामको सजाने लगीं और यशोदा मैया नीलमणिको। बलरामने तो देखते-ही-देखते जननीके धराये शृङ्गारको धारण कर लिया। पर नीलमणि इतने सहजमें वस्त्राभूषण धारण कर लें, यह कैसे हो? फिर भी अन्य दिनोंकी अपेक्षा आज उन्होंने कम चञ्चलताका प्रकाश किया। उन्हें वन जानेकी त्वरा अवश्य है; पर साथ ही वे जानते हैं कि बिना शृङ्गार धराये मैया जाने नहीं देंगी। इसीलिये जननीको आज मनमाना शृङ्गार धरानेका प्रथम अवसर मिला है। अपने असीम-वात्सल्यपूरित करोंसे व्रजरानीने पुत्रके महामरकतश्यामल अङ्गोंमें उबटन लगाया, उष्णवारिसे स्नान कराया, अङ्ग-परिमार्जन किया तथा फिर वस्त्र-आभूषण धारण कराने लगीं। शृङ्गार पूरा होते-न-होते नीलमणिका भुवनमोहन सौन्दर्य निहारकर मैया भ्रान्त होने लगीं। कहाँ क्या धारण कराना है, यह ज्ञान खो बैठीं और अवशिष्ट शृङ्गारमें प्रमाद करने लगीं। यह देखकर श्रीरोहिणीके नेत्र प्रेमवश छलछल करने लगे। पर अब विलम्ब जो हो रहा है। इसलिये जननीके हाथसे लेकर शेष आभूषणोंको उन्होंने स्वयं धारण करा दिया।

ENGLISH TRANSLATION

Śrī Rohiṇījī began adorning Balarāma, while Mother Yaśodā attended to Nīlamaṇi. In no time Balarāma had accepted the ornaments His mother placed upon Him. But how could Nīlamaṇi submit so easily to wearing garments and ornaments? Even so, He displayed less restlessness today than on other days. He was certainly eager to go to the forest, but He also knew that Mother would not let Him leave until He had been adorned. Thus, for the first time, Mother had an opportunity to ornament Him exactly as she pleased.

With hands filled with her boundless parental affection, the queen of Vraja applied fragrant paste to her son's great emerald-dark limbs, bathed Him with warm water, dried His body, and began dressing Him in garments and ornaments. Before the adornment was even complete, Mother became bewildered while gazing at Nīlamaṇi's world-enchanting beauty. She forgot what ornament belonged where and began making mistakes with those that remained. Seeing this, Śrī Rohiṇī's eyes brimmed with love. Yet time was passing, so she took the remaining ornaments from the mother's hands and placed them upon Nīlamaṇi herself.

ORIGINAL Hindi

जननी पुत्रके मुखचन्द्रसे झरती हुई सौन्दर्य-सुधाका पानकर तन्मय हो रही थीं, पर सहसा उनके वात्सल्यसिन्धुमें एक आवर्त उठा और वे ऊपर उठ आयीं। जननीको आशङ्का हुई--'मेरा नीलमणि नित्य नव सुन्दर है, क्षण-क्षणमें इसका लावण्य परिवर्द्धित होता है और आज इसे मैंने इतने शृङ्गार धराये हैं; कदाचित् किसीकी दृष्टि लग गयी तो?' जननीने अविलम्ब सुकोमल तूलिकाको काजलसे भर लिया और नीलमणिके विशाल भालपर काजलकी टेढ़ी रेखा खींच दी। फिर भी जननीके हृदयका स्पन्दन शान्त नहीं हुआ। 'काजलका यह दिठौना सभी दृष्टिदोषके लिये पर्याप्त नहीं, असुरोंकी कराल दृष्टिमें इस बिन्दुका मूल्य ही क्या है?'--जननी आकुल प्राणोंसे मन-ही-मन अपने प्राणसारसर्वस्व नीलमणिकी रक्षाके लिये श्रीनारायणदेवसे प्रार्थना करने लगीं, सर्वभयहारी तो एकमात्र श्रीनारायण ही हैं:

ENGLISH TRANSLATION

The mother became absorbed in drinking the nectar of beauty streaming from her son's moonlike face. Suddenly, however, a whirlpool arose in the ocean of her parental love and drew her back to awareness. She became apprehensive: "My Nīlamaṇi is ever-fresh in beauty, and His loveliness increases at every moment. Today I have adorned Him with so many ornaments. What if someone's evil eye falls upon Him?"

She immediately filled a soft brush with collyrium and drew a crooked black line across Nīlamaṇi's broad forehead. Still, the agitation within her heart did not subside. "This protective mark of collyrium is not sufficient against every evil glance. Of what value is this spot against the dreadful gaze of demons?" With an anxious heart, the mother silently began praying to Lord Nārāyaṇa to protect Nīlamaṇi, the very essence and entire treasure of her life. Lord Nārāyaṇa alone removes every fear:

ORIGINAL Braj

वत्स चरावन जात कन्हैया।
उबटे अंग, अनवाय लाल कौं, फूली फिरत मगन मन मैया॥
निज कर करि सिंगार विविध विधि, काजल-रेख भालपर दीन्ही।
दीठि लागिबेके डर जसुमति इष्टदेव सौं बिनती कीन्ही॥

ENGLISH TRANSLATION

Kanhaiyā goes to tend the calves. Mother rubs fragrant paste upon her darling's limbs, and her delighted heart blossoms as she moves about.

With her own hands she adorns Him in many ways and places a line of collyrium upon His forehead. Fearing the evil eye, Yaśomatī offers a prayer to her worshipful Lord.

ORIGINAL Hindi

अबतक नन्दभवनका प्राङ्गण गोप-गोपियोंसे पूर्ण हो चुका है। महर्षि शाण्डिल्य एवं अन्यान्य ब्राह्मणगण भी पधार गये हैं। पूजनवेदिकाके समीप व्रजेन्द्र भी श्रीकृष्णचन्द्रकी प्रतीक्षा-सी कर रहे हैं। कुछ क्षण पूर्व व्रजेश पुत्रका शृङ्गार होते देख आये हैं और देख आये हैं व्रजरानीकी विह्वल दशा। श्रीकृष्णचन्द्रकी वह अप्रतिम झाँकी, जननीका वह प्रेमावेश, व्रजेशके नेत्रोंमें, मनमें प्रविष्ट हो गया है। वास्तवमें इनके अतिरिक्त उन्हें इस समय और कुछ भी भान नहीं है। कदाचित् व्यवस्थाका भार उपनन्दजीपर नहीं होता, वे व्रजेशके समीप इस समय नहीं होते तो फिर व्रजेश्वरके द्वारा तो पूजन आदि कर्म होनेसे रहे। रह-रहकर उनके नेत्र भर आते हैं, स्वेद, कम्प आदि प्रेमविकार भी अङ्गोंमें व्यक्त होने लगे हैं; किंतु मैया इसी समय श्रीकृष्णचन्द्रको, बलरामको सजाकर, भोजनसे परितृप्तकर साथ लिये वेदीके समीप आ जाती हैं। तुमुल आनन्द-कोलाहलसे प्रासाद मुखरित होने लगता है। बस, इसीने व्रजेन्द्रकी रक्षा कर ली, अथवा अचिन्त्यलीला-महाशक्तिने ही समयोचित कर्मके लिये व्रजेश्वरको जगा दिया, भावके प्रखर प्रवाहको शिथिल कर दिया; नहीं तो प्रेमविवश व्रजराज सचमुच मूर्च्छित होकर गिर पड़ते।

ENGLISH TRANSLATION

By now the courtyard of Nanda's residence was filled with cowherd men and women. Maharṣi Śāṇḍilya and other brāhmaṇas had also arrived. Near the worship altar, Vrajendra seemed to await Śrī Kṛṣṇacandra. A few moments earlier Vrajeśa had gone to see his son being adorned and had witnessed the queen of Vraja overwhelmed by emotion. That incomparable vision of Śrī Kṛṣṇacandra and the mother's absorption in love had entered Vrajeśa's eyes and mind. At that moment he remained conscious of nothing else.

Had Upanandajī not borne the responsibility for the arrangements and stood beside Vrajeśa, the worship and other rites could hardly have been performed by Vrajeśvara. Again and again his eyes filled with tears, while transformations of love such as perspiration and trembling began to manifest upon his body. Just then Mother arrived near the altar with Śrī Kṛṣṇacandra and Balarāma, having adorned Them and satisfied Them with food. The palace resounded with a tremendous uproar of delight. This alone saved Vrajendra. Or perhaps the great, inconceivable power of līlā awakened Vrajeśvara to the duties appropriate for that moment and softened the fierce current of his emotion. Otherwise, overwhelmed by love, the king of Vraja would truly have fainted and fallen.

ORIGINAL Hindi

पूजन आरम्भ हुआ। कलश-स्थापन आदि हुए। यज्ञके यजमान महाराज नन्दके हाथोंसे ही कर्म सम्पन्न होने लगे। पर हो रहे हैं यन्त्र-परिचालित-से; क्योंकि व्रजेश कलशमें पञ्चरत्न निक्षेप कर रहे हैं, उस समय भी उन हीरक, माणिक्य, वैदूर्य, पुष्पराग, इन्द्रनील रत्नोंमें उन्हें अपने पुत्रकी छवि अङ्कित प्रतीत होती है। वे धान्यपूर्ण पात्र कलशपर स्थापित अवश्य कर देते हैं, पर उस पात्रमें उन्हें यशोदा रानीके शृङ्गारसे सज्जित श्रीकृष्णचन्द्रकी प्रतिच्छायाके ही दर्शन होते हैं। अर्घ्यस्थापन भी उन्होंने किया, पर अर्घ्यपात्रमें भी उन्हें श्रीकृष्णचन्द्र ही समाये हुए प्रतीत हुए। विशेषतः जब पुण्याहवाचनके लिये ब्राह्मणवरणका अवसर आया तथा फिर 'भो ब्राह्मणाः! मम गृहे पुण्याहं भवन्तो ब्रुवन्तु'* आदि कहनेकी बारी आयी, उस समय तो व्रजेशके होठोंपर केवल स्पन्दनमात्र हुआ। अवश्य ही महर्षि शाण्डिल्यके कर्णरन्ध्रोंमें मानो किसीने उसी क्षण अमृतसिञ्चन कर दिया। उन्हें स्पष्ट प्रतीत हुआ--व्रजेशके ओष्ठस्पन्दनके अन्तरालसे वीणाविनिन्दित स्वरमें श्रीकृष्णचन्द्र ही यजमानकी इस क्रियाको सम्पन्न कर रहे हैं--वही मधुस्यन्दी स्वर है, वैसी ही मधुरातिमधुर झंकृति है। फिर तो जो दशा यजमानकी थी, वही याजक महर्षिकी भी हुई। अग्रिम मन्त्रपाठ आदि सब कुछ यथाविधि महर्षिने किये अवश्य, पर किये यन्त्रवत् ही। उनके नेत्र-मन-प्राणोंमें भी व्रजराजमहिषीके शृङ्गारसे विभूषित श्रीकृष्णचन्द्रके अतिरिक्त और कुछ रहा ही नहीं। जिस समय वे बलराम एवं श्रीकृष्णचन्द्रके भालपर अपने शुभ हस्तोंसे कुङ्कुमतिलक लगाने चले, उस समय तो यह स्पष्ट ही हो गया--महर्षि किसी दिव्यातिदिव्य आवेशसे अभिभूत हैं। जो हो, पूजन, पुण्याहवाचन आदि कर्म साङ्गोपाङ्ग पूर्ण हुए तथा व्रजराज आजके इस पुण्यमय शुभ दिन, शुभ मुहूर्तमें राम-श्यामके द्वारा वत्सपालन-कार्यका श्रीगणेश करवाने चले:

ENGLISH TRANSLATION

The worship began with the placement of the sacred water pot and the other rites. The yajamāna of the sacrifice, Mahārāja Nanda, performed the ceremonies with his own hands, but he moved as though controlled by a machine. While Vrajeśa placed the five jewels into the water pot, he saw his son's image reflected in the diamond, ruby, cat's-eye, topaz, and sapphire. He placed the vessel filled with grain upon the pot, yet within it he beheld only the reflection of Śrī Kṛṣṇacandra adorned by Queen Yaśodā. He prepared the vessel for the offering of arghya, but within that vessel too he saw only Śrī Kṛṣṇacandra.

Most especially, when the time came to invite the brāhmaṇas for the auspicious recitation and he was to say, "O brāhmaṇas, please proclaim auspiciousness in my home," Vrajeśa's lips merely trembled. At that instant, it seemed as if someone had poured nectar into Maharṣi Śāṇḍilya's ears. He perceived distinctly that Śrī Kṛṣṇacandra Himself was fulfilling the yajamāna's role through the movement of Vrajeśa's lips in a voice that put the vīṇā to shame. It possessed the same honey-flowing sweetness and the same supremely sweet resonance.

The officiating sage then entered the same condition as the yajamāna. Maharṣi certainly recited all the subsequent mantras and performed every rite properly, but only as if mechanically. Nothing remained within his eyes, mind, or life-breath except Śrī Kṛṣṇacandra adorned by the queen of Vraja. When he raised his auspicious hands to place kuṅkuma tilaka upon the foreheads of Balarāma and Śrī Kṛṣṇacandra, it became evident that the sage was overwhelmed by a divine state surpassing divinity itself. In any event, the worship, the auspicious recitation, and all their subsidiary rites were completed. On this sacred and auspicious day, at this auspicious moment, the king of Vraja prepared to inaugurate the tending of calves by Rāma and Śyāma:

ORIGINAL Hindi. Printed note

*ब्राह्मणदेव! मेरे घर आप पुण्याहवाचन करें।*

ENGLISH TRANSLATION

*O revered brāhmaṇas, please perform the auspicious recitation in my home.*

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

पुण्यदिनमवधार्य पुण्याहवाचनादिकमपि संचार्य ताभ्यां गोबालपालनारम्भमाचारयाम्बभूव।

ENGLISH TRANSLATION

Having determined the sacred day and conducted the auspicious recitation and other rites, he caused the two boys to inaugurate the tending of the cow calves.

ORIGINAL Hindi

किंतु अभी तो महोत्सवका अर्द्धांश ही सम्पन्न हुआ है। अभी तो महर्षिको अगणित गोपशिशुओंके तिलक करने हैं। गण्यमान्य पुरवासी गोपोंने निश्चय कर लिया था, व्रजेशपुत्रके वत्सचारणमहोत्सवके दिन ही समवयस्क अपने पुत्रोंको भी वत्सपाल बना देना है। सबका एक साथ सम्मिलित महामहोत्सव होगा। महर्षि शाण्डिल्यके वरद हस्तसे तिलक करानेका सौभाग्य सहजमें प्राप्त नहीं होता। गोपमण्डलके इस विचारका अनुमोदन व्रजेशने भी आन्तरिक प्रसन्नतासे किया था। अतः ज्यों ही राम-श्यामके तिलककी क्रिया सम्पन्न हुई, वैसे ही गोपशिशुओंकी श्रेणी लग गयी। महर्षि योजनासे अवगत हैं ही। व्रजेश्वर आज केवल अपने महोत्सवके ही यजमान नहीं, अपितु समस्त व्रजगोपोंका प्रतिनिधित्व कर रहे हैं। यह ध्यानमें रखकर ही उन्होंने समस्त देवपूजादि कर्म करवाये थे। अब शेष कार्य भी सम्पन्न करने चले, क्रमशः गोपशिशुओंको तिलक लगाने लगे। प्रत्येक गोपबालकका स्पर्श महर्षिको परमानन्दमें निमग्न कर दे रहा है। बालकोंके अभिभावकोंके आनन्दका तो कहना ही क्या है! उत्सव मनाकर, परमानन्दमें निमग्न होकर उन्होंने अपने पुत्रोंको भी राम-श्यामके साथ ही वत्सपाल जो बना लिया!

ENGLISH TRANSLATION

Only half the festival had yet been completed. The sage still had to place tilaka upon countless cowherd boys. The respected cowherd residents had resolved that on the day of Vrajeśa's son's calf-herding festival, they too would make their sons of the same age tenders of the calves. There would be one combined and magnificent celebration for everyone. The blessing of receiving tilaka from Maharṣi Śāṇḍilya's boon-bestowing hand was not easily attained, and Vrajeśa had inwardly approved the cowherd community's proposal with great delight.

Thus, as soon as the tilaka rite for Rāma and Śyāma was complete, the cowherd boys formed a line. The sage already knew the plan. Today Vrajeśvara was not merely the yajamāna of his own festival but represented all the cowherd men of Vraja. With this in mind, he had arranged all the worship of the gods and the other rites. The sage now began completing the remaining work, placing tilaka upon the cowherd boys one after another. The touch of each boy immersed Maharṣi in supreme bliss. What then can be said of the joy of the boys' parents? Celebrating the festival and absorbed in supreme delight, they made their own sons calf-tenders together with Rāma and Śyāma.

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

ताभ्यामेव सह महागोपाला महं विधाय मनसि च सुखं निधाय निजनिजबालान् वत्सपालान् कलयामासुः।

ENGLISH TRANSLATION

Together with those two boys, the eminent cowherd men held a festival, established happiness within their hearts, and made their respective sons tenders of the calves.

ORIGINAL Hindi

आज दान-दक्षिणाका कार्य व्रजेश्वर नहीं, व्रजरानी कर रही हैं। समागत शत-सहस्र ब्राह्मणोंको व्रजेश्वरी मुक्तहस्त होकर स्वर्णदान दे रही हैं और प्रत्येकसे अञ्जलि बाँधकर अपने नीलमणिके मङ्गलका आशीर्वाद ले रही हैं:

ENGLISH TRANSLATION

Today the work of giving gifts and honoraria was performed not by Vrajeśvara but by the queen of Vraja. With an open hand, Vrajeśvarī gave gold to the hundreds of thousands of assembled brāhmaṇas and, joining her palms before each one, received blessings for her Nīlamaṇi's welfare:

ORIGINAL Braj

बिप्र बुलाय, दान करि सुबरन, सब की सुखद असीस लीन्हीं।

ENGLISH TRANSLATION

She summoned the brāhmaṇas, gave them gifts of gold, and received the happiness-bestowing blessings of them all.

ORIGINAL Hindi

इन सब कार्योंमें दिनका प्रथम प्रहर समाप्त हो जाता है। श्रीकृष्णचन्द्र अब आकर प्राङ्गणमें खड़े हो जाते हैं। अगणित गोपशिशु उन्हें चारों ओरसे घेर लेते हैं। व्रजेश्वर अपने पुत्रके समीप पुनः चले आते हैं। आकर एक छोटी-सी अरुणवर्ण छड़ी पुत्रके सुन्दर करकमलोंमें दे देते हैं। ओह! उस समय सुखापरिवेष्टित श्रीकृष्णचन्द्रकी यह शोभा कितनी मनोहर है!

ENGLISH TRANSLATION

The first watch of the day ended while these rites were being performed. Śrī Kṛṣṇacandra came and stood in the courtyard, and countless cowherd boys surrounded Him on every side. Vrajeśvara again approached his son and placed a small crimson herding stick in His beautiful lotus hand. Oh, how enchanting Śrī Kṛṣṇacandra appeared at that moment, surrounded by happiness.

ORIGINAL Braj

सोहत लाल लकुटि कर राती।
सूथन कटि, चोलना अरुन रँग, पीतांबर की गाती॥
ऐसेहि गोप सबै बनि आए, जो सब स्याम सँगाती॥

ENGLISH TRANSLATION

The darling shines with a crimson herding stick in His hand. Trousers adorn His waist, His tunic is red, and a yellow cloth graces His form.

All the cowherd boys have come dressed in the same way, every one a companion of Śyāma.

ORIGINAL Hindi

व्रजेश्वरकी आज्ञासे आज गोवत्सोंका भी अतिशय सुन्दर शृङ्गार हुआ है। उनपर भी मानो किसी दिव्य आवेशकी छाया पड़ी है। सभी सिर उठाये शान्त होकर नन्दभवनकी ओर ही देख रहे हैं, जैसे अपने नये पालककी प्रतीक्षा कर रहे हों। श्रीकृष्णचन्द्र भी आ ही पहुँचे, एक हाथमें पितृप्रदत्त लकुट एवं दूसरेमें वंशी धारण किये गोवत्सोंकी ओर वे दौड़े आ रहे हैं। उनपर दृष्टि पड़ते ही इन गोवत्सोंमें जो आनन्दकी लहर परिलक्षित हुई, उसे देखकर गोपमण्डली अवाक् रह गयी। कूदनेके अतिरिक्त इन गोशावकोंके पास अन्य साधन नहीं, जो वे अपने आनन्दको व्यक्त कर सकें। इसीलिये वे केवल कूदनेमात्र लगे। पर आज उनका चौकड़ी भरना अद्भुत ही है, सर्वथा विलक्षण है। कुछ रक्षक गोपोंने उन्हें शान्त करनेका प्रयत्न किया, पर सब व्यर्थ। हाँ, जब श्रीकृष्ण उनके मध्यमें आकर खड़े हो गये और अपने नन्हे-से वंशीभूषित हाथको ऊपर उठा लिया, तब फिर प्रत्येक गोवत्स जहाँ-का-तहाँ रहकर ही शान्त हो गया--इस प्रकार मानो अपने इस नवीन पालककी रञ्चकमात्र इच्छाकी भी वह कदापि अवज्ञा नहीं करेगा, इसका प्रमाण दे रहा हो! यह दृश्य निहारकर आनन्दविह्वल गोपमण्डलीके कण्ठसे बरबस निकल पड़ता है--वत्सपाल नन्दलालकी जय हो!

ENGLISH TRANSLATION

By Vrajeśvara's order, the calves too had been adorned with extraordinary beauty. A shadow of divine absorption seemed to have fallen upon them. Each held its head high and gazed quietly toward Nanda's residence, as though awaiting its new keeper. Śrī Kṛṣṇacandra arrived, running toward the calves with the herding stick given by His father in one hand and a flute in the other. The wave of joy that passed through the calves when they saw Him left the cowherd community speechless.

Leaping was the only means available to the young calves for expressing their delight, so they began to leap and leap. Yet the way they bounded today was wondrous and wholly extraordinary. Some of the cowherd protectors tried to calm them, but all their efforts were fruitless. Then Śrī Kṛṣṇa came and stood among them, raising His tiny flute-adorned hand. At once every calf grew peaceful exactly where it stood, as if offering proof that it would never disregard even the slightest wish of its new keeper. Beholding this scene, the joy-overwhelmed cowherd assembly involuntarily cried out, "All glory to Nandalāla, the keeper of the calves!"

ORIGINAL Hindi

और तो सब कुछ हो गया, केवल दो कार्य अवशिष्ट रहे हैं। श्रीकृष्णचन्द्र समस्त गुरुजनोंके चरणोंमें मस्तक रखकर, प्रत्येकका आशीर्वाद लेकर ही वन जायँगे। और दूसरे, मैयाने निश्चय कर रखा है कि 'गोपकुलकी रीति चाहे न हो; पर नीलमणिके, बलरामके सुकोमल चरणोंमें उपानह् धारण कराये बिना वन भेजना कैसे सम्भव है? मणिमय राजपथ सर्वत्र तो है नहीं, वन्य पगडंडियोंपर ही नीलमणिको चलना है, उपानहके बिना रेंगनेवाले कीट, कण्टक, क्षुरधारप्रस्तरखण्डोंसे मेरे लालके सुकोमल चरणतलोंकी रक्षा कैसे होगी?' व्रजेश्वरसे परामर्श किये बिना ही उन्होंने दोनोंके लिये अतिशय सुन्दर उपानह् मँगवाकर रख भी लिये हैं। वे तो प्रतीक्षा कर रही हैं, गुरुजनवन्दना हो जानेभरकी देर है, फिर वे स्वयं उपानह् धारण कराने जायँगी! दूसरेको तो कदाचित् वयोवृद्ध गोप रोक दें, पर उन्हें कोई नहीं रोकेगा।

अस्तु, व्रजेश्वरका संकेत पाकर श्रीकृष्णचन्द्र गोवत्सोंके बीचसे एक बार पुनः बाहर जाते हैं एवं बाहर आकर--भले ही प्राकृत मन इसे हृदयंगम न कर सके, पर यह सर्वथा सत्य है--देखते-ही-देखते, आधी घड़ी भी पूर्ण होते-न-होते, वे महर्षि शाण्डिल्यसे आरम्भकर शत-सहस्र ब्राह्मणोंके, असंख्य वयोवृद्ध गोप-गोपियोंके चरणोंमें प्रणिपात कर लेते हैं। सबने स्पष्ट अनुभव किया है--यशोदाके नीलमणि आये हैं, उनके चरणोंमें सिर रख दिया है, एक परमसुखमयी तडित्-लहरी-सी उनके अङ्गोंमें व्याप्त हो गयी है, अन्य समस्त अवयव तो निष्पन्द हो गये हैं, वाणी रुद्ध हो गयी है, केवल निर्निमेष नयनोंके पथसे आशीर्वादरूप कुछ शीतल वारिबिन्दु बाहर निकल आये हैं और इस प्रकार प्रत्येक गोप-गोपीने नीलमणिकी वन्दनाका अभिनन्दन किया है। जो हो, तीनकी वन्दना और करनी है--व्रजेशकी, श्रीरोहिणीकी और अपनी जननीकी। यह भी सम्पन्न हुआ। पर इस वन्दनाके समय वात्सल्यरसकी जो शत-सहस्र मन्दाकिनी प्रवाहित हुई, उसे चित्रित करनेकी सामर्थ्य किसीमें भी नहीं। किसी अचिन्त्य शक्तिने ही व्रजेशको, श्रीरोहिणीको, व्रजरानीको तुरंत प्रकृतिस्थ कर दिया; नहीं तो आज अभी जैसी उनकी दशा हुई थी, उसे देखते तो वत्सचारण स्थगित ही रहता!

ENGLISH TRANSLATION

Everything was complete except for two duties. Śrī Kṛṣṇacandra would go to the forest only after placing His head at the feet of every elder and receiving each one's blessing. Second, Mother had resolved: "Even if it is not the custom of the cowherd clan, how can I send Nīlamaṇi and Balarāma into the forest without placing sandals upon Their tender feet? Jeweled royal roads are not found everywhere. Nīlamaṇi must walk upon forest paths. Without sandals, how will my darling's tender soles be protected from crawling insects, thorns, and stones sharp as razors?"

Without consulting Vrajeśvara, she had already obtained extraordinarily beautiful sandals for both boys. She was waiting only for Their reverence to the elders to be complete, and then she herself would go and place the sandals upon Their feet. The aged cowherd men might stop another person, but no one would stop her.

At Vrajeśvara's signal, Śrī Kṛṣṇacandra once more emerged from among the calves. Though the material mind may be unable to comprehend it, this is entirely true: before their very eyes and before even half a ghaṭī had passed, He bowed at the feet of everyone, beginning with Maharṣi Śāṇḍilya, then the hundreds of thousands of brāhmaṇas and countless elderly cowherd men and women. Each person distinctly experienced that Yaśodā's Nīlamaṇi had come and placed His head at their feet. A lightning-like wave of supreme happiness spread through their limbs. Every other faculty became motionless, their speech was choked, and only a few cool drops of water emerged as blessings along the path of their unblinking eyes. In this way every cowherd man and woman welcomed Nīlamaṇi's reverence.

Three persons remained to be honored: Vrajeśa, Śrī Rohiṇī, and His own mother. This too was completed. Yet no one possesses the power to depict the hundreds of thousands of celestial Gaṅgās of parental nectar that flowed during those obeisances. Some inconceivable power immediately restored Vrajeśa, Śrī Rohiṇī, and the queen of Vraja to composure. Otherwise, seeing the condition they had just entered, the calf-herding would certainly have been postponed.

ORIGINAL Hindi

अब सहसा गोपशिशु एक साथ ही शृङ्गध्वनि कर उठते हैं। श्रीकृष्णचन्द्रने कल ही कुछ अपनी योजना भी बना ली थी। कैसे क्या-क्या करना है, यह सब कुछ सखामण्डलीने भी स्थिर कर रखा था। उसी योजनाके अनुसार यह शृङ्गध्वनि हुई है। वयस्क गोपोंके आनन्दका पार नहीं रहता। उन्हें प्रतीत हुआ--यह तो परम शुभ शकुन है, अपने-आप ये सब शिशु वत्सचारणकी प्रणालीका अनुसरण कर रहे हैं, यह कितने सौभाग्यकी बात है। पर यशोदारानीका ध्यान इस ओर नहीं, वे तो शृङ्गध्वनि सुनते ही उपानह् लेकर दौड़ीं और उन्हें श्रीकृष्णचन्द्रके चरणोंमें धारण कराने लगीं। श्रीकृष्णचन्द्र पहले तो समझ ही नहीं पाये कि मैया क्या करने जा रही हैं; पर जब उपानहोंकी ओर दृष्टि गयी, तब तो वे बड़ी शीघ्रतासे कूदकर अलग खड़े हो गये। जननीने दौड़कर पुनः हाथ पकड़ लिये। पर आज कुछ भी हो, नीलमणि मैयाकी इस मनुहारको तो कदापि स्वीकार नहीं करेंगे। उन्होंने उपानह् धारण करना सर्वथा अस्वीकार कर दिया। यशोदारानी कितनी ही युक्तियाँ दे गयीं, पर श्रीकृष्णचन्द्र सबके उत्तरमें 'नहीं-नहीं' ही करते गये, उपानहोंको वहाँसे हटाकर ही वे शान्त हुए:

ENGLISH TRANSLATION

Suddenly all the cowherd boys sounded their horns together. Śrī Kṛṣṇacandra had devised a plan the previous day, and His circle of friends had settled every detail of what they would do and how they would do it. In accordance with that plan, they now sounded their horns. The joy of the adult cowherd men knew no bounds. They thought, "This is a supremely auspicious omen. These children are naturally following the proper system of tending calves. What great fortune!"

Queen Yaśodā paid no attention to this. As soon as she heard the horns, she ran forward with the sandals and began trying to place them upon Śrī Kṛṣṇacandra's feet. At first He did not understand what Mother intended to do. But when His gaze fell upon the sandals, He quickly leapt away and stood apart. The mother ran after Him and caught His hands again. Whatever else might happen today, Nīlamaṇi would never accept this entreaty of hers. He wholly refused to wear the sandals. Queen Yaśodā offered argument after argument, but Śrī Kṛṣṇacandra answered every one with "No, no!" He grew peaceful only after the sandals had been removed from there:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

कृष्णस्त्वानीते उपानहौ नहि-नहिकारेण बहिश्चकार।

ENGLISH TRANSLATION

When the sandals were brought, Kṛṣṇa rejected them with repeated cries of "No, no!" and had them taken away.

ORIGINAL Hindi

मैयाने अन्तिम नीतिका अवलम्बन किया--'कदाचित् बलराम उपानह् धारण कर लें तो नीलमणि भी सम्भवतः बात मान ले।' पर अग्रज एवं अनुजके हृत्तन्त्रीके स्वर भिन्न नहीं होते, मैया इस बातको भूल गयी हैं। श्रीकृष्णचन्द्रके हृद्गत भावोंकी छाया ही रामकी इच्छा है। इस समय अपने अनुजके हृदयका स्पन्दन क्या है, कैसा है--इसे राम अनुभव कर रहे हैं। वे भला उपानह् स्वीकार करेंगे? उन्होंने भी अस्वीकार कर दिया:

ENGLISH TRANSLATION

Mother resorted to one final strategy: "If Balarāma agrees to wear sandals, perhaps Nīlamaṇi too will listen." But she had forgotten that the strings of the elder and younger brothers' hearts never produce different notes. Rāma's desire is the very reflection of the feelings within Śrī Kṛṣṇacandra's heart. Rāma was experiencing the exact movement of His younger brother's heart at that moment. How could He accept the sandals? He too refused:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

ततः कृष्णभावमनुभवता रामेणापि तथानुमतम्।

ENGLISH TRANSLATION

Then Rāma, experiencing Kṛṣṇa's mood, gave the same decision.

ORIGINAL Hindi

अस्तु, अतिकाल न हो जाय, इसलिये व्रजेश्वरने महर्षिकी ओर देखकर संकेतमें ही कुछ निवेदन किया तथा महर्षिने भी व्रजराजकी प्रार्थनाका अनुमोदन करते हुए शङ्खध्वनि कर दी। जननीने अपने प्राण-स्वस्व नीलमणिकी, बलरामकी आरती उतारी, व्रजपुरस्त्रियोंने पुनः मङ्गलगीत आरम्भ किये तथा सबके नेत्रोंको शीतल करते हुए श्रीकृष्णचन्द्रने वत्सचारणके लिये प्रस्थान किया:

ENGLISH TRANSLATION

So that there would be no excessive delay, Vrajeśvara looked toward the sage and conveyed a request by gesture alone. Approving the king of Vraja's prayer, the sage sounded the conch. The mother offered ārati to Nīlamaṇi, the very wealth of her life, and to Balarāma. The women of Vraja again began their auspicious songs, and Śrī Kṛṣṇacandra set out to tend the calves, bringing cooling delight to everyone's eyes:

ORIGINAL Braj

चले हरि वत्स चरावन आज।
मुदित जसोमति करत आरती, साजें सब सुभ साज॥
मंगलगान करत ब्रजवनिता, मोतिन पूरे थाल।
हँसत-हँसावत, वत्स-बाल सँग चले जात गोपाल॥

ENGLISH TRANSLATION

Today Hari sets out to tend the calves. Delighted Yaśomatī performs His ārati, and every auspicious ornament is arranged.

The women of Vraja sing auspicious songs, their trays filled with pearls. Smiling and making others smile, Gopāla sets forth with the calves and boys.

ORIGINAL Hindi

प्रत्येक द्वारपर ही राम-श्याम रुक रहे हैं। अतिशय आह्लादसे पूर्ण गोपरामाएँ बहुमूल्य राशि-राशि वस्तुओंसे उनका निर्मञ्छन कर रही हैं, अतिशय दीप्तिमान मणियोंसे आरती उतार रही हैं तथा प्रफुल्ल सुरभित कुसुमोंकी वर्षा तो सब ओरसे निरन्तर हो रही है:

ENGLISH TRANSLATION

Rāma and Śyāma stopped at every doorway. Filled with overwhelming delight, the cowherd women performed protective offerings around Them with heaps of immensely valuable objects, waved brilliantly shining jewels before Them as ārati, and continually showered Them from every side with fully blossomed, fragrant flowers:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

प्रत्यागारद्वारं सर्वाभिरनर्वाचीनाभिर्वरवर्णिनीभिर्महाधनैर्निर्मञ्छ्यमानौ दीपायमानमणिभिर्नीराज्यमानौ प्रफुल्लसुरभिप्रसूनैरभिवृष्यमाणौ × × × प्रतस्थाते।

ENGLISH TRANSLATION

At the doorway of every house, all the beautiful women, whose glory lay beyond description, performed protective offerings around the two boys with immensely valuable objects, waved blazing jewels before Them, and showered Them with fully blossomed, fragrant flowers. Then They proceeded onward.

ORIGINAL Hindi

क्रमशः पुरकी सीमाका अतिक्रमण कर श्रीकृष्णचन्द्र वनकी सीमापर आ जाते हैं। व्रजेश, व्रजरानी एवं समस्त पुरवासी भी उनके साथ आये हैं। पर यदि ये आगे भी साथ ही गये, तब तो श्रीकृष्णचन्द्रकी स्वच्छन्दता कहाँ रही? अतएव नन्दनन्दन यहाँ हठ कर बैठते हैं कि अब इससे आगे गोप, बाबा, मैया आदि कोई भी साथ न जाय, वे केवल सखा-मण्डलीके साथ वनमें वत्सचारण करने जायँगे। सभी निश्चित करके आये थे कि आज श्रीकृष्णचन्द्रको पुरकी सीमासे ही लौटा लेंगे; पर श्रीकृष्णचन्द्रका निश्चय तो उनसे सर्वथा भिन्न है, वे तो आज वनमें अवश्य जायँगे ही। पुत्रके अतिशय आग्रहके सामने व्रजेशको झुकना ही पड़ा। उन्होंने सम्मति दे दी; किंतु मैयाका हृदय तो दुर-दुर कर रहा है। वे जब अपने नीलमणिके सुकोमल चरणसरोजकी ओर देखती हैं तो उनका मन अगणित अनिष्ट आशङ्काओंसे पूर्ण हो जाता है। 'कम-से-कम यह उपानह् ही पहन लेता तो कुछ तो रक्षा होती ही।'--मैयाके हृदयमें पुनः बार-बार इस भावनाका उन्मेष होने लगता है और वे पुनः अपने पुत्रके समक्ष यह प्रस्ताव रखती हैं। पर नीलमणि टस-से-मस नहीं होते। हारकर मैया बलरामपर ही नीलमणिकी सारी सँभालका भार सौंपती हैं। इतना ही नहीं, अश्रुपूर्ण नेत्रोंसे बलरामकी ओर देखकर उनके हाथमें वे अपने नीलमणिका हाथ पकड़ा देती हैं। कहाँ, कब, कैसे नीलमणिकी रक्षा करनी चाहिये, इस सम्बन्धमें रोहिणीनन्दनको विविध उपदेश देने लगती हैं:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra gradually passed beyond the town's boundary and reached the edge of the forest. Vrajeśa, the queen of Vraja, and all the townspeople had accompanied Him. But if they continued onward, what freedom would remain for Him? Nanda's son therefore became insistent that no cowherd man, Father, Mother, or anyone else should go farther. He would enter the forest to tend the calves only with His circle of friends.

Everyone had come resolved to turn Śrī Kṛṣṇacandra back at the town's boundary. His resolve, however, was entirely different: today He would certainly enter the forest. Vrajeśa had to yield before his son's intense insistence and gave his consent. Yet Mother's heart pounded with dread. Whenever she looked at Nīlamaṇi's tender lotus feet, her mind filled with countless fears of misfortune. "If only He would at least wear the sandals, they would offer some protection." This thought arose repeatedly within her heart, and again she proposed it to her son. But Nīlamaṇi would not move in the slightest.

Defeated, Mother entrusted the full responsibility for Nīlamaṇi's care to Balarāma. More than that, looking toward Him with tear-filled eyes, she placed Nīlamaṇi's hand within His. She began giving Rohiṇī's son many instructions on where, when, and how He must protect Nīlamaṇi:

ORIGINAL Braj

कर पकराइ, नयन भरि अँसुअन सकल सँभार दाउऐ दीन्ही।

ENGLISH TRANSLATION

With eyes filled with tears, she placed His hand in Dāū's and entrusted all His care to him.

ORIGINAL Hindi

मैयाकी इस आकुलताकी छाया मानो गोवत्सोंको स्पर्श करती है, वे जननीकी हृदयवेदनाको जैसे जान गये हों। सचमुच उपानहकी समस्याको तो उन्होंने प्रकारान्तरसे हल कर ही दिया। वे पाँच-दस तो हैं नहीं, इतनी अधिक संख्यामें हैं कि उनकी गणना होनी अत्यन्त दुष्कर है और वे कूदते हुए आगे बढ़ रहे हैं, अपने तीक्ष्ण खुरोंसे पृथ्वीको खोदते हुए, वनपथकी रजःकणिकाओंको पीसते हुए जा रहे हैं। उन असंख्य गोशावक-खुरोंके आघातसे वह मृण्मयी रेणुका पुष्प-पराग-जैसी सुकोमल बन गयी है। कंकड़, कण्टक आदि भी चूर्ण-विचूर्ण हो गये हैं। श्रीकृष्णचन्द्र अतिशय सुखपूर्वक उस भूमिपर अपने चरण-निक्षेप कर सकें, ऐसा उसे उन सबने बना डाला है:

ENGLISH TRANSLATION

The shadow of Mother's anguish seemed to touch the calves, as though they had come to know the pain within her heart. They truly solved the difficulty of the sandals in another way. They were not merely five or ten but so numerous that counting them was exceedingly difficult. Leaping forward, they dug the earth with their sharp hooves and ground the particles of dust upon the forest path. Struck by the hooves of those countless calves, the earthen dust became as soft as flower pollen. Pebbles, thorns, and other sharp objects were crushed to powder. They made the ground so gentle that Śrī Kṛṣṇacandra could place His feet upon it with the greatest comfort:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

दुष्करगणनानि गोधनानि तु नूनं कृततदवधानानि तदानुकूल्याय प्रखरखरखुरखननखुरलीभिर्मृण्मयरेणूनपि पुष्परेणूनिव विधाय शर्कराकण्टकादिकमपि खण्डशस्तथा संधाय तदीयचरणप्रचारभूमिं सुखसंचारतया कारयामासुः।

ENGLISH TRANSLATION

The calves, too numerous to count, surely fixed their attention upon Him. To make the path favorable, they dug it with the forceful scraping of their sharp hooves, turning the earthen dust into something like flower pollen and breaking pebbles, thorns, and other obstacles into pieces. Thus they made the ground upon which His feet would move easy and pleasant to traverse.

ORIGINAL Hindi

इसके अतिरिक्त:

ENGLISH TRANSLATION

Moreover:

ORIGINAL Braj

जे पद-पदुम सदासिवके धन, सिंधु-सुता उर तैं नहिं टारे।
जे पद-पदुम तात रिस त्रासत, मन-बच-क्रम प्रहलाद सँभारे॥
जे पद-पदुम-परस-जल पावन सुरसरि-दरस कटत अघ भारे॥

ENGLISH TRANSLATION

Those lotus feet are Sadāśiva's treasure, and the daughter of the ocean never removes them from her heart.

Those lotus feet protected Prahlāda in thought, word, and deed when his father terrified him in anger.

The water that touched those lotus feet became the sacred celestial Gaṅgā, whose very sight destroys the heaviest sins.

ORIGINAL Hindi

श्रीकृष्णचन्द्रके इन महामहिम चरणसरोजोंका स्पर्श पाकर वसुधा स्वयं नित्य पुलकित होती रहती है। धराकी अधिष्ठात्रीको आज इस समय भी प्रतीत हो रहा है, श्रीकृष्णचन्द्रके चरणसञ्चारणसे सुधाकी वर्षा हो रही है, उससे उनका अणु-अणु सिक्त हो रहा है। वृन्दाकाननकी अधिदेवी भी, जिस पथसे श्रीकृष्णचन्द्र आयेंगे, जहाँ-जहाँ उनके लीला-विहारकी मन्दाकिनी प्रसारित होगी, उसे सँवारनेमें स्वयं व्यस्त हैं, अपने कोषकी समस्त सम्पदा देकर वे धराको सहयोग दान कर रही हैं। व्रजेन्द्रनन्दनके सुकोमल चरण स्थापित होनेयोग्य रूप तो भूमि अपने-आप धारण कर रही है, अवशिष्ट आवश्यक शृङ्गारसे स्वयं विभूषित होती जा रही है:

ENGLISH TRANSLATION

Receiving the touch of Śrī Kṛṣṇacandra's supremely glorious lotus feet, the earth remains eternally thrilled. Even at that moment, the presiding goddess of the earth felt that Śrī Kṛṣṇacandra's footsteps were showering nectar and saturating every particle of her being. The presiding goddess of Vṛndā's forest was herself occupied with adorning the path along which He would come and every place where the celestial river of His playful līlās would flow. Giving all the wealth of her treasury, she assisted the earth. The ground naturally assumed a form fit to receive the tender feet of Vrajendra's son and adorned itself with every remaining decoration required:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

वसुधा च सुधासेकमेव तदीयचरणसंचारणेन मन्वाना वृन्दया सह च योगं तन्वाना तदानुकूल्यावशेषं निरवशेषं चकार।

ENGLISH TRANSLATION

The earth regarded the movement of His feet as a shower of nectar. Joining herself with Vṛndā, she completely accomplished everything that remained necessary for His comfort.

ORIGINAL Hindi

अस्तु, अभी भी अपने बाबाको, जननीको अनुगमन करते देख श्रीकृष्णचन्द्र उनसे लौटनेका आग्रह करते हैं--'बाबा! अब आगे मत जाओ। मैया! देख, तू कितनी दूर आ गयी, अब लौट जा। सचमुच तू विश्वास कर ले, हम सबको वत्सचारण करना आता है; किसी प्रकारकी आशङ्का तुम सब मत करो।'--इस प्रकार अपने मधुकण्ठसे व्रजदम्पतिको आप्यायित करते हुए उन्हें वहींसे लौटा देनेके लिये वे तुल गये। पुत्रके इस प्रेमिल आग्रहके सामने नन्ददम्पतिकी एक नहीं चलती। वे लौटना स्वीकार कर लेते हैं, पर लौटनेसे पूर्व वात्सल्यकी सरस धारा बहाते हुए दोनों अपने पुत्रको न जाने कितनी शिक्षा दे जाते हैं। शिक्षाका सारांश इतना ही है--'मेरे लाल! दूर मत जाना। बस, यहीं आगेकी इस हरित तृणसंकुल भूमिपर ही आज वत्सचारण कर लेना। विलम्ब मत करना, भला! शीघ्र घर लौट आना।' इस प्रकार पुत्रको समझा-बुझाकर व्रजेश्वर-व्रजरानी--दोनों लौटे तो अवश्य, पर अपने मन-प्राण आदि सब कुछ वहीं नीलमणिके पास ही रख आये। वास्तवमें उनका शरीरमात्र ही लौटा, मन-प्राणकी छायामात्र शरीरके साथ लौटी। दोनोंको नेत्रोंसे स्पष्ट दीख रहा है--राम-श्याम सखाओंके साथ खेलते हुए गोवत्सोंका सञ्चालन कर रहे हैं। सचमुच प्रथम दिन ही श्रीकृष्णचन्द्रका वत्सचारण ठीक ऐसा होता है, जैसे वे इसके चिर-अभ्यस्त हों:

ENGLISH TRANSLATION

Still seeing Father and Mother follow Him, Śrī Kṛṣṇacandra urged them to return. "Father, do not come any farther. Mother, see how far you have come. Now go back. Truly, believe Me, we all know how to tend the calves. None of you should be worried in any way." With His honeyed voice He refreshed the royal couple of Vraja and became intent upon sending them back from that very place.

The loving insistence of their son left Nanda and his queen no choice. They agreed to return, but before doing so, both poured forth a sweet stream of parental affection and gave Him countless instructions. The essence was simply this: "My darling, do not go far. Tend the calves today only upon this green, grass-filled ground just ahead. Do not delay. Please return home quickly."

Having instructed and reasoned with their son in this way, Vrajeśvara and the queen of Vraja did return, but they left their minds, life-breaths, and everything else there beside Nīlamaṇi. In truth, only their bodies returned, accompanied by mere shadows of their minds and lives. Before their eyes they clearly saw Rāma and Śyāma managing the calves while playing with Their friends. From His very first day, Śrī Kṛṣṇacandra tended the calves as though He had been accustomed to the work forever:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

एवमनुयान्तं पितरमनुयान्तीं च मातरं विलोक्य निवर्तेतां भवन्तौ वयमत्राभियुक्ता नात्र शङ्का करणीयेति वदति तनये मा दूरं गाः इत एवाद्य चारयस्व वत्सान् मा विलम्बश्च कार्यः शीघ्रमेवागन्तव्यमिति च ब्रुवाणौ पितरावथ निवर्त्य सबलः सबालसहचरः सकौतुकमेव प्रथमेऽहनि कृताभ्यास इव वत्सान् चारयामास।

ENGLISH TRANSLATION

Seeing His father and mother continuing to follow, the son said, "Both of you should return. We are skilled in this work, and there is no need for any anxiety." His parents replied, "Do not go far. Tend the calves today only here. Do not delay, and return very quickly." Having sent His parents back, He tended the calves with Balarāma and His young companions, full of playful delight. Though it was His first day, He acted as if thoroughly practiced.

ORIGINAL Hindi

श्रीकृष्णचन्द्रकी साध पूरी हुई। गोवत्सोंके साथ न जाने उन्होंने कितने कौतुक किये, उन्हें अपने योगीन्द्रमुनीन्द्रदुर्लभ स्पर्शसुखके दानसे परम सुखी बनाकर कितनी-कितनी क्रीडाएँ कीं। कभी तो वे गोवत्सोंका मुख-चुम्बन करते और कभी हरित सुकोमल दूब अपने श्रीहस्तोंसे तोड़-तोड़कर उन्हें खिलाते। किसी गोवत्सको अपनी अञ्जलिसे जल पिलाते। किसीके लिये अपना पीताम्बर आर्द्र कर उसे उसके मुखमें निचोड़ते। इन अगणित मनोहारिणी लीलाओंको देख-देखकर अन्तरिक्षमें अवस्थित देववृन्द विस्मित हो रहे हैं। वे नहीं जानते, सर्वथा प्राकृत शिशुकी भाँति इन मोहिनी लीलाओंके अन्तरालमें अनन्तैश्वर्यनिकेतन स्वयं भगवान् श्रीकृष्णचन्द्रकी कौन-सी गूढ़ अभिसंधि संनिहित है। जान सकते भी नहीं। जगत्में ऐसा कोई भी नहीं, जो नराकृति परब्रह्मकी इन लीलाओंका मर्म जान ले। वे इनकी ओटमें क्यों कब क्या करना चाहते हैं, इसे कोई नहीं जानता:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra's cherished desire was fulfilled. Who can say how many wonders He performed with the calves, or how many games He played after making them supremely happy by granting the joy of His touch, which is difficult even for the foremost yogīs and sages to attain? Sometimes He kissed a calf's face. At other times He plucked tender green dūrvā grass with His own hands and fed it. He gave water to one calf from His cupped palms. For another, He soaked His yellow garment and squeezed the water into its mouth.

Beholding these countless enchanting līlās, the hosts of gods situated in the sky became astonished. They did not know what profound intention of Śrī Kṛṣṇacandra, Bhagavān Himself and the abode of infinite majesty, lay concealed within these captivating līlās performed exactly like an ordinary child. Nor could they know. No one in the universe can comprehend the mystery of these līlās of the Supreme Brahman in human form. No one knows why, when, or what He intends to accomplish beneath their covering:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 1.8.29

न वेद कश्चिद्भगवंश्चिकीर्षितं तवेहमानस्य नृणां विडम्बनम्।

ENGLISH TRANSLATION

No one knows, O Lord, what You desire to accomplish while acting among human beings and imitating their ways.

ORIGINAL Hindi

अस्तु, रह-रहकर आकाशमें देववाद्य बज उठते हैं। 'बाल्यलीलाविहारिन्! श्रीकृष्णचन्द्र! जय! जय!' का उन्मादी नाद गूँज उठता है। गोपबालक चकित-चित्त होकर आकाशकी ओर देखते हैं, पर उन्हें कुछ भी दीखता नहीं। पर अब तो उन्हें भोजन करना है, मैयाकी भेजी हुई छाक आ गयी है। श्रीकृष्णचन्द्र फूले नहीं समाते। आज उन्हें यह प्रथम अवसर मिला है कि इतने सखाओंके साथ बैठकर, परम स्वतन्त्र होकर वे वनमें भोजन करें। उनके सुखकी सीमा नहीं रहती। बछड़ोंको हरी दूबपर छोड़कर श्रीकृष्णचन्द्र सखामण्डलीके साथ भोजन करने बैठते हैं। शिशुओंके तुमुल आनन्द-कोलाहलसे वन प्रतिनादित होने लगता है।

ENGLISH TRANSLATION

From time to time, celestial instruments sounded in the sky, and the ecstatic cry "O Śrī Kṛṣṇacandra, who delights in childhood līlās, all glory, all glory!" resounded. The cowherd boys looked toward the sky in astonishment but saw nothing. It was now time for them to eat, for the meal sent by Mother had arrived. Śrī Kṛṣṇacandra could scarcely contain His delight. For the first time, He had the opportunity to sit with so many friends and eat in the forest in complete freedom. His happiness knew no limit. Leaving the calves upon the green grass, Śrī Kṛṣṇacandra sat down with His circle of friends to eat. The forest echoed with the children's tumultuous uproar of joy.

ORIGINAL Hindi

भोजन हुआ, किञ्चित् विश्राम भी हुआ, अनन्तर मोहनवंशीके छिद्रोंसे रसकी वर्षा आरम्भ हुई। स्वरलहरीकी तालपर गोपबालक नृत्य करने लगे, साथ ही वे असंख्य गोवत्स भी झूमने लगे और निष्पन्द हो गये समस्त वनविहंगम, कपिवृन्द, मृगयूथ। यदि दिन बहुत अधिक ढल नहीं गया होता तो न जाने इस रससरिताके प्रवाहमें गोपशिशुओंकी क्या दशा होती! पर अब शीघ्र व्रजमें लौटना है, इसीलिये स्वरलहरीका क्षणिक विराम हो गया।

ENGLISH TRANSLATION

They ate and rested for a short while. Then nectar began raining from the holes of the enchanting flute. The cowherd boys danced to the rhythm of its waves of melody, while the countless calves swayed along. Every forest bird, troop of monkeys, and herd of deer became motionless. Had the day not already grown late, who knows what condition would have overtaken the cowherd boys within the current of that river of nectar? But they now had to return quickly to Vraja, so the stream of melody paused for a moment.

ORIGINAL Hindi

गोवत्सोंको एकत्र कर श्रीकृष्णचन्द्र व्रजपुरकी ओर लौट चले--इस प्रकार, मानो एक अनन्त पारावारविहीन सौन्दर्य-सिन्धु उमड़ा आ रहा हो, शोभासिन्धुके अधिदेवता ही श्यामसुन्दरमें समाये स्वयं आ रहे हों, उन परम सुन्दर अधिदेवको अनन्त असंख्य सुन्दर लीला-लहरियाँ घेरे आ रही हों, उनके अधरपुटपर सुन्दर रसमय वाणीकी लहरें हों, सुन्दर कपोलोंपर लावण्यकी लहर हो, सुन्दर वक्षःस्थलपर वनमालाकी उज्ज्वल लहरें नाच रही हों, सुन्दर चरणोंके समीप अरुणिम लहरें उठ रही हों, सुन्दर नखावलिपर उज्ज्वल लहरोंकी आभा फैली हो, सुन्दर कर्ण-युगलपर पीतकुण्डलकी लहर हो, सुन्दर नयनोंकी लहरी अतिशय चञ्चल हो, सुन्दर ग्रीवाके समीप लहरें वङ्किम हो गयी हों, सुन्दर विशाल भुजाको सुपुष्ट श्याम लहरें आवृत कर रही हों; सस्मित मुखपर सुन्दर बाँसुरीकी छाया लिये मधुमय स्वरकी लहरें खेल रही हों, सुन्दर गोपवेषमें सज्जित हुए इन अधिदेवके समस्त अङ्गोंमें ही उन्मादी लहरें उठ रही हों, उनके साथ ही इनका धाम भी मूर्त हुआ, अग्रज रोहिणीनन्दनमें समाया हुआ आ रहा हो! यह राम-श्यामकी सुन्दर जोड़ी नहीं--यह तो सौन्दर्यके अधिष्ठातृदेव ही सदलबल, सुन्दर चालसे चलते हुए व्रजको प्लावित करने आ रहे हैं:

ENGLISH TRANSLATION

Gathering the calves, Śrī Kṛṣṇacandra began returning toward Vraja. It seemed that a boundless ocean of beauty without shore or limit was surging forward, or that the presiding deity of the ocean of splendor had entered Śyāmasundara and was personally approaching. Infinite and countless lovely waves of līlā surrounded that supremely beautiful deity. Waves of beautiful, nectarean speech played upon His lips. A wave of loveliness graced His beautiful cheeks. Bright waves of the forest garland danced upon His beautiful breast. Crimson waves rose around His lovely feet, while luminous waves spread across the row of His beautiful nails.

A wave of golden earrings adorned His beautiful pair of ears. The waves of His lovely eyes were exceedingly restless. Near His beautiful neck the waves became gracefully curved. Strong dark waves enveloped His beautiful, broad arms. Waves of honeyed melody played upon His smiling face beneath the shadow of the lovely flute. Ecstatic waves rose through every limb of this presiding deity adorned in beautiful cowherd dress. Together with Him came His own abode embodied within His elder brother, Rohiṇī's son.

This was no mere beautiful pair of Rāma and Śyāma. The presiding deities of beauty Themselves, accompanied by Their entire retinue and walking with beautiful steps, were coming to inundate Vraja:

ORIGINAL Braj. Attributed in the verse to Sūrdās

सुंदर स्याम, सुंदर बर लीला, सुंदर बोलत बचन रसाल।
सुंदर चारु कपोल बिराजत, सुंदर उर जु बनी बनमाल॥
सुंदर चरन सुंदर हैं नखमनि, सुंदर कुंडल हेम-जराल।
सुंदर मोहन नैन चपल किए, सुंदर ग्रीवा, बाहु बिसाल॥
सुंदर मुरली मधुर बजावत, सुंदर हैं, मोहन गोपाल।
सूरदास जोरी अति राजति ब्रज कौं आवत सुंदर चाल॥

ENGLISH TRANSLATION

Beautiful is Śyāma, beautiful are His excellent līlās, and beautiful are the nectarean words He speaks. Beautiful and charming are His shining cheeks, and beautiful is the forest garland adorning His breast.

Beautiful are His feet and the jewel-like nails upon them. Beautiful are His golden, net-like earrings. Beautiful and captivating are His restless eyes, His graceful neck, and His broad arms.

Beautiful is the sweet melody He plays upon the flute. Beautiful is enchanting Gopāla. Sūrdās says: the splendid pair shines supremely as They return to Vraja with beautiful steps.

CHAPTER 41

# दैनिक वत्सचारण-लीलाका वर्णन

# The Daily Calf-Herding Lila

Source scan pages 252–256

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ORIGINAL Hindi

दैनिक वत्सचारण-लीलाका वर्णन

ENGLISH TRANSLATION

The Daily Calf-Herding Lila

ORIGINAL Hindi

अब श्रीकृष्णचन्द्र प्रतिदिन वत्सचारण करने जाते हैं। उनके मरकतश्याम सुकुमार अङ्गोंसे अभिनव ओज और वयसोचित मेधाका विकास होता है, मनका उल्लास असीम है। गोवत्सोंसे घिरे यशोदाके नीलसुन्दर जब बाल्यभङ्गिमाएँ प्रकाशित करते हैं, वृन्दावनके चर-अचर सभी परमानन्दमें डूब जाते हैं। देव मूर्च्छित, देवियाँ चेतनाशून्य और विमान नीचे ढुलकते, जिन्हें लीलाशक्ति अपने अञ्चलसे थामकर क्रीड़ामें विघ्न रोकती हैं। पुरवासी निर्निमेष, निस्पन्द रह जाते, प्राण वहीं पहुँचते जहाँ राम-कृष्ण और सखा हैं। नन्द-यशोदाकी दृष्टि सस्मित मुखकमलपर रहती और उनके रोमसे आनन्द झरता। कृष्णमेघकी स्निग्ध अङ्गकान्तिसे धरा नित्य श्यामल, तृणाङ्कुरोंसे पुलकित रहती। कुछ दिनोंमें सबकी दृष्टिमें कुशल सिद्ध होकर कृष्ण बड़े गोष्ठके समस्त गोवत्स चरानेको उत्कण्ठित हुए--

ENGLISH TRANSLATION

Shri Krishnachandra now herded calves daily. New vigor and age-appropriate intelligence blossomed from his emerald-dark tender limbs, and his joy knew no limit. When Yashoda's dark beauty, surrounded by calves, revealed childhood gestures, every moving and unmoving resident of Vrindavana plunged into supreme bliss. Gods fainted, goddesses lost awareness, and celestial cars slipped downward, caught by the power of lila's garment lest they disturb his pure play with friends. Townspeople stood unblinking and still, their lives reaching the place of Rama, Krishna, and the boys. Nanda and Yashoda gazed only at his smiling lotus face, joy flowing from every pore. The earth remained darkened by Krishna-cloud's gentle bodily radiance and thrilled with fresh grass shoots. After proving fully skilled for several days, Krishna longed to herd all the calves of the great pasture:

ORIGINAL Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

एवमहरहरहतविक्रमः क्रमसमेधमानसमेधमानसोल्लासतया तया वत्सचारणखेलया खेलयारूढमनसः प्रसृमरानमराननवरतवरतनुसहितान् स हि तान् प्रमोदयन्मोदयन्नपि व्रजवासिनः सह सहचरैर्बलभद्रेण च भद्रेण चरितवैचित्र्येण जननीजनकयोरानन्दं मुहुस्तन्वानस्तन्वा नवघनघटाश्यामलयामलया व्रजभुवं च श्यामलयन् यदि तस्यामेव लीलायां कुशलो बभूव तदा यावन्तो वत्सास्तावतामेव चारणाय पर्युत्सुक आसीत्।

ENGLISH TRANSLATION

Daily increasing in prowess, intelligence, and joy through calf-herding play, he delighted the gods, the people of Vraja, his friends and Balarama, repeatedly expanded his parents' joy with varied deeds, and darkened Vraja's earth with his fresh-cloud complexion. Once skilled, he eagerly desired to herd every calf.

ORIGINAL Hindi

अनुमति मिलते ही कृष्ण समस्त गोवत्सोंके अधिनायक हुए। सूर्योदयसे पूर्व मैया उन्हें जगाकर सजातीं, क्योंकि गोपसुन्दरियाँ निशान्तसे बहानोंसे दर्शनको आतीं। कोई निमन्त्रण देती--

ENGLISH TRANSLATION

With permission, Krishna became leader of all calves. Before sunrise Maiya awakened and adorned him, for from night's end the women came on pretexts to see him. One brought an invitation:

ORIGINAL Braj

जसोदा एक बोल जो पाऊँ।
राम कृष्ण दोउ तुम्हरे सुत कौं सखन समेत जिमाऊँ॥
जो तुम नंदराय सौं सकुचौ, तौ हौं उन्हें सुनाऊँ।
जो पै आज्ञा देहु कृपा करि, भोजन-ठाठ बनाऊँ॥

ENGLISH TRANSLATION

Yashoda, let me say one thing. I shall feed your sons Rama and Krishna with their friends. If you hesitate before Nandaraya, I shall tell him. If you graciously permit me, I shall prepare the feast.

ORIGINAL Braj

यह नित नेम जसोदा जु मेरें तिहारौ लाल लड़ावन कौ।
प्रात समय उठ पलना झुलाऊँ, सकट-भँजन-जस गावन कौ॥
नाचत कृष्ण, नचावत गोपी, कर कठताल बजावन कौ।
आसकरन प्रभु मोहन नागर निरखि बदन सचु पावन को॥

ENGLISH TRANSLATION

Yashoda, let my daily vow be to fondle your child, rise at dawn to rock his cradle, and sing the glory of the cart's breaking. Krishna dances, the gopi makes him dance and claps rhythmically. Askarana says that true fulfillment lies in beholding clever Mohana's face.

ORIGINAL Braj

व्रज की रीति अनोखी री माई।
जो कोउ नंदभवन में आवत, ताकौ मन हरि लेत कन्हाई॥

ENGLISH TRANSLATION

Mother, Vraja's custom is extraordinary. Whoever enters Nanda's house has her mind stolen by Kanhai.

ORIGINAL Braj

घन नंद महर कें मिस-ही-मिस आवैं गोकुल की नारि।
सुंदर बदन बिन देखे कल न परत, भूल्यौ धाम-काम आछौ बदन निहारि॥
दीपक लै चली बारि, बाट में बड़ौ कर डारि, फिरि आवै छबि सो बयार देत गारि।
नंददास नंदलाल सौं लागे नयन, पलक को ओट मानौं बीते जुग चारि॥

ENGLISH TRANSLATION

On one pretext after another, Gokula's women come to Nanda's house. Without seeing the beautiful face they find no peace, and beholding it they forget home and work. Carrying a lamp to light, they extinguish it on the path and return, scolding the wind. Nandadas says their eyes cling to Nandalala, and one blink seems four ages.

ORIGINAL Braj

चित्र सराहत चितवत मुरि मुरि गोपी बहुत सयानी।

ENGLISH TRANSLATION

The clever gopis praise the pictures while turning again and again to gaze at Krishna.

ORIGINAL Braj

मैं जान्यौ, जागे जु कन्हाई, तातें जसुमति! तेरे घर आई।
मेरे पिछवारें वैसेई सुरन सौं तिनहूँ मधुरी मुरलि बजाई।
जनम सुफल करि, बिनती चित धरि, अपने कान्ह किन देहु जगाई॥

ENGLISH TRANSLATION

I thought Kanhai had awakened, Yashoda, so I came. Behind my house that same sweet flute sounded. Fulfill my birth, heed my plea, and awaken your Kanha.

ORIGINAL Braj

प्रात समय उठ चलहु नंदगृह, बलराम-कृष्ण-मुख देखिये।
आनँद में दिन जाय, सखी री! जनम सुफल कर लेखिये॥
राम-कृष्ण पुनि बनहिं जायँगे चरन-कमल-रज लीजिये॥

ENGLISH TRANSLATION

Rise at dawn and go to Nanda's house to see Balarama and Krishna's faces. Friend, let the day pass in bliss and count your birth fulfilled. Rama and Krishna will soon go to the forest, so take the dust of their lotus feet.

ORIGINAL Hindi

व्रजरानी सबका प्रेम जानती हैं। भीड़से पूर्व वे नीलमणिको जगाकर मुखप्रक्षालन, अङ्गमार्जन, अभ्यञ्जन, उद्वर्तन, स्नान, अनुलेपन और अलङ्कार करतीं, भोजन करातीं, फिर वात्सल्यसे भुजाओंमें बाँधकर शय्यापर क्षणभर सुलातीं। तब वनको चलनेपर साथ जातीं, बार-बार मुख पोंछकर कहतीं, “यहींसे लौट आना।” कृष्ण मधुर आश्वासन देकर उन्हें लौटाते। यही उनकी प्रातश्चर्या है--

ENGLISH TRANSLATION

Knowing everyone's love, the queen awakened Nilamani before the crowd, washed and cleansed him, applied oil and paste, bathed, anointed, adorned, and fed him. Then she embraced him with maternal love and laid him down briefly. As he left for the forest, she followed, repeatedly wiped his face, and said, "Return from here." Krishna reassured her sweetly and sent her home. This was her morning routine:

ORIGINAL Sanskrit. Source: श्रीआनन्दवृन्दावनचम्पूः

तथा सति प्रतिदिवसमनुदित एव किरणमालिनि त्रिभुवनजनपावनजनन्या जनन्यायकोविदया दयालुहृदयया स्वयमेव शयनोत्थापनमुखधावनपरिमार्जनाभ्यञ्जनोद्वर्तनस्नपनानुलेपनालंकरणकौशलानन्तरमाशयित्वा शाययित्वा च क्षणमनुगतेऽर्धपथपर्यन्तमित एव निवर्त्यतामिति प्रतिमुहुरतिवत्सलां मातरमेनामतिमृदुलमधुरतरेण वचसा निवर्त्य।

ENGLISH TRANSLATION

Each day before sunrise, his compassionate mother, purifier of the three worlds, expertly awakened, washed, cleansed, oiled, scrubbed, bathed, anointed, adorned, fed, and briefly rested him. Following halfway and repeatedly asking him to return from there, she was sent home by his tender sweet words.

ORIGINAL Hindi

फिर भी जननीके शासनसे वे व्रजसीमासे दूर नहीं जाते। वेणु, वेत्र, शृङ्ग, कन्दुक आदि लिये सुबल, श्रीदाम और अगणित बालकोंके साथ निकट ही वत्सचारण करते हैं--

ENGLISH TRANSLATION

Mother's rule still kept them near Vraja. Carrying flute, staff, horn, ball, and other playthings, they herded calves nearby with Subala, Shridama, and countless boys:

ORIGINAL Sanskrit. Source: श्रीमद्भागवतम् १०।११।३८

अविदूरे व्रजभुवः सह गोपालदारकैः।
चारयामासतुर्वत्सान् नानाक्रीडापरिच्छदौ॥

ENGLISH TRANSLATION

Not far from Vraja, the two herded calves with cowherd boys, equipped with many playthings.

ORIGINAL Hindi

अब क्रीड़ापर प्रतिबन्ध नहीं। कभी वंशी बजती, कभी बिल्व-आमलकी फल क्षेपणयन्त्रसे ऊँचे फेंकते, कभी मण्डलमें मञ्जीरमण्डित चरणोंसे नाचते। कभी बालक वस्त्रोंसे ढककर कृत्रिम वृषभ बनते और राम-श्यामसे युद्ध करते, जिसमें प्रायः बालक जीतते। थककर सरोवरतटकी छायामें बैठते तो हंस-मयूर घेरकर कलरव करते और कृष्ण उनकी ध्वनि हूबहू निकालते, जिससे सखा हँसते लोटते। अखिलब्रह्माण्डपति प्राकृत शिशु जैसे लीला करते हैं, यह बुद्धिसे अगम्य किंतु अत्यन्त मधुर है--

ENGLISH TRANSLATION

Play was now unrestricted. They played flute, hurled bilva and amalaki fruits high with slings, and danced in circles with ankleted feet. Draped in cloth, boys became artificial bulls and fought Rama and Shyama, usually winning. Resting in shade beside a lake, they were surrounded by calling swans and peacocks, whose voices Krishna imitated exactly while friends rolled with laughter. That the Lord of all universes plays like a natural child is beyond mundane intellect yet supremely sweet:

ORIGINAL

Sanskrit. Source: श्रीमद्भागवतम् १०।११।३९-४०

क्वचिद् वादयतो वेणुं क्षेपणैः क्षिपतः क्वचित्।
क्वचित् पादैः किङ्किणीभिः क्वचित् कृत्रिमगोवृषैः॥
वृषायमाणौ नर्दन्तौ युयुधाते परस्परम्।
अनुकृत्य रुतैर्जन्तूंश्चेरतुः प्राकृतौ यथा॥

ENGLISH TRANSLATION

Sometimes they played flute, hurled fruits, danced with ankle bells, or became artificial bulls. Roaring as bulls they fought, and imitating animals' cries they wandered like ordinary children.

ORIGINAL

Hindi

मध्याह्नमें जननी छाक भेजतीं और राम-श्याम सखाओंसहित खाते--

ENGLISH TRANSLATION

At midday Mother sent their meal, which Rama and Shyama ate with friends:

ORIGINAL

Braj

सखन सहित हरि जेंवत छाक।
प्रेम सहित मैया दै पठई, हित सौं बहुबिध कीने पाक॥
सुबल सुदामा संग सखा मिलि भोजन रुचिकर खात।
ग्वालनि कर तें छाक छुड़ावत, मुख में मेलि सरावत जात॥
जे सुख कान्ह करत बृंदावन, सो सुख तीन लोक बिख्यात।
सूर स्याम भगतन बस ऐसे ब्रह्म कहावत हैं नँदतात॥

ENGLISH TRANSLATION

Hari eats with friends the meal Maiya lovingly sent, dishes prepared with affection. With Subala and Sudama he eats deliciously, snatching food from boys' hands and putting it into their mouths. Kanha's joy in Vrindavana is famed through three worlds. Surdas says Shyama, called Brahman, is thus subject to devotees.

ORIGINAL

Sanskrit. Source: श्रीगोपालचम्पूः

अरे! रे! शीघ्रमेवायं प्रानयनीयो व्रजधरणीशप्रणयिन्याः प्राणस्य प्राण इति।

ENGLISH TRANSLATION

Listen! Quickly bring home this dark beauty, the life of the life of Vraja's king's beloved.

ORIGINAL Hindi

दिन ढलनेपर पुष्प-तृण मुखमें लिये वत्सोंको व्रजकी ओर करते हुए कृष्ण धीरे चराते, गाते, नाचते, हँसते और खेलते लौटते। देव पुष्पवर्षा करते और पथ ढक जाता--

ENGLISH TRANSLATION

As day declined, Krishna turned the calves with flowers and grass in their mouths toward Vraja, slowly grazing, singing, dancing, laughing, and playing. Gods showered flowers until the path was covered:

ORIGINAL Sanskrit. Source: श्रीगोपालचम्पू:

सपुष्पतृणमुखान् वत्सान् व्रजाभिमुखान् विधाय शनैश्चारयन् गायन्नृत्यन् हसन् क्रीडन् सुमनोभिश्च सुमनोभिर्वृष्यमाणः स्वगृहाय वर्त्म जगृहे।

ENGLISH TRANSLATION

Turning flower-and-grass-mouthed calves toward Vraja, slowly grazing, singing, dancing, laughing, and playing while noble gods rained flowers, he took the path home.

ORIGINAL Hindi

आज वे विशेष अभिसंधिसे गये थे, वत्सासुर-उद्धारकी भूमिका बनाने। क्रीड़ाके स्थानपर उन्होंने अभूतपूर्व उल्लाससे वत्सोंकी परिचर्या की। व्रजवासी वयस्क बालकोंसे सुनते हैं, पर कंसके गुप्तचरोंने देखा। योगमायाने उनकी दिशा ढक दी, जिससे गोपशिशुओंका आनन्द न टूटे। लौटते समय मधुमङ्गल दिव्य दृष्टिसे देखी आकाशकी बातें सुनाता और बालक उत्सुक सुनते। उनके कानोंमें देवियोंकी कृष्णस्तुति आती--

ENGLISH TRANSLATION

Today he went with the special intention of preparing Vatsasura's deliverance. Instead of playing, he cared for the calves with unprecedented joy. Vraja heard through older boys, but Kamsa's spies witnessed it. Yogamaya veiled their direction so the children's joy remained undisturbed. Returning, Madhumangala described what divine sight showed him in the sky, and the boys listened eagerly. Celestial women's praise of Krishna entered their ears:

ORIGINAL Braj

कमला-नायक, वैकुँठ-दायक, दुख-सुख जिन कें हाथ।
काँध कमरिया, हाथ लकुटिया, बिहरत बछरनि साथ॥

ENGLISH TRANSLATION

Lakshmi's Lord, giver of Vaikuntha, holds sorrow and joy in his hands. With blanket upon his shoulder and little stick in hand, he wanders among the calves.

CHAPTER 42

# वत्सासुर-उद्धार
# The Deliverance of Vatsasura

Source scan pages 257–261

ORIGINAL

Hindi and Sanskrit

वत्सासुर-उद्धार

निशीथकी नैसर्गिक शान्ति मधुपुरके अधीश्वर कंसको स्पर्श नहीं करती। वह तो इस समय भी उतना ही उद्विग्न, वैसा ही अशान्त है, जब कि समस्त मधुपुर विश्रान्तिकी गोदमें नीरव-निष्पन्द हो रहा है। उसके प्राणोंमें, मनमें, रक्तधमनियोंमें सतत एक झंझावातका-सा कम्पन रहता है। उसकी भयावह चिन्ताओंके तार टूटते नहीं; मृत्युनिवारणकी अनेकों नृशंस योजनाएँ बनती रहती हैं, वह इस सम्बन्धमें न जाने क्या-क्या सोचता रहता है। अभी भी सोच रहा है-

हन्त! सत्यतासारेण देव्या वचनानुसारेण नन्दगोपडिम्भतादम्भ एव स कोऽपि गोपितः सम्भाव्यते। येन नूतनावयवेनापि दुस्सहमहसः पूतनादयः सहसा गाम्भीर्यावृतेन वीर्यातिशयेनालम्भनीयतां लम्भिताः। त्रस्यति च तस्य नामधामवशान्मम हृदयम्। तस्मादसौ छलत एवोत्कलनीयः। (श्रीगोपालचम्पूः)

“आह! देवीकी बात तो परम सत्य होगी; उसके अनुसार मेरे प्राण अपहरण करनेवालेने जन्म तो लिया ही है और अब तो निश्चित सम्भावना हो रही है-वह चाहे कोई भी हो-है वह नन्दपुत्रका छद्मवेश धारण किये हुए, उसीमें छिपा है। स्पष्ट है-उस नन्दपुत्रकी इतनी छोटी आयु है, पर उसका बल-वीर्य कितना अपरिसीम है! देखनेसे प्रतीत थोड़े ही होता है कि वह इतना शक्तिशाली है। उसके बलपर गम्भीरताका एक आवरण पड़ा रहता है! अरे, उसीने तो पूतना आदि दुस्सह-बलसम्पन्न प्राणियोंको देखते-देखते मृत्युकी गोदमें सुला दिया! उँह! उसके नामकी, तेजकी बात स्मरण करते ही मेरा हृदय काँप उठता है! सम्मुख जाकर पार पाना असम्भव है; उसे तो छलसे उखाड़ फेंकना होगा।”

ENGLISH TRANSLATION

The Deliverance of Vatsasura

The natural peace of midnight does not touch Kamsa, the ruler of Mathura. Even now he is just as agitated and restless while all Mathura lies silent and motionless in the lap of repose. A stormlike trembling constantly courses through his life-breath, mind, and arteries. The threads of his dreadful anxieties never break. He keeps devising many cruel plans to avert death and thinking endlessly about the matter. Even now he reflects:

“Alas! In accordance with the goddess’s words, whose very essence is truth, it seems certain that whoever he is, he is concealed beneath the guise of Nanda Gopa’s little son. Though his limbs are still those of an infant, by an extraordinary prowess veiled in gravity he has suddenly brought the intolerably mighty Putana and others to destruction. At the mere influence of his name and abode, my heart trembles. Therefore he must be uprooted through deception alone.” (Sri Gopala-campu)

“Ah! The goddess’s words must be perfectly true. The one who will take my life has certainly been born, and now it seems beyond doubt that, whoever he may be, he has assumed the disguise of Nanda’s son and is hiding in him. Nanda’s son is clearly so young, yet how boundless is his strength and valor! One would never guess by looking at him that he is so powerful. His strength remains covered by a veil of gravity. Why, it was he who in an instant laid Putana and other beings of unbearable might in the lap of death! Huh! My heart trembles as soon as I remember his name and splendor. It is impossible to overcome him face to face. He must be uprooted by deceit.”

ORIGINAL Hindi and Sanskrit

आवेशवश कंसका शरीर काँपने लगता है। शय्यासे उठकर वह हर्म्यके एकदेशमें घूमने लग जाता है। चिन्ताकी धारा भी अविच्छिन्न चलती ही रहती है-

हन्त! छलानप्युत्तरमुत्तरमतिरिक्तं युक्तमेव ते प्रयुक्तवन्तः। तथापि कदर्थितीभूय व्यथीभूताः। (श्रीगोपालचम्पूः)

“हाय! छलसे भी क्या होगा? जहाँ जो उपयुक्त थे, ऐसे उत्तरोत्तर एक-से-एक बढ़कर छल भी प्रयोग करके देख लिये गये। पर परिणाम क्या निकला? सभी तुच्छ सिद्ध हुए! सभी व्यर्थ!!”

ENGLISH TRANSLATION

Overcome by agitation, Kamsa’s body begins to tremble. Rising from his bed, he starts pacing in one part of the palace, while the current of his anxiety continues unbroken:

“Alas! They employed one deception after another, each surpassing the last and perfectly suited to its occasion. Yet they were humiliated and afflicted.” (Sri Gopala-campu)

“Alas! What good will even deception do? Every suitable ruse has already been tried, each greater than the one before it. And what was the result? All proved insignificant. All were futile!”

ORIGINAL Hindi and Sanskrit

“दौवारिक!” सहसा कर्कश स्वरसे वह पुकार उठता है। द्वाररक्षकको आज्ञा होती है-“अभी इसी क्षण गुप्तचरको उपस्थित करो।”

चर अपने महाराजके आशयसे चिरपरिचित है। पर आज इस असमयमें आह्वान सुनकर उसका हृदय धक्-धक् करने लगता है। वह निकट जाकर वन्दना करके आज्ञाकी प्रतीक्षा करता है। उसे महाराजके मुखपर अङ्कित भावकी रेखा स्पष्ट दीख जाती है। महाराज भी किसी अन्य भूमिकाके बिना ही तुरंत बोल उठे-

अये! त्वयेदमप्यवकलितं जातौ कस्यां तस्यादरः स्नेहभरश्च परमः परामृश्यते?

“क्यों रे! तुमने यह भी देखा क्या कि उस नन्दपुत्रका सबसे अधिक प्रेम किसपर है, किसका आदर वह करता है? मेरा तात्पर्य है-मनुष्य, पशु, पक्षी, कीट, पतंग-किस जातिके प्राणी उसे सर्वाधिक प्रिय हैं? उसके आदरके पात्र कौन-से प्राणी हैं?”

ENGLISH TRANSLATION

“Gatekeeper!” he suddenly shouts in a harsh voice. He orders the guard, “Bring the spy before me this very instant.”

The spy has long been familiar with his king’s intentions. Yet, hearing himself summoned at such an untimely hour, his heart begins to pound. He approaches, offers obeisance, and awaits the command. He can clearly see the line of emotion etched upon the king’s face. Without any preamble, the king immediately asks:

“Hey! Did you also ascertain toward which species he displays the greatest regard and fullness of affection?”

“Tell me, did you notice whom that son of Nanda loves most and whom he honors? I mean, among human beings, animals, birds, insects, and moths, which kind of creature is dearest to him? Which creatures are the objects of his regard?”

ORIGINAL Hindi and Sanskrit

इसी चरने यशोदाके नीलसुन्दरकी उस मनोहर वत्सचारणलीलाके दर्शन किये हैं। स्वयं अपनी आँखोंसे यह देख आया है-श्रीकृष्णचन्द्र प्रत्येक गोवत्सको मानो अपने प्राणोंका रस देकर आप्यायित कर रहे थे। कभी वे अपने पीताम्बरको आर्द्रकर फेनिल मुखका प्रक्षालन कर उसपर शत-शत चुम्बन अङ्कित करने लग जाते थे। किसी गोवत्सका कण्ठ अपनी सुन्दर भुजाओंमें धारण कर लेते और फिर उसके सिरपर अपने चूर्णकुन्तलमण्डित सिरको रख देते थे। गोवत्स उनका यह अप्रतिम स्नेह पाकर, सारी चञ्चलता त्यागकर, किसी अनिर्वचनीय प्रेमानन्दमें विभोर होकर उनके हाथका यन्त्र बन जाता था। किसीके अङ्गोंपर लगे हुए धूलिकणोंको अपने सुकोमल करपल्लवसे अपसारितकर उसके अङ्गोंका सम्मर्दन करते थे। शीतमें भी उनके उन्नत भालपर, उभरे हुए सुन्दर कपोल-युग्मपर स्वेदबिन्दु झल-झल कर रहे थे, पर इस ओर उनका तनिक भी ध्यान न था; वे तो उनके लिये हरित, सुकोमल तृणराशि संचय करनेमें लगे थे।

ENGLISH TRANSLATION

This very spy has witnessed the enchanting calf-herding pastime of Yasoda's dark and beautiful child. With his own eyes he saw Sri Krsnacandra refreshing every calf as though nourishing it with the very essence of His life. Sometimes He moistened His yellow garment, washed a calf's frothy mouth, and planted hundreds of kisses upon it. He would clasp a calf's neck in His lovely arms and rest His own head, adorned with curling locks, upon its head. Receiving such incomparable affection from Him, the calf would abandon all restlessness, become absorbed in an indescribable bliss of love, and turn into a mere instrument in His hands. With His exceedingly tender lotus hand He brushed away the particles of dust clinging to a calf's limbs and massaged its body. Even in the cold, beads of perspiration glistened on His raised brow and His lovely, prominent cheeks, but He paid them no attention. He remained intent upon gathering green, tender grass for the calves.

ORIGINAL Hindi and Sanskrit

क्षुप, तृण, वीरुधोंके समीप जाकर पहले उसका एक पत्र लेकर सूँघते थे; फिर मुखमें रखकर स्वादकी परीक्षा करते थे। यदि वह सुरभित, सुमिष्ट होता तो उसे ले लेते थे; नहीं तो उसे छोड़कर दूसरी जातिके पत्र आहत करते थे। गोपशिशु उनकी सहायता अवश्य करते थे, पर अधिकांश कार्य वे स्वयं कर रहे थे। राशि-राशि वन्य पुष्पोंको लेकर उन गोपशिशुओंने मालाएँ बनायी थीं और श्रीकृष्णचन्द्रने प्रत्येक गोवत्सको अपने हाथोंसे विभूषित किया था। वनमें आनेसे लेकर व्रजमें लौटनेतक छाक-भोजनके अतिरिक्त उन्होंने और कुछ भी नहीं किया था, एकमात्र वत्ससंलालनमें ही संलग्न रहे थे।

उनकी इन अगणित प्रेमिल चेष्टाओंको देखते-देखते चरका राक्षस-हृदय भी आर्द्र हो उठा था; अतः इस समय कंसके पूछते ही चरके मानस नेत्रोंमें श्रीकृष्णचन्द्रकी वही झाँकी नाच उठती है। वह अविलम्ब अत्यन्त दृढ़ स्वरमें अपनी धारणा बता देता है, महाराजके प्रश्नका उत्तर दे देता है-

देव! गोवत्सेषु तदुत्सेकः प्रतीयते। (श्रीगोपालचम्पूः)

"नाथ! गोवत्सोंपर उस बालकका स्नेह उमड़ पड़ता है, ऐसा प्रतीत होता है।"

ENGLISH TRANSLATION

Approaching shrubs, grasses, and creepers, He first plucked a leaf and smelled it, then placed it in His mouth to test its taste. If it was fragrant and sweet, He gathered it. Otherwise He discarded it and struck down leaves of another kind. The cowherd boys certainly helped Him, but He did most of the work Himself. The boys made garlands from heaps of forest flowers, and Sri Krsnacandra personally adorned every calf with His own hands. From the time He entered the forest until He returned to Vraja, apart from eating His packed meal, He did nothing else. He remained wholly engaged in fondling and tending the calves.

As the spy watched these countless loving acts, even his demonic heart grew tender. Thus, the moment Kamsa asks him, that very vision of Sri Krsnacandra dances before his mind's eye. Without delay he states his conclusion in a most resolute voice and answers the king's question:

"Your Majesty! His affection appears to overflow toward the calves." (Sri Gopala-campu)

"My lord, it seems that the child's affection pours forth upon the calves."

ORIGINAL Hindi and Sanskrit

बस, इतना ही जानना अभिप्रेत था। चरको घर लौट जानेका आदेश होता है तथा दूसरे ही क्षण अङ्गरक्षक सेवकको दूसरी आज्ञा मिलती है-

आकार्यतां पुरतः स वत्सासुरः। (श्रीगोपालचम्पूः)

“उस वत्सासुरको मेरे सामने बुला लाओ।”

कंसके मुखपर आसुरी उल्लासकी एक क्षीण लहर झलमल कर उठती है। वत्सासुरकी प्रतीक्षामें वह द्वारकी ओर देखता रहता है और जब वह आ जाता है, तब फिर कंसके उल्लासका क्या कहना! मानो पिता-पुत्रका मिलन हुआ है। नीतिज्ञ कंस वत्सदैत्यकी ठीक वैसे ही प्रशंसा करने लगता है, जैसे वह अपने औरस प्रिय पुत्रके बल-वीर्यका, सुयशका गान कर रहा हो। यह करके फिर उसपर अपनी अभिसंधि प्रकट करता है।

वत्स वत्सासुर! गच्छ नन्दस्य व्रजम्। गत्वा च वत्सांश्चारयतः कुमारयतस्तत्कुमारस्य सदेशमासाद्य निजं वत्सवेशमुत्पाद्य तस्यापकारमारभस्व। (श्रीगोपालचम्पूः)

“हाँ! तो मेरे प्रिय वत्सासुर! तुम अब नन्द व्रजमें चले जाओ और जाकर एक काम करो! वहाँ वनमें वह नन्दकुमार वत्सचारण करता रहेगा, कुमारोचित क्रीडा करता रहेगा। उसके समीप चले जाना-इस कृत्रिम रूपमें नहीं, तुम अपने स्वाभाविक गोवत्सरूपको ही धारण कर लेना और उस रूपमें ही उसपर आघात करना, भला!!”

ENGLISH TRANSLATION

That was all he wished to know. The spy is ordered to return home, and the very next moment the bodyguard receives another command:

“Let that Vatsasura be summoned before me.” (Sri Gopala-campu)

“Bring Vatsasura before me.”

A faint wave of demonic delight shimmers across Kamsa’s face. While awaiting Vatsasura he keeps looking toward the door, and when Vatsasura arrives, Kamsa’s joy knows no bounds. It is as though father and son have met. Skilled in statecraft, Kamsa praises the calf-demon just as if singing of the strength, valor, and fair fame of his own beloved son. He then reveals his scheme to him.

“Dear Vatsasura, go to Nanda’s Vraja. Having gone there, approach Nanda’s son while he is herding calves and playing like a child. Assume your own guise as a calf and begin to harm him.” (Sri Gopala-campu)

“Yes, my dear Vatsasura! Go now to Nanda’s Vraja and do one thing. There in the forest, Nanda’s son will be herding calves and enjoying boyish games. Go near him, but not in this artificial form. Assume your natural form as a calf, and in that form strike him!”

ORIGINAL Hindi

समान विचार, समान चेष्टा-वत्स दैत्य वर्षोंसे अपने अधिपतिका ही तो अनुयायी रहा है। उसे तो अभिवाञ्छित ही प्राप्त हुआ। उसी क्षण वह मायावी वत्स व्रजेन्द्रके वत्सपालकी टोहमें चल पड़ा।

वत्सदैत्यके अनादि संसरणकी इति होने जा रही है। महर्षि वसिष्ठकी नन्दिनी (धेनु)-के वचन सत्य होने जा रहे हैं। एक दिन यह वत्सासुर ही मुरुका पुत्र प्रमील नामक दैत्य था। यह अमरविजेता प्रमील भाग्यक्रमसे किसी दिन वसिष्ठके आश्रमकी ओर जा निकला। सुरूपा नन्दिनीपर उसकी दृष्टि पड़ी, देखते ही वह प्रलुब्ध हो गया। उसे प्राप्त करनेकी इच्छासे प्रमीलने ब्राह्मणका वेष बनाया और फिर वसिष्ठसे नन्दिनीकी याचना की। महर्षिकी वञ्चना प्रमील कर सके, यह तो कदापि सम्भव नहीं। पर शीलवान् वसिष्ठ मौन हो गये, इस दम्भीको क्या उत्तर दें? अवश्य ही नन्दिनी इस महत् प्रवञ्चनाको सह न सकी और बोली-

ENGLISH TRANSLATION

His thoughts and conduct match his master's, for the calf-demon has followed his ruler for years. He has received precisely what he desired. At that very moment, the magical calf sets out in search of Vraja's royal calf-herder.

The beginningless wandering of the calf-demon is about to end. The words of Nandini, the cow of the sage Vasistha, are about to come true. Once this same Vatsasura was a demon named Pramila, the son of Muru. By the course of fate, Pramila, conqueror of the immortals, once came to Vasistha's hermitage. The moment his eyes fell upon the beautiful Nandini, he became covetous. Desiring to possess her, Pramila assumed the guise of a brahmana and asked Vasistha for Nandini. It was wholly impossible for Pramila to deceive the sage, but the virtuous Vasistha remained silent, for what answer could he give such a hypocrite? Nandini, however, could not endure this great fraud and spoke:

ORIGINAL Sanskrit and Hindi

मुनीनां गां समाहर्तु भूत्वा विप्रः समागतः।
दैत्योऽसि मुरुजस्तस्माद् गोवत्सो भव दुर्मते॥
(गर्गसंहिता)

"अरे! ब्राह्मण बनकर तू मुनियोंकी गायको हरण करने आया है! तू तो मुरुका पुत्र है, दैत्य है! दुष्टबुद्धि कहींका! जा, इस छलके कारण तू गोवत्स हो जा।"

उसी क्षण प्रमील गोवत्सरूपमें परिणत हो गया। अब उसे अपनी भूलकी प्रतीति हुई। नन्दिनीकी, महर्षिकी परिक्रमा कर, उनकी वन्दना करके वह रक्षाकी भीख माँगने लगा। स्नेहमयी नन्दिनी तुरंत द्रवित हो गयी और कह दिया-"अच्छा, जाओ; द्वापरके अन्तमें वृन्दावनमें जाकर जब तुम गोवत्सोंके साथ जाकर मिलोगे, तब तुम्हारी मुक्ति होगी।"

ENGLISH TRANSLATION

"You have come disguised as a brahmana to carry away the sages' cow. You are a demon, the son of Muru. Therefore, O wicked-minded one, become a calf." (Garga-samhita)

"Hey! Disguised as a brahmana, you have come to steal the sages' cow! You are a demon, Muru's son! You wicked fool! Go, and because of this deception become a calf."

At that very instant Pramila was transformed into the form of a calf. He now realized his mistake. After circumambulating Nandini and the sage and bowing to them, he began begging for protection. Affectionate Nandini melted at once and said, "Very well, go. At the end of Dvapara-yuga, when you reach Vrndavana and mingle with the calves there, you will be liberated."

ORIGINAL Hindi

तबसे अगणित वर्ष व्यतीत हो गये। इस घटनाकी स्मृति क्रमशः क्षीण-क्षीणतर होती गयी; वत्स आज इसे सर्वथा विस्मृत कर चुका है और इधर कुछ दिनोंसे न जाने कैसे उसमें पुनः कुछ क्षणोंके लिये कृत्रिम रूप धारण करनेकी, अलक्षित होनेकी क्षमता भी आ गयी है; पर वह स्थायी नहीं रहती, नन्दिनीके शापवश वत्सरूप ही उसका स्वाभाविक रूप बना रहता है। जो हो, कभी कृत्रिम, कभी अलक्षित और कभी वत्सरूपसे अपने मायाकौशलका विस्तार करता हुआ वह वृन्दाकाननकी ओर चला जा रहा है, रात्रिका अवसान होनेसे पूर्व ही वृन्दाटवीकी दिशामें दौड़ा जा रहा है। उसे पता नहीं-उसके इस मलिन जीवनकी, भवाटवीभ्रमणकी यही अन्तिम रात्रि है। पता तो केवल स्वयं भगवान् व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रको अचिन्त्य-लीलामहाशक्तिको है, जो चरको उन अनोखे वत्सपालके वत्सचारणका दर्शन कराने ले आयी थीं, कंसके मनमें समयोचित स्फुरणाएँ उद्बुद्ध कर आयी थीं और जो अभी इस समय प्रमील दैत्यको-नहीं-नहीं वत्सासुरको निर्दिष्ट स्थानकी ओर भगाये लिये जा रही हैं। अस्तु...

ENGLISH TRANSLATION

Countless years have passed since then. The memory of that event gradually grew fainter and fainter, and today the calf has completely forgotten it. Somehow, in recent days he has again acquired the power to assume an artificial form or become invisible for a few moments, but that power does not last. By Nandini's curse, the calf form remains his natural form. Be that as it may, displaying his magical skill, now in an assumed form, now invisible, and now in the form of a calf, he proceeds toward Vrnda's forest. Before the night has ended, he races in the direction of Vrndavana. He does not know that this is the final night of his sullied life and of his wandering through the forest of material existence. Only the inconceivable, mighty pastime potency of Bhagavan Sri Krsnacandra, the son of Vraja's king, knows. That potency brought the spy to witness the extraordinary calf-herder tending His calves, awakened timely inspirations in Kamsa's mind, and is now driving the demon Pramila, no, no, Vatsasura, toward the appointed place. So be it.

ORIGINAL Hindi

यह तो इधरका मानचित्र हुआ। उधर वृन्दावनका अनुपम दृश्य देखिये। सदाकी भाँति रजनीका विराम होनेपर राम-श्याम जागे; जननीके अपरिसीम वात्सल्यसे सिक्त होकर, सुमिष्ट भोजनसे तृप्त एवं मनोहर भूषण-वसनसे सुसज्जित होकर शत-शत गोपशिशु तथा असंख्य गोवत्सोंसे आवृत होकर वनमें चले। पहले शृङ्गध्वनिसे आकाश पूर्ण हुआ और फिर श्रीकृष्णचन्द्रके वंशीरवमें चर-अचर, स्थावर-जंगम डूबने लगे। कलिन्द-नन्दिनीके तटका अनुसरण करते हुए श्रीकृष्णचन्द्र गिरिराज-परिसरकी ओर, व्रजसे दूर वनस्थलीकी ओर अग्रसर हो रहे हैं। अब जननीकी ओरसे नियन्त्रण किञ्चित् शिथिल हो गया है, क्योंकि प्रतिदिन राम-श्याम सकुशल घर लौट आने लगे हैं; वनमें कहीं भी तनिक भी कोई भी अप्रिय घटना नहीं घटित हुई, यह बात मैयाने प्रत्येक गोपशिशुसे पूछ-पूछकर अपने मनका समाधान-सा कर लिया है।

ENGLISH TRANSLATION

That is the picture on this side. Now behold the incomparable scene in Vrndavana. As always, when night ended, Rama and Syama awoke. Bathed in their mothers' boundless affection, satisfied with delicious food, and beautifully adorned with ornaments and garments, They set out for the forest surrounded by hundreds of cowherd boys and countless calves. First the sound of horns filled the sky, and then moving and unmoving beings alike began to drown in the melody of Sri Krsnacandra's flute. Following the bank of Kalinda's daughter, the Yamuna, Sri Krsnacandra proceeds toward the slopes of Giriraja and the woodland far from Vraja. The mothers' restraint has now relaxed somewhat, for Rama and Syama have begun returning home safely every day. By repeatedly asking every cowherd boy, Mother Yasoda has more or less reassured herself that no untoward incident, however slight, has occurred anywhere in the forest.

ORIGINAL Hindi and Sanskrit

अस्तु, चलते-चलते श्रीकृष्णचन्द्र यमुनातटवर्ती एक परम रमणीय प्रशस्त भूमिखण्डपर चले आये। सुन्दर विशाल वट-वृक्षोंसे, कपित्थ-तरुपङ्क्तियोंसे, हरित तृणराशिसे सुशोभित उस वनकी शोभा देखते ही बनती है। गोवत्स तृण चरने लगते हैं एवं अपने प्रिय सखाओंके साथ राम-श्याम एक वटकी छायामें अवस्थित होकर उनका निरीक्षण करते हैं। यहीं राम-श्यामके प्राण-हरणकी इच्छा लिये वह वत्सासुर भी आ पहुँचता है-

कदाचिद् यमुनातीरे वत्सांश्चारयतोः स्वकैः।
वयस्यैः कृष्णबलयोर्जिघांसुर्दैत्य आगमत्॥
(श्रीमद्भा० १०।११।४१)

आते ही वह गोवत्सोंकी अपार टोलीमें मिल गया। अवश्य ही उसकी दृष्टि राम-श्यामकी ओर केन्द्रित रही; तृण चरनेका अभिनय भी वह कर रहा है, पर क्रमशः राम-श्यामके सन्निकट होता जा रहा है।

ENGLISH TRANSLATION

As they continue walking, Sri Krsnacandra arrives at a most delightful and spacious tract of land beside the Yamuna. The beauty of that forest, adorned with lovely, immense banyan trees, rows of kapittha trees, and masses of green grass, must be seen to be believed. The calves begin to graze, while Rama and Syama sit with Their beloved friends in the shade of a banyan and watch them. Vatsasura, desiring to take the lives of Rama and Syama, also arrives there:

“Once, while Krsna and Balarama were grazing the calves with Their own friends on the bank of the Yamuna, a demon came desiring to kill Them.” (Srimad-Bhagavatam 10.11.41)

As soon as he arrives, he mingles with the vast herd of calves. His gaze certainly remains fixed on Rama and Syama. He pretends to graze, yet gradually moves nearer and nearer to Them.

ORIGINAL Hindi and Sanskrit

किंतु सहसा एक नयी बात हुई। उसके निकटवर्ती गोवत्स इस नये आये गोवत्सके-वत्सासुरके अङ्गोंसे निर्गत गन्धको सह न सके, उसकी गन्ध पाते ही उनमें भयका संचार हो गया; वे मल-मूत्र-त्याग करते हुए, पूँछ उठाकर कूदने लगे, अपने परम रक्षककी ओर दौड़ चले। श्रीकृष्णचन्द्रकी दृष्टि भी इस ओर चली ही गयी। कुछ क्षण वे उस ओर देखते रहे तथा फिर बलरामजीसे बोले-

बृहद्भ्रातः! प्रातरनायातः परिचीयते वा कोऽयमुपतोयं प्रतीयते वत्सः। (श्रीगोपालचम्पूः)

“दाऊ भैया! प्रातःकाल मेरे साथ तो वह आया नहीं दीखता। तुम पहचानते हो, कुछ बता सकते हो, वह जलके समीप कौन-सा बछड़ा है? तुम्हें दीखता है न?”

अग्रज बलरामको तो उस ओर दृष्टि ही नहीं थी। वे तो एक बार उधर देखकर अस्वीकारकी मुद्रामें बोल उठे-

भ्रातर्नहि नहि। (श्रीगोपालचम्पूः)

“भैया! नहीं; मैं तो कुछ नहीं जानता, कुछ नहीं पहचानता!”

ENGLISH TRANSLATION

But suddenly something new happens. The calves near him cannot bear the odor emanating from the limbs of this newly arrived calf, Vatsasura. As soon as they smell it, fear enters them. Passing stool and urine, they raise their tails, leap about, and run toward their supreme protector. Sri Krsnacandra’s gaze naturally turns that way. He looks for a few moments and then says to Balarama:

“Elder brother! He does not appear to have come with us this morning. Do you recognize him? Who is that calf visible near the water?” (Sri Gopala-campu)

“Dau Bhaiya! It does not seem that he came with Me this morning. Do you recognize him? Can you tell Me which calf that is near the water? You can see him, can you not?”

Elder brother Balarama had not been looking that way at all. Glancing over once, He replied with a gesture of denial:

“Brother, no, no.” (Sri Gopala-campu)

“Brother, no. I know nothing about him and do not recognize him!”

ORIGINAL Hindi and Sanskrit

श्रीकृष्णचन्द्र धीरेसे अपना एक हाथ बलरामके कंधेपर रखकर बोले-

निरूप्यताम्? (श्रीगोपालचम्पूः)

“ठीकसे देखकर बताओ तो सही, क्या बात है?”

इस बार बलरामकी तीक्ष्ण दृष्टि वत्सासुरके नेत्रोंमें समा गयी और वे धीरेसे कहने लगे-

भीषणप्रकृतिरिव प्रतीयते। (श्रीगोपालचम्पूः)

“यह तो अत्यन्त भीषण प्रकृतिका कोई जन्तु प्रतीत हो रहा है!”

रोहिणीनन्दनकी बात पूरी होते-न-होते श्रीकृष्णचन्द्रने रहस्योद्घाटन कर दिया-

पूर्वज! पूर्वदेवोऽयम्। (श्रीगोपालचम्पूः)

“दाऊ भैया! दाऊ भैया! यह तो राक्षस है!”

फिर तो बलरामने भी अपने अनुजका समर्थन ही किया...

सत्यम्; यस्मादस्मासु वत्सेषु चाकस्माददृष्टिजा दृष्टिरस्य दृश्यते।

“बिलकुल ठीक! देखो न, हमलोगोंपर तथा अपने गोवत्सोंपर अकस्मात् इसकी कितनी क्रूर दृष्टि दीख रही है!”

ENGLISH TRANSLATION

Sri Krsnacandra gently places one hand on Balarama’s shoulder and says:

“Examine him closely.” (Sri Gopala-campu)

“Look carefully and tell Me what is going on.”

This time Balarama’s keen gaze penetrates Vatsasura’s eyes, and He softly says:

“He seems to be a creature of exceedingly dreadful nature.” (Sri Gopala-campu)

“This appears to be some being of a most fearsome disposition!”

Before Rohini’s son has quite finished speaking, Sri Krsnacandra reveals the secret:

“Elder brother! He is one of the enemies of the gods.” (Sri Gopala-campu)

“Dau Bhaiya! Dau Bhaiya! He is a demon!”

Balarama then confirms His younger brother’s conclusion:

“True, for his suddenly hostile gaze upon us and the calves is plainly visible.”

“Exactly right! Just see how cruelly he is suddenly looking at us and at our calves!”

ORIGINAL Hindi and Sanskrit

व्रजेन्द्रनन्दनके मुखपर किञ्चित् रोषकी लालिमा भर आयी और वे अपने अग्रजके कानमें धीरेसे कहने लगे-

यदि भवदादिष्टं स्यात्तर्ह्येतं दिष्टान्तमासादयामि।

“आपकी आज्ञा हो जाय, फिर तो मैं इसे मृत्युके मुखमें पहुँचा देता हूँ।”

अपने अनुजको यह अनुमति प्रदान करनेमें रोहिणीतनयको एक बार झिझक हुई, पर फिर हँसकर उन्होंने स्वीकृति दे ही दी। हाँ, सावधान अवश्य कर दिया-

सच्छलमेतं सच्छलमेव मन्दं मन्दमभ्यवस्कन्द।

“देख भैया! छलके साथ यह दैत्य यहाँ आया है; तो तू भी इसके समक्ष छल करते हुए धीरे-धीरे मानो तुझे इसका सर्वथा पता नहीं हो, तू तो किसी अन्य गोवत्सकी ओर जा रहा हो-इस प्रकार जाना, भला!”

ENGLISH TRANSLATION

A slight redness of anger fills the face of Vraja’s prince, and He softly says into His elder brother’s ear:

“If You command Me, I shall bring him to his destined end.”

“If You give Me permission, I shall send him into the mouth of death.”

Rohini’s son hesitates for a moment to grant His younger brother permission, but then smiles and gives His consent. He does, however, caution Him:

“Since he is deceitful, approach him deceitfully, little by little.”

“Look, brother! This demon has come here by deceit. So you too must act deceptively before him. Go very slowly, as though you know absolutely nothing about him and are merely heading toward some other calf.”

ORIGINAL Hindi and Sanskrit

अग्रज-अनुजका यह परामर्श क्षणोंमें ही सम्पन्न हो गया और इतने गुप्तरूपसे, मानो कुछ हुआ ही नहीं; केवलमात्र श्रीकृष्णचन्द्रने गोवत्स-वेषमें आये दैत्यको बछड़ोंके समूहमें मिल जाते देख लिया हो तथा फिर बलरामजीको दिखाकर उसके पास सर्वथा मुग्ध-से बने हुए जा पहुँचे हों, जैसे इतनी-सी ही बात हुई हो-

तं वत्सरूपिणं वीक्ष्य वत्सयूथगतं हरिः।
दर्शयन् बलदेवाय शनैर्मुग्ध इवासदत्॥
(श्रीमद्भा० १०।११।४२)

अस्तु, वत्सासुरको प्रतीत हुआ कि बिना परिश्रम सर्वोत्तम अवसर प्राप्त हो गया है। एक क्षणका भी विलम्ब न करके वह अपने दोनों पिछले पैरोंसे श्रीकृष्णचन्द्रके स्कन्धदेशपर भरपूर आघात कर बैठा-

दैत्यः पश्चिमपादाभ्यां हरिमंसे ततााड ह।

ENGLISH TRANSLATION

This consultation between elder and younger brother is completed within moments and so secretly that it seems nothing at all has happened. It appears only that Sri Krsnacandra has noticed the demon disguised as a calf mingling with the herd, shown him to Balarama, and then approached him in complete innocence. That is all:

“Seeing him in the form of a calf amid the herd, Hari pointed him out to Baladeva and slowly drew near as if guileless.” (Srimad-Bhagavatam 10.11.42)

Vatsasura thinks that the finest opportunity has presented itself without any effort. Without delaying even a moment, he strikes Sri Krsnacandra’s shoulder region with both his hind legs:

“The demon struck Hari upon the shoulder with his hind legs.”

ORIGINAL Hindi and Sanskrit

श्रीकृष्णचन्द्र तो सावधान हैं ही। उन्होंने पूँछके सहित उसके दोनों पिछले पैरोंको हाथसे पकड़ लिया, फिर उसे ऊपर उठाकर चक्राकार घुमाने लगे। इस प्रकार दो-चार बार घुमानेकी ही देर थी; फिर तो उसके संसारचक्रका परिभ्रमण सदाके लिये समाप्त हो गया। देवविजयी वत्सासुरके शरीरकी समस्त शक्तियाँ इतनेमें ही शान्त हो गयीं, शरीर निष्प्राण हो गया। अब मृतदेहको घुमानेमें लाभ ही क्या? श्रीकृष्णचन्द्रने उस देहको एक कपित्थ-वृक्षपर पटक दिया। महाप्रयाणके अन्तिम क्षणमें वत्सका प्रकाण्ड दैत्यशरीर प्रकट हो गया था। ऐसे अत्यन्त विशाल दैत्यदेहके आघातसे वह कपित्थ तो टूटकर गिरा ही, कई कपित्थतरु एक-दूसरेके आघातसे छिन्न-भिन्न होकर वत्सासुरके साथ ही धराशायी हो गये-

गृहीत्वापरपादाभ्यां सहलाङ्गूलमच्युतः।
भ्रामयित्वा कपित्थाग्रे प्राहिणोद् गतजीवितम्।
स कपित्थैर्महाकायः पात्यमानैः पपात ह॥
(श्रीमद्भा० १०।११।४३)

ENGLISH TRANSLATION

Sri Krsnacandra is fully alert. With His hand He seizes both the demon’s hind legs together with his tail, lifts him, and begins whirling him in a circle. After he has been spun only a few times, his rotation through the wheel of worldly existence ends forever. In that brief interval, all the powers in the body of Vatsasura, conqueror of the gods, fall still, and his body becomes lifeless. What benefit is there in continuing to whirl a corpse? Sri Krsnacandra hurls the body upon a kapittha tree. At the final moment of his great departure, the calf’s enormous demonic body becomes manifest. Struck by such a gigantic demon’s body, not only does that kapittha tree break and fall, but several kapittha trees, shattered by striking one another, crash to the ground together with Vatsasura:

“Acyuta seized him by the hind legs together with his tail, whirled him about, and hurled him lifeless into the top of a kapittha tree. His huge body fell together with the falling kapittha trees.” (Srimad-Bhagavatam 10.11.43)

ORIGINAL Braj

पुच्छ सहित लै पिछले पाइ, दियौ फिराइ-फिराइ बगाइ।
महाकाइ ऊपर ही मरौ, बहुत कपित्थन लै धर परयौ॥

ENGLISH TRANSLATION

Seizing tail and hind legs together, He whirled him round and round and flung him away.
The huge-bodied one died there above, and fell to earth with many kapittha trees.

ORIGINAL Hindi and Braj

सहसा ऐसी घटना घटित देखकर गोपशिशु एक बार तो भयसे चीत्कार कर उठते हैं-

सब सिसु जुरि कैं, सकल बटुरि कैं।
अति भय भरि कैं, लहत हहरि कैं॥

ENGLISH TRANSLATION

Seeing such an event suddenly unfold, the cowherd boys cry out in fear:

All the children gather, everyone clustering near.
Filled with deepest terror, they tremble and quake with fear.

ORIGINAL Hindi, Sanskrit, and Braj

किंतु दूसरे ही क्षण श्रीकृष्णचन्द्रके मुखपर उज्ज्वल हास देखकर, अग्रजको उल्लासवश ताली पीटते देखकर उनका भय जाता रहता है। अवश्य ही वत्सासुरके उस भीषण बृहत् शरीरको देखकर उनके आश्चर्यका पार नहीं रहता। और अब तो सभी बालक एक स्वरसे श्रीकृष्णचन्द्रको साधुवाद देने लगते हैं-

तं वीक्ष्य विस्मिता बालाः शशंसुः साधु साध्विति।
(श्रीमद्भा० १०।११।४४)

भयौ अचंभौ देखि कैं, चकित भए ब्रजबाल।
या खल तें रच्छा करी, धन्य धन्य गोपाल॥

ENGLISH TRANSLATION

But the very next moment, when they see the radiant smile on Sri Krsnacandra's face and His elder brother clapping in delight, their fear departs. Seeing Vatsasura's dreadful, immense body, however, their astonishment knows no bounds. Now all the boys acclaim Sri Krsnacandra with one voice:

"Seeing this, the astonished boys praised Him, saying, 'Well done! Well done!'" (Srimad-Bhagavatam 10.11.44)

Wonder arose at what they saw, and Vraja's boys stood amazed.
"From this villain You have saved us. Blessed, blessed is Gopala!"

ORIGINAL Hindi, Sanskrit, and Braj

अन्तरिक्षसे परिसंतुष्ट हुए देववृन्द भी श्रीकृष्णचन्द्रपर सुमनवृष्टि करने लग जाते हैं-

देवाश्च परिसंतुष्टा बभूवुः पुष्पवर्षिणः॥
(श्रीमद्भा० १०।११।४४)

सुर हरषे, नव फूलन बरसे।

ENGLISH TRANSLATION

The hosts of gods, thoroughly delighted in the heavens, also begin showering flowers upon Sri Krsnacandra:

"And the gods, fully satisfied, showered flowers." (Srimad-Bhagavatam 10.11.44)

The gods rejoiced and rained down fresh flowers.

ORIGINAL Hindi and Sanskrit

वत्सासुरकी चरमपरिणति क्या हुई, इसे भी-गोपशिशुओंने तो नहीं-सुरसमुदायने अवश्य देख लिया-

तद्दैत्यस्य महज्ज्योतिः कृष्णे लीनं बभूव ह।
(गर्गसंहिता)

“उस दैत्यके अन्तर्देशसे निकली एक परम ज्योति श्रीकृष्णचन्द्रमें लीन हो गयी।”

ENGLISH TRANSLATION

The cowherd boys did not see Vatsasura’s ultimate destiny, but the hosts of gods certainly did:

“A great effulgence from that demon merged into Krsna.” (Garga-samhita)

“A supreme radiance emerged from within that demon and merged into Sri Krsnacandra.”

ORIGINAL Hindi and Sanskrit

वत्सदैत्यको यह योगीन्द्र-मुनीन्द्र-दुर्लभ गति देकर श्रीकृष्णचन्द्र तो गोपशिशुओंके साथ मनोरम बाल्यविहारमें तन्मय होने लगते हैं-

तदनु दनुजदमनो मनोरमहेलालसो लालसो निजसहचरनिकरेषु...। (श्रीआनन्दवृन्दावनचम्पूः)

और अन्तरिक्षचरी विबुधवृन्दकी, सिद्ध-गन्धर्व-किंनरोंकी वृत्तियाँ लीन होने लगती हैं राम-श्यामके सुयशगानमें। उनकी अन्य समस्त वासनाएँ समाप्त हो गयीं हैं। बस, सबके अन्तस्तलके तारोंपर एक ही झंकार है-

ENGLISH TRANSLATION

Having bestowed upon the calf-demon a destination difficult even for the foremost yogis and sages to attain, Sri Krsnacandra becomes absorbed with the cowherd boys in His enchanting childhood sports:

“Then the subduer of demons, eager for delightful play, became deeply attached to the company of His own companions...” (Sri Ananda-vrndavana-campu)

The minds of the celestial gods, Siddhas, Gandharvas, and Kinnaras begin to dissolve into singing the fair glories of Rama and Syama. All their other desires come to an end. Upon the strings of every heart, only one refrain resounds:

ORIGINAL Braj

स्याम-बलराम कौं सदा गाऊँ।
स्याम-बलराम बिनु दूसरे देव कौं स्वप्न हू माहिं नहिं हृदय ल्याऊँ॥
यहै जप, यहै तप, यहै मम नेम-ब्रत, यहै मम प्रेम, फल यहै ध्याउँ।
यहै मम ध्यान, यहै ग्यान, सुमिरन यहै, सूर-प्रभु देह हौं यहै पाऊँ॥

ENGLISH TRANSLATION

May I forever sing of Syama and Balarama.
Apart from Syama and Balarama, may I never bring another god into my heart, even in a dream.
This alone is my chanting, this my austerity, this my rule and vow, this my love, and this the fruit I contemplate.
This is my meditation, this my knowledge and remembrance. O Lord of Sura, may this alone be what I attain while embodied.

CHAPTER 43

## वकासुरका उद्धार और उसके पूर्वजन्मका वृत्तान्त

# Bakāsura's Deliverance and the Account of His Previous Birth

Source scan pages 262–266

ORIGINAL — Hindi

सप्तस्वर्ग-सप्तपातालसमन्वित असंख्य ब्रह्माण्डश्रेणीके प्रधान पालक जब वत्सपाल बने हैं, अपने अनन्त-अपरिसीम ऐश्वर्यको रससिन्धुके अतलतलमें डुबाकर व्रजेन्द्रतनय श्रीकृष्णचन्द्रने, रोहिणीनन्दन बलरामने जब गोशावक-संलालनका व्रत स्वीकार किया है, तब दिनचर्या भी उसके अनुरूप होनी ही चाहिये। इसीलिये इस वृन्दावनमें:

ENGLISH TRANSLATION

When the supreme protectors of countless arrays of universes, each containing seven heavenly realms and seven subterranean regions, became keepers of calves, Their daily life necessarily conformed to that role. Śrī Kṛṣṇacandra, the son of Vrajendra, and Balarāma, the son of Rohiṇī, submerged Their infinite and immeasurable majesty in the unfathomable depths of the ocean of rasa and accepted the vow of tenderly caring for the young calves. Therefore, here in Vṛndāvana:

ORIGINAL — Sanskrit. Source: Puruṣa-sūkta

ॐ सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात्।
स भूमिं विश्वतो वृत्वात्यतिष्ठद्दशाङ्गुलम्॥*

ENGLISH TRANSLATION

Oṁ. The Supreme Person has thousands of heads, thousands of eyes, and thousands of feet. Enveloping the earth on every side, He transcends it by ten fingers' breadth.

ORIGINAL — Hindi. Printed note

*उन परम पुरुषके सहस्रों (अनन्त) मस्तक, सहस्रों नेत्र और सहस्रों चरण हैं। वे इस सम्पूर्ण विश्वकी समस्त भूमि (पूरे स्थान)-को सब ओरसे व्याप्त करके इससे दस अङ्गुल (अनन्त योजन) ऊपर स्थित हैं। अर्थात् वे ब्रह्माण्डमें व्यापक होते हुए उससे परे भी हैं।*

ENGLISH TRANSLATION

*That Supreme Person possesses thousands, meaning infinite, heads, thousands of eyes, and thousands of feet. Pervading the whole extent of this entire universe on every side, He stands ten fingers, meaning infinite yojanas, above it. Thus, although He pervades the universe, He also exists beyond it.*

ORIGINAL Hindi

--इस मन्त्रपाठके द्वारा उनका आवाहन नहीं होता; आसन, पाद्य, अर्घ्य, स्नानीय, धूप, दीप, नैवेद्य आदिका विधिवत् समर्पण होकर उनकी आराधना नहीं होती। यहाँ तो रजनीका विराम होनेपर व्रजेश्वरीके सुमधुर मनुहारपूरित संगीतके द्वारा, जननीकी अतिशय प्रेमिल भर्त्सनाओंके द्वारा वे जगाये जाते हैं:

ENGLISH TRANSLATION

They are not invoked here through the recitation of this mantra, nor are They worshiped through the ritual offering of a seat, water for the feet, arghya, bathing water, incense, lamp, food, and the other prescribed articles. Here, when night comes to an end, They are awakened by Vrajeśvarī's exceedingly sweet songs filled with affectionate entreaties and by Their mother's intensely loving rebukes:

ORIGINAL Braj. Attributed in the verse to Sūrdās

जागौ हो तुम, नंदकुमार!
बलि-बलि जाउँ मुखारविंद की, गोसुत मेलो करौ सँभार॥
आज कहा सोवत, त्रिभुवनपति! और बार तुम उठत सवार।
बारंबार जगावति माता, कमलनयन! भयौ भवन उजार॥

× × ×

कौन परी नँदलालै बान।
प्रात समैं जागन की बिरियाँ सोवत है पीतांबर तान॥
मात जसोदा कब की ठाढ़ी, लै ओदन भोजन घृतसान।
जागौ स्याम! कलेऊ कीजै, सुंदर बदन दिखाऔ आन॥
संग सखा सब द्वारें ठाढ़े, मधुबन धेनु चरावन जान।
सूरदास अति ही अलसाने सोवत हैं अजहूँ, निसि मान॥

ENGLISH TRANSLATION

Awaken, O Nanda's son! Again and again I offer myself to Your lotus face. Gather and care for the young calves.

Why do You sleep today, O Lord of the three worlds? On other days You rise early and ready. Mother awakens You repeatedly. Lotus-eyed one, the house has filled with daylight.

× × ×

What habit has overtaken Nandalāla? At the morning hour, when He should awaken, He sleeps beneath His yellow cloth.

Mother Yaśodā has long been standing with rice and food enriched with ghee. Awake, Śyāma. Take Your morning meal and come show us Your beautiful face.

All Your friends stand at the door, ready to tend the cows in Madhubana. Sūrdās says: exceedingly drowsy, He still sleeps, believing it to be night.

ORIGINAL Hindi

और फिर जननीका अञ्चल ही उनका आसन होता है। यहाँ यह निश्चित नहीं कि मुख-प्रक्षालन, स्नान, सम्मार्जन होनेके अनन्तर ही नैवेद्य अर्पित हो। अपने क्रोडमें अञ्चलपर आसीन श्याम-बलरामको निहारकर जननी प्रतिदिन आत्मविस्मृत-सी होती ही हैं और न जाने कितनी बार संलालनके क्रममें व्यतिक्रम होता है। संलालन कलेऊसे ही आरम्भ होता है। दोनों पुत्रोंको भुजपाशमें बाँधकर जननी स्फुट कण्ठसे मनमाना गीत गाती हुई सर्वप्रथम नैवेद्यका उपहार ही समर्पित करती हैं:

ENGLISH TRANSLATION

Then the mother's veil itself becomes Their seat. Here it is not certain that the food offering will be presented only after Their mouths have been washed, They have bathed, and Their bodies have been dried. Every day, seeing Śyāma and Balarāma seated upon the veil in her lap, the mother becomes almost forgetful of herself, and who knows how often the proper order of her tender care is reversed? That care begins with the morning meal itself. Enclosing both sons within the bond of her arms, the mother sings whatever songs she pleases in a clear voice and first presents the gift of food:

ORIGINAL Braj

करौ कलेऊ राम कृष्ण मिलि, कहत जसोदा मैया।

× × ×

उठत प्रात कछु मात जसोदा मंगल-भोग देत दोउ छोरा।
माखन, मिश्री, दह्यौ, मलाई, दूध भरे दोउ कनक-कटोरा॥

ENGLISH TRANSLATION

"Rāma and Kṛṣṇa, sit together and take Your morning meal," Mother Yaśodā says.

× × ×

Rising early, Mother Yaśodā gives both boys an auspicious offering of food: butter, sugar crystals, thick yogurt, cream, and two golden bowls filled with milk.

ORIGINAL Hindi

यह होनेपर फिर स्नान, सम्मार्जन आदि सम्पन्न होते हैं। श्रीकृष्ण-बलरामके श्यामल-गौर श्रीअङ्गोंपर तो नित्य लावण्यकी लहरें उठती रहती हैं। वहाँ मलिनताकी छाया भी नहीं। जहाँ मालिन्य है, वहीं संस्कार-परिष्कृति अपेक्षित होती है। नित्य नव सुन्दरको क्या तो नहलायें, क्या विभूषित करें। यह तो यशोदारानीके वात्सल्यसिन्धुकी चञ्चल लहरें हैं, जो विविध शृङ्गारसे, आभूषणोंसे वे अपने पुत्रोंको विभूषित करती रहती हैं। ऐसा करना उन्हें आवश्यक प्रतीत होता है। इसीलिये, भ्रान्तिवश ऐसी भूल हो जानेपर, स्नानसे पूर्व ही कलेवा करा देनेपर पश्चात्ताप भी करने लगती हैं; उन्हें भय होने लगता है, ऐसा करनेसे उनके नीलसुन्दरके, अग्रजके शरीरमें व्याधि होनेकी सम्भावना है; उनका अबोध सरलमति नीलमणि आगे चलकर ऐसी अशुचिताका अभ्यासी बन जायगा।

जो हो, तात्पर्य यह है कि यहाँ--इस वृन्दाकाननमें वत्सपाल बने हुए सर्वलोकैकपाल राम-श्यामकी अर्चना निराले ढंगसे ही होती है; यहाँ विधि-विधान कुछ नहीं, यहाँ तो जननीके, गोपसुन्दरियोंके, गोपोंके अन्तस्तलमें प्रवाहित अनाविल प्रेमसिन्धुकी ऊर्मियोंपर ही राम-श्याम निरन्तर नृत्य करते हैं। लहरें जहाँ-जिस ओर जैसे बहा ले जाती हैं, वहीं उसी ओर वैसे ही दोनों बह जाते हैं। अस्तु, अब तो दोनोंका दैनन्दिन क्रम यह हो गया है--शय्यासे गात्रोत्थान करते ही वे शीघ्र-से-शीघ्र स्नानादि प्रातःकृत्य समापन कर लेते हैं; फिर अत्यन्त अल्प समयमें ही जननीके धराये शृङ्गारको धारण कर लेते हैं और तब प्रातःकालीन भोजन भी अतिशय त्वरासे नन्दभवनमें ही हो जाता है। उसके बाद यहाँ और कुछ नहीं, सब कुछ वनमें तथा असंख्य गोवत्सोंके, गोपशिशुओंके समाजमें। सखाओंसे परिवेष्टित रहकर दिनभर दोनों भाई वत्सचारण करते हुए वनमें ही घूमते रहते हैं:

ENGLISH TRANSLATION

After this, Their bathing, drying, and other care are completed. Waves of beauty eternally rise upon the dark and fair limbs of Śrī Kṛṣṇa and Balarāma, where not even a shadow of impurity exists. Refinement is required only where impurity is present. What need is there to bathe or adorn Those who are ever-fresh in beauty? These adornments and ornaments are simply the restless waves of the ocean of Queen Yaśodā's parental love. She continually ornaments her sons with them because doing so appears necessary to her.

Therefore, if confusion causes her to reverse the order and feed Them before Their bath, she begins to regret it. She fears that this might bring illness to Nīlasundara and His elder brother, or that her innocent and simple-minded Nīlamaṇi may grow accustomed to such impurity.

The meaning is that here in Vṛndā's forest, Rāma and Śyāma, the sole protectors of every world who have become keepers of calves, are worshiped in a unique way. There are no ritual rules. They dance continually upon the waves of the stainless ocean of love flowing in the deepest hearts of Their mother, the beautiful cowherd women, and the cowherd men. In whatever direction and manner those waves carry Them, the two brothers flow with them.

Their daily routine now became this: as soon as They rose from bed, They completed Their morning bathing and other duties as quickly as possible. In very little time They accepted the ornaments Their mother placed upon Them and rapidly ate Their morning meal in Nanda's residence. After that, nothing remained there. Everything took place in the forest among countless calves and cowherd boys. Surrounded by Their friends, the two brothers wandered through the forest all day while tending the calves:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.45

तौ वत्सपालकौ भूत्वा सर्वलोकैकपालकौ।
सप्रातराशौ गोवत्सांश्चारयन्तौ विचेरतुः॥

ENGLISH TRANSLATION

The two, who are the sole protectors of every world, became keepers of calves. After Their morning meal, They wandered about while tending the young calves.

ORIGINAL Hindi

वत्सासुरका उद्धार तो हो ही गया, पर उसके कारण इनके स्वच्छन्द विहारमें कोई बाधा नहीं आयी। वत्सासुरके आनेकी बात अधिकांश गोपोंने, व्रजरानीने जानीतक नहीं। उसी दिन श्रीकृष्णचन्द्रने सखागोष्ठीमें मन्त्रणा कर यह स्थिर कर लिया था--'कोई भी इस घटनाकी बात किसीको न बताये; अन्यथा मैया वत्सचारणके लिये मुझे वनमें नहीं आने देगी, कम-से-कम सुदूर वनमें नहीं जानेका प्रतिबन्ध तो पुनः लग ही जायगा और फिर हमलोगोंकी स्वच्छन्द क्रीड़ा नहीं हो सकेगी!' बालकोंने वैसा ही किया, किसीको कुछ भी नहीं बताया। सदाकी भाँति श्रीकृष्णचन्द्रका वनगमन, वत्सचारण, वनविहार निर्बाध चलता ही रहा। जनश्रुतिके रूपमें मधुपुरसे यह बात व्रजपुरमें भी आयी अवश्य; पर किसीने इस ओर ध्यान नहीं दिया।

इसकी प्रतिक्रिया तो मधुपुरके अधीश्वर कंसपर हुई। जिस क्षण अपने पूर्व गुप्तचरके मुखसे कंसने वत्सासुर-निधनकी बात सुनी, उसे प्रतीत हुआ मानो हालाहल विषकी ज्वाला कर्णरन्ध्रोंके पथसे हृदयमें प्रविष्ट हो गयी। अन्तस्तल झुलस गया। नेत्रोंमें अँधेरा छा गया। अतिशय वेगसे उसने आँखें बंद कर लीं:

ENGLISH TRANSLATION

Vatsāsura had been delivered, yet the event caused no obstruction to Their free play. Most of the cowherd men and the queen of Vraja never even learned that Vatsāsura had come. That very day, Śrī Kṛṣṇacandra consulted with His circle of friends and settled the matter: "No one should tell anyone about this event. Otherwise Mother will not allow Me to come into the forest to tend the calves. At the very least, she will again forbid Me from going into the distant forest, and then we shall no longer be able to play freely."

The boys did exactly as He said and told no one. As always, Śrī Kṛṣṇacandra's journeys into the forest, tending of the calves, and forest play continued without interruption. A popular report of the event did reach Vraja from Madhupura, but no one paid it any attention.

The reaction was felt by Kaṁsa, the ruler of Madhupura. The moment he heard of Vatsāsura's death from the mouth of his former spy, it seemed that a flame of the deadly hālāhala poison entered his heart through the openings of his ears. His innermost being was scorched, darkness covered his eyes, and he shut them with great force:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

कंसस्तु तस्माद्वत्सपादपि वत्सासुरनिर्वासनमपसर्पमुखाद्विषमिव कर्णरन्ध्रस्पर्शमात्रेणान्तः सम्भूय भृशं दृशौ निमीलयामास।

ENGLISH TRANSLATION

When Kaṁsa heard from the mouth of that spy that Vatsāsura had been driven from life by the tender child who tended calves, the report became like poison merely touching the openings of his ears. It entered deep within him, and he tightly closed his eyes.

ORIGINAL Hindi

इतना ही नहीं, संज्ञाशून्य होकर गिर पड़ा वह। जीवनमें प्रथम बार इतनी गहरी मूर्च्छा कंसको हुई, मानो वह निष्प्राण हो गया हो। सचमुच बाहरसे जीवनके सभी लक्षण कुछ क्षणके लिये विलुप्त हो गये। मन्त्री दौड़े, अनेकों उपचार आरम्भ हुए, फिर कहीं जाकर उसे किसी प्रकार बाह्यज्ञान हुआ:

ENGLISH TRANSLATION

More than that, he lost consciousness and fell. For the first time in his life, Kaṁsa entered such a deep swoon that he appeared lifeless. For several moments, every outward sign of life truly vanished. The ministers came running and began many treatments. Only after great effort did he somehow regain external awareness:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

तेन दशमीमिव दशां प्रापितः स तु मन्त्रिभिः कथंचिद्बहिरवधापितः।

ENGLISH TRANSLATION

Reduced by that news to a condition resembling death, he was somehow restored to outward consciousness by his ministers.

ORIGINAL Hindi

अब अपेक्षित मन्त्रणा पुनः प्रारम्भ हुई। कंस भीति एवं अतिशय खेदसे पूर्ण वाणीमें सभासदोंपर अपना मनोभाव प्रकट करने लगा:

ENGLISH TRANSLATION

The necessary deliberation now resumed. In a voice filled with fear and intense grief, Kaṁsa revealed his thoughts to the assembly:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

हन्त सम्भाविता दम्भान्विता बहवः प्रस्थापिता न तु तैर्भद्रं किंचिदपि संचितम्।

ENGLISH TRANSLATION

"Alas! Many renowned beings skilled in deception have been sent, yet they accomplished not the slightest good."

ORIGINAL Hindi

“हाय! एक नहीं, बहुत-से प्रतिष्ठित छद्मवेश धारण करनेवाले भेजे गये; किंतु उनके द्वारा किंचिन्मात्र भी हित-साधन नहीं हुआ।”

ENGLISH TRANSLATION

"Alas! Not one but many renowned masters of disguise were sent, yet they accomplished not even the slightest good."

ORIGINAL Hindi

कुछ शब्दोंमें ही कंसराजने परिस्थितिकी गम्भीरता बता दी। पर वह मन्त्रिमण्डल भी तो अपना महत्त्व रखता है। मन्त्रियोंने अपने महाराजमें पुनः नवीन आशा सञ्चारित कर देनेके उद्देश्यसे यह परामर्श दिया:

ENGLISH TRANSLATION

In a few words, King Kaṁsa conveyed the gravity of the situation. Yet his council of ministers possessed its own importance. Hoping to awaken fresh hope within their king, the ministers offered this advice:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

देव! केवलं वकमत्र बलमवलम्बामहे।
यतस्तज्जातावेव दम्भसम्भारा गम्भीरायन्ते॥

ENGLISH TRANSLATION

"Your Majesty, let us now rely solely upon Bakāsura's strength, for among those of the heron race the resources of deception naturally become profound."

ORIGINAL Hindi

“स्वामिन्! अब तो वकासुरके बलका ही आश्रय करें; क्योंकि बगुलेकी जाति ही ऐसी होती है, जहाँ दम्भका जाल गहरा बन जाता है।”

ENGLISH TRANSLATION

"Master, let us now rely solely upon Bakāsura's strength, for the heron race is such that its web of deception naturally grows deep."

ORIGINAL Hindi

सचमुच कंसको वकासुरकी विस्मृति हो गयी थी। मन्त्रियोंने उपयुक्त अवसरपर ही स्मरण कराया। फिर तो उल्लासमें भरकर कंसने इसका अनुमोदन ही किया:

ENGLISH TRANSLATION

Kaṁsa had indeed forgotten Bakāsura. The ministers reminded him at precisely the right moment. Filled with delight, Kaṁsa immediately approved their proposal:

ORIGINAL Sanskrit

आं आं मम सुहृत्तमः स एव केवलस्तत्र प्रस्थापनाय स्थाप्यताम्।

ENGLISH TRANSLATION

"Yes, yes! Let that most dear friend of mine alone be appointed and sent there."

ORIGINAL Hindi

“हाँ, हाँ! बहुत ठीक, मेरे उस सुहृत्तम वकासुरको ही वहाँ भेजा जाय।”

ENGLISH TRANSLATION

"Yes, yes, very good. Let my dearest friend Bakāsura alone be sent there."

ORIGINAL Hindi

वकासुरका एवं वकभगिनी पूतनाका प्रथम मिलन मानो उसकी स्मृतिमें नाच उठा। कंस एवं वक दोनों ही भीषण द्वन्द्व-युद्धमें संलग्न हुए थे। अत्यन्त पराक्रमी वकने कंस-जैसे महाविक्रान्त योद्धाको भी अपने मुखका ग्रास बना लिया था। दुर्धर्ष कंसने भीतर जाकर भी प्रचण्ड पराक्रमसे अपने-आपको उगल देनेके लिये वकासुरको बाध्य तो अवश्य कर दिया और फिर उठाकर घुमाते हुए उसे पटक देनेमें भी समर्थ वह अवश्य हुआ; पर वकके अपरिमेय बलकी छाप उसपर पड़ ही गयी। तथा इसीलिये उसी क्षण जब अपने भाईको विपन्न पाकर उसकी बहिन पूतनाने कंसको अपने साथ युद्धके लिये ललकारा, तब कंसने यही उत्तर दिया था:

ENGLISH TRANSLATION

The first meeting between Bakāsura and his sister Pūtanā seemed to dance within Kaṁsa's memory. Kaṁsa and Baka had engaged in a terrible duel. The exceedingly powerful Baka had even made a mighty warrior like Kaṁsa a morsel within his mouth. Though the indomitable Kaṁsa exerted tremendous strength from within and forced Bakāsura to spit him out, and although he then lifted, whirled, and threw him to the ground, the impression of Baka's immeasurable strength remained upon him. Therefore, when Pūtanā saw her brother in distress and challenged Kaṁsa to fight her, Kaṁsa replied:

ORIGINAL Sanskrit. Source: Garga-saṁhitā

स्त्रिया सार्द्धमहं युद्धं न करोमि कदाचन।
वकासुरः स्यान्मे भ्राता त्वं च मे भगिनी भव॥

ENGLISH TRANSLATION

"I never fight with a woman. From today Bakāsura shall be my brother, and you shall become my sister."

ORIGINAL Hindi

“देख, स्त्रियोंके साथ मैं कभी युद्ध नहीं करता। आजसे वकासुर तो मेरा भाई बने और तू मेरी बहिन।”

ENGLISH TRANSLATION

"Look, I never fight with women. From today Bakāsura shall be my brother, and you shall become my sister."

ORIGINAL Hindi

अस्तु, तबसे वक-वकीका सौहार्द कंसके प्रति अक्षुण्ण रहा। वकी--पूतनाने तो अपने प्राण कंसके लिये दिये ही। अब वकासुरकी परीक्षाका अवसर था। मन्त्रियोंके मुखसे उसका नाम सुनते ही कंस एक बार पुनः सुख-स्वप्न-सा देखने लग गया, उसे आशा बँध गयी--नन्दपुत्रको वकासुर तो निगल ही जायगा! फिर विलम्ब क्यों? तुरंत ही वकका आह्वान हुआ, वह सभामें उपस्थित हुआ; उसे सारी योजना समझा दी गयी और वह व्रजेशपुत्रको अपने मुखका ग्रास बनानेके उद्देश्यसे चल पड़ा।

ENGLISH TRANSLATION

From that time onward, the friendship of Baka and his sister with Kaṁsa remained unbroken. Pūtanā had already given her life for Kaṁsa. Now the time had come to test Bakāsura. The moment Kaṁsa heard his name from the ministers, he once again began dreaming a pleasant dream. Hope arose within him that Bakāsura would surely swallow Nanda's son. Why delay? Baka was summoned at once and appeared in the assembly. The entire plan was explained to him, and he set out intending to make Vrajeśa's son a morsel within his mouth.

ORIGINAL Hindi

इधर श्रीकृष्णचन्द्र भी सदाकी भाँति वत्सचारण करने वन चले। वही त्रिभुवनमोहन सौन्दर्य है, वही मधुरातिमधुर बाल्यभङ्गिमा है, वैसी ही क्षीरसिन्धुकी उच्छलित तरङ्गों-जैसी गोवत्सराशि आगे-आगे आ रही है, वैसा ही परमानन्दमें निमग्न क्रीडापरायण गोपशिशुओंका समाज है, अग्रजका संरक्षण है। अपनी बङ्किम चितवनसे वनस्थलीकी शोभा निहारते, हँसते-हँसाते, अपनी वंशीकी मधुर स्वर-लहरीसे वृन्दाकाननको रसप्लावित करते, झूमते हुए वे धीरे-धीरे आगे बढ़ रहे हैं। चलते-चलते नवतृणास्तीर्ण वनभूमि आ जाती है। वहाँ एक परम रमणीय सरोवर है। सरोवरके संनिकट मनोहर नव-नवाङ्कुरित तृणराजि है, जो जलका सान्निध्य पाकर सान्द्र-स्निग्ध बन गयी है। इस परम सुन्दर वन्य भू-भागको देखकर श्रीकृष्णचन्द्र समस्त गोवत्सोंको यहीं निवेशित करते हैं, आज यहीं क्रीड़ा होगी:

ENGLISH TRANSLATION

Meanwhile, as always, Śrī Kṛṣṇacandra entered the forest to tend the calves. The same beauty that enchanted the three worlds adorned Him, together with the same supremely sweet gestures of childhood. Before Him came the mass of calves like surging waves of the milk ocean. Around Him gathered the same playful cowherd boys immersed in supreme bliss, while His elder brother protected Him. Gazing upon the beauty of the forest with His curved glance, laughing and making others laugh, flooding Vṛndā's forest with waves of sweet melody from His flute, He swayed gently forward.

As they traveled, they reached forest ground covered with fresh grass. A supremely lovely lake stood there. Near its bank grew charming rows of newly sprouted grass, made dense and lush by proximity to the water. Seeing this exquisitely beautiful forest region, Śrī Kṛṣṇacandra settled all the calves there. Today they would play in this very place:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

नवशाद्वलतलमालोकयन् क्वचन जलाशयोपकण्ठे ललितानि नवनवाङ्कुरितानि शष्पाणि पानीयसंनिकर्षसुमेदुराणि समालोक्य वत्सकुलं तत्रैव निवेशयामास।

ENGLISH TRANSLATION

Looking upon fresh grassy ground beside a lake and seeing there charming blades of newly sprouted grass, made exceedingly lush by the closeness of the water, He settled the herd of calves in that very place.

ORIGINAL Hindi

उल्लासमें भरे राम-कृष्णकी, गोपशिशुओंकी यहाँ प्रथम चेष्टा होती है--अपने-अपने वत्सससमुदायको सरोवरका सुनिर्मल जल पिलाकर तृप्त करना। इतनी दूरसे चलकर आये गोवत्सोंको प्यास लगी ही होगी; श्रीकृष्णचन्द्रको, उनके सखाओंको स्वयं भी जो प्यासकी अनुभूति हो रही है। अतः प्रथम सभी अपने-अपने वत्सकुलको सरोवरमें उतारते हैं, उनके जलपान कर लेनेपर तीर-देशमें उन्हें तृण चरनेके लिये उन्मुक्त छोड़ देते हैं। इसके अनन्तर स्वयं उस सुनिर्मल सुमिष्ट जलका पान कर तृप्त होते हैं:

ENGLISH TRANSLATION

Filled with delight, Rāma, Kṛṣṇa, and the cowherd boys first sought to satisfy their respective groups of calves with the lake's crystal-clear water. Having traveled such a distance, the calves must have been thirsty, for Śrī Kṛṣṇacandra and His friends felt thirst themselves. They first led their groups of calves into the lake. After the calves drank, they released them to graze upon the grass along the bank. Then the boys themselves drank the clear, sweet water and became satisfied:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.46

स्वं स्वं वत्सकुलं सर्वे पाययिष्यन्त एकदा।
गत्वा जलाशयाभ्याशं पाययित्वा पपुर्जलम्॥

ENGLISH TRANSLATION

All of them, desiring to give water to their respective groups of calves, went to the lake. After letting the calves drink, the boys themselves drank the water.

ORIGINAL Hindi

गोपशिशुओंमें नवस्फूर्तिका संचार हुआ और वे जलाशयके तीरपर लगे दौड़ने। इसी समय सहसा उनकी दृष्टि एक विचित्रकाय जन्तुपर चली जाती है, जलके समीप ही वह जन्तु बैठा जो है। उज्ज्वलवर्ण, अत्यन्त प्रकाण्ड। वह सचमुच क्या वस्तु है, बालक यह निर्णय नहीं कर सके! मानो वज्राघातसे एक गिरिशृङ्ग टूट गया हो; टूटकर भूमिपर, उस सरोवरके तटपर ही आ गिरा हो! ऐसे विशालकाय जन्तुको देखकर बालक अत्यन्त भयभीत हो गये:

ENGLISH TRANSLATION

Fresh energy arose within the cowherd boys, and they began running along the lake's bank. Suddenly their eyes fell upon a creature of extraordinary form seated beside the water. It was brilliantly white and immensely vast. The boys could not determine what it truly was. It seemed that a mountain peak had been shattered by a thunderbolt and fallen to the ground upon the very bank of the lake. Seeing such a gigantic creature, the boys became exceedingly frightened:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.47

ते तत्र ददृशुर्बाला महासत्त्वमवस्थितम्।
तत्रसुर्वज्रनिर्भिन्नं गिरेः शृङ्गमिव च्युतम्॥

ENGLISH TRANSLATION

There the boys saw a mighty creature standing before them. They became terrified, for it resembled the peak of a mountain split by a thunderbolt and cast down.

ORIGINAL Hindi

यह जन्तु और कोई नहीं, वही कंसप्रेरित वकरूपधारी महाबली वक दैत्य है, अपनी घातमें बैठा है:

ENGLISH TRANSLATION

The creature was none other than the immensely powerful demon Baka, sent by Kaṁsa and wearing the form of a heron, seated in ambush:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.48

स वै वको नाम महानसुरो वकरूपधृक्।

ENGLISH TRANSLATION

He was the great demon named Baka, who had assumed the form of a heron.

ORIGINAL Hindi

किंचिद् वयस्क एवं साहसी बालकोंने कुछ आगे बढ़कर यह तो जान लिया कि यह एक अत्यन्त विशालकाय बगुला पक्षी है। पर जब उन्होंने उस वकके विस्तारित चञ्चुपुटोंकी ओर देखा, तब उनके प्राण सूख गये:

ENGLISH TRANSLATION

The somewhat older and more courageous boys advanced a little and recognized that it was an enormously large heron. But when they saw Baka's widely opened beak, their very lives seemed to dry away:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

धरणितलमुन्नमयन्निव धरणितलनिहितोत्तरचञ्चुर्दिवमवनमयन्निव द्युतलनिवेशितोर्ध्वचञ्चुश्च युगपदेव देवदनुजमनुजादिसकलजीवजीवनाकर्षणाय विततायतमहासंदंशं विवृत्य स्थित इव कालपुरुषः॥

ENGLISH TRANSLATION

His lower beak rested upon the earth as though intending to raise the terrestrial realm upward, while his upper beak extended into the sky as though intending to drag heaven down. Opening that vast, elongated pair of pincers as if to draw away at once the lives of all beings, including gods, demons, and humans, he stood there like the personification of death.

ORIGINAL Hindi

“मानो धरणीको उत्पाटितकर ऊर्ध्वदेशमें ले जानेके उद्देश्यसे उसने अपने नीचेकी चोंचको धरातलसे संलग्न कर रखा है, एवं स्वर्गको उखाड़कर धरातलपर लानेके लिये ही उसका ऊर्ध्वचञ्चु आकाशमें उठा है। मानो एक साथ देव, दनुज, मानव--समस्त जीवोंके प्राण आकर्षण करनेके लिये विशाल संडासी विस्फारितकर कालपुरुष वहाँ अवस्थित हो!”

ENGLISH TRANSLATION

"It seemed that he had placed his lower beak against the ground in order to uproot the earth and carry it upward, while his upper beak rose into the sky to tear down heaven and bring it to earth. It was as if the personification of death stood there with enormous pincers spread open to draw away at once the lives of every being, gods, demons, and humans alike."

ORIGINAL Hindi

गोपबालक भगे अपने प्राणाधारसखा श्रीकृष्णचन्द्रकी ओर। श्रीकृष्णचन्द्रकी स्वतः भी दृष्टि उस विशालकाय वककी ओर ही लगी है। दो-एक सहचरोंसे वे उस वककी ही चर्चा कर रहे हैं:

ENGLISH TRANSLATION

The cowherd boys ran toward Śrī Kṛṣṇacandra, their life-sustaining friend. Śrī Kṛṣṇacandra Himself was gazing upon the gigantic heron and discussing it with one or two companions:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

आकारात्पक्षितुल्यः स्याद् व्यापारान्न च पक्षिवत्।
वकः किं नवकः साक्षात् कूटवत् स्थितिरीक्ष्यते॥

ENGLISH TRANSLATION

"By form it resembles a bird, yet its behavior is unlike a bird's. Is it a heron, or some new kind of Baka? It stands there like a mountain peak."

ORIGINAL Hindi

“भैयाओ! देखो, आकारसे तो वह पक्षीके समान ही लगता है, पर इसकी चेष्टा पक्षी-जैसी नहीं है। क्या यह कोई नवक वक--नयी जातिका बगुला है?”* पर्वतशृङ्ग-जैसा प्रतीत हो रहा है।”

ENGLISH TRANSLATION

"Brothers, look. In shape it resembles a bird, but its behavior is not birdlike. Could this be some navaka-baka, a new kind of heron? It appears like a mountain peak."

ORIGINAL Hindi. Printed note

*अनन्तैश्वर्यनिकेतन स्वयंभगवान् के मुखारविन्दसे कूटभाषाकी ओटमें सत्य प्रकट हो गया। 'नवक वक' कहकर उन्होंने संकेत कर दिया--'यह वक नहीं, वकासुर दैत्य है।'*

ENGLISH TRANSLATION

*From the lotus mouth of Bhagavān Himself, the abode of infinite majesty, the truth emerged beneath the covering of coded speech. By saying "navaka-baka," He indicated: "This is not a mere heron but the demon Bakāsura."*

ORIGINAL Hindi

इतनेमें आकर गोपसखा उन्हें घेर लेते हैं तथा श्रीकृष्णचन्द्रकी बात पूरी होते-न-होते अतिशय भीतिभरे स्वरमें कई एक साथ ही कहने लग जाते हैं:

ENGLISH TRANSLATION

Meanwhile, the cowherd friends came and surrounded Him. Before Śrī Kṛṣṇacandra could finish speaking, several of them began talking at once in voices filled with intense fear:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

सखे! नायं पक्षी। अपि तु सकलानेव नो गिलितुमिव कृतारम्भेण गुरुतरदम्भेन केनापि वकाकृतिना दानवेनैव भवितव्यम्। तदितः पलायनमेवास्माकं पथ्यम्।

ENGLISH TRANSLATION

"Friend, this is no bird. It must be some demon who has assumed the form of a heron with exceedingly great deception and begun preparing to swallow us all. Our only safe course is to flee from here."

ORIGINAL Hindi

“अरे भैया कन्नू! यह पक्षी नहीं है। यह तो हम सबको निगल जानेके उद्देश्यसे आया हुआ, अत्यन्त छद्मनिपुणतासे बगुलेकी आकृति धारण करनेवाला कोई दानव होगा। अतः यहाँसे भाग चलनेमें ही हम सबोंका कल्याण है।”

ENGLISH TRANSLATION

"Brother Kannū, this is no bird. It must be some demon who has come to swallow all of us and has skillfully assumed a heron's form through immense deception. Therefore, our welfare lies only in fleeing from here."

ORIGINAL Hindi

कुछ गोपशिशु अतिशय त्वरासे बोल उठते हैं:

ENGLISH TRANSLATION

Some cowherd boys quickly exclaimed:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

कैलाशशिखरिशिखरद्राघीयसः शरीरादपि दीर्घदीर्घतराच्चञ्चुपुटादस्य कथं पलायनमपि।

ENGLISH TRANSLATION

"His body is longer than the peak of Mount Kailāsa, and his two beaks are longer still than that immensely long body. How can we possibly escape?"

ORIGINAL Hindi

“अरे! देखते नहीं! कैलास पर्वतके शिखरकी अपेक्षा भी इसका शरीर बड़ा है और इस अतिशय दीर्घ शरीरसे भी इसके चञ्चुपुट दीर्घ-दीर्घतर हैं। इसकी चोंचसे बचकर भागोगे कैसे?”

ENGLISH TRANSLATION

"Do you not see? Its body is larger even than Mount Kailāsa's peak, and its beaks are far longer than that immensely long body. How can you flee and escape its beak?"

ORIGINAL Hindi

अपने सखाओंकी यह बात सुनकर श्रीकृष्णचन्द्रके अरुणिम अधरोंपर मृदु हास्यकी सुन्दर रेखा-सी खिंच जाती है। उस स्मितकी ओटसे सुधा-सीकर झरने लगते हैं। मुखमण्डलका सौन्दर्य, लावण्य निखर उठता है। अमृतस्यन्दी स्वरसे सखाओंको “नाशङ्कनीयम्--भयभीत मत होओ,” कहकर आश्वासन देते हुए अरविन्दनयन श्रीकृष्णचन्द्र वकमुखकी ओर भी संनिधिमें जानेका विचार करते हैं, चल पड़ते हैं। इस समय सर्वज्ञ, सर्ववित्--स्वयंभगवान् व्रजेन्द्रनन्दनका यह बाल्यावेश देखने ही योग्य है। उन्हें सब कुछ पता है; यह कौन है, क्या करने आया है--वे सब कुछ जानते हैं। फिर भी मुखकमलपर ऐसा मुग्धभाव है, जैसे उन्हें इस प्रकाण्ड वकपक्षीके सम्बन्धमें कुछ भी ज्ञान नहीं; इतने सरल मुग्ध शिशुकी भङ्गिमा धारण किये वे वकतुण्डकी ओर अग्रसर हो रहे हैं:

ENGLISH TRANSLATION

Hearing His friends, a lovely line of gentle laughter appeared upon Śrī Kṛṣṇacandra's crimson lips. Drops of nectar seemed to fall from behind that smile, and the beauty and radiance of His face blossomed. In His nectar-flowing voice He reassured His friends, "There is no need for fear. Do not be afraid." Then lotus-eyed Śrī Kṛṣṇacandra resolved to go still nearer Baka's mouth and set forth.

At that moment the childhood absorption of Vrajendra's son, Bhagavān Himself, omniscient and all-knowing, was a wonder to behold. He knew everything: who this creature was and why it had come. Yet His lotus face bore such innocent enchantment that He seemed to know nothing of the enormous heron. Assuming the gestures of a simple, fascinated child, He advanced toward Baka's beak:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

पुण्डरीकलोचनस्तं जानन्नप्यजानन्निव तस्य तुण्डसंनिधिमेव गमनेऽवधिं चकार।

ENGLISH TRANSLATION

Though lotus-eyed Kṛṣṇa knew him, He acted as if He did not and made the immediate vicinity of the demon's beak the very limit of His approach.

ORIGINAL Hindi

भीतिविजडित नेत्रोंसे गोपशिशु अपने प्राणाराम सखाकी यह चेष्टा देखने लगते हैं। अवश्य ही श्रीकृष्णचन्द्रके मुखपर तो भयकी छाया भी नहीं है। उन्हें भय क्यों हो? वे व्रजेन्द्रके वत्सपाल भले ही हों, पर हैं तो अखिललोकके अभयदाता ही न! वे मन्द-मन्थर गतिसे वकके संनिकट होते जा रहे हैं। उनकी चालसे स्पष्ट है--भय नहीं, अपितु उस वकके प्रति उपेक्षा-अवहेलना है:

ENGLISH TRANSLATION

With eyes frozen by terror, the cowherd boys watched the actions of their life-delighting friend. Not even a shadow of fear appeared upon Śrī Kṛṣṇacandra's face. Why should He be afraid? Though He had become Vrajendra's keeper of calves, He remained the giver of fearlessness to every world. With slow, gentle steps He approached Baka. His gait revealed not fear but disregard and disdain for the demon:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

अकुतोभयमभयदमखिललोकस्य सहेलमभिमुखमुपसर्पन्तम् × × ×।

ENGLISH TRANSLATION

Fearless from every quarter and the giver of fearlessness to all the worlds, He advanced toward him with playful ease. × × ×

ORIGINAL Hindi

किंतु आह! यह क्या हुआ! अरे वह वक उचका! श्रीकृष्णचन्द्रके निकट वह सहसा आ गया! हाय रे! इस महाबली तीक्ष्णतुण्ड पक्षीने तो नीलसुन्दरको अपने चञ्चुपुटोंमें रख लिया। आह! व्रजजीवन नीलमणि वकमुखके ग्रास बन गये:

ENGLISH TRANSLATION

But ah, what happened? Baka sprang up and suddenly came close to Śrī Kṛṣṇacandra. Alas! That immensely powerful, sharp-beaked bird seized Nīlasundara within his beak. Ah, Nīlamaṇi, the very life of Vraja, became a morsel in Baka's mouth:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.48

आजग्रह सहसा कृष्णं तीक्ष्णतुण्डो ग्रसद् बली।

ENGLISH TRANSLATION

The mighty, sharp-beaked demon suddenly seized Kṛṣṇa and swallowed Him.

ORIGINAL Hindi

वनविहंगम आर्तनाद कर उठे। तरु-वल्लरियोंमें बड़े वेगका प्रकम्पन आरम्भ हुआ। वन्यपुष्पोंमें, कपिलतामें एक विचित्र मर्मभेदी करुण कोलाहल होने लगा। अन्तरिक्षमें समस्त देवसमुदाय चीत्कार कर उठा तथा राम एवं गोपशिशु? आह! प्राण निर्गत होनेपर मृतदेहस्थ चक्षु आदि इन्द्रियोंकी क्या दशा होती है? जब उनके प्राणस्वरूप श्रीकृष्णचन्द्र ही उन्हें छोड़कर वकमुखमें समा गये, तब अग्रजमें, गोपशिशुओंमें रखा ही क्या है? श्रीकृष्णचन्द्रको बगुला निगल गया, नेत्र-गोलकने इतना ही देखा; फिर तो निष्प्राण शरीरके इन्द्रियगोलककी भाँति रामके सहित समस्त गोपशिशु चेतनाशून्य हो गये:

ENGLISH TRANSLATION

The forest birds cried out in anguish. Trees and vines began trembling violently. A strange, heart-piercing lament arose among the forest flowers and creepers. The entire host of gods in the sky screamed. And what of Rāma and the cowherd boys? Ah, what becomes of the eyes and other senses in a dead body once life has departed? When Śrī Kṛṣṇacandra, their very life, left them and entered Baka's mouth, what remained within His elder brother or the cowherd boys? Their eyes saw only that the heron had swallowed Śrī Kṛṣṇacandra. Then all the cowherd boys, together with Rāma, lost consciousness like the sense organs of a body without life:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.11.49

कृष्णं महाबकग्रस्तं दृष्ट्वा रामादयोऽर्भकाः।
बभूवुरिन्द्रियाणीव विना प्राणं विचेतसः॥

ENGLISH TRANSLATION

Seeing Kṛṣṇa swallowed by the great heron, Rāma and the other boys lost consciousness, like the senses deprived of life.

ORIGINAL Braj

जब बक ग्रस्यौ कुँवर नंदलाल। बल समेत सब ब्रज के बाल॥
भए विचेतन ते तन ऐसें। प्रान बिना इंद्रियगन जैसें॥

ENGLISH TRANSLATION

When Baka swallowed young Nandalāla, all the boys of Vraja, together with Balarāma, became unconscious. Their bodies were like the senses without life.

ORIGINAL Hindi

अवश्य ही अचिन्त्य लीला-महाशक्तिके प्रभावसे प्रत्येक गोपशिशुके नेत्र निर्मीलित नहीं हुए, ज्यों-के-त्यों खुले रहे तथा नेत्रोंमें लीलोपयोगी दर्शनशक्ति भी बनी रही। इसके अतिरिक्त उन्हें अपने-परायेके सुख-दुःखका कोई भान नहीं रहा, अन्य कोई अनुभूति नहीं रही।

ENGLISH TRANSLATION

By the influence of the inconceivable great power of līlā, the eyes of every cowherd boy did not close but remained open as before, and the power of sight required for the līlā remained within them. Apart from this, they retained no awareness of their own or others' happiness or sorrow and no other sensation.

ORIGINAL Hindi

अस्तु, अब वककी क्या दशा हुई, यह देखें। बड़े उल्लाससे उसने नन्दपुत्रको ग्रास तो बना लिया। पर क्या वह इन्हें सचमुच निगल सकेगा? जिनकी एक आंशिक अभिव्यक्तिके लोमकूपमें असंख्य ब्रह्माण्ड धूलिकणोंकी भाँति विलीन होते रहते हैं, जो जगत्स्रष्टाके भी स्रष्टा हैं, उन स्वयंभगवान् श्रीकृष्णचन्द्रको क्षुद्रातिक्षुद्र वकासुर उदरस्थ कर ले, यह सम्भव हो सकता है क्या? यह तो उनकी लीला-रसास्वादनकी अभिनवपद्धति ही है, जो वे स्वयं वकके मुखमें समा गये हैं। अन्यथा वक उन्हें स्वप्नमें भी स्पर्शमात्र कर ले, यह शक्ति भी उसमें कहाँ। जो हो, जब वे उसके मुखविवरमें गये हैं, तब अग्रिम लीलाक्रम भी होगा ही, श्रीकृष्णचन्द्र उससे खेलेंगे ही, खेलने ही लगे। यह देखो--अग्निज्वालाकी भाँति उत्ताप उसके तालुमूलमें; कण्ठदेशमें सृष्ट हो जाता है! उनके परम शीतल शान्तम श्रीअङ्गोंका स्पर्श ही असुरके तालुमूलमें असह्य

ENGLISH TRANSLATION

Now let us see what happened to Baka. In great delight he had made Nanda's son his morsel, but could he truly swallow Him? Countless universes dissolve like particles of dust within the pores of even one partial manifestation of Him, and He is the creator even of the creator of the universe. Could the most insignificant Bakāsura possibly confine Śrī Kṛṣṇacandra, Bhagavān Himself, within his belly? This was simply the Lord's novel way of tasting the rasa of līlā: He entered Baka's mouth of His own accord. Otherwise Baka did not possess the power to touch Him even in a dream.

Since He had entered the cavity of the demon's mouth, the next sequence of līlā had to unfold. Śrī Kṛṣṇacandra would play with him, and indeed He began to play. Behold: heat like a flame of fire arose at the root of Baka's palate and in his throat. The mere touch of the Lord's supremely cool and peaceful limbs became unbearable at the root of the demon's palate.

CHAPTER 44

## वकासुर-संहार सुनकर यशोदाकी चिन्ता और व्रजमें श्रीकृष्णलीलागान

# Yasoda's Anxiety on Hearing of Bakasura's Slaying, and the Singing of Sri Krsna's Pastimes Throughout Vraja

Source scan pages 267–273

ORIGINAL

Hindi and Sanskrit

प्रदाह उत्पन्न कर देता है। इतनी, ऐसी भीषण जलन होती है, मानो उसने भ्रान्तिवश एक ज्वलन्त लौहपिण्ड ही अपने चञ्चुपुटोंसे उठा लिया हो। श्रीकृष्णचन्द्रकी यह क्रीड़ा कितनी विचित्र है! जिनका एक नाम एक बार जिह्वाग्रपर आते ही नरककी भीषण ज्वाला सर्वथा शान्त हो जाती है, उनके ही परम शीतल चरणसरोजका स्पर्श पाकर वकका कण्ठ जलने लगता है! उसे इतनी असह्य वेदना होती है कि वह व्रजेन्द्रनन्दनको उगल देनेके लिये बाध्य हो जाता है, तुरंत उसी क्षण उन्हें उगल ही देता है। श्रीकृष्णचन्द्र बाहर आ जाते हैं। वकको विश्वास था-कण्ठ भले ही जले, पर उगलनेपर श्रीकृष्णचन्द्र तो निष्प्राण मांसपिण्ड ही बनकर उसके मुँहसे निकलेंगे; किंतु इससे विपरीत वे तो सर्वथा अक्षत निकले। वकके क्रोधकी सीमा नहीं रहती। अतिशय रोषमें भरा अपने चञ्चुप्रहारसे श्रीकृष्णचन्द्रको प्राणशून्य कर देनेके लिये वह पुनः उनके समीप आ जाता है-

तं तालुमूलं प्रदहन्तमग्निवद् गोपालसूनुं पितरं जगद्गुरोः।
चच्छर्द सद्योऽतिरुषाक्षतं बकस्तुण्डेन हन्तुं पुनरभ्यपद्यत॥
(श्रीमद्भा० १०।११।५०)

ENGLISH TRANSLATION

It produces a burning sensation. The burning is so terrible that it is as though, in his confusion, he has picked up a blazing ball of iron in his beak. How wondrous is this sport of Sri Krsnacandra! The mere arrival of one of His names upon the tip of the tongue utterly extinguishes the dreadful flames of hell, yet the touch of His supremely cooling lotus feet causes Baka's throat to burn. The pain becomes so unbearable that he is forced to vomit out Vraja's prince, and at that very instant he does so. Sri Krsnacandra emerges. Baka had been certain that although his throat might burn, when he disgorged Sri Krsnacandra He would come from his mouth only as a lifeless lump of flesh. Contrary to this expectation, He emerges entirely unharmed. Baka's fury knows no limit. Filled with extreme rage, he again approaches Sri Krsnacandra, intending to kill Him with a blow from his beak:

“Baka immediately vomited out the son of the cowherd, father of the universal preceptor, who was burning the root of his palate like fire. In exceeding rage, the demon then approached again to strike the unharmed Lord dead with his beak.” (Srimad-Bhagavatam 10.11.50)

ORIGINAL Hindi, Sanskrit, and Braj

मूर्च्छित हुए उन गोपशिशुओंके विस्फारित नेत्र यह सब देख रहे हैं तथा जिस क्षण श्रीकृष्णचन्द्र वकके मुखसे बाहर निकले, उसी क्षण उन्हें अक्षत देखकर समस्त बालकोंकी ज्ञानशक्ति भी लौट आती है। पर क्रियाशक्ति अभी भी ज्यों-की-त्यों सुप्त है। जो हो, इधर श्रीकृष्णचन्द्रकी वकक्रीडाका उत्तर-अंश आरम्भ हो जाता है। भक्तगण-परिपालकने, देववृन्दोंके आनन्दविधायकने दृश्य बदल देना चाहा। अतः अब विलम्ब नहीं। यह लो, देखो, यशोदाके नीलमणिका दूसरा खेल! वे अत्यन्त निकट आ जाते हैं और वक दैत्यकी दोनों बृहत् चोंचोंको अपने नन्हे करपल्लवोंसे बलपूर्वक पकड़ लेते हैं। और फिर क्षणार्ध भी नहीं लगता, मानो वह वक दैत्य ग्रन्थिहीन एक तृणविशेष हो-इस प्रकार अनायास उसे बीचसे चीर डालते हैं-

तमापतन्तं स निगृह्य तुण्डयोर्दोर्भ्यां बकं कंससखं सतां पतिः।
पश्यत्सु बालेषु ददार लीलया मुदावहो वीरणवद् दिवौकसाम्॥
(श्रीमद्भा० १०।११।५१)

प्रभु लीला-आसक्त वै लखि सिसु दुखी अपार।
कर-कमलन सौं चोंच गहि करे फका द्वै फार॥

ENGLISH TRANSLATION

The wide-open eyes of the unconscious cowherd boys witness all this, and the instant Sri Krsnacandra emerges from Baka's mouth, the sight of Him unharmed restores the boys' faculty of awareness. Their power of action, however, remains dormant just as before. Meanwhile the latter part of Sri Krsnacandra's sport with Baka begins. The protector of His devotees and giver of joy to the hosts of gods wishes to transform the scene. There is no further delay. Behold another sport of Yasoda's dark jewel! He comes very close and forcibly grasps the demon Baka's two enormous halves of his beak with His tiny lotus hands. Not even half a moment passes before He effortlessly tears Baka down the middle as though the demon were merely a smooth, knotless blade of grass:

“When Baka, Kamsa's friend, rushed at Him, the Lord of the righteous seized the demon by the two halves of his beak with His arms. Before the watching boys, He playfully tore him apart like virana grass, bringing joy to the dwellers of heaven.” (Srimad-Bhagavatam 10.11.51)

Seeing the children plunged in boundless grief, the Lord became intent upon His sport.
With His lotus hands He seized the beak and tore its two halves apart.

ORIGINAL Hindi and Sanskrit

आकाशसे सहस्र-सहस्र कुसुमोंकी वृष्टि होने लगती है। आनन्दप्रमत्त देवगण नन्दनकाननसे राशि-राशि जाती, यूथी, मधुमालती, चम्पक, नागेश्वर, मल्लिका आदि कुसुमोंका चयन कर श्रीकृष्णचन्द्रके श्रीअङ्गोंपर वर्षा कर रहे हैं। वहाँकी समस्त वनस्थली दिव्य सौरभमय प्रसूनोंसे सम्पूर्णतया आस्तृत हो जाती है। साथ ही आनक, शङ्ख आदि दिव्य वाद्योंकी ध्वनिसे, देवकृत स्तवपाठके सुमधुर नादसे अन्तरिक्ष पूरित होने लगता है। पुनः-पुनः पुष्पवर्षण, वाद्यवादन, श्रीकृष्णस्तवनसे देवसमाज अपने त्राताकी आराधना करके भी आज अघाता जो नहीं। यह सब देख-सुनकर गोपशिशुओंको अतिशय विस्मय होने लगता है-

तदा बकारिं सुरलोकवासिनः समाकिरन् नन्दनमल्लिकादिभिः।
समीडिरे चानकशङ्खसंस्तवैस्तद् वीक्ष्य गोपालसुता विसिस्मिरे॥
(श्रीमद्भा० १०।११।५२)

ENGLISH TRANSLATION

Thousands upon thousands of flowers begin raining from the sky. The gods, intoxicated with joy, gather heaps of jati, yuthi, madhumalati, campaka, nagesvara, mallika, and other flowers from Nandana Garden and shower them upon Sri Krsnacandra's sacred limbs. The entire woodland becomes completely carpeted with blossoms of divine fragrance. At the same time the heavens begin to fill with the sound of celestial instruments such as kettledrums and conches and with the sweet resonance of hymns recited by the gods. Even after worshiping their deliverer again and again with showers of flowers, instrumental music, and praises of Sri Krsna, the assembly of gods cannot feel satisfied today. Seeing and hearing all this, the cowherd boys become exceedingly astonished:

"Then the dwellers of heaven covered the enemy of Baka with mallika and other flowers from Nandana Garden and praised Him with kettledrums, conches, and hymns. Seeing this, the cowherd boys were amazed." (Srimad-Bhagavatam 10.11.52)

ORIGINAL Hindi and Sanskrit

किंतु अब वे देवोंके गान-वाद्यकी ओर देखें, यह समय नहीं रहा है। उनके प्राणाधार श्रीकृष्णचन्द्र वकासुरके कराल मुखसे मुक्त होकर उनके समीप आकर खड़े जो हो गये हैं। फिर तो जैसे मृत शरीरमें पुनः प्राण लौट आये हों, इस प्रकार एक साथ राम आदि सभी शिशुओंमें क्रियाशक्तिका संचार हो गया। इतना ही नहीं, उनका रोम-रोम उत्फुल्ल हो उठा। एक साथ सभी उठे, सबने श्रीकृष्णचन्द्रको अपने भुजपाशमें बाँध लिया। ओह! इस मिलनके समय जिस सुखकी अनुभूति इन गोपशिशुओंने की, उसे कौन बताये?

स्थानागतम् तं परिरभ्य निर्वृताः॥
(श्रीमद्भा० १०।११।५३)

ENGLISH TRANSLATION

But this is no longer the time for them to attend to the gods' song and music. Sri Krsnacandra, the very support of their lives, has escaped from Bakasura's terrible mouth and now stands close beside them. As life might return to a dead body, the power of action enters Rama and all the other boys at once. More than that, every hair on their bodies blossoms with joy. They all rise together and bind Sri Krsnacandra within the embrace of their arms. Ah, who can describe the happiness these cowherd boys experience at this reunion?

"Embracing Him when He returned to their midst, they attained complete delight." (Srimad-Bhagavatam 10.11.53)

ORIGINAL Hindi and Sanskrit

दो खण्डोंमें विभक्त वकका मृत शरीर सामने पड़ा है। स्वयं तो वह अनादि संसृतिके, भवप्रवाहके उस पार बहुत दूर जा पहुँचा है-

तदा मृतस्य दैत्यस्य ज्योतिः कृष्णे समाविशत्।
(गर्गसंहिता)

"उस मृत दैत्यकी ज्योति श्रीकृष्णके श्रीअङ्गोंमें प्रविष्ट हो गयी।"

ENGLISH TRANSLATION

Baka's dead body, divided into two parts, lies before them. He himself has gone far beyond beginningless material existence and the current of worldly becoming:

"Then the effulgence of the dead demon entered Krsna." (Garga-samhita)

"The radiance of that dead demon entered Sri Krsna's sacred limbs."

ORIGINAL Hindi

सिद्ध तपोधन जाजलिकी बात आज सत्य हो गयी है। सुदूर अतीतका इतिवृत्त है। यही वक हयग्रीवपुत्र उत्कल दैत्य था। सुरराजका राजच्छत्र छीनकर, अनेक मर्त्य नरपालोंका राज्य अपहरणकर शासक बना था। एक दिन यह दुर्मदान्ध उत्कल असुरसमुदाय साथ लिये सिन्धु-सागरके संगमपर तपोनिधि जाजलिकी पर्णशालाके निकट जा पहुँचा। आश्रमकी मनोहर शोभाकी ओर इसकी दृष्टि नहीं गयी। इसने तो चञ्चल लहरियोंपर निर्भीक खेलते हुए मत्स्योंके प्राण लेने आरम्भ किये। बारंबार वडिश (मछली पकड़नेकी बंसी) फेंककर वह मत्स्योंको जलके बाहर खींच लेता, उनकी हत्यामें ही उसे रस आ रहा था। जाजलिने विनम्र शब्दोंमें निवारण किया। पर कौन सुनता है! आखिर मुनिसत्तम जाजलिके नेत्रोंमें रोषकी छाया-सी आयी। उनके मुखसे निकल पड़ा-"दुर्मते! वककी भाँति ही तो तू इन मत्स्योंका आहार करता है न? अच्छा जा, तू बगुला ही हो जा!" और तत्क्षण ही उत्कल तेजोभ्रष्ट होकर वक पक्षीके रूपमें परिणत हो गया। अब तो मदशून्य उत्कल जाजलिके चरणोंमें जा गिरा। मुनिका स्तवन करने लगा। जाजलि रुष्ट थोड़े ही थे, द्रवित हो गये और कह दिया-"वैवस्वत मन्वन्तर आयेगा, उसके अट्ठाईसवें द्वापरका अन्त आनेपर परिपूर्णतम साक्षात् श्रीकृष्णचन्द्र ही वृन्दाकाननमें वत्सचारण करते हुए विचरण करेंगे। उस समय श्रीकृष्णचन्द्रमें तुम्हें तन्मयताकी प्राप्ति होगी, इसमें तनिक भी संशय नहीं।"

ENGLISH TRANSLATION

Today the words of Jajali, the perfected sage rich in austerity, have come true. This account belongs to the distant past. This very Baka was once the demon Utkala, son of Hayagriva. Having seized the royal parasol of the king of the gods and usurped the realms of many mortal kings, he became a ruler. One day, blinded by wicked pride and accompanied by a host of demons, Utkala reached the vicinity of the ascetic Jajali's leaf hut at the confluence of the Sindhu and the sea. His eyes did not turn toward the hermitage's enchanting beauty. Instead he began taking the lives of fish playing fearlessly in the dancing waves. Casting a hook and line again and again, he pulled the fish from the water and delighted only in killing them. Jajali gently forbade him, but who would listen? At last a trace of anger appeared in the eyes of Jajali, best of sages, and these words escaped his lips: "Wicked-minded one! You devour these fish just like a heron, do you not? Very well, go and become a heron yourself!" At once Utkala lost his splendor and was transformed into a heron. His pride now gone, Utkala fell at Jajali's feet and began praising the sage. Jajali was hardly truly angry. His heart melted and he said, "The Vaivasvata Manvantara will come, and when its twenty-eighth Dvapara-yuga draws to a close, the supremely complete Sri Krsnacandra Himself will wander in Vrnda's forest, herding calves. At that time you will attain absorption in Sri Krsnacandra. There is not the slightest doubt."

ORIGINAL Hindi and Braj

अस्तु, अश्रद्धा, अनादरपूर्वक एवं ऐसे अशुभ निमित्तसे प्राप्त महत् सङ्गका यह महान् फल उत्कलको मिला! कदाचित् श्रद्धा होती, आदर होता, दैवी सम्पदाका सम्बल साथ होता, फिर तो श्रीकृष्णचन्द्र उसे क्या देते-यह बताना कठिन है!

जो हो, इस समय गोपशिशुओंके प्राणोंमें कुछ ऐसा, इतना उत्साह है कि स्वयं वाग्वादिनी भी उसे चित्रित नहीं कर सकतीं। आज उद्दाम क्रीड़ा नहीं, आज तो वन्य पुष्पोंसे, नन्दनकाननके उन मल्लिका-यूथी-वैजयन्ती कुसुमोंसे, रक्त-पीत-उज्ज्वल-हरिताभ वनधातुओंसे श्रीकृष्णचन्द्रके अङ्गोंको सुसज्जित करनेकी और फिर उन्हें अङ्कमें भरनेकी होड़ लग रही है। आज उन सबकी बाल्योचित प्रतिभा भी सहसा इतनी विकसित हो गयी है कि देखकर आश्चर्य होता है। अपने प्राणसखाके शौर्य-वीर्यकी प्रशंसा करते-करते वे सब न जाने क्या-क्या कह रहे हैं। पर कुछ भी असम्बद्ध, असंगत नहीं; आज तो उनकी प्रत्येक उक्ति परम सत्यका निदर्शन बनती जा रही है। इस उमंगके प्रवाहमें दिन तो कबका ढल चुका है। वनसे प्रवाहित समीर संध्याकी सूचना देने आ गया है। श्रीकृष्णचन्द्र गोवत्सोंको एकत्रकर व्रजकी ओर चल भी पड़ते हैं। बालक भी साथ-साथ चले जा रहे हैं, किंतु इनका उत्साह शिथिल नहीं हो रहा है। आज प्रथम अवसर है कि प्रत्येक आभीर-शिशुके नेत्र आनन्दातिरेकसे रह-रहकर छलक उठते हैं। अपने मनकी बात श्रीकृष्णचन्द्रको सुनाते समय तो उनके दृगोंसे अश्रुका निर्झर झरने लगता है-

बका बिदारि चले ब्रज कौं हरि।
सखा संग आनंद करत सब, अंग-अंग बन-धातुचित्र करि॥
बनमाला पहिरावत स्यामहि, बार-बार अँकवार भरत धरि।
कंस-निपात करौगे तुमहीं, हम जानी यह बात सही परि॥
पुनि-पुनि कहत-धन्य नँद जसुमति, जिनि इन कौं जनम्यौ, सा धनि घरि।
कहत इहै सब जात सूर-प्रभु, आनंद-आँसु ढरत लोचन भरि॥

ENGLISH TRANSLATION

Such was the magnificent fruit Utkala received from the company of a great soul, though that company had been gained without faith or respect and through such an inauspicious cause. Had he possessed faith, reverence, and the support of divine qualities, it would be difficult to say what Sri Krsnacandra might then have bestowed upon him.

Be that as it may, at this moment the cowherd boys' hearts contain such immense enthusiasm that even the goddess of speech herself could not portray it. Today there is no boisterous play. Instead they compete to decorate Sri Krsnacandra's limbs with forest flowers, with those mallika, yuthi, and vaijayanti blossoms from Nandana Garden, and with red, yellow, bright, and greenish forest pigments, and then to clasp Him in their arms. Their childlike genius has suddenly blossomed so greatly that it is astonishing to see. As they praise the courage and prowess of the friend of their lives, who knows how many things they say? Yet nothing is disconnected or inappropriate. Today their every utterance is becoming a revelation of supreme truth. While this current of exhilaration flows, the day has long since declined. The breeze blowing from the forest has arrived to announce evening. Sri Krsnacandra gathers the calves and sets out toward Vraja. The boys walk beside Him, but their enthusiasm does not diminish. Today, for the first time, every young cowherd's eyes repeatedly overflow with an excess of bliss. When they tell Sri Krsnacandra what is in their hearts, streams of tears pour from their eyes:

Having torn Baka apart, Hari set forth toward Vraja.
All His friends rejoiced with Him, painting every limb with forest pigments.
They placed a forest garland upon Syama and embraced Him again and again.
“You alone will bring down Kamsa. We now know this to be certainly true.”
Again and again they said, “Blessed are Nanda and Yasumati who gave birth to Him, and blessed is their home.”
Speaking thus as they walked, O Lord of Sura, their eyes filled and shed tears of bliss.

ORIGINAL Hindi and Sanskrit

गृहतोरणके समीप अपने हाथोंमें नीलमणि एवं बलरामके करपल्लव धारण किये व्रजेश्वरी खड़ी हैं तथा आभीर-शिशु उन्हें वनमें घटित आजकी घटना सुना रहे हैं-

मातः परं मातः परं कौतुकं कौ तु कं न विस्मापयति तत्। यदद्य सख्या स ख्यापितभुजपराक्रमः पराक्रमः कृतः। (श्रीआनन्दवृन्दावनचम्पूः)

“री मैया! इससे परे सुन्दर कौतुक और कोई हो ही नहीं सकता। यह पृथ्वीपर, भला, किसे विस्मित नहीं करेगा! आज हमारे सखा कन्हैयाने शत्रुपर ऐसे आक्रमण किया कि क्या बताऊँ! उस आक्रमणको देखकर ही हमलोगोंने जाना कि सचमुच कन्हैया भैयाकी भुजाओंमें कितना बल है!”

ब्रजेश्वरीके नेत्रोंमें, मुखपर एक साथ भीति, उत्कण्ठा, अनिष्टाशङ्काकी छाया झलमल कर उठती है। क्षणभर पूर्व वनसे लौटे हुए नीलसुन्दरकी शोभा निहारनेमें ही मैयाके प्राण तन्मय हो रहे थे। किंतु गोप-शिशुओंके इन शब्दोंने वह एकाग्रता हर ली; प्राणोंमें स्पन्दन आरम्भ हो गया-पता नहीं क्या घटना हुई है। जननी पूरे मनोयोगसे शिशुओंकी बात सुनने लगती हैं। वे सब भी कहते ही जा रहे हैं-

ENGLISH TRANSLATION

Near the arched entrance of the house stands the queen of Vraja, holding the lotus hands of her dark jewel and Balarama in her own, while the cowherd boys tell her of today's event in the forest:

“Mother, O mother! No wonder can surpass it. Indeed, whom would it not amaze? Today our friend performed a feat of valor that revealed the prowess of His arms.” (Sri Ananda-vrndavana-campu)

“O Mother! No more beautiful wonder than this could ever be. Whom on earth would it not astonish? Today our friend Kanhaiya attacked the enemy in such a way that I cannot describe it! Only upon seeing that attack did we realize how much strength truly lies in Kanhaiya Bhaiya's arms.”

At once the shadows of fear, eagerness, and foreboding shimmer in the eyes and upon the face of Vraja's queen. A moment earlier, Mother's whole being had been absorbed in beholding the beauty of her dark child newly returned from the forest. But the cowherd boys' words steal away that absorption. Her heart begins to throb, for she does not know what has happened. The mother listens to the children with complete attention, and they continue speaking:

ORIGINAL Sanskrit and Hindi

निजमदपर्वतायमानं पर्वतायमानं सर्वानेव नो गिलितुमुद्यतमुद्यतं ज्वलन्तमिव पावकं वकं तीक्ष्णचञ्चुं चञ्चूर्यमाणं करसरोजाभ्यामाभ्यामाहितहेलं हेऽलंसुकृतिनि! तव कुसुमसुकुमारः कुमारः सपदि वीरणतृणमिव पाटयामास। (श्रीआनन्दवृन्दावनचम्पूः)

“देख मैया! तुम्हें बताऊँ-वह जो आया था, अपने गर्वोल्लासमें फूल रहा था, पर्वत-जैसा बगुला बना हुआ था, हम सबको निगल जानेके लिये उद्यत होकर आया था। मृत्यु उसके सिरपर नाच रही थी; इसीलिये आनन्द, शान्तिका लेश भी उस पक्षीमें नहीं था। री मैया, उसकी अत्यन्त तीक्ष्ण चोंच थी, उस चोंचके कारण वह जलती हुई आगके समान बना हुआ था। टेढ़े-टेढ़े चलकर वह आ रहा था। किंतु मैया, री बहुपुण्यवती जननि! तेरे इस कुसुमसुकुमार नीलमणिने अपने इन्हीं हस्तकमलोंसे उस वकासुरको देखते-ही-देखते अनायास-जैसे कोई वीरण नामक तृणको बीचसे चीरकर फेंक दे, वैसे ही चीरकर फेंक दिया!”

ENGLISH TRANSLATION

“O abundantly virtuous mother! Swollen into a mountain by his own pride, towering like a mountain, ready and uplifted to swallow us all, blazing like fire, sharp-beaked, and moving crookedly, that Baka was immediately and playfully torn apart like a blade of virana grass by your flower-soft boy with these very lotus hands.” (Sri Ananda-vrndavana-campu)

“Look, Mother, let me tell you. The one who came was swollen with proud delight, appearing as a heron as large as a mountain and intent upon swallowing us all. Death was dancing upon his head, so there was not the slightest joy or peace in that bird. Mother, he had an exceedingly sharp beak, and because of that beak he looked like a blazing fire as he came walking crookedly. But O Mother, O greatly blessed mother! Before our very eyes, your flower-soft dark jewel effortlessly tore Bakasura apart with these very lotus hands, just as someone splits a blade of virana grass down the middle and casts it away!”

ORIGINAL Hindi, Sanskrit, and Hindi prose rendering

बालकोंकी बात सुनकर व्रजरानीके मुखकी उत्फुल्लता जाती रहती है। निराशाभरी आँखोंसे वे पुरपुरन्ध्रियोंकी ओर देखती हुई कहने लगती हैं-

यदर्थमजहमहं बत! महावनावस्थितिं
तदेतदतिभीतिदं दितिजकृत्यमुन्मीलति।
अयं परमचञ्चलः परमसाहसोऽसाध्वसः
क्व यामि करवाणि किं हतविधेर्न वेद्मि ईहितम्॥
(श्रीआनन्दवृन्दावनचम्पूः)

“आह! जिस कारणसे महावनका निवास छोड़कर आयी, वह यहाँ भी पीछे लगा ही रहा; यहाँ भी वह असुरोंका भयंकर उत्पात होने ही लगा। यह मेरा नीलमणि अतिशय चञ्चल है, अत्यन्त साहसी है, भय तो इसे छू नहीं गया है, किसीसे तनिक भी नहीं डरता, जहाँ चाहे चला जाता है, जिस किसी वस्तुको ही पकड़ लेता है। हाय! कहाँ जाऊँ! क्या करूँ! पता नहीं, दुर्दैवकी क्या इच्छा है!”

यह कहते-कहते अत्यन्त दुःखभारसे व्रजेश्वरीके नेत्र निमीलित हो जाते हैं। किसी अचिन्त्य प्रेरणावश गोप-शिशुओंके मुखसे यह बात सहसा स्पष्ट नहीं निकली कि वक श्रीकृष्णचन्द्रको निगल चुका था! अन्यथा व्रजेश्वरीके अन्तस्तलपर इस घटनाकी कैसी प्रतिक्रिया होती, यह कहना कठिन है!

ENGLISH TRANSLATION

Hearing the boys' words, the joyous bloom vanishes from the face of Vraja's queen. Looking toward the noble women of the town with despairing eyes, she begins to speak:

“Alas! The very reason for which I abandoned residence in Mahavana is now manifesting here as this exceedingly frightful demonic outrage. This child is supremely restless, extremely daring, and utterly fearless. Where shall I go? What shall I do? I do not know the intention of cruel fate.” (Sri Ananda-vrndavana-campu)

“Ah! The danger for which I left Mahavana has followed me even here. The demons' dreadful violence has begun here as well. This dark jewel of mine is exceedingly restless and extraordinarily bold. Fear has never touched Him. He is not the least afraid of anyone, goes wherever He wishes, and seizes anything at all. Alas! Where shall I go? What shall I do? I do not know what misfortune intends!”

As she says this, the eyes of Vraja's queen close beneath an immense weight of sorrow. By some inconceivable inspiration, the cowherd boys did not suddenly state plainly that Baka had swallowed Sri Krsnacandra. Otherwise, it is difficult to say what effect this news would have had upon the depths of Vrajesvari's heart.

ORIGINAL Hindi and Sanskrit

जो हो, विद्युत्की भाँति यह समाचार समस्त व्रजपुरमें फैल जाता है। अपने जीवनसर्वस्व श्रीकृष्णचन्द्रको अतिशय निकटसे जाकर देख लेनेके लिये प्रत्येक गोप-गोपीके प्राण चञ्चल हो उठते हैं। नन्दभवनमें ही व्रजमण्डल एकत्र हो जाता है। बालक बार-बार उस घटनाका विवरण सबको सुना रहे हैं, सुन-सुनकर सभी आश्चर्य-विस्फारित नेत्रोंसे श्रीकृष्णचन्द्रकी ओर ही देखने लगते हैं। व्रजेश्वर एवं उपनन्द आदि प्रमुख गोपोंने आदिसे अन्ततक-कैसे क्या-क्या हुआ-सब सुना। फिर तो सबकी अञ्जलि बँध जाती है, सभी अपने इष्टदेव श्रीनारायणके चरणोंमें श्रीकृष्णचन्द्रकी इस अप्रत्याशित रक्षाके लिये लुट पड़ते हैं। श्रीकृष्णचन्द्रके सुकोमल अङ्गोंकी ओर दृष्टि जानेपर उन्हें विस्मय होता है-ओह! इस नन्हे-से नीलमणिने ऐसे दुर्दान्त दैत्यको अनायास चीर डाला! और जब वे वकके द्वारा श्रीकृष्णचन्द्रको निगल लिये जानेकी बात स्मरण करते हैं, तब उन्हें लगता है-आह! नीलमणि तो आज हमलोगोंको छोड़कर मानो दूसरे लोकमें चला ही गया था, श्रीनारायणदेवकी कृपासे ही लौटकर आ गया है-मृत्युकी छाया छूकर आया है। उनकी खोयी हुई परमनिधि उन्हें पुनः प्राप्त हो गयी है, नीलमणि उनके नेत्रोंके सामने पुनः सकुशल लौट जो आया है, उन्हें क्या नहीं मिल गया है! प्रत्येक गोप-गोपीके अन्तस्तलका अनुराग उमड़ चलता है, सभी अतृप्त नयनोंसे श्रीकृष्णचन्द्रकी ओर देखते ही रह जाते हैं-

श्रुत्वा तद् विस्मिता गोपा गोप्यश्चातिप्रियादृताः।
प्रेत्यागतमिवौत्सुक्यादैक्षन्त तृषितेक्षणाः॥
(श्रीमद्भा० १०।११।५४)

ENGLISH TRANSLATION

Be that as it may, the news spreads like lightning throughout all Vraja. Every cowherd man and woman becomes restless to draw very near and behold Sri Krsnacandra, the entirety of their lives. The whole community of Vraja gathers in Nanda's house. The boys repeatedly recount the event to everyone, and as they listen, all gaze only at Sri Krsnacandra with eyes wide in astonishment. The king of Vraja and the leading cowherds, including Upananda, hear from beginning to end exactly how everything happened. At once their palms join in prayer, and they all cast themselves at the feet of their worshipful Lord Sri Narayana in gratitude for Sri Krsnacandra's unexpected protection. When their gaze falls upon His tender limbs, they marvel, “Ah! This tiny dark jewel effortlessly tore apart such a ferocious demon!” When they remember that Baka had swallowed Him, it seems that today their dark jewel had all but left them for another world and returned only by the grace of Lord Narayana, having touched the shadow of death. Their lost supreme treasure has been restored. Their dark jewel has returned unharmed before their eyes, so what have they not regained? Affection surges from the depths of every cowherd's heart, and with thirsty, unsated eyes they continue to gaze at Sri Krsnacandra:

“Hearing of it, the astonished cowherd men and women, who held Him most dear and honored Him deeply, looked upon Him eagerly with thirsty eyes as though He had returned from death.” (Srimad-Bhagavatam 10.11.54)

ORIGINAL Hindi and Sanskrit

जब भावप्रवाह किञ्चित् शिथिल होता है, तब गोपसमाजमें, गोपीमण्डलीमें यह चर्चा आरम्भ होती है-

अहो बतास्य बालस्य बहवो मृत्यवोऽभवन्।
अप्यासीद् विप्रियं तेषां कृतं पूर्वं यतो भयम्॥
अथाप्यभिभवन्त्येनं नैव ते घोरदर्शनाः।
जिघांसयैनमासाद्य नश्यन्त्यग्नौ पतङ्गवत्॥
अहो ब्रह्मविदां वाचो नासत्याः सन्ति कर्हिचित्।
गर्गो यदाह भगवानन्वभावि तथैव तत्॥
(श्रीमद्भा० १०।११।५५-५७)

"अहो! कितने आश्चर्यकी बात है! अबतक इस बालकके लिये मृत्युके कारण तो बहुत-से उपस्थित हुए; पर हुआ यह कि जो इसका अनिष्ट करने आये, उन्हींका अनिष्ट हो गया। ऐसा इसीलिये हुआ कि उन सब-के-सबने यहाँ आनेसे पूर्व बहुत-से प्राणियोंका अनिष्ट-साधन करके अपने लिये भी पुष्कलमात्रामें अनिष्टका ही संचय कर लिया था-उनके पापका घड़ा भर जो चुका था। देखो तो सही, वे भयंकरमूर्ति राक्षस आते तो हैं, पर इस कुसुमसे भी सुकुमार नीलसुन्दरका बाल बाँकातक नहीं कर पाते। सब-के-सब इसका प्राण हरण करनेकी इच्छासे ही आते हैं; पर जहाँ इसके पास आये कि प्रज्वलित अग्निमें गिरे पतंगकी भाँति स्वयं नष्ट हो जाते हैं। ओह! वेदार्थ-तत्त्वज्ञोंके मुखसे निस्सृत वाक्य सचमुच कभी मिथ्या नहीं होते! भगवान् गर्गने जो कुछ कहा था, उसे ठीक ही घटित होते हमलोग देख जो रहे हैं।"

ENGLISH TRANSLATION

When the current of emotion subsides somewhat, this discussion begins among the cowherd men and women:

"Ah, how many causes of death have confronted this child! Yet because those enemies had formerly committed evil deeds, the very dangers they intended for Him befell them instead. Although terrifying in appearance, they cannot overcome Him. Approaching with the desire to kill Him, they perish like moths in a fire. Ah, the words of those who know Brahman are never false. Whatever the venerable Garga said has occurred exactly so." (Srimad-Bhagavatam 10.11.55-57)

"Ah, how astonishing! By now many causes of death have arisen for this child, yet those who came to harm Him were themselves harmed. This happened because, before coming here, every one of them had injured many living beings and thereby amassed a great store of misfortune for himself. The vessel of their sins was full. Just see, those demons of terrifying form come here, but they cannot bend even a single hair of this dark child, who is softer than a flower. Every one of them comes desiring to take His life, yet the moment they approach Him, they themselves perish like moths falling into a blazing fire. Ah! Words issuing from the mouths of those who know the truth of the Vedas truly never prove false. We are witnessing everything the venerable Garga said occurring exactly as he foretold."

ORIGINAL Hindi and Sanskrit

किंतु व्रजेश्वरीका ध्यान इस चर्चाकी ओर बिलकुल नहीं है। वे अपने नित्यकर्ममें व्यस्त हैं। कुछ क्षणतक तो मैया इस घटनासे अतिशय व्यथित होकर आँख बंद किये न जाने क्या-क्या सोचती रहीं; पर सहसा वनसे लौटे पुत्रका क्लान्त मुख उनके स्मृतिपथमें आया और वे प्रतिदिनकी भाँति नीलमणिके संलालनमें लग गयीं। अतिशय लाड़से गोप-शिशुओंको अपने-अपने घर भेज दिया। फिर अभ्यञ्जन, उद्वर्तन आदिसे नीलमणिकी, अग्रजकी क्लान्ति मिटाकर उन्हें ब्यारू करायी। यह हो जानेके अनन्तर वात्सल्यकी सहस्र-सहस्र धारासे नील-सुन्दरको अभिषिक्त करती हुई मैया उनसे कहने लगती हैं-

तात! गृह एव भवता स्थीयतां नातः परे वनान्तरे गन्तव्यम्। वत्स! वत्सरक्षणक्षणस्ते विरमतु वत्सरक्षणे बहवः सन्ति। किं तवामुनाऽऽयासेनेति।
(श्रीआनन्दवृन्दावनचम्पूः)

"मेरे लाल! अब तू घरपर ही रह। अब फिर कभी वनमें मत जाना। मेरे लाडिले! वत्ससंलालनका तेरा सुख यहीं समाप्त हो। वत्सरक्षणके लिये बहुत-से गोप हैं ही। तेरे इस प्रकार कष्ट उठानेसे क्या प्रयोजन सिद्ध होगा? बस, अब बहुत हो चुका!"

ENGLISH TRANSLATION

Vrajesvari, however, pays no attention at all to this discussion. She is occupied with her daily duties. For a few moments, deeply distressed by the event, Mother kept her eyes closed and thought of who knows how many things. Suddenly the weary face of her son returned from the forest entered her memory, and as on every day, she began fondly caring for her dark jewel. With great affection she sent the cowherd boys to their respective homes. Then, by anointing and massaging the dark jewel and His elder brother, she removed Their weariness and served Them Their evening meal. After this, bathing the dark beauty in thousands upon thousands of streams of maternal affection, Mother began to tell Him:

“My child! You must remain at home. You are not to go into the forest any more. Dear one, let this period of protecting calves come to an end for You. There are many others to guard the calves. What purpose is served by Your undergoing such exertion?” (Sri Ananda-vrndavana-campu)

“My darling! Now You must remain at home. Never go into the forest again. My beloved child, let Your joy of tending calves end here. There are already many cowherds to protect the calves. What purpose will be achieved by Your enduring such hardship? Enough now!”

ORIGINAL Hindi and Sanskrit

श्रीकृष्णचन्द्र जननीकी यह उद्विग्नता देखकर अपने करपल्लवसे उनकी ठोड़ी स्पर्श करते हुए आश्वासन देने लगते हैं-

मातर्मां तव भयं किमपि ××× तदलं चिन्तयेति ×××।

“मैया, तेरे लिये कोई भी भयकी बात नहीं है! तू व्यर्थकी चिन्ता रहने दे।”

यह कहते-कहते ही श्रीकृष्णचन्द्रके नयनसरोजोंमें आलस्य भरने लगता है तथा जननी उन्हें परम सुन्दर शय्यातलपर शयन करा देती हैं।

ENGLISH TRANSLATION

Seeing His mother's agitation, Sri Krsnacandra touches her chin with His tender lotus hand and begins to reassure her:

“Mother, there is nothing whatsoever for you to fear ... therefore give up anxiety...”

“Mother, there is nothing at all for you to fear. Let go of this needless worry.”

Even as He speaks, drowsiness begins filling Sri Krsnacandra's lotus eyes, and His mother lays Him to rest upon a most beautiful bed.

ORIGINAL Hindi and Sanskrit

इधर गोपसमाजमें, गोपीसमुदायमें श्रीकृष्णचन्द्रकी चर्चा समाप्त नहीं हुई है। स्वयं व्रजेश्वर एवं उपनन्द आदि प्रमुख गोप भी अन्य समस्त कृत्य भूलकर सबकी बातें सुन रहे हैं तथा स्वयं भी घटनाक्रमके किसी अज्ञात एवं स्खलित अंशकी पूर्ति कर दे रहे हैं। पूतना, शकट, तृणावर्त, यमलार्जुनपतन, वकविपाटन आदि समस्त लीलाकथाओंको, इनसे सम्बद्ध क्षुद्र-से-क्षुद्र नगण्यतम घटनावलियोंकी पुनः-पुनः आवृत्ति करनेमें इस आभीरकुलको इस समय क्षण-क्षणमें नवीन उत्साहकी अनुभूति हो रही है। आज तो अभी-अभी विशिष्ट घटना घटित हुई है, बकको चीरकर श्रीकृष्णचन्द्रने सबको आश्चर्यचकित कर दिया है। ऐसे निमित्तसे श्रीकृष्णचरित्रकी चर्चा चले, इसमें क्या बड़ी बात है। यह तो व्रजेश्वरसे लेकर जनसाधारणतक-समस्त पुरवासियोंकी जीवनचर्याका प्रमुख अङ्ग है, उनका व्यसन है। इससे उपरति, तृप्ति उन्हें कभी होती ही नहीं। सजलनेत्र हुए अश्रुपूरित कण्ठसे श्याम-बलरामके चारुचरित्रोंका गान पुरवासियोंके प्राणोंका आधार है। यह किये बिना उनके लिये प्राण-धारण सम्भव नहीं।

व्रजमण्डलमें, नन्दव्रजमें, वृन्दाकाननमें नन्दनन्दनकी तथा रोहिणीतनयकी कथासुधा सतत प्रसरित होती रहती है, उसीमें अवगाहन करते, उसीमें निरन्तर निमग्न हुए पुरवासियोंको भववेदना स्पर्शतक नहीं कर पाती, कथामृतसिन्धुमें डूबे हुए इस आभीरसमाजको भवदुःखदावानल दग्ध नहीं कर सकता, इस ज्वालाकी छाया भी उन्हें छू नहीं सकती-

इति नन्दादयो गोपाः कृष्णरामकथां मुदा।
कुर्वन्तो रममाणाश्च नाविन्दन् भववेदनाम्॥
(श्रीमद्भा० १०।११।५८)

ENGLISH TRANSLATION

Meanwhile, discussion of Sri Krsnacandra has not ended among the cowherd men and women. The king of Vraja himself and the leading cowherds, including Upananda, forget all other duties and listen to everyone speak, while themselves supplying some unknown or omitted detail in the sequence of events. As this cowherd clan recounts again and again all the narratives of Putana, the cart, Trnavarta, the falling of the twin arjuna trees, the tearing of Baka, and even the smallest and most insignificant incidents connected with them, they experience fresh enthusiasm at every moment. Today an extraordinary event has only just occurred. By tearing Baka apart, Sri Krsnacandra has astonished everyone. It is hardly remarkable that such an occasion should prompt discussion of Sri Krsna's deeds. From the king of Vraja to the common people, this is a principal part of every resident's way of life. It is their cherished passion. They never withdraw from it or become satiated. To sing the charming deeds of Syama and Balarama with tear-moistened eyes and voices choked with emotion is the very support of their lives. Without doing so, they cannot remain alive.

Throughout Vraja-mandala, Nanda's Vraja, and Vrnda's forest, the nectar of accounts of Nanda's son and Rohini's son flows without cease. Bathing in it and remaining constantly immersed in it, the residents cannot be touched even slightly by the suffering of material existence. The forest fire of worldly sorrow cannot burn this cowherd community submerged in the ocean of nectarean narration. Not even the shadow of that flame can touch them:

“Thus Nanda and the other cowherds joyfully spoke the stories of Krsna and Rama and delighted in them, never experiencing the pain of material existence.” (Srimad-Bhagavatam 10.11.58)

ORIGINAL Hindi and Sanskrit

इसमें कुछ भी आश्चर्यकी बात नहीं है-

तादृग्रमेशचरितं श्रुतिमात्रवेद्यं
यस्यास्ति सोऽपि भवदुःखलवं न वेत्ति।
चित्रं किमत्र स च तच्चरितं च येषा-
मध्यक्षमास न विदुर्भववेदनां ते॥
(भक्तिरसायन)

“रमावल्लभ श्रीकृष्णचन्द्रके ऐसे चरित्रोंको जो केवल सुनतेमात्र हैं, जिन्हें अनुभव नहीं, केवल श्रवणमात्रसे ही होनेवाला लीलासम्बन्धी ज्ञान जिनके पास है, उनके लिये भी भवदुःखका लेशतक नहीं रहता-लीलाश्रवणकी इतनी महिमा है। फिर यहाँ तो व्रजपुरवासियोंके नेत्रोंके सामने वे श्रीकृष्णचन्द्र स्वयं विराज रहे हैं, एवं श्रीकृष्णचरित्रका प्रत्यक्ष प्रवाह बह रहा है। अब इन पुरवासियोंको यदि भववेदनाकी अनुभूति नहीं होती तो इसमें आश्चर्य ही क्या है?”

ENGLISH TRANSLATION

There is nothing astonishing in this:

“Even one who knows such deeds of the Lord of Rama only through hearing does not know the slightest trace of worldly sorrow. What wonder is there, then, that those before whose eyes He Himself and those very deeds were manifest did not know the pain of material existence?” (Bhakti-rasayana)

“Even those who merely hear of such deeds of Sri Krsnacandra, beloved of Rama, and who have no direct experience but possess only the knowledge of His pastimes gained through hearing, retain not the slightest trace of worldly sorrow. Such is the glory of hearing the pastimes. Here, however, Sri Krsnacandra Himself is present before the eyes of Vraja's residents, and the current of His deeds flows directly before them. What wonder is there if these residents feel no pain of material existence?”

ORIGINAL Hindi and Braj

इस व्रजपुरमें जबसे श्रीकृष्णचन्द्रका अवतरण हुआ है, तबसे उनके महामरकत-श्यामल अङ्गोंसे लीलाका नवीन नूतन स्रोत क्षण-क्षणमें झरता रहा है। प्रत्येक गोप-गोपीके अन्तस्तलमें उसकी एक-एक बूँद संचित होती रहती है और फिर प्रत्येक बिन्दु गीतके रूपमें मूर्त हो जाता है। प्रत्येक रजनीका विराम होते ही गोपेन्द्र एवं अन्यान्य समस्त गोप तो नित्यकर्ममें संलग्न होते हैं; और गोपेन्द्रपरिचारिकाएँ, गोपसुन्दरियाँ वास्तुपूजन कर अपने कङ्कणभूषित करोंसे दधिमन्थन आरम्भ करती हैं। उस समय प्रत्येक गृहमें, प्रत्येक गोपीके अधरोंपर श्रीकृष्णलीलागानकी लहरें उठती रहती हैं। गीतकी यह अनर्गल धारा व्रजराजके, व्रजमण्डलवासी समस्त गोपोंके कर्णरन्ध्रोंमें प्रविष्ट हो जाती है। किसी गोपीके मानसपथमें श्रीकृष्णचन्द्र पालनेमें झूल रहे हैं। गोपी उसे निहारकर आनन्दनिमग्न हो रही है। यह अपरिसीम आनन्द अन्तर्देशमें सीमित रह जो नहीं सकता। गीत बनकर बाहर लहराने लग जाता है, गोपी गाने लग जाती है-

नंद कौ लाल ब्रज पालनें झूलै।
कुटिल अलकावली, तिलक गोरोचना, चरन अंगुष्ठ मुख किलकि फूलै॥
नैन अंजन रेख, भेख अभिराम-सुठि, कंठ केहरि नख, किंकिनी कटि-मूले।
नंददासनि नाथ नंद-नंदन कुँवर निरखि नागरि देह गेह भूले॥

ENGLISH TRANSLATION

Ever since Sri Krsnacandra descended in this town of Vraja, an ever-fresh stream of pastimes has poured at every moment from His great emerald-dark limbs. A drop of that stream gathers in the depths of every cowherd man and woman's heart, and each drop then takes embodied form as song. As soon as every night ends, the lord of the cowherds and all the other cowherds engage in their daily duties, while the female attendants of the cowherd king and the beautiful cowherd women worship the household and begin churning curd with their bracelet-adorned hands. At that time waves of songs of Sri Krsna's pastimes rise in every home and upon every gopi's lips. This unchecked current of song enters the ears of the king of Vraja and all the cowherds dwelling throughout Vraja-mandala. Upon the pathway of one gopi's mind, Sri Krsnacandra swings in a cradle. Beholding Him, she sinks into bliss. That boundless bliss cannot remain confined within. It surges outward as song, and the gopi begins to sing:

Nanda's darling swings in a cradle in Vraja.
His curling locks, gorocana tilaka, and toe at His mouth blossom with baby laughter.
Dark collyrium lines His eyes; His attire is exceedingly lovely; a tiger-claw charm hangs at His neck and tiny bells ring at His waist.
Seeing Prince Nanda-nandana, Lord of Nandadasa, the graceful woman forgets body and home.

ORIGINAL Hindi and Braj

कहीं किसी दूसरी गोपीके मानसतलमें नन्दनन्दनके जन्ममहोत्सवका राग-रंग भर रहा है, उत्सवका साक्षात्कार कर वह फूली नहीं समा रही है, उसके प्राणोंकी उमंग शब्दोंका आकार धारणकर बाहर प्रसरित होने लगती है-

माई! आज गोकुल गाम कैसौ रह्यौ फूलि कै।
गृह फूले दीसें, जैसें संपति समूल कै॥
फूली-फूली घटा आई, घरहर घूमि कै।
फूली-फूली बरषा होति, झर लायौ झूमि कै॥
फूलौ-फूलौ पुत्र देखि, लियौ उर लूमि कै।
फूली हैं जसोदा माइ, ढोटा-मुख चूमि कै॥
देवता-अगिनि फूले, घृत-खाँड़ होमि कै।
फूल्यौ दीसै दधिकाँदौ, ऊपर सो भूमि कै॥
मालिन बाँधै बँदनमाल, घर घर डोलि कै।
पाटंबर पहिराइ राइ, अधिकै अमोल कै॥
फूले हैं भंडार सब, द्वारे दिये खोलि कै।
नंद दान देत फूले, 'नंददास' बोलि कै॥

ENGLISH TRANSLATION

Elsewhere the color and melody of Nanda's son's birth festival fill another gopi's mind. Directly witnessing the celebration, she cannot contain her joy, and the exhilaration of her heart assumes the shape of words and begins spreading outward:

Mother! How Gokula village has blossomed today!
Its houses appear in bloom, as though prosperity had flowered from the root.
Swelling clouds have come, roaming from house to house.
A swelling rain falls, streaming down as the clouds sway.
Seeing the blooming son, Mother clasps Him tightly to her breast.
Mother Yasoda is radiant with joy as she kisses her little boy's face.
The gods and sacrificial fire rejoice as ghee and sugar are offered.
The festival of curd appears to blossom, covering the ground from above.
The florist weaves festal garlands and carries them from house to house.
The king dresses people in silken garments more precious than ever.
All the storerooms overflow, their doors thrown open.
Nanda blossoms with joy as he gives gifts, says Nandadasa.

ORIGINAL Hindi

इस प्रकार गोपीमुखनिःसृत लीलागानकी अनन्त धाराएँ दसों दिशाओंको परिव्याप्त कर देती हैं। गोपोंके कर्णपुट इनसे पूरित होने लगते हैं। इनका उन्मादी प्रभाव वयोवृद्ध गोपोंतकको चञ्चल कर देता है। गोष्ठ जाकर गोदोहन, गोसंलालन आदिमें लगे हुए गोप-समाजका मन-और तो क्या, भुवनभास्करको अर्घ्य समर्पित करते हुए परम निष्ठावान् स्वयं व्रजराजका मन भी इस प्रवाहमें बरबस बह चलता है। गोपोंके द्वारा गोसंलालन, गोदोहन तो होते हैं, पर होते हैं यन्त्रवत् और मन तन्मय होने लगता है उन्हींके मुखसे स्वतः प्रस्फुरित लीलागानमें। ब्रजेन्द्रको भी अर्घ्यकी, अर्घ्यके मन्त्रकी सर्वथा विस्मृति है; केवल क्रियामात्र सम्पन्न हो रही है; चित्तवृत्ति तो कबकी विलीन हो चुकी है पुरसुन्दरियोंके कलकण्ठनिर्गत श्रीकृष्णचरित्रगानमें। स्वयं व्रजेशकी वाणी भी वैसे ही किसी गीतकी आवृत्ति करने लगती है।

ENGLISH TRANSLATION

Thus the endless streams of pastime songs flowing from the gopis' mouths pervade all ten directions, and the cowherds' ears begin to fill with them. Their intoxicating influence makes even the oldest cowherds restless. The minds of the cowherd community, who have gone to the cowshed and are engaged in milking and tending the cows, are irresistibly swept along in this current. What more can be said? Even the mind of the supremely steadfast king of Vraja, while he offers arghya to the sun who illuminates the worlds, is carried away. The cowherds do tend and milk the cows, but they do so mechanically, while their minds become absorbed in songs of the pastimes spontaneously blossoming from their own mouths. Even Vrajendra completely forgets the arghya and its mantra. Only the external act is performed, for his mind has long since dissolved into songs of Sri Krsna's deeds issuing from the melodious throats of the town's beautiful women. The voice of Vraja's lord himself begins repeating just such a song.

ORIGINAL Hindi

जहाँ कहीं जब कभी भी कोई गोपसमुदाय एकत्र होता है, वहाँ उस समय चर्चा आरम्भ होती है श्रीकृष्णचरित्रसे ही, तथा आरम्भ होनेके अनन्तर उसका विराम कहाँ? क्योंकि इस समुदायका प्रत्येक सदस्य अपने हृद्देशमें किसी एक परम सरस स्रोतका ही अनुसरण करते हुए लौटता है। ऊपरसे भले प्रतीत हो कि चर्चा स्थगित हो गयी, पर यह तो मन्दाकिनीकी वह सरस धारा-जैसी है, जो सघनवनकी ओटमें विलुप्त हो जाती है और फिर आगे जाकर अनुकूल धरातलपर पुनः व्यक्त हो जाती है। गोप भावशाबल्यवश एक बार मौन हो जाते हैं, चल पड़ते हैं अपनी गन्तव्य दिशाकी ओर। पर कुछ दूर अग्रसर होनेपर पुनः उद्दीपनकी कोई-न-कोई वस्तु स्पर्श करती ही है और पुनः श्रीकृष्णचन्द्रके चरित्रोंका चित्रण चल पड़ता है। भला, ऐसे लीलारसमत्त आभीरसमाजको भववेदना स्पर्श करे तो कैसे करे? वहाँ उनकी चित्तभूमिमें अन्य भावना, अन्य अनुभूतिके लिये स्थान जो नहीं रहा!

ENGLISH TRANSLATION

Wherever and whenever any group of cowherds gathers, their discussion begins only with Sri Krsna's deeds, and once it begins, where can it end? Each member of this community returns home following within his heart one supremely nectarean current. Outwardly it may seem that the discussion has ceased, but it resembles the lovely stream of the celestial Mandakini that disappears behind a dense forest and manifests again farther on when it reaches favorable ground. Overwhelmed by a multitude of emotions, the cowherds fall silent for a while and set out toward their destinations. Yet after proceeding a short distance, one object or another invariably arouses remembrance, and the portrayal of Sri Krsnacandra's deeds begins anew. How could the pain of material existence possibly touch such a cowherd community intoxicated by the nectar of His pastimes? In the ground of their hearts, no room remains for any other feeling or experience.

ORIGINAL Hindi

और वास्तवमें तो यह भववेदनाका प्रश्न भी बहिरङ्गदृष्टिसे ही है। अनन्तैश्वर्यनिकेतन नराकृति परब्रह्म पुरुषोत्तम स्वयं भगवान् व्रजेन्द्रनन्दनके ये लीलापरिकर-नन्ददम्पति, व्रजगोप, गोपसुन्दरियाँ, गोपशिशु आदि सब भवाटवीमें भ्रमण करनेवाले जीव तो हैं नहीं जो भववेदना उन्हें छू सके। ये तो सच्चिदानन्दघन श्रीकृष्णचन्द्रके अनादिसिद्ध स्वरूपभूत परिकर हैं, सत्त्व-रज-तमोमयी प्रकृतिसे अत्यन्त परेकी वस्तु हैं। इन्हें प्राकृत सृजनका कम्पन उद्वेलित नहीं करता, संहारकी छाया नहीं छूती। अपनी ही महिमामें स्थित स्वयं भगवान् श्रीकृष्णचन्द्रके साथ ही इनका नित्यनिवास है, एवं इनको सदा साथ लिये ही श्रीकृष्णचन्द्रकी नित्यलीला अखण्डरूपसे चलती रहती है, अनादिकालसे चल रही है, अनन्तकालतक चलती रहेगी।

ENGLISH TRANSLATION

In truth, even the question of worldly pain arises only from an external point of view. These companions in the pastimes of Vrajendra's son, the Supreme Person, Bhagavan Himself, the humanlike Parabrahman and abode of infinite majesty, including the couple Nanda and Yasoda, Vraja's cowherds, the beautiful cowherd women, and the cowherd boys, are not souls wandering through the forest of material existence whom worldly pain could touch. They are beginninglessly perfect companions who belong to the very being of Sri Krsnacandra, the condensed embodiment of eternity, consciousness, and bliss. They are utterly beyond the material nature composed of sattva, rajas, and tamas. The tremors of material creation do not disturb them, nor does the shadow of dissolution touch them. Their eternal abode is with Bhagavan Sri Krsnacandra Himself, who rests in His own glory. Keeping them ever with Him, Sri Krsnacandra's eternal pastime proceeds unbroken. It has continued from beginningless time and will continue throughout endless time.

ORIGINAL Hindi

यहाँ इस लीलामें क्षुधा-पिपासा, शीत-उष्ण, सुख-दुःख, हास्य-क्रन्दन, जो कुछ भी है, वह सत्त्व, रज, तम-इन त्रिगुणकी परिणति नहीं, अपितु सब-के-सब सच्चिदानन्दमय हैं, सच्चिदानन्दसिन्धुकी लोल लहरियाँ हैं; इनपर खेलते हुए, इनका रस लेते हुए श्रीकृष्णचन्द्र कभी-कभी प्रापञ्चिक जगत्में भी इसकी एक-दो बूँद बिखेर देते हैं-प्रापञ्चिक जगत्में इस चिन्मयी लीलाका प्रकाश कर देते हैं। प्रापञ्चिक स्तर इस चिद्वैभवको स्पर्श तो नहीं करता, स्पर्श कर सकता ही नहीं, प्रकाशके समय भी यह प्रपञ्चसे अत्यन्त सुदूर ही, अतिशय पृथक् ही स्थित है। फिर भी अचिन्त्य सौभाग्यवश, एकमात्र भगवत्कृपाको ही जीवनका सारसम्बल बनानेवाले जो प्राणी इसका साक्षात्कार करते हैं, उनके अनादि संसरणकी इति हो जाती है और वे अपने अधिकारके अनुरूप इसमें यथायोग्य यथासमय स्थान पाते हैं, आगे भी इस प्रकाशके अन्तर्हित हो जानेके अनन्तर भी साधनाका आदर्श, साधनका स्वरूप प्राप्त होता रहता है, जिसका अनुसरण कर अगणित प्रपञ्चरत प्राणी अपने परम निःश्रेयसका मार्ग प्रशस्त करते हैं।

ENGLISH TRANSLATION

Whatever exists here in this pastime, hunger and thirst, cold and heat, happiness and sorrow, laughter and weeping, is not a transformation of the three modes, sattva, rajas, and tamas. Rather, all of it consists of eternity, consciousness, and bliss. These are playful waves upon the ocean of eternity, consciousness, and bliss. Sporting upon them and savoring their nectar, Sri Krsnacandra sometimes scatters a drop or two even into the phenomenal world, manifesting this conscious, spiritual pastime within it. The phenomenal plane does not touch this conscious splendor and can never do so. Even at the time of its manifestation, the pastime remains exceedingly remote from and utterly distinct from the phenomenal world. Nevertheless, by inconceivable good fortune, those who make Bhagavan's grace alone the essential support of their lives and directly behold this pastime bring their beginningless wandering to an end. In accordance with their eligibility, they receive a fitting place within it at the proper time. Even after this manifestation becomes hidden, the ideal and form of spiritual practice remain available. By following them, countless beings absorbed in the phenomenal world clear the path to their highest good.

ORIGINAL Hindi

ऐसे इस दिव्यातिदिव्य चिन्मय साम्राज्यके परिकरोंमें भववेदनाका सचमुच प्रश्न ही कहाँ बनता है? यह तो श्रीकृष्णचन्द्रकी चिन्मयी लीलामें प्रपञ्चगत भावोंका साम्य देखकर होनेवाली शङ्काका एक बहिरङ्ग समाधान है। साथ ही त्रितापदग्ध प्राणियोंके लिये एक सुन्दर संकेत है-जीवो क्यों जल रहे हो? श्रीकृष्णलीलारस-मन्दाकिनीके इस पुनीत प्रवाहमें तुम भी इन गोपोंकी भाँति अवगाहन करो, तुम्हें शाश्वती शान्ति सहजमें प्राप्त हो जायगी!

ENGLISH TRANSLATION

How can the question of worldly pain truly arise among the companions of this supremely divine, conscious realm? This is merely an external resolution of the doubt produced when one sees emotions resembling those of the phenomenal world within Sri Krsnacandra's conscious pastime. At the same time, it offers a beautiful indication to beings scorched by the threefold miseries: O living beings, why do you burn? Like these cowherds, bathe in this sacred current of the celestial Mandakini of the nectar of Sri Krsna's pastimes, and you will effortlessly attain eternal peace.

ORIGINAL Hindi and Braj

अस्तु, आज एक प्रहर निशा व्यतीत हो चुकी है। व्रजेश्वरी तो शयनागारमें पुत्रोंको लिये, उन्हें सुलाकर स्वयं अनिद्रित रहकर चिन्तामें निमग्न हैं। उन्हें एक ही चिन्ता हो रही है-"जिस किसी प्रकारसे हो, नीलमणि यदि वन जानेका हठ छोड़ दे तो कितना सुन्दर हो! क्या उपाय करें? नीलमणिको कैसे समझायें?" और इधर व्रजेश्वर अभी भी गोपसभामें विराजित हैं, राम-श्यामकी चर्चा करनेमें, सुननेमें तन्मय हो रहे हैं; किंतु अब अतिकाल जो हो रहा है, नारायण-मन्दिरमें शयन-नीराजनका समय हो चुका है। परिचारिकाके द्वारा स्मरण दिलानेपर व्रजेश्वर सभा विसर्जितकर मन्दिरकी ओर चल पड़ते हैं; किंतु अभी-अभी श्रीकृष्णचरित्र-चित्रण-श्रवणसे प्राप्त सुखकी अमिट स्मृति साथ लिये जा रहे हैं। वास्तवमें यह सुख है ही अप्रतिम, इसकी अन्यत्र कहीं तुलना जो नहीं।

जो सुख होत गोपालहि गाऐं।
सो नहिं होत किऐं जप-तप के कोटिक तीरथ नहाएँ॥
दिएँ लेत नहिं चारि पदारथ, चरन-कमल चित लाएँ।
तीनि लोक तृन सम करि लेखत, नँदनंदन उर आएँ॥
बंसीवट, बृंदाबन, जमुना तजि बैकुंठ को जाएँ।
सूरदास हरि कौ सुमिरन करि, बहुरि न भव चलि आएँ॥

ENGLISH TRANSLATION

By now one watch of the night has passed. Vrajesvari is in the sleeping chamber with her sons. Having put Them to sleep, she herself remains awake and immersed in worry. Only one thought occupies her: “How wonderful it would be if, by some means or other, my dark jewel would abandon His insistence upon going to the forest! What remedy can I find? How can I make Him understand?” Meanwhile, the king of Vraja still sits in the cowherds' assembly, absorbed in speaking and hearing about Rama and Syama. But it is now very late, and the time has come to offer the ceremony of lights before Lord Narayana's rest in the temple. When an attendant reminds him, the king of Vraja dismisses the assembly and sets out toward the temple, still carrying with him the indelible memory of the happiness he has just received from hearing and portraying Sri Krsna's deeds. Truly, this happiness is incomparable. Nothing elsewhere can equal it.

The joy that comes from singing of Gopala
does not arise from chanting and austerity or from bathing at millions of holy places.
Even the four goals of life, though offered, are not accepted when the mind rests upon His lotus feet.
When Nanda's son enters the heart, one values the three worlds as mere straw.
Who would abandon Vamsivata, Vrndavana, and the Yamuna to go to Vaikuntha?
Suradasa says: remember Hari, and never again return to worldly existence.

CHAPTER 45

## बलराम-श्रीकृष्णकी गोपबालकोंके साथ निलायन-क्रीड़ा और व्योमासुर-वध

# Balarāma and Kṛṣṇa Play Hide-and-Seek with the Cowherd Boys and Slay Vyomāsura

Source scan pages 274–277

ORIGINAL

“महाबली वकासुरको वीरण तृणकी भाँति चीरकर फेंक दिया गया।” चरोंके द्वारा यह समाचार मधुपुर-सम्राट् कंसको भी मिला। मानो किसीने एक साथ सहस्र शूल चुभोकर हृदयको छिन्न-भिन्न कर डाला, ऐसी मार्मिक वेदनासे कंसके प्राण कराह उठे। वत्सनिधनकी बात सुनकर तो वह चेतनाशून्य हो गया था, मूर्च्छाने कुछ कालके लिये उसकी वेदना हर ली थी। किंतु इस बार प्राणोंमें टीस चलते रहनेपर भी वह सजग बना रहा। रह-रहकर सिंहासनसे उठ खड़ा होता एवं उसके नेत्र नीलाभ गगनतलकी ओर लग जाते। कहींकी भी नीलिमा उसके लिये भयकी वस्तु बन गयी थी; उसने सुन जो रखा था, “वह नन्दपुत्र श्यामलवर्ण है।” और इसीलिये ऐसे किसी प्रसङ्गपर उसकी दृष्टि ऊपरकी ओर केन्द्रित हो जाती, “क्या पता, वह उस नीले आकाशमें ही समाया हो, मेरे प्राण लेनेके उद्देश्यसे इस नीलिमाकी ओटमें ही कहीं छिपा हो।” तथा उस समय उसकी भावना भयवश ही मूर्त भी होने लगती; उसे प्रतीत होने लग जाता, एक नहीं, अनेकों श्यामशिशुओंसे आकाश परिव्याप्त है। फिर तो उसकी आँखें जहाँ जातीं, वहीं उसे नन्दपुत्रके दर्शन होते तथा वह अतिशय उद्विग्न होकर सोचने लगता, “क्या करूँ, किधर जाऊँ, कैसे इस श्यामशिशुका अन्त हो।” इस समय भी, वकविपाटनकी घटना सुनकर, एक ओर तो वह दुःखभारसे पिसने लगा और उधर उसे दीखने लगे नन्दनन्दन, सर्वत्र सब ओरसे। मृत्युके भयसे उसके प्राण चञ्चल हो उठे। अस्तु, क्रमशः भयकी वृत्ति शिथिल हुई, दुःखका आवेग भी कम पड़ने लगा। और तब आसुरी विवेक उत्पन्न हुआ। कंस वस्तुस्थितिके विश्लेषणमें लगा। वह सोचता जा रहा है:

ENGLISH TRANSLATION

“The immensely powerful Bakāsura has been torn apart and cast away like a blade of vīraṇa grass.” Through his spies, this news reached Kaṁsa, emperor of Mathurā. His very life groaned with piercing pain, as though someone had thrust a thousand spears into his heart at once and torn it to pieces. When he heard of Vatsāsura's death, he had lost consciousness, and fainting had relieved his agony for a time. On this occasion, however, he remained alert even as pain throbbed through his being. Again and again he rose from his throne and fixed his eyes upon the blue expanse of sky. Any trace of blue had become an object of terror for him, for he had heard that Nanda's son had a dark complexion. At such moments his gaze would turn upward. “Who knows? Perhaps he pervades that blue sky. Perhaps he is concealed somewhere behind this blueness, intending to take my life.” Driven by fear, his imagination would then take visible form, and it would seem to him that the sky was filled not with one but with countless dark children. Wherever his eyes turned, he beheld Nanda's son. Overcome with agitation, he would think, “What can I do? Where can I go? How can I bring an end to this dark child?” Now too, upon hearing that Bakāsura had been torn apart, he was crushed beneath the weight of sorrow while seeing Nanda's son everywhere on every side. Fear of death made his life tremble. Gradually, however, his fear weakened and the force of his grief began to diminish. Then demonic calculation arose within him, and Kaṁsa began to analyze the situation. He thought:

ORIGINAL

Sanskrit passage

हा! सर्व एव मायातिरिक्तताप्रयोक्तारस्तत्र रिक्तीकृताः। सर्वे लुम्पन्तस्ते चुलुम्पामासिरे च।

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

“Alas! All these demons, capable of deploying the most extraordinary illusions, were emptied of their power there in Nanda's Vraja. Every one of them went there and perished. Those who tore everyone else apart were themselves destroyed there.”

(Śrī Gopālacampū)

ORIGINAL

“हाय रे! ऊँचे-से-ऊँचा मायाजाल बिछानेवाले इन सब दैत्योंकी माया वहाँ, उस नन्दव्रजमें, झाड़ ली गयी, सब-के-सब वहाँ जाकर खप गये। जो सबको छिन्न-भिन्न करनेवाले थे, वे वहाँ स्वयं नष्ट हो गये।”

ENGLISH TRANSLATION

“Alas! The sorcery of all these demons, each capable of spreading the highest web of illusion, was stripped away there in Nanda's Vraja. Every one of them went there and perished. Those who tore everyone else apart were themselves destroyed.”

ORIGINAL

“तो क्या मेरे जीवनकी आशा समाप्त हो चुकी?” कंसके भालपर स्वेदकण झलक उठे। इसी समय सहसा, जैसे किसीने स्मृति जगा दी हो, इस भाँति उसे मयपुत्र व्योमासुरका स्मरण हो आया। यह व्योम त्रिशृङ्गशिखरपर युद्धमें कंससे पराजित हुआ था, आत्मसमर्पण करते हुए इसने कंसकी दासता स्वीकार की थी और तबसे नित्य सहचर बनकर व्योमने कंसका सिर ऊँचा किया था। ऐसे स्वामिभक्त शूरवीर सेवककी स्मृति कंसकी क्रूर आँखोंमें आसुरी उल्लास भर देती है। अब उसे अग्रिम कर्तव्यका निर्णय करनेमें विलम्ब नहीं होता। सङ्कल्प-विकल्पकी आँधी इस निम्नोक्त निश्चयको छूकर शान्त हो जाती है:

ENGLISH TRANSLATION

“Does this mean that all hope for my life is gone?” Beads of sweat glistened upon Kaṁsa's brow. At that very moment, as if someone had awakened a memory, he suddenly recalled Vyomāsura, son of Maya. Vyoma had been defeated by Kaṁsa in battle upon the summit of Triśṛṅga. Surrendering himself, he had accepted Kaṁsa's servitude, and from that time onward, as a constant companion, he had upheld Kaṁsa's honor. The memory of such a valiant servant, loyal to his master, filled Kaṁsa's cruel eyes with demonic delight. He no longer delayed in deciding what to do next. The storm of indecision became still upon reaching this conclusion:

ORIGINAL Sanskrit passage

तर्हि व्योमाभिधानदानवमात्रमत्र पात्रं पश्यामः।

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

“Then I see only the demon named Vyoma as a suitable agent for this task.”

(Śrī Gopālacampū)

ORIGINAL

“तब तो एकमात्र व्योमनामक दानव ही इस कार्यके लिये उपयुक्त पात्र दीखता है।”

ENGLISH TRANSLATION

“Only the demon named Vyoma appears fit for this task.”

ORIGINAL Sanskrit passage

सर्वमायामयमयतनयः प्रख्यातबलवलयः स हि महीयान्।

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

“He is the mighty son of Maya, master of every kind of illusion and renowned for the circle of his strength.”

(Śrī Gopālacampū)

ORIGINAL

“सब प्रकारकी मायामें परम निष्णात महामायावी मयदानवका यह पुत्र व्योम प्रख्यात बलवान् है। निस्संदेह वह इस कार्यके लिये सर्वश्रेष्ठ है।”

ENGLISH TRANSLATION

“This Vyoma, son of the greatly illusory demon Maya, is supremely expert in every kind of illusion and renowned for his strength. Without doubt, he is the best one for this task.”

ORIGINAL

कंसका यह निश्चय तुरंत कार्यान्वित भी हो गया:

ENGLISH TRANSLATION

Kaṁsa's decision was put into action at once:

ORIGINAL Sanskrit passage

इति पद्मावतीजरठजठरजन्मा सम्माननया तमानाय्य तत्कार्याय पर्यापयामास।

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Thus Kaṁsa, born from Padmāvatī's hardened womb, summoned Vyomāsura with great honor and commissioned him for that task.

(Śrī Gopālacampū)

ORIGINAL

“पद्मावतीके कठिन कोखसे जन्म धारण करनेवाले कंसने बड़े सम्मानसे व्योमासुरको बुलवाकर उस कार्यके लिये, व्रजेन्द्रनन्दनके प्राण अपहरण करनेके लिये, उसे व्रजकी ओर भेजा।”

ENGLISH TRANSLATION

“Kaṁsa, born from Padmāvatī's hardened womb, summoned Vyomāsura with great honor and sent him toward Vraja for that task, to take the life of the son of Vraja's king.”

ORIGINAL

अस्तु, कंसप्रेरित व्योम चला वृन्दाकाननकी ओर, जहाँ श्रीकृष्णचन्द्रकी परम मनोहर लीला सतत चलती ही रहती है। इस समय भी चल रही है। सदाकी भाँति सखापरिवेष्टित होकर असंख्य गोशावकोंको साथ लिये हुए वनमें आये हैं। वनकी अधिदेवी प्रतिदिन ही उनके लिये काननको अभिनव साजसे सज्जित करती हैं। आज भी सजा रखा है। और अब तो काननपर ऋतुराज वसन्तका आधिपत्य आरम्भ हो गया है। फिर तो अरण्यकी सुषमाका कहना ही क्या है। मुकुलित आम्रशाखापर कोकिल-कण्ठसे निःसृत ‘कुहू-कुहू’ का गान, पुष्पित द्रुम-वल्लरियोंपर भ्रमर-गुञ्जन, मानो श्रीकृष्णचन्द्रके दर्शनसे वनाधिदेवीका आन्तरिक आह्लाद ही उनके रोम-रोमसे ध्वनित हो रहा हो। मलयमारुतके स्पर्शसे झूमती लताओंकी ओटमें अपने हाथ नचा-नचाकर वे श्रीकृष्णचन्द्रको जैसे सङ्केत कर रही हों, “व्रजजीवन! इधर देखो, आज मूर्तिमती वासन्तीश्री तुम्हारा अभिनन्दन कर रही हैं, इनकी ओर निहारकर सेवा स्वीकार कर लो, श्रीकृष्णचन्द्र! मेरे इस वनमें ही इनका नित्य निवास है, पर रमणीसुलभ लज्जावश ये किसीके सामने अधिक कालतक टिक नहीं पातीं। आज मेरे कहनेसे, साथ ही तुम्हारा वियोग असह्य हो जानेके कारण सर्वाङ्ग-विभूषित होकर तुम्हारे समक्ष आयी हैं। हे मेरे वनचन्द्र! एक बार अपनी दृष्टि डालकर इनके शृङ्गारको सफल कर दो। देखो तो सही, तुम्हारे लिये आज इन्होंने अपनेको कितना सुन्दर सजाया है। पुन्नाग-पुष्पोंका तो अवतंस धारण किया है। माधवी कुसुमोंकी माला धारण की है। वकुलनिर्मित गुच्छार्द्ध नामक हार पहन लिया है। अपने ललाटदेशमें पलाशपुष्पोंमें सिन्दूरकी रचना की है। वक्षःस्थलपर चम्पककी कञ्चुकी सुशोभित है। कटिदेश अशोकके अरुण परिधान-वस्त्रसे विभूषित है। अहा, देखो ये कैसी अद्भुत शोभाका विस्तार करती हुई व्यक्त हुई हैं:”

ENGLISH TRANSLATION

Thus, sent by Kaṁsa, Vyoma set out for Vṛndā's forest, where Kṛṣṇacandra's supremely enchanting pastimes unfold without cease. They were unfolding at that very moment. As always, Kṛṣṇa had come to the forest surrounded by his friends and accompanied by countless calves. Each day the presiding goddess of the forest adorned the woodland for him with fresh ornaments, and she had decorated it that day as well. Now King Spring had begun his reign over the forest. What words could describe its beauty? From cuckoos perched upon budding mango branches came songs of “kuhū, kuhū,” while bees hummed around flowering trees and vines. It seemed that the forest goddess's inner delight at beholding Kṛṣṇacandra resounded from every pore of her being. Behind vines swaying at the touch of the Malaya breeze, she seemed to wave her hands and signal to Kṛṣṇacandra: “O life of Vraja, look this way. Today the embodied beauty of spring welcomes you. Glance upon her and accept her service, Kṛṣṇacandra. She eternally dwells in this forest of mine, but because of a maiden's natural shyness she cannot remain before anyone for long. Today, at my request and because separation from you has become unbearable, she has adorned every limb and come before you. O moon of my forest, cast your glance upon her once and make her adornment successful. See how beautifully she has decorated herself for you today. She wears punnāga flowers as ear ornaments and a garland of mādhavī blossoms. Around her neck is the necklace called gucchārdha, formed from bakula flowers. Palāśa blossoms create vermilion upon her forehead, a bodice of campaka flowers adorns her breast, and her waist is arrayed in the red garment of aśoka blossoms. Ah, see how she manifests, spreading wondrous beauty:”

ORIGINAL Sanskrit verse

पुंनागैरवतंसनं विदधती वासन्तिकाभिः स्रजं
गुच्छार्द्धं बकुलैर्ललाटफलके सिन्दूरकं किंशुकैः।
चाम्पेयैः कुचकञ्चुकं कटितटे शोणाम्बरं वञ्जुलैर्नित्यं मूर्तिमती सती विजयते श्रीर्यत्र पौष्पाकरी॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

There the eternally embodied goddess of floral beauty triumphs, wearing punnāga blossoms as ear ornaments, a garland of vāsantika flowers, a gucchārdha necklace of bakula blossoms, vermilion of palāśa flowers upon her forehead, a bodice of campaka blossoms upon her breast, and a red garment of aśoka at her waist.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

अस्तु, इस वासन्तीश्रीसे विभूषित परम रमणीय वृन्दावनमें श्रीकृष्णचन्द्रका विहार हो रहा है। पहले तो अरण्य-शोभानिरीक्षणका कार्य हुआ, फिर गोवत्स-सञ्चारण-संलालनका। और अब परम अद्भुत निलायनकी क्रीड़ा आरम्भ हुई है। प्रस्ताव गोपशिशुओंका था तथा श्रीकृष्णचन्द्रका तो नित्य समर्थन है ही। इस खेलमें चोर एवं रक्षकका अभिनय होगा। श्रीकृष्णचन्द्र एवं उनके सखा लुका-छिपीका खेल खेलेंगे। कुछ गोपशिशु चोर बने, कुछ भेड़ चरानेवाले बने और कुछ भूमिपर हाथ टेककर भेड़ बननेका अभिनय करने लगे। इस प्रकार गिरिराज गोवर्द्धनपर श्रीकृष्णचन्द्रका, गोपशिशुओंका स्वच्छन्द विहार आरम्भ हुआ, निर्भय होकर सभी खेलने लगे:

ENGLISH TRANSLATION

Thus Kṛṣṇacandra sported in supremely delightful Vṛndāvana, adorned by the beauty of spring. First they admired the forest's splendor, then led and tended the calves. Now an extraordinarily wonderful game of hide-and-seek began. The cowherd children proposed it, and Kṛṣṇacandra, of course, always supported their games. They would act as thieves and protectors. Kṛṣṇacandra and his friends would play at hiding and seeking. Some cowherd boys became thieves, some became shepherds, and others placed their hands upon the ground and pretended to be sheep. Thus Kṛṣṇacandra and the cowherd boys began to sport freely upon Girirāja Govardhana, playing without fear:

ORIGINAL Sanskrit verses

एकदा ते पशून् पालाश्चारयन्तोऽद्रिसानुषु।
चक्रुर्निलायनक्रीडाश्चोरपालापदेशतः॥

तत्रासन् कतिचिच्चोराः पालाश्च कतिचिन्नृप।
मेषायिताश्च तत्रैके विजह्रुरकुतोभयाः॥

(श्रीमद्भागवत १०।३७।२७-२८)

ENGLISH TRANSLATION

One day, while tending the animals upon the mountain slopes, they played a game of hiding, assuming the roles of thieves and shepherds. Some became thieves and some shepherds, O king, while others acted as sheep, and they sported without fear.

(Śrīmad Bhāgavata 10.37.27-28)

ORIGINAL

व्योम यहाँ उसी समय आता है जब कि श्रीकृष्णचन्द्र एवं उनकी सम्पूर्ण मण्डली परमानन्दमें निमग्न होकर इस निलायनक्रीडामें तन्मय हो रही है। वह आकर, आकाशपथमें ही स्थित रहकर व्रजेन्द्रनन्दनकी यह लीला देखने लगता है। लीला क्या है, व्योमको यह समझते देर नहीं लगती। उसने देख लिया, श्रीकृष्णचन्द्र रक्षक-पक्षमें हैं और यह भेड़-अपहरण-रक्षणकी क्रीड़ा चल रही है। फिर तो नन्दनन्दनकी ओर ही व्योमकी दृष्टि केन्द्रित हो जाती है और वह सोचने लगता है:

ENGLISH TRANSLATION

Vyoma arrived just as Kṛṣṇacandra and his entire company, immersed in supreme bliss, were absorbed in this game of hide-and-seek. Remaining in the sky, he began to watch the pastime of the son of Vraja's king. Vyoma quickly understood the game. He saw that Kṛṣṇacandra belonged to the protectors' side and that the play consisted of stealing and guarding sheep. His gaze then fixed upon Nanda's son, and he began to think:

ORIGINAL Sanskrit passage

अयं तु तत्पोषकायमाणः श्यामधामा कुमारः प्रभाकरसहस्रप्रभावभाविततया नास्मद्विधसंनिधेयसंनिधानस्तर्क्यते। तथाप्यस्माकमयमेवावसरो वरो नावरे वरणीयतामनुसरति। अत्र हि तस्य निरवधानस्य बहिश्चरप्राणतुलां वलमाना बालका विनैवार्त्तिं भवेयुः। ततो व्यग्रीभूतः सोऽयमग्रीयश्च विना विग्रहं ग्रहीतव्यतामृच्छेत्।

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

“This darkly radiant boy who acts as protector of the sheep appears surrounded by the splendor of a thousand suns. Demons like us cannot approach him in our natural forms. Even so, this alone is the finest opportunity for us, and no lesser opportunity merits selection. He is inattentive to what is happening around him. If the boys who accompany this unwary dark child, and who are like his life breaths moving outside him, were effortlessly taken away, then this foremost boy, distraught by separation from his friends, could be captured without a struggle.”

(Śrī Gopālacampū)

ORIGINAL

“ओह! यह तो, जो भेड़ोंका रक्षक बना हुआ श्यामज्योति कुमार है, सहस्र सूर्योंके प्रभावसे परिव्याप्त दीखता है; हमारे-जैसे दैत्य अपने स्वाभाविक रूपसे इसके समीप भी जा सकें, यह सम्भव नहीं। फिर भी हमारे लिये तो यही अवसर श्रेष्ठ है। ऐसा दूसरा अवसर फिर मिलनेका ही नहीं। इस समय इस नन्दपुत्रका, कहाँ क्या हो रहा है, इस ओर ध्यान ही नहीं है। बस, इस असावधान श्यामशिशुके साथवाले बालकोंको, जो इसके बाहर सञ्चारित प्राणके तुल्य बने हुए हैं, अनायास हर लिया जाय। यह हुआ कि फिर तो सखा-वियोगसे व्याकुल होकर इन सबका अगुआ यह श्रेष्ठ बालक भी बिना किसी लपट-झपटके ही मेरी पकड़में आ जायगा।”

ENGLISH TRANSLATION

“Oh! This darkly radiant boy who acts as protector of the sheep appears enveloped in the splendor of a thousand suns. Demons like us cannot even approach him in our natural forms. Yet this is the best opportunity for us, and no such chance will come again. Nanda's son is paying no attention to what is happening around him. If the boys accompanying this inattentive dark child, who are like his life breaths moving outside him, are effortlessly carried away, then this foremost boy, leader of them all, will become distraught by separation from his friends and fall into my grasp without a struggle.”

ORIGINAL

व्योमने अविलम्ब अपना कर्तव्य निश्चित कर लिया। उस महामायावीने देखते-देखते ही चोर बने हुए गोप-शिशु-जैसा अपना रूप भी बना लिया:

ENGLISH TRANSLATION

Vyoma decided upon his course at once. In the blink of an eye, the great master of illusion assumed the form of a cowherd child playing the part of a thief:

ORIGINAL Sanskrit verse

मयपुत्रो महामायो व्योमो गोपालवेषधृक्।

(श्रीमद्भागवत १०।३७।२९)

ENGLISH TRANSLATION

Vyoma, the greatly illusory son of Maya, assumed the dress of a cowherd boy.

(Śrīmad Bhāgavata 10.37.29)

ORIGINAL

तथा फिर उसी क्रीड़ामण्डलीमें जाकर सम्मिलित हो गया।

ENGLISH TRANSLATION

He then entered and joined that very circle of players.

ORIGINAL

गोपशिशुओंने सर्वथा नहीं जाना। बाल्यलीलाविहारी श्रीकृष्णचन्द्र भी क्रीड़ारसपानमें निमग्न हैं। इन सबकी अनजानमें ही व्योमासुर अपनी नृशंस योजनामें प्रवृत्त हो गया; जो करना चाहता था, करने लगा:

ENGLISH TRANSLATION

The cowherd boys knew nothing of this. Kṛṣṇacandra, who delights in childhood pastimes, was also immersed in drinking the rasa of play. Unnoticed by them all, Vyomāsura began carrying out his cruel design. He started doing what he had intended:

ORIGINAL Sanskrit verses

मेषायितानपोवाह प्रायश्चोरायितो बहून्।
गिरिदर्यां विनिक्षिप्य नीतं नीतं महासुरः॥

शिलया पिदधे द्वारं चतुःपञ्चावशेषिताः॥

(श्रीमद्भागवत १०।३७।२९-३०)

ENGLISH TRANSLATION

Acting mostly as a thief, he carried away many of those who played the sheep. One by one, the great demon placed those he had taken inside a mountain cave and blocked its entrance with a stone, until only four or five remained.

(Śrīmad Bhāgavata 10.37.29-30)

ORIGINAL

“इस खेलमें वह प्रायः चोरपक्षका ही बालक बना रहा तथा भेड़ बने हुए बालकोंको बारम्बार अपहरण कर दूर ले जाने लगा। इतना ही नहीं, वह महादानव उन हरे हुए बालकोंको क्रमशः पर्वतकी एक कन्दरामें डालता जाता तथा डालकर कन्दराके द्वारको शिलासे ढक देता। यहाँतक कि उसने प्रायः सबको हर लिया, पाँच बालक ही बच रहे।”

ENGLISH TRANSLATION

“In the game he remained mostly a boy on the thieves' side and repeatedly carried away those playing the sheep. Nor did he stop there. One after another, the great demon placed the stolen boys inside a mountain cave and covered its entrance with a rock. He continued until he had taken nearly everyone and only five boys remained.”

ORIGINAL

इस प्रकार मायावी दैत्यकी माया एक बार तो सफल-सी हो गयी। व्योमके सुखका पार नहीं। किंतु यह देखो, सहसा अनन्तैश्वर्यनिकेतन, बाल्य-क्रीड़ारसमत्त स्वयंभगवान् श्रीकृष्णचन्द्र खेलसे उपरत हो गये, नहीं-नहीं, उनकी सर्वज्ञताशक्तिने अचिन्त्यलीलामहाशक्तिका सङ्केत पाकर अपनी सेवा समर्पण करते हुए श्रीकृष्णचन्द्रको जगा दिया; जगाकर निवेदन कर दिया, “लीलाविहारिन्! यह सम्मुखवर्ती गोपशिशु वास्तवमें गोपशिशु नहीं, यह तो महामायावी व्योमासुर है।” अब, भला, श्रीकृष्णचन्द्र खेलमें निमग्न रहें, यह कैसे सम्भव है।

ENGLISH TRANSLATION

Thus the illusory power of the deceptive demon appeared successful for a time, and Vyoma's delight knew no bounds. But behold: suddenly Kṛṣṇacandra, the Lord himself, abode of infinite majesty and intoxicated by the rasa of childhood play, withdrew from the game. No, his power of omniscience received a signal from the inconceivable supreme pastime potency and offered its service by awakening him. It informed him, “O enjoyer of pastimes, the cowherd child before you is not truly a cowherd child. He is Vyomāsura, master of immense illusion.” How, then, could Kṛṣṇacandra remain immersed in the game?

ORIGINAL

जो हो, फिर तो क्षण भी नहीं लगा। व्योमके कुकर्मसे परिचित होते ही भक्तवत्सल भगवान् भी सचेष्ट हो गये, संतोंके एकमात्र शरण स्वयंभगवान् श्रीकृष्णचन्द्रकी, वहाँ उस निलायनक्रीड़ाके स्थानपर ही असुरसंहारलीला आरम्भ हो गयी। उस समय भी व्योम कुछ गोपशिशुओंको लिये ही जा रहा था। उसी स्थितिमें श्रीकृष्णचन्द्रने उसे, जैसे केसरी वृक, भेड़िये, को दबोच ले, ऐसे वेगसे पकड़ लिया, अपने उन्हीं सुकोमलतम करपल्लवोंसे, जिनसे क्षणभर पूर्व मेष बने हुए शिशुओंके संरक्षणकी लीला वे कर रहे थे:

ENGLISH TRANSLATION

Not another moment passed. As soon as the Lord who cherishes his devotees recognized Vyoma's wicked act, he sprang into action. There, at the very place of the hide-and-seek game, Kṛṣṇacandra, the Lord himself and sole refuge of the saints, began the pastime of destroying the demon. Vyoma was still carrying away some cowherd boys. In that very act Kṛṣṇacandra seized him with the force of a lion pouncing upon a wolf, using the same supremely tender hands with which he had been protecting the children who played the sheep only moments before:

ORIGINAL Sanskrit verse

तस्य तत् कर्म विज्ञाय कृष्णः शरणदः सताम्।
गोपान् नयन्तं जग्राह वृकं हरिरिवौजसा॥

(श्रीमद्भागवत १०।३७।३१)

ENGLISH TRANSLATION

Recognizing his deed, Kṛṣṇa, giver of refuge to the virtuous, powerfully seized him as he carried away the cowherds, just as a lion seizes a wolf.

(Śrīmad Bhāgavata 10.37.31)

ORIGINAL

दैत्यके लिये अब छूटनेका प्रयास व्यर्थ है। पर जीवन सबको अतिशय प्रिय होता है। उस महाबलवान् दैत्यने अपना अत्यन्त विशाल पर्वतसदृश शरीर प्रकट किया। फिर भी उन्हीं लघु-लघु करसरोजोंकी चपेटसे, छूटनेकी बात तो दूर, व्योमका अङ्ग-अङ्ग कड़क उठा; वह अतिशय व्याकुल हो गया। अपनी समस्त शक्तिका प्रयोग कर उसने श्रीकृष्णचन्द्रके हाथोंसे अपने-आपको छुड़ा लेनेकी चेष्टा की, पर छुड़ा सका नहीं:

ENGLISH TRANSLATION

Any attempt by the demon to escape was now futile. Yet life is exceedingly dear to everyone. The mighty demon revealed his immense, mountain-like body. Still, caught within those small lotus hands, far from escaping, every limb of Vyoma's body became rigid and he grew terribly distressed. Exerting all his strength, he tried to free himself from Kṛṣṇacandra's hands, but he could not:

ORIGINAL Sanskrit verse

स निजं रूपमास्थाय गिरीन्द्रसदृशं बली।
इच्छन् विमोक्तुमात्मानं नाशक्नोद् ग्रहणातुरः॥

(श्रीमद्भागवत १०।३७।३२)

ENGLISH TRANSLATION

The powerful demon assumed his own form, resembling a great mountain. Tormented by Kṛṣṇa's grasp, he wished to free himself but was unable.

(Śrīmad Bhāgavata 10.37.32)

ORIGINAL Braj verses

महा कठिन विकराल रूप तिहि प्रभुति बताइब।
कोटिनि करत उपाइ, हाथ नहिं छुटत छुटाइब॥

सिंघ दसन गज गहिब कहहु किमि उकठ सुजाई।
खगनायक की चुंच बिधिव अहि किमि भगि जाई॥

यह 'मान' कहतु छूटइ सु किमि बज्रमूठि प्रभु तिहि धरिव।
उलछार पछारिव असुर कौं, दै चिकार धरपर परिव॥

ENGLISH TRANSLATION

He revealed an immense, dreadful, and fearsome form before the Lord.
He tried millions of means, yet could not free himself from those hands.

Tell me, how could an elephant seized in a lion's teeth escape by any clever device?
How could a serpent flee when fate had placed it in Garuḍa's beak?

Māna says: how could he escape when the Lord held him in a thunderbolt fist?
He whirled the demon about and dashed him down, casting him upon the earth with a cry.

ORIGINAL

देखते-ही-देखते श्रीकृष्णचन्द्रने उसे दोनों हाथोंसे पकड़कर पृथ्वीपर गिरा दिया। दैत्यके नासाछिद्र, मुखविवरपर अपनी अँगुलियाँ रख दीं, इतनेसे ही व्योमका श्वास रुद्ध हो गया और फिर निमेष गिरते-न-गिरते उसकी ग्रीवा मरोड़कर उसे नीचे एक शिला-खण्डपर पटक दिया। अन्तरिक्षचारी देवगण यह सब देख रहे हैं:

ENGLISH TRANSLATION

In the blink of an eye, Kṛṣṇacandra seized him with both hands and cast him to the ground. He placed his fingers over the demon's nostrils and mouth, and that alone stopped Vyoma's breath. Before an eyelid could fall, he twisted the demon's neck and hurled him down upon a slab of stone. The gods who traveled the sky watched it all:

ORIGINAL Sanskrit verse

तं निगृह्याच्युतो दोर्भ्यां पातयित्वा महीतले।
पश्यतां दिवि देवानां पशुमारममारयत्॥

(श्रीमद्भागवत १०।३७।३३)

ENGLISH TRANSLATION

Subduing him with his arms and throwing him upon the earth, Acyuta killed him like a sacrificial animal while the gods watched from heaven.

(Śrīmad Bhāgavata 10.37.33)

ORIGINAL

किंतु अब यहाँ पलभरका भी विलम्ब न कर श्रीकृष्णचन्द्र शिशुओंका अपहरण कर ले जाते समय उभरे हुए व्योमके पदचिह्नोंका अनुसरण करते हुए उसी दिशामें चल पड़ते हैं; सर्वज्ञ सर्ववित्को यह आज पता जो नहीं कि यह दुष्ट दानव उनके सखाओंको कहाँ ले गया! ऐसी शक्तिका उन्मेष तो हुआ था केवलमात्र व्योमके संहारके लिये। अब तो श्रीकृष्णचन्द्र पुनः बाल्यावेशकी सुमधुर धारामें ही अवगाहन करते जा रहे हैं, पदचिह्नोंके सहारे सखाओंको ढूँढ़ लानेके उद्देश्यसे अतिशय व्याकुल हुए दौड़े जा रहे हैं! गिरिगुहाके निकट जाकर श्रीकृष्णचन्द्रने देखा, एक शिलासे द्वार रुद्ध है। फिर तो उनके नेत्र छल-छल कर उठते हैं, सख्यस्नेहकी सरिता लहराने लगती है। उनकी एक मुट्ठीकी चोटसे शिला तो चूर्ण-विचूर्ण हो जाती है और वे कन्दराके अन्तर्भागमें प्रविष्ट हो जाते हैं। ओह! वहाँका करुण दृश्य! कदाचित् क्षणभरका विलम्ब और हुआ होता! अब तो श्रीकृष्णचन्द्र आ गये, गोपशिशुओंने उनको आये देख लिया और फिर उनके प्राण अन्तिम दशाको छूते रहनेपर भी खिंचकर लौट आये, उनमें प्राण-सञ्चार हो गया!

ENGLISH TRANSLATION

Without delaying there for even a moment, Kṛṣṇacandra set out in the same direction, following the footprints Vyoma had left while carrying away the children. On this day the omniscient knower of all did not know where the wicked demon had taken his friends. That omniscient power had manifested solely to destroy Vyoma. Kṛṣṇacandra was now once again bathing in the sweet current of absorption in childhood. Distraught by his longing to find his friends, he ran on, guided by the footprints. Reaching the mountain cave, he saw its entrance blocked by a rock. His eyes at once filled with tears, and the river of affection for his friends began to surge. One blow of his fist shattered the rock, and he entered the cave's interior. Oh, the pitiful sight within! What if there had been even one more moment's delay? But Kṛṣṇacandra had come. The cowherd boys saw him arrive, and although their life breaths had reached the final limit, they were drawn back. Life returned to them!

ORIGINAL Sanskrit passage

दृष्टाकस्मादेनमेते बकारिं प्राणान् प्रान्तकर्षणेनैव जग्मुः।

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

Suddenly seeing before them the enemy of Baka, they recovered the life breaths that had been drawn to the very brink.

(Śrī Gopālacampū)

ORIGINAL

प्राण लौट आये तथा श्रीकृष्णचन्द्रको सम्मुख खड़े देखकर एक साथ गोपशिशु उठ खड़े भी हुए। पर श्रीकृष्णवियोगमें रोते-रोते इनकी जो दशा हुई है, उसे नेत्र भले देख लें, वाणी यत्किञ्चित् सङ्केत भी कर सके, इतनी सामर्थ्य भी उसमें कहाँ! अस्तु, अपने सखाओंकी छाया श्रीकृष्णचन्द्रपर पड़ी, एक साथ इतनी करुण मूर्तियाँ उनके दृगोंमें समा गयीं। ओह! फिर तो श्रीकृष्णचन्द्रकी वह व्याकुलता, उनका वह आर्तभाव, वाणी तो इसे स्पर्श करेगी ही क्या, कदाचित् अचिन्त्य सौभाग्यवश किसीकी आँखोंके सामने वह आ जाय तो नेत्रोंमें यह शक्ति नहीं कि स्थिर रहकर इसे देख सकें, इसके बिन्दुमात्र स्पर्शमें ही दर्शककी चेतना बह जायगी। फिर देखे तो कौन देखे! जो हो, गोपसखाओंका यह करुण मिलाप, मिलापके समयकी करुण क्रन्दन-ध्वनि गिरिराजके कण-कणमें निनादित हो उठती है; मानो गोवर्द्धन उस करुण-प्रवाहसे द्रवित होकर प्रतिशब्दके मिससे स्वयं भी क्रन्दन करने लगा हो:

ENGLISH TRANSLATION

Their life returned, and seeing Kṛṣṇacandra standing before them, all the cowherd boys rose at once. Yet what condition had their weeping in separation from Kṛṣṇa brought upon them? The eyes may behold it, but where does speech possess even enough power to hint at it? The shadows of his friends fell upon Kṛṣṇacandra, and so many pitiful forms entered his eyes at once. Oh, his anguish then, his distressed emotion! How could speech even touch it? If, through inconceivable good fortune, that vision appeared before someone's eyes, those eyes would possess no strength to remain steady and behold it. At the touch of the smallest drop, the viewer's consciousness would be swept away. Who, then, could see? The sorrowful reunion of the cowherd friends and the piteous sound of their crying echoed through every particle of Girirāja, as though Govardhana, melted by that current of sorrow, himself began to weep through the pretense of an echo:

ORIGINAL Sanskrit verse

सर्वे तस्मादुत्थिता रोदनार्तास्तद्वद्वार्तं कृष्णमाह्वाय चक्रुः।
सोऽपि क्ष्माभृत्तत्प्रतिध्वानदम्भात् क्रन्दन्नासीदित्यमीभिर्व्यभावि॥

(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

All arose from that place, tormented by weeping, and calling Kṛṣṇa they made him distressed in the same way. Through the pretense of their echo, the mountain too appeared to them to be weeping.

(Śrī Gopālacampū)

ORIGINAL

आवेग शिथिल होनेपर श्रीकृष्णचन्द्र उस संकटपूर्ण स्थानसे गोपबालकोंको बाहर ले आते हैं, वहाँ ले जाते हैं, जहाँ व्योमासुरका निष्प्राण शरीर पड़ा है। किंतु आज अब और अन्य क्रीड़ा नहीं होगी, सबको शीघ्र व्रजमें लौट चलना है। गोवत्स एकत्रित कर लिये जाते हैं। शिशुओंके मुखपर पुनः उल्लास भर आता है। पर यह उल्लास आया है अपने प्राणसखा और श्रीकृष्णचन्द्रके इस वीरत्वकी, व्योमसंहारके शौर्यकी प्रशंसा करनेके लिये। ऊपर तो अञ्जलि बाँधे सुर-समुदायका स्तवन चल रहा है और नीचे गलबाँही दिये सखाओंके द्वारा कीर्तिगान। सबका अनुमोदन करते हुए श्रीकृष्णचन्द्र व्रजमें प्रविष्ट हो रहे हैं:

ENGLISH TRANSLATION

When the force of their emotion subsided, Kṛṣṇacandra led the cowherd boys out of that perilous place and brought them where Vyomāsura's lifeless body lay. There would be no further game that day. Everyone must return quickly to Vraja. The calves were gathered, and joy once again filled the children's faces. Yet this joy had arisen so they might praise the valor of their dearest friend Kṛṣṇacandra and the heroism with which he had slain Vyoma. Above, hosts of gods offered hymns with joined palms, while below, friends with arms around one another sang his glory. Accepting everyone's praise, Kṛṣṇacandra entered Vraja:

ORIGINAL Sanskrit verse

स्तूयमानः सुरैर्गोपैः प्रविवेश स्वगोकुलम्॥

(श्रीमद्भागवत १०।३७।३४)

ENGLISH TRANSLATION

Praised by the gods and cowherds, he entered his own Gokula.

(Śrīmad Bhāgavata 10.37.34)

ORIGINAL Braj verse

सुरगन सब अस्तुति करत, गोप करत सब गान।
एहि बिधि कृष्ण कृपाल प्रभु गृह पहुँचे व्रजप्रान॥

ENGLISH TRANSLATION

All the hosts of gods offered praise, and all the cowherds sang.
Thus compassionate Lord Kṛṣṇa, the life of Vraja, reached home.

CHAPTER 46

## वन-भोजन-लीलाका उपक्रम और गोपबालकोंके द्वारा श्रीकृष्णका शृङ्गार

# The Beginning of the Forest-Meal Līlā, the Cowherd Boys' Adornment of Śrī Kṛṣṇa, and Their Unrestrained Play with Him

Source scan pages 278–283

ORIGINAL Hindi

यह तो उषा आयी है, अंशुमाली अभी भी क्षितिजके उस पार ही हैं। किंतु कमलनयन श्रीकृष्णचन्द्र आज इसी समय अपने-आप जग उठे हैं, जगकर जननीको अपने मनकी एक बात बता रहे हैं--'री मैया! देख, आज यहाँ नहीं, आज तो एक परम सुन्दर वनमें जाकर वहीं भोजन करनेकी मेरी रुचि हुई है।'

ENGLISH TRANSLATION

Dawn had arrived, while the radiant sun still remained beyond the horizon. Yet lotus-eyed Śrī Kṛṣṇacandra awoke by Himself at that very moment and told His mother what was in His heart: "Mother, listen! Today I do not wish to eat here. Today I desire to go to an exceedingly beautiful forest and take My meal there."

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

कस्मिन्नप्यहनि अनुदित एवाहस्करे पुष्करेक्षणो जननीमुवाच। मातरद्य निरवद्यविपिनभोजने भो जनेश्वरि! विहितलालसोऽस्मि।

ENGLISH TRANSLATION

One day, before the sun had risen, the lotus-eyed Lord said to His mother, "O Mother, O queen of the people, today a longing has arisen within Me to dine in a flawless and beautiful forest."

ORIGINAL Hindi

अपने नीलमणिका ऐसा प्रस्ताव जननी सहजमें स्वीकार कर लें, यह भी कभी सम्भव है? जननीको तो अपने पुत्रकी यह अभिलाषा नितान्त अनीतिपूर्ण प्रतीत हुई और वे बड़े वेगसे सिर हिलाकर तथा 'नहीं-नहीं, यह तो होनेकी ही नहीं।'--मुखसे भी स्पष्ट कहकर अपना निर्णय सुना देती हैं:

ENGLISH TRANSLATION

Could His mother possibly accept such a proposal from her Nīlamaṇi so readily? Her son's desire seemed utterly improper to her. Shaking her head vigorously and declaring aloud, "No, no, this cannot happen," she delivered her decision:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

इति तनयोदितमनयोदितमवगम्य व्रजराजवधूर्जवधूयमानवदनं न न न नेति यदा निजगाद।

ENGLISH TRANSLATION

Considering what her son had said to be unreasonable, the wife of the king of Vraja rapidly shook her face and repeatedly declared, "No, no, no, no."

ORIGINAL Hindi

किंतु श्रीकृष्णचन्द्रने भी हठ पकड़ लेनेके अनन्तर उसे फिर छोड़ देना सीखा जो नहीं है। अनुनय-विनय करते हुए अपने करपल्लवोंसे बार-बार जननीका मुख आच्छादन करते हुए उनकी सम्मति ले लेनेके लिये वे तुले बैठे हैं। जब मैया अपने निश्चयपर अडिग बनी रहती हैं, तब श्रीकृष्णचन्द्र आज एक नयी युक्तिका आश्रय ग्रहण करते हैं, वे मैयाको अपनी शपथ दे देते हैं। बस, जननीको मौन कर देनेके लिये यह अमोघ उपाय है। अनुत्साहपूरित चित्तसे ही हो, पर अब तो जननीको नीलमणिका अनुमोदन करना ही पड़ता है:

ENGLISH TRANSLATION

But once Śrī Kṛṣṇacandra had become determined, He had never learned to abandon His resolve. Entreating and pleading, repeatedly covering His mother's mouth with His tender lotus hands, He set Himself upon obtaining her consent. When Mother remained firm in her decision, Śrī Kṛṣṇacandra adopted a new device: He bound her by an oath upon Himself. This was an unfailing means of silencing her. Though her heart held no enthusiasm for the plan, she now had to grant Nīlamaṇi her approval:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

शपथेन मुहुरनुनाथ्य तदनुमोदनं कारयामास।

ENGLISH TRANSLATION

Repeatedly entreating her and placing her under oath, He caused her to give her consent.

ORIGINAL Hindi

वन-भोजनकी यह योजना कल वत्सचारण कर लौटते समय ही बन चुकी थी; सखामण्डलमें यह स्थिर हो चुका था कि कल प्रत्येक शिशु अपने घरसे भोज्यद्रव्य साथ ले आये और सब मिलकर, साथ बैठकर, परस्पर बाँटकर प्रातः कलेवा भी किसी सुरम्य वनमें ही करें। प्रस्ताव श्रीकृष्णचन्द्रका ही था और फिर अविरोध समर्थन सखावर्गका हो, इसमें तो कहना ही क्या है। इसीलिये श्रीकृष्णचन्द्र आज जननीके शत-शत अवरोध-अनुरोधपर भी अविचल रहे और जननीको ही अपना निश्चय बदलना पड़ा।

जो हो, व्रजरानी सर्वप्रथम अतिशय शीघ्रतासे अपने चञ्चल पुत्रको शृङ्गार धारण कराने लगती हैं और उधर रोहिणी मैया सुस्वादु सुमिष्ट विविध खाद्यसामग्रीसे छीकोंको पूर्ण करनेमें जुट पड़ती हैं।

ENGLISH TRANSLATION

This plan for a forest meal had been made the previous day while they were returning from tending the calves. The circle of friends had decided that on the following day every boy would bring food from his home, and all would sit together in a lovely forest, share what they had brought, and take their morning meal there. The proposal had come from Śrī Kṛṣṇacandra Himself, and naturally His friends supported it without objection. Therefore, despite His mother's countless attempts to restrain and persuade Him, Śrī Kṛṣṇacandra remained unmoved, and she herself had to change her decision.

The queen of Vraja first began adorning her restless son with great haste, while Mother Rohiṇī busied herself filling the slings with many delicious and exceedingly sweet foods.

ORIGINAL Hindi

वेशविन्यास पूर्ण हुआ और श्रीकृष्णचन्द्र प्राङ्गणमें आकर खड़े हो गये। मैया दौड़कर कुछ मोदक खण्ड एवं किञ्चित् नवनीत ले आयीं तथा अपने नीलसुन्दरके मुखमें डालने लग गयीं। नीलसुन्दर भी जानते हैं--यदि उन्होंने जननीके इस उपहारको अस्वीकार किया तो फिर वन-भोजनकी सारी योजना धरी रह जायगी। अतः वे खड़े-खड़े ही जननीकी यह भेंट लेने लगे। अवश्य ही अल्प-से-अल्प समयमें ही यह कार्य सम्पन्न हुआ और तब गूँज उठा श्रीकृष्णचन्द्रका शृङ्गनाद।

आज उनके सखाओंकी तो अभी नींद भी नहीं टूटी है। यह पूर्ण परिचित शृङ्गध्वनि ही कर्णरन्ध्रोंमें प्रविष्ट होकर उनको, व्रजपुरके समस्त शिशुओंको जगाती है। वे हड़बड़ाकर उठ बैठे--'अरे! आज तो कन्नू भैयाकी ही विजय हुई, ऐसा तो कभी नहीं हुआ था। हम सभी जाते थे, तब कन्हैया जागता था; जननीके शत-शत प्रयाससे, हमारे तुमुल कोलाहलसे उसके नेत्र खुलते थे और आज तो वह वनकी ओर चल पड़ा!'

ENGLISH TRANSLATION

His dress and adornment were completed, and Śrī Kṛṣṇacandra came and stood in the courtyard. Mother hurried away and returned with pieces of sweet cakes and a little fresh butter, which she began placing in her Nīlasundara's mouth. Nīlasundara knew that if He refused His mother's offering, the entire plan for the forest meal would come to nothing. Therefore, He accepted her gift while standing there. The task was completed in the shortest possible time, and then the sound of Śrī Kṛṣṇacandra's horn rang out.

His friends had not even awakened yet. That utterly familiar horn call entered their ears and awakened them, along with all the children of Vraja. They sat up with a start. "Oh! Today Kannū Bhaiyā has won! This has never happened before. We would all arrive first, and only then would Kanhaiyā awaken. His eyes would open after Mother's hundreds of efforts and our great uproar, but today He has already set out toward the forest!"

ORIGINAL Hindi

शिशु अपने गोवत्सोंको हाँक देनेके लिये दौड़े गोष्ठकी ओर। श्रीकृष्णचन्द्रके गोवत्स तो आज अपने पालकसे भी बहुत पूर्व मानो जाग उठे हैं। वे मूक गोशावक--जैसे आजकी व्यवस्थासे पूर्ण परिचित हों, इस शृङ्गनादकी ही प्रतीक्षा कर रहे हों--इस प्रकार ध्वनि होते ही नन्दभवनके तोरणद्वारपर कूदते हुए वे एकत्र हो जाते हैं। वनपथकी ओर अग्रसर होनेका चिरपरिचित संकेत उन्हें प्राप्त हो जाता है और वे उधर ही चल पड़ते हैं। आगे-आगे अपार गोवत्सश्रेणी और पीछे उनके पालक व्रजेन्द्रनन्दन गोविन्द श्रीकृष्णचन्द्र वनकी ओर चले जा रहे हैं:

ENGLISH TRANSLATION

The boys ran toward the cowsheds to drive out their calves. Śrī Kṛṣṇacandra's calves seemed to have awakened even before their keeper that day. Those speechless young animals behaved as though they fully understood the day's arrangement and had been waiting only for this horn call. As soon as it sounded, they bounded together at the arched gateway of Nanda's residence. Receiving the familiar signal to proceed along the forest path, they set out in that direction. An immeasurable procession of calves went before, while behind them walked their keeper, Govinda Śrī Kṛṣṇacandra, Vrajendra's son:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.12.1

क्वचिद् वनाशाय मनो दधद् व्रजात्
प्रातः समुत्थाय वयस्यवत्सपान्।
प्रबोधयञ्छृङ्गरवेण चारुणा
विनिर्गतो वत्सपुरःसरो हरिः॥

ENGLISH TRANSLATION

One morning, desiring to enjoy the forest, Hari rose early and awakened His cowherd friends with the charming sound of His horn. He then departed Vraja with the calves going before Him.

ORIGINAL Hindi

श्रीकृष्णचन्द्रका त्रिभुवनमोहन आजका वह वत्सपालवेश देखते ही बनता है:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra's attire as a keeper of calves that day enchanted the three worlds and was a wonder to behold:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

वेणुं वामे करकिसलये दक्षिणे चारुयष्टिं
कक्षे वेत्रं दलविरचितं शृङ्गमत्यद्भुतं च।
बर्होत्तंसं चिकुरनिकरे वल्गुकण्ठोपकण्ठे
गुञ्जाहारं कुवलययुगं कर्णयोश्चारु बिभ्रत्॥

ENGLISH TRANSLATION

In His tender left hand He carried the flute, and in His right a lovely staff. Beneath His arm He held a cane and a wondrous horn adorned with leaves. A peacock feather ornament crowned His mass of curls, a necklace of guñjā berries graced His beautiful neck, and a lovely pair of blue lotuses adorned His ears.

ORIGINAL Hindi. Printed rendering

'वाम करकिसलय वेणुसे सुशोभित है, दक्षिण करमें सुन्दर यष्टि (छड़ी) है। कक्षमें वेत्र एवं पत्रमण्डित अद्भुत शृङ्ग दबाये हुए हैं। अलकावली मोरमुकुटसे मण्डित है। सुन्दर कण्ठदेश गुञ्जाहारसे राजित हो रहा है। कर्णयुगल युग्मकुवलयसे विभूषित हैं।'

ENGLISH TRANSLATION

"His tender left hand is beautified by the flute, and His right hand holds a lovely staff. Beneath His arm He carries a cane and a wondrous horn decorated with leaves. His curling locks are crowned with a peacock-feather ornament. His beautiful neck shines with a necklace of guñjā berries, and His two ears are adorned with a pair of blue lotuses."

ORIGINAL Hindi

जननीके अगणित रत्नहार, रत्नाभूषणोंमेंसे आज किसीको श्रीअङ्गपर स्थान नहीं मिला। आज तो श्रीकृष्णचन्द्र वनमें ही रहेंगे। जननीने भी अचिन्त्य प्रेरणावश तदनुरूप ही शृङ्गार धराये हैं। फिर अवकाश ही कहाँ था कि जननी अपने नीलसुन्दरको समस्त शृङ्गार धारण करा सकें। एक क्षणका विलम्ब भी श्रीकृष्णचन्द्रको असह्य जो हो गया था। मैयाका मन भी रह-रहकर इस ओर आकर्षित हो रहा था कि अधिक-से-अधिक छीकोंमें अधिक-से-अधिक भोजनद्रव्य श्रीरोहिणी एवं परिचारिकाएँ भर पायीं कि नहीं। कहीं वनमें सखाओंको वितरण करते-करते स्वयं नीलमणिके लिये भोज्यवस्तुओंकी त्रुटि न पड़ जाय--मैयाको तो यह चिन्ता लगी थी।

शृङ्गारके बिना ही उनके परम सुन्दर साँवरे पुत्रसे सौन्दर्यकी किरणें झरती रहती हैं, रत्नाभरण आज न सही! बस, अधिक-से-अधिक खाद्य सामग्री वनमें भेजी जा सके, मैयाके लिये यही प्रमुख प्रश्न था और इसीलिये आज श्रीकृष्णचन्द्रका छीका वहन करनेवाले गोपसेवकोंकी संख्या भी मैयाने बढ़ायी है, बहुत अधिक बढ़ायी है--शृङ्गार-सामग्रीकी नहीं।

ENGLISH TRANSLATION

Not one of Mother's countless jeweled necklaces and ornaments found a place upon His divine limbs that day. Śrī Kṛṣṇacandra would remain in the forest, and by an inconceivable inspiration Mother had adorned Him accordingly. Moreover, where was the time for her to place every ornament upon Nīlasundara? Even a moment's delay had become unbearable to Him. Again and again Mother's mind turned toward whether Śrī Rohiṇī and the maidservants had filled the greatest possible number of slings with the greatest possible quantity of food. She worried that while distributing food to His friends in the forest, Nīlamaṇi might be left without enough for Himself.

Rays of beauty streamed from her supremely lovely dark-complexioned son even without ornaments, so it did not matter if He wore no jewels that day. Mother's principal concern was simply that as much food as possible be sent into the forest. Therefore, she had greatly increased the number of cowherd servants assigned to carry Śrī Kṛṣṇacandra's food slings, not the quantity of His ornaments.

ORIGINAL Hindi

अस्तु, राजसदनकी सीमा पार करते-न-करते सखाओंका समुदाय भी एकत्र होने लगता है। देखते-देखते सहस्र-सहस्र गोपशिशु अपने असंख्य गोवत्सोंको साथ लिये, उन्हें आगे हाँकते हुए आ पहुँचते हैं, श्रीकृष्णचन्द्रके मण्डलमें सम्मिलित हो जाते हैं। प्रत्येकने अपने घरसे छीकोंमें भोजनद्रव्य ले लिये हैं। सभी सुन्दर वेत्र, शृङ्ग एवं वेणुसे विभूषित होकर ही आये हैं। इन शिशुओंके पारस्परिक प्रेमकी, श्रीकृष्णचन्द्रके प्रति असीम अनुरागकी तुलना ही कहाँ सम्भव है। फिर आजकी मनोवाञ्छित योजना सफल होते देखकर तो इनके सुखका पार नहीं रहा है। आनन्दसिन्धुकी चञ्चल लहरियोंसे प्लावित हुए, उनपर नाचते-से हुए ये चले जा रहे हैं अपने प्राणाराम सखा श्रीकृष्णचन्द्रके साथ!

ENGLISH TRANSLATION

As soon as they crossed the boundary of the royal residence, the community of friends began to assemble. In moments, thousands upon thousands of cowherd boys arrived with their countless calves driven before them and joined Śrī Kṛṣṇacandra's company. Each had brought food from home in a sling, and all came adorned with lovely canes, horns, and flutes. What comparison could ever be made with the boys' love for one another or their limitless affection for Śrī Kṛṣṇacandra? Seeing their cherished plan succeed that day, their happiness knew no bounds. Flooded by the dancing waves of the ocean of bliss and seeming to dance upon those very waves, they walked beside Śrī Kṛṣṇacandra, the friend who delighted their lives.

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.12.2

तेनैव साकं पृथुकाः सहस्रशः
स्निग्धाः सुशिग्वेत्रविषाणवेणवः।
स्वान् स्वान् सहस्रोपरिसंख्ययान्वितान्
वत्सान् पुरस्कृत्य विनिर्ययुर्मुदा॥

ENGLISH TRANSLATION

Together with Him went thousands of affectionate boys, each beautifully equipped with a lunch sling, cane, horn, and flute. Placing before them their respective groups of calves, each numbering more than a thousand, they joyfully departed.

ORIGINAL Hindi

अपने बछड़े उन सबोंने श्रीकृष्णचन्द्रके असंख्य गोवत्सोंमें मिला दिये:

ENGLISH TRANSLATION

They mingled their own calves among Śrī Kṛṣṇacandra's innumerable calves:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.12.3, first half

कृष्णवत्सैरसंख्यातैर्यूथीकृत्य स्ववत्सकान्।

ENGLISH TRANSLATION

They gathered their own calves into a single herd with Kṛṣṇa's innumerable calves.

ORIGINAL Braj

अपने बछरे लै-लै आए।
कान्ह के बछरन आनि मिलाए॥

ENGLISH TRANSLATION

Each brought along his own calves and joined them with Kanhaiyā's calves.

ORIGINAL Braj

नंद-सुवन सौं मिलि कै चले।
लागत सबै मैन-से भले॥

ENGLISH TRANSLATION

They joined Nanda's son and walked onward. Each appeared as lovely as the god of love.

ORIGINAL Braj

तिन मधि मोहन अति सुखदाइक।
नग जराइ मधि ज्यों मधिनाइक॥

ENGLISH TRANSLATION

Among them stood Mohana, the giver of supreme delight, like the moon set as a jewel among surrounding gems.

ORIGINAL Hindi

किंतु सबको ही आज एक बात अतिशय खल रही है। आज दाऊ भैया साथ जो नहीं चल रहे हैं। उनके अभावमें तो वन-भोजनका रस ही आधा हो जायगा। किसी कारणसे वे तो घरपर ही रह गये:

ENGLISH TRANSLATION

Yet one matter deeply troubled everyone that day: Dāū Bhaiyā was not accompanying them. Without Him, the relish of the forest meal would be reduced by half. For some reason, He had remained at home:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

केनापि हेतुना गृहस्थितिः कुतूहलिनि हलिनि.....।

ENGLISH TRANSLATION

For some reason, playful Halī, Balarāma, remained at home....

ORIGINAL Hindi

अरे नहीं, उनका आज जन्मनक्षत्र है; उसकी शान्ति, अभिषेक आदिके लिये रोहिणी मैयाने उन्हें बलपूर्वक रोक लिया:

ENGLISH TRANSLATION

No, today was the day of His birth constellation. Mother Rohiṇī had forcibly kept Him home for the pacifying rites, ceremonial bath, and other observances:

ORIGINAL Sanskrit. Source: Sārārtha-darśinī

बलदेवस्तु मात्रा जन्मर्क्षशान्तिकस्नानाद्यर्थं गृह एव बलाद्रक्षितः।

ENGLISH TRANSLATION

But Baladeva was forcibly kept at home by His mother for the pacification of His birth constellation, His ceremonial bath, and the other rites.

ORIGINAL Hindi

इतना अवश्य है, चलते समय दाऊ भैयाने श्रीकृष्णचन्द्रके समीप चुपचाप यह संवाद भेज दिया है:

ENGLISH TRANSLATION

It is certain, however, that as they departed Dāū Bhaiyā quietly sent this message to Śrī Kṛṣṇacandra:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

हन्त भोः! कृष्ण! त्वया सह क्रीडातृष्णगप्यहं
विरुद्धविधिना निरुद्ध एवास्मि।××× भवता या
लीला भावयितुं भाविता सावश्यं भावयितव्या।

ENGLISH TRANSLATION

"Alas, O Kṛṣṇa! Although I thirst to play with You, adverse destiny has restrained Me. × × × Yet the līlā You have conceived in Your heart must certainly be brought to fulfillment."

ORIGINAL Hindi. Printed rendering

'भैया रे श्रीकृष्ण! तुम्हारे साथ क्रीडाकी लालसा रहनेपर भी दैव मेरे विरुद्ध है और मैं रोक ही लिया गया। किंतु जो लीला तुमने करनेको सोच रखा है, उसे अवश्य सम्पादित करना।'

ENGLISH TRANSLATION

"Brother Kṛṣṇa! Although I long to play with You, destiny is opposed to Me and I have been detained. But You must certainly perform the līlā You have planned."

ORIGINAL Hindi

बलरामकी यह सम्मति ही उनके अभावको किसी अंशमें पूर्ण कर दे रही है। फिर तो अचिन्त्य-लीला-महाशक्तिने डोरी खींच ली। दाऊ भैया सबके स्मृतिपथसे बाहर चले आये। दूसरे ही क्षण नवीन उत्साहका द्वार खुला। अरविन्दनयन श्रीकृष्णचन्द्रके दृगञ्चल चञ्चल हो उठे। उल्लासकी स्रोतस्विनी लहरा उठी और गोपशिशु उसीमें बह चले। आगे मनोरम वनश्रेणी है। कलिन्दनन्दिनीका मञ्जुल प्रवाह है। श्रीकृष्णचन्द्रका नेतृत्व है। इससे अधिक उद्दीपन और क्या होगा। गोपशिशु वत्सचारण करते हुए ही बाल्यकौतुकमें संलग्न हो जाते हैं। चलते-चलते जहाँ कहीं भी रुक जाते हैं और वहीं एक-से-एक सुन्दर बाल्यविहार होने लगता है:

ENGLISH TRANSLATION

Balarāma's approval compensated to some degree for His absence. Then the inconceivable great power of līlā drew its cord, and Dāū Bhaiyā passed beyond everyone's field of remembrance. In the very next moment, a door opened upon fresh enthusiasm. The corners of lotus-eyed Śrī Kṛṣṇacandra's eyes became restless, a river of delight surged forth, and the cowherd boys were swept along in its current. Before them lay a charming succession of forests and the lovely flow of Yamunā, daughter of Kalinda, while Śrī Kṛṣṇacandra Himself led them. What greater stimulus to joy could there be? As they tended the calves, the boys became absorbed in childhood amusements. Wherever they paused along the way, one beautiful childish pastime after another arose:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.12.3, second half

चारयन्तोऽर्भलीलाभिर्विजह्रुस्तत्र तत्र ह॥

ENGLISH TRANSLATION

While tending the calves, they sported here and there in the pastimes of children.

ORIGINAL Hindi

पहली क्रीड़ा हुई नीलसुन्दरके श्यामल श्रीअङ्गोंको वन्यसामग्रीसे अलङ्कृत करनेकी, स्वयं भी आभूषित होनेकी। सबकी माताओंने यथासाध्य पर्याप्त सजाकर ही पुत्रोंको वनमें भेजा है। श्रीकृष्णचन्द्रने रत्नहार, मणि-भूषण नहीं धारण किये तो क्या? शिशुओंकी माताओंने तो आज भी उन्हें--बालकोंकी रुचि ऐसे शृङ्गारमें रहनेपर भी--वैसे ही सजाया है। सदाकी भाँति गोपशिशु अङ्गद, वलय, किङ्किणीजाल, कर्णकुण्डल, मञ्जीर और विविध मणिमय भूषणोंसे सुसज्जित हैं:

ENGLISH TRANSLATION

Their first game was to adorn Nīlasundara's dark divine limbs with forest treasures and then ornament themselves as well. Each mother had sent her son into the forest decorated as fully as she could. Śrī Kṛṣṇacandra had not worn jeweled necklaces or gem-studded ornaments, but despite the boys' fondness for another kind of decoration, their mothers had dressed them in the customary way even that day. As always, the cowherd boys were beautifully adorned with armlets, bracelets, networks of tiny bells, earrings, anklets, and many jeweled ornaments:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

केयूरे वलयानि किङ्किणिघटा हारावली कुण्डले
मञ्जीरौ मणिवृन्दबन्धलतिका यद्यप्यमीषां बभुः।

ENGLISH TRANSLATION

Although armlets, bracelets, clusters of tinkling bells, rows of necklaces, earrings, anklets, and entwined bands of many gems already shone upon them....

ORIGINAL Hindi

गुञ्जा-काच-मुक्ता-स्वर्णमणिनिर्मित आभरणोंसे पुत्रोंकी वेशरचनामें आभीर-सुन्दरियोंने कलाकी इति कर दी है; इतने अल्प समयमें व्रजेश्वरीने भी पुष्पोंसे ही अपने नीलमणिका परम मनोहर शृङ्गार करके ही भेजा है। पर इससे क्या हुआ, शिशुओंके मनके अनुरूप न तो श्रीकृष्णचन्द्र ही सजे और न वे सब ही। व्रजरानी, उनकी माताएँ कहाँ पायेंगी वनस्थलीकी शृङ्गारसामग्री। भूषणोपयोगी ये छोटे-बड़े वनफल, द्रुमवल्लरियोंके रंग-बिरंगे नवपल्लव, मनोहारी पुष्पगुच्छ, विविधवर्ण, चित्र-विचित्र कुसुमोंकी राशि, अभी-अभी झड़े हुए झलमलाते मयूरपिच्छ एवं गैरिक आदि भाँति-भाँतिके वन्यधातु--ये वस्तुएँ व्रजराजमहिषीको, गोप-सुन्दरियोंको कहाँ मिलेंगी! और मिलें भी तो इनसे विभूषित करनेकी कल्पना ही उनमें कहाँ सम्भव है।

किंतु शिशुओंके मनभावते शृङ्गारद्रव्य तो ये ही हैं। उन्हें तो अपने प्राणप्रतिम सखा कन्हैयाको, स्वयं अपने-आपको इन्हींसे अलङ्कृत करना है। तभी तो समुचित वेशविन्यास होगा! अन्यथा इन आभूषणोंका भार वहन करनामात्र है! अतः सबसे पहले आज वेशरचनाका ही कार्य हुआ। फलसे, नवकिसलयसे, कुसुम-स्तवकसे, सुमनसे, शिखिपिच्छ एवं वन्यधातुओंसे प्रथम उन सबने मिलकर नीलसुन्दरके अङ्गोंको अलङ्कृत किया और फिर पारस्परिक सहयोगद्वारा तथा श्रीकृष्णचन्द्रके करपद्मोंसे आहृत वन्य-उपहारोंको ले-लेकर वे सब-के-सब स्वयं भी विभूषित हुए:

ENGLISH TRANSLATION

The beautiful cowherd women had reached the summit of artistry in dressing their sons with ornaments made of guñjā berries, glass, pearls, gold, and jewels. In the little time available, Vrajeśvarī too had sent her Nīlamaṇi forth after adorning Him most charmingly with flowers. Yet what of that? Neither Śrī Kṛṣṇacandra nor the boys had been decorated according to their own hearts. Where could the queen of Vraja and the boys' mothers obtain the ornaments of the forest? Where would they find the small and large wild fruits fit for decoration, the many-colored new leaves of trees and vines, captivating flower clusters, heaps of multicolored and wondrous blossoms, freshly fallen gleaming peacock feathers, and the many forest pigments such as red ocher? Even if they had found them, how could those mothers have conceived of decorating the boys with such things?

Yet these alone were the ornaments beloved by the boys. They wished to decorate Kanhaiyā, their friend as dear as life, and themselves with these treasures. Only then would their attire be fitting. Otherwise, their ordinary ornaments were merely a burden to carry. Therefore, their first activity that day was adorning themselves. All together, they first decorated Nīlasundara's limbs with fruits, fresh shoots, clusters of blossoms, flowers, peacock feathers, and forest pigments. Then, helping one another and receiving the forest gifts plucked by Śrī Kṛṣṇacandra's lotus hands, every one of them adorned himself as well:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.12.4

फलप्रवालस्तवकसुमनःपिच्छधातुभिः।
काचगुञ्जामणिस्वर्णभूषिता अप्यभूषयन्॥

ENGLISH TRANSLATION

Although already adorned with ornaments of glass, guñjā berries, jewels, and gold, they further decorated themselves with fruits, tender shoots, clusters of blossoms, flowers, peacock feathers, and mineral pigments.

ORIGINAL Hindi

इसके अनन्तर उनकी यथेच्छ क्रीड़ा आरम्भ हुई। एकने चुपचाप किसीका छीका कंधेसे उतार लिया, अथवा बगलसे बेंत खींच ली और छिपा दी। किसी सहगामी दर्शकका संकेत पानेपर उसे अपनी वस्तुके अपहृत होनेका भान हुआ और वह ढूँढ़ने चला। वस्तु जाती कहाँ। अपहरण करनेवालेका ठीक-ठीक अनुमान उसे हो गया और वह दौड़ा उससे अपनी वस्तु छीनने। किंतु समीप पहुँचनेसे पूर्व उसने तो अपहृत वस्तु दूर फेंक दी। शिशु अपनी वस्तु उठा लेनेके लिये लपका, पर ले नहीं सका। दूसरे शिशुने उसे उठाकर और भी आगे निक्षिप्त कर दिया। वहाँ पहुँचनेपर तीसरेने और आगे फेंक दिया। वस्तु न पाकर, अपनी हारका अनुभव कर श्रान्त शिशुके नेत्र भरने लगे। फिर तो किसी वयस्क शिशुने अथवा स्वयं श्रीकृष्णचन्द्रने ही हँसते हुए उसकी वस्तु लाकर उसके हाथोंमें दे दी और उसे अङ्कमें भर लिया। उसके तप्त अश्रु एक अनिर्वचनीय सुखके परमशीतल बिन्दुओंमें परिणत हो गये!

ENGLISH TRANSLATION

Thereafter their unrestrained play began. One boy would quietly remove another's food sling from his shoulder or pull the cane from beneath his arm and hide it. Receiving a signal from a companion who had witnessed the deed, the boy would realize that his possession had been taken and go in search of it. It could not have gone far. Correctly guessing who had stolen it, he would run to snatch it back. Before he came near, however, the thief would throw the stolen article far away. The boy would spring to retrieve it but fail, for another boy would pick it up and cast it still farther. When he reached that place, a third would throw it farther yet.

Unable to recover his possession, exhausted, and feeling himself defeated, the boy's eyes would fill with tears. Then an older boy, or Śrī Kṛṣṇacandra Himself, would laughingly retrieve the object, place it in his hands, and embrace him. His burning tears would be transformed into supremely cooling drops of indescribable happiness.

ORIGINAL Hindi

कदाचित् वृन्दाकाननकी सुन्दर शोभा निहारने श्रीकृष्णचन्द्र किञ्चित् दूर चले गये, फिर तो होड़ मची--दौड़कर कौन सबसे पहले श्रीकृष्णचन्द्रको स्पर्श करता है? 'यह लो मैं पहुँचा' कहते हुए असंख्य शिशु एक साथ दौड़े श्रीकृष्णचन्द्रको स्पर्श करनेके लिये; और उन्हें छूकर, अपने भुजपाशमें बाँधकर सुखसिन्धुमें निमग्न हो गये।

ENGLISH TRANSLATION

Sometimes Śrī Kṛṣṇacandra wandered a little distance away to behold the beauty of Vṛndāvana's forest. Then a race would begin to see who could run and touch Him first. Crying, "Here, I have reached Him!" countless boys ran together to touch Śrī Kṛṣṇacandra. Upon reaching Him, they touched Him, bound Him within their arms, and plunged into an ocean of happiness.

ORIGINAL Hindi

एक समुदायकी लालसा हुई--श्रीकृष्णचन्द्रकी भाँति ही वह वंशी बजाये। उसने अपनी वंशीमें स्वर भरना आरम्भ किया। फिर तो उसका अनुकरण दूसरोंने भी किया ही। विभिन्न स्वरनादसे कानन गूँज उठा और तब श्रीकृष्णचन्द्रने अपने अधरोंपर वंशीको धारण किया। करकिसलय चञ्चल हुए, छिद्रोंपर अँगुलियाँ नाचने लगीं। फिर तो अगणित शिशुओंका सम्मिलित वेणुनाद श्रीकृष्णचन्द्रके वंशीरवमें ही सहसा समा-सा गया।

साथ ही शिशुओंको अनुभव हुआ--'कन्नू भैयाकी स्वरलहरीसे जिस मधुकी वर्षा होती है, वह तो अप्रतिम है; हम सबोंके वंशीनादमें सचमुच वह मिला नहीं, वह तो उससे सर्वथा पृथक् रह रहा है; उस मधुप्रवाहमें हमारा नाद प्रस्तर-कण-सा खर-खर कर रहा है। उसमें एकरस होकर मिल सकना तो दूर रहा, हमारा वंशीरव तो उलटे उसकी मधुरिमाको रुद्ध कर दे रहा है।' एक साथ ही शिशुओंने बजाना स्थगित कर दिया और फिर सबने निश्चय कर लिया--'देखो, जब कन्नूकी वंशी बजे, तब हममेंसे कोई भी उस समय उसका अनुकरण न करे। अन्यथा हम सभी इस परम सुखके पूर्ण उपभोगसे वञ्चित रह जायँगे। और बातोंमें कन्नूको हरायें, वह तो हारेगा ही, पर वंशीवादनमें उसकी होड़ करने न जाये!'

ENGLISH TRANSLATION

One group desired to play their flutes just as Śrī Kṛṣṇacandra did. One boy began filling his flute with melody, and the others naturally imitated him. The forest resounded with many notes. Then Śrī Kṛṣṇacandra placed His flute upon His lips. His tender lotus hands became restless, and His fingers danced upon the holes. At once the combined flute music of the countless boys seemed to dissolve into Śrī Kṛṣṇacandra's own flute song.

The boys then realized, "The honey that showers from Kannū Bhaiyā's current of melody is incomparable. It is truly absent from our flute playing and remains entirely distinct from it. Within that stream of honey, our notes grate like particles of stone. Far from becoming one with His melody, our flute sounds obstruct its sweetness." All the boys stopped playing at once and resolved, "Whenever Kannū's flute sounds, none of us should imitate Him. Otherwise we will all be deprived of fully relishing this supreme happiness. We may defeat Kannū at other things, and He will certainly accept defeat, but we must not compete with His flute playing."

ORIGINAL Hindi

यही परिणाम शृङ्गध्वनिका भी निकला! श्रीकृष्णचन्द्रके शृङ्गसे निर्गत अत्यन्त गम्भीर नादकी समता गोपशिशु न कर सके तथा पूर्ववत् निर्णय इस सम्बन्धमें भी हुआ। और वेणु, शृङ्ग तो प्रतिदिन ही बजते हैं, बजेंगे ही। आज तो और ही क्रीड़ा हो!

ENGLISH TRANSLATION

The same conclusion followed regarding the sound of the horn. The cowherd boys could not equal the exceedingly deep resonance issuing from Śrī Kṛṣṇacandra's horn, so they made the same decision about it. Besides, the flutes and horns sounded every day and would continue to do so. Today they would play other games.

ORIGINAL Hindi

अस्तु, एक दलको अन्य क्रीड़ा सूझी। मधुमत्त भ्रमर गुन-गुन करते उड़ रहे हैं। शिशुओंके इस दलने उनकी ओर देखा, उनकी ध्वनि सुनी और फिर उस 'गुन-गुन' में ही अपना कण्ठ-स्वर मिलाना आरम्भ किया। इतनेमें कोकिलका 'कुहू-कुहू' रव सुन पड़ा और कुछ शिशु कोकिलकण्ठका ही अनुकरण करने लगे।

ENGLISH TRANSLATION

One group devised another game. Honey-intoxicated bees flew about humming. The boys looked toward them, heard their sound, and began blending their own voices into that humming. Just then the cuckoo's call of "kuhū, kuhū" was heard, and some boys began imitating its voice.

ORIGINAL Hindi

कतिपय शिशु अतिशय वेगसे दौड़ने लगे। आकाशमें उड़ते हुए पक्षियोंकी सचल छाया देखकर उन्हें नया ही कौतुक हाथ लगा। वे उस छायाका ही अनुसरण करते हुए छायापर अपने चरण रखते हुए चलनेके प्रयासमें प्रबल वेगसे दौड़ चले। आगे सरोवर आ जानेसे उनका मार्ग रुद्ध हो गया। अन्यथा वे न जाने कितनी दूरतक चले जाते। जो हो, सरोवरपर जानेसे एक और सुन्दर क्रीड़ासामग्री मिली।

ENGLISH TRANSLATION

Several boys began running with tremendous speed. Seeing the moving shadows of birds flying across the sky, they discovered a new amusement. Following those shadows and trying to place their feet upon them, they raced onward at full speed. A lake ahead blocked their path, or no one knew how far they might have gone. Yet upon reaching the lake, they found another beautiful occasion for play.

ORIGINAL Hindi

वहाँ हंसोंकी मृदुगति देखकर उनके आनन्दका पार नहीं। वहीं इस मरालकुलकी शोभा निहारनेके लिये श्रीकृष्णचन्द्र भी दौड़े आये। उन्हें अपने समीप आया देखकर उन हंसोंकी विचित्र दशा हुई। वे ग्रीवा उठाकर मृदु मन्दगतिसे अतिशय सुमधुर कूजन करते हुए उनकी ओर ही चल पड़े। फिर तो श्रीकृष्णचन्द्रके उन गोपसखाओंकी चेष्टा भी देखने ही योग्य हुई। पंक्तिबद्ध होकर वे बालक ठीक हंसोंकी भाँति ही चलने लगे। श्रीकृष्णचन्द्रका उन्मुक्त हास्य उन्हें उत्तरोत्तर प्रोत्साहित करता गया और हंसकी गतिसे मृदुपादविन्यासकी क्रीड़ा न जाने कितनी देर चलती रही।

ENGLISH TRANSLATION

Their delight knew no bounds when they saw the swans moving gracefully there. Śrī Kṛṣṇacandra also ran over to behold the beauty of that flock. Seeing Him draw near, the swans entered a wondrous state. Raising their necks, moving softly and slowly, and uttering exceedingly sweet calls, they approached Him. The conduct of Śrī Kṛṣṇacandra's cowherd friends then became a marvel to behold. Forming a line, the boys walked exactly like the swans. Śrī Kṛṣṇacandra's free, open laughter encouraged them more and more, and their game of placing their feet gently in the swans' gait continued for no one knew how long.

ORIGINAL Hindi

किञ्चित् अल्पवयस्क शिशुओंका ध्यान शान्त, स्थिर बैठे वक-समूहोंकी ओर गया। वे उनकी मुद्राका ही अनुकरण करने लगे। उनसे कुछ दूर वहीं सरोवर-तटपर वे शिशु भी वैसे ही ध्यानस्थित-से शान्त बैठ गये। उनका यह सुन्दर अभिनय देखकर उल्लासकी सीमा नहीं रही।

ENGLISH TRANSLATION

Some of the younger boys noticed groups of herons sitting still and silent. They began imitating their posture. A short distance away on the same lakeshore, those boys sat just as quietly, appearing absorbed in meditation. Seeing their charming performance, everyone's delight became boundless.

ORIGINAL Hindi

वहीं देखते-देखते दल-के-दल मयूर एकत्र होने लगे। उन्हें भी श्रीकृष्णचन्द्रकी अङ्गगन्ध मिली और वे अपनी घ्राणशक्तिसे इस दिव्यातिदिव्य सौरभका संधान पाकर सघन वनसे वहाँ चले आये, जहाँ श्रीकृष्णचन्द्र विराजित हैं। वे सम्मुख आये ही हैं श्रीकृष्णचन्द्रका अभिनन्दन करने; क्योंकि उन सबोंने पुच्छका विस्तार किया और लगे नृत्य करने। उनके इस नृत्यसे श्रीकृष्णचन्द्रका मन भी नाच उठता है। केवल मन ही नहीं, शरीर भी। वास्तवमें वे उन नृत्यपरायण मयूरोंके पाद-विन्यासपर, उनके तालबन्धपर उनकी-सी भाव-भङ्गिमाका प्रकाश करते हुए नृत्य करने लग जाते हैं।

गोपशिशुओंकी तो क्या चर्चा, श्रीकृष्णचन्द्रका यह नृत्य अतिशय चञ्चल कपिदलको भी मुग्ध कर देता है। द्रुमशाखाओंपर अवस्थित, अतिशय शान्ति धारण किये इस कपिसमाजकी भावसमाधि देखने ही योग्य है!

ENGLISH TRANSLATION

As they watched, flock after flock of peacocks began gathering there. They too caught the fragrance of Śrī Kṛṣṇacandra's limbs. Tracing that supremely divine aroma with their power of smell, they came from the dense forest to the place where He stood. They had clearly come before Him to offer their welcome, for they all spread their tails and began to dance. Their dancing made Śrī Kṛṣṇacandra's heart dance as well, and not only His heart but His body too. Following the steps and rhythms of those dancing peacocks and expressing gestures like theirs, He began to dance.

What need is there to speak of the cowherd boys? Śrī Kṛṣṇacandra's dance enchanted even a band of exceedingly restless monkeys. Perched upon the tree branches in profound stillness, the monkeys appeared absorbed in an ecstasy of feeling, and their state was a wonder to behold.

ORIGINAL Hindi

किंतु आखिर तो वह कपिकी जाति ठहरी। एकने भूल कर दी। दर्शनलोभसे ही वह कूदकर निम्नतम शाखापर आ बैठा। एकके नीचे उतर आनेपर दूसरेके द्वारा अनुकरण अनिवार्य है ही। कपिस्वभावकी शोभा भी इसीमें है। अस्तु, देखते-ही-देखते शत-शत कपिसमूह वृक्षसे नीचे आकर नृत्यपरायण श्रीकृष्णचन्द्रको, मयूरकुलको आवृत कर लेते हैं। श्रीकृष्णचन्द्रका ध्यान इस ओर नहीं जाता, वे तो नृत्यमें तन्मय हो रहे हैं। किंतु मयूर भयभीत हो उठे। अपने पुच्छका संकोच कर, नृत्यका विराम कर, सब-के-सब तरुशाखाओंपर जा चढ़े।

अब तो गोपशिशुओंके रोषका पार नहीं। इस दुष्ट कपिदलने श्रीकृष्णचन्द्रका नृत्य जो बिगाड़ दिया। शिशुओंमें प्रतिशोध लेनेकी भावना जाग्रत् हुई। वे उनकी लंबी नीचे लटकती पूँछोंको पकड़-पकड़कर खींचने लगे और जब वे कपि ऊपरकी शाखाओंपर जा चढ़े, तब शिशु भी उनके साथ ही वृक्षोंपर चढ़ गये। वे सब वानर-स्वभाववश मुख विकृत करके जब इनकी ओर घुड़कने लगे, तब ये सब भी ठीक वैसे ही अपना मुँह फाड़कर, दाँत निकालकर, उलटा उन्हें ही धमकाकर उन्हें पुनः पकड़ लेनेका प्रयास करने लगे। भयभीत कपिसमाज जब इस वृक्षसे उस वृक्षपर कूदकर भागने लगा, तब ये निर्भीक गोपशिशु भी एकसे दूसरे वृक्षपर कूदने लगे। उन्हें बहुत दूर हटाकर ही इन सबोंने विश्राम लिया।

ENGLISH TRANSLATION

But after all, they were monkeys. One of them made a mistake. Greedy for a closer view, he leapt down and sat upon the lowest branch. Once one monkey descended, the others inevitably had to imitate him, for therein lies the charm of monkey nature. In moments, hundreds upon hundreds of monkeys came down from the trees and surrounded the dancing Śrī Kṛṣṇacandra and the peacocks. Śrī Kṛṣṇacandra did not notice them, for He was wholly absorbed in dancing. But the peacocks grew frightened. Folding their tails and stopping their dance, all of them flew up into the branches.

The cowherd boys' anger then knew no bounds. This wicked band of monkeys had spoiled Śrī Kṛṣṇacandra's dance. A desire for revenge arose within the boys. They seized and pulled the monkeys' long, dangling tails. When the monkeys climbed to higher branches, the boys climbed the trees after them. Following their nature, the monkeys distorted their faces and snarled at the boys. The boys opened their mouths, bared their teeth in exactly the same way, threatened the monkeys in return, and tried to catch them again. When the frightened monkeys began leaping from tree to tree in flight, the fearless boys leapt from one tree to the next after them. Only after driving them far away did the boys rest.

ORIGINAL Hindi

एक ओर कतिपय शिशुओंका अभिनय और भी मनोरम है। आयु छोटी होनेके कारण यह मण्डल न तो वृक्षपर ही चढ़ सका और न अन्य क्रीड़ाओंमें ही इसे सफलता मिली। किंतु इस बार इन्होंने भी बाजी मार ली। सरोवरके समीप उछलते हुए भेकों (मेढकों)-की ओर इनकी दृष्टि गयी और ये भी पृथ्वीपर हाथ टेककर वैसे ही फुदकने लगे। ठीक उनकी भाँति ही फुदककर क्षुद्र जल-धाराओंको पार करने लगे। इनकी यह चेष्टा देखकर श्रीकृष्णचन्द्रके सहित अन्य समस्त गोपशिशु हँसते-हँसते लोट-पोट हो गये।

ENGLISH TRANSLATION

Elsewhere, the performance of several boys was even more charming. Because they were very young, their group could neither climb the trees nor succeed in the other games. This time, however, they too carried off the prize. Their eyes fell upon frogs hopping near the lake, so they placed their hands upon the ground and began hopping in the same way. Just like the frogs, they leapt across the little streams of water. Seeing their antics, Śrī Kṛṣṇacandra and all the other cowherd boys rolled upon the ground with laughter.

ORIGINAL Hindi

कुछ गोपबालकोंका ध्यान अपने प्रतिबिम्बकी ओर गया। प्रातःकालकी इतनी लंबी छाया देखकर वे उस प्रतिच्छायासे ही खेलने लगे। बालकोंने अपने हाथ उठाये, प्रतिबिम्बके हाथ भी उठ गये। भला, इतना सुन्दर खेल और क्या होगा! फिर तो अपने अङ्गोंको विविध भाँतिसे प्रकम्पित कर उसकी प्रतिक्रिया वे छायामें देखने लगे, देख-देखकर आनन्दमग्न होने लगे और जब अपनी ही प्रतिध्वनिसे खेलनेका क्रम आरम्भ हुआ, तब तो कहना ही क्या है! तुमुल आनन्द-कोलाहलसे समस्त वनप्रान्तर मुखरित हो रहा है। सहसा इसीकी ओर कुछका ध्यान गया तथा प्रश्नोत्तर आरम्भ हुआ।

शिशुने उच्च कण्ठसे पुकारा 'अरे! तुम कौन हो?' प्रतिध्वनिने इसीकी आवृत्ति कर दी। 'हम तो श्रीकृष्णचन्द्रके सखा हैं।' प्रतिनादने भी यही उत्तर दिया। 'क्या तुम्हारे साथ भी श्रीकृष्णचन्द्र हैं?' प्रतिशब्द भी ज्यों-का-त्यों लौट आया। 'हाँ हैं।' इसका उत्तर भी यही मिला। किंतु इस उत्तरसे कुछ शिशु रुष्ट हो गये--'मिथ्यावादी कहींके! श्रीकृष्णचन्द्र तो एक हैं; हमारे साथ हैं; तेरे साथ कहाँ हैं?' प्रत्युत्तर भी यही प्राप्त हुआ। अब तो शिशुओंके रोषका पार नहीं--'रे! तू भी कोई असुर प्रतीत होता है; पर स्मरण रख, तेरी भी दशा बक-जैसी होगी!' इसके उत्तरमें भी यही शाप उधरसे--वनप्रान्तरके अञ्चलसे भी लौट आया। न जाने कितनी देर यह शापानुग्रहकी क्रीड़ा हुई! इस प्रकार वनमें वत्सचारण करने आकर श्रीकृष्णचन्द्र आज भी सखाओंके साथ बाल्यलीला-विहारका रसपान करने लगे, स्वयं पानकर, वितरणकर रसमत्त हो उठे:

ENGLISH TRANSLATION

Some cowherd boys noticed their own reflections. Seeing their long shadows in the morning light, they began playing with those silhouettes. The boys raised their hands, and the reflections raised theirs. What game could be more delightful? They moved their limbs in many ways and watched the response in their shadows, becoming increasingly absorbed in joy. When they began playing with their own echoes, the entire forest resounded with their tumultuous clamor of delight. Several boys suddenly noticed the echo, and a dialogue began.

One boy called loudly, "Hey, who are you?" The echo repeated his words. "We are Śrī Kṛṣṇacandra's friends." The echo returned the same answer. "Is Śrī Kṛṣṇacandra with you too?" Those words also came back unchanged. "Yes, He is." The same reply returned. Some boys became angry at this answer. "You liar! There is only one Śrī Kṛṣṇacandra. He is with us. How can He be with you?" The same response came back. Now the boys' anger knew no limit. "You seem to be some demon, but remember, you too will meet Baka's fate!" The same curse returned from the far edge of the forest. No one knew how long this game of cursing and answering continued. Thus, having come to tend the calves in the forest, Śrī Kṛṣṇacandra again relished the rasa of childhood pastimes with His friends. He drank that rasa Himself, distributed it to them, and became intoxicated with it:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.12.5–10

मुष्णन्तोऽन्योन्यशिक्यादीन् ज्ञातानाराच्च चिक्षिपुः।
तत्रत्याश्च पुनर्दूराद्धसन्तश्च पुनर्ददुः॥

यदि दूरं गतः कृष्णो वनशोभेक्षणाय तम्।
अहं पूर्वमहं पूर्वमिति संस्पृश्य रेमिरे॥

केचिद् वेणून् वादयन्तो ध्मान्तः शृङ्गाणि केचन।
केचिद् भृङ्गैः प्रगायन्तः कूजन्तः कोकिलैः परे॥

विच्छायाभिः प्रधावन्तो गच्छन्तः साधुहंसकैः।
वकैरुपविशन्तश्च नृत्यन्तश्च कलापिभिः॥

विकर्षन्तः कीशबालानारोहन्तश्च तैर्द्रुमान्।
विकुर्वन्तश्च तैः साकं प्लवन्तश्च पलाशिषु॥

साकं भेकैर्विलङ्घन्तः सरित्प्रस्रवसम्प्लुताः।
विहसन्तः प्रतिच्छायाः शपन्तश्च प्रतिस्वनान्॥

ENGLISH TRANSLATION

They stole one another's lunch slings and other belongings. When the owners discovered the theft, the boys standing nearby threw the articles farther away, and those farther off threw them farther still. Then, laughing, they returned them.

If Kṛṣṇa wandered some distance away to behold the forest's beauty, they raced to touch Him, each crying, "I shall be first! I shall be first!" Thus they delighted in His touch.

Some played their flutes, while others blew their horns. Some sang with the humming bees, and others called with the cuckoos.

Some ran beside the moving shadows of birds. Some walked gracefully with the swans, sat silently with the herons, or danced with the peacocks.

They tugged the young monkeys' tails, climbed trees with them, made faces with them, and leapt with them from branch to branch.

They jumped with the frogs and crossed streams and rivulets. They laughed at their reflections and hurled reproaches at their echoes.

ORIGINAL Braj

चलि गए जमुन तट सबहिन के घट, उमगि अनंदित केलि करैं,
जे बछरनि चरावत मिलि सब गावत, कुसुम अनेकनि माल धरैं।
इक छीके छोरत इक इक चोरत, पाक बिबिध बिधि खात यहाँ,
इक मोरनि-बोलनि, हंस-कलोलनि, बोलत बोलनि बोल तहाँ॥

इक कोकिल-कूकनि, मर्कट-हूकनि हूकत जहें-तहें हास करैं,
इक भौंरनि गुंजनि, पहिरत गुंजनि, बहिरत कुंजनि, स्वाँग धरैं।
इक प्रभुहि रिझावत, प्रभु सुख पावत, अति प्रबीन गति व्रत सबै,
लखि सुर सब तरसत, सो सुख बरसत, सिसु उर आनंद खेल रचैं॥

ENGLISH TRANSLATION

They went to Yamunā's bank, every heart overflowing, and joyfully played their games. Tending the calves together, they all sang and wore many garlands of flowers.

One boy released another's lunch sling and another stole it, while here they ate many kinds of prepared food. Some called like peacocks, some sported like swans, and everywhere they answered one call with another.

Some cooed like cuckoos, some whooped like monkeys, and laughter rang here and there. Some hummed with the bees, wore garlands of guñjā berries, roamed through the bowers, and assumed playful disguises.

Some delighted the Lord, and the Lord found joy in them. All moved with consummate skill. Seeing the happiness for which the gods themselves yearned showering down upon them, the children created games of bliss within their hearts.

ORIGINAL Hindi

ज्ञानी एवं योगीगण जिन्हें निर्विशेष ब्रह्मानन्दस्वरूप मानते हैं, दास आदि भक्तोंके लिये जो परमपुरुष परमेश्वर हैं, मायाश्रित विषयविदूषित नेत्रवाले पुरुषोंके लिये जो नरबालकमात्र हैं, उन्हीं स्वयं भगवान् श्रीकृष्णचन्द्रके साथ गोपशिशुओंका यह अद्भुत विहार हो रहा है! पता नहीं, कैसे, किस जातिके राशि-राशि पुण्योंका यह परिणाम गोपशिशुओंको प्राप्त हुआ है!

ENGLISH TRANSLATION

The jñānīs and yogīs regard Him as the impersonal essence of brahmānanda. To devotees in servitude and the other devotional relationships, He is the Supreme Person, the Supreme Lord. To people whose vision is corrupted by sense objects under Māyā's shelter, He appears merely as a human child. Yet with that very Śrī Kṛṣṇacandra, Bhagavān Himself, the cowherd boys enjoyed these wondrous pastimes. Who can say what kind of vast stores of merit had ripened to grant them such a result?

CHAPTER 47

# अघासुरका उद्धार
# The Deliverance of Aghasura

Source scan pages 284–290

ORIGINAL — Sanskrit and Hindi

इत्थं सतां ब्रह्मसुखानुभूत्या दास्यं गतानां परदैवतेन।
मायाश्रितानां नरदारकेण साकं विजह्रुः कृतपुण्यपुञ्जाः॥
(श्रीमद्भा० १०।१२।११)

जिन्होंने यम-नियमका सतत साधन कर अपने चित्तको एकाग्र कर लिया है, जो निर्विकल्प समाधिमें स्थित हो चुके हैं-इस प्रकारके समाहितचित्त योगी भी अनेक जन्मोंमें अपार साधनक्लेश वरण करनेपर भी श्रीकृष्णचन्द्रकी चरणधूलिकणिकाका स्पर्श नहीं प्राप्त करते; किंतु वे ही श्रीकृष्णचन्द्र आज इस वृन्दाकाननमें, व्रजवासियोंके दृष्टिपथमें सतत अवस्थित हैं। इन व्रजवासियोंके अपरिसीम सौभाग्यकी बात कौन बताये, कैसे बताये?

ENGLISH TRANSLATION

“In this way, those who had accumulated heaps of pious merit sported with Him who is realized by saints as the bliss of Brahman, who is the supreme worshipful Lord of those devoted to servitude, and who appeared as an ordinary human child to those under the shelter of maya.” (Srimad-Bhagavatam 10.12.11)

Even yogis of concentrated mind who have made their consciousness one-pointed through constant practice of yama and niyama and become established in nirvikalpa samadhi do not attain the touch of a particle of dust from Sri Krsnacandra’s feet, despite undergoing immeasurable hardship in spiritual practice over many births. Yet that very Sri Krsnacandra is now constantly present here in Vrnda’s forest within the sight of Vraja’s residents. Who can describe their boundless good fortune, and how could it be described?

ORIGINAL — Sanskrit and Braj

यत्पादपांसुर्बहुजन्मकृच्छ्रतो धृतात्मभिर्योगिभिरप्यलभ्यः।
स एव यद्दृग्विषयः स्वयं स्थितः किं वर्ण्यते दिष्टमतो व्रजौकसाम्॥
(श्रीमद्भा० १०।१२।१२)

जाके पद-रज हित तप करि कै, बहुत काल जोगी दुख भरि कै।
प्रेरित चपल चित्त कहुँ भूरि, सो वह धूरि तदपि हू दूरि।
सो साच्छात दृगन-पथ चहियै, कवन भाग्य ब्रजजनकौ कहियै।

ENGLISH TRANSLATION

“The dust of His feet cannot be attained even by self-controlled yogis who undergo severe hardship for many births. Yet He Himself stands directly within the range of these residents’ eyes. What, then, can be said of the good fortune of the people of Vraja?” (Srimad-Bhagavatam 10.12.12)

For the dust of whose feet yogis perform austerity, bearing suffering for ages,
again and again restraining their restless minds, yet even that dust remains far away.
He Himself stands directly before their eyes. Who can describe the fortune of Vraja’s people?

ORIGINAL Hindi

अघासुरका उद्धार

शशाङ्कशेखरकी दृष्टि निमेषशून्य हो गयी है; सुरेन्द्रकी, सुर-समुदायकी तो बात ही क्या। श्रीकृष्णचन्द्रका बाल्यविहार प्रत्यक्ष हो जानेपर किसे आनन्दमुग्ध नहीं कर देता! इस रसमन्दाकिनीकी धारा किसे आत्मसात् नहीं कर लेती! हाँ, एक वर्ग ऐसा अवश्य है, जिसकी आँखें इस स्रोतका स्पर्श पाकर शीतल नहीं होतीं, अपितु और भी जलने लगती हैं। इसकी ऊर्मियोंमें ही निरन्तर अवगाहन करते रहनेकी, इन्हींमें मिल जानेकी लालसा उस वर्गके प्राणियोंमें उदय नहीं होती; इसके बदले वहाँ तो इस प्रवाहको समूल विलुप्त कर देनेका ही भाव जाग उठता है। वह वर्ग है असुर-सिरमौर मधुपुर-सम्राट् कंसका। और इस वर्गका ही एक विशिष्ट सदस्य अघासुर अपने अधीश्वरसे प्रेरित हो यहाँ आज वृन्दावनमें आया है; श्रीकृष्णचन्द्रका, गोपशिशुओंका स्वच्छन्द, सुखमय विहार देख रहा है; ज्यों-ज्यों देखता है, उसके हृदयका उत्ताप बढ़ता जाता है; श्रीकृष्णचन्द्रकी, उनके सखाओंकी यह सुखक्रीड़ा उसके नेत्रोंके लिये असह्य बनती जा रही है।

ENGLISH TRANSLATION

The Deliverance of Aghasura

The gaze of Siva, who bears the moon upon his crest, has become unblinking. What need, then, be said of Indra and the hosts of gods? Whom does the direct sight of Sri Krsnacandra’s childhood play not entrance with bliss? Whom does this current of the celestial river of rasa not absorb into itself? Yet there is indeed one class whose eyes are not cooled by touching this stream but instead begin burning still more intensely. No longing arises within those beings to bathe continually in its waves or merge into them. Rather, a desire awakens to make this current disappear from the very root. That class belongs to Kamsa, emperor of Mathura and foremost of demons. Aghasura, a distinguished member of this very class, has been sent by his master and has come to Vrndavana today. He watches the free and joyful play of Sri Krsnacandra and the cowherd boys. The more he watches, the hotter his heart grows, and the happy play of Sri Krsnacandra and His friends becomes unbearable to his eyes.

ORIGINAL Hindi and Sanskrit

यह वही अघासुर है, जिसके बलकी छाप समस्त सुरसमुदायपर अङ्कित है, अमृतपानसे अमर बन जानेपर भी देवसमाज जिससे नित्य सशङ्कित है, अपने प्राणोंकी रक्षाके लिये जिसके निधनकी नित्य प्रतीक्षा करता रहता है-कब वह शुभ क्षण उपस्थित हो, अघका अन्त हो जाय और सुधापान व्यर्थ हो जानेकी सम्भावना जाती रहे!

अथाघनामाभ्यपतन्महासुरस्तेषां सुखक्रीडनवीक्षणाक्षमः।
नित्यं यदन्तर्निजजीवितेप्सुभिः पीतामृतैरप्यमरैः प्रतीक्ष्यते॥
(श्रीमद्भा० १०।१२।१३)

ENGLISH TRANSLATION

This is that very Aghasura whose might has left its mark upon the entire community of gods. Although made immortal by drinking nectar, the gods remain perpetually apprehensive of him and, to preserve their lives, constantly await his death. They wonder when that auspicious moment will arrive, when Agha will meet his end and the possibility that their drinking of nectar may prove futile will disappear.

“Then the great demon named Agha, unable to bear the sight of their joyful play, arrived. Although they had drunk nectar, the immortals who wished to preserve their lives constantly awaited the moment of his death.” (Srimad-Bhagavatam 10.12.13)

ORIGINAL Braj

तदनंतर अघनामा दुष्ट।
आयौ सुख देखि सक्यौ न नष्ट॥
× × ×
जाकें डर सुर थरथर डरैं।
जद्यपि अमृत-पान हू करें॥
तदपि कहैं जब लौं अघ जीवै।
तब लगि व्यर्थ अमीकों पीवैं॥

ENGLISH TRANSLATION

Then came the wicked one named Agha,
unable to bear the sight of their joy.
...
At fear of him the gods tremble and quake,
although they have drunk the nectar of immortality.
Still they say, “As long as Agha lives,
until then our drinking of nectar remains in vain.”

ORIGINAL Hindi and Braj

इस समय गोपशिशुओं एवं श्रीकृष्णचन्द्रमें दौड़की होड़ लगी है। इससे पूर्व तो बालकोंने किञ्चित् दूर चले गये श्रीकृष्णचन्द्रको सर्वप्रथम स्पर्श करनेकी परस्पर बाजी लगायी थी-

धावत कहत अमी जनु बरसै।
तेइ राजा जु प्रथम ही परसै॥
बन सोभा कौं लखन हित कृष्न दूरि जब जात।
तब सब बालक दौरि कह प्रथम-प्रथम हम तात॥

और अब श्रीकृष्णचन्द्रको पराजित कर देनेकी योजना बनी है। सचमुच विजय भी शिशुओंकी ही हुई। “अरे भैयाओ! देख लो, कनूँकी गति तेज है या हमारी”-कहकर बालक दौड़े। उनके साथ ही श्रीकृष्णचन्द्र भी बड़े वेगसे भगे; किंतु शिशु थोड़ी दूरमें ही उनका अतिक्रमण कर गये, श्रीकृष्णचन्द्र सबसे पीछे रह गये-

ENGLISH TRANSLATION

At this time Sri Krsnacandra and the cowherd boys are competing in a race. Earlier, the boys had wagered among themselves to be the first to touch Sri Krsnacandra when He went a little distance ahead:

Running, they speak as though raining nectar:
“The one who touches Him first shall be king!”
When Krsna goes far ahead to behold the forest’s beauty,
all the boys run, crying, “I shall be first, dear brother! I shall be first!”

Now they devise a plan to defeat Sri Krsnacandra, and the boys truly do win. Crying, “Brothers, just see whether Kanu runs faster or we do,” the boys race off. Sri Krsnacandra runs swiftly beside them, but within a short distance they overtake Him, leaving Him behind everyone.

ORIGINAL Sanskrit and Hindi

कृष्णस्तरस्वी किमहो वयं वा जानीत भो भ्रातर इत्युदीर्य।
धावन्त एते त्वरयापि यान्तं श्रीकृष्णमारादतिचक्रमुस्तम्॥
(श्रीआनन्दवृन्दावनचम्पूः)

श्रुतियाँ जिनके लिये संकेत करती हैं-वे परमेश्वर अचल हैं, तथापि मनसे भी अधिक तीव्र गतियुक्त हैं, “अनेजदेकं मनसो जवीयः”; वे अन्य समस्त दौड़नेवालोंको स्वयं स्थित रहते हुए ही अतिक्रमण कर जाते हैं, “तद्धावतोऽन्यानत्येति तिष्ठत्”-उनका इस प्रकार गोपशिशुओंके पीछे दौड़ना और फिर पराजित हो जाना कितना आश्चर्यमय है! बलिहारी है परब्रह्म पुरुषोत्तम श्रीकृष्णचन्द्रके इस बाल्यलीला-विहारकी!

ENGLISH TRANSLATION

“Crying, ‘Brothers, find out whether Krsna is swift or whether we are,’ they ran and soon overtook Sri Krsna although He too was hastening onward.” (Sri Ananda-vrndavana-campu)

The revealed scriptures indicate of Him, “The Supreme Lord is unmoving, yet swifter than the mind: ‘Unmoving, the One is swifter than the mind.’ Remaining still, He overtakes all others who run: ‘Standing still, He surpasses all who run.’” How wondrous, then, that He runs behind the cowherd boys in this way and is defeated. All glory to this childhood sport of Sri Krsnacandra, the Supreme Person and Parabrahman!

ORIGINAL Hindi and Sanskrit

अस्तु, गोपशिशु दैवक्रमसे दौड़ रहे हैं उस दिशामें ही जिधर, जिस ओर अघासुर आकर बैठा है, इनके उच्छलित सुखको देखकर मन-ही-मन जल रहा है। इतना ही नहीं, उसके अन्तस्तलमें प्रतिशोध लेनेकी भी भीषण ज्वाला जल उठी है। यह अघासुर वकी (पूतना) एवं वकदैत्यका अनुज जो ठहरा! चतुर कंसने इसीलिये तो इसे उकसाकर भेजा है। अचिन्त्यलीलामहाशक्तिके प्रभावसे ही अबतक अघका रोष मनमें ही सीमित रहा था; आज श्रीकृष्णचन्द्रके, उनके प्राण-सखाओंके दर्शन होते ही वह आग भड़क उठी है। वह सोच रहा है-"आह! इस कृष्णवर्ण शिशुने ही, समस्त गोपबालोंका नेतृत्व करनेवाले इस काले-कलूटे नन्दपुत्रने ही तो मेरी सहोदरा बहिन वकीके, मेरे सहोदर भ्राता वकके प्राण लिये हैं, फिर भी मेरे जीवित रहते यह बालक जीवित बचा है, आनन्दविहार कर रहा है! नहीं-नहीं, पर्याप्त विलम्ब हो चुका; बस, अब इसे मैं उसी पथका पथिक बना दूँ-वहीं भेज दूँ, जहाँ मेरी लाड़िली बहिन गयी है, मेरे प्रिय भैया गये हैं। इसने तो मेरे दो सुहृदोंके ही प्राण लिये, मैं इसके समस्त मण्डलको ही नष्ट कर दूँगा। इसके साथी गोपशिशु भी इसका ही अनुसरण करें, ये असंख्य गोवत्स भी इस नन्दपुत्रका ही अनुगमन करें। मेरे मृत सुहृदोंको पिण्डदान मैंने नहीं किया। पर आज सर्वोत्तम अवसर उपस्थित हुआ है। यह नन्दपुत्र, ये गोपशिशु, ये असंख्य गोवत्स-ये ही सब मरकर, मेरे द्वारा मृत्युमुखमें समर्पित होकर तिलोदकरूप बन जायँगे। मेरे सुहृदोंके अनुरूप पिण्डसामग्री तो ये ही हैं; इनसे ही मेरे भाई और बहिनकी पूर्ण तृप्ति होगी और फिर तो समस्त व्रज भी उजड़ जायगा ही, मेरे महाराज कंसके शत्रु सम्पूर्ण व्रजवासी अपने-आप समाप्त हो जायँगे! उनके प्राण तो उनकी संतति हैं-यह नन्दतनय, ये बालक, ये गोशावक हैं। इन्हें मैं अभी-अभी विनष्ट किये दे रहा हूँ। फिर जब प्राण नहीं रहेंगे तब शरीर रहा, न रहा। उस निष्प्राण शरीरसमूहकी क्या चिन्ता। व्रजपुरवासियोंमें फिर धरा ही क्या है-कंस महाराजका परम अभिलषित आज मैं उन्हें भेंट चढ़ाऊँगा।"

दृष्ट्वार्भकान् कृष्णमुखानघासुरः कंसानुशिष्टः स वकीवकानुजः।
अयं तु मे सोदरनाशकृत्तयोर्द्वयोर्ममैनं सबलं हनिष्ये॥
एते यदा मत्सुहृदोस्तिलापः कृतास्तदा नष्टसमा व्रजौकसः।
प्राणे गते वर्ष्मसु का नु चिन्ता प्रजासवः प्राणभृतो हि ये ते॥
(श्रीमद्भा० १०।१२।१४-१५)

ENGLISH TRANSLATION

By the course of providence, the cowherd boys are running in the very direction where Aghasura has come and settled. Seeing their overflowing happiness, he burns inwardly. More than that, a terrible flame of vengeance has arisen in the depths of his heart. Aghasura is the younger brother of Vaki, Putana, and the demon Baka. This is precisely why the cunning Kamsa incited and sent him. Until now, only by the influence of the inconceivably mighty potency of the pastimes has Agha's rage remained confined within his mind. Today, the moment he sees Sri Krsnacandra and His friends dearer than life, that fire blazes up. He thinks, "Ah! This dark-complexioned child, this black son of Nanda who leads all the cowherd boys, took the lives of my own sister Vaki and my own brother Baka. Yet while I remain alive, this child has survived and is enjoying His joyful sports! No, no, enough delay. Now I shall send Him to tread the same path, to the very place where my beloved sister and dear brother have gone. He took the lives of only two of my loved ones, but I shall destroy His entire circle. Let His cowherd companions follow Him, and let these countless calves follow this son of Nanda too. I have not offered funeral cakes to my departed relatives, but today the finest opportunity has arisen. This son of Nanda, these cowherd boys, and these countless calves shall die, offered by me into the mouth of death, and become my offering of sesame and water. They are fitting ingredients for the funeral cakes of my relatives. By them my brother and sister will be fully satisfied. Then all Vraja will certainly be laid waste, and every resident of Vraja, enemies of my lord Kamsa, will automatically perish. Their children are their very lives: this son of Nanda, these boys, and these calves. I shall destroy them this very moment. Once life is gone, what concern is it whether their bodies remain? What will then be left in Vraja's residents? Today I shall present Kamsa Maharaja with his heart's supreme desire."

"Seeing the boys led by Krsna, Aghasura, the younger brother of Vaki and Baka and acting under Kamsa's orders, thought, 'This is the killer of both my brother and sister. I shall kill Him together with His companions. When these become the offering of sesame and water for my departed relatives, the residents of Vraja will be as good as destroyed. Once their life-breath has gone, what concern is there for their bodies? For those who live, their children are their very lives.'" (Srimad-Bhagavatam 10.12.14-15)

ORIGINAL Hindi, Sanskrit, and Braj

अपने उपर्युक्त निश्चयको अघासुरने तुरंत क्रियाका रूप देना भी आरम्भ किया। देखते-ही-देखते उस दुष्टने योजन-परिमित दीर्घ, एक महापर्वत-सदृश स्थूल, परम आश्चर्यमय, प्रकाण्ड अजगरका शरीर धारण कर लिया। उस महासर्पका मुख तो सचमुच एक प्रसरित गिरिगह्वरके समान प्रतीत होने लगा। निम्न ओष्ठ धरासे जा सटा। ऊर्ध्व ओष्ठ मेघोंका स्पर्श करने लगा। जबड़े कन्दरा-से बन गये। दन्तसमूह पर्वतशृङ्ग-से दीखने लगे। मुखविवरका अन्तर्भाग घोर अन्धकारसे पूर्ण हो गया। जिह्वा विस्तृत अरण्यसरणी (सड़क)-सी बन गयी। दीर्घ श्वास कर्कश वायुके प्रवाह-सा बह चला। नेत्र दावानलके समान प्रज्वलित हो उठे। ऐसे इस महाभयंकर अजगररूपसे सपरिकर श्रीकृष्णचन्द्रको ग्रास बना लेनेकी दुराशा लेकर अघासुर वहीं उस वन-पथमें लेट गया-

इति व्यवस्याजगरं बृहद् वपुः स योजनायाममहाद्रिपीवरम्।
धृत्वाद्भुतं व्याक्तगुहाननं तदा पथि व्यशेत ग्रसनाशया खलः।
धराधरोष्ठो जलदोत्तरोष्ठो दर्याननान्तो गिरिशृङ्गदंष्ट्रः।
ध्वान्तान्तरास्यो विततध्वजिह्वः परुषानिलश्वासदवेक्षणोष्णः॥
(श्रीमद्भा० १०।१२।१६-१७)

इमि निश्चै करि सो सुरहंता। भयौ महाबपु सरप तुरंता॥
हरि कहँ असन हेतु मति मंदा। अद्भुत बपु सब दुख कौ कंदा॥
जोजन भरि तन पुष्ट कठोरा। गिरि सम तुंग भयानक घोरा॥
मुख जनु गुहा समान पसारा। भूतल अधर एक तिन डारा॥
उत्त अधर जलद सौं लागा। दाढ़ मनौं गिरि सृंग-विभागा॥
भीतर अंधकार अति भारी। रसना मनहु पंथ अनुहारी॥
× × ×
नैन हुतासन कुंड तरेरत दुष्ट है। छाँड़तु स्वाँस प्रचंड महाबल पुष्ट है॥

ENGLISH TRANSLATION

Aghasura immediately begins putting this resolve into action. In the blink of an eye, the wicked demon assumes the body of an immense and astonishing python, one yojana long and massive as a great mountain. The enormous serpent's mouth truly resembles an open mountain cave. His lower lip touches the earth, while his upper lip reaches the clouds. His jaws become like caverns, and his teeth appear like mountain peaks. The interior of his mouth fills with terrible darkness. His tongue becomes like a broad road through the forest. His long breath flows like a blast of harsh wind, and his eyes blaze like a forest fire. In this most dreadful python form, Aghasura lies upon the forest path, wickedly hoping to swallow Sri Krsnacandra together with all His companions:

"Having resolved in this way, the wicked one assumed the immense body of a python, a yojana long and massive as a great mountain. With his astonishing mouth spread like a cave, he lay upon the path hoping to swallow them. His lower lip rested on the earth and his upper lip touched the clouds. The ends of his mouth were like caverns, his fangs like mountain peaks, the inside of his mouth thick with darkness, and his outstretched tongue like a broad road. His breath was a harsh wind, and his fiery gaze blazed like a forest fire." (Srimad-Bhagavatam 10.12.16-17)

Having thus resolved, that slayer of gods at once became a serpent of immense body.
The dull-witted one sought to make Hari his food, assuming a wondrous body that was the root of every sorrow.
His hard, massive body stretched a yojana, towering like a mountain, fearful and terrible.
His mouth spread like a cave, one lip laid upon the earth.
His upper lip touched the clouds, and his fangs resembled rows of mountain peaks.
Within was deepest darkness, while his tongue looked like a roadway.
...
The wicked one's eyes glared like pits of fire, and the mighty brute exhaled a fierce breath.

ORIGINAL Hindi, Sanskrit, and Braj

इधर गोपशिशु भी दौड़कर, श्रीकृष्णचन्द्रको बहुत पीछे छोड़कर अघासुरके सामने, उसके सन्निकट आ गये; उनकी दृष्टि भी उस महासर्पपर जा पड़ी। किंतु सरलमति शिशु अघकी प्रवञ्चनाको क्या जानें! उन सबोंने तो उस अजगर-शरीरको कुछ और ही समझा। उन्हें प्रतीत हुआ-"अहा! यह तो वृन्दाकाननकी एक परम अद्भुत शोभा सामने आ गयी।"

दृष्ट्वा तं तादृशं सर्वे मत्वा वृन्दावनश्रियम्॥
(श्रीमद्भा० १०।१२।१८)

देखि अघासुर रूप, मान्यौं ब्रज सोभा मनहुँ।
अजगर तुंग कुरूप महा भयंकर काल सम॥

इतना ही नहीं, उन निष्पाप शिशुओंने तो कौतुकवश उसकी उत्प्रेक्षा भी आरम्भ कर दी, अजगरके प्रसारित मुखसे वे उस अपनी धारणागत शोभाकी तुलना करने लगे-

व्यात्ताजगरतुण्डेन ह्युत्प्रेक्षन्ते स्म लीलया॥
(श्रीमद्भा० १०।१२।१८)

ENGLISH TRANSLATION

Meanwhile the cowherd boys have run far ahead of Sri Krsnacandra and come before Aghasura, very near him. Their gaze falls upon the enormous serpent. But how could these simple-hearted children know Agha's deception? They understand the python body to be something else entirely. They think, "Ah! A supremely wondrous feature of Vrnda's forest has appeared before us."

"Seeing him in such a form, they all took him to be a feature of Vrndavana's beauty." (Srimad-Bhagavatam 10.12.18)

Seeing Aghasura's form, they imagined it to be the beauty of Vraja,
though the towering, misshapen python was greatly terrifying, like death itself.

Not only this, but in playful curiosity those sinless children begin making poetic comparisons. They compare the beauty they imagine before them with the python's open mouth:

"Playfully, they compared it to the gaping mouth of a python." (Srimad-Bhagavatam 10.12.18)

ORIGINAL Hindi and Sanskrit

मानो वाग्वादिनी उन बालकोंके कण्ठकी ओटसे परम सत्यका संकेत करनेके लिये चञ्चल हो उठी; पर अचिन्त्यलीलामहाशक्तिने सुरसुन्दरीके प्रत्येक प्रयासको ही उलट दिया, लीलानिर्वाहके अनुरूप आवरण डालकर, उपमेयको उपमान बनाकर ही व्यक्त होने दिया-इस प्रकार बालक परस्पर चर्चा करने लगे। सबसे आगेवाले शिशुने पश्चाद्वर्ती साथियोंसे कहा-"अरे भैया! बताओ तो सही, हमलोगोंके सम्मुख प्रकाण्ड निश्चल प्राणिविशेषके समान जो एक कोई वस्तु है, वह हम सबको निगल जानेके उद्देश्यसे अजगरके बाये हुए मुख-जैसा प्रतीत होता है या नहीं?" बालकके इस कथनका समर्थन तो होना ही है। क्रमशः इस उक्तिके सुन्दर प्रमाण अन्य शिशुओंने दे डाले। वे बोले-"भैया! तुम सर्वथा सत्य कह रहे हो; यह देखो न, रविरश्मियोंसे अरुणित हुआ मेघमण्डल ठीक-ठीक अजगरके ऊर्ध्व ओष्ठ-सा प्रतीत हो रहा है और फिर उन्हीं रक्तवर्ण मेघोंकी प्रतिच्छाया पड़कर भूमि ऐसी रक्ताभ बन रही है, मानो उस महासर्पका निम्न ओष्ठ हो। वाम एवं दक्षिण पार्श्वकी कन्दराएँ जबड़ोंकी होड़ कर रही हैं, यह उन्नत शिखरश्रेणी उसके दन्तसमूह-जैसी बन गयी है। यह सम्मुखवर्ती सुविस्तृत वनपथ अजगरकी रसनाके समान प्रतीत हो रहा है; गिरिशृङ्गोंका मध्यवर्ती अन्धकार उसके मुखविवरका आन्तरिक शून्यभाग-सा जान पड़ रहा है। अरे और भी देखो! दावाग्निके सम्पर्कसे उष्ण एवं कर्कश वायु अजगरके श्वास-जैसी बन गयी है, वनवह्निसे संदग्ध हुए वन्य जन्तुओंकी दुर्गन्ध भी ठीक ऐसी लग रही है, मानो उसके उदरकी आमिषगन्ध हो।"

अहो मित्राणि गदत सत्त्वकूटं पुरःस्थितम्।
अस्मत्संग्रसनव्यात्तव्यालतुण्डायते न वा॥
सत्यमर्ककरारक्तमुत्तराहनुवद् घनम्।
अधराहनुवद् रोधस्तत्प्रतिच्छाययारुणम्॥
प्रतिस्पर्धेते सृक्किभ्यां सव्यासव्ये नगोदरे।
तुङ्गशृङ्गालयोऽप्येतास्तद्वंष्ट्राभिश्च पश्यत॥
आस्तृतायाममार्गोऽयं रसनां प्रतिगर्जति।
एषामन्तर्गतं ध्वान्तमेतदप्यन्तराननम्॥
दावोष्णखरवातोऽयं श्वासवद् भाति पश्यत।
तद्दग्धसत्त्वदुर्गन्धोऽप्यन्तरामिषगन्धवत्॥
(श्रीमद्भा० १०।१२।१९-२३)

ENGLISH TRANSLATION

It is as though the goddess of speech, concealed within the boys' throats, has grown eager to indicate the supreme truth. Yet the inconceivably mighty pastime potency reverses every effort of that celestial goddess. Casting a veil suited to the progress of the pastime, it permits the object of comparison to be expressed only as the standard of comparison. Thus the boys begin discussing it among themselves. The boy in front says to his companions behind him, "Brothers, tell me: does that thing before us, like some huge motionless creature, not resemble the open mouth of a python intent upon swallowing us all?" His statement naturally receives support. One after another, the other boys offer lovely evidence for it. They say, "Brother, you speak the perfect truth. Just see! The mass of clouds reddened by the sun's rays looks exactly like a python's upper lip, while the earth, turned red by the reflection of those crimson clouds, resembles that great serpent's lower lip. The caverns on the left and right compete with the corners of its jaws, and this row of lofty peaks has become like its teeth. The broad forest road before us resembles a python's tongue, and the darkness between the mountain peaks looks like the empty interior of its mouth. Look further! The hot, harsh wind touched by the forest fire has become like the python's breath, while the stench of wild creatures burned in the fire smells just like raw flesh within its belly."

"Friends, tell us, does this mass before us not resemble a serpent's mouth gaping to swallow us? Truly, the clouds reddened by the sun's rays appear like its upper lip, while the bank, crimson from their reflection, resembles its lower lip. The mountain caverns to left and right compete with the corners of its mouth, and see how these lofty peaks resemble its fangs. This broad, outspread road rivals its tongue, while the darkness among those peaks looks like the interior of its mouth. See how this hot, harsh wind from the forest fire resembles its breath, and how the stench of creatures burned there smells like flesh within its belly." (Srimad-Bhagavatam 10.12.19-23)

ORIGINAL Braj

अहो मित्र देखहु एहि आई। अहै जंतु कोउ, कै गिरि, भाई॥
नाथ नाथ करुनानिधि देवा। काल मनहु यह करिहि कलेवा॥
सखा जंतु सो लगै कि नाहीं। रह्यौ पसारि बदन तौ चाही॥
बालन सहित हमै किन खाई। बाइ रह्यौ मुख सरिस लखाई॥
निश्चै रवि कर अरुन समूहा। घन सो परसि लगत धर ब्यूहा॥
तेहि प्रतिछाया थिर सब ठामू। लगत ओष्ठ सम सुंदर धामू॥
सव्यासव्य नगोदर माहीं। सृक्कनि दोइ सरिस सम छाहीं॥
तुंग सृंग राजी इमि राजत। द्विज-सोभा सम सुंदर भ्राजत॥
पथ यह सुभग देखिये कैसौ। रसना-सरिस लगत लखु जैसौ॥
सृंग मध्य तम अतिसै भारी। जनु मुख मध्य अहै अंधिआरी॥
दाव उष्ण खर वात यह भासत स्वास-समान।
सखा लखौ यह सर्प-सौ जान्यौ जात प्रमान॥
जरौ सत्त्व दावा महँ कोऊ। ता सम दुष्ट गंध यह जोऊ॥

ENGLISH TRANSLATION

O friends, look at what has appeared here! Brother, is it some creature or a mountain?
O Lord, O compassionate God, it seems that death would make this his meal.
Friend, does it not seem like a living creature, lying there with its mouth stretched wide?
Why would it not eat us with all the boys? Its opening looks just like a gaping mouth.
Surely the crimson mass of sunbeams touching the clouds makes the ground appear so arranged.
Their reflection rests everywhere, and that lovely place looks like a lip.
The mountain caves to right and left resemble the two corners of a mouth.
The rows of lofty peaks shine beautifully like a splendid array of teeth.
See how lovely this road appears, looking just like a tongue.
The dense darkness between the peaks is as though there were darkness inside a mouth.
The hot, harsh wind from the forest fire seems like breath.
Friend, look! Every sign proves that this is like a serpent.
Some creature has burned in the forest blaze, and this foul odor resembles it.

ORIGINAL Hindi, Sanskrit, and Braj

इस प्रकार कहते हुए गोपशिशु उसी दिशामें अग्रसर होते चले गये, अघके और भी निकट जा पहुँचे! अचानक किञ्चित्-वयस्क एक बालक सबका ध्यान उस ओर ही आकर्षितकर बोल उठा-“अच्छा मित्रो! कदाचित् यह सचमुच ही अजगर हो और इस अजगरके मुखमें हम सभी प्रविष्ट हो जायँ तो यह क्या हमें ग्रास कर लेगा?”

अस्मान् किमत्र ग्रसिता निविष्टान्।

किंतु सखा-मण्डलीसे इसका उत्तर प्राप्त होनेमें भी तनिक विलम्ब नहीं हुआ। एक परम चञ्चल छोटे-से बालकने ही समाधान कर दिया-

अयं तथा चेद् वकवद् विनङ्क्ष्यति क्षणादनेनेति।

“यदि यह ऐसा करेगा तो कनू भैयाके द्वारा वककी भाँति क्षणमें ही मार दिया जायगा।”

ग्रसै हमैं तौ बक-गति पैहै।

ENGLISH TRANSLATION

Speaking in this way, the cowherd boys continue forward in that very direction and draw still nearer to Agha. Suddenly, one slightly older boy directs everyone's attention toward it and says, "Friends, suppose this truly is a python. If we all enter its mouth, will it swallow us?"

"Will it swallow us if we enter here?"

An answer from the circle of friends comes without the slightest delay. One exceedingly restless little boy resolves the question:

"If it does so, it will be destroyed by Him in an instant, just like Baka."

"If it does that, Kanu Bhaiya will kill it in a moment just as He killed Baka."

If it swallows us, it will meet Baka's fate.

ORIGINAL Hindi and Sanskrit

फिर तो शिशुओंके मुखपर एक नवीन उत्साहकी लहर नाच उठी। इस पुरोवर्ती गिरिकन्दरमें प्रवेश करनेकी, इस नये सुन्दर कौतुकसे मनोरञ्जन करनेकी वासना भला, किस बालकको न होगी! समस्त शिशु एक साथ समान उत्कण्ठाकी डोरीमें बँधकर खिंचने लगे। पर्वत-गुहाके अन्तर्भागमें प्रविष्ट होकर क्रीड़ा करनेकी लालसासे सबने प्रथम तो अविलम्ब अपने गोवत्समूह अघके विशाल मुखमें हाँक दिये, गोवत्स-राशि सुरसरिधाराकी भाँति अघरूपी गिरिदरीमें प्रविष्ट होने लगी। यह हो जानेके अनन्तर प्रत्येक शिशुने ही एक बार अपने प्राणाधिक प्रिय सखा श्रीकृष्णचन्द्रके कमनीय मुखारविन्दकी ओर दृष्टि डाली। दृष्टि पड़ते ही अन्तरका आनन्द बड़े वेगसे उच्छ्वसित हो उठा; सबके मुख उज्ज्वल हास्यसे आलोकित हो उठे। इसके पश्चात् तो विलम्ब क्यों हो, देखते-ही-देखते वे सब-के-सब हँसते, करताली देते अघके मुखमें जा घुसे-

वकार्युशन्मुखं वीक्ष्योद्धसन्तः करताडनैर्ययुः॥
(श्रीमद्भा० १०।१२।२४)

ENGLISH TRANSLATION

Then a fresh wave of excitement dances upon the children's faces. What boy would not desire to enter the mountain cave before him and amuse himself with this beautiful new wonder? Bound together and drawn by the same eager longing, all the children move forward at once. Wishing to enter the mountain cave and play within it, they first drive their herds of calves without delay into Agha's enormous mouth. The mass of calves begins entering the mountain cavern of Agha like the current of the celestial Ganga. After this, every boy looks once toward the charming lotus face of Sri Krsnacandra, their friend dearer than life. At the sight, the joy within them surges up with great force, illuminating every face with a radiant smile. Why should they delay any longer? In the blink of an eye, all of them enter Agha's mouth, laughing and clapping their hands:

"Looking toward the radiant face of Baka's enemy, they laughed aloud and went in, clapping their hands." (Srimad-Bhagavatam 10.12.24)

ORIGINAL Hindi and Sanskrit

अब कहीं श्रीकृष्णचन्द्रका ध्यान इस ओर आकर्षित हुआ। इससे पूर्व तो वे न जाने कौन-से लीला-राज्यमें मन-ही-मन विचरण कर रहे थे, अपने अनन्त ऐश्वर्यपर बाल्यावेशकी चादर डाले, उसे आवृत किये, परम मनोहर बाल्यलीलाविहारके सुखसिन्धुमें संतरण कर रहे थे, तटसे अत्यन्त सुदूर कहाँ-से-कहाँ बहते जा रहे थे। किंतु सहसा चादरके एक छिद्रसे झाँककर उनकी सर्वज्ञता-शक्तिने अघासुरकी उपस्थितिको, उसकी दुरभिसंधिको देख लिया और श्रीकृष्णचन्द्र अपने सर्वान्तर्यामी स्वरूपमें अवस्थित हो गये। उपस्थित तो वे पहले भी थे ही, नहीं-नहीं, नित्य हैं ही। उन्होंने तो खेलनेके उद्देश्यसे बाल्यभावके दुकूलद्वारा उसे ढँक रखा था। बस, दुकूलको तनिक-सा हटा लिया और वह स्वरूप व्यक्त हो गया। अस्तु, अब सर्वभूतहृत्स्थित श्रीकृष्णचन्द्रने सब कुछ जान लिया; कालका व्यवधान वहाँ कहाँ। उन्होंने तो क्षणभर पूर्व शिशुओंके द्वारा की हुई उत्प्रेक्षाएँ भी सुन लीं, शिशु परस्पर भ्रमपूर्ण आलाप कर रहे हैं, प्रकृत अजगरको ये सब वृन्दाकाननकी शोभा मान रहे हैं, सत्य इनके लिये असत्य बन रहा है और वास्तवमें तो यह अजगर भी नहीं, राक्षस है-ये सब बातें प्रत्यक्ष हो गयीं। और अब पहले उन्हें अपने सखाओंको अघके मुखमें प्रविष्ट होनेसे रोकना चाहिये, यह बात उनके ध्यानमें आयी और स्वयं भगवान् श्रीकृष्णचन्द्रने गोपशिशुओंको निवारण करनेका निश्चय किया-

इत्थं मिथोऽतथ्यमतज्ज्ञभाषितं
श्रुत्वा विचिन्त्येत्यमृषा मृषायते।
रक्षो विदित्वाखिलभूतहृत्स्थितः
स्वानां निरोद्धुं भगवान् मनो दधे॥
(श्रीमद्भा० १०।१२।२५)

ENGLISH TRANSLATION

Only now does Sri Krsnacandra's attention turn in this direction. Until this point He had been roaming inwardly through who knows what realm of pastimes. Draping the cloth of childhood absorption over His infinite majesty and covering it, He had been swimming in the ocean of happiness belonging to His supremely enchanting childhood play, carried who knows where, far from the shore. Suddenly His omniscient potency peers through an opening in that cloth, sees Aghasura's presence and evil design, and Sri Krsnacandra becomes situated in His form as the indwelling witness of all. That form was present before as well. No, indeed, it is eternally present. For the sake of play, He had merely covered it with the fine garment of childhood emotion. He moves that garment slightly aside, and the form becomes manifest. Thus Sri Krsnacandra, who dwells in every being's heart, now knows everything. What barrier of time could exist for Him? He also hears the comparisons the children made a moment earlier. He sees directly that they are speaking among themselves in delusion, taking a real python to be a feature of Vrndavana's beauty, that truth has become falsehood for them, and that in reality this is not even a python but a demon. He now realizes that He must first prevent His friends from entering Agha's mouth, and Bhagavan Sri Krsnacandra resolves to stop the cowherd boys:

"Hearing their untrue and ignorant talk among themselves, He reflected, 'Alas, truth is appearing false.' Knowing the demon, Bhagavan, who dwells in the hearts of all beings, resolved to prevent His own companions." (Srimad-Bhagavatam 10.12.25)

ORIGINAL Hindi and Sanskrit

स्नेह एवं आर्तिमिश्रित स्वरमें श्रीकृष्णचन्द्र पुकार उठे-

मा विशत मा विशत भो व्यालोऽयं व्यालोऽयमिति।
(श्रीआनन्दवृन्दावनचम्पूः)

"भैयाओ हो! मत घुसो, मत घुसो; यह सर्प है, सर्प है!" किंतु इतनेमें तो शिशु अघके उदरमें प्रविष्ट हो चुके।

तावत् प्रविष्टास्त्वसुरोदरान्तरम्।

और प्रवेश करते ही विषकी ज्वालासे उनकी समस्त इन्द्रियवृत्ति विलुप्त हो गयी, श्रीकृष्णचन्द्रमें आकर एकाकार हो गयी। इस अवस्थामें उनकी पुकारको कोई सुने भी तो कौन सुने।

आननप्रवेशमात्रेणैव विषज्वालया लयारूढसकलेन्द्रियाः कृष्ण एवासन् कैः श्रोतव्यं तद्वचनम्।
(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

In a voice mingled with affection and anguish, Sri Krsnacandra cries out:

"Do not enter! Do not enter! Friends, this is a serpent, a serpent!" (Sri Ananda-vrndavana-campu)

"Brothers! Do not go in, do not go in. This is a serpent, a serpent!" But by then the children have already entered Agha's belly.

"By that time, however, they had entered the demon's stomach."

The instant they enter, the flames of poison extinguish all the functions of their senses, which become absorbed and unified in Sri Krsnacandra. In such a state, who could hear His call?

"By the mere act of entering his mouth, the flames of poison caused all their senses to merge. They existed in Krsna alone, so by whom could those words be heard?" (Sri Ananda-vrndavana-campu)

ORIGINAL Hindi and Sanskrit

अस्तु, इस ओर गोशावक एवं गोपशिशुओंके प्रविष्ट हो जानेपर भी अघने उन्हें निगल नहीं लिया। निगले कैसे? वह तो अपने स्वजनोंका वध स्मरणकर प्रतिशोध लेनेकी भावनासे वक-शत्रु श्रीकृष्णचन्द्रके भी अपने मुखमें प्रविष्ट हो जानेकी प्रतीक्षा जो कर रहा है-

वकारिवेशनं हतस्वकान्तस्मरणेन रक्षसा॥
(श्रीमद्भा० १०।१२।२६)

ENGLISH TRANSLATION

Although the calves and cowherd boys have entered, Agha does not swallow them. How could he? Remembering the death of his loved ones and intent upon revenge, the demon is waiting for Sri Krsnacandra, the enemy of Baka, also to enter his mouth:

"Remembering his slain loved ones, the demon waited for the enemy of Baka to enter." (Srimad-Bhagavatam 10.12.26)

ORIGINAL Hindi, Sanskrit, and Braj

सबको अभयदान करनेवाले श्रीकृष्णचन्द्र इस राक्षसकी प्रतीक्षाको देख रहे हैं। केवल द्रष्टारूपसे देखभर रहे हों, यह बात नहीं। उन सर्वचिन्ताहारी श्रीहरिको तो इस समय भारी चिन्ता लग रही है। वे सोच रहे हैं-"आह! एकमात्र मैं ही जिनका रक्षक हूँ, वे दीन गोपशिशु मेरे हाथसे निकलकर, मेरे संरक्षणसे बाहर जाकर मृत्युकी जठराग्निमें आहुति बन गये!" उनके अनन्त, पारावारविहीन कृपासिन्धुको उद्वेलित कर देनेके लिये यह स्पन्दन कम नहीं, बहुत-बहुत पर्याप्त है। सचमुच श्रीकृष्णचन्द्र अपने सहचरोंको इस प्रकार विपन्न देखकर अपनी ही कृपाकी ऊर्मियोंमें बह चले हैं। साथ ही अनन्त लीलामयको अतिशय विस्मय भी हो रहा है-"ओह! दैवकी कैसी विचित्र लीला है, इन गोपशिशुओंके प्रारब्धकी कितनी विचित्र परिणति है!"

तान् वीक्ष्य कृष्णः सकलाभयप्रदो
ह्यनन्यनाथान् स्वकरादवच्युतान्।
दीनांश्च मृत्योर्जठराग्निघासान्
घृणार्दितो दिष्टकृतेन विस्मितः॥
(श्रीमद्भा० १०।१२।२७)

अखिललोक भय नासक जोई।
लखि बालक विस्मय कर सोई॥
दैव प्रबल गति कहि जदुनंदा।
निज जन सोच करत सुखकंदा॥
जठरानल कौ ग्रासु, भए बाल-बछरा सकल।
यह बिचारि चित आसु, करुनाकर जान्यौ अहित॥

ENGLISH TRANSLATION

Sri Krsnacandra, who grants fearlessness to all, sees what the demon is awaiting. He is not merely watching as a detached witness. Sri Hari, who removes every anxiety, is Himself deeply anxious at this moment. He thinks, "Ah! These helpless cowherd boys, whose sole protector is Me, have slipped from My hand, passed beyond My protection, and become offerings in the stomach fire of death!" This feeling is more than sufficient to stir His infinite and shoreless ocean of mercy. Seeing His companions in such peril, Sri Krsnacandra is truly swept away upon the waves of His own compassion. At the same time, the Lord of endless pastimes is greatly astonished: "Ah! How strange is providence's play, and how strange the unfolding destiny of these cowherd boys!"

"Seeing those helpless boys, who had no protector but Him, fallen from His hand and become morsels for the stomach fire of death, Krsna, giver of fearlessness to all, was afflicted by compassion and astonished by the working of destiny." (Srimad-Bhagavatam 10.12.27)

He who destroys the fear of all the worlds
Himself marveled upon seeing the boys.
"Mighty is the course of providence," said Yadu's joy,
and the source of happiness worried for His own people.
All the boys and calves had become food for the stomach fire.
Considering this, the compassionate Lord's heart filled with tears, for He knew the danger.

ORIGINAL Hindi and Sanskrit

जो सत्यसंकल्प हैं, जिनके दिव्य चिन्मय मानसतलमें किसी भी संकल्पका उन्मेष होते ही वह तत्क्षण संघटित हो जाता है, वे ही श्रीकृष्णचन्द्र इस समय अपने सखाओंकी प्राणरक्षाके लिये संकल्प-विकल्पके स्रोतमें बहे-से चले जा रहे हैं। उनके लिये एक समस्या-सी बन गयी है-

कृत्यं किमत्रास्य खलस्य जीवनं न वा अमीषां च सतां विहिंसनम्।

"अब करना क्या चाहिये? इस दुष्ट अघका जीवन न रहे और इन सरलमति गोपशिशुओंकी भी हत्या न हो?"

ENGLISH TRANSLATION

Sri Krsnacandra is true to every resolve. The moment any intention arises upon the plane of His divine, conscious mind, it is immediately accomplished. Yet for the sake of saving His friends' lives, He now appears swept along a current of considering one possibility and then another. A problem seems to confront Him:

"What should be done here, so that this villain does not live and these righteous ones are not killed?"

"What should I do now? This wicked Agha must not remain alive, yet these simple-hearted cowherd boys must not be slain."

ORIGINAL Hindi, Sanskrit, and Braj

ये दोनों बातें एक साथ कैसे सम्पन्न हों-श्रीकृष्णचन्द्र इस समस्यामें व्यस्त हो रहे हैं। वास्तवमें तो यह भी ऐश्वर्यसम्पुटित लीलाकी एक लहरीमात्र ही है। अन्यथा जो सर्वज्ञ, सर्वद्रष्टा हैं, उनके लिये क्या तो उलझन है और क्या सुलझन। जो हो, श्रीहरि-दुष्टोंके प्राणहारी श्रीकृष्णचन्द्र पुनः-पुनः इस प्रश्नपर सम्यक् रीतिसे विचार करते हैं और जब स्वयं अशेषदृग् ही उपाय निर्धारण करने चले हैं, तब उपाय क्यों नहीं मिले? उनकी अचिन्त्यलीलामहाशक्तिने तो लीलाक्रम निर्धारित कर ही रखा है। श्रीकृष्णचन्द्र, बस, उस क्रमकी ओर देख लेते हैं; उन्हें भी अघके मुखमें प्रविष्ट हो जाना चाहिये, यही अग्रिम क्रम है, यही उपाय है। श्रीकृष्णचन्द्र यह जान लेते हैं। इसका अनुसरण भी उन्हें करना ही है, वे करते ही हैं। देखते-ही-देखते वे अघासुरको परम अभिलषितका दान करते हुए उसके मुखविवरमें स्वयं भी घुस जाते हैं-

द्वयं कथं स्यादिति संविचिन्त्य
तज्ज्ञात्वाविशत्तुण्डमशेषदृग्घरिः॥
(श्रीमद्भा० १०।१२।२८)

करि बिचार सर्वज्ञ सुजाना। अहि मुख पैठे कृपानिधाना॥
परम पुरुष भक्तन सुखदाता। दीनबंधु सरनागत त्राता॥

ENGLISH TRANSLATION

Sri Krsnacandra becomes occupied with the question of how both ends can be accomplished at once. In truth, even this is only a wave of pastime encased in divine majesty. Otherwise, what perplexity or solution could exist for Him who knows and sees all? Sri Hari, Sri Krsnacandra, who takes the lives of the wicked, repeatedly considers the question in the proper way. When the all-seeing Lord Himself determines the remedy, how could no remedy be found? His inconceivably mighty pastime potency has already arranged the sequence of play. Sri Krsnacandra merely glances toward that sequence. He too must enter Agha's mouth. This is the next movement, and this is the remedy. Sri Krsnacandra understands and must follow it, so He does. In the blink of an eye, He grants Aghasura his supreme desire and Himself enters the demon's open mouth:

"Considering how both ends might be achieved, Hari, who sees all, understood the means and entered the demon's mouth." (Srimad-Bhagavatam 10.12.28)

Having deliberated, the wise and omniscient treasury of mercy entered the serpent's mouth.
He is the Supreme Person, giver of joy to devotees, friend of the helpless and protector of the surrendered.

ORIGINAL Hindi and Sanskrit

अन्तरिक्ष देवोंके हाहाकारसे पूर्ण हो उठता है। देवोंमें यह साहस नहीं कि अघासुरके समक्ष वे स्वतन्त्रभावसे आकाशमें अवस्थित भी हो सकें। इसीलिये वे अपनेको मेघसमूहोंमें छिपाये रखकर ही श्रीकृष्णचन्द्रकी लीला देख रहे थे। पर जब श्रीकृष्णचन्द्र ही अघासुरके ग्रास बन गये, उसके मुखमें प्रविष्ट हो गये, तब फिर अघासुरके हाथ देवजगत्का विनाश अवश्यम्भावी है ही। अमरमण्डल इसीलिये चीत्कार कर उठा-

तदा घनच्छदा देवा भयाद्धाहेति चुक्रुशुः।

और इधर राक्षस गुप्तचरोंने विद्युत्-वेगसे दौड़कर मधुपुरके अधीश्वर कंसको घटनाकी सूचना दे दी, सपरिकर नन्दपुत्र अघासुरके मुखमें समा गये, यह समाचार क्षणोंमें ही अघके सुहृद् कंस आदि राक्षसवर्गको प्राप्त हो गया। फिर तो मधुपुरका राजसदन राक्षसोंके आनन्द-कोलाहलसे गूँज उठा-

जहृषुर्ये च कंसाद्याः कौणपास्त्वघबान्धवाः॥
(श्रीमद्भा० १०।१२।२९)

ENGLISH TRANSLATION

The heavens fill with the gods' cries of anguish. They do not possess the courage even to remain openly in the sky before Aghasura. Therefore they have concealed themselves among masses of clouds while watching Sri Krsnacandra's pastime. But now that Sri Krsnacandra Himself has become Aghasura's prey and entered his mouth, the destruction of the divine realm at Aghasura's hands seems inevitable. For this reason, the hosts of immortals cry out:

"Then the gods, hidden by clouds, cried in fear, 'Alas! Alas!'"

Meanwhile, demonic spies race at lightning speed to inform Kamsa, lord of Mathura, of what has happened. Within moments the demon class, Kamsa and the other friends of Agha, receive the news that Nanda's son and all His companions have entered Aghasura's mouth. The royal palace of Mathura then resounds with the demons' joyous uproar:

"While Kamsa and the other corpse-eating demons, Agha's allies, rejoiced." (Srimad-Bhagavatam 10.12.29)

ORIGINAL Hindi and Sanskrit

अमरवृन्दका आर्तनाद, असुरवर्गकी आनन्दध्वनि-दोनों ही अघके मुखमें प्रविष्ट श्रीकृष्णचन्द्रके कर्णरन्ध्रोंमें जा पहुँचीं। उन्होंने सब सुन लिया। वे क्यों नहीं सुनते? जैसे वहाँ उनके समीप काल-व्यवधान नहीं, वैसे देश-व्यवधान भी नहीं। साथ ही वे तो नित्य अव्यय-सर्वथा क्षय-रहित हैं। अघासुरकी विषज्वाला उन्हें दग्ध नहीं कर सकती। वे वहाँ भयानक विषकी अग्निमें भी वैसे ही शीतल-शान्त-अक्षुण्ण बने हैं, अघकी अग्रिम चेष्टाकी प्रतीक्षा कर रहे हैं। उन्हें अधिक प्रतीक्षा भी नहीं करनी पड़ती; क्योंकि उनके मनमें सुरसमुदायके हाहाकार एवं असुरोंकी हर्षध्वनिके क्रमको बदल देनेकी, राक्षसकुलमें चीत्कारका झंझावात एवं विबुधवृन्दमें आनन्दरवका प्रबल प्रवाह प्रवाहित करनेकी इच्छा जाग्रत् हो गयी। इस इच्छाकी ही प्रतिच्छाया मानो अघपर पड़ गयी; वह गोपशिशु, गोशावकोंके सहित श्रीकृष्णचन्द्रको चूर्ण-विचूर्ण कर देनेके अभिप्रायसे अपना मुखविवर संवरण करने चला, नीचे और ऊपरके ओठोंको सटाकर मुख मूँद लेनेके लिये उद्यत हुआ। बस, श्रीकृष्णचन्द्र इसीकी प्रतीक्षा कर रहे थे। फिर तो उनकी ओरसे भी समयोचित चेष्टा आरम्भ हो गयी। अघके अधरोष्ठ किञ्चिन्मात्र स्पन्दित होते-न-होते श्रीकृष्णचन्द्रने अत्यन्त स्थूल एवं सुदीर्घ शरीर धारण कर लिया-इतना विशाल शरीर कि अघासुरके गलेका वह प्रकाण्ड छिद्र सर्वथा सब ओरसे अवरुद्ध हो गया। क्षणार्ध बीतनेसे भी बहुत पूर्व श्रीकृष्णचन्द्र सहसा इतने बढ़ गये-

तच्छ्रुत्वा भगवान् कृष्णस्त्वव्ययः सार्भवत्सकम्।
चूर्णीचिकीर्षोरात्मानं तरसा ववृधे गले॥
(श्रीमद्भा० १०।१२।३०)

ENGLISH TRANSLATION

Both the anguished cries of the immortals and the demons' sounds of joy reach the ears of Sri Krsnacandra within Agha's mouth. He hears everything. Why should He not? Just as no separation of time exists in His presence, neither does separation of place. Moreover, He is eternally imperishable and entirely free from decay. Aghasura's poisonous flames cannot burn Him. Even amid that terrible fire of poison, He remains just as cool, peaceful, and untouched, awaiting Agha's next move. He does not have long to wait, for a desire has awakened in His mind to reverse the cries of the gods and the demons' rejoicing, to send a tempest of screams through the demon race and a mighty current of jubilant sound through the hosts of heaven. It is as though the reflection of this desire falls upon Agha. Intending to crush Sri Krsnacandra together with the cowherd boys and calves, the demon begins closing his mouth, bringing his upper and lower lips together. This is precisely what Sri Krsnacandra has been awaiting. He now begins His own timely action. Before Agha's lips can move even slightly, Sri Krsnacandra assumes an exceedingly thick and elongated body, so vast that the enormous opening of Aghasura's throat is entirely blocked on every side. Long before even half a moment passes, Sri Krsnacandra suddenly expands to such an extent:

"Hearing this, imperishable Bhagavan Krsna swiftly expanded Himself within the demon's throat as the demon sought to crush Him together with the boys and calves." (Srimad-Bhagavatam 10.12.30)

ORIGINAL Hindi, Sanskrit, and Braj

परिणाम यह हुआ कि उस प्रचण्डकाय दैत्यका कण्ठ रुद्ध हो गया, नेत्र बाहर निकल आये। वह अतिशय व्याकुल होकर छटपट करने लगा। श्वास बाहर आनेका मार्ग तो रुक चुका। प्राणवायु शरीरमें ही संचित होने लगी, सम्पूर्ण शरीर वायुपूरित हो उठा। किंतु प्राणोंको तो बाहर निकलना ही है, कोई-न-कोई मार्ग चाहिये ही। अन्तमें उन्हें दशम द्वार ही मिला। अघासुरके प्राण उसके ब्रह्मरन्ध्रका भेदन कर तत्क्षण बाहर निकल गये-

ततोऽतिकायस्य निरुद्धमार्गिणो
ह्युद्गीर्णदृष्टेर्भ्रमतस्त्वितस्ततः।
पूर्णोऽन्तरङ्गे पवनो निरुद्धो
मूर्धन् विनिष्पाट्य विनिर्गतो बहिः॥
(श्रीमद्भा० १०।१२।३१)

अति दीरघ बपु बढ़े कृपाला।
असुर स्वास रुकि गौ तेहि काला॥
भ्रमै प्रान व्याकुल बिबुधारी।
उलटे नयन गिरे भू भारी॥
पवन रह्यौ रुकि, छिद्र न पावा।
दसम द्वारा छिदि बाहर आवा॥
बल बिपुल उक्खाड़, भुज-अंग जब बाढ़,
खल परिय हिय गाढ़, सहि सकै किमि भार॥
रुकि स्वाँस परचंड, हति तेज उदंड,
सिर फूट सत खंड, सठ ह्वै गयौ छार॥

ENGLISH TRANSLATION

As a result, the gigantic demon's throat is obstructed and his eyes bulge outward. In extreme distress, he writhes frantically. The path for his breath to escape is blocked. His vital air begins accumulating within his body until his entire form is filled with wind. Yet the life-breath must leave and needs some passage. At last it finds only the tenth gate. Piercing Aghasura's aperture of Brahman at the crown of his head, his life-breath immediately emerges:

"Then, as the huge demon's passage was blocked, his eyes bulged and he thrashed this way and that. The confined air filled his body within and finally burst through the crown of his head and escaped outside." (Srimad-Bhagavatam 10.12.31)

The merciful Lord expanded His body to immense length,
and at that moment the demon's breath was stopped.
His life-breath whirled in anguish, confounding the enemy of the gods,
his eyes rolled back, and his heavy body fell to earth.
The wind remained trapped and found no opening,
then pierced the tenth gate and came outside.
When His arms and limbs expanded with vast power,
the villain suffered crushing pressure within his heart. How could he bear the weight?
His fierce breath stopped and his arrogant splendor was struck down.
His head burst into a hundred pieces, and the fool was reduced to ashes.

ORIGINAL Hindi and Sanskrit

प्राणोंके साथ ही अघासुरकी इन्द्रियाँ भी बाहर आ गयीं-समस्त इन्द्रिय-शक्ति विलुप्त हो गयी। यह हो चुकनेके अनन्तर व्रजेन्द्रचन्द्रकी मधुस्निग्ध दृष्टि मृतप्राय शिशुओंपर, गोशावकोंपर पड़ी। उस अमृतवर्षिणी दृष्टिके स्पर्शमात्रकी देर थी, शिशु एवं गोशावकोंमें नवजीवन संचारित हो गया। अब श्रीकृष्णचन्द्र वहाँ क्यों रुकें? सबको साथ लिये वे मुखविवरके द्वारसे बाहर चले आये-

तेनैव सर्वेषु बहिर्गतेषु
प्राणेषु वत्सान् सुहृदः परेतान्।
दृष्ट्या स्वयोत्थाप्य तदन्वितः पुन-
र्वक्त्रान्मुकुन्दो भगवान् विनिर्ययौ॥
(श्रीमद्भा० १०।१२।३२)

ENGLISH TRANSLATION

Together with his life-breath, Aghasura's senses also depart, and all sensory power disappears. After this, the honey-soft gaze of Vraja's moon falls upon the nearly dead boys and calves. The mere touch of that nectar-showering glance infuses them with new life. Why should Sri Krsnacandra remain there any longer? Taking everyone with Him, He comes out through the opening of the demon's mouth:

"When all the demon's life airs had thus departed, Bhagavan Mukunda revived the dead calves and friends with His own glance and emerged again from the mouth accompanied by them." (Srimad-Bhagavatam 10.12.32)

ORIGINAL Hindi, Sanskrit, and Braj

इस प्रकार अत्यन्त अधम अघदैत्यका उद्धार हुआ। उसे क्या गति मिली, उसकी चरम परिणति कैसी हुई-यह भी उसी क्षण स्पष्ट हो गया। उस महास्थूल सर्प-कलेवरसे एक परम अद्भुत, परमोज्ज्वल ज्योति निर्गत हुई थी। अपनी प्रभासे दसों दिशाओंको आलोकित करती हुई, श्रीकृष्णचन्द्रके बाहर आ जानेकी प्रतीक्षा लिये, आकाशमें ही वह अवस्थित रही तथा जैसे ही श्रीकृष्णचन्द्र बाहर आये, वैसे ही वह उनके महामरकतश्यामल श्रीअङ्गोंमें विलीन हो गयी। किसी गुप्त-अस्पष्ट रूपसे नहीं, समस्त स्वर्वासी देवोंके प्रत्यक्ष देखते हुए ही-

पीनाहिभोगोत्थितमद्भुतं मह-
ज्ज्योतिः स्वधाम्ना ज्वलयद्दिशो दश।
प्रतीक्ष्य खेऽवस्थितमीशनिर्गमं
विवेश तस्मिन् मिषतां दिवौकसाम्॥
(श्रीमद्भा० १०।१२।३३)

निकसि ज्योति अंबर में गई। दामिनि-सी फिरि ठाढ़ी भई॥
जब लगि नंद-सुवन गोबिंद बछरा अरु व्रज-बालक-बृंद॥
अमृत-दृष्टि करि सींचि जिवाई। लै आए बाहिर इहि भाई॥
तब लौं रही गगन में जोति। अव दिस जगपग उतारा हानि॥
उलका ज्यों तहँ तैं उलटानी। आनँद भरि हरि माँझ समानी॥

ENGLISH TRANSLATION

Thus the exceedingly fallen demon Agha is delivered. The destination he attained and his final transformation become clear at that very moment. A supremely wondrous and brilliant effulgence emerges from the serpent's immensely thick body. Illuminating all ten directions with its radiance, it remains in the sky awaiting Sri Krsnacandra's emergence. The instant He comes out, it merges into His great emerald-dark sacred limbs. This does not happen secretly or indistinctly, but directly before the eyes of all the gods dwelling in heaven:

"From the python's massive body arose a wondrous, great effulgence that illuminated the ten directions with its own radiance. Remaining in the sky, it awaited the Lord's emergence and then entered Him while the celestial gods looked on." (Srimad-Bhagavatam 10.12.33)

The radiance emerged and entered the sky, then stood there like lightning.
As long as Nanda's son Govinda, the calves, and the cowherd boys remained within,
He showered them with His nectar-glance, restored their lives, and brought them outside, dear brother.
Until then the radiance remained in the heavens, dispelling harm and making the directions sparkle.
Then, like a meteor reversing its course, it turned from there and, filled with bliss, merged into Hari.

CHAPTER 48

## अघासुरके पूर्वजन्मका वृत्तान्त और देववर्गका अभिनन्दन

# Aghāsura's Previous Birth and the Gods' Celebration

Source scan pages 291–294

ORIGINAL

एक दिन यही अघदैत्य शङ्खासुरका पुत्र था, देखनेमें अत्यन्त सुन्दर था। कामदेव-जैसी शोभा इसके अङ्गोंसे झरती रहती थी। पर था यह अतिशय अभिमानी। रूपके गर्वने इसे अंधा बना दिया था। बाह्य सौन्दर्यके अभावमें भी कोई आदरणीय, वन्दनीय हो सकता है, यह विवेकशक्ति यौवनके उन्मादने हर ली थी। ऐसे रूपमदोद्धत युवक असुरको अष्टावक्र मुनिकी आकृति देखकर हँसी न आवे, यह भी कभी सम्भव है? मुनिपर दृष्टि पड़ते ही वह हँस पड़ा। उसकी विकट हँसी मलयाचलशृङ्गोंमें प्रतिनादित हो उठी, मानो चन्दनवनसे नित्य शीतल मलयगिरिके अन्तस्तलमें भी इस महदपराधसे रोषका आविर्भाव हो गया हो और वह महीधर गरज उठा हो! अष्टावक्रका ध्यान तो उस ओर था ही नहीं, वे तो अपनी धुनमें अपने टेढ़े-मेढ़े शरीरकी स्वाभाविक वङ्किम गतिसे नीची दृष्टि किये चलते जा रहे थे। सहसा कानोंमें घृणाभरी ध्वनि आयी, “अरे, यह महाकुरूप है!” फिर तो मुनिके नेत्र ऊपर उठ गये। इस उक्तिका लक्ष्य कौन है, यह समझते उन्हें देर नहीं लगी। उनकी आँखें लाल हो आयीं। उन-जैसे वीतराग मुनिजनोंमें भी क्रोधका अवकाश है, यह कल्पना नितान्त निरर्थक है। उनका यह क्षोभ तो स्वयंभगवान् व्रजेन्द्रनन्दनकी अचिन्त्यलीला-महाशक्तिने सुदूर भविष्यकी भगवदीय लीलाका आयोजन करने जाकर मुनिके मनको अपना यन्त्र बना लिया, इसका एक निदर्शनमात्र है। जो हो, अन्तरका यह रोष वाग्वज्र बनकर बाहर निकला। मुनिश्रेष्ठ अष्टावक्र बोल उठे:

ENGLISH TRANSLATION

This same demon Agha had once been the son of Śaṅkhāsura, exceedingly handsome to behold. Beauty like that of Kāma, the god of love, streamed from his limbs. Yet he was immensely proud, and vanity in his appearance had made him blind. The intoxication of youth had stolen his power to understand that one may be worthy of honor and reverence even without outward beauty. How could such a young demon, arrogant with pride in his looks, behold the form of the sage Aṣṭāvakra and not laugh? The moment he saw the sage, he burst out laughing. His terrible laughter echoed among the peaks of Mount Malaya, as though this grave offense had stirred anger even in the heart of the sandalwood-clad mountain, eternally cool, and caused that great mountain to roar. Aṣṭāvakra had paid no attention to him. Absorbed in his own purpose, he walked with lowered gaze and the naturally crooked movement of his bent body. Suddenly a contemptuous voice reached his ears: “Look, how hideously deformed he is!” The sage raised his eyes and immediately understood who was being mocked. His eyes reddened. It would be wholly pointless to imagine that anger could find a place even in a detached sage such as he. His agitation merely showed that the inconceivable supreme pastime potency of the Lord himself, the son of Vraja's king, had made the sage's mind her instrument while arranging a divine pastime in the distant future. In any event, the indignation within emerged as a thunderbolt of speech. The foremost sage Aṣṭāvakra declared:

ORIGINAL

Sanskrit verse

सर्पो भव दुर्मते।
कुरूपा वक्रगा जातिः सर्पाणां भूमिमण्डले॥

ENGLISH TRANSLATION

Become a serpent, O wicked-minded one. Upon the surface of the earth, the race of serpents is ugly and moves in a crooked way.

ORIGINAL

“रे दुष्टबुद्धि, जा, सर्प बन जा। भूमण्डलपर सर्पोंकी जाति ही कुरूप एवं कुटिल गतिवाली होती है।”

ENGLISH TRANSLATION

“O wicked-minded one, go and become a serpent. Upon the earth, the race of serpents is ugly and moves crookedly.”

ORIGINAL

शङ्खासुर-तनयके रूपगर्वको चूर्ण-विचूर्ण कर देनेके लिये इतना पर्याप्त था। तत्क्षण ही वह मुनिके चरणोंमें लोट गया। अब अग्रिम कृपाप्रसाद प्राप्त होनेमें विलम्ब क्यों हो? अष्टावक्रने प्रच्छन्न अनुग्रहकी सूचना दे दी, “जिस दिन कोटिकन्दर्पलावण्य श्रीकृष्णचन्द्र तुम्हारी उदरदरीमें प्रवेश करेंगे, उस दिन तुम्हारी सर्पयोनि छूट जायगी।”

ENGLISH TRANSLATION

This was enough to shatter the son of Śaṅkhāsura's pride in his beauty. He immediately fell and rolled at the sage's feet. Why should there then be any delay in receiving the next gift of grace? Aṣṭāvakra disclosed the blessing hidden within the curse: “On the day Kṛṣṇacandra, whose beauty surpasses millions of Cupids, enters the cavern of your belly, you will be freed from birth as a serpent.”

ORIGINAL Sanskrit verse

कोटिकन्दर्पलावण्यः श्रीकृष्णस्तु तवोदरे।
यदा गच्छेत् सर्परूपात्तदा मुक्तिर्भविष्यति॥

ENGLISH TRANSLATION

When Śrī Kṛṣṇa, whose beauty equals millions of Cupids, enters your belly, you will then be liberated from the form of a serpent.

ORIGINAL

इस प्रकार शङ्खासुर-पुत्रके सर्पकलेवरका आरम्भ हुआ। पर आगे चलकर किसी अचिन्त्य कारणवश पुनः उसमें असुरोंकी मायाशक्ति जाग्रत् हो उठी, यथेच्छ रूप धारण करनेकी क्षमता आ गयी और अघ दैत्यके रूपमें वह कंसका विशिष्ट परिकर बना। अवश्य ही सर्पाभिनिवेश उसमें निरन्तर जाग्रत् रहा। इसके अतिरिक्त और कुछ नहीं; अतीतकी घटनाको वह सर्वथा भूल चुका था। मुनिके शापकी, वरदानकी उसे विस्मृति हो गयी थी। नामके अनुरूप ही चेष्टाशील होकर वह अघासुर अपने पापोंका घड़ा भर रहा था और अन्तमें तो अपने त्राताको ही सदलबल वह मुखका ग्रास बना बैठा। फिर भी परिणाम जितना सुन्दर हुआ, उसका तो कहना ही क्या है:

ENGLISH TRANSLATION

Thus began the serpent embodiment of Śaṅkhāsura's son. Later, for some inconceivable reason, the demons' power of illusion awakened in him once more. He gained the ability to assume whatever form he wished and, as the demon Agha, became a distinguished associate of Kaṁsa. His identification with a serpent certainly remained continually active. Apart from that, however, he had forgotten the past entirely and no longer remembered the sage's curse or blessing. Acting in keeping with his name, Aghāsura continued filling the vessel of his sins until at last he swallowed his own deliverer and all his companions as a mouthful. Yet how wondrously beautiful the result became!

ORIGINAL Braj verse

मुनि-दुर्लभ गति दीन, प्रभु परसे कौ फल मिल्यौ।

ENGLISH TRANSLATION

The Lord granted him a destiny rare even for sages. What fruit came from opposing the Lord!

ORIGINAL

मुनिकी बात मिथ्या होनेकी ही नहीं थी, सत्य होकर ही रही। अस्तु, जब श्रीकृष्णचन्द्र अघासुरके मुखसे बाहर निकल आये, फिर तो देववर्गके आनन्दका क्या कहना है! अपना इतना महान् कार्य करनेवाले, अघ दैत्यका विनाश कर अभयदान देनेवालेके प्रति उन अन्तरिक्षवासियोंका हृदय न्योछावर हो गया। उनके अन्तरका भाव-प्रवाह विभिन्न रूपोंमें व्यक्त होने लगा। आनन्दविह्वल हुए देववृन्दने नन्दनकाननके अतिशय सुरभित कुसुमोंको अञ्जलि भर-भरकर अजस्र सुमन-वृष्टि आरम्भ की। अप्सराएँ छम-छम करती नृत्य करने लगीं। गन्धर्वोंके सुमधुर कण्ठकी स्वरलहरी, विद्याधरोंके वाद्ययन्त्रकी मनोहारिणी झंकृति सर्वत्र परिव्याप्त हो उठी। विप्रकुलका भक्तिपूरित स्तवन, भगवत्पार्षदोंका 'जय-जय' निनाद गगनके कण-कणको मुखरित करने लगा। जिनके पास जो वस्तु थी, जो कला थी, उसकी भेंट समर्पित कर वे श्रीकृष्णचन्द्रका अभिनन्दन करने लगे:

ENGLISH TRANSLATION

The sage's words could never prove false, and so they came true. When Kṛṣṇacandra emerged from Aghāsura's mouth, what words could describe the joy of the gods? The hearts of the sky-dwellers were wholly offered to the one who had performed so great a deed, destroying the demon Agha and granting freedom from fear. The current of feeling within them began to express itself in many forms. Overwhelmed with joy, the gods filled their palms again and again with the intensely fragrant blossoms of Nandana Garden and began an unceasing shower of flowers. The apsarās danced with tinkling steps. Waves of melody from the sweet voices of the gandharvas and the enchanting resonance of the vidyādharas' instruments filled every direction. The brāhmaṇas' devotion-filled hymns and the Lord's attendants' cries of "Victory! Victory!" made every particle of the sky resound. Each offered whatever possession or art was his and thus celebrated Kṛṣṇacandra:

ORIGINAL Sanskrit verse

ततोऽतिहृष्टाः स्वकृतोऽकृतार्हणं
पुष्पैः सुरा अप्सरसश्च नर्तनैः।
गीतैः सुगा वाद्यधराश्च वाद्यकैः
स्तवैश्च विप्रा जयनिःस्वनैर्गणाः॥

(श्रीमद्भागवत १०।१२।३४)

ENGLISH TRANSLATION

Then, greatly delighted, the gods honored him with flowers, the apsarās with dances, the celestial singers with songs, the musicians with instruments, the brāhmaṇas with hymns, and the divine hosts with cries of victory.

(Śrīmad Bhāgavata 10.12.34)

ORIGINAL Braj verses

लखि प्रभु चरित देव हरषाने।
बरषि सुमन हिय अति सुख माने॥

गान करहि गंधर्ब प्रबीने।
अप्सर करहिं नृत्य रस-भीने॥

बिबिध भाँति के बजे बधाए।
द्विजबर करत विनय मन लाए॥

संख-सब्द, जय-सब्द अनेका।
दुंदुभि सुधर एक तें एका॥

ENGLISH TRANSLATION

Beholding the Lord's deed, the gods rejoiced.
They rained flowers and felt immense joy within their hearts.

The accomplished gandharvas sang,
and the apsarās danced, steeped in rasa.

Many kinds of auspicious instruments sounded,
while the foremost twice-born sages offered heartfelt prayers.

Conches resounded and countless cries of victory arose.
The drums sounded, each more melodious than the last.

ORIGINAL

भेरीका ‘भम्-भम्’ रव, पटहपर निरन्तर आघातजनित घोर शब्द, डिण्डिमका अति प्रचण्ड घोष, अविरल दुन्दुभिनाद, गन्धर्व-विद्याधर-किंनर प्रभृतिका सम्मिलित गान, ऋषियोंका स्तोत्रपाठ, ये सभी परस्पर ऐसे मिल गये कि कुछ क्षण तो देवसमुदायकी श्रवणशक्ति किसी भी शब्दको ग्रहण करनेमें सर्वथा कुण्ठित हो गयी:

ENGLISH TRANSLATION

The deep “bham, bham” of the bherī drums, the terrible sound of ceaseless blows upon the paṭaha drums, the tremendous thunder of the ḍiṇḍimas, the uninterrupted booming of the dundubhis, the united songs of gandharvas, vidyādharas, kinnaras, and others, and the sages' recitation of hymns all merged together so completely that for a few moments the gods' power of hearing became wholly unable to distinguish any individual sound:

ORIGINAL Sanskrit verse

भेरीभङ्कारावैः पटुपटहघनाघातसंघातघोरैश्चण्डैर्डिण्डिमानां ध्वनिभिरविरलैर्दुन्दुभीनां प्रणादैः।
गानैर्गन्धर्वविद्याधरुरगमुखप्रेयसीनां मुनीनां स्तोत्रैः शब्दान्तरेषु क्षणमिव बधिराः स्वर्गिणस्ते बभूवुः॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

With the booming of bherīs, the terrible massed roar of powerful, densely struck paṭahas, the fierce sounds of ḍiṇḍimas, the unbroken thunder of dundubhis, the songs of the beloved women of the gandharvas, vidyādharas, and serpent chiefs, and the sages' hymns, the gods became as if deaf for a moment to every other sound.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

सचमुच अमरनगरी मानो इस प्रमोद-प्रवाहमें निमग्न होकर मत्त हो उठी:

ENGLISH TRANSLATION

Truly, the city of the immortals seemed intoxicated, submerged in this current of delight:

ORIGINAL Sanskrit passage

मत्तेवासीदमरनगरी सागरीयप्रमोदैः।

ENGLISH TRANSLATION

The city of the immortals became as if intoxicated by oceanic joy.

ORIGINAL

अमरावतीका यह आनन्दोच्छ्वास जनलोक, महर्लोक, तपोलोकको मुखरित करते हुए सत्यलोकको स्पर्श करने लगा। जगत्स्रष्टा पितामहकी सृजन-समाधि टूटी। आठों कर्णरन्ध्र देवोंके इस तुमुल आनन्द-कोलाहलसे पूर्ण हो उठे। पितामहके आश्चर्यका पार नहीं। अकस्मात् विबुधवृन्दकी इस आनन्दद्रुतिके कारणका अनुसन्धान पानेके लिये वे चञ्चल हो उठे। परम अद्भुत स्तव-पाठ, सुमनोहर वाद्यवादन, रमणीय सङ्गीत-स्वर, जय-जयका विपुल नाद, इन सबसे सब ओर सम्पुटित महामहोत्सव एवं मङ्गलध्वनि, तथा यह भी अपने धामके अत्यन्त सन्निकट देशमें ही हो, फिर पद्मयोनि स्थिर कैसे बैठे रहें। वे तुरंत वहाँसे नीचे उतर आये, सबसे अलक्षित रहकर ही नीचे उतरे; पर आ पहुँचे वहीं, उसी आकाशमें, जहाँ, जिसके अञ्चलमें वृन्दाविपिनविहारीके अघासुर-उद्धारका कौतुक अभी-अभी सम्पन्न हो चुका है। आते ही स्रष्टाको कारण ज्ञात हो जाता है तथा स्वयंभगवान् श्रीकृष्णचन्द्रकी ऐसी महिमा प्रत्यक्ष निहारकर उनके आश्चर्यकी सीमा नहीं रहती:

ENGLISH TRANSLATION

This outpouring of joy from Amarāvatī resounded through Janaloka, Maharloka, and Tapoloka and began to touch Satyaloka. The creative absorption of Brahmā, grandfather and creator of the universe, was broken. All eight of his ear openings filled with the gods' tumultuous clamor of joy. His amazement knew no limit, and he became eager to discover the cause of the celestial hosts' sudden melting in bliss. The supremely wondrous recitation of hymns, beautiful instrumental music, lovely singing, and immense cries of victory enclosed every direction in sounds of a great festival and auspicious celebration, and all this was occurring very near his own abode. How could the lotus-born one remain still? He immediately descended from there, unseen by everyone, and arrived in that very sky whose shelter had just witnessed the wondrous deliverance of Aghāsura by the Lord who sports in Vṛndāvana's groves. As soon as he arrived, the creator understood the cause. Beholding directly such glory of Kṛṣṇacandra, the Lord himself, his wonder knew no bounds:

ORIGINAL Sanskrit verse

तद्द्रुतस्तोत्रसुवाद्यगीतिका जयादिनैकोत्सवमङ्गलस्वनान्।
श्रुत्वा स्वधाम्नोऽन्त्यज आगतोऽचिराद् दृष्ट्वा महीशस्य जगाम विस्मयम्॥

(श्रीमद्भागवत १०।१२।३५)

ENGLISH TRANSLATION

Hearing the wondrous hymns, beautiful instruments and songs, cries of victory, and many other auspicious sounds of celebration near the border of his own abode, Brahmā quickly came. Upon seeing the glory of the Lord, he was filled with wonder.

(Śrīmad Bhāgavata 10.12.35)

ORIGINAL

अत्यन्त कलुषपूर्ण महाघृणित जीवन बितानेवाले, एकमात्र परपीड़नका ही व्रत निभानेवाले अघासुरको ऐसी योगीन्द्र-मुनीन्द्र-दुर्लभ गति मिली! क्षणोंमें ही तो उसे श्रीकृष्णचन्द्रके चारु श्रीचरणोंका स्पर्श प्राप्त हो गया, समस्त कल्मषराशि ध्वस्त हो गयी और अभक्तोंके लिये सुदुर्लभ सौभाग्य भगवत्सारूप्य गतिकी प्राप्ति हो गयी! किसे विस्मय नहीं होगा? पर वास्तवमें आश्चर्यकी बात कुछ भी नहीं। जो सर्वस्रष्टा, सर्वनियन्ता, सर्वावतारावतारी हैं, उन स्वयंभगवान् नरबालकलीला श्रीकृष्णचन्द्रके लिये ऐसी अयाचित कृपाका दान सर्वथा सम्भव है:

ENGLISH TRANSLATION

Aghāsura, who had lived an utterly impure and loathsome life and observed no vow but tormenting others, attained a destiny rare even for the foremost yogis and sages. Within moments he received the touch of Kṛṣṇacandra's beautiful feet, the entire mass of his sins was destroyed, and he attained the greatly fortunate state of possessing a form like the Lord's, a destiny exceedingly difficult for nondevotees to obtain. Who would not be astonished? Yet in truth there is nothing surprising. For Kṛṣṇacandra, the Lord himself who creates and governs all, source of every divine descent, and performer of human childhood pastimes, it is wholly possible to bestow such unsolicited grace:

ORIGINAL Sanskrit verse

नैतद् विचित्रं मनुजार्भमायिनः
परावराणां परमस्य वेधसः।
अघोऽपि यत्स्पर्शनधौतपातकः
प्रापात्मसाम्यं त्वसतां सुदुर्लभम्॥

(श्रीमद्भागवत १०।१२।३८)

ENGLISH TRANSLATION

It is not wonderful that the Supreme Creator of all higher and lower beings, who assumes the appearance of a human child, should grant Agha equality of form with himself, a state most difficult for the impious to attain, when all the demon's sins were washed away by his touch.

(Śrīmad Bhāgavata 10.12.38)

ORIGINAL

जिनके श्रीविग्रहकी मानस-प्रतिमाको ही केवल एक बार क्षणकालमात्रके लिये हृदयमें धारण कर लेनेके कारण न जाने कितनोंको परमभक्तजनोचित गतिकी प्राप्ति हो चुकी है, जिनकी मानसिक मूर्तिमें, अपनी भावनासे कल्पित, ध्यानपथमें क्षणमात्रके लिये उतरी हुई प्रतिकृतिमें ही ऐसी सुदुर्लभ गति दे देनेकी सामर्थ्य है, वे श्रीकृष्णचन्द्र, नित्यसिद्ध परमानन्दघनविग्रह व्रजेन्द्रनन्दन, स्वरूपानन्दास्वादन-परायण मायातीत श्रीहरि जब स्वयं उस अघासुरके मुखविवरमें प्रविष्ट हो गये तब फिर अवशिष्ट ही क्या रहा? स्वयं श्रीकृष्णचन्द्रको ही मुखमें धारण करनेवाले अघको यदि ऐसी परम सुन्दर गति मिले तो इसमें क्या आश्चर्य है? कुछ भी विचित्रता नहीं:

ENGLISH TRANSLATION

By holding within the heart just once, for only a moment, a mental image of his beautiful form, countless souls have attained a destiny befitting the highest devotees. Even a form conceived by the mind, an image shaped by one's own feeling and brought onto the path of meditation for a mere instant, possesses the power to grant such a rare destination. What then remained to be accomplished when Kṛṣṇacandra himself entered Aghāsura's open mouth? He is the son of Vraja's king, the eternally perfect embodiment of concentrated supreme bliss, Śrī Hari beyond illusion, absorbed in tasting the bliss of his own nature. If Agha, who held Kṛṣṇacandra himself within his mouth, received such a supremely beautiful destiny, what is surprising in that? There is nothing wondrous about it:

ORIGINAL Sanskrit verse

सकृद् यदङ्गप्रतिमान्तराहिता
मनोमयी भागवतीं ददौ गतिम्।
स एव नित्यात्मसुखानुभूत्यभिव्युदस्तमायोऽन्तर्गतो हि किं पुनः॥

(श्रीमद्भागवत १०।१२।३९)

ENGLISH TRANSLATION

Even a mental image of his body, placed within the heart only once, bestows the divine destination. How much more so when he himself, eternally experiencing the bliss of his own nature and having cast illusion far away, entered within?

(Śrīmad Bhāgavata 10.12.39)

ORIGINAL Braj verses

जो अखिलेस, परावर स्वामी।
सकल-नियंता, अंतरजामी॥

माया-मनुज, तोक-तनुधारी।
करयौ कर्म निज जन हितकारी॥

नहिं आचरज मानियहु कबहुँ।
भयौ अघासुर पावन अजहूँ॥

महा अघी, पाँवर सब भाँती।
परसि अंग लहि सुगति सुहाती॥

प्रतिमा जासु मनोम कोऊ।
ध्यान करे कैसौ किन होऊ॥

लहै सुगति सो बिनहिं प्रयासा।
कंचन बपु सुत से अनयासा॥

सदा नित्य सुख प्रभु भगवंता।
सो प्रख्यात तोक श्रीकंता॥

तासु अंग परसत भा पावन।
महा अघी यह देव-सतावन॥

तौ आचरज कहा एहि माहीं।
नाम लेत अघ कोटि नसाहीं॥

ENGLISH TRANSLATION

He is Lord of all, master of higher and lower beings,
governor of everything and indwelling knower of every heart.

Appearing through māyā as a human child,
he performed this deed for the welfare of his own people.

Never consider it astonishing
that Aghāsura was purified even now.

Though a tremendous sinner, degraded in every way,
he touched the Lord's body and attained a lovely destiny.

Whoever meditates upon his mental image,
whatever that person may be,

attains the blessed destination without effort,
as readily as a golden-bodied son.

The Lord is eternal and always full of bliss,
yet he became renowned as the child of Śrīkānta.

By touching his body, this great sinner,
the tormentor of the gods, became pure.

What wonder, then, is there in this?
At the utterance of his name, millions of sins perish.

ORIGINAL

और तो क्या, अघका वह महामलिन शरीर भी व्रजराजनन्दनकी सेवाका उपकरण बना। ऋषि-महर्षि केवल क्षणभरके लिये ध्यानपथमें ही जिनकी चरणरजकणिकाका स्पर्श पानेके लिये लालायित रहते हैं, वे श्रीकृष्णचन्द्र अघके उस सर्पकलेवरमें बहुत दिनोंतक सखाओंके साथ क्रीड़ा करते रहे, श्रीकृष्णचन्द्रके प्राणप्रिय सखाओंके खेलनेके लिये वह सर्प-शरीर शुष्क होकर गुफा-सा बन गया, वृन्दावनमें उन शिशुओंको विहारके उपयुक्त मानो एक परम सुन्दर अद्भुत गिरिकन्दरा प्राप्त हो गयी:

ENGLISH TRANSLATION

More than this, Agha's deeply impure body became an instrument of service to the son of Vraja's king. Sages and seers yearn to touch a particle of the dust of Kṛṣṇacandra's feet even for a moment within meditation, yet Kṛṣṇacandra sported with his friends for many days inside Agha's serpent body. The body dried and became like a cave where Kṛṣṇacandra's dearest friends could play. It was as though the children had gained in Vṛndāvana a supremely beautiful and wondrous mountain cavern perfectly suited to their recreation:

ORIGINAL Sanskrit verse

राजन्नाजगरं चर्म शुष्कं वृन्दावनेऽद्भुतम्।
व्रजौकसां बहुतिथं बभूवाक्रीडगह्वरम्॥

(श्रीमद्भागवत १०।१२।३६)

ENGLISH TRANSLATION

O king, the python's dried skin remained for many days in Vṛndāvana as a wondrous cave where the residents of Vraja could play.

(Śrīmad Bhāgavata 10.12.36)

ORIGINAL Braj verses

हे नृप अजगर चर्म सुखाना।
व्रज-बालन कहँ खेल-सुथाना॥

क्रीड़ा हेतु महा बिल मानी।
खेलहिं बालक अति सुख मानी॥

ENGLISH TRANSLATION

O king, the python's skin dried
and became a fine playground for the children of Vraja.

Taking the great cave as a place for sport,
the children played there with immense delight.

ORIGINAL

किंतु सर्पगुफाकी क्रीड़ा आज अभी आरम्भ नहीं हुई। यह तो आजसे एक वर्षके अनन्तर आरम्भ होगी। ऐसी क्रीड़ा तभी सम्भव है, जब श्रीकृष्णचन्द्रके सखा उनके साथमें हों। पर सखामण्डली तो आज अभी कुछ घड़ीके अनन्तर ही ठीक एक वर्षके लिये विश्राम करेगी, वर्षव्यापी निद्रासुखका अनुभव करने जायगी, सदाकी भाँति आज संध्या-समय शिशुओंका व्रजप्रवेश नहीं होगा, अघासुर-उद्धारकी इतनी बड़ी घटनाकी गन्धतक किसी भी व्रजगोप, गोपसुन्दरीको एक वर्षके लिये न मिलेगी। गोपशिशु श्रीकृष्णचन्द्रकी इस कौमारलीला, अघमोक्षणकी चर्चा व्रजमें करेंगे अवश्य, पर करेंगे उस समय जब बाल्यलीलाविहारी श्रीकृष्णचन्द्रकी आयुका पौगण्डकाल आयेगा। आजकी घटित घटनाको वे सब एक वर्षके पश्चात् व्रजमें जाकर सुनायेंगे और ऐसे सुनायेंगे मानो उस दिन ही, अभी-अभी अघका विनाश हुआ हो, आज ही अघको सदाके लिये विदा कर वे सब संध्यासमय व्रज लौटे हों, इतनी नवीन घटना हो:

ENGLISH TRANSLATION

Yet the sport within the serpent cave did not begin that day. It would begin one year later. Such play was possible only when Kṛṣṇacandra's friends were with him, but within a few ghaṭikās that very day the circle of friends would rest for exactly one year and experience a year-long sleep. Unlike every other day, the children would not enter Vraja that evening, and for one year not even a hint of the great event of Aghāsura's deliverance would reach any cowherd man or woman. The cowherd boys would certainly describe in Vraja this childhood pastime of Kṛṣṇacandra, the liberation of Agha, but they would do so when Kṛṣṇacandra, enjoyer of childhood pastimes, reached the age of boyhood. One year later they would return to Vraja and recount the event of that day as though Agha had been destroyed only moments earlier and they had dismissed him forever that very day before returning to Vraja at dusk. The event would seem that fresh:

ORIGINAL Sanskrit verse

एतत् कौमारजं कर्म हरेरात्माहिमोक्षणम्।
मृत्योः पौगण्डके बाला दृष्टोचुरविस्मिता व्रजे॥

(श्रीमद्भागवत १०।१२।३७)

ENGLISH TRANSLATION

This deed of Hari, the deliverance of himself and his companions from the serpent, occurred during his childhood. Yet the astonished boys described it in Vraja during his boyhood as though they had just witnessed it.

(Śrīmad Bhāgavata 10.12.37)

ORIGINAL Braj verses

यह कुमार-वय-कृत हरि-करमा।
अहि-मोचन रक्षन जन धरमा॥

कृत कुमार-वय कर्म सब अहि-मोचन प्रभु कीन।
सो पौगंड बिषै कही लरिकन्ह अबहिं नवीन॥

ENGLISH TRANSLATION

This was Hari's deed performed in childhood,
freeing them from the serpent and protecting his people as his sacred duty.

The Lord performed the serpent's deliverance during childhood,
yet the boys told it during boyhood as though it had happened just then.

ORIGINAL

इसी एक वर्षमें, श्रीकृष्णचन्द्रके कौमार-पौगण्डके मध्यकालमें विश्वको चमत्कृत कर देनेवाली ब्रह्ममोहनलीला होगी और अब उसीकी प्रस्तावना करने श्रीकृष्णचन्द्र तरणितनया श्रीयमुनाके प्रवाहकी ओर चल पड़ते हैं। इसी समय श्रीकृष्णचन्द्रके स्तवनसे, ऐश्वर्य-कीर्तनसे अपने-आपको कृतार्थ कर लेनेके लिये गिराधिदेवी गोपशिशुओंके कण्ठका आश्रय ग्रहण करती हैं, अपनी अमित शक्ति वहाँ भर देती हैं। पर शिशुओंके अन्तस्तलसे अनर्गल प्रवाहित सख्यरसकी प्रबल धारामें सुरसुन्दरीके भाव कहाँ-से-कहाँ बह जाते हैं। वे सब तो अपनी धुनमें अपने भावसे अपने कोटि-कोटि-प्राणप्रतिम सखा कन्हैया भैयाके बल-वीर्यकी प्रशंसा करना चाहते हैं, कर रहे हैं, करते अघाते नहीं और सरस्वती उनके गीति-प्रवाहमें श्रीकृष्णचन्द्रका ऐश्वर्य बिखेरने लगती हैं। इसीलिये रह-रहकर बालकोंके मुखसे रससिक्त ऐश्वर्यकणके कुछ छींटे भी गिर ही जाते हैं। शिशु ही तो ठहरे। वे सब कितनी बार देख चुके हैं, जननी यशोदाके समक्ष उनकी माताएँ किस भाँति उनके नीलमणिकी प्रशंसा करती हैं। उस प्रणालीका अनुकरण तो इनके लिये स्वाभाविक है, वे करेंगे ही और वहीं हंसवाहिनीको अवकाश भी मिल ही जाता है। जो हो, परमानन्दमें विभोर, श्रीयमुनाकी ओर अग्रसर होते हुए बालक अपने कन्हैया भैयाकी कीर्ति एक-दूसरेको सुना रहे हैं:

ENGLISH TRANSLATION

Within this single year, during the interval between Kṛṣṇacandra's early childhood and boyhood, the pastime of bewildering Brahmā would astonish the universe. To introduce that pastime, Kṛṣṇacandra now set out toward the flowing waters of Yamunā, daughter of the sun. At this moment the goddess of speech took shelter of the cowherd boys' throats and filled them with her immeasurable power, wishing to fulfill herself through hymns to Kṛṣṇacandra and praise of his majesty. Yet the goddess's intentions were swept far away in the mighty current of intimate friendship rasa flowing unchecked from the children's deepest hearts. In their own absorption and feeling, they wished only to praise the strength and valor of their Kanhaiyā brother, the friend dearer to them than millions of lives. They praised him and could never be satisfied with praising him, while Sarasvatī began scattering Kṛṣṇacandra's majesty through the stream of their song. Thus, from time to time, droplets of majestic awareness steeped in rasa fell from the children's mouths. They were children, after all. Many times they had seen how their mothers praised Yaśodā's blue jewel before her. Imitating that way of speaking was natural for them. They would certainly do so, and there the swan-riding goddess found her opportunity. Overwhelmed with supreme bliss and proceeding toward holy Yamunā, the boys recounted the glory of their Kanhaiyā brother to one another:

ORIGINAL Braj verses

धन्य कान्ह, धनि नंद, धन्य जसुमति महतारी।
धन्य लियौ अवतार, कोखि धनि जहूँ दैतारी॥

गिरि-समान तन अगम अति, पंनगकी अनुहारि।
हम देखत पल एक में मारयौ दनुज प्रचारि॥

ENGLISH TRANSLATION

Blessed is Kānha, blessed is Nanda, and blessed is Mother Yaśodā.
Blessed is the womb in which the destroyer of demons took birth.

The serpent's immense body was like a mountain and impossible to fathom,
yet before our eyes he slew the vast demon in a single moment.

ORIGINAL

और श्रीकृष्णचन्द्र? ओह! जय हो लीलामयकी लीलाकी! वे तो अघासुर-विजयका सम्पूर्ण श्रेय अपने सखाओंको ही देते जा रहे हैं:

ENGLISH TRANSLATION

And Kṛṣṇacandra? Oh, all glory to the pastime of the Lord of pastimes! He gave all the credit for the victory over Aghāsura to his friends:

ORIGINAL Braj verse

हरि हँसि बोले बैन, संग जौ तुम नहिं होते।
तुम सब कियौ सहाइ, भयौ तब कारज मोंते॥

ENGLISH TRANSLATION

Hari smiled and said, “Had you not been with me,
had you all not helped me, how could I have accomplished this deed?”

CHAPTER 49

## गोपबालकोंके साथ श्रीकृष्णका वन-भोजन और मधुर विनोद

# Sri Krsna's Forest Meal and Sweet Merriment with the Cowherd Boys

Source scan pages 295–300

ORIGINAL

Hindi and Sanskrit

गोप-बालकोंके साथ श्रीकृष्णका वन-भोजन तथा भोजनके साथ-साथ मधुरातिमधुर कौतुक एवं कौशलपूर्ण विनोद

गोप-शिशुओंके प्रेमिल स्तवनका विराम हुआ। मानो गिराधिदेवी सच्चिदानन्द परब्रह्म पुरुषोत्तम स्वयंभगवान् श्रीकृष्णचन्द्रके ऐश्वर्यसिन्धुमें एवं शिशुओंके कण-कणसे प्रसरित सख्यरसके निराविल चञ्चल प्रवाहमें अवगाहनकर अपनी शक्तिभर ऐश्वर्यकण, रस-सीकर उलीचकर परिश्रान्त हो गयीं; सिन्धुको, रसप्रवाहको सर्वथा सब ओरसे अपरिसीम अनुभव कर, इनकी थाह पानेकी आशा छोड़, तटपर उठ आयीं, इस प्रकार बालकोंने अपने कन्हैया भैयाके यशोगानका उपसंहार किया। अब वहाँ बच रही केवल सख्यभावकी सहज स्निग्ध शान्त धारा, जिसमें श्रीकृष्णचन्द्रके अमित ऐश्वर्यका एक कण भी खप नहीं सकता। इसकी गन्ध भी वहाँ नहीं मिल सकती। इसीलिये बालकोंकी भावभङ्गी, उनकी प्रश्नावली, परस्परका उत्तर-प्रत्युत्तर-ये सब भी बदल गये। एक शिशुने पूछ ही तो लिया-“अरे भैया कन्हैया! हमलोग तो खेलते-खेलते अत्यन्त भीषण विषकी ज्वालामें भस्म हो चुके थे। बता तो सही, तुमने कैसे जिला दिया?” तथा सखा श्रीकृष्णचन्द्रने भी प्रश्नके अनुरूप ही उत्तर दिया। वे आश्चर्यकी मुद्रामें बोले-

स च सचमत्कारं तानगददगददक्षोऽस्मि विषस्य। येनागदेन नागदेन गन्धमात्रादेव गतासवोऽवगतासवोत्सवा इव समुल्लसितजीवना भवन्तीति। (श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Sri Krsna's Forest Meal with the Cowherd Boys, Together with Sweetest Merriment and Skillful Jesting During the Meal

The cowherd boys' loving praises come to an end. It is as though the sovereign goddess of speech has bathed in the ocean of majesty belonging to Sri Krsnacandra, the Supreme Person, Parabrahman, Bhagavan Himself, who is eternity, consciousness, and bliss, and in the stainless, dancing current of friendly rasa flowing from every particle of the boys' beings. Having poured out as many drops of majesty and rasa as her power allowed, she grows weary. Experiencing the ocean and current of rasa as boundless in every direction, she abandons hope of fathoming them and rises upon the bank. In this way the boys conclude their singing of Kanhaiya Bhaiya's glories. Now only the naturally tender, peaceful current of friendship remains. Not even a particle of Sri Krsnacandra's immeasurable majesty can fit within it, nor can even its scent be found there. Thus the boys' expressions, their questions, and their answers to one another all change. One child asks, “Kanhaiya Bhaiya! While playing, we were burned to ashes by the most terrible flames of poison. Tell us, how did You bring us back to life?” Sri Krsnacandra answers in a manner suited to His friend's question. With an expression of wonder, He says:

“With amazement He told them, ‘I am highly skilled in remedies for poison. By this medicine, even a serpent is destroyed, what more need be said? Merely smelling it, those whose life has departed regain a joy like that of a festival of nectar and rise again with exuberant life.’” (Sri Ananda-vrndavana-campu)

ORIGINAL Hindi

“देखो भैयाओ! मैं विषकी ओषधि जाननेमें बड़ा ही निपुण हूँ। मेरे पास ऐसी ओषधि है कि उससे सर्प चूर्ण-विचूर्ण हो जायँ-इसमें तो कहना ही क्या है; जो निष्प्राण हो चुके हैं, वे भी उस ओषधिके घ्राणमात्रसे ही मधुपानका सुख अनुभव करनेवाले व्यक्तिकी भाँति परम उल्लासपूर्ण नवजीवन प्राप्त कर लेते हैं।”

ENGLISH TRANSLATION

“Look, brothers! I am highly skilled in knowing medicines for poison. I possess such a remedy that serpents are shattered to pieces by it, so what more can be said? Even those who have lost their lives need only smell that medicine to receive a new life filled with supreme delight, like someone savoring the happiness of drinking nectar.”

ORIGINAL Hindi and Sanskrit

श्रीकृष्णचन्द्रके इस उत्तरमें किन-किन निगूढ़ भावोंका समावेश है-इसे भोले-भाले शिशु क्या जानें? उनके पास क्रान्तदर्शी ऋषियोंका हृदय तो है नहीं कि वे अपने सखाकी प्रत्येक उक्तिका गूढार्थ ढूँढने जायँ। उन्हें कल्पना ही नहीं हो सकती कि अघासुर-जैसे सर्पकी तो बात ही क्या, संसाररूप महासर्पसे डँसे हुए, सर्वथा निश्चेष्ट हुए प्राणियोंके लिये भी उनके इन्हीं कन्हैया भैयाका नाम ही महौषध है। “कृष्ण” नामकी पीयूषधारा किसी प्रकार कर्णरन्ध्रमें प्रविष्ट हो जाय, फिर तो संसार-सर्पका विष उतरते देर नहीं लगती; मुग्धता, मोह, मायाजन्य जड़ता नष्ट होकर ही रहेगी; आत्मस्वरूपकी स्मृति हो ही जायगी; अनादि-संसरणसे मुक्ति मिल ही जायगी-

संसारसर्पसंदष्टनष्टचेष्टैकभेषजम्।
कृष्णेति वैष्णवं मन्त्रं श्रुत्वा मुक्तो भवेन्नरः॥

ENGLISH TRANSLATION

How could the innocent children know how many hidden meanings are contained in Sri Krsnacandra's reply? They do not possess the hearts of far-seeing sages who search for the profound import of every statement made by their friend. They cannot imagine that, what to speak of a serpent such as Aghasura, for beings bitten by the great serpent of worldly existence and rendered utterly inert, the very name of their Kanhaiya Bhaiya is the supreme medicine. If the nectarean current of the name “Krsna” somehow enters the opening of the ear, the poison of the serpent of worldly existence is quickly removed. Bewilderment, delusion, and the inertia born of maya must be destroyed. Remembrance of one's true nature must arise, and liberation from beginningless wandering must be attained:

“For one bitten by the serpent of worldly existence and deprived of all power to act, there is one medicine alone. Hearing the Vaisnava mantra ‘Krsna,’ a person becomes liberated.”

ORIGINAL Hindi

वे सरल-मति बालक कभी सोच ही नहीं सकते कि ऐसे सत्य सिद्धान्तोंका संकेत भी उनके कन्हैया भैयाके इन्हीं शब्दोंमें भरा है। उनके अन्तस्तलमें तो निरन्तर विशुद्ध सख्यभावका अनन्त पारावारविहीन सागर हिलोरें ले रहा है। उनकी प्रत्येक चेष्टाकी ओटसे, उनके अणु-अणुसे इस सागरकी लहरें ही निर्झर बनकर झरती रहती हैं, क्षण-क्षणमें एक-से-एक सुन्दर स्रोत बहता रहता है। कदाचित् अवसर विशेषपर-जैसे अभी-अभी कुछ क्षण पूर्व हो चुका है-किसी अचिन्त्य प्रेरणावश उनके मानस-तलमें उनके सखा श्रीकृष्णचन्द्रके अमित ऐश्वर्यका यत्किञ्चित् स्फुरण हुआ भी, ऐश्वर्य-भावोंकी बूँदें बाहर आयीं भी तो उनके टिकनेका स्थान नहीं; क्योंकि देखते-देखते ही, श्रीकृष्णचन्द्रकी ओर उनकी दृष्टि पड़ते ही एक नवीन झोंका आया, विशुद्ध सख्यभावकी अतिशय प्रबल लहर बाहर आयी और उसने विजातीय ऐश्वर्यके भावोंको न जाने कहाँ-से-कहाँ अत्यन्त दूर फेंक दिया। इसीलिये गोपशिशुने तो सचमुच यही समझा कि उनके कन्हैया भैया विषकी अद्भुत महौषधि जानते हैं, उसीके प्रभावसे अघासुरका सिर फट गया। इस भावनाने उनके रोम-रोमको प्रफुल्लित कर दिया। वे सब आनन्दमें भरकर, एक-दूसरेको हृदयसे लगाकर कहने लगे-

ENGLISH TRANSLATION

Those simple-hearted boys could never think that their Kanhaiya Bhaiya's words contain even an indication of such true principles. Within the depths of their beings, the endless, shoreless ocean of pure friendship constantly surges. From behind their every action and from every particle of their existence, only the waves of this ocean pour down like cascades, each moment sending forth a current more beautiful than the last. Perhaps on some special occasion, as happened just a few moments ago, by an inconceivable inspiration a slight awareness of their friend Sri Krsnacandra's immeasurable majesty flashes upon their minds. Yet even if drops of majestic feeling emerge, there is no place for them to remain. In the blink of an eye, as soon as their gaze falls upon Sri Krsnacandra, a fresh gust arrives. An overwhelmingly powerful wave of pure friendship rises and casts those foreign feelings of majesty immeasurably far away. Thus the cowherd boys truly understand only that Kanhaiya Bhaiya knows a wondrous supreme medicine for poison and that its power caused Aghasura's head to burst. This thought makes every hair on their bodies blossom with joy. Filled with bliss and clasping one another to their hearts, they say:

ORIGINAL Sanskrit and Hindi

भो भो भ्रातरस्तदैव दैवज्ञा इव वयमवोचाम बकमिवामुमयं निहनिष्यतीति।
(श्रीआनन्दवृन्दावनचम्पूः)

“अरे भैयाओ! हमलोगोंने तो ज्योतिषीकी भाँति तभी-पहलेसे ही कह दिया था कि यह इसे वकासुरकी तरह मार डालेगा।”

ENGLISH TRANSLATION

“Brothers! Like astrologers, we said at that very time that He would kill this one just as He killed Baka.” (Sri Ananda-vrndavana-campu)

“Brothers! Like astrologers, we predicted from the very beginning that Kanhaiya would kill him just as He killed Bakasura.”

ORIGINAL Hindi, Sanskrit, and Braj

अस्तु, अब यहाँसे आगे कलिन्दनन्दिनीका निर्मल प्रवाह दीखने लग जाता है। श्रीकृष्णचन्द्र गोवत्स एवं सखामण्डलीको साथ लिये पुलिनकी सीमामें आ पहुँचे हैं। आते ही एक अप्रतिम उत्साहकी लहर उनके नित्य-नवसुन्दर मुखचन्द्रको अलंकृत करने लगती है और वे सखाओंके सामने अपने अग्रिम कार्यक्रमका प्रस्ताव रखने चलते हैं-

सरित्पुलिनमानीय भगवानिदमब्रवीत्।
(श्रीमद्भा० १०।१३।४)

संग सखा बच्छा लिएँ, पहुँचे जमुना कूल।
देखत बन-सोभा घनी, खेलत तन मन फूल॥

ENGLISH TRANSLATION

From this point onward, the pure current of Kalinda's daughter, the Yamuna, comes into view. Accompanied by the calves and His circle of friends, Sri Krsnacandra reaches the edge of the riverbank. The moment He arrives, a wave of incomparable enthusiasm adorns His ever-fresh and beautiful moonlike face, and He prepares to propose their next activity to His friends:

“Bringing them to the riverbank, Bhagavan spoke these words.” (Srimad-Bhagavatam 10.13.4)

With friends and calves beside Him, He reached the Yamuna's shore.
Beholding the forest's abundant beauty, they played as body and mind blossomed.

ORIGINAL Hindi and Sanskrit

यमुनापुलिनकी शोभाकी ओर अपने सखाओंका ध्यान आकर्षित करते हुए श्रीकृष्णचन्द्र कहने लग जाते हैं-“अहा! भैयाओ! देखो तो सही, यह पुलिन कितना मनोरम है! हमलोगोंकी स्वच्छन्द क्रीड़ाके उपयुक्त सभी वस्तुएँ यहाँ प्रस्तुत हैं। अरे, देखो, मध्यमें कर्पूरधवल बालुका-राशिका आस्तरण बिछ रहा है और उधर स्थान-स्थानपर वर्षावारिसे परिपूर्ण जलाशय अपने वक्षःस्थलको प्रस्फुटित पद्मसमूहोंसे आच्छादित कर हँस-से रहे हैं। इतना ही नहीं-देखो, देखो, आनन्दपूरित हृदयसे ये सरोवर मानो संगीतका स्वर उठा रहे हों। सरोज-कुसुमोंके परिमलसे सुवासित वायुका स्पर्श पाकर राशि-राशि भ्रमरावलियाँ आकृष्ट हो गयी हैं, गुंजार कर रही हैं। यह अलिगुञ्जन, यह स्वरलहरी ही तो है! जलाशयके सुवाससे खिंचकर आये हुए अगणित विहंगमोंका दल कितने मधुर कण्ठसे कूजन कर रहा है! यह भी इनका संगीत ही तो है और फिर देखो, पुलिनको आवृत-सा किये नव-पत्र-मण्डित, फल-पुष्पभारसे अवनत हुई सघन तरुश्रेणीकी शोभा! भ्रमर-झंकारसे, पक्षियोंके सुमधुर कलरवसे प्रतिनादित यह श्रेणीबद्ध वृक्षावली मानो हमारा आह्वान कर रही है-नहीं-नहीं, अपने गृहपर आये अतिथियोंका अभिनन्दन कर रही है। भैयाओ! सचमुच सभी दृष्टियोंसे यह पुलिनभूमि अत्यन्त रमणीय है!”

अहोऽतिरम्यं पुलिनं वयस्याः
स्वकेलिसम्पन्मृदुलाच्छवालुकम्।
स्फुटत्सरोगन्धहृतालिपत्रिक-
ध्वनिप्रतिध्वानलसद्द्रुमाकुलम्॥
(श्रीमद्भा० १०।१३।५)

ENGLISH TRANSLATION

Drawing His friends' attention to the beauty of the Yamuna's bank, Sri Krsnacandra begins to say, “Ah, brothers! Just see how enchanting this riverbank is. Everything suited to our free play is present here. Look! In the middle lies a carpet of camphor-white sand, while here and there pools filled by the rains seem to smile, their breasts covered with clusters of fully blossomed lotuses. And that is not all. Look, look! With hearts full of joy, these pools seem to raise the notes of music. Masses of bees have been attracted by the breeze fragrant with the perfume of lotus flowers and now hum all around. This buzzing of bees is itself a melody. How sweetly the countless birds drawn by the fragrance of the pools are singing! That too is their music. And now behold the beauty of the dense rows of trees that seem to surround the bank, adorned with fresh leaves and bent beneath their burden of fruits and flowers. Resounding with the humming of bees and the sweet calls of birds, this ordered grove seems to invite us. No, it is welcoming guests who have come to its home. Brothers, this riverbank is truly delightful in every respect!”

“Friends, how exceedingly charming is this riverbank, with its soft, clean sand that supplies every pleasure for our play. It is crowded with splendid trees echoing the sounds of bees and birds drawn by the fragrance of blooming lotuses.” (Srimad-Bhagavatam 10.13.5)

ORIGINAL Braj

अहो सखा! यह पुलिन सुहावन।
अति रमनीय, सुखद अरु पावन॥
स्वच्छ बालुका, बिसद तलावा।
सुभग बारि मुनि-मनहि चोरावा॥
बिकसे कंज पुंज अलि श्रेनी।
कूजहिं द्विज सब श्रुति सुख देनी॥
ता करि बसीभूत नभ गामी।
बोलत प्रतिधुनि रुचि हिय कामी॥
ता धुनि तैं तरु सोभित भारी।
सीतल छाँह पथिक-मन-हारी॥
× × ×
कालिंदी कें रही है तट छहरि छटा नीर कल्लोल ही की।
फूली-फूली महा है बह पुलिन लसै मालती चारु नीकी॥
दौरैं-दौरैं भ्रमैं औ मधुप मधु-रसी गुंज गुंजार साजैं।
सीरी-सीरी चलै है पवन परसती माकरंदै बिराजै॥
झुमड़े द्रुम अमिरे लतनि, भरे कुसुम के भार।
देखौ सिसु मम मित्र हो, यह बन सुख कौ सार॥

ENGLISH TRANSLATION

Ah, friend! This riverbank is lovely,
most delightful, joyful, and pure.
Its sand is clean and its pools are clear,
their beautiful water stealing even sages' minds.
Clusters of lotuses bloom and rows of bees gather,
while all the birds sing sounds pleasing to the ear.
The sky-farers, brought under their spell,
call out as echoes awaken the heart's delight.
By that sound the trees shine magnificently,
their cooling shade captivating travelers' minds.
...
Upon Kalindi's bank spreads the beauty of billowing water.
The broad shore blossoms richly, and lovely malati flowers shine.
Nectar-loving bees dart and wander, arranging their humming song.
A gentle, gentle breeze moves, touching the fragrant nectar.
Trees cluster thick with encircling vines, laden with flowers' weight.
Look, O children, My friends! This forest is the very essence of happiness.

ORIGINAL Hindi and Sanskrit

इस प्रकार श्रीकृष्णचन्द्रने मध्याह्न-भोजनका प्रस्ताव रखनेकी भूमिका बनायी। राजभोगके सभी उपकरण यहाँ इस सरित्पुलिनपर एक ही साथ प्राप्त जो हो गये। कालिन्दीका, सरोवरका निर्मल, सुरभित, शीतल जल, तीरदेशकी सघन वृक्षच्छाया, भोजनपात्रके लिये सरोवरके असंख्य पद्मपत्र, भोजनकालीन धूपसौरभके स्थानपर सुस्निग्ध पद्मगन्ध, उस समय मनोरञ्जनके लिये आयोजित संगीतके स्थानपर भ्रमरगुञ्जन, विहंग-कूजन, शीतल-मन्द-सुगन्ध पवनका व्यजन (पंखा)-इतनी सामग्री पुलिनने दे दी। और चाहिये ही क्या-

स्फुटत्सरोगन्धेति भोजनापेक्ष्यं धूपवत्सौगन्ध्यम् ... तथा गीतमिव भ्रमरादिध्वनिविलासो भोजनपात्रं च पद्मपत्रादिकं सुवासितशीतलाच्छजलं च शरत्तापनिवारणाय घनवृक्षच्छाया चेति सुखभोजनसामग्री दर्शिता ...।
(श्रीवैष्णवतोषिणी)

ENGLISH TRANSLATION

In this way Sri Krsnacandra prepares the introduction to His proposal for the midday meal. All the provisions for a royal feast have been obtained together here upon the riverbank: the Yamuna's and pools' pure, fragrant, cool water; the dense shade of trees along the shore; countless lotus leaves from the pools to serve as plates; smooth lotus fragrance in place of incense at mealtime; the humming of bees and calls of birds in place of music arranged for entertainment; and the fan of a cool, gentle, fragrant breeze. The riverbank has supplied so much. What more could be needed?

“The phrase ‘the fragrance of blooming lotuses’ indicates a perfume like incense suitable for the meal ... the play of sounds from bees and others is like song; lotus leaves and the like serve as plates; there is fragrant, cool, clear water; and dense tree shade wards off the autumn heat. Thus all the provisions for a delightful meal are shown...” (Sri Vaisnava-tosani)

ORIGINAL Hindi, Sanskrit, and Braj

अस्तु, व्रजेन्द्रनन्दनने अब बात स्पष्ट कर देनी चाही। प्रत्येक गोपशिशुके नेत्रोंसे उनके नेत्र जा मिले और फिर मधुस्रावी कण्ठसे वे बोले-“भैयाओ! अब तो हमलोग यहीं भोजन कर लें; क्योंकि भोजनवेला अतीतप्राय हो चुकी है। इतना अधिक विलम्ब हो चुका है। साथ ही क्षुधासे भी हमलोग पीड़ित हो रहे हैं। यहाँ सब प्रकारकी सुविधा है। सामने रही यमुनाकी जलधारा। यहाँ तो गोवत्स जलपान कर लें और फिर देखो, अत्यन्त समीपमें ही है यह हरितृणपूर्ण सुविस्तृत भूमि। अहा, सुकोमल श्यामल तृणोंकी लहर-सी उठ रही है। जल पिलाकर वहीं गोवत्सोंको छोड़ दो। वे इस तृणभूमिपर धीरे-धीरे विचरण करें।”

अत्र भोक्तव्यमस्माभिर्दिवा रूढं क्षुधार्दिताः।
वत्साः समीपेऽपः पीत्वा चरन्तु शनकैस्तृणम्॥
(श्रीमद्भा० १०।१३।६)

अहो सखा! सब मिलि एहि ठामा।
भोजन करहु बैठि सुखधामा॥
भइ बड़ि बेर, काल चलि गएऊ।
छुधा-तृषा बाधित सब भएऊ॥
बछरन प्या नीर सुठि नीकौ।
निकट चरहिं तृन भावत जीकौ॥

ENGLISH TRANSLATION

Vrajendra's son now wishes to state the matter plainly. His eyes meet the eyes of every cowherd boy, and then He speaks in a voice dripping honey: “Brothers! Let us eat right here now, for the mealtime has nearly passed. It has grown very late, and we are suffering from hunger. Every convenience is present here. The Yamuna's current flows before us, so let the calves drink water here. Then look, very near us is this broad land full of green grass. Ah, waves of soft, dark-green grass are rising. After giving the calves water, leave them there and let them wander slowly over this grassy ground.”

“We should eat here, for the day has advanced and we are afflicted by hunger. Let the calves drink water nearby and then slowly graze upon the grass.” (Srimad-Bhagavatam 10.13.6)

O friends! Gather and sit in this abode of happiness to eat.
It has grown very late and the time has passed; hunger and thirst trouble us all.
Give the calves this excellent water to drink,
then let them graze nearby on grass pleasing to their hearts.

ORIGINAL Hindi, Sanskrit, and Braj

श्रीकृष्णचन्द्रकी इच्छा ही गोपशिशुओंकी इच्छा जो ठहरी। और फिर आज तो अतिकाल हो चुका है। अतः प्रस्तावका परम उल्लासपूर्ण समर्थन हो, इसमें तो कहना ही क्या है! बस, दूसरे ही क्षण “हीओ-हीओ” नादसे पुलिन मुखरित होने लगता है। असंख्य गोवत्स यमुनाप्रवाहके समीप हाँक दिये जाते हैं तथा जिस समय पङ्क्तिबद्ध होकर वे जल पीने लगते हैं, उस समयकी शोभा देखने ही योग्य है। मानो मन्दाकिनी रविनन्दिनीसे संगमित हो गयी हों। जो हो, बालक उन्हें जलसे पूर्णतया आप्यायितकर पूर्वनिर्दिष्ट स्थानपर, उसी हरित तृणभूमिपर ले जाते हैं; वहाँ उनकी रक्षाकी ऐसी व्यवस्था कर देते हैं कि वे भाग न सकें। जब इतना हो जाता है तब सभी शिशु अपने-अपने छीकोंको खोलते हैं तथा अतिशय आनन्दमें भरकर श्रीकृष्णचन्द्रके साथ भोजन करने चलते हैं-

तथेति पाययित्वार्भा वत्सानारुध्य शाद्वले।
मुक्त्वा शिक्यानि बुभुजुः समं भगवता मुदा॥
(श्रीमद्भा० १०।१३।७)

सखन प्या बछरन कौं नीरा।
हरित सुभग तृन जमुना-तीरा॥
तहाँ चरन बछरा जब लागे।
तब सब मिलि भोजन अनुरागे॥

ENGLISH TRANSLATION

Sri Krsnacandra's desire is the cowherd boys' desire, and today it has grown very late. Needless to say, they support His proposal with supreme delight. The very next moment, the bank resounds with calls of “Hiyo! Hiyo!” Countless calves are driven near the Yamuna's current, and when they form rows and begin drinking, the beauty of the scene must be seen. It is as though the celestial Mandakini has united with the daughter of the sun. The boys fully satisfy the calves with water, then lead them to the appointed place upon that same green meadow. There they arrange things so the calves cannot stray away. Once this is done, all the children open their lunch bags and, filled with immense joy, prepare to eat with Sri Krsnacandra:

“Agreeing, the boys gave the calves water, confined them upon the grassy ground, opened their lunch bags, and joyfully ate together with Bhagavan.” (Srimad-Bhagavatam 10.13.7)

The friends gave water to the calves
beside the Yamuna's lovely green grass.
When the calves began grazing there,
they all gathered lovingly for their meal.

ORIGINAL Hindi

मानो पद्मका एक प्रफुल्ल बीजकोश हो, इस बीजकोशके चारों ओर मण्डलाकार श्रेणीबद्ध पद्मदल हों-इस प्रकार अपने सखा श्रीकृष्णचन्द्रको वेष्टितकर गोपशिशुओंने आसन ग्रहण किया। पहले श्रीदाम, सुबल आदि शिशुओंकी एक पङ्क्ति अपने सखाको घेरकर बैठ जाती है। इसके अनन्तर अपेक्षाकृत बृहत् दूसरी पङ्क्ति पहलीको ही घेर लेती है। तीसरी पङ्क्ति दूसरीकी अपेक्षा भी बृहत्तर होती है और पूर्वकी भाँति वह दूसरीको आवृत कर लेती है। चौथी तीसरे दलसे बड़ी, पाँचवीं चौथेसे अधिक बृहत्-इस क्रमसे असंख्य गोपशिशुओंने असंख्य मण्डलाकार पङ्क्तियोंकी रचना कर श्रीकृष्णचन्द्रको वेष्टित करते हुए अपने-अपने आसन लगाये। शिशुओंकी वेश-भूषा भी संयोगसे ऐसी है मानो सचमुच विभिन्न वर्णकी पद्मदलराशि ही एकत्र हो गयी हो। व्रजेन्द्रनन्दनको आवृत करनेवाली प्रथम पङ्क्ति पीतवर्णकी हो गयी। द्वितीयकी आभा रक्तवर्ण-सी हुई। तृतीयने श्यामवर्णकी शोभा धारण की तथा चतुर्थ पङ्क्तिसे हरिद्वर्णकी आभा प्रसरित हो उठी। इस क्रमसे असंख्य पङ्क्तियोंका एक निराला सौन्दर्य वाग्वादिनीके लिये भी अवर्णनीय बन गया।

ENGLISH TRANSLATION

Like a blossoming lotus seedpod surrounded by orderly circles of petals, the cowherd boys sit down encircling their friend Sri Krsnacandra. First one row of children such as Sridama and Subala sits around their friend. Then a second, larger row surrounds the first. A third row, larger still than the second, encircles it in the same manner. The fourth is larger than the third, the fifth larger than the fourth, and in this way countless cowherd boys form countless circular rows, surround Sri Krsnacandra, and take their seats. By chance, the children's clothing makes them resemble an actual gathering of lotus petals in many colors. The first row surrounding Vrajendra's son appears yellow. The second glows red. The third assumes dark-blue beauty, while the fourth radiates a green hue. Thus the unique beauty of the countless rows becomes indescribable even for the goddess of speech.

ORIGINAL Hindi, Sanskrit, and Braj

प्रत्येक शिशुका मुख भी अपने प्राणोंके प्राण कन्हैया भैयाकी ओर ही है तथा प्राकृत दृष्टिसे महान् आश्चर्य-किंतु अनन्तैश्वर्यनिकेतन स्वयं भगवान् श्रीकृष्णचन्द्रके चारु चरणोंमें प्रणत, उनकी नखचन्द्रिकासे आलोकित नेत्रोंके लिये सर्वथा सम्भव-घटना यह है कि व्रजराजनन्दनका मुख भी प्रत्येक शिशुकी ओर ही है। प्रत्येकको ही यह अभ्रान्त अनुभूति है-"मेरा कन्हैया भैया सर्वथा मेरी ओर ही दृष्टि किये, स्नेह-सौहार्दकी अजस्र धारा बहाते हुए अवस्थित है।" ऐसी अवस्थामें उनके आनन्दकी थाह कौन पाये? बस, इतना ही कहना सम्भव है-उत्फुल्लनेत्र हुए वे असंख्य गोपशिशु अपने कोटिप्राणप्रतिम सखाको निहार रहे हैं एवं उनके सखाकी दृष्टि भी एकमात्र उन्हींकी ओर केन्द्रित हो रही है। जो हो, इस प्रकार असंख्य सखाओंसे परिवेष्टित होकर भोजनके लिये आसन ग्रहण किये हुए श्रीकृष्णचन्द्र यमुनापुलिनके उस वनमें विराजित हो रहे हैं-

कृष्णस्य विष्वक् पुरुराजिमण्डलै-
रभ्याननाः फुल्लदृशो व्रजार्भकाः।
सहोपविष्टा विपिने विरेजु-
श्छदा यथाम्भोरुहकर्णिकायाः॥
(श्रीमद्भा० १०।१३।८)

बैठे जो बीच कृपाल, सुंदर सखा चहुँ दिसि भ्राजहीं।
कमल मध्य सुकर्निका सुभ पत्र चहुँ दिसि छाजहीं॥
× × ×
पङ्क्ति करि बैठे ब्रजबाल, मध्य बने तहँ मोहनलाल।
सोहत सब तैं सन्मुख ऐसें, कमलके बीच कर्णिका जैसें॥
चहुँ दिसि बाल-मंडली बैसी, नखत बिसाखा होति है जैसी।
तिनि मधि स्याम सुभग सोहत यों, राकानिसि राकेस लसै ज्यों॥
× × ×
जनु चहुँ दिसि मुक्तामनि रचीं, मधि गुपाल मरकत मनि खची।
रबिजा कर मुद्रिका दिखाई, यह ताकौं जगमगत जराई॥

ENGLISH TRANSLATION

Every child's face is turned toward Kanhaiya Bhaiya, the life of their lives. What is an immense wonder from a material viewpoint is entirely possible to eyes bowed at the charming feet of Bhagavan Sri Krsnacandra, the abode of infinite majesty, and illumined by the moonlight of His toenails: the face of Vraja's prince is also turned toward every single child. Each one has the unerring experience, “My Kanhaiya Bhaiya is looking entirely at me, pouring forth an unbroken stream of affection and friendship.” Who can fathom their bliss in such a state? One can say only this: those countless cowherd boys, their eyes blossoming, behold their friend worth millions of lives, while their friend's gaze is centered upon each of them alone. Thus surrounded by countless friends and seated for the meal, Sri Krsnacandra shines in that forest upon the Yamuna's bank:

“Facing Krsna on every side in many circular rows, the cowherd boys of Vraja sat with blossoming eyes and shone in the forest like petals around the seedpod of a lotus.” (Srimad-Bhagavatam 10.13.8)

The merciful One sits in the center, with lovely friends shining on every side,
like a beautiful seedpod within a lotus, surrounded on every side by lovely petals.
...
The boys of Vraja sit in rows, with captivating Mohanalala in their midst.
He faces and shines before them all like the seedpod within a lotus.
The circle of boys sits on every side like the stars of Visakha,
and Syama shines beautifully among them like the full moon on a full-moon night.
...
It is as though pearls are arranged on every side, with Gopala set in the center like an emerald.
The daughter of the sun displays this ring upon her hand, making it sparkle brilliantly.

ORIGINAL Hindi, Sanskrit, and Braj

आज सखाओंके भोजनपात्र भी निराले ही हैं। कतिपय शिशुओंने सुन्दर सौरभशाली कुसुमोंके दल एकत्र किये और उन्हींको एक साथ संघटितकर अपने लिये भोजनपात्रका निर्माण किया है। कुछने पद्मपत्र आदिको लेकर अपने थालकी रचना की है। एक समुदायने वृक्षके सुकोमल पत्रोंको जोड़कर पात्र बनाये हैं। एक वर्गने पल्लवके अग्रभागमें स्थित सुकोमल अङ्कुरोंको एकत्रकर उनसे पात्र प्रस्तुत कर लिये हैं। एक दलने विभिन्न फलोंके द्वारा फलोंको ही परस्पर जोड़कर पात्रका रूप दे दिया है। कुछ शिशुओंने वृक्षोंके मूल अंशोंको लेकर उन्हें संनद्ध करते हुए भोजन-थाल बनाये हैं। कितनोंने भोजपत्र आदि वृक्षवल्कलोंको लेकर अपनी थाली बनायी है। एक शिशुसमूहने तो सुचिक्कण विविध-वर्ण प्रक्षालित प्रस्तरखण्डोंको ही उठाकर अपने सामने पात्रके रूपमें रख लिया है। इस भाँति अपनी-अपनी रुचिके अनुसार सबने अपने लिये भोजनपात्रकी योजना की है और सखा श्रीकृष्णचन्द्रके साथ भोजन करने चले हैं-

केचित् पुष्पैर्दलैः केचित् पल्लवैरङ्कुरैः फलैः।
शिग्भिस्त्वग्भिर्दृषद्भिश्च बुभुजुः कृतभाजनाः॥
(श्रीमद्भा० १०।१३।९)

कोउक पुष्प कोउ तासु दल, कोउक पत्र फल माहिं।
भाजन करि जेवन लगे अपर उपल चित चाहिं॥
× × ×
भाजन बिबिध गुवालन बने,
फल दल सिल बलकल अति घने।

ENGLISH TRANSLATION

Today the friends' plates are extraordinary too. Some children gather petals from lovely fragrant flowers and join them together to make plates. Others fashion their dishes from lotus leaves and similar things. One group joins tender leaves from trees to form vessels, while another gathers soft shoots from the tips of fresh foliage and makes plates from them. One party joins various fruits together to give the fruits themselves the form of vessels. Some children take root sections of trees and bind them into dinner plates. Others make their dishes from birch bark and other tree coverings. One group simply picks up smooth, washed stones of various colors and sets them before themselves as plates. In this way, each according to his taste, they devise their dining vessels and prepare to eat with their friend Sri Krsnacandra:

“Some made plates from flowers and petals, others from leaves, shoots, or fruits, and still others from roots, bark, or stones, and then they ate.” (Srimad-Bhagavatam 10.13.9)

Some used flowers, some their petals, and others leaves or fruits.
Still others chose stones as plates and began to eat.
...
The cowherd boys made many kinds of plates
from fruits, leaves, stones, and abundant bark.

ORIGINAL Hindi and Sanskrit

अब भोजन-सामग्री वितरण होनेकी क्रिया आरम्भ होने चली। श्रीकृष्णचन्द्रका चिरपरिचित अमृतस्यन्दी स्वर पुनः गूँज उठा-

भो भो भो भो उज्ज्वलनिष्का निष्कासयत भक्ष्यसामग्रीमग्रीयामिति।
(श्रीआनन्दवृन्दावनचम्पूः)

“अहो, समुज्ज्वल पदक धारण करनेवाले मेरे बन्धुगणो! उत्तमोत्तम खाद्यसामग्री छीकोंसे निकालो तो सही!”

ENGLISH TRANSLATION

The distribution of the food is now about to begin. Sri Krsnacandra's familiar, nectar-pouring voice resounds once again:

“Ho, ho, ho, ho! You who wear brilliant medallions, bring out the finest food from your lunch bags!” (Sri Ananda-vrndavana-campu)

“Ah, My friends adorned with radiant medallions! Bring out the very finest foods from your hanging lunch bags!”

ORIGINAL Hindi

बस, इस सुधापूरित आदेश, नहीं-नहीं याचनाकी ही तो देर थी। सबने अपनी सर्वोत्तम वस्तुएँ अपने कन्हैया भैयाके सामने लाकर रख दीं और क्षण भी नहीं लगा, कन्हैया भैयाके छीकेकी सर्वश्रेष्ठ खाद्य-सामग्री प्रत्येक गोपसखाकी थालीमें आ गयी। प्रत्येकका प्रत्यक्ष अनुभव है-“कन्हैया भैयाके सबसे अधिक निकट मैं बैठा हूँ, बिलकुल सामने बैठा हूँ, मैंने अपने छीकेकी भेंट समर्पित की और कन्हैयाने अपना सर्वोत्तम, सबसे अधिक प्रिय पदार्थ मेरे आगे रख दिया। यह देखो! अहा, औरोंने भी वस्तुएँ लाकर कन्हैया भैयाको दीं अवश्य, पर इसने होठोंपर रखी सबसे प्रथम मेरी दी हुई वस्तु!” इस अनिर्वचनीय सुखसिन्धुमें निमग्न होकर ही भोजन प्रारम्भ हुआ।

ENGLISH TRANSLATION

All that was needed was this nectar-filled command, or rather, this request. Everyone brings his very best things and places them before Kanhaiya Bhaiya. In no time at all, the finest foods from Kanhaiya Bhaiya's lunch bag arrive upon every cowherd friend's plate. Each one directly experiences, “I am sitting closest to Kanhaiya Bhaiya, right in front of Him. I offered Him the gift from my lunch bag, and Kanhaiya placed His very best and most beloved food before me. Look! Ah, the others certainly brought things and gave them to Kanhaiya Bhaiya too, but the very first thing He placed upon His lips was the one I gave Him!” Immersed in this indescribable ocean of happiness, they begin their meal.

ORIGINAL Hindi

फिर समयोचित लहरें भी उठेंगी ही। सखाओंके साथ श्रीकृष्णचन्द्रका समयोचित मधुरातिमधुर कौतुक भी चल ही पड़ा। कौन-सी वस्तु किसे अच्छी लग रही है, कौन-सा मिष्टान्न अतिशय सुस्वादु है, कौन-सा अच्छा नहीं लगा-इसे अपनी मुखभङ्गिमासे, नेत्र एवं होठोंके संचालनसे एक-दूसरेको बता देनेका खेल सर्वप्रथम हुआ। इसके अनन्तर आज जिसे जो वस्तु सबसे अधिक प्रिय लग रही है, उसे श्रीकृष्णचन्द्रके मुखमें तथा जो मोदक, पिष्टक, व्यञ्जन, दाल आदि वस्तुएँ नीलसुन्दरको रुचिकर-स्वादिष्ट लगीं, उन्हें सखाओंके होठोंपर रख देनेकी दूसरी क्रीड़ा हुई और फिर विनोद आरम्भ हो गया। किसीने मिष्टान्नके भीतर निम्बपत्रोंका चूर्ण भरकर उसे ऊपरसे ढककर अन्यके मुखमें रख दिया। किसीने अतिशय सुस्वादु व्यञ्जनमें बहुत अधिक नमक मिश्रितकर, उसकी अतिशय प्रशंसा करते हुए उसे एकके मुखमें डाल दिया और जब निम्बकी तिक्ततासे, अत्यधिक लवणके खारेपनसे वे शिशु मुख बिझुकाने लगे, तब सारी मण्डली आनन्दविभोर होकर हँसने लग गयी। श्रीकृष्णचन्द्रकी ओरसे भी एक-से-एक सुन्दर कौशलपूर्ण विनोद हुए तथा उनके प्रिय सखाओंने भी ठीक उतने ही सुन्दर, उसी जातिके विनोदपूर्ण प्रत्युत्तर दे डाले। शिशुसुलभ, अतिशय विशुद्ध, पर अत्यन्त चातुर्यपूर्ण ऐसे-ऐसे आदर्श विनोद हुए कि श्रीकृष्णचन्द्र एवं गोपसखा परस्पर हँसते-हँसाते लोट-पोट होने लग गये।

ENGLISH TRANSLATION

Naturally, waves suited to the occasion now arise, and Sri Krsnacandra's sweetest merriment with His friends begins. First comes a game in which they tell one another, through facial expressions and movements of their eyes and lips, which items they like, which sweetmeat is especially delicious, and which one displeases them. Next, each boy places whatever he likes best that day into Sri Krsnacandra's mouth, while the dark beauty places upon His friends' lips whichever sweet balls, cakes, vegetable dishes, dals, and other foods He finds pleasing and tasty. Then the joking begins. One boy fills a sweet with powdered neem leaves, covers it from above, and places it in another's mouth. Someone mixes far too much salt into a very delicious dish, praises it extravagantly, and puts it into another boy's mouth. When the bitterness of neem or the excessive saltiness makes the children grimace, the entire circle laughs in bliss. Sri Krsnacandra performs one beautiful and skillful prank after another, and His beloved friends answer with equally beautiful jokes of the same kind. Their playful exchanges are childlike and utterly pure, yet so clever and exemplary that Sri Krsnacandra and the cowherd boys make one another laugh until they roll upon the ground.

ORIGINAL Hindi, Sanskrit, and Braj

कुछ क्षणके लिये विनोदका विराम हुआ; श्रीकृष्णचन्द्रने, सखाओंने अपने मुखमें एक-दो ग्रास रखे। इतनेमें किसी एक शिशुने ऐसी नवीन चेष्टा कर दी कि हँसीका प्रवाह फूट पड़ा; समस्त पुलिन उस उन्मुक्त हँसीसे निनादित होने लग गया। इस प्रकार परस्पर हँसते-हँसाते, सुखपूरमें डूबे हुए वे शिशु भोजन करते रहे। उनके सुखकी सीमा नहीं। भला, स्वयं जगन्नियन्ता जगदीश्वर जिनके साथ सखारूपमें नित्य वर्तमान हैं, उनके सुखकी इयत्ता हो ही कैसे सकती है।

सर्वे मिथो दर्शयन्तः स्वस्वभोज्यरुचिं पृथक्।
हसन्तो हासयन्तश्चाभ्यवजहुः सहेश्वराः॥
(श्रीमद्भा० १०।१३।१०)

भोजन करती बार, निज-निज ब्यंजन प्रेम जुत।
दरसावत रस-सार, हँसत परसपर नाथ मिलि॥
काहुहि टेरि कहत हरि प्यारे।
सखा! साक आनहु निज सारे॥
दियौ आनि हरि कर सो भाजन।
ग्रास एक पारा बिनु काजन॥
अहो अहो यह अतिसै खारौ।
हँसे आपु कहि दालि बिगारौ॥
प्रभु के हँसत हँसे बहु बारा।
अहो अहो यह दालि बिगारा॥
एहि बिधि अमित हास्य-रस-लीला।
करत भए प्रभु सब गुन सीला॥
× × ×

ENGLISH TRANSLATION

The merriment pauses for a few moments, and Sri Krsnacandra and His friends place a morsel or two into their mouths. Just then one child performs a new antic that releases another current of laughter, and the entire riverbank begins resounding with their unrestrained joy. Thus, laughing and making one another laugh, the children continue eating, immersed in a flood of happiness. Their joy has no limit. How could there be any measure to the happiness of those beside whom the Lord of the universe, the controller of all worlds, is eternally present as their friend?

“Showing one another the particular tastes of their respective foods, they ate with the Lord, laughing and making one another laugh.” (Srimad-Bhagavatam 10.13.10)

While eating, each lovingly showed the essence of flavor in his own dishes,
and together with their Lord they laughed among themselves.
Calling someone over, beloved Hari said,
“Friend, bring your finest vegetable dish!”
He brought it and placed the vessel in Hari's hand,
who took one morsel without suspicion.
“Oh, oh! This is exceedingly salty!”
The boy laughed and said he had spoiled the dal.
As the Lord laughed, they laughed again and again:
“Oh, oh! This dal is ruined!”
In this way the Lord, abode of every virtue,
performed limitless pastimes in the rasa of laughter.
...

ORIGINAL Braj and Hindi

रज्य भक्ष्य तहाँ लेहा कहि, पेय पियत सिसु साथ।
गहन पत्रन पर धरें, जेंवत त्रिभुवन नाथ॥

आकाशपथ विमानोंसे पूर्ण हो गया है। इस अभूतपूर्व अप्रतिम-सुन्दर झाँकीके दर्शन फिर हों न हों। देवसमाज अपने स्वाभाविक अपलक नेत्रोंसे ही दर्शन कर रहा है, पर तृप्ति कहाँ। क्षण-क्षणमें प्राणोंकी उत्कण्ठा बढ़ती जा रही है। सर्वयज्ञभोक्ताका यह भोजन-ऐसा वात्सल्यरससम्पुटित स्वच्छन्द भोजनकालीन विहार बार-बार देखनेको मिलता है? साङ्गोपाङ्ग वैदिक विधिविधानोंसे समर्पित किये यज्ञभागका भी जो कभी भोग नहीं लगाता, ऋषियोंको केवल अलक्षित रूपसे उसकी स्वीकृतिमात्रका भान हो पाता है, वे ही सर्वेश्वर महामहेश्वर यज्ञपुरुष आज प्रत्यक्ष सर्वथा प्राकृत शिशुकी भाँति गोपबालकोंके बीच बैठकर, उनकी पङ्क्तिका ही एक सर्वसाधारण सदस्य बनकर भोजन कर रहे हैं।

ENGLISH TRANSLATION

Saying, “Take the royal foods here,” the children drink their beverages together.
With food placed upon dense leaves, the Lord of the three worlds eats.

The pathways of the sky have filled with celestial aircraft. Who knows whether this unprecedented and incomparably beautiful vision will ever be seen again? The gods behold it with their naturally unblinking eyes, yet where is satisfaction? Their hearts' longing increases at every moment. Is such a meal of the enjoyer of all sacrifices, such free mealtime play enclosed within parental rasa, something one can see again and again? He who never visibly consumes even the sacrificial portion offered with all the detailed rites and regulations of the Vedas, whose mere acceptance the sages can perceive only in an unseen manner, that very Lord of all, great Lord of lords, and Person of sacrifice sits openly today amid the cowherd boys like a completely ordinary child. He eats as merely one common member of their row.

ORIGINAL Hindi and Sanskrit

असंख्य गोपबालक उन्हें वेष्टित किये बैठे हैं, सुहृद्वर्गको-प्राणप्रिय बन्धुओंको अपने असाधारण परिहासवाक्योंसे हँसाते हुए वे उनका मनोरञ्जन कर रहे हैं। इतना ही नहीं, उन आभीर सखाओंके भोजनपात्रसे द्रव्य उठाकर अपने मुखमें रख लेते हैं, वस्तुके स्वादकी प्रशंसा एवं निन्दा भी करते जा रहे हैं-यहाँतक कि सुस्वादके अभावमें वह वस्तु उसी सखाके शरीरपर उँडेलकर हँसने लग जाते हैं; इतने बाल्यावेशसे वे अभिभूत हो रहे हैं! महामरकत-श्यामल अङ्गोंकी भङ्गिमा भी इस समय अद्भुत ही बन गयी है। उदर एवं परिधेय वस्त्रके मध्यस्थलमें वेणु धारण किये हुए हैं-कछोटीमें वेणुको खोंस लिया है। वाम कक्षमें शृङ्ग एवं वेत्र दबा लिये हैं। वाम करतलमें दधिमिश्रित घृतसिक्त अन्नका एक बृहत् ग्रास शोभित हो रहा है। अङ्गुलि-संधियोंमें बिल्व, जम्बीर, आर्द्रक (अदरक), करील आदि फलोंके टुकड़े दबाये हुए हैं। ऐसे अद्भुत साजसे सज्जित हो रहे हैं। उन महामहिमकी ऐसी विचित्र वेशभूषा! और फिर योगीन्द्र-मुनीन्द्र-मनोहारिणी ऐसी सुन्दरातिसुन्दर बालकेलि! इससे अधिक आश्चर्यकी बात और क्या होगी? ऊपर स्पन्दहीन होकर देववृन्द देखते रह जाते हैं, नीचे ब्रजेन्द्रकुलचन्द्रकी पुलिन-भोजनलीला चलती ही रहती है-

बिभ्रद् वेणुं जठरपटयोः शृङ्गवेत्रे च कक्षे
वामे पाणौ मसृणकवलं तत्फलान्यङ्गुलीषु।
तिष्ठन् मध्ये स्वपरिसुहृदो हासयन् नर्मभिः स्वैः
स्वर्गे लोके मिषति बुभुजे यज्ञभुग् बालकेलिः॥
(श्रीमद्भा० १०।१३।११)

ENGLISH TRANSLATION

Countless cowherd boys sit surrounding Him, and He entertains His friends, His companions dearer than life, making them laugh with His extraordinary joking words. More than that, He picks food from the plates of those cowherd friends and places it in His own mouth, praising or criticizing its taste. If an item lacks good flavor, He even pours it over that friend's body and begins laughing, so completely is He overwhelmed by the mood of childhood. The posture of His great emerald-dark limbs is wondrous at this moment. He has placed His flute between His belly and garment, tucked into His waistband. He holds His horn and stick beneath His left arm. A large morsel of rice mixed with yogurt and moistened with ghee shines in His left palm, while pieces of bilva, lime, ginger, karira fruit, and other relishes are held between His fingers. He is adorned in this astonishing manner. What strange attire for that supremely majestic Lord, and what extraordinarily beautiful childhood play, captivating the hearts of the foremost yogis and sages! What could be more astonishing? Above, the gods remain motionless as they watch, while below, the moon of Vrajendra's lineage continues His riverbank meal:

“Holding His flute between His belly and garment, with His horn and stick under His arm, a smooth morsel in His left hand and fruits between His fingers, the enjoyer of sacrifice stood among His own intimate friends, making them laugh with His jokes, and ate in childhood play as the heavenly world looked on.” (Srimad-Bhagavatam 10.13.11)

ORIGINAL

Braj and Hindi

अखिल जग्य भोगी श्रुति गावै। पुनि परिपूरन नाम बतावै॥
सो हरि बाल संग इमि आजू। जेंवत सुखप्रद संत-निवाजू॥
देखि स्वर्गबासी कह बानी। अहो कहा हरि कौतुक ठानी॥
उदर पीत पट सुषमा-रासी। ताहि मध्य धरि बेनुबिलासी॥
दोउ भुज-मूल सींग धरि बेंतू। जेंवत जेवन कृपा-निकेतू॥
बाम पानि दधि-ओदन लीन्हें। बेर आदि फल अँगुरिन दीन्हें॥
एहि बिधि भोजन करत प्रभु मध्य बाल भूपाल।
सब कहुँ सन्मुख सुमुख सुठि सुहृद संत गोपाल॥

सुरसमुदाय भ्रान्त होने लगता है-

भोजन करत कुँवर साँवरे, छबि लिखि अमर भए बावरे।

ENGLISH TRANSLATION

The Vedas sing that He enjoys every sacrifice and again proclaim His name as the Complete One.
That same Hari today eats among the boys, giver of joy and gracious patron of saints.
Seeing Him, heaven's residents exclaim, “Ah, what a wonder Hari has arranged!”
Between His belly and yellow cloth, a treasury of beauty, the playful flutist keeps His flute.
Beneath His two arms He holds horn and stick, while the abode of mercy eats His meal.
In His left hand He holds yogurt-rice, with berries and other fruits placed between His fingers.
In this way the Lord eats amid the princely boys,
His lovely face turned toward all, Gopala, friend of the saints.

The host of gods begins to lose all composure:

The dark prince takes His meal, and trying to portray His beauty, the immortals go mad.

CHAPTER 50

# ब्रह्माजीके द्वारा गोवत्सों और गोपबालकोंका अपहरण

# Brahmā's Abduction of the Calves and Cowherd Boys

Source scan pages 301–306

ORIGINAL Hindi

'हैं! गोवत्स किधर गये?'--एक चञ्चल शिशुने सबका ध्यान आकर्षित किया। फिर तो हाथके ग्रास हाथमें ही रह गये। सबकी दृष्टि उस ओर केन्द्रित हो गयी, जिधर अभी-अभी कुछ क्षण पूर्व अदूरवर्ती तृणश्यामल भूभागपर राशि-राशि गोवत्स स्वच्छन्द विचरण कर रहे थे। पर इस समय वहाँ एक भी न था; सब-के-सब न जाने कहाँ चले गये!

गोपशिशुओंको इस बातका सहसा अनुमान ही न हो सका कि जिस समय पुलिन-भोजनका उद्दाम कौतुक चल रहा था, वे बालक आनन्द-पयस्विनीमें डूबते-उतराते सुध-बुध खोये-से हो चुके थे, उनकी अन्य स्मृतियाँ विलुप्तप्राय हो चुकी थीं, उनके मन-प्राणोंमें केवल अपने प्राणसखा श्रीकृष्णचन्द्रका, उनके लीलाविहारका अस्तित्वमात्र ही बच रहा था--उसी समय गोवत्सराशि भी क्रमशः आगे बढ़ती जा रही थी। हरित तृणसंकुल भूमिका एक-से-एक सुन्दर अंश सामने दीखता था और गोवत्स उससे प्रलोभित हुए उस दिशामें ही अग्रसर हो रहे थे; तथा इस प्रकार धीरे-धीरे ही वे सुदूर वनमें जा पहुँचे थे, इतनी दूर कि अपने पालकवर्गकी दृष्टिसे सर्वथा ओझल हो चुके थे:

ENGLISH TRANSLATION

"Oh! Where have the calves gone?" A lively boy drew everyone's attention to them. The morsels in their hands remained suspended there as every gaze turned toward the nearby grass-green ground where, only moments before, great herds of calves had been roaming freely. Now not one remained. No one knew where they had all gone.

The cowherd boys could not immediately understand what had happened. While the exuberant delight of their meal upon the riverbank was unfolding, they had been plunging and rising in a river of bliss until they nearly lost all awareness. Every other memory had almost vanished, and only Śrī Kṛṣṇacandra, the friend of their lives, and His playful pastimes remained within their hearts and vital being. During that very time, the multitude of calves had gradually moved forward. One beautiful stretch of land thick with green grass after another appeared before them, and, enticed by it, they continued in that direction. Little by little they entered the distant forest, so far away that they disappeared entirely from the sight of their keepers:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.13.12

भारतैवं वत्सपेषु भुञ्जानेष्वच्युतात्मसु।
वत्सास्त्वन्तर्वने दूरं विविशुस्तृणलोभिताः॥

ENGLISH TRANSLATION

O descendant of Bharata, while the calf-herding boys, whose hearts were wholly absorbed in Acyuta, ate in this way, the calves were enticed by grass and entered deep into the distant forest.

ORIGINAL Hindi

अस्तु, कहाँ तो वनस्थली शिशुओंके आनन्द-कोलाहलसे मुखरित हो रही थी और अब वहीं सहसा एक गम्भीर नीरवता छा गयी। अपने गोवत्सोंको न देखकर एक बार तो सभी बालक अतिशय संत्रस्त हो उठे:

ENGLISH TRANSLATION

The forest clearing that had resounded with the children's joyful uproar was suddenly covered by profound silence. Upon failing to see their calves, all the boys became intensely frightened:

ORIGINAL Braj

वत्स चरत वन माहिं, तृण-लोभित चलि दूरि गे।
सखन लखे जब नाहिं, भय तें अति चकित भए॥

ENGLISH TRANSLATION

The calves grazed in the forest and, enticed by grass, wandered far away. When their friends no longer saw them, the boys became greatly astonished with fear.

ORIGINAL Hindi

किंतु कतिपय वयस्क बालकोंने तुरंत अपनेको सँभाला। उनके ध्यानमें वस्तुस्थिति आने लग गयी और वे बोले:

ENGLISH TRANSLATION

Several of the older boys immediately regained their composure. The likely situation occurred to them, and they said:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

कृष्ण! सखे! सखेदाः स्म। नैकोऽपि दृश्यते वत्सः। मन्ये नवतृणाङ्कुरलालसालसाभावादतिदूरं गतास्तदधुनैषामनुसंधानाय संधानायकैरभवितव्यमस्माभिरिति।

ENGLISH TRANSLATION

"Kṛṣṇa, dear friend, we are distressed. Not a single calf can be seen. We think that, overcome by longing for fresh shoots of grass, they went very far without pausing. We must now become trackers, follow their trail, and search for them."

ORIGINAL Hindi. Printed rendering

'अरे भैया कृष्ण! देख, हम सभी चिन्तित हो रहे हैं, एक भी गोवत्स नहीं दीख पड़ता। प्रतीत होता है--नवीन तृणाङ्कुरोंकी लालसासे वे सब अभिभूत हो गये हैं। इसीलिये तनिक भी आलस्य न कर--कहीं भी रुके बिना ही वे सब बहुत दूर चले गये हैं। अतएव अब हमलोगोंको भी उनका अनुसंधान पानेके लिये एवं फिर उन्हें हाँककर वनकी सीमापर हम ले आयें, इस उद्देश्यसे उधर ही चलना चाहिये।'

ENGLISH TRANSLATION

"Brother Kṛṣṇa, look! We are all worried, for not a single calf can be seen. It appears that they were overwhelmed by desire for tender new blades of grass. Therefore, without becoming even slightly sluggish or pausing anywhere, they wandered very far away. We should now go in that direction, find their trail, and drive them back to the edge of the forest."

ORIGINAL Hindi

यह बात पूरी भी न हो पायी कि एक छोटे-से गोपशिशुने अपनी विशेषज्ञताकी छाप-सी डालते हुए कहना आरम्भ कर दिया--'ऊँ हूँ, तुम सब कहते क्या हो? कन्हैया भैयाको छोड़कर आजतक तो एक भी गोवत्स दूर नहीं गया था? यहाँ तो बात ही दूसरी दीखती है। उस विशालकाय अजगरको भूल गये क्या? देखो, कनूँने उसे मार तो दिया; पर हमलोग उसे यों ही छोड़कर चले आये, उसे तो वनकी लकड़ी डालकर जला देना था। नहीं तो, ये सर्प वायु पीकर पुनः जीवित हो उठते हैं। क्या पता, वह पुनः जी उठा हो तो? उसीने गोवत्सोंको.....।' कहते-कहते शिशुकी वाणी रुद्ध हो गयी।

'कोई अन्य असुर भी तो आ सकता है।'--एक तीसरे दलने भी अपना निर्णय दे डाला। सारांश यह कि गोपबालक भिन्न-भिन्न प्रकारसे संकल्प-विकल्प करते हुए अपनी बात सामने रखने लगे। पर सभी सहमत हैं कि चलकर गोवत्सोंको ढूँढ़ा जाय। साथ ही सबके मुखपर भयकी अतिशय स्पष्ट रेखा अङ्कित हो चुकी है। हाँ, केवलमात्र उनके प्राणसखा श्रीकृष्णचन्द्र ऐसे हैं, जिनके मुखपर कोई विकृति नहीं। भयोद्विग्नताका लेशमात्र चिह्न भी नहीं। उनके अरुणिम अधरोंपर इस समय भी वही सुन्दर स्मित है, नेत्रसरोजोंमें वैसी ही उत्फुल्लता है। अपने सखाओंको भयभीत देखकर वे अपने स्थानपर खड़े अवश्य हो गये हैं। बस, इसके अतिरिक्त और कोई परिवर्तन नहीं है।

ENGLISH TRANSLATION

Before they could finish, a small cowherd boy began speaking with the air of an expert. "No, no, what are you all saying? Until today, did even one calf ever wander far from Kanhaiyā Bhaiyā? Something else must have happened here. Have you forgotten that enormous python? Kannū killed him, but we simply left him there. We should have piled forest wood upon him and burned him. Otherwise, snakes can drink the air and come back to life. Who knows whether he revived? Perhaps he has taken the calves...." As the boy spoke, his voice became choked.

"Some other demon may also have come," a third group announced. In this way the cowherd boys offered different conjectures, but all agreed that they should go and search for the calves. A very clear line of fear had appeared upon every face. Only Śrī Kṛṣṇacandra, the friend of their very lives, showed no change of expression and not the slightest trace of agitation from fear. The same lovely smile remained upon His crimson lips, and His lotus eyes retained their full blossoming joy. Seeing His friends afraid, He had merely stood up from His place. Apart from this, nothing in Him had changed.

ORIGINAL Hindi

किंतु अब श्रीकृष्णचन्द्रके नेत्र भी किञ्चित् चञ्चल होने लगते हैं--किसी भयसे नहीं, अपितु अपने सखाओंको भयभीत देखकर उनका भय हर लेनेके उद्देश्यसे। और फिर गूँज उठता है समस्त जगत्के अभयदाताका वह अमृतस्रावी स्वर भी:

ENGLISH TRANSLATION

Now Śrī Kṛṣṇacandra's eyes also became slightly restless, not from any fear, but from His desire to remove the fear He saw in His friends. Then the nectar-flowing voice of the giver of fearlessness to the entire universe rang out:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.13.13, first half

तान् दृष्ट्वा भयसंत्रस्तानूचे कृष्णोऽस्य भीभयम्।

ENGLISH TRANSLATION

Seeing them stricken with fear, Kṛṣṇa, the fear of fear itself, spoke to them.

ORIGINAL Hindi

अपने सखाओंके मन, प्राण, इन्द्रियोंको शीतल करते हुए श्रीकृष्णचन्द्र कहने लग जाते हैं:

ENGLISH TRANSLATION

Cooling the minds, lives, and senses of His friends, Śrī Kṛṣṇacandra said:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.13.13, second half

मित्राण्याशान्मा विरमतेहानेष्ये वत्सकानहम्॥

ENGLISH TRANSLATION

"Friends, do not stop eating. I shall bring the calves back here."

ORIGINAL Hindi. Printed rendering

'अरे भैयाओ! तुम सब भोजन करना मत छोड़ो। देखो, गोवत्सोंको तो मैं अकेला ही ढूँढ़कर यहाँ ले आता हूँ।'

ENGLISH TRANSLATION

"My dear brothers, do not stop eating. Look, I shall find the calves by Myself and bring them back here."

ORIGINAL Braj

अहो मित्र, तुम भोजन करौ, अपने मन तनिकौ जिनि डरौ।
बछरन हम लै ऐहैं अबै; बैठे रहौ, लहौ सुख सबै॥

ENGLISH TRANSLATION

O friends, continue eating and do not let your hearts be even slightly afraid. I shall bring the calves back at once. Remain seated and enjoy every happiness.

ORIGINAL Hindi

पर कहीं यह बात भी माननेकी हो सकती है? नीलसुन्दर उन्हें छोड़कर चले जायँ और गोपशिशु भोजन करते रहें, यह भी कभी सम्भव है? प्राणोंसे संयुक्त रहनेपर ही तो इन्द्रियोंमें विषयग्रहणकी सामर्थ्य है! प्राणशून्य इन्द्रियोंने कभी किसी रसकी अनुभूति की है क्या? श्रीकृष्णचन्द्रका यह प्रस्ताव एक स्वरसे अस्वीकृत हो जाता है। भोजनकी बात दूर, कन्हैया भैया एकाकी गोवत्सोंको ढूँढ़ने जायँ--यह भी किसे स्वीकार है? श्रीदामने पीताम्बरका छोर पकड़ लिया, सुबलने श्रीकृष्णचन्द्रके दोनों कंधोंपर अपने हाथ रख दिये; असंख्य सखाओंका प्रतिनिधित्व इन दोनोंके द्वारा सम्पन्न हो गया। सबके मनोभावकी सूचना इन दोनोंने दे दी।

अब परिस्थिति विचित्र-सी है। इधर तो श्रीकृष्णचन्द्र अपने सखाओंके परम सुखमय पुलिनभोजनमें व्याघात आया देखकर व्यथित हो रहे हैं, चाहते हैं--भोजनका क्रम चलता रहे और वे गोवत्सोंको ढूँढ़ लायें। उधर शिशुओंका प्रेमिल आग्रह है कि वे न जायँ। नीलसुन्दरने उन्हें बहुत समझाया, पर कौन सुनता है। आखिर नन्दनन्दनने अन्तिम युक्तिका आश्रय लिया। वे बोले, 'देखो भैयाओ! पता तो है नहीं कि गोवत्स कहाँ किस दिशामें गये। और आगे सघन वन है। मान लो, हमलोग कहीं उन्हें ढूँढ़ने चलें, भिन्न-भिन्न दिशामें उनकी खोज करें और इस प्रयासमें हमलोगोंमेंसे एक भी कोई खो जाय, पथ भूल जाय तो कितना अनर्थ हो जायगा, कितनी कठिनाई होगी! बिना उसे ढूँढ़े तो हमलोग घर जा नहीं सकेंगे? इसीलिये मैं अकेला जाना चाहता हूँ, तुम्हारी दृष्टिसे ओझल थोड़े होऊँगा। बस, वहाँ उस ऊँचे तमालके पास जाकर पुकार लगाऊँगा। तुम सब यहाँ बैठे-बैठे मुझे देखते रहना। प्रतिदिन ही तो तुम देखते हो। मेरे बुलाते ही सभी गोवत्स कूदते हुए मेरे पास आ जाते हैं, मेरे लिये तो उन्हें बुला लेना बड़ा सहज है। बस, आधे क्षणकी तो बात है, मैं जाकर उन्हें ले आऊँ और फिर हम सब आनन्दपूर्वक भोजन करेंगे।'

ENGLISH TRANSLATION

But how could they accept this? Could Nīlasundara leave them while the cowherd boys continued eating? The senses can perceive their objects only while joined to life. Have senses bereft of life ever experienced any taste? They rejected Śrī Kṛṣṇacandra's proposal with one voice. Forget eating, who could accept even that Kanhaiyā Bhaiyā should go alone to search for the calves? Śrīdāma seized the edge of His yellow garment, and Subala placed both hands upon Śrī Kṛṣṇacandra's shoulders. Those two represented His countless friends and conveyed the feelings in all their hearts.

The situation became unusual. Śrī Kṛṣṇacandra was distressed because the supremely joyful meal of His friends upon the riverbank had been interrupted. He wanted them to continue eating while He brought back the calves. The boys, however, lovingly insisted that He must not go. Nīlasundara reasoned with them at length, but no one listened. At last Nandanandana adopted a final argument. "Look, brothers, we do not know where or in which direction the calves have gone, and the forest ahead is dense. Suppose all of us set out to find them and search in different directions. If even one among us becomes lost or forgets the path, what a disaster and difficulty that would be. We could not return home without finding him. Therefore, I wish to go alone. I shall not disappear from your sight. I shall merely go to that tall tamāla tree and call out. Remain seated here and keep watching Me. You see it every day: as soon as I call, all the calves come bounding to Me. It is very easy for Me to summon them. It will take only half a moment. I shall bring them back, and then we shall all eat joyfully together."

ORIGINAL Hindi

यह कहते समय श्रीकृष्णचन्द्रके बिम्बविडम्बि अधरोंपर एक अद्भुत हासकी क्षीण, पर अतिशय निर्मल रेखा-सी अङ्कित हो जाती है एवं शिशु इस बार निरुत्तर हो जाते हैं। सरलमति गोपबालक कैसे जानें कि यह उनके कन्हैया भैयाकी स्वाभाविक मुसकान नहीं है, यह तो अचिन्त्यलीलामहाशक्तिकी अग्रिम योजनाको संघटित करनेके लिये व्यक्त हुई अघटनघटनापटीयसी योगमायाके अञ्चलकी चमक है। नीलसुन्दरके होठोंके अन्तरालसे वे एक झीनी चादरका आवरण लगा रही हैं, श्रीकृष्णचन्द्रके प्राणसखाओंको मानो आवश्यक वस्त्र धारण कराकर ढँक दे रही हैं; क्योंकि जहाँ गोवत्स गये हैं, वहीं कुछ क्षणोंमें ही शिशुओंको भी जाना जो है; तथा आवृत हुए बिना विश्वमें किसीकी सामर्थ्य नहीं कि इन्हें स्थानान्तरित कर सके। साथ ही स्वेच्छासे ये नीलसुन्दरको छोड़नेके लिये प्रस्तुत हो जायँ, यह भी सम्भव नहीं। इसीलिये योगमायाका हस्तक्षेप आवश्यक हो गया।

वे आयीं ही और उनके अञ्चलके चाकचिक्यसे शिशु सर्वथा सचैतन्य रहनेपर भी वास्तवमें मुग्ध भी हुए ही। उनके पास कन्हैया भैयाकी उपर्युक्त बातोंके लिये कोई उत्तर नहीं बचा। जो हो, श्रीकृष्णचन्द्रका वह प्रस्ताव स्वीकृत हो गया तथा वे ज्यों-के-त्यों--वैसे ही दधिमिश्रित अन्नका ग्रास हाथमें धारण किये हुए गोवत्सोंका अन्वेषण करने चल पड़े!

ENGLISH TRANSLATION

As He spoke, a faint yet exceedingly pure line of wondrous laughter appeared upon Śrī Kṛṣṇacandra's lips, which rivaled the bimba fruit, and this time the boys had no reply. How could those simple-hearted cowherd boys know that this was not Kanhaiyā Bhaiyā's natural smile? It was the gleam of Yogamāyā's veil, she who makes the impossible possible, manifesting to arrange the next design of the inconceivable great power of līlā. From between Nīlasundara's lips she spread the covering of a fine cloth, as though dressing and concealing the friends of Śrī Kṛṣṇacandra's life in a garment they now required. Within moments, the boys too had to go to the same place where the calves had gone, yet no one in the universe possessed the power to move them unless they were covered by Yogamāyā. Nor could they willingly agree to leave Nīlasundara. Her intervention was therefore necessary.

Yogamāyā arrived, and by the brilliance of her veil the boys, though still fully conscious, became enchanted. They no longer had any reply to Kanhaiyā Bhaiyā's reasoning. His proposal was accepted, and Śrī Kṛṣṇacandra set out to search for the calves just as He was, still holding in His hand the morsel of rice mixed with yogurt.

ORIGINAL Hindi

हरित तृणोंका पुञ्ज लह-लह कर रहा है। उनपर चरण रखते हुए श्रीकृष्णचन्द्र उस तमालमूलके समीप जा पहुँचे। उन्होंने खड़े होकर चारों ओर दृष्टि दौड़ायी, पर किसी ओर भी गोवत्सोंका कोई अनुसंधान प्राप्त नहीं हुआ। उच्चकण्ठसे वे गोवत्सोंका नाम ले-लेकर पुकारने लगे, फिर भी वनस्थलीकी ओरसे एक भी गोवत्स आज उनकी ओर दौड़कर नहीं आया। वे सोचने लगे--'कदाचित् पार्श्ववर्ती वनके सघन अंशमें वे सब प्रविष्ट हो गये हों, मेरी पुकार उनतक पहुँच न पा रही हो!' इस आशङ्कासे वे तृणक्षेत्रको छोड़कर वनमें प्रवेश कर गये। पर वहाँ वनके प्रत्येक अंशमें जाकर आह्वान करनेपर भी उन्हें कोई संकेत न मिला।

सघन कुञ्जोंमें, अत्यन्त दुर्गम वनप्रदेशोंमें--संकट-स्थानोंमें भी वे हो आये; पर कहीं एक भी गोवत्सका कोई चिह्न भी न दीखा। कहीं गिरिराजकी हरितिमासे आकृष्ट होकर वे सब ऊपर न चढ़ गये हों, इस विचारसे श्रीकृष्णचन्द्र पर्वतकी ओर चले। शैलपरिसरका एक-एक सम्भावित स्थल भी वे देखते गये और फिर पर्वतपर जा चढ़े। वहाँ ढूँढ़ा, गोवर्द्धनकी गुहाएँ छान डालीं। किंतु वहाँ भी सब प्रयास व्यर्थ हुए। वे उन्हें ढूँढ़ते-ढूँढ़ते न जाने कहाँ-कहाँ हो आये, पर गोवत्स तो नहीं ही मिलते। और जबतक वे मिल नहीं जाते, तबतक नीलसुन्दरको विश्राम भी कहाँ। वे तो मानो उन्हें ढूँढ़ते ही रहेंगे, ढूँढ़ ही रहे हैं। वैसे ही तो उनके कटिदेशमें वेणु संधित है, कक्षमें शृङ्ग एवं वेत्र दबे हैं, करतल दधिमिश्रित अन्नके ग्राससे परिशोभित है और वे पुनः-पुनः सघन वनमें, कुञ्जोंमें, गह्वरोंमें, शैलभागोंमें, गिरिदरियोंमें गोवत्सोंका अविराम अन्वेषण करते फिर रहे हैं:

ENGLISH TRANSLATION

The masses of green grass swayed luxuriantly. Walking across them, Śrī Kṛṣṇacandra reached the foot of the tamāla tree. Standing there, He looked in every direction but found no trace of the calves. In a loud voice He called each calf by name, yet not one came running toward Him from the forest. He thought, "Perhaps they have entered a dense part of the neighboring forest and My call cannot reach them." With this concern, He left the grassy field and entered the woods. But even after going to every part of the forest and calling, He received no sign.

He visited dense bowers, extremely difficult forest regions, and dangerous places, yet nowhere did He see even a single mark of a calf. Thinking they might have climbed upward, attracted by the greenery of Girirāja, Śrī Kṛṣṇacandra went toward the mountain. He examined every likely place around its slopes and then climbed the mountain itself. He searched there and combed through Govardhana's caves, but all His efforts were fruitless. No one knew how many places He visited in His search, yet the calves did not appear. How could Nīlasundara rest until He found them? It seemed He would go on searching forever. His flute remained tucked into His waistband, His horn and cane pressed beneath His arm, and His palm shone with the morsel of rice mixed with yogurt as He searched ceaselessly, again and again, through dense forests, bowers, ravines, rocky tracts, and mountain caves:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.13.14

इत्युक्त्वाद्रिदरीकुञ्जगह्वरेष्वात्मवत्सकान्।
विचिन्वन् भगवान् कृष्णः सपाणिकवलो ययौ॥

ENGLISH TRANSLATION

Having spoken thus, Bhagavān Kṛṣṇa went searching for His calves among mountain caves, forest bowers, and ravines, still holding the morsel of food in His hand.

ORIGINAL Braj

ऐसें कहि बन-गहबर-कुंज, तम करि भरी दरी तहँ पुंज।
ढूँढ़त बच्छ बिस्व के नाथ, भोजन-कवल लिएँ ही हाथ॥

ENGLISH TRANSLATION

Having spoken thus, the Lord of the universe searched for the calves through forest depths, bowers, dark places, and crowded caves, still holding His morsel of food in His hand.

ORIGINAL Hindi

कहना कठिन है कि 'सर्वज्ञः, सर्ववित्' इन शब्दोंद्वारा श्रुतियोंसे निर्दिष्ट होनेवाले अनन्तैश्वर्यनिकेतन परब्रह्म पुरुषोत्तमके इस अभिनव बाल्यावेशके दर्शन आज किन-किनको हुए। अन्तरिक्षवासियोंने मुग्धताके अद्भुत साजसे सुसज्जित स्वयंभगवान् श्रीकृष्णचन्द्रके इस वत्सान्वेषणकी झाँकी पायी कि नहीं, यह कौन बताये। अचिन्त्यलीलामहाशक्तिकी प्रेरणासे किनके सामने कौन-सी किस रङ्गकी यवनिका झूल रही है, किनके नेत्रोंपर किस अंशतक कैसा कौन-सा आवरण डाला गया है, श्रीकृष्णचन्द्रकी इस परम मधुर लीलाका कितना-सा अंश किनके लिये किस रूपमें अनावृत है--इन सब बातोंका यथार्थ ज्ञान किसे है?

किंतु एकको तो दर्शन हुए ही हैं, हो रहे हैं, यह स्पष्ट है। वे हैं स्वयं जगत्स्रष्टा पद्मयोनि ब्रह्मा। इनके उद्देश्यसे ही तो यह लीला हो रही है। पर इनके लिये भी लीलाका समस्त अंश अनावृत है, यह कहना नहीं बनता। जो हो, पद्मयोनिके परम सौभाग्यसे उन्हें कृतार्थ करनेके लिये व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रके अनन्त पारावारविहीन लीलासिन्धुमें यह एक लहर उठी है और देखना है यह कहाँ पर्यवसित होती है।

ENGLISH TRANSLATION

It is difficult to say who was granted the sight that day of this unprecedented childhood absorption of the Supreme Brahman, Puruṣottama, the abode of infinite majesty whom the śrutis designate by the words "omniscient" and "all-knowing." Who can say whether the celestial beings witnessed Śrī Kṛṣṇacandra, Bhagavān Himself, searching for the calves while adorned with the wondrous trappings of innocent enchantment? Inspired by the inconceivable great power of līlā, what curtain of what color hung before each observer? What kind of covering had been cast upon each person's eyes, and to what degree? How much of this supremely sweet līlā of Śrī Kṛṣṇacandra was unveiled to each one, and in what form? Who truly knows these things?

Yet it is clear that one person certainly had this vision and continued to behold it: lotus-born Brahmā, the creator of the universe himself. This līlā was taking place for his sake. Even so, one cannot say that every aspect of it stood revealed to him. By the supreme good fortune of the lotus-born creator and in order to fulfill him, this wave arose within the endless, shoreless ocean of Vrajendra's son Śrī Kṛṣṇacandra's līlā. Now we must see where it comes to rest.

ORIGINAL Hindi

आजकी ही तो घटना है, अघासुरमोक्षके दर्शनसे स्वर्वासी आनन्दमत्त हो उठे थे। उनके शङ्ख, दुन्दुभि एवं मृदङ्गके नादसे, जय-जयकी तुमुलध्वनिसे, स्तवपाठकी मधुर स्वरलहरीसे दिग्-दिगन्त पूरित हो चुके थे। जनलोक, महर्लोक, तपोलोक प्रतिनादित हो रहे थे। सत्यलोक भी प्रतिशब्दित होने लगा था और चतुर्मुख नीचे उतर आये थे तथा सब कुछ देखकर आश्चर्यसे स्तब्ध रह गये थे। फिर उन्होंने दर्शन किये पुलिनभोजनके, उस समय होनेवाले श्रीकृष्णचन्द्रके उन्मुक्त बाल्यविहारके। स्रष्टाके आठों नेत्र शीतल हो गये। महामहेश्वरका ऐसा बाल्यावेश उन्होंने मानो आज ही प्रथम बार देखा।

पर जैसे संनिपातसे रुग्ण व्यक्तिकी तृषा शान्त नहीं होती, जल पीनेसे उत्तरोत्तर बढ़ती ही रहती है, वैसे ही श्रीकृष्णलीलारसपानसे स्रष्टाके नेत्र शीतल होकर भी अतृप्त ही रह गये; अपितु उनके रसपानकी लालसा और भी प्रबल-प्रबलतर हो उठी। पद्मयोनिके प्राण आकुल हो उठे--'कदाचित् श्रीकृष्णचन्द्रकी कृपाका एक कण मुझे पुनः स्पर्श कर ले, उनकी लीलामाधुरीका किञ्चित् और आस्वादन भी इन नेत्रोंको प्राप्त हो जाय।'

ENGLISH TRANSLATION

Earlier that very day, the residents of heaven had become intoxicated with joy upon witnessing Aghāsura's deliverance. The sounds of their conches, kettledrums, and mṛdaṅgas, their tumultuous cries of victory, and the sweet currents of their hymns had filled every direction. Janaloka, Maharloka, and Tapoloka echoed with them. Even Satyaloka began to resound, and four-faced Brahmā descended. Seeing everything, he stood motionless with wonder. Then he witnessed the meal upon the riverbank and Śrī Kṛṣṇacandra's free childhood play there. All eight eyes of the creator were soothed. It seemed that he had beheld such a childhood absorption of the Supreme Lord for the first time that very day.

Yet as water cannot quench the thirst of a person afflicted by a raging fever but only makes it increase, so the creator's eyes were cooled by drinking the rasa of Śrī Kṛṣṇa's līlā while remaining unsatisfied. Indeed, his thirst to drink that rasa became stronger and stronger. The lotus-born Brahmā's very life grew restless. "If only a single particle of Śrī Kṛṣṇacandra's grace might touch me once more, and these eyes might receive a little further taste of the sweetness of His līlā."

ORIGINAL Hindi

कमलयोनिकी यह इच्छा श्रीकृष्णचन्द्रके कृपामय हृद्देशमें ज्यों-की-त्यों स्फुरित हो गयी। फिर वहाँसे आजतक तो किसीको भी निराशा मिली ही नहीं। 'एवमस्तु' ही वहाँ निरन्तर झंकृत होता रहता है। चतुर्मुख जान भी नहीं पाये और आदिसे अन्ततकका दृश्य नेपथ्यकी ओटमें सज गया; लीलामहाशक्तिने जगत्स्रष्टाके मनको अपने हाथपर रख लिया और फिर उसमें वे अपने इच्छानुरूप चित्रोंका सृजन करने लगीं। वास्तवमें तो वे उन आकृतियोंका अङ्कन करती जा रही थीं, पर चतुर्मुखका 'अहंकार' उन्हें 'अपनी स्फुरणा'--'अपनी योजना' के रूपमें ग्रहण कर रहा था।

ENGLISH TRANSLATION

The lotus-born Brahmā's desire appeared exactly as it was within Śrī Kṛṣṇacandra's merciful heart. No one has ever met with disappointment there. "So be it" resounds within that heart without cease. Without the four-faced creator even knowing, the entire scene from beginning to end was arranged behind the curtain. The great power of līlā placed the universe-creator's mind upon her palm and began creating within it whatever images she desired. In truth, she was drawing those forms, but Brahmā's ego received them as his own inspiration and his own plan.

ORIGINAL Hindi

अस्तु, कमलयोनि सोचने लगे, उपायका निर्धारण करने लगे--'कैसे लीलामाधुर्यका आस्वादन हो? अच्छा, श्रीकृष्णचन्द्र तो बाल्यविहारमें तन्मय हो रहे हैं, शिशु भी आत्मविस्मृत हो रहे हैं, ऐसे अवसरपर यदि मैं गोवत्सोंको मायामुग्ध कर स्थानान्तरित कर दूँ तो कैसा रहे? देखें, बाल्यलीलारसमत्त स्वयंभगवान् श्रीकृष्णचन्द्रकी उस समय क्या दशा होती है! ये जब उन्हें ढूँढ़ने चलेंगे उस समय निश्चय ही एक अभूतपूर्व बाल्यावेशका माधुर्य प्रकट होगा, मुग्धतास्फुटित लीलारसकी मन्दाकिनी प्रवाहित हो उठेगी, मैं उसमें अवगाहन कर कृतार्थ हो जाऊँगा! बस ठीक है, यही हो।'

ENGLISH TRANSLATION

The lotus-born Brahmā began considering what method to adopt. "How may I taste more of the sweetness of this līlā? Śrī Kṛṣṇacandra is absorbed in childhood play, and the boys have forgotten themselves. What if, at such a moment, I bewilder the calves with illusion and move them elsewhere? Let me see what becomes of Śrī Kṛṣṇacandra, Bhagavān Himself, while He is intoxicated with the rasa of childhood līlā. When He sets out to search for them, the sweetness of an unprecedented childhood mood will surely appear. A celestial Gaṅgā of līlā-rasa blossoming from innocent enchantment will begin to flow, and by bathing within it I shall be fulfilled. Yes, this is right. Let it be so."

ORIGINAL Hindi

उपर्युक्त निश्चयको लेकर ब्रह्मा सबसे अलक्षित रहकर ही वृन्दाकाननके उस श्यामल तृणक्षेत्रमें अवतरित हो गये और फिर चले उन गोवत्सोंको मायामुग्ध करने। उन हरित तृणपुञ्जोंके अग्रिम भूभागमें स्रष्टाने उसकी अपेक्षा भी एक अतिशय सुकोमल जातिके तृणकी रचना कर दी, फिर गोवत्सोंकी दृष्टि भी अपने प्रभावसे उस ओर ही फेर दी। तृणोंसे परिलुब्ध होकर गोवत्स वहाँ ही दौड़ चले। इतनेमें ही पुनः उससे अग्रिम वनस्थली और भी सुन्दर तृणोंसे लहलहा उठी, एक-दो ग्रास मुखमें लेते-न-लेते गोवत्सोंका ध्यान भी उस ओर चला ही गया और वे क्षणोंमें ही उस क्षेत्रका अतिक्रमण कर वहीं जा पहुँचे। पर इस हरितिमाकी इति हो तब तो? आगे और भी सुन्दर जातिके सुकोमलतम तृणका मानो अंबार लगा है।

जो हो, इस प्रकार आगे-से-आगे सुन्दर सुस्वादु तृणोंका निर्माण करते हुए, उनसे गोवत्सोंको लुब्ध करते हुए विधाताने उन्हें श्रीकृष्णचन्द्रकी दृष्टिसे ओझल कर दिया। गोवत्स अपने नित्य पालककी अमृतवर्षिणी दृष्टिसे मानो वञ्चित हो गये। दूसरे ही क्षण पद्मयोनिकी दूसरी माया फैली, गोवत्स सुध-बुध खो बैठे एवं उसी दशामें व्रजमण्डलके किसी एकान्त गिरिगह्वरमें वे सब-के-सब स्थापित कर दिये गये!

ENGLISH TRANSLATION

Having formed this resolve, Brahmā descended unnoticed by all into that dark-green grassy field of Vṛndāvana and proceeded to bewilder the calves with illusion. Beyond the green clusters of grass, the creator produced an even more tender variety and then, by his influence, turned the calves' eyes toward it. Enticed by the grass, they ran there. At once another stretch of forest farther ahead began waving with grass more beautiful still. Before the calves had taken even one or two mouthfuls, their attention moved toward it, and within moments they crossed the intervening field and arrived there. Yet the progression of greenery had not ended. Ahead lay what seemed a vast heap of the most tender grass of an even finer kind.

Thus, producing increasingly beautiful and delicious grass farther and farther ahead and tempting the calves with it, Brahmā led them beyond Śrī Kṛṣṇacandra's sight. It was as though the calves had been deprived of the nectar-showering gaze of their eternal keeper. In the next moment, another of the lotus-born creator's illusions spread. The calves lost all awareness and, in that state, were placed together inside a solitary mountain cave somewhere in Vraja.

ORIGINAL Hindi

ब्रह्मा इतना करके ही शान्त हो गये हों, यह बात नहीं। सफलता लोभकी जननी होती है। विधाताके अन्तस्तलमें एक और नवीन स्फुरणा जाग्रत् हुई--'इन गोपशिशुओंको भी मायामुग्धकर वहीं पहुँचा दूँ तो!' उन्होंने देख लिया है श्रीकृष्णचन्द्रको भोजन स्थगितकर गोवत्सोंका अन्वेषण करने जा रहे हैं। इतना सुन्दर अवसर फिर कब मिलेगा? अतिशय त्वरापूर्वक पद्मयोनि यमुनापुलिनपर चले आये।

गोपशिशुओंने कुछ भी नहीं देखा। उनके नेत्रोंमें तो भरे हैं नीलसुन्दर, उनकी दृष्टि केन्द्रित है अपने कन्हैया भैयाकी ओर, उन्हें केवलमात्र दीख रहा है--'वह रहा कन्हैया, उस तमालकी छायामें।' वे भला, चतुर्मुखको क्यों देखने लगे। हाँ, चतुर्मुखने उनके दर्शन अत्यन्त निकटसे अवश्य पा लिये। जो हो, विधिकी दृष्टि पड़ते ही शिशु मानो अपनी उस भावसमाधिमें ही लीन हो गये, उनकी बाह्यचेतना विलुप्त हो गयी; तथा पद्मयोनिने इन्हें भी वहीं पहुँचा दिया, जहाँ असंख्य गोवत्स अचेतन हुए पड़े हैं।

ENGLISH TRANSLATION

Brahmā did not become content after doing only this. Success is the mother of greed. A fresh inspiration arose deep within the creator: "What if I also bewilder these cowherd boys with illusion and take them to the same place?" He had seen Śrī Kṛṣṇacandra leave His meal and go in search of the calves. When would so beautiful an opportunity come again? The lotus-born Brahmā hurried swiftly to the bank of Yamunā.

The cowherd boys saw nothing. Their eyes were filled with Nīlasundara, and their gaze remained fixed upon Kanhaiyā Bhaiyā. They saw only, "There is Kanhaiyā beneath the shade of that tamāla tree." Why would they look toward four-faced Brahmā? Yet Brahmā certainly beheld them from very near. As soon as the creator's gaze fell upon them, the boys seemed to become absorbed in their ecstatic contemplation and lost their external awareness. The lotus-born one transported them to the same place where the countless calves lay unconscious.

ORIGINAL Hindi

इस प्रकार गोवत्सोंको, गोपशिशुओंको स्थानान्तरितकर--अपनी मायाका प्रभाव देखकर पद्मयोनि फूले नहीं समाये। बस, यहीं चतुर्वेदवक्ता विरिञ्चि पथ भूल गये। कदाचित् वे अपने अमित ज्ञानके आलोकमें वस्तुस्थितिकी समीक्षा करनेका प्रयास करते तो उन्हें स्पष्ट दीख जाता--जिन गोवत्सोंका संलालन श्रीकृष्णचन्द्र स्वयं अपने करकमलोंसे करते हैं, सुकोमल तृण-पत्रोंका आहरण कर अपने श्रीहस्तसे जिन्हें भोजन कराते हैं, क्रोडमें धारणकर प्यारसे जिनका मुखचुम्बन करते हैं, उन गोवत्सोंको तथा श्रीकृष्णचन्द्रके प्राणसखा गोपशिशुओंको मायामुग्ध करनेकी सामर्थ्य किसीमें भी नहीं। उन जगत्स्रष्टा विरिञ्चिकी माया अप्राकृत साम्राज्यके किसी भी प्राणीको मोहित करे--यह तो दूर, वह उनके समक्ष भी नहीं जा सकती।

यह तो व्रजेन्द्रनन्दनकी ही अचिन्त्यलीला-महाशक्तिकी प्रेरणा है, उनकी ही योगमायाशक्तिकी छाया पड़ी है और गोवत्स एवं गोपशिशु मोहित हुए हैं। विरिञ्चिकी माया तो उन्हें स्पर्श ही नहीं कर सकती; किंतु स्रष्टाको इस समय अवकाश कहाँ, जो इस ओर दृष्टि डाल सकें। वे तो अपनी धुनमें हैं और उन्हें जो करना था, वे कर चुके। अब तो अग्रिम कार्यक्रमकी बात वे सोच रहे हैं--'यहाँ ठहरूँ कि चला जाऊँ? कदाचित् श्रीकृष्णचन्द्र इन्हें ढूँढ़ते हुए आ पहुँचे और मुझे देख लें! फिर तो लीलामाधुर्यका प्रकाश नहीं ही होगा! मेरी मनोरथपूर्तिकी सम्भावना ही समाप्त हो जायगी!' इस चिन्तामें वे निमग्न हैं। जो हो, पद्मयोनिको हट जाना ही श्रेयस्कर प्रतीत हुआ और वे तत्क्षण अन्तर्हित हो गये; नहीं-नहीं, श्रीकृष्णचन्द्रकी एक परम मनोहर रहस्यमयी लीलाका मङ्गलाचरण करके मानो नेपथ्यमें प्रविष्ट हो गये, अन्य वेष-भूषासे सज्जित होकर पुनः मञ्चपर अभिनयके लिये आनेके उद्देश्यसे:

ENGLISH TRANSLATION

Having moved the calves and cowherd boys elsewhere and witnessed the effect of what he believed to be his illusion, the lotus-born Brahmā could scarcely contain his elation. Here the speaker of the four Vedas lost his way. Had he tried to examine the situation in the light of his vast knowledge, he would have clearly seen that no one possessed the power to bewilder those calves whom Śrī Kṛṣṇacandra personally tended with His lotus hands, feeding them tender grasses and leaves gathered by His own hand, holding them upon His lap, and lovingly kissing their faces. Nor could anyone bewilder the cowherd boys, the friends of Śrī Kṛṣṇacandra's very life. Far from enchanting any resident of the spiritual realm, the illusion of Brahmā, creator of the universe, could not even approach them.

This was the inspiration of Vrajendra's son's own inconceivable great power of līlā. The shadow of His Yogamāyā potency had fallen upon the calves and boys, and thus they had become enchanted. Brahmā's illusion could not touch them. Yet the creator had no time to look in that direction. Absorbed in his own design, he had completed what he wished to do and now considered his next step. "Should I remain here or depart? Suppose Śrī Kṛṣṇacandra arrives while searching for them and sees me. Then the sweetness of the līlā will not manifest, and every possibility of fulfilling my desire will end." Immersed in this concern, the lotus-born one judged it best to withdraw and instantly disappeared. Or rather, having performed the auspicious invocation to one of Śrī Kṛṣṇacandra's supremely charming and mysterious līlās, he seemed to enter behind the curtain so that he might put on another costume and return to act upon the stage:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.13.15

अम्भोजन्मजनिस्तदन्तरगतो मायार्भकस्येशितु-
र्द्रष्टुं मञ्जु महित्वमन्यदपि तद्वत्सानितो वत्सपान्।
नीत्वान्यत्र कुरूद्वहान्तरदधात्खेऽवस्थितो यः पुरा
दृष्ट्वाघासुरमोक्षणं प्रभवतः प्राप्तः परं विस्मयम्॥

ENGLISH TRANSLATION

Born from the lotus, Brahmā then entered the midst of that scene. Wishing to behold another charming manifestation of the greatness of the Lord of Māyā, he took the calves and then the calf-herding boys elsewhere and disappeared. Remaining in the sky, he had earlier witnessed the mighty Lord's deliverance of Aghāsura and attained supreme astonishment.

ORIGINAL Hindi

इधर अतिशय प्रयास करनेपर भी जब बाल्यलीलाविहारीको गोवत्सोंका कोई अनुसंधान प्राप्त नहीं हुआ, तब श्रान्त-से हुए वे विचारमें पड़ गये। वे सोचने लगे--'इतने विस्तृत अरण्यमें मैं एकाकी उन्हें ढूँढ़कर पा लूँ, यह सम्भव नहीं दीखता; क्योंकि मैं एक ओर ढूँढ़ने जाता हूँ, तबतक वे सम्भवतः दूसरी ओर चले जाते हैं। अन्यथा वे मिल ही जाते। अतः सखाओंकी सहायता आवश्यक है। अब दल बनाकर हमलोग उन्हें चारों ओरसे ढूँढ़कर देखें!'

यह विचारकर हताश-से हुए श्रीकृष्णचन्द्र पुलिनकी ओर लौट पड़े। जिनके संकल्पमात्रसे अनन्त ब्रह्माण्ड बनते और विनष्ट होते हैं, विश्वके समस्त ज्ञानके जो मूल उद्गम हैं, वे अखिल ब्रह्माण्डपति महामहेश्वर सर्वज्ञशिरोमणि आज इतना अथक परिश्रम करके भी गोवत्सोंका कहीं कोई भी संकेत न पा सके, उनकी गतिविधिके सम्बन्धमें कुछ भी न जान सके तथा अब हताश होकर गोपशिशुओंकी सहायता पानेकी आशासे लौटे आ रहे हैं। बलिहारी है, नाथ! तुम्हारे इस अप्रतिम बाल्यलीलाविहारकी, बाल्यरसावेशकी!

ENGLISH TRANSLATION

Despite His extraordinary efforts, the enjoyer of childhood līlā found no trace of the calves. Appearing weary, He began to reflect. "It does not seem possible for Me to find them alone within such a vast forest. Whenever I search in one direction, perhaps they move elsewhere. Otherwise I would certainly have found them. I need the help of My friends. Let us form groups and search for them on every side."

Thinking in this way, the seemingly disheartened Śrī Kṛṣṇacandra turned back toward the riverbank. By His mere resolve, countless universes arise and are destroyed. He is the original source of all knowledge in the cosmos, the Lord of every universe, the Supreme Lord of lords, and the crown jewel of the omniscient. Yet that day, even after such tireless labor, He could not find any sign of the calves, knew nothing of their movements, and returned in discouragement, hoping to receive the cowherd boys' help. All glory, O Lord, to Your incomparable childhood līlā and Your absorption in childhood rasa.

ORIGINAL Hindi

अस्तु, अब पुलिनपर भी विश्वपतिको निराश ही होना है। वे वहाँ आ जाते हैं, जहाँ अपने सखाओंको भोजन करते हुए छोड़ गये थे; किंतु यहाँ तो अब कोई नहीं, कुछ भी नहीं। आश्चर्यमें भरकर श्रीकृष्णचन्द्रने सर्वत्र दृष्टि डाली और फिर एक-एकका नाम लेकर पुकारने लगे। श्रीदाम, सुबल, देवप्रस्थ, वरूथप, किङ्किणी, तोककृष्ण, अंश, भद्रसेन, अर्जुन, वसन्त, उज्ज्वल, कोकिल, मधुमङ्गल, पुष्पाङ्क, भृङ्गुर, भृङ्गार, संधिक, पल्लव, मङ्गल आदि बालकोंको नीलसुन्दरने अतिशय उच्चकण्ठसे पुकारा। पर उत्तरमें वन्यतरुओंने, गिरिशृङ्गोंने प्रतिध्वनिमात्र लौटा दी। किसी भी सखाने तो कोई उत्तर दिया नहीं।

और आश्चर्य यह है कि उनका, उनकी किसी वस्तुका यहाँ कोई चिह्नतक अवशिष्ट नहीं रहा है! शृङ्ग, वेणु, वेत्र, छीके--ये वस्तुएँ अमुक शिशुने अमुक स्थलपर रखी थीं; किंतु रखनेतकका चिह्न भी अब वहाँ नन्दनन्दनको प्राप्त न हो सका। भोजनके समय पद्मपत्र, पद्मदल, वृक्ष-पल्लव आदिसे नानाविध पात्रोंकी रचना शिशुओंने की थी; फल खाते समय उन सबोंने कदली, जम्बीर आदि फलोंके छिलके यत्र-तत्र बिखेर दिये थे--वे सब वस्तुएँ तो साथ ले जानेकी थीं नहीं, वे तो यहाँ मिलनी चाहिये थीं। पर किसी भी वस्तुका एक कण भी वहाँ उपलब्ध न हो सका। पुलिनका अंश निश्चितरूपसे वही है। सरोवर, तरुश्रेणी, तपनतनयाकी वह शुभ्र वालुकाराशि ज्यों-की-त्यों वैसी ही दीख रही है। केवलमात्र शिशु नहीं हैं और उनसे सम्बद्ध कोई भी वस्तु नहीं रही है।

ENGLISH TRANSLATION

Now the Lord of the universe was to meet disappointment upon the riverbank as well. He reached the place where He had left His friends eating, but no one and nothing remained. Filled with wonder, Śrī Kṛṣṇacandra looked everywhere and began calling each boy by name. In an exceedingly loud voice, Nīlasundara called Śrīdāma, Subala, Devaprastha, Varūthapa, Kiṅkiṇī, Tokakṛṣṇa, Aṁśa, Bhadrasena, Arjuna, Vasanta, Ujjvala, Kokila, Madhumaṅgala, Puṣpāṅka, Bhṛṅgura, Bhṛṅgāra, Sandhika, Pallava, Maṅgala, and the others. Only echoes returned from the forest trees and mountain peaks. Not one friend answered Him.

More astonishing still, no mark of the boys or any of their possessions remained. He remembered which boy had placed his horn, flute, cane, or lunch sling at which spot, yet Nandanandana could no longer find even the mark left by its placement. During the meal, the boys had fashioned many kinds of vessels from lotus leaves, lotus petals, tree leaves, and other materials. While eating fruit, they had scattered peels of bananas, citrons, and other fruits here and there. They would not have carried all these things away, so they should have remained. Yet not even a particle of any object could be found. This was certainly the same part of the riverbank. The lake, the rows of trees, and the bright white sands beside the sun-god's daughter appeared unchanged. Only the boys and every object connected with them had vanished.

ORIGINAL Hindi

श्रीकृष्णचन्द्र विचार करने लगे--'सम्भव है मुझसे परिहास करनेके उद्देश्यसे शिशुओंने सभी वस्तुएँ हटा दी हों, सबके चिह्नतक पोंछ डाले हों और यहीं छिपकर मेरी प्रतीक्षा कर रहे हों?' यह विचार आते ही नीलसुन्दरने अतिशय विनम्र शब्दोंमें सखाओंको पुकार-पुकारकर प्रार्थना आरम्भ की--'अरे भैयाओ! देखो तो सही, गोवत्सोंको ढूँढ़ते-ढूँढ़ते मैं कितना श्रान्त हो गया हूँ; तुम सबको दया नहीं आती? अरे विशाल! मेरे पैरोंमें पीड़ा हो रही है; तू आकर दबा दे, भैया! × × × भैया रे सुबल! देख, मेरे समस्त अङ्ग प्रस्वेदसे भर गये हैं, तू आकर अपनी चादरसे पोंछ दे! × × × अरे पयोद! चन्दन! कुन्द! देख, तुम सबोंका विनोद हो रहा है और मेरा कण्ठ सूख रहा है! बहुत ही तीव्र प्यास लग रही है; आ जा, भैया! मुझे जल पिला दे, अब विलम्ब मत कर × × × भैया रे मधुमङ्गल! पुष्पाङ्क! हंस! तू रूठ गया क्या? नहीं भैया! अब मैं कभी अपराध नहीं करूँगा। तू जैसे कहेगा, वैसे ही करूँगा। आ जा।'

इस प्रकार करुणाभरी वाणीसे नन्दनन्दनने न जाने कितनोंका आह्वान किया। पर सब व्यर्थ। श्रीकृष्णचन्द्रका यह विनम्र निवेदन पुलिनके कण-कणमें गूँज उठता और पुनः नीरवता छा जाती।

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra thought, "Perhaps the boys have removed everything, erased every trace, and hidden nearby to play a joke upon Me while waiting to see what I shall do." As soon as this thought arose, Nīlasundara began calling and pleading with His friends in exceedingly humble words. "My dear brothers, just see how weary I have become from searching for the calves. Do none of you feel compassion for Me? Viśāla, My feet are aching. Come massage them, brother! × × × Brother Subala, see how every limb of My body is covered with perspiration. Come wipe Me with your shawl! × × × Payoda, Candana, Kunda, all of you are enjoying your joke while My throat is drying up. I am terribly thirsty. Come, brother, give Me water to drink. Do not delay any longer. × × × Brother Madhumaṅgala, Puṣpāṅka, Haṁsa, have you become angry with Me? No, brothers, I shall never offend you again. I shall do exactly as you say. Please come."

In this way, with a voice filled with pathos, Nandanandana called to no one knew how many boys. Everything was in vain. Śrī Kṛṣṇacandra's humble plea echoed through every particle of the riverbank, and silence descended once more.

ORIGINAL Hindi

'कदाचित् वे सब मुझे ही ढूँढ़नेके उद्देश्यसे वनमें चले गये हों तो क्या पता? क्योंकि मेरे लौटनेमें पर्याप्त विलम्ब जो हो चुका है।'--अब ऐसे विचार श्रीकृष्णचन्द्रके मनमें आने लगे और उन्होंने पुनः स्वयं भी वनमें जाकर उन सबको ढूँढ़नेका निश्चय किया। प्रस्वेदकण भालपर, कपोलोंपर झल-झल करने लगे हैं! झुर-झुर करता हुआ मन्द-मन्थर पवन आया है नीलसुन्दरको अपनी सेवा समर्पित करने, प्रस्वेद पोंछ देने। पर वे सेवा स्वीकार कर सकें, इतना समय उनके पास कहाँ? वे तो अब और तनिक भी विलम्ब न कर पगडंडीके पथसे वनमें ही प्रविष्ट हो गये। पहलेकी भाँति ही चारों ओर कुञ्जोंमें, गिरिपरिसरमें, गह्वरोंमें वे अपने सखाओंको, साथ ही गोवत्सोंको--दोनोंको ही पुकार-पुकारकर ढूँढ़ने लग गये:

ENGLISH TRANSLATION

"Perhaps they have all gone into the forest to search for Me, since I have taken so long to return." Such thoughts arose within Śrī Kṛṣṇacandra, and He resolved to enter the forest again and search for them Himself. Drops of perspiration glittered upon His forehead and cheeks. A soft, gently stirring breeze came to offer service to Nīlasundara and wipe away His perspiration, but where did He have time to accept that service? Without another moment's delay, He followed a narrow path into the forest. As before, He searched all around through bowers, mountain slopes, and ravines, calling again and again for both His friends and the calves:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.13.16

ततो वत्सानदृष्ट्वेत्य पुलिनेऽपि च वत्सपान्।
उभावपि वने कृष्णो विचिकाय समन्ततः॥

ENGLISH TRANSLATION

Then, failing to find the calves, Kṛṣṇa returned to the riverbank and found that the calf-herding boys were also gone. He searched everywhere in the forest for both.

ORIGINAL Hindi

पर वे वहाँ हों, तब तो मिलें। श्रीकृष्णचन्द्र अरण्यकी परिक्रमा-सी करते हुए पुनः पुलिनपर ही आ पहुँचे। न तो वनमें मिला एक भी गोवत्स और न भेंट हुई किसी एक भी सखासे और अब अंशुमालीका रथ भी पश्चिम गगनमें अस्ताचलकी ओर मुड़ चुका है!

'क्या हुए मेरे गोवत्स? कहाँ गये मेरे सखा? हाय! मैं इनके बिना कैसे घर लौटूँगा?'--श्रीकृष्णचन्द्रके नेत्रोंमें जल भर आया। बस, यहीं सीमा आ जाती है। त्रुटिमात्र काल व्यतीत होनेसे पूर्व ही ऐश्वर्यसिन्धु लहराने लग जाता है। सर्वज्ञता ऊपर उठ आती है, बाल्यावेशको आत्मसात् कर लेती है और फिर तो नन्दनन्दन श्रीकृष्णचन्द्र अपने 'विश्ववित्' स्वरूपमें प्रतिष्ठित हो ही जाते हैं। अब उनके लिये कौन-सा रहस्य अज्ञात है? जगद्विधाताकी सम्पूर्ण चेष्टाएँ, उनके सम्पूर्ण मनोभाव, अतीत, अनागत--विश्वका सूक्ष्मतम स्पन्दनतक नित्य-वर्तमान बनकर उनके सामने आ जाता है। गोवत्स, गोपशिशु कहाँ हैं, कैसे, क्यों गये--यह सब कुछ अनायास अकस्मात् वे जान लेते हैं:

ENGLISH TRANSLATION

But how could He find them when they were not there? After nearly circling the entire forest, Śrī Kṛṣṇacandra returned again to the riverbank. Not one calf had been found in the woods, nor had He met even one friend, and now the radiant sun's chariot had turned across the western sky toward the mountain of sunset.

"What has happened to My calves? Where have My friends gone? Alas, how shall I return home without them?" Tears filled Śrī Kṛṣṇacandra's eyes. At this point the limit was reached. Before even a fraction of a moment passed, the ocean of His divine majesty began to surge. Omniscience rose forth, absorbed His childhood mood into itself, and Nandanandana Śrī Kṛṣṇacandra became established in His all-knowing nature. What mystery could now remain unknown to Him? Every act and inner feeling of the creator of the universe, the past and the future, and even the subtlest vibration of the cosmos stood before Him as the eternal present. Suddenly and effortlessly, He knew everything: where the calves and cowherd boys were and how and why they had gone:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.13.17

क्वाप्यदृष्ट्वान्तर्विपिने वत्सान् पालांश्च विश्ववित्।
सर्वं विधिकृतं कृष्णः सहसावजगाम ह॥

ENGLISH TRANSLATION

Finding neither the calves nor their keepers anywhere within the forest, Kṛṣṇa, the knower of the universe, suddenly understood that all of this had been done by Brahmā.

ORIGINAL Braj

अखिल विश्वदृग नाथ जानि गए सब बात प्रभु।
विधिकृत यह सब गाथ, तब मन करत विचार कछु॥

× × ×

मायापति मुसक्याइ मन, बिधि-माया पहिचानि।

ENGLISH TRANSLATION

The Lord, the all-seeing master of the entire universe, understood everything. Knowing that Brahmā had brought about this whole affair, He began considering what to do.

× × ×

The Lord of Māyā smiled within Himself, recognizing Brahmā's illusion.

CHAPTER 51

# श्रीकृष्णका असंख्य गोपबालकों और गोवत्सोंके रूपमें प्रकट होना

# Kṛṣṇa Manifests as Countless Cowherd Boys and Calves

Source scan pages 307–313

ORIGINAL

पद्मयोनि तो निमित्तमात्र हुए और असंख्य व्रजगोपियोंके, गायोंके परम सुदुर्लभ सौभाग्यका द्वार खुल गया। स्रष्टाके मनोरथ तो पूर्ण होंगे ही, उन्हें व्रजेन्द्रकुलचन्द्रके अमित माधुर्यका, अनन्त वैभवका आस्वादन प्राप्त होगा ही; साथ ही व्रजपुरकी समस्त वात्सल्यवती गोपसुन्दरियोंको एवं ब्रह्माके द्वारा अपहृत राशि-राशि गोवत्सोंकी जननी उन बड़भागिनी गायोंको अपना चिरवाञ्छित पदार्थ मिल जायगा, व्रजराजमहिषी श्रीयशोदाकी भाँति ही वे गोपियाँ परब्रह्म पुरुषोत्तम श्रीकृष्णचन्द्रको अपना गर्भजात शिशु मानकर, अनुभवकर अपने मनोरथ पूर्ण करेंगी तथा गायें उन्हें अपने उदरजात गोशिशुके रूपमें पाकर कृतार्थ होंगी।

ENGLISH TRANSLATION

The lotus-born Brahmā became merely the occasion, and the door opened to the supremely rare good fortune of countless cowherd women and cows of Vraja. The creator's desires would certainly be fulfilled, and he would indeed taste the immeasurable sweetness and infinite opulence of the moon of Vraja's royal family. At the same time, all the motherly cowherd women of Vrajapura and the greatly fortunate cows who had borne the multitude of calves stolen by Brahmā would obtain what they had long desired. Like Śrī Yaśodā, queen of Vraja, those cowherd women would regard and experience Kṛṣṇacandra, the Supreme Brahman and highest Person, as a child born from their own wombs and thus fulfill their aspirations. The cows would become blessed by receiving him as a calf born from their own bodies.

ORIGINAL

श्रीकृष्णचन्द्र अग्रिम व्यवस्थाकी बात सोच रहे हैं और उनकी सर्वज्ञताशक्ति मानो अगणित गोपसुन्दरियोंके, गायोंके मनोभावका चित्र अङ्कित करके उनके समक्ष रखती जा रही है। श्रीकृष्णचन्द्रको स्मरण हो आया है, उनके आविर्भावसे लेकर अबतक किस प्रकार गोपसुन्दरियोंके मन-प्राणोंकी उत्कण्ठा बढ़ती रही है। उन्हें अपने वक्षःस्थलपर धारण करनेकी, व्रजरानीकी भाँति ही अपना स्तनदुग्ध पिलाकर कृतार्थ होनेकी कितनी तीव्र लालसा उनके अन्तस्तलमें लहराती रहती है, इसे नीलसुन्दर इस समय प्रत्यक्ष देख रहे हैं। न जाने प्रतिदिन कितनी बार असंख्य व्रजसुन्दरियाँ नन्दप्राङ्गणमें आयी हैं और नीलमणिको अपनी गोदमें देनेके लिये नन्दगेहिनीकी एवं परस्पर एक-दूसरेकी मनुहार कर चुकी हैं:

ENGLISH TRANSLATION

Kṛṣṇacandra considered what arrangements should come next, while his power of omniscience seemed to draw pictures of the inner feelings of countless cowherd women and cows and place them before him. He remembered how, from the time of his appearance until that day, the longing within the cowherd women's minds and lives had steadily increased. The darkly beautiful Lord now directly saw the intense desire surging in their deepest hearts to hold him against their breasts and become fulfilled by feeding him their own milk just as the queen of Vraja did. Who can say how many times each day countless women of Vraja had come to Nanda's courtyard and entreated the lady of Nanda's house and one another to place her blue jewel in their laps?

ORIGINAL Braj verses

नेकु गोपालहि मोकौं दै री।
देखौं बदन-कमल नीकें करि,
ता पाछें तू कनियाँ लै री॥

अति कोमल कर-चरन-सरोरुह,
अधर-दसन-नासा सोहै री।
लटकन सीस, कंठ मनि भ्राजत,
मनमथ कोटि वारनें मैं री॥

बासर-निसा बिचारति हौं, सखि!
यह सुख कबहुँ न पायौ मैं री।
निगमनि-धन, सनकादिक-सरबस
बड़े भाग्य पायौ है तैं री॥

जाकौ रूप जगत के लोचन,
कोटि चन्द्र-रवि लाजत भै री।
सूरदास बलि जाइ जसोदा,
गोपिनि-प्रान, पूतना-बैरी॥

ENGLISH TRANSLATION

Please give Gopāla to me for a little while.
Let me gaze closely upon his lotus face,
and afterward you may take your little one back.

His lotus hands and feet are exceedingly tender,
and his lips, teeth, and nose are beautiful.
Ornaments dangle from his head and a jewel shines at his throat.
I would sacrifice millions of Cupids before him.

Day and night I wonder, dear friend,
why I have never received this joy.
You have attained through great fortune
the treasure of the Vedas and the entire wealth of Sanaka and the other sages.

His form is the eye of the universe,
before which millions of moons and suns grow ashamed.
Sūradāsa offers himself to Yaśodā,
whose child is the life of the gopīs and the enemy of Pūtanā.

ORIGINAL

तथा गोदमें धारणकर तृप्त होनेके बदले वे और भी उत्कण्ठित हो गयी हैं:

ENGLISH TRANSLATION

And instead of becoming satisfied by holding him in their laps, they became more eager still:

ORIGINAL Braj verse

ललना लै-लै उछंग अधिक लोभ लागैं।
निरखति निंदति निमेष करत ओट आगैं॥

ENGLISH TRANSLATION

Taking the darling again and again into their laps, their longing only grows.
As they gaze upon him, they condemn the blink that comes between them and his form.

ORIGINAL

और जब उस दिनकी संध्या हो गयी है, अपने जीवनसर्वस्व नीलमणिको कण्ठसे लगाये जननी यशोदा शयनमन्दिरमें चली गयी हैं, तब गोपियाँ भी अपने घर लौटी हैं; पर लौटी हैं अपने मन-प्राणको यशोदानन्दनके पास रखकर ही। शरीरके साथ आयी है मन-प्राणकी छायामात्र, जिससे अभ्यासवश उनके गृहकार्यका निर्वाह होता रहा है। साथ ही जब-जब वे प्रकृतिस्थ हुई हैं, उस समय भी प्राणोंकी आर्तिसे सनी यह प्रार्थना ही उनके अन्तर्देशको पूर्ण किये रहती है, “हे विधाता! मेरे अनादि-सञ्चित सुकृतोंका एक फल यदि तू दे सके तो दे दे, कदाचित् यशोदानन्दनको मैं भी पुत्ररूपमें पाकर हृदयपर धारण कर सकूँ, व्रजेशमहिषीकी भाँति ही संलालन कर, उन्हें अपनी गोदमें लेकर रात्रिके समय सुखसमाधिमें लीन हो जाऊँ, मेरा भी नीलमणिपर एकछत्र अधिकार हो जाय!” तथा जबसे श्रीकृष्णचन्द्र वत्सचारण करने वनमें जाने लगे हैं, तबसे उन वात्सल्यवती गोपियोंकी आकुलता और भी बढ़ गयी है; क्योंकि दिनमें तो यशोदानन्दन व्रजमें रहते नहीं और रात्रिके समय रहते हैं व्रजरानीके शयनागारमें। केवल सायं-प्रातःकी कुछ घड़ियोंमें ही वे उनके मुखचन्द्रका दर्शन कर पाती हैं। इसीलिये उनके मनोरथका सिन्धु उद्वेलित हो उठा है। क्षण-क्षणमें शत-सहस्र ऊर्मियाँ उठने लगी हैं तथा गोपियाँ उनके प्रवाहमें न जाने कहाँ-से-कहाँ बहती जा रही हैं!

ENGLISH TRANSLATION

When evening came that day and Mother Yaśodā entered the sleeping chamber with her blue jewel, the treasure of her life, clasped to her breast, the gopīs also returned home. Yet they returned only after leaving their minds and lives with Yaśodā's son. Merely a shadow of mind and life accompanied their bodies, allowing their household duties to continue through force of habit. Whenever they regained outward composure, this prayer, soaked in the anguish of their lives, still filled their inner being: “O Creator, if you can grant me one fruit of the merits I have accumulated from beginningless time, grant this: may I too receive Yaśodā's son as my own child and hold him against my heart. May I tenderly raise him like the queen of Vraja, take him into my lap at night, and become absorbed in the bliss of loving contemplation. May I too possess an exclusive claim upon the blue jewel.” Since Kṛṣṇacandra began going to the forest to tend the calves, the distress of those motherly gopīs had grown still more intense. During the day Yaśodā's son was absent from Vraja, and at night he remained within the queen of Vraja's sleeping chamber. Only for a few ghaṭikās at morning and evening could they behold his moonlike face. Thus the ocean of their longing became agitated. Hundreds of thousands of waves arose at every moment, carrying the gopīs to unimaginable places within their current.

ORIGINAL

यह अवस्था है इनकी। किंतु मूक पशुओंकी, उन राशि-राशि गायोंकी दशा किसे ज्ञात है? श्रीकृष्णचन्द्रके दर्शनसे जो वात्सल्य उनमें उमड़ता है, उसे व्यक्त करनेके साधन उनके पास कहाँ? नीलसुन्दरको देखते ही एक विचित्र उल्लासपूर्ण हाम्बारव, स्तनोंसे स्वतः दुग्धक्षरण एवं अपने गोवत्सोंका भी तिरस्कार कर यशोदानन्दनके समीप दौड़े आकर ग्रीवा प्रसारित कर देनेकी क्रिया, इतने ही उपाय हैं, जिनसे वे अपना वात्सल्य समर्पित कर पाती हैं। कदाचित् अपनी जीभ निकालकर किंचिन्मात्र वे नन्दनन्दनका उससे स्पर्श कर लेती हैं तो उस समय निश्चय ही उन्हें भी मानो यह भान हो जाता है, “ओह! व्रजराजदुलारेके सुकोमलतम श्रीअङ्गोंको क्षत लग जायगा।” और वे तुरंत अपनी जिह्वा समेट लेती हैं, श्रीकृष्णचन्द्रके अङ्गोंकी घ्राणमात्र लेकर शान्त हो जाती हैं। एक अन्तर्यामी ही जान पाते हैं कि जैसे वे अपने गोवत्सोंको लेहनकर, चाट-पोंछकर उन्हें समुज्ज्वल बना देती हैं, वैसे ही नन्दनन्दनके धूलि-धूसरित अङ्गोंको लेहन करनेकी वासना भी उनमें उदय अवश्य होती है, पर पूर्ण नहीं हो पाती। उनकी प्रत्येक जातिगत चेष्टासे यह स्पष्ट हो जाता है कि यशोदानन्दनको अपने पार्श्वदेशमें अधिक-से-अधिक समयतक रखनेके लिये वे सतत व्याकुल रहती हैं। पर मूक अस्वतन्त्र पशु जो वे ठहरीं! उनके मनकी लहर मनमें ही विलीन हो जाती है! उनके रक्षकवर्ग गोपगण इसे अनुभव भी करते हैं, वे इनके भावसे स्वयं भाविततक हो उठते हैं। किंतु उनकी शक्ति भी सीमित है, नैसर्गिक नियमोंका उल्लङ्घन सम्भव जो नहीं! वे बेचारे कितनी देर उन गायोंको श्रीकृष्णचन्द्रके समीप रख सकेंगे?

ENGLISH TRANSLATION

Such was the condition of the gopīs. But who knew the condition of the mute animals, those multitudes of cows? What means did they possess to express the motherly love that surged within them at the sight of Kṛṣṇacandra? When they saw the darkly beautiful Lord, they could offer their affection only through a strangely joyous lowing, the spontaneous flow of milk from their udders, and their action of disregarding even their own calves, running to Yaśodā's son, and stretching out their necks. If they extended their tongues and touched Nanda's son even slightly, they seemed at once to realize, “Oh, we may injure the supremely tender limbs of Vraja's darling.” They immediately drew back their tongues and became peaceful merely by smelling Kṛṣṇacandra's body. Only the indwelling Lord knew that just as they licked and cleaned their own calves until they shone, the desire also arose within them to lick the dust-covered limbs of Nanda's son, but that desire could not be fulfilled. Every natural movement of theirs made clear their ceaseless eagerness to keep Yaśodā's son beside them as long as possible. But they were mute and dependent animals. The wave within their hearts dissolved within those very hearts. The cowherds who protected them sensed this and were themselves moved by the cows' feeling, but their power too was limited. They could not transgress the laws of nature. How long could those poor cowherds keep the cows beside Kṛṣṇacandra?

ORIGINAL

किंतु आज सबका भाग्य जाग उठा। अनन्तैश्वर्यनिकेतन श्रीकृष्णचन्द्र गोपसुन्दरियोंके, गायोंके, अतीत-अनागत समस्त भावोंको इस समय प्रत्यक्ष देख जो रहे हैं। अन्तर्यामिरूपसे तो सदा ही देखते रहे हैं, पर आजका देखना कुछ और ही है। आज तो इन समस्त भावोंका पूरा-पूरा मूल्य देनेके लिये वे प्रस्तुत हो गये हैं। उनकी कृपाशक्तिने इन समस्त भावोंपर अपनी स्वीकृतिकी छाप लगा दी है, कृपा-परवश हुए स्वयं भगवान् व्रजेन्द्रनन्दन आज सबके मनोरथ पूर्ण करने जा रहे हैं!

ENGLISH TRANSLATION

But that day everyone's good fortune awakened. Kṛṣṇacandra, abode of infinite majesty, directly beheld every past and future feeling of the cowherd women and cows. As the indwelling Lord he had always seen them, but that day's seeing was something else. He was now prepared to give the full value of every feeling. His power of grace placed its seal of acceptance upon them all. Overcome by compassion, the Lord himself, son of the king of Vraja, was about to fulfill everyone's desire.

ORIGINAL

क्या, कब, कैसे करना है, यह वास्तवमें श्रीकृष्णचन्द्रको सोचना नहीं पड़ता, उसके लिये रंचकमात्र भी प्रयास नहीं करना पड़ता, उनका सङ्कल्प तो उदय होनेसे पूर्व ही मानो मूर्त हुआ रहता है। पर वे बाल्यलीला-विहारी जो ठहरे। रसकी लहरें ऐश्वर्यकी प्रत्येक ऊर्मिको सम्पुटित किये बिना रह नहीं सकतीं। इसीलिये व्रजेन्द्रनन्दन अपने स्वरूपमें स्थित रहते हुए ही, अपनी अनन्त सामर्थ्यको भूले-से होकर विशुद्ध सख्यकी भावनासे पुनः अभिभूत हो जाते हैं। सोचने लग जाते हैं, “आह! उन सखाओंके बिना मैं कैसे रह पाऊँगा? क्या उपाय करूँ?” इन शिशुओंकी माताओंका, गोवत्सोंकी जननी उन गायोंका आनन्दवर्द्धन हो, इसके साथ ही मानो उन्हें अपनी चिन्ता भी लग गयी। किंतु अब पट-परिवर्तनका समय उपस्थित हो चुका है। भुवन-भास्कर पश्चिम क्षितिजको छूने जा रहे हैं। इसलिये इस अभिनयको यहीं विराम देकर श्रीकृष्णचन्द्र आगेके दृश्यका उद्घाटन करते हैं। यह दृश्य सर्वथा अनोखा है; विश्वस्रष्टाओंके भी ईश्वर स्वयं भगवान् श्रीकृष्णचन्द्र ही एकमात्र, एकाकी इसके अभिनेता जो हैं। उनके अनुरूप ही यह खेल आरम्भ भी होता है। बस, क्षण भी नहीं लगता, नहीं-नहीं, लवमात्र काल भी पूर्ण न हो पाया होगा कि एक अभूतपूर्व चमत्कार मूर्त हो गया। अभी-अभी जहाँ केवल श्रीकृष्णचन्द्र थे, वहीं कलिन्दकन्याके उसी शुभ्र पुलिनपर वैसे-के-वैसे सम्पूर्ण सखा, गोवत्स, समस्त लीलापरिकर प्रकट हो गये। ब्रह्माके द्वारा अपहृत गोपशिशु, गोवत्स आ गये हों, यह बात नहीं। स्वयं श्रीकृष्णचन्द्रने ही अपने आपको दो रूपोंमें प्रकट कर दिया। गोपसुन्दरियोंके, गौओंके एवं साथ ही पद्मयोनिके भी मनोरथ पूर्ण हों, सब-के-सब अपना चिर-अभिलषित पाकर आनन्दसिन्धुमें निमग्न हो जायँ, इस उद्देश्यसे वे असंख्य गोपशिशु एवं राशि-राशि गोवत्सोंके रूपमें स्वयं ही प्रकट हो गये:

ENGLISH TRANSLATION

Kṛṣṇacandra does not truly need to consider what to do, when, or how, nor must he exert even the slightest effort. His resolve seems already embodied before it arises. Yet he delights in childhood pastimes, and waves of rasa cannot help enclosing every wave of majesty within themselves. Therefore, while remaining established in his true nature, the son of Vraja's king seemed to forget his infinite power and again became overwhelmed by pure friendship. He began to think, “Ah, how can I live without those friends? What shall I do?” Along with his desire to increase the joy of the children's mothers and the cows who had borne the calves, he seemed to become concerned for himself. But the time had arrived for a change of scene. The sun was about to touch the western horizon. Kṛṣṇacandra therefore ended this performance and unveiled the next scene. It was utterly extraordinary, for Kṛṣṇacandra, the Lord himself and Lord even of the creators of universes, was its one and only actor. The play began in a manner befitting him. Not even a moment passed. No, scarcely the smallest instant could have been completed before an unprecedented wonder took form. Where only Kṛṣṇacandra had stood moments earlier, all his friends, calves, and other companions of the pastime appeared exactly as before upon the same white bank of Yamunā. It was not that the cowherd boys and calves stolen by Brahmā had returned. Kṛṣṇacandra himself manifested in both classes of forms. So that the desires of the cowherd women, the cows, and the lotus-born Brahmā might be fulfilled, and so that each might receive what had long been cherished and become immersed in the ocean of bliss, he personally appeared as countless cowherd boys and multitudes of calves:

ORIGINAL Sanskrit verse

ततः कृष्णो मुदं कर्तुं तन्मातॄणां च कस्य च।
उभयायितमात्मानं चक्रे विश्वकृदीश्वरः॥

(श्रीमद्भागवत १०।१३।१८)

ENGLISH TRANSLATION

Then Kṛṣṇa, Lord of the creator of the universe, made himself into both forms to bring joy to their mothers and to Brahmā.

(Śrīmad Bhāgavata 10.13.18)

ORIGINAL

महामहेश्वर श्रीकृष्णचन्द्रके इस आत्मप्रकाशका चमत्कार देखने ही योग्य है! विधाताके द्वारा अपहत मायामुग्ध गोपशिशुओंकी, गोवत्सोंकी जितनी संख्या थी, ठीक उतनी ही संख्यामें ये गोपशिशु, गोवत्स भी हैं। उन शिशुओंके बाल्योचित शरीरका परिमाण जितने हाथ, जितने अङ्गुलका था, गोवत्स जितने ऊँचे एवं लम्बे थे, इस नवीन प्रकाशमें भी शिशुओंके कलेवरका परिमाण ठीक उतना ही है, गोवत्स भी उतने ही ऊँचे-लम्बे हैं। उनके कर-चरण आदि जैसे, जितने परिमित थे, इनके भी वैसे ही उतने ही परिमित हैं। उनके वत्सचारणके उपयोगमें आनेवाली छड़ीकी, वेत्रयष्टिकी जैसी आकृति थी, वह जितनी बड़ी थी, वैसी ही उतनी बड़ी छड़ी ही इनके पास भी हैं। उनके शृङ्ग, वेणु एवं छीके जैसे जितने बड़े थे, वैसे-के-वैसे उतने परिमाणके ही सब कुछ इनके पास भी हैं। उनके जिन-जिन अङ्गोंमें जैसे जो-जो किसलय-कुसुम आदिके आभूषण थे, इनके अङ्गोंमें भी वे वैसे ही आभूषण परिशोभित हो रहे हैं। उनके जो जैसे परिधान-वस्त्र थे, इनके भी वे ही वैसे ही हैं। इतना ही नहीं, स्वभावसे वे जैसे धीर या चञ्चल थे, वैसे ही इनके स्वभावमें भी ठीक वैसा ही धैर्य अथवा चञ्चलता भरी है। जो गुण उनमें थे, वे-के-वे इनमें हैं। उनके जो नाम थे, वे ही इनके हैं। उनकी जैसी आकृति थी, ठीक वैसी-की-वैसी आकृति ही इन सबकी भी है। जो जितनी आयुका बालक था, ठीक उतनी आयुके ही ये सब भी हैं। चलनेकी भङ्गिमा, अन्य चेष्टाएँ, कण्ठस्वर, परस्परके सख्य-व्यवहार आदि भी जैसे उनके थे, वैसे इनके हैं। सारांश यह कि स्वरूप, रंग, आकृति, चिह्न, स्वभाव, स्वर, वस्त्र, आभूषण, चाल, दोष, गुण, रुचि, अरुचि सभी वैसे-के-वैसे ही हैं। उनमें किसी भी प्रकारका तनिक भी अन्तर नहीं। मानो सचमुच ही श्रीकृष्णचन्द्र आज अपने इस आत्मप्रकाशकी पाठशालामें “सर्वं खल्विदं ब्रह्म”, “यह सब कुछ निश्चय ही ब्रह्म है”, “सर्वं विष्णुमयं जगत्”, “यह समस्त जगत् विष्णुमय है”, इन श्रुति-पुराणवाक्योंका वास्तविक अर्थ प्रकाशित करने चले हों, इनके अर्थके सम्बन्धमें किसीको तनिक भी भ्रम, संशय न रह जाय, इस उद्देश्यसे अर्थको मूर्तिमान् कर दे रहे हों! सर्वात्मक होकर, इन समस्त गोपशिशु, गोवत्स एवं उनकी समस्त वस्तुओंके रूपमें स्वयं ही परिणत होकर मानो इसीलिये वे अभिव्यक्त हुए हों:

ENGLISH TRANSLATION

The wonder of this self-manifestation of Kṛṣṇacandra, Lord of the greatest lords, deserves to be seen. These cowherd boys and calves numbered exactly as many as the cowherd boys and calves whom Brahmā had stolen and deluded by māyā. The boys' childhood bodies measured the same number of hands and fingers, and the calves stood exactly as tall and long as before. Their hands, feet, and other limbs had precisely the same forms and dimensions. The herding sticks and canes used for tending the calves had the same shapes and sizes. Their horns, flutes, and lunch slings were identical in size and form. The ornaments of tender leaves, flowers, and other materials upon each limb were exactly the same, as were their garments. More than this, those who had been composed or restless by nature possessed precisely the same steadiness or restlessness in these forms. Every quality was identical. Their names were the same, their appearances perfectly alike, and each boy had exactly the same age. Their manner of walking, other gestures, voices, and ways of friendship with one another were just as before. In short, their forms, colors, shapes, marks, dispositions, voices, clothing, ornaments, gait, faults, virtues, preferences, and dislikes were exactly the same, without even the slightest difference of any kind. It was as though Kṛṣṇacandra, in the school of this self-manifestation, intended to reveal the true meaning of the statements of revelation and Purāṇa, “All this is indeed Brahman” and “The entire universe is filled with Viṣṇu.” To leave no trace of confusion or doubt concerning their meaning, he seemed to embody that meaning itself. Becoming the self of all and personally transforming into all the cowherd boys, calves, and every object belonging to them, he appeared as though for this very purpose:

ORIGINAL Sanskrit verse

यावद् वत्सपवत्सकाल्पकवपुर्यावत् कराङ्घ्र्यादिकं
यावद् यष्टिविषाणवेणुदलशिग् यावद्विभूषाम्बरम्।
यावच्छीलगुणाभिधाकृतिवयो यावद् विहारादिकं
सर्वं विष्णुमयं गिरोऽङ्गवदजः सर्वस्वरूपो बभौ॥

(श्रीमद्भागवत १०।१३।१९)

ENGLISH TRANSLATION

Exactly matching the tender bodies of every calf and boy, their hands and feet, their sticks, horns, flutes and lunch slings, their ornaments and clothes, their dispositions, qualities, names, forms, ages, and every manner of play, the unborn Lord shone as the form of all, embodying the declaration that everything is pervaded by Viṣṇu.

(Śrīmad Bhāgavata 10.13.19)

ORIGINAL

Braj verses

उभयरूप हरि आपुहि भयऊ।
बछरा-बत्सपाल जस चहेऊ॥

जैसे चरन-करन-मुख जासू।
सील-सुभाव, बोल, जस हासू॥

चलन, चातुरी, छरी, विभूषन।
नाम, दाम, तनियाँ कछु दूषन॥

असन, बसन, मुसुकनि जसि जासू।
जस विषान वय वेनु विलासू॥

जस बिहार, जसि रुचि, गुण ग्रामा।
सकल भए हरि सुखमय धामा॥

सर्व विष्णुमयं इमि बानी।
कहत बेद इमि सदा बखानी॥

सत्य करी करुनानिधि ताही।
भए सकलमय निज चित चाही॥

ENGLISH TRANSLATION

Hari himself became both kinds of forms,
the calves and their keepers, exactly as he wished.

Each one's feet, hands, and face were the same,
as were his disposition, nature, speech, and laughter.

Their gait, cleverness, sticks, ornaments,
names, ropes, bodies, and even small faults were the same.

Their food, clothing, and smiles were as before,
as were their horns, ages, flutes, and playful ways.

Their sports, tastes, and hosts of virtues were the same.
Hari, the blissful abode, became them all.

“Everything is pervaded by Viṣṇu,”
the Vedas proclaim again and again.

The treasure of compassion made that declaration true,
becoming everything according to the desire of his heart.

ORIGINAL Braj verses

जितक हुते बछ-बाछी-बाल, आपु ही भए कुँवर नँदलाल।
वैसेइ कंबर, अंबर, हार, वैसेइ सहज अहार-बिहार॥

वैसेइ नाम, दाम, गुन नीके, वैसेइ सूंग, बेनु, दल, छीके।
वैसियै सनि, चहनि पुनि बोलनि, वैसियै लटकनि, मटकनि, डोलनि॥

नूपुर, कंकन, किंकिनि, माल, सबै भए ईस्वर नँदलाल।
बेद जु बिदित बिस्व यह जिते, सबै बिस्नुमय भासत तिते॥

जो यह बानी निगमन गाई, सो प्रभु मूर्तिबंत दिखराई।

ENGLISH TRANSLATION

However many calves and cowherd boys there were, Prince Nandalāla himself became them all.
Their blankets, clothes, garlands, natural food, and play were exactly the same.

Their names, ropes, fine qualities, horns, flutes, leaves, and lunch slings were the same.
Their glances, speech, dangling ornaments, swaying movements, and gait were identical.

Nandalāla, the Lord, became every anklet, bracelet, girdle bell, and garland.
All that the Vedas reveal within this universe appeared everywhere as pervaded by Viṣṇu.

The Lord visibly embodied the declaration sung by the Vedas.

ORIGINAL

कहीं किसी भी अंशमें कोई त्रुटि नहीं रही है। रहेगी ही क्यों? यह तो मानो व्रजेन्द्रकुलचन्द्रके चिर-अभ्यासकी वस्तु है। प्रलयके अनन्तर जब सृजन होने लगता है, उस समय विश्वस्रष्टा पूर्वसृष्टिके सर्वथा अनुरूप ही वस्तुओंका निर्माण करते हैं। वैसे ही गगन-पवन निर्मित होते हैं; चन्द्र, सूर्य, ग्रह, नक्षत्र, अशेष तारकपङ्क्तिकी रचना भी वैसी ही होती है; समुद्र, धरा, गिरिश्रेणी, वृक्ष, गुल्म, लताएँ, वैसी-की-वैसी बनती हैं। अनन्त जीव-समुदायका प्रत्येक प्राणी गतसृष्टिमें जिस कर्मफलका जो अंश जिस भावसे भोग कर रहा था, सर्वथा सर्वांशमें ठीक उसी कर्मफलके उसी भागका भोग साथ लिये, उसी प्रक्रियाका अनुसरण करते हुए व्यक्त हो जाता है:

ENGLISH TRANSLATION

No error remained anywhere in any detail. Why should there be one? This seemed a matter of long practice for the moon of Vraja's royal family. When creation begins after cosmic dissolution, the creators of universes fashion things exactly in accordance with the previous creation. The same sky and wind are formed, and the moon, sun, planets, constellations, and endless ranks of stars are fashioned just as before. The oceans, earth, mountain ranges, trees, shrubs, and vines arise in precisely the same way. Every being among the infinite multitude of living creatures manifests in the same process, carrying exactly that portion of karmic result which it had been experiencing in the previous creation and in precisely the same condition:

ORIGINAL Sanskrit verse

सूर्याचन्द्रमसौ धाता यथापूर्वमकल्पयत्।

ENGLISH TRANSLATION

The Creator fashioned the sun and moon as they had been before.

ORIGINAL

विश्वस्रष्टाके इन समस्त कर्मोंमें तिलमात्र भी कहीं भूल नहीं हो पाती। अनादिसृष्टिके प्रवाहमें स्रष्टा एक बार भी, कभी कहीं भी नहीं चूकते। फिर ऐसे अनन्त विश्वस्रष्टाओंके नियन्ता नन्दनन्दन श्रीकृष्णचन्द्रसे भूल कैसे होगी? वे जब स्वयं ही शिशु, गोवत्स, वेत्र, विषाण, वेणु, छीका, कङ्कण, किङ्किणी, नूपुर, घण्टिका आदि सब कुछ बन गये हैं, तब भी त्रुटि रहेगी? नहीं-नहीं, इसमें कहीं भ्रम-प्रमादके लिये अवकाश नहीं। और सच तो यह है कि 'सृजन', 'सृष्टि' आदि शब्दोंमें यह सामर्थ्य ही नहीं कि श्रीकृष्णचन्द्रके इस आत्मप्रकाशकी रूपरेखाको रंचकमात्र भी वे किसीको हृदयङ्गम करा सकें। यह प्रापञ्चिक सृष्टि जैसी कोई वस्तु नहीं, जो नियमोंकी परिधिमें समा सके। यह मायिक सृष्टि होती, तब कुछ कहना-सुनना बनता। मायिक सृष्टिके द्वारा नित्यलीलाविहारी श्रीकृष्णचन्द्रके नित्यलीलापरिकरोंका प्रतिनिधित्व सम्भव जो नहीं। इसीलिये यह श्रीकृष्णचन्द्रके अपने-आपद्वारा सम्पादित है तथा इससे आगे इस सम्बन्धमें सङ्केतके रूपमें इतना ही कहा जा सकता है कि यह आनन्दात्मक है, चिदात्मक है, यह समस्त परिणति सर्वथा विशुद्ध है, अपने कारणसे सर्वथा अभिन्न है। तथापि यह लीलाकी सङ्घटनाके उद्देश्यसे है, इसलिये उन लीलापरिकरोंके स्वभावका इसमें उन्मेष हो गया है और इस कारणसे यह विभिन्न रूपोंमें प्रतिभासित हो रही है। वाणी इसकी रूपरेखाका निर्देश कर ही नहीं सकती, यह अनिर्वचनीय है। बस, यह अद्भुत है। यदि इसे सृष्टि कहें तो यह सृजनका उत्कृष्टतम रूप है, सबसे विलक्षण ही यह बना है:

ENGLISH TRANSLATION

Not even the smallest error occurs in all these works of a universe's creator. Throughout the beginningless current of creation, the creator never fails even once, anywhere. How then could Nanda's son Kṛṣṇacandra, ruler of infinitely many such creators, make a mistake? When he personally became every child, calf, cane, horn, flute, lunch sling, bracelet, girdle bell, anklet, little bell, and all else, could any defect remain? No, there is no possibility of confusion or error here. Indeed, words such as "creation" and "producing" lack the power to make anyone grasp even the slightest outline of Kṛṣṇacandra's self-manifestation. It is not like material creation, which can be contained within the bounds of laws. If it were an illusory creation, something might be said or heard about it. Yet an illusory creation cannot represent the eternal companions of Kṛṣṇacandra, enjoyer of eternal pastimes. Therefore, Kṛṣṇacandra accomplished it through himself. Beyond this one can indicate only that it is made of bliss and consciousness, that the entire manifestation is wholly pure and completely nondifferent from its cause. Yet because it serves the arrangement of the pastime, the dispositions of those companions arose within it, causing it to appear in different forms. Speech cannot define its shape. It is indescribable. It is simply wondrous. If one calls it a creation, then it is the highest possible form of creation, utterly distinct from every other:

ORIGINAL Sanskrit verse

आनन्दात्मचिदात्मकं च तदिदं स्वेनैव सम्पादितं शुद्धं यद्यपि कार्यजातमखिलं नो कारणाद्भिद्यते।
लीलोपाधि तथापि भिन्नमभवत्तेषां स्वभावोदयात् सोऽनिर्वाच्यतयाद्भुतः परमभूत्सर्गो निसर्गोत्तमः॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

That manifestation, made of bliss and consciousness, was accomplished by him alone. Though wholly pure, the entire effect is not different from its cause. Yet under the condition of the pastime it became diverse through the arising of their individual natures. Being indescribable, it was wondrous, the supreme creation and highest natural manifestation.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

अस्तु, इस अभिव्यक्तिके अनन्तर श्रीकृष्णचन्द्रका पुनः आत्मविहार आरम्भ हो जाता है। स्वयं तो वे मूलस्वरूपमें अवस्थित हैं ही और फिर स्वयं अपने ही गोपशिशु बने हुए रूपोंके द्वारा स्वस्वरूप गोवत्सोंका आह्वान करने लगते हैं, उन्हें वनसे लौटाने लगते हैं। 'श्रीदाम रे! भैया रे सुबल! देख कितना विलम्ब हो चुका! सूर्य तो आज यहीं वनमें ही अस्तप्राय हो चुके। अतिशय शीघ्रता कर, अन्यथा मैया चिन्तित हो जायँगी।' यह आदेश लीलाविहारी अपने निजरूप सखाओंको दे डालते हैं। सखासमुदाय भी पुलिनको 'हैओ हैओ, अरे रे रे' की ध्वनिसे निनादितकर राशि-राशि गोवत्सरूपोंमें अवस्थित श्रीकृष्णचन्द्रको ही हाँक ले चलते हैं। साथ ही वेणुनाद, शृङ्गनाद, परस्परकी क्रीडा, नृत्य-गीत आदिका क्रम भी चल ही पड़ता है। इस आनन्दप्रवाहमें ही चलते-चलते वनकी सीमा समाप्त हो जाती है तथा सर्वात्मा, स्वयं ही शिशु एवं गोवत्सरूप बने हुए श्रीकृष्णचन्द्र, व्रजमें प्रवेश करते हैं:

ENGLISH TRANSLATION

Thus, after this manifestation, Kṛṣṇacandra's play with himself begins once more. He remains present in his original form, while through the forms in which he himself has become the cowherd boys, he begins calling the calves who are likewise his own forms and turning them homeward from the forest. "Śrīdāma! Brother Subala! Look how late it has grown! The sun is almost setting here in the forest today. Hurry greatly, or Mother will become anxious." The enjoyer of pastimes gives this command to the friends who are his own forms. The company of friends fills the riverbank with calls of "Haio, haio! Are, re, re!" and drives along Kṛṣṇacandra himself, present in herd after herd of calf forms. At the same time the flutes and horns sound, and their mutual games, dancing, and singing all begin again. Moving onward in this current of bliss, they reach the end of the forest, and Kṛṣṇacandra, the Self of all who has himself become the boys and calves, enters Vraja:

ORIGINAL Sanskrit verse

स्वयमात्मात्मगोवत्सान् प्रतिवार्यात्मवत्सपैः।
क्रीडन्नात्मविहारैश्च सर्वात्मा प्राविशद् व्रजम्॥

(श्रीमद्भागवत १०।१३।२०)

ENGLISH TRANSLATION

The Self of all turned back the calves who were himself through the calf herders who were also himself. Playing through pastimes with himself, he entered Vraja.

(Śrīmad Bhāgavata 10.13.20)

ORIGINAL Braj verses

अखिल लोकपति मुकुटमनि ह्वै सरूप धरि भूप।
चरत-चरावत आपुही बछरा-ग्वाल अनूप॥

फेरत-घेरत आपु, खेलत ब्याज अनेक बिधि।
करत जु बिबिध प्रलाप, गए अमित ह्वै अमित गृह॥

ENGLISH TRANSLATION

The crown jewel of all rulers of the worlds assumed those very forms as sovereign Lord.
He himself became the matchless calves and cowherd boys, grazing and causing them to graze.

He himself turned and gathered them, playing in countless ways,
speaking all kinds of playful words, and becoming innumerable, went to innumerable homes.

ORIGINAL

व्रजमें आकर भी सदाकी भाँति ही समस्त नियमोंका पालन होता है। 'यहाँ, इस चतुष्पथ-चौराहेसे श्रीदामके गोवत्स अलग हो जाते हैं।' आज भी अलग हो गये और अपने गोष्ठकी ओर चल पड़े। जहाँ जिस शिशुका नियत स्थल है, वहीं आज भी उसके गोवत्स पृथक् होते हैं और वह उनका अनुगमन करता है। गोवत्सोंको गोष्ठमें, उनके सदाके निर्दिष्ट वासस्थानमें ले जाकर शिशु उनकी ग्रीवामें बन्धनरज्जु भी वैसे ही डालते हैं, वत्ससमूह भी अपने पालककी इच्छाको स्वीकार करता हुआ सदाकी भाँति स्वभावगत अपनी चञ्चल या धीर मुद्रा धारण कर लेता है। यह कार्य सम्पन्न करनेके अनन्तर वे बालक अपने-अपने सदनमें प्रवेश करते हैं। वास्तवमें आज न तो कोई गोपशिशु है, न कोई गोवत्स। स्वयं श्रीकृष्णचन्द्र ही उन-उन सखाओंके रूपमें निर्दिष्ट स्थल आनेपर पृथक् हुए हैं तथा नियत मार्गसे गोवत्सोंको, अपने-आपको ही, गोष्ठकी ओर हाँक ले चले हैं। उन्होंने स्वयं ही तो शिशुरूपमें रज्जुबन्धन डाला है और स्वयं ही गोवत्सरूपमें उस बन्धनको स्वीकार किया है। और यह सब करके स्वयं एकाकी वे ही पृथक्-पृथक् रूपसे अनन्त गृहोंमें प्रविष्ट हो गये हैं।

ENGLISH TRANSLATION

Even after arriving in Vraja, every customary practice is observed just as always. "Here, at this four-way crossing, Śrīdāma's calves separate from the others." Today too they separate there and proceed toward their own cowshed. At each boy's appointed place, his calves turn aside as usual and he follows them. After leading the calves into the cowshed, to the place always assigned for their residence, the boys fasten the tethering ropes around their necks in the same way. Accepting the wishes of their keepers, the groups of calves assume their naturally restless or composed postures just as they always do. When this task is complete, the boys enter their respective homes. In truth, today there is neither any cowherd boy nor any calf. Kṛṣṇacandra himself, in the forms of those particular friends, separates from the others upon reaching each appointed place, and along the customary route drives the calves, who are also himself, toward the cowshed. He himself, as each boy, ties the rope, and he himself, as each calf, accepts the bond. Having done all this, he alone enters innumerable homes in innumerable distinct forms.

ORIGINAL Sanskrit verse

तत्तद्वत्सान् पृथङ्नीत्वा तत्तद्गोष्ठे निवेश्य सः।
तत्तदात्माभवद् राजंस्तत्तत्सद्म प्रविष्टवान्॥

(श्रीमद्भागवत १०।१३।२१)

ENGLISH TRANSLATION

O King, after leading each group of calves separately and placing them in its respective cowshed, he became each corresponding boy and entered each corresponding home.

(Śrīmad Bhāgavata 10.13.21)

ORIGINAL

आजका व्रजप्रवेश, गृहप्रवेश भी और दिनोंकी अपेक्षा कुछ विचित्र ही हुआ है। इधर संध्याने श्याम-अञ्चलका विस्तार किया और उधर नीलसुन्दरका वेणुनाद व्रजपुरके कण-कणमें झंकृत हो उठा। गोपसुन्दरियाँ आकुल नेत्रोंसे प्रतीक्षा कर रही थीं, अन्य दिनोंकी अपेक्षा आज पर्याप्त विलम्ब भी हो चुका था। कतिपय अतिशय कोमलहृदया वात्सल्यवती देवियाँ तो कुछ अन्य आशङ्काएँ करने लग गयी थीं, व्रजरानीका तो कहना ही क्या है। इतनेमें ही वेणुका स्वर सुन पड़ा। प्राणोंकी उत्कण्ठा लिये सब-की-सब अपने-अपने द्वारदेशपर तोरणके समीप आ गयीं। कुछ तो विह्वल होकर और भी आगे चली गयीं। क्रमशः श्रीकृष्णचन्द्र निकट-निकटतर होते गये और व्रजपुरन्ध्रियोंके नेत्र शीतल होने लगे। पर आज उनकी दृष्टि चटपट बरबस चली गयी अपने गर्भजात शिशुओंकी ओर। वे भी श्रीकृष्णचन्द्रको आवृत किये झूमते आ रहे थे। और दिन यह होता था, गोपसुन्दरियोंकी आँखें अपने पुत्रोंका सचमुच तिरस्कार कर देती थीं, उनके नेत्रोंमें समा जाते थे एकमात्र श्रीकृष्णचन्द्र, अन्य समस्त दृश्य उनके सामनेसे मानो विलुप्त हो जाते थे। तथा फिर अपने द्वारतक श्रीकृष्णचन्द्र पहुँचे, यह धैर्य भी कहाँ रहे? वे दौड़ पड़तीं और नीलमणिको अपने अङ्कमें भर लेतीं। संध्याके एक दण्डमात्र समयमें असंख्य व्रजदेवियोंका यह दैनिक क्रम कैसे पूरा होता था, इसका समाधान मानवी, प्राकृत बुद्धिसे होनेका ही नहीं। पर यह ध्रुव सत्य है कि ऐसा प्रतिदिन ही हो जाता था और वे गोपसुन्दरियाँ सुखसागरमें निमग्न हो जाती थीं। इस प्रकार सबके प्रीति-उपहारका सुख लेते श्रीकृष्णचन्द्र अन्तमें अपनी जननीके अङ्कमें आते थे; किंतु आजका क्रम मानो सर्वथा बदल गया। सबकी दृष्टि एक बार तो श्रीकृष्णचन्द्रकी ओर गयी अवश्य, पर तुरंत लौटी और ऐसी लौटी कि मानो नीलसुन्दरको सर्वथा भूलकर अपने पुत्रोंमें ही समा गयी। आज श्रीकृष्णचन्द्रको क्रोडमें धारण करनेकी उत्कण्ठा न जाने क्यों जागी ही नहीं; अपितु उसके स्थानपर अपने पुत्रोंका ममत्व ही लहरा उठा, प्राण अपने पुत्रोंका ही स्पर्श पानेके लिये नाच उठे। दौड़ीं तो सब-की-सब ही, पर उन्होंने गोदमें उठाया आज अपने-अपने पुत्रोंको ही और स्नेहातिरेकसे उन्हें वक्षःस्थलपर धारणकर उन्मादिनी-सी हो उठीं। निमेष बीतते-न-बीतते वात्सल्यका आवेग और भी द्रुत हो गया, इस कारण स्वयमेव उनके स्तनोंसे दुग्ध क्षरित होने लगा; अमृतधाराके समान स्वादु, आसवकी भाँति मादक इस दुग्धको अपने पुत्रोंके मुखमें देनेका लोभ वे संवरण नहीं कर सकीं। शिशुके कपोलोंपर हृदयस्पर्शी स्नेहका चुम्बन अङ्कितकर वे उनके चूर्णकुन्तल सहलाने लगती हैं, धूलिकण झाड़ने लगती हैं; साथ ही अपना स्तनाग्र उनके मुखमें देकर स्तनपीयूष पिलाने लग जाती हैं। वे नहीं जानतीं, पर आज उन्हें वास्तवमें चिरवाञ्छित परम फल मिल गया है। उनके मनोरथ पूर्ण हो रहे हैं। अपने पुत्ररूपमें पाकर, मानकर, अनुभव कर वे वात्सल्यवती गोपसुन्दरियाँ परब्रह्म पुरुषोत्तमको ही वक्षःस्थलपर धारणकर स्तन्यपान करा रही हैं, उन्हें वात्सल्यरसका उपहार समर्पित कर रही हैं।

ENGLISH TRANSLATION

Today's entry into Vraja and into the homes is stranger than on other days. On one side evening spreads her dark veil, while on the other the flute song of the darkly beautiful Lord reverberates through every particle of Vraja. The cowherd women wait with anxious eyes, for today the delay has been considerable. Some exceedingly tenderhearted and motherly ladies have begun imagining other causes for concern. What then can be said of Vraja's queen? Just then the sound of the flute is heard. Carrying the yearning of their very lives, every one of them comes to her doorway beside the ornamental arch. Some, overwhelmed, go even farther. As Kṛṣṇacandra draws nearer and nearer, the eyes of the women of Vraja begin to cool. But today their gaze is suddenly and irresistibly drawn toward the children born from their own wombs, who too come swaying along around Kṛṣṇacandra. On other days the cowherd women's eyes would truly disregard their sons. Kṛṣṇacandra alone would fill their vision, and every other sight seemed to disappear from before them. Nor could they patiently wait for him to reach their doors. They would run forward and gather the dark jewel into their laps. How this daily sequence could be completed for innumerable women of Vraja within a single daṇḍa of evening cannot be resolved by ordinary human intelligence. Yet it is certainly true that this happened every day, and the cowherd women became immersed in an ocean of happiness. Receiving the joy of everyone's loving offerings in this way, Kṛṣṇacandra would finally come into his own mother's lap. Today, however, the entire order seemed to change. Everyone's gaze did indeed go toward Kṛṣṇacandra once, but it instantly returned and became so absorbed in their own sons that they appeared to forget the darkly beautiful Lord completely. For some unknown reason, the longing to hold Kṛṣṇacandra in their laps did not arise today. In its place, affection for their own sons surged up, and their very lives danced with eagerness to touch them. They all ran forward, but today each lifted her own son into her arms and, pressing him to her breast with overflowing affection, became almost mad with love. Before even a moment had passed, the force of motherly love grew still more intense, causing milk to flow spontaneously from their breasts. They could not restrain the desire to place in their sons' mouths that milk, sweet as a stream of nectar and intoxicating like a divine elixir. Imprinting kisses of heart-piercing affection upon the children's cheeks, they caressed their soft curling locks and brushed away the particles of dust. At the same time, placing their nipples in the children's mouths, they fed them the nectar of their breast milk. They did not know it, but today they had truly received the supreme fruit for which they had longed through the ages. Their cherished desires were being fulfilled. Finding, regarding, and experiencing the Supreme Brahman, the Supreme Person, as their own sons, the motherly cowherd women held him against their breasts and nursed him, offering him the gift of parental love.

ORIGINAL Sanskrit verse

तन्मातरो वेणुरवत्वरोत्थिता
उत्थाप्य दोर्भिः परिरभ्य निर्भरम्।
स्नेहस्नुतस्तन्यपयःसुधासवं
मत्वा परं ब्रह्म सुतानपाययन्॥

(श्रीमद्भागवत १०।१३।२२)

ENGLISH TRANSLATION

Hearing the flute, their mothers rose in haste. Lifting their sons with both arms, they embraced them fully and made them drink the nectar-like, intoxicating milk that flowed from their breasts in affection, regarding the Supreme Brahman as their own sons.

(Śrīmad Bhāgavata 10.13.22)

ORIGINAL

Braj verses

बेनु कि धुनि सुनि गोपी धाई।
अपने कंठनि लै लपटाई॥

धूरि झारि पुनि पुनि मुख चूमनि।
नहिं कहि परै प्रेमकी घूमनि॥

× × ×

सुभग उरोज स्वत पय धाई।
सुत उठाइ उर लै लपटाई॥

सुअन जानि परब्रह्म उठाई।
अंक राखि निज हृदय लगाई॥

सुधा सरिस पय पान कराई।
जानहु परम भाग्य नरराई॥

ENGLISH TRANSLATION

Hearing the melody of the flute, the cowherd women ran,
clasping their children tightly around the neck.

Brushing off the dust, again and again they kissed their faces.
The swirling force of their love is beyond description.

× × ×

Milk streamed by itself from their lovely breasts.
They lifted their sons and pressed them to their hearts.

Thinking the Supreme Brahman to be their own children, they raised him,
placed him in their laps, and held him close to their hearts.

They gave him milk like nectar to drink.
Know this to be their supreme good fortune, O king among men.

ORIGINAL

अस्तु, जब भावावेग किंचित् शान्त होता है, तब माताओंका ध्यान अन्य कृत्योंकी ओर जाता है। प्रतिदिनका ही तो नियम है, श्रीकृष्णचन्द्र सायंकाल वत्सचारण करके लौटते हैं, उनके सखा भी उनके साथ ही आते हैं। आज भी वैसे ही नीलसुन्दर वनसे लौटे हैं। शिशु भी साथ ही आये हैं तथा माताएँ अब उनका संलालन करने जा रही हैं। वे नहीं जान पातीं कि आज इन असंख्य गोपशिशुओंके रूपमें स्वयं नन्दनन्दन श्रीकृष्णचन्द्र ही हैं। जानें भी कैसे? कोई अन्तर हो तब तो? जिस बालककी जो जैसी चेष्टा सदा घरपर हुआ करती, सर्वथा वैसी ही तो आज भी है। जो शिशु जिस कमनीय भङ्गिमासे अपनी जननीका आनन्दवर्द्धन करता, वह आज भी वैसी ही मनोहर बाल्यचेष्टाओंसे अपनी माताके हततलको आनन्दपूरित किये दे रहा है! माताएँ भी इन पुत्ररूपधारी श्रीकृष्णचन्द्रके संलालनमें व्यस्त हैं। संध्या तो हो ही चुकी है, रजनीकी छाया भी आ गयी है और उन्हें अभी बहुत-से कार्य करने हैं। पर आज उनका उल्लास अपने-आप शत-सहस्रगुणित हो चुका है। अतः कहीं उद्विग्नता नहीं है। परम स्नेहपूरित तत्परतासे वे अपने कार्यमें लगी हैं। सदाकी भाँति ही वे अपने पुत्रोंके, वास्तवमें श्रीकृष्णचन्द्रके, अङ्गोंमें सुगन्धित तैलका अभ्यञ्जन करती हैं, उबटन लगाती हैं, यह हो जानेपर उन्हें स्नान कराती हैं। फिर चन्दन आदिसे निर्मित सुन्दर अङ्गराग लगाती हैं, वसन-भूषणसे शृङ्गार धारण कराती हैं और तब रक्षा-तिलक करती हैं, केशव आदि नामोंसे उनके ललाट आदि द्वादश अङ्गोंमें रक्षातिलक लगा देती हैं। यह सब करनेके उपरान्त विविध व्यञ्जनोंके सहित मोदक, पूप आदि अनेक सुन्दर सुभोज्य पदार्थोंसे उन्हें भोजन कराती हैं। शिशुरूपधारी श्रीकृष्णचन्द्रसे आजकी वनचर्याका विवरण सुनती हैं। वर्णन करते-करते उनके नेत्रसरोजोंमें आलस्य भरने लगता है। तब माताएँ सुखद सुरम्य शय्यापर उन्हें शयन करा देती हैं। इस प्रकार असंख्य गोपबालकरूपधारी बाल्यलीलाविहारी श्रीकृष्णचन्द्र अगणित गृहोंमें अनन्त माताओंके द्वारा समादृत होकर परम आनन्दका अनुभव करते हैं:

ENGLISH TRANSLATION

When the surge of emotion becomes somewhat calm, the mothers turn their attention to other duties. It is the daily custom that Kṛṣṇacandra returns in the evening after tending the calves and that his friends come with him. Today too the darkly beautiful Lord has returned from the forest in the same way. The children have also come with him, and now their mothers are going to care for them. They cannot know that today Nanda's son Kṛṣṇacandra himself is present in the forms of these countless cowherd boys. How could they know? There would have to be some difference. Every child's behavior at home is exactly as it has always been. Each boy who delights his mother with his own charming manner continues today to fill the surface of her heart with joy through the same enchanting childhood gestures. The mothers are occupied in caring for Kṛṣṇacandra, who has assumed the forms of their sons. Evening has already arrived, the shadow of night has fallen, and they still have many duties to perform. Yet today their delight has increased hundreds and thousands of times of its own accord, so there is no agitation anywhere. They attend to their tasks with the utmost affectionate eagerness. Just as always, they massage fragrant oil into the limbs of their sons, who are actually Kṛṣṇacandra, apply cleansing paste, and then bathe them. Next they adorn their bodies with lovely fragrant preparations made of sandalwood and other substances, dress and ornament them, and apply protective tilaka to the twelve parts of their bodies, beginning with the forehead, while uttering the names Keśava and the other names of the Lord. After all this, they feed them many fine and delicious foods such as modakas and pūpas together with various prepared dishes. They listen as Kṛṣṇacandra in the forms of the children recounts the day's adventures in the forest. As he narrates, drowsiness begins to fill his lotus eyes, and the mothers lay him down upon pleasant, beautiful beds. In this way Kṛṣṇacandra, enjoyer of childhood pastimes in the forms of countless cowherd boys, is lovingly tended by infinite mothers in innumerable homes and experiences supreme bliss:

ORIGINAL Sanskrit verse

ततो नृपोन्मर्दनमज्जलेपना-
लङ्काररक्षातिलकाशनादिभिः।
संलालितः स्वाचरितैः प्रहर्षयन्
सायं गतो यामयमेन माधवः॥

(श्रीमद्भागवत १०।१३।२३)

ENGLISH TRANSLATION

Then, O King, through massage, bathing, anointing, ornamentation, protective tilaka, feeding, and other acts, Mādhava was lovingly cared for. Having returned in the evening, he delighted them with accounts of his own activities and in due course passed the night.

(Śrīmad Bhāgavata 10.13.23)

ORIGINAL Braj verses

उबटन उबटि सलिल अन्हवाए, मनभाए भोजन करवाए।

× × ×

चंदन चर्चि, सुभग तन देखी।
होत हृदयँ आनंद विसेखी॥

रक्षातिलक, असन भलि रीती।
सुतन्ह लडावहिं निति नव प्रीती॥

इमि क्रीडा निरखत सुत केरे।
संध्या भई सनेह घनेरे॥

ENGLISH TRANSLATION

They rubbed them with cleansing paste, bathed them in water,
and fed them the foods that pleased them.

× × ×

Anointing them with sandalwood and beholding their lovely bodies,
their hearts filled with exceptional joy.

With protective tilaka and fine food,
they fondled their sons with ever-new love.

Thus beholding the play of their children,
evening came amid deep affection.

ORIGINAL

उधर उन गोवत्सजननी गायोंकी दशा भी विचित्र ही है, मुनीन्द्रोंका मन मोहित कर देनेवाली है:

ENGLISH TRANSLATION

Meanwhile, the condition of the cows who were mothers of the calves was also extraordinary, capable of captivating the minds of the greatest sages:

ORIGINAL

Braj verse

अब सुनि लै गाइन कौ पेम,
बिसरत जिहि दिखि मुनि-मन-नेम।

ENGLISH TRANSLATION

Now hear of the cows' love,
at the sight of which even sages forget the discipline of their minds.

ORIGINAL

अभी-अभी तो वे भी वनसे लौटी हैं, वयस्क गोपगण इन्हें वनमें तृण चराकर लौटा लाये हैं। किंतु जैसे ही इस धेनुसमूहने गोशालामें प्रवेश किया, उनकी दृष्टि गोवत्सोंपर पड़ी कि फिर तो कहना ही क्या है! सम्पूर्ण गोष्ठमें सब ओर उनके हुंकारघोषसे, मृदु गम्भीर हाम्बारवसे मानो वात्सल्यका स्रोत उमड़ चलता है। उनके रक्षकवर्ग गोपगण मूक धेनुओंकी यह आजकी अभूतपूर्व स्नेहविह्वलता देख स्वयं भावद्रवित हो उठते हैं। तथा फिर, ओह! गोशावकरूपधारी नन्दनन्दनकी त्वरा, जननीके हाम्बारवका आवाहन सुनकर शीघ्रातिशीघ्र मिलनका वह अद्भुत प्रयास एवं क्षणमात्रमें ही सम्मिलन, इस प्रेमिल दृश्यका वर्णन कौन करे। इन गायोंके इनसे अपेक्षाकृत छोटे स्तनपायी गोवत्स हैं, वहीं उस गोष्ठमें ही उपस्थित भी हैं। पर उनकी ओर तो इनका जैसे तनिक भी ध्यान नहीं; और इन मुक्तस्तन्य वत्सतरोंके प्रति अपना सर्वस्व न्योछावर किये दे रही हैं; इन्हें देखकर, अपने पार्श्वमें पाकर प्रेममत्त हो गयी हैं। इन वत्सतरोंको भी प्रयास करनेकी आवश्यकता नहीं, अपने-आप उन गायोंके थनसे दूधका निर्झर झरने लगता है। ये गोशावक दुग्धपान करने लगते हैं तथा अप्रतिम उल्लासमें डूबी हुई-सी गायें बार-बार उनके अङ्गोंका लेहन करने लगती हैं:

ENGLISH TRANSLATION

They too have only just returned from the forest, brought back after the adult cowherd men had grazed them there. But as soon as this herd of cows enters the cowshed and their eyes fall upon the calves, what more can be said? Throughout the entire settlement, their calls and soft, deep lowing seem to release a surging stream of maternal love. Seeing this unprecedented loving agitation in the speechless cows, the cowherd men who guard them are themselves melted with emotion. And then, oh, who can describe the haste of Nanda's son in the forms of the young calves, the wondrous effort to reach their mothers as swiftly as possible upon hearing the summons of their lowing, and their meeting in a single instant? These cows have still younger, milk-drinking calves present right there in the cowshed. Yet they seem not to notice them at all. Instead, they surrender their entire beings to these older calves who had been weaned, and upon seeing them and having them at their sides, they become intoxicated with love. These calves need make no effort either. Streams of milk begin flowing spontaneously from the cows' udders. The calves drink, while the cows, immersed in incomparable delight, repeatedly lick their limbs:

ORIGINAL Sanskrit verse

गावस्ततो गोष्ठमुपेत्य सत्वरं
हुङ्कारघोषैः परिहूतसङ्गतान्।
स्वकान् स्वकान् वत्सतरानपाययन्
मुहुर्लिहन्त्यः स्रवदौधसं पयः॥

(श्रीमद्भागवत १०।१३।२४)

ENGLISH TRANSLATION

Then the cows hurried into the cowshed and called their own respective older calves to them with resounding lowing. As abundant milk flowed, they nursed their calves and licked them again and again.

(Śrīmad Bhāgavata 10.13.24)

ORIGINAL Braj verses

खरिक निकट जब बछरा बोलै,
सुनतहिं गोधनबृंद कलोलै।

हुँकि-हुँकि आतुर गति आवनि,
इत तैं इन बछरन की धावनि॥

चुसनि, चुसावनि, चाटनि, चूँबनि,
बार-बार हित की वह हूसनि।

× × ×

मनहु लीलि जैहै अति प्रेमा, लहै न जोगी करि बहु नेमा॥

ENGLISH TRANSLATION

When the calves called near the feeding trough,
the herd of cows stirred into tumult at the sound.

Lowing again and again, they came with anxious haste,
while from the other side the calves rushed toward them.

Suckling and nursing, licking and kissing,
again and again came that surge of affection.

× × ×

It seemed that overwhelming love would swallow them whole, a love no yogī attains through many disciplines.

ORIGINAL

अस्तु, यह है व्रजेन्द्रनन्दनके आत्मविहारका प्रथम दिवस। और अभी तो शरद् है। फिर हेमन्त, शिशिर, वसन्त, ग्रीष्म, पावस ऋतुएँ आयेंगी। पुनः शारदीय शोभा श्रीवृन्दाकाननको, व्रजपुरके आकाशको अलंकृत करेगी। तबतक व्रजराजकुमार एकाकी ही वनमें, पुरबीथियोंमें विहरण करते रहेंगे:

ENGLISH TRANSLATION

Thus ends the first day of Vraja's prince sporting with himself. It is only autumn now. Then the seasons of early winter, late winter, spring, summer, and the rains will come. Autumnal beauty will once again adorn the sacred forest of Vṛndāvana and the skies of Vraja. Until then, the prince of Vraja will roam alone through the forest and the streets of the settlement:

ORIGINAL Braj verse

आपुहि बछरा, आपुहि बाल,
बिहरत ब्रज बन मोहनलाल॥

ENGLISH TRANSLATION

He himself is the calves, and he himself is the boys.
Mohanlāla wanders through Vraja and its forests.

CHAPTER 52

# व्रजके गोपबालक और गोवत्स बने श्रीकृष्णका वर्षभरका खेल तथा बलरामजीको रहस्योद्घाटन

# Sri Krsna's Yearlong Play as Vraja's Cowherd Boys and Calves, and the Revelation of the Mystery to Balarama

Source scan pages 314–322

ORIGINAL

Hindi, Sanskrit, and Braj

व्रजके सम्पूर्ण गोपबालक एवं गोवत्स बने हुए श्रीकृष्णका यह खेल प्रायः एक वर्षतक निर्बाध चलता है, किसीको इस रहस्यका पता नहीं लगता। एक वर्षमें पाँच-छः दिन कम रहनेपर एक दिन बलरामजीको वनमें गायोंका अपने पहलेके बछड़ोंपर तथा गोपोंका अपने बालकोंपर असीम और अदम्य स्नेह देखकर आश्चर्य होता है और तब श्रीकृष्ण उनके सामने इस रहस्यका उद्घाटन करते हैं।

प्रभात होता, संध्या आती, निशाके श्याम अथवा शुभ्र आवरणसे व्रजपुर आवृत हो जाता एवं पुनः तरणिकिरणें उसे आलोकित करने लगतीं-इस क्रमसे दिन-पर-दिन बीतने लगे। पर किसीने भी गोपशिशु बने तथा गोवत्सरूपधारी श्रीकृष्णचन्द्रको पहचाना नहीं। व्रजपुरन्ध्रियोंका, गायोंका वात्सल्य-मातृभाव ज्यों-का-त्यों रहा; पुत्र बने हुए नन्दनन्दनके प्रति गोपसुन्दरियोंके मनमें कभी कोई अन्यथा आशङ्का नहीं हुई, उनके पुत्र-संलालनकी प्रणाली वैसी-की-वैसी बनी रही; गायें भी वत्सरूपमें विराजित व्रजविहारीको सर्वथा अपना गर्भजात शावक ही अनुभव करतीं, उन्हें दूध पिलाकर, चाट-पोंछकर कृतार्थ होतीं। सब बातें पहलेकी भाँति ही ज्यों-की-त्यों बनी रहीं। अनन्त गृहोंमें, गोष्ठोंमें असंख्य शिशुओं एवं वत्सोंकी पूर्ति धारण किये हुए श्रीकृष्णचन्द्रका यथोचित बाल्यभाव भी पूर्णतया पहले-जैसा ही रहा; किंतु दोनों ओर ही एक अन्तर अवश्य हो गया था। वह यह कि गोपसुन्दरियोंके हृदयोंमें अपने पुत्रोंके प्रति, गायोंके अन्तस्तलमें वत्सतरोंके प्रति जो स्नेहकी धारा थी, उसका रूप बदल गया था। पहले यह प्रवाह स्वाभाविक शान्त एवं समगतिका था और अब वह अतिशय वेगसे बढ़ने लगा, हिलोरें लेने लग गया था। तथा उधर श्रीकृष्णचन्द्रमें, “मेरी यह जननी है, मैं इसका पुत्र हूँ”-ऐसी भावना, पहलेके गोपशिशुओंमें, गोवत्सोंमें नित्य वर्तमान रहनेवाले मोहकी यह वृत्ति नहीं रही थी। शिशु एवं वत्सरूपमें विराजित रहनेपर भी अपने स्वरूपमें ही वे नित्य प्रतिष्ठित थे-

गोगोपीनां मातृतास्मिन् सर्वा स्नेहर्द्धिकां विना।
पुरोवदास्वपि हरेस्तोकता मायया विना॥
(श्रीमद्भा० १०।१३।२५)

मातृभाव ज्यौं-त्यौं भयौ गो-गोपिन तेहि काल।
पूरब बालन ते अधिक नेह-बृद्धि एहि बाल॥
हरि महँ भई असेष, गो-गोपिनकी मातृता।
एतनौ भयौ बिसेष, नेहाधिक्य बिना लसत॥
गो-गोपिनके माहिं कृष्नचंद्र कहँ भाव नित।
प्रथम सरिस सब आहि तोक-भावना जननि पर॥
तोक-भावना हरि कहँ तैसी।
प्रथम हुती मातन पर जैसी॥
एक मोह बिनु जानु महीसा।
बाल-भाव किय प्रभु जगदीसा॥
मैं हौं सुत, यह है मम माता।
एतने बिना जानियहु ताता॥

ENGLISH TRANSLATION

Sri Krsna's play as all the cowherd boys and calves of Vraja continues uninterrupted for nearly a year, and no one discovers the mystery. When only five or six days remain in the year, Balarama one day beholds in the forest the cows' limitless and irrepressible love for their former calves and the cowherds' love for their sons. He is astonished, and Sri Krsna then reveals the mystery to Him.

Morning dawns, evening arrives, Vraja is covered by night's dark or pale veil, and then the sun's rays illumine it once more. As day follows day, no one recognizes Sri Krsnacandra in the forms of the cowherd boys and calves. The maternal affection of Vraja's women and cows remains just as before. The beautiful cowherd women never suspect anything different about Nanda's son in the forms of their sons, and their manner of tending them remains unchanged. The cows experience Vraja's playful Lord in calf form entirely as offspring born from their own wombs and feel fulfilled by nursing, licking, and cleaning them. Everything outwardly continues as before. In countless homes and cowsheds, Sri Krsnacandra assumes the completeness of innumerable boys and calves, and His fitting childlike mood remains exactly as it had been. Yet one change occurs on both sides. The current of affection in the cowherd women's hearts for their sons and in the cows' hearts for their calves changes its nature. Earlier it flowed naturally, peacefully, and evenly. Now it increases with immense force and begins surging in waves. Sri Krsnacandra, however, has no deluded conviction, “This is My mother and I am her son,” of the kind that dwelt in the original boys and calves. Even while present in their forms, He remains eternally established in His own true being:

“All the cows and cowherd women retained their maternal feeling toward Hari as before, except that their affection increased. Hari too possessed the childhood relation toward them as before, but without the influence of maya.” (Srimad-Bhagavatam 10.13.25)

The maternal feeling of cows and gopis remained as it had been,
but their love for these children grew greater than for the former boys.
All the motherhood of cows and gopis rested in Hari.
Only this was different: it shone with increased affection.
Krsnacandra's feeling toward the cows and gopis remained as before,
with the child's feeling toward its mother.
Hari's childlike relation was just as the earlier boys had felt toward their mothers.
Know, O king, that the Lord of the world assumed childhood feeling, but without delusion.
Only the notions “I am the son, and this is my mother” were absent, dear one.

ORIGINAL Hindi and Braj

यहाँ नन्दभवनमें भी व्रजेश्वरीका, उनके नीलमणिका और समस्त कार्यक्रम तो ज्यों-का-त्यों चल रहा था। प्रातः-समीरका स्पर्श पाते ही जननी यशोदा अपने पुत्रको विविध मनुहारके द्वारा प्रतिदिन ही जगातीं-

मोहन जागि, हौं बलि गई।
तेरे कारन स्यामसुंदर नई मुरली लई॥
ग्वाल-बाल सब द्वार ठाढ़े, बेर बन की भई।
गायन के सब बंद छूटे, डगर बन की लई॥
पीत-पट करि दूरि मुखतें, छाँड़ि दै अरसई।
अति अनंदित होत जसुमति, देखि दुति नित नई॥
जागे जंगम जीव पसु खग और ब्रज सबई।
सूर के प्रभु दरस दीजै होत आनँदमई॥

तथा श्रीकृष्णचन्द्र भी निद्रा त्यागकर अपनी परम मनोहर चेष्टाओंसे व्रजरानीका, श्रीरोहिणीका आनन्दवर्धन करते। फिर अग्रजके सहित नीलसुन्दरका संलालन होता और तब वे वत्सचारणके लिये वनमें चले जाते। सायंकाल लौटते माता उन्हें अङ्कमें धारण करतीं, अपने कोटि प्राणोंका स्नेह देकर, ऋतुके अनुरूप उपचारोंसे लालितकर वनका श्रम हरतीं, ब्यारू होती और श्रीकृष्णचन्द्र पौढ़ जाते, प्रतिक्षण बढ़ते उल्लाससे प्रत्येक चर्या सदाकी भाँति पूर्ण होती।

ENGLISH TRANSLATION

In Nanda's house, Vrajesvari, her dark jewel, and the entire daily program continue just as before. At the touch of the morning breeze, Mother Yasoda awakens her son every day with many loving entreaties:

“Awaken, Mohana! I surrender myself to You.
For Your sake, beautiful Syama, I have brought a new flute.
All the cowherd boys stand at the door. It is time to go to the forest.
The cows have all been released from their stalls and have taken the forest road.
Move the yellow cloth from Your face and abandon Your drowsiness.
Yasumati rejoices greatly to behold Your ever-fresh radiance.
Moving creatures, animals, birds, and all Vraja have awakened.
O Lord of Sura, grant us Your sight, which fills us with bliss.”

Sri Krsnacandra abandons sleep and increases the joy of Vraja's queen and Sri Rohini through His supremely enchanting movements. The dark beauty and His elder brother are fondly cared for, and then They go to the forest to herd calves. When He returns in the evening, Mother takes Him in her lap, gives Him the love of millions of lives, removes His forest weariness with seasonal ministrations, serves His evening meal, and puts Him to bed. Every daily act is completed as always, with delight increasing at every moment.

ORIGINAL Hindi, Sanskrit, and Braj

किंतु एक विलक्षणता यहाँ भी हो गयी थी। अब नन्दभवनमें पुरसुन्दरियोंकी भीड़ जो नहीं रही! कहाँ तो श्रीकृष्णचन्द्रके दर्शनसे नेत्र शीतल करने, उन्हें क्रोड़में लेकर प्राणोंकी व्यथा शान्त करनेके लिये एकत्र हुई गोपिकाओंसे राजप्रासादका कोना-कोना पूर्ण रहता-यह दशा थी और अब बाहरका कोई नहीं! अब तो व्रजेश्वरका परिवार-नन्दराय, यशोदारानी, श्रीरोहिणी, सेवक, गोप, दासियाँ, परिचारिकाएँ-इनका साम्राज्य है; ये चाहें जैसे राम-श्यामको लाड़ लड़ावें! पहले तो बाहरसे आयी गोपीको सम्मान देना अनिवार्य हो जाता; वह नीलमणिको अपना स्नेह समर्पित कर सके, उसे ऐसा अवसर देना ही पड़ता। और एक-दो हों तो भी बात थी। जब समस्त व्रजमण्डल ही उमड़ आता है, तब घरवालोंकी स्वच्छन्दता छिनेगी ही। पर अब उन्हें पूर्ण सुयोग मिल गया है मनमाना करनेका। साथ ही इस ओर किसीका ध्यान भी नहीं गया। पुरसुन्दरियाँ क्यों नहीं आतीं, यह प्रश्न भी किसीके मनमें उदय नहीं हुआ। जैसे कुछ भी नवीनता हुई ही नहीं हो-यही अनुभूति परिवारके प्रत्येक सदस्यको है। अधिक आश्चर्य तो यह है कि स्वयं पुरवासियोंको भी पता नहीं कि उनकी जीवनधारामें कोई परिवर्तन हुआ है! वे कुछ भी नहीं जानते और जान पायेंगे भी नहीं; किंतु वस्तुस्थिति तो सर्वथा बदल ही गयी है। सचमुच व्रजपुर दूसरा-सा बन गया है। दिन बीत रहे हैं और यह उत्तरोत्तर बदलता जा रहा है। बलिहारी है लीलाविहारीकी इस लीलाकी! कुछ दिन पूर्व यशोदानन्दन व्रजपुरवासियोंके लिये अपने कोटि-कोटि प्राणोंसे भी अधिक प्रिय रहे हैं; क्षणभरके लिये भी उनके अन्तस्तलमें, बाह्य व्यवहारमें-जबसे श्रीकृष्णचन्द्र दृष्टिपथमें आये-अपनी संतानके लिये वैसे प्यारका उन्मेष नहीं हुआ। पर आज? श्रीकृष्णचन्द्रके प्रति प्यार कम हुआ हो, यह बात तो नहीं है; किंतु ठीक वैसा ही, उसी जातिका स्नेह उनके मनमें, प्रत्येक चेष्टामें अपने गर्भजात शिशुओंके लिये निरन्तर लहरा रहा है। जो असीम प्रीति श्रीकृष्णचन्द्रके प्रति है, वैसी-की-वैसी वही स्नेहलता अपने बच्चोंमें प्रतिदिन क्रमशः बढ़ती रहकर ओर-छोर-विहीन बन गयी है-वर्षपर्यन्त परिवर्धित होती हुई निस्सीम बन गयी है तथा ठीक यही दशा उन गायोंकी भी है। अपने वत्सतरोंके लिये उनका स्नेह भी क्रमशः ऐसा ही अपरिसीम बन गया है-

व्रजौकसां स्वतोकेषु स्नेहवल्ल्याब्दमन्वहम्।
शनैर्निःसीम ववृधे यथा कृष्णे त्वपूर्ववत्॥
(श्रीमद्भा० १०।१३।२६)

ब्रज जुबतिन केरी।
सुनहु तात तोहि कहौं निबेरी॥
नर-नारी जे कोउ ब्रजबासी।
तिन के प्रान कृष्ण सुख रासी॥
निज पुत्रन तें कृष्न मझारा।
अति सनेह-यह प्रथम बिचारा॥
अब निज सुअन माँझ अति प्रीती।
बढ़ी निरंतर सुखमय रीती॥
बरस एक बढ़ी सब काहू।
नेह-लता निज सुत चित चाई॥

ENGLISH TRANSLATION

Yet something extraordinary has happened here too. The beautiful women of the town no longer crowd Nanda's house. Formerly every corner of the royal mansion was filled with gopis gathered to cool their eyes by seeing Sri Krsnacandra and soothe their hearts by taking Him in their laps. Now no outsider is present. Nanda Raya, Queen Yasoda, Sri Rohini, the servants, cowherds, maidservants, and attendants have the realm to themselves and may fondle Rama and Syama however they please. Earlier they had to honor every visiting gopi and give her an opportunity to offer affection to the dark jewel. Had there been only one or two, it would have been another matter, but when all Vraja surged in, the household naturally lost its freedom. Now the family has a complete opportunity to act as it wishes, yet no one notices the change. No one even wonders why the women of the town no longer come. Every family member feels as though nothing new has happened. More astonishing still, the townspeople themselves do not know that the current of their lives has changed. They know nothing and cannot know, yet the reality has become altogether different. Vraja truly seems transformed and changes increasingly as the days pass. All glory to the playful Lord's pastime! A few days earlier Yasoda's son was dearer to Vraja's residents than millions upon millions of lives. From the moment Sri Krsnacandra entered their sight, no comparable love for their own children arose even briefly within their hearts or outward conduct. But today? Their love for Sri Krsnacandra has not diminished, yet exactly the same kind of affection continually surges in their minds and actions for the children born from their wombs. The same limitless love they hold for Sri Krsnacandra grows daily for their own children until it has neither shore nor end. Expanding throughout the year, it becomes boundless. The cows' love for their calves becomes equally immeasurable:

“Throughout that year, the vine of affection belonging to Vraja's residents for their own children gradually increased day after day until it became boundless, just as their unprecedented love for Krsna had always been.” (Srimad-Bhagavatam 10.13.26)

Hear, dear one, and I shall explain the condition of Vraja's young women.
Every man and woman dwelling in Vraja held Krsna, the abode of happiness, as their very life.
At first they loved Krsna far more than their own sons.
Now intense love for their own children increased continually in a blissful way.
For one year, everyone's vine of affection for his child expanded within the heart.

ORIGINAL Hindi, Sanskrit, and Braj

अस्तु, इस प्रकार सर्वात्मस्वरूप श्रीकृष्णचन्द्रका यह अद्भुत आत्मविहार प्रायः वर्षपर्यन्त चलता रहा। शिशु एवं गोवत्सका मनोहर स्वाँग लेकर, साथ ही यशोदानन्दनके रूपमें भी नित्य सबके संचालक बने रहकर वे यह खेल खेलते रहे, अपने-आप द्वारा अपने-आपका ही पालन करते रहे; स्वयं अपने-आपके ही साथ अपने-आप अनेक भुवनमोहन बाल्यक्रीडाकी, परम रमणीय कौतुककी रचना करते और सुखसिन्धुमें निमग्न हो जाते। काननमें, गोष्ठमें उनका यह वर्षव्यापी क्रीडाविलास निर्बाध होता रहा-

इत्थमात्माऽऽत्मनाऽऽत्मानं वत्सपालमिषेण सः।
पालयन् वत्सपो वर्षं चिक्रीडे वनगोष्ठयोः॥
(श्रीमद्भा० १०।१३।२७)

एहि बिधि भए बत्स हरि आपू।
मेटन हित निज जन परितापू॥
बछरा बत्सपाल के ब्याजा।
पाल्यौ निज जन जीव समाजा॥
गृह बन फिरत, करत बहु लीला।
कृपासिंधु गुन गन बहु सीला॥
बरष प्रजंत गयउ एहि रीती।
लखेउ न काहुँ बढ़े जो प्रीती॥
× × ×
ब्रजमंगल भगवान, ब्रह्म सच्चिदानंद प्रभु।
भक्तन के सुखदान, लगे देन सुख धरन, घर॥

ENGLISH TRANSLATION

Thus Sri Krsnacandra, the Self of all, continues this wondrous play with Himself for nearly a year. Assuming the charming disguises of the boys and calves while also eternally directing everyone as Yasoda's son, He plays by tending Himself through Himself. As Himself, with Himself alone, He creates countless world-enchanting childhood games and supremely delightful wonders and becomes immersed in an ocean of happiness. His yearlong sport proceeds unobstructed in the forest and cowsheds:

“Thus, in the guise of the calves and their keepers, He, the Self, tended Himself by Himself. For one year He sported as a calf-herder in the forest and cowsheds.” (Srimad-Bhagavatam 10.13.27)

In this way Hari Himself became the calves to remove His people's sorrow.
In the guise of calves and calf-keepers, He maintained His own community of living beings.
The ocean of mercy moved through home and forest, performing many virtuous and gracious pastimes.
A whole year passed in this way, and no one perceived the reason their love increased.
...
Bhagavan, auspiciousness of Vraja and the Lord who is Brahman, eternity, consciousness, and bliss,
bestowed happiness upon His devotees in every pasture and home.

ORIGINAL Hindi and Braj

और तो क्या-इतने दिन हो गये, अग्रज बलरामको भी इस रहस्यकी गन्धतक न मिली। वास्तविक गोपशिशु एवं गोवत्स मायामुग्ध हुए कहीं अन्यत्र विश्राम कर रहे हैं और उनके अनुज ही इन असंख्य रूपोंमें आत्मप्रकाश कर एक वर्षसे गोष्ठमें, वनमें विहार कर रहे हैं-यह कल्पना क्षणभरके लिये भी रोहिणीनन्दनके मनमें न आयी।

ऐप बरस दिवस निरबह्यौ संकरषन हूँ भेद न लह्यौ।

बलराम जानें कैसे? व्रजेन्द्रकुलचन्द्रको यह अभिप्रेत जो न था। क्यों अभिप्रेत नहीं था, इसे तो एकमात्र श्रीकृष्णचन्द्र ही जानते हैं। उनके किसी भी संकल्पका "इत्थम्भूत" समाधान पा लेना सम्भव ही नहीं है। पर यह सत्य है कि श्रीकृष्णचन्द्र नहीं चाहते थे और इसीलिये बलराम नहीं जान सके। आरम्भसे ही संयोग बना कि वे इस अभिनयसे पृथक् हो गये। जिस दिन अघासुरका मोक्ष हुआ, विधाताकी माया फैली, शिशु-गोवत्स अपहत हुए, उस दिन रोहिणीनन्दन वत्सचारणके लिये अनुजके साथ वनमें नहीं आ सके। वे आये होते तो सम्भवतः लीलाका प्रवाह कुछ और ही होता। श्रीकृष्णचन्द्रका वह योगीन्द्र-मुनीन्द्रदुर्लभ, परम पावन चरणस्पर्श अघ दैत्यको मिलता कि नहीं, यह कहना कठिन है। क्या पता, इससे पूर्व ही राम उसका कचूमर निकाल देते? और फिर उनके साथ रहनेपर, विधाता अपनी उस चेष्टासे उनके कोपभाजन न बन जाते-यह कौन कह सकता है? विधिकी माया उन्हें तो स्पर्श कर सकती नहीं। फिर ब्रह्ममोहनका यह प्रसङ्ग इसी रूपमें संघटित होता कि नहीं-इसका उत्तर पा लेना सहज नहीं। जो हो, हेतु कुछ भी हो, यह सर्वथा, सर्वांशमें सत्य है कि व्रजेन्द्रनन्दनकी ही इच्छा नहीं थी और इसीलिये राम प्रारम्भसे अबतक इस रहस्यसे अपरिचित रहे। अन्यथा श्रीकृष्णचन्द्रके "शेष" नामसे अभिहित, उनके ही दूसरे रूप बलरामके लिये कौन-सी वस्तु अज्ञात है।

ENGLISH TRANSLATION

More than that, despite so much time passing, even elder brother Balarama has not detected the slightest trace of the mystery. The thought never enters Rohini's son's mind that the real cowherd boys and calves lie elsewhere, bewildered by maya, while His younger brother has manifested Himself in these countless forms and sported for a year in the forest and cowshed.

A whole year passed, and even Sankarsana did not learn the secret.

How could Balarama know? The moon of Vrajendra's lineage did not desire Him to know. Why He did not desire it, only Sri Krsnacandra knows. No final explanation of any one of His resolves can be obtained. Yet it is true that Sri Krsnacandra did not wish it, and therefore Balarama could not know. From the beginning circumstances kept Him apart from the performance. On the day Aghasura was liberated, Brahma's maya spread, and the boys and calves were taken away, Rohini's son could not accompany His younger brother to herd calves. Had He come, the current of the pastime might have unfolded differently. It is difficult to say whether Agha would have received Sri Krsnacandra's supremely purifying foot-touch, rare even for the greatest yogis and sages. Who knows whether Rama might have crushed him first? And had Balarama been present, who can say that Brahma would not have incurred His wrath through that act? Brahma's maya cannot touch Him. It is not easy to know whether the episode of Brahma's bewilderment would then have occurred in the same form. Whatever the cause, it is wholly true in every respect that Vrajendra's son did not wish it, and therefore Rama remained unaware of the mystery from the beginning until now. Otherwise, what could be unknown to Balarama, Sri Krsnacandra's other form, called Sesa?

ORIGINAL Hindi and Sanskrit

पर अब पद्मयोनि ब्रह्मा पुनः आनेवाले ही हैं। इसीलिये-"दाऊ भैयाको सूचना इससे पूर्व ही मिल जाय"-मानो श्रीकृष्णचन्द्रने यह इच्छा की और उसीके अनुरूप एक छोटी, पर नयी-सी घटना रोहिणीनन्दनके समक्ष घटित हुई। उस दिन भी शरद्-ऋतु थी और आज भी शरद्के ही सुखद स्पर्शसे वन्य तरु, लतावल्लरियाँ, कुसुमसमूह, निरभ्र गगन-सभी हँस रहे हैं। तबसे वर्ष पूर्ण होनेमें केवल पाँच-छः दिन और रहे हैं। आज भी वे बलरामके सहित वत्सचारणके लिये सदाकी भाँति वनमें पधारे हैं। जो नित्य अजन्मा हैं, वे ही श्रीकृष्णचन्द्र असंख्य गायोंके, गोपवनिताओंके पुत्र बने हुए, अपने-आपको अपने-आपके द्वारा ही घेरे हुए झूमते चले जा रहे हैं गिरिराजके चरणप्रान्तकी ओर-

एकदा चारयन् वत्सान् सरामो वनमाविशत्।
पञ्चषासु त्रियामासु हायनापूरणीष्वजः॥
(श्रीमद्भा० १०।१३।२८)

ENGLISH TRANSLATION

Now lotus-born Brahma is about to return. It is as though Sri Krsnacandra desires, “Dau Bhaiya should learn the matter before he comes,” and accordingly a small but novel event occurs before Rohini's son. Autumn smiles through the forest trees, vines, flowers, and cloudless sky. Only five or six days remain before a full year has passed. As always, Sri Krsnacandra enters the forest with Balarama to herd calves. Eternally unborn, He has become the sons of countless cows and cowherd women. Surrounded by Himself through Himself, He moves joyously toward Giriraja's foot:

“Once, when only five or six nights remained before the year was complete, the unborn Lord entered the forest with Rama while herding the calves.” (Srimad-Bhagavatam 10.13.28)

ORIGINAL Braj and Hindi

एतने दिन पर्यन्त प्रभु चरित लखेउ नहिं राम।
रहेउ दिवस षट पाँच जब, लखेउ कछुक बलधाम॥
सो बरनत मुनि कृपानिधाना।
हरिचरित्र सुखप्रद जग जाना॥
समय बलदेव समेता।
गवने प्रभु कृपानिकेता॥
चरावन हेतु उदारा।
सखा तेहि को गन पारा॥
माँझ दिन पाँचक ऊना।
प्रसन्नता दिन दिन दूना॥
× × ×
उठि मोहन प्रात चले बन कौं।
लै राम, सखा, बछरागन कौं॥
बन कौं सुत मातनि जानि ठए।
कच ऊँछि, कलेऊ बाँधि दए॥
उर मोह पयोधि परी चलतें।
नहिं बात कढ़े जु कछू गल तें॥
गौवै बन जात रम्हाइ चलैं।
मुरकें, चितवैं, सुत चाहि भलैं॥

शिशुओंकी भृङ्गध्वनि, वंशीरव, करतलवाद्यसे गोवर्धन-परिसर निनादित हो उठता है। वन्य पशु-विहंगम चञ्चल होकर नन्दनन्दनके दर्शनके लिये उस दिशामें ही दौड़ पड़ते हैं। उन्हें रंचकमात्र भी भय नहीं होता, अपितु श्रीकृष्णसखाओंका यह शृङ्गनाद उन्हें प्रतिदिन ही नये उल्लाससे भर देता है। वे इनकी प्रतीक्षा करते रहते हैं। अस्तु, आज भी उनके आनन्दका पार नहीं है। वे देख रहे हैं श्रीकृष्णचन्द्रकी ओर, उनके सखाओंकी ओर। तथा श्रीकृष्णचन्द्र एवं उनके सखा इनकी ओर निहारकर प्रफुल्लित हुए आगे बढ़ते जा रहे हैं और अब आ गया है क्रीड़ाके उपयुक्त स्थल। फिर तो उद्दाम कौतुक आरम्भ होनेमें विलम्ब क्यों हो।

पहुँचे बन सुखधाम, संग सखा अभिराम।
अमित खेल तहँ खेलि, बछरनि बछरनि मेलि॥

ENGLISH TRANSLATION

Until this day Rama had not perceived the Lord's deed.
When only five or six days remained, the abode of strength noticed something.
The sage describes that event of the treasury of mercy,
for Hari's deeds are known throughout the world to bestow happiness.
At that time the abode of mercy went forth with Baladeva,
the generous Lord to herd calves, whose friends none can count.
Five days short of the full year, their delight doubled day by day.
...
Mohana rose in the morning and went to the forest with Rama, His friends, and the calves.
Knowing their sons would go to the forest, the mothers arranged their hair and tied up their lunches.
As they walked, an ocean of affection flooded their hearts and no words emerged from their throats.
The boys called to the cows on the forest path, turning repeatedly to gaze lovingly at their sons.

The region around Govardhana resounds with the boys' humming, flute melodies, and hand rhythms. Forest animals and birds run in that direction to see Nanda's son. They feel no fear. The horn calls of Sri Krsna's friends fill them with fresh delight each day, and they wait for their arrival. Today their happiness again knows no limit. Sri Krsnacandra and His friends behold them joyfully and reach a place suited to play. Why should exuberant merriment be delayed?

They reached the forest, an abode of joy, with their charming friends.
There they played countless games, mingling calf with calf.

ORIGINAL Hindi and Sanskrit

आज संयोग ऐसा है कि ठीक नीचे तो श्रीकृष्णचन्द्र एवं शिशुओंके संरक्षणमें असंख्य गोवत्सराशि एकत्र हो गयी है, तथा ऊपर गोवर्धनके वक्षोदेशमें, पर्वतके बहुत ऊपरी समतल तृणपूर्ण भूभागपर वृद्धवयस्क गोपोंसे परिचालित समूह-की-समूह गायें विचरण कर रही हैं। गायें तो बहुत पूर्व आ चुकी थीं, पर गोवत्स आये हैं अभी-अभी कुछ क्षणों पहले; किंतु इनके आते ही एक विचित्र-सी बात हो गयी। धेनुपालकोंने देखा-सहसा गौएँ अतिशय चञ्चल हो उठीं, उनकी दृष्टि केन्द्रित हो गयी है नीचे गिरिराजके तटदेशमें एकत्र हुई गोवत्सराशिकी ओर। इनमें और उनमें व्यवधान भी कम नहीं है। गोवत्स इनसे बहुत दूर हैं-सर्वथा पर्वतके चरणतलके क्षेत्रमें। फिर भी ये जैसे उन्मत्त-सी हो गयी हैं, गोशावकोंको देखकर स्नेहवश सुध-बुध खो बैठी हैं। इतना ही नहीं, यह लो! ये दौड़ीं उनकी ओर। बस, फिर तो पालकवर्गने भी अतिशय त्वरासे अपने लगुड ऊपर कर लिये; जो जहाँ था, वहींसे वह गरज उठा, प्रतिरोधके लिये प्रस्तुत होकर पूर्ण वेगसे दौड़ा। पर कहीं वेगसे झरते प्रपातकी अजस्र धारा भी लघु प्रस्तरखण्डोंके प्रतिरोधसे प्रतिरुद्ध हुई है? वह तो बह ही चलती है। ऐसे ही धेनुसमूहने भी आज अपने पालकवर्गका अतिक्रमण कर लिया। सम्पूर्ण शक्तिका प्रयोग करके भी कुशल रक्षक गोप गायोंको रोकनेमें समर्थ न हो सके। और तो क्या, दुर्गम पथ-सघन लताजालसे आवृत, कण्टकपूर्ण, स्थान-स्थानपर पाषाणखण्डोंसे रुद्ध वह पर्वतमार्ग भी उन्हें प्रतिहत न कर सका। वे गायें सबका उल्लङ्घन कर भाग चलीं। उनके आगेके दो पैर परस्पर संयोजित-से हो गये हैं; ठीक ऐसे ही पिछले दोनों पैर भी जुड़-से गये हैं; वेगसे दौड़नेके कारण ऐसा प्रतीत हो रहा है मानो वे द्विपाद-दो पैरके जन्तु हों। इस समय उनका मुख भी ऊपरकी ओर उठ गया है, पूँछ भी ऊपरकी ओर तन गयी है-सब-की-सब ऊर्ध्वमुख, ऊर्ध्वपुच्छ हो गयी हैं। सबकी ग्रीवा ककुद्से संलग्न हो रही है। वात्सल्य उच्छलित होकर थनोंसे दूधके रूपमें झरता जा रहा है और वे हुँकार करती हुई अत्यन्त द्रुतगतिसे दौड़ी जा रही हैं अपने वत्सतरोंकी ओर-

ततो विदूराच्चरतो गावो वत्सानुपव्रजम्।
गोवर्धनाद्रिशिरसि चरन्त्यो ददृशुस्तृणम्॥
दृष्ट्वाथ तत्स्नेहवशोऽस्मृतात्मा
स गोव्रजोऽत्यात्मपदुर्गमार्गः।
द्विपात् ककुद्भीव उदास्यपुच्छो-
ऽगाद्धुङ्कृतैरास्रुपया जवेन॥
(श्रीमद्भा० १०।१३।२९-३०)

ENGLISH TRANSLATION

By chance, countless calves are gathered below under the care of Sri Krsnacandra and the boys, while high upon Govardhana's breast, on a level grassy plateau, herd after herd of cows grazes under elderly cowherds. The cows arrived long ago, but the calves only moments before. At once the cows become intensely restless and fix their gaze upon the calves far below at Giriraja's foot. Though a great distance separates them, they seem maddened and lose all awareness under affection's force. Suddenly they run toward the calves. The keepers swiftly raise their staffs, roar, and race to bar the way. But can small stones stop an unbroken waterfall? The cows overcome their keepers. Even the difficult mountain path, overgrown with vines, filled with thorns, and blocked by rocks, cannot stop them. Their front legs seem joined, as do their rear legs, so in their speed they appear two-legged. Their faces and tails rise, their necks press toward their humps, maternal love streams as milk from their udders, and they rush toward their calves with deep bellows:

“The cows grazing far away upon Govardhana's summit saw the calves below near Vraja. At the sight, the herd came under affection's control and forgot itself. Traversing a path difficult even for themselves, appearing two-legged, with necks stretched toward their humps, faces and tails raised, they rushed forward bellowing, their milk flowing.” (Srimad-Bhagavatam 10.13.29-30)

ORIGINAL Braj

गिरि गोबरधन गाइ। चढ़ी आपने चाइ॥
ब्रज समीप बछरन अवहेरि। चलीं जु ग्वाल सके नहिं फेरि॥
स्वच्छ पुच्छ ऊँची करि लई। मानहुँ द्रुरत चवर छबि छई॥
अति गति पग डारनि हुंकारनि। साँचति धरनि दूध की धारनि॥
बगे बछरन पै चलि आई। मिलीं आइ, कछु नहिं कहि जाई॥
× × ×
अति सनेह बस तन मन जासू। भूलि गई सब सुधि-बुधि आसू॥
अतिसै बेग तहाँ तें धाई। तुर्त सबै बछरन ढिग आई॥
रोकन लगे गोप बहु भाँती। एक एक बल बिपुल सुहाती॥
अतिसै दुर्गम पथ बन घोरा। सिला बिपुल द्रुम सघन कठोरा॥
गन्यौ न ताहि, तहाँ तें दौरी। मनहुँ वात बस ह्वै गइ बौरी॥
मान भंग भए गोप सब, रुकी न कैसैंहु गाइ।
धाई जिमि मृगराज गति, निज तन कहुँ बिसराइ॥
× × ×
श्रवन पुच्छ उन्नत करें, स्त्रवत दुग्ध करि प्रीति।
मुँह भरे तृन बदन में, धाई नृप इहि रीति॥

ENGLISH TRANSLATION

The cows climbed Govardhana by their own desire.
Ignoring the calves near Vraja, they ran, and the cowherds could not turn them.
They raised their clean tails high, beautiful like waving yak-tail fans.
Striding swiftly and bellowing, they drenched the earth with streams of milk.
They came running to the calves and met them in a way no words can tell.
...
Overcome by intense affection in body and mind, they forgot all awareness.
They raced at tremendous speed and immediately reached the calves.
The cowherds tried many ways to stop them, each applying his great strength.
The forest path was exceedingly difficult, filled with stones and dense trees.
They counted it as nothing and ran as if crazed beneath the wind's power.
The cowherds' pride was broken, for no means could stop the cows.
Forgetting their bodies, they charged with a lion's speed.
...
With ears and tails raised, milk streaming from love, and mouths still full of grass, the cows ran in this way, O king.

ORIGINAL Hindi, Sanskrit, and Braj

देखते-देखते गायें पर्वतसे नीचे उतर आयीं, गोवत्सोंके समीप जा पहुँचीं। सबसे बड़ा आश्चर्य यह है कि इन गायोंके स्तनपायी दूसरे वत्स हो चुके हैं। कई तो बस दो-चार दिन पूर्वकी ही ब्यायी हुई हैं; कितनोंके वत्स भी अपनी जननीका अनुसरण करते हुए कूदते, उछलते वनमें साथ-साथ आये हैं और वे इस समय आभीर रक्षकोंद्वारा वहीं शिखरपर ही रुद्ध होकर उत्कर्ण हुए आकुलताभरी आँखोंसे इनकी ओर देख भी रहे हैं। पर उनकी ममता भी मानो इन गायोंमें सर्वथा नहीं रही हो, इस प्रकार उन्हें परित्यागकर ये यहाँ अपने पूर्वप्रसूत मुक्तस्तन्य वत्सतरोंके समीप आ पहुँचीं। रक्षकवर्गका लगुड-प्रहार, मार्गकी भयानकता, अपने नवजात शावकका स्नेहनिबन्धन-कोई भी इन्हें रोक न सका। सब कुछ सहकर, सबको उपेक्षा कर ये यहाँ चली ही आयीं। इसे कहते हैं श्रीकृष्णचन्द्रका आकर्षण! सचमुच जब किसीका मन श्रीकृष्णचन्द्रसे मिलनेके लिये व्याकुल हो उठता है, उस समय उसकी ऐसी ही दशा होती है। उसके लिये कोई प्रतिबन्धक नहीं। स्वजनोंका विरोध उसके कर्णरन्ध्रमें प्रविष्ट नहीं होता। किसीके भीषण प्रहारकी व्यथा उसे स्पर्श नहीं करती। पथकी भीषणता उसके ध्यानमें ही नहीं आती। पुत्र-कलत्र, बन्धु-बान्धवका ममत्व उसके मनमें उदय ही नहीं होता। उसे दीखते रहते हैं एकमात्र श्रीकृष्णचन्द्र और वह अम्लान मनसे, प्रतिक्षण वर्धनशील उत्साहपूरित चित्तसे सब कुछ सहता हुआ, समस्त विघ्न-बाधाओंको पैरोंसे रौंदता हुआ, अन्य सब ओरसे मुँह फेरकर, सबको भूलकर अत्यन्त तीव्र गतिसे दौड़ पड़ता है उनकी ओर, अविराम भागता चला जाता है उनको ही लक्ष्य बनाकर; उनके कण्ठसे लगकर ही शान्त होता है। इसीलिये गायें भी चली आयीं इन वत्सरूपधारी श्रीकृष्णचन्द्रके समीप। तथा आकर, अपने वत्सतरोंसे मिलकर जो इनकी दशा होती है, उसे वाणी कैसे व्यक्त करे। किसी अंशमें इतना-सा संकेतमात्र कर सकती है-वे गायें स्नेहातिरेकवश जीभ निकालकर इनके अङ्गोंको ऐसे चाटने लगती हैं, मानो उठाकर अपने हृदयमें रख लेना चाहती हों। थनसे दूधकी निर्मल धारा तो कबकी क्षरित होती आ रही है। केवल वत्सतरोंके मिलनेभरकी देर थी। ये मिल गये। फिर तो अपना समस्त रसपान करा देनेके उद्देश्यसे ये अपने स्तन इन वत्सोंके मुखमें रख ही देती हैं। गोवत्स भी हुमक-हुमककर दूध पीने लग जाते हैं। कदाचित् किसीके नेत्र इन बड़भागिनी गायोंकी आँखोंमें समाकर देख सकनेकी क्षमता पा लें, तभी दीख सकता है-कितना अपूर्व, अप्रतिम स्नेह भरा है इन मूक पशुओंके नयनोंमें-

समेत्य गावोऽधो वत्सान् वत्सवत्योऽप्यपाययन्।
गिलन्त्य इव चाङ्गानि लिहन्त्यः स्वौधसं पयः॥
(श्रीमद्भा० १०।१३।३१)

धेनु धाइ बछरन ढिग आई। प्यान लगी प्रेम अधिकाई॥
वत्सवती अपि धेनु प्रवीने। प्यावत भइ तजि बाल नवीने॥
चाटन लगी प्रेम अति गाढ़ौ। गिलि जैहैं जनु, अस सुख बाढ़ौ॥

ENGLISH TRANSLATION

In moments the cows descend and reach the calves. Most astonishingly, these cows now have other nursing calves, some born only days ago and left upon the summit with anxious eyes. Yet the cows abandon the newborns and come to their former, weaned calves. Blows from the keepers, the terrifying path, and love for newborn offspring cannot stop them. This is Sri Krsnacandra's attraction. When the heart grows restless to meet Him, no obstacle remains. Opposition from relatives does not enter the ears, blows do not touch it, the road's dangers are forgotten, and attachment to family does not arise. One sees Sri Krsnacandra alone and races toward Him, trampling every obstacle, becoming peaceful only upon clasping His neck. Thus the cows come to Him in calf form. Overwhelmed by affection, they lick the calves as if wishing to place them in their hearts. Their milk has long been streaming. Now they give all their nectar, and the calves eagerly drink. Only one who could enter the cows' eyes would see the incomparable love filling them:

“Reaching the calves below, the cows, though they had new calves of their own, gave them milk. Licking their limbs as if swallowing them, they fed them the milk from their udders.” (Srimad-Bhagavatam 10.13.31)

The cows ran to the calves and nursed them in excess of love.
Though they had newborn calves, they abandoned those young ones and fed the older calves.
They licked them with deepest love, their joy swelling as though they would swallow them whole.

ORIGINAL Hindi, Sanskrit, and Braj

अस्तु, उधर अपने प्रयास व्यर्थ हुए देखकर रक्षक गोपोंके रोषका पार नहीं। इतनी प्रबल चेष्टा करनेपर भी गायें न रुकीं, सारा परिश्रम निरर्थक सिद्ध हुआ-इस बातसे प्रथम तो वे अतिशय लज्जाका अनुभव करने लगे और फिर उनमें क्रोधका संचार हो गया। गायोंपर नहीं, गोवत्सोंके संरक्षक अपनी ही संतति उन गोपशिशुओंपर। वे सोचने लगे-"पशु तो पशु ही हैं, इनमें बुद्धि नहीं। वास्तविक अपराधी तो ये शिशु हैं। सचमुच नन्दनन्दन एवं बलरामका अनुसरण करते-करते ये सब अतिशय उद्धत हो गये हैं। देखो न, इतना तुमुल कोलाहल कर इन सबोंने जान-बूझकर गायोंको बिझुकाया है।" तथा ऐसा सोचकर क्रोधसे अभिभूत हुए वे गोपगण भी बालकोंको कुछ दण्ड देनेके उद्देश्यसे नीचे उतरने लगे। उस दुर्गम पर्वतपथको पार करते समय उन्हें अत्यन्त कष्ट हो रहा है; फिर भी तीव्र क्रोधके आवेशमें-"चाहे कुछ हो, वहाँ जाकर शिशुओंका शासन करना ही है"-इस आवेशमें पूरे वेगसे चलकर वे गिरिराजके तटदेशमें उतर पड़ते हैं।

कौन बताये-पहले उनकी दृष्टि गोसमूहपर पड़ी या बालकोंपर? गायें तो तन्मय हो रही हैं वत्सतरोंको अपना स्नेहरसदान देनेमें। उनके लिये रक्षकवर्गके रोषकषायित नेत्रका कोई अर्थ नहीं। किंतु जब इनकी दृष्टि बालकोंपर पड़ी, तब एक बार तो वे सब-के-सब बालक सन्न रह गये! अवश्य ही स्थिति बदलते देर न लगी। निमेष गिरते-न-गिरते रक्षक गोपोंकी दशा भी विचित्र ही हो गयी। वे आये तो थे शिशुओंकी भर्त्सना करने, उन्हें दण्ड देने और हुआ यह कि वात्सल्यके प्रबल प्रवाहमें सहसा सब-के-सब एक साथ बह चले। उनकी समस्त चित्तवृत्ति इसमें निमग्न हो गयी। क्या हुआ, कैसे हुआ-यह किसीने नहीं जाना। बस, उन्होंने शिशुओंकी ओर देखा ही था कि एक झोंका-सा आया, तड़ित्-लहरी-सी छू गयी और उच्छलित हो उठा स्नेहरससिन्धु। मन, बुद्धि, प्राण, इन्द्रिय, शरीर-सब डूब गये इसमें। क्रोधकी वृत्ति समा गयी इसके अतलतलमें। ऊपर उठीं अनुरागकी लहरें। इनके साथ ही नाचते हुए उनके प्राण दौड़े पुत्रोंको अङ्कमें भर लेनेके लिये! लगुड हाथसे गिर गया, भुजाएँ फैल गयीं। मानो सहस्र-सहस्र प्राणोंकी आर्ति, उत्कण्ठा प्रत्येक गोपमें एकत्र हो गयी हो-ऐसे उल्लाससे उन सबने अपने-अपने पुत्रोंको उठाकर अङ्कमें धारण कर लिया, वक्षःस्थलसे लगाया और फिर मस्तकका घ्राण लेने लगे। वे इस समय पुत्रोंके स्पर्शसे, घ्राणसे जिस परम आनन्दका अनुभव कर रहे हैं, इसे वे ही जानते हैं-

गोपास्तद्रोधनायासमौघ्यलज्जोरुमन्युना।
दुर्गाध्वकृच्छ्रतोऽभ्येत्य गोवत्सैर्ददृशुः सुतान्॥
तदीक्षणोत्प्रेमरसाप्लुताशया
जातानुरागा गतमन्यवोऽर्भकान्।
उदुह्य दोर्भिः परिरभ्य मूर्धनि
घ्राणैरवापुः परमां मुदं ते॥
(श्रीमद्भा० १०।१३।३२-३३)

पसु-पालन रोकी जब धेनू। रुकी न बैमुख श्रम भा फेनू॥
रोस भरे दृग अति रतनारे। पंथ त्यागि धाए अति हारे॥
सरिता गिरि बन उपबन माहीं। आए दौरत तन सुधि नाहीं॥
आए जद्यपि रोस भर, ताड़न मन अनुरागि।
तदपि देखि बालक बदन, बढ़्यौ प्रेम बड़भागि॥
जद्यपि रिस अति घोर, निरखि बदन सब मिटि गई।
प्रेम उमग नहिं थोर, हरषि लिए उर लाइ सुत॥
सीस सूँधि पुनि पुनि उर लाई। मानहुँ परी परम निधि पाई॥

ENGLISH TRANSLATION

Seeing their efforts fail, the keepers' anger knows no limit. First ashamed that all their labor proved futile, they grow angry not with the cows but with their own sons who guard the calves. Thinking the boys have become unruly by following Nanda's son and Balarama and have deliberately agitated the cows with their uproar, the men descend to punish them. Though the difficult path causes great distress, anger drives them at full speed to Giriraja's lower slopes.

Who can say whether they first see the cows or the boys? The cows are absorbed in giving affection to the calves. When the men's gaze falls upon their sons, the boys are stunned, but the situation changes before an eyelid falls. The keepers came to punish them, yet all are suddenly swept into a mighty current of parental affection. They merely look toward the children when a gust arrives, a lightning wave touches them, and an ocean of love surges up. Mind, intelligence, life, senses, and body drown within it. Anger disappears, staffs fall, and arms open wide. With the longing of thousands of lives concentrated in each man, they lift their sons, press them to their chests, and smell their heads. Only they know the supreme joy of that touch and fragrance:

“The cowherds, ashamed and greatly angered by the futility of their effort to stop the cows, reached the place with difficulty over the rugged path and saw their sons with the calves. At the sight, their hearts flooded with loving rasa. Filled with affection and freed from anger, they lifted the boys, embraced them, smelled their heads, and attained supreme joy.” (Srimad-Bhagavatam 10.13.32-33)

The cows did not stop, and the keepers foamed with fruitless exertion.
Their eyes reddened as they ran exhausted through rivers, mountains, forests, and groves, forgetting their bodies.
Though they came filled with anger and intent upon punishment, seeing the boys' faces made blessed love increase.
Though their fury was terrible, the sight erased it all.
Love surged, and rejoicing they clasped their sons to their hearts.
They smelled their heads and embraced them repeatedly as though finding the supreme treasure.

ORIGINAL Hindi, Sanskrit, and Braj

लीलाशक्तिकी प्रेरणा ही इन्हें पुनः यहाँसे अलग करती है, अन्यथा आज ये अपने पुत्रोंको छोड़कर किसी अन्य कार्यमें योगदान कर सकें-यह सम्भव ही नहीं रहा था। अभी भी बालकोंको हृदयसे लगाये, निर्निमेष नयनोंसे इनकी ओर वे देख ही रहे हैं। आगे क्या करना है, कहाँ जाना है-इसका उन्हें तनिक भी भान नहीं। कुछ क्षणोंके अनन्तर अचिन्त्य प्रेरणावश उन सबने पुत्रोंको गोदसे उतारा भी सही; पर सुध-बुध खोये-से, भ्रान्त-से हुए वे वहीं खड़े रहे। गायोंकी दशा भी ऐसी ही है। उन्हें भी किसी अलक्षित हाथोंने ही वत्सतरोंसे अलग किया। आँखें तो उनकी भी लगी रहीं अपने शावकोंकी ओर ही। पर शरीरसे वे हट आयीं। पालकवर्गने इनकी ओर देखा या नहीं-यह निर्णय कठिन है। हाँ, यन्त्रपरिचालित-से हुए उनके हाथ अपने-आप ऊपर उठ अवश्य गये हैं, संकेत कर दे रहे हैं गायोंको पुनः गिरिराज-शिखरकी ओर बढ़ चलनेके लिये और ये उधर ही चलने लग जाती हैं। इनके पीछे गोप भी चल पड़ते हैं-इच्छापूर्वक नहीं, जैसे कोई बरबस खींचे लिये जा रहा हो, इस प्रकार वे जा रहे हैं। वे कुछ भी बोल नहीं सकते-कण्ठ अश्रुके आवेगसे रुद्ध हो चुका है और अब तो उन्हें पथ दीखना भी बंद हो गया है-इस अननुभूतपूर्व परमानन्दकी निरन्तर स्मृतिसे नेत्र झरने लगे हैं, अश्रुका अजस्र प्रवाह बहने लगा है। अत्यन्त कठिनाईसे धीरे-धीरे मार्गका अनुसरण करते हुए वे वहाँसे लौट पड़े हैं-केवल देहसे ही, मन तो अभी भी वहीं है। निमेषशून्य दृष्टिसे मानो वे अब भी ठीक वैसे ही देख रहे हैं शिशुओंको ही!

ततः प्रवयसो गोपास्तोकाश्लेषसुनिर्वृताः।
कृच्छ्राच्छनैरपगतास्तदनुस्मृत्युदश्रवः॥
(श्रीमद्भा० १०।१३।३४)

गदगद कंठ नयन भरि बारी।
एकटक रहे सुबदन निहारी॥

ENGLISH TRANSLATION

Only the pastime potency's inspiration separates them again. Otherwise they could not leave their sons for any other work. Still embracing the boys and gazing without blinking, they have no awareness of what to do or where to go. After some moments they set the children down by an inconceivable inspiration but stand bewildered. The cows are likewise drawn away by unseen hands, their eyes fixed upon the calves though their bodies move. The herdsmen's hands rise mechanically and signal the cows toward Giriraja's summit. The men follow as if dragged. Tears choke their throats and obscure the path. Constant remembrance of unprecedented bliss sends an unbroken stream from their eyes. With great difficulty they slowly return in body alone, for their minds remain with their sons:

“The elderly cowherds, fully satisfied by embracing their sons, slowly departed with difficulty, their eyes shedding tears as they remembered them.” (Srimad-Bhagavatam 10.13.34)

Their throats choked and eyes filled with tears,
they remained gazing steadily upon the boys' lovely faces.

ORIGINAL Hindi, Sanskrit, and Braj

उपर्युक्त घटनाको आदिसे अन्ततक बलरामने अपनी आँखों देखा है। यहाँसे कुछ ही दूरपर एक सघन कदम्बकी छायामें श्रीकृष्णचन्द्रके दक्षिण स्कन्धपर अपनी वाम भुजा टेके खड़े वे देख चुके हैं-“किस प्रकार गायें गिरिराज-शिखरसे दौड़ीं, गोपोंके द्वारा प्रतिरोधके समस्त प्रयास असफल हुए और स्तनपायी वत्सोंका भी परित्याग कर दुर्गम पथका उल्लङ्घन कर वे अपने उन मुक्तस्तन्य वत्सतरोंसे आ मिलीं; कितना स्नेह, प्राणोंकी कैसी आर्ति इन पशुओंमें इन वत्सोंके लिये है। प्रेमसमृद्धि एवं तदनुरूप उत्कण्ठाका कितना उज्ज्वल निदर्शन इन धेनुसमूहोंने अभी-अभी उपस्थित किया है। तथा फिर उन रक्षक गोपोंकी दशा! प्रथम तो अपनी संततिके व्यवहारसे क्षोभ, वह क्रोधकम्पित कलेवर और पश्चात् पुत्रोंकी ओर देखनेमात्रसे ही प्रेमावेशका वह निखरा हुआ सौन्दर्य-दोनोंका सामञ्जस्य कितना आश्चर्यमय है!” रोहिणीनन्दन बड़े ध्यानसे यह सब कुछ देखते रहे हैं। पर “ऐसा क्यों हुआ, क्यों हो रहा है”-इसका हेतु उन्हें विदित नहीं। इसीलिये वे विचारमें पड़ जाते हैं, वस्तुस्थितिके सम्बन्धमें सोचने लग जाते हैं-

व्रजस्य रामः प्रेमर्धेर्वीक्ष्यौत्कण्ठ्यमनुक्षणम्।
(श्रीमद्भा० १०।१३।३५)

यह देखि बल सोइ, मन अचरज भोइ।
× × ×
ता दिन बल के भयौ संदेह, सिसुन बिषै दिखि ब्रज कौ नेह।
× × ×
लखि बल प्रेम अधिक सब काही। करत बिचार आपु चित चाही॥

ENGLISH TRANSLATION

Balarama has watched the entire event with His own eyes. Standing beneath a dense kadamba tree, His left arm resting upon Sri Krsnacandra's right shoulder, He saw the cows race from Giriraja's summit, overcome every effort to stop them, abandon their nursing newborns, cross the dreadful path, and meet their weaned calves. He witnessed their extraordinary affection and longing, then the keepers' anger at their children and the sudden beauty of love that arose from merely seeing their sons. Rohini's son watches with deepest attention, but does not know why this happened. Therefore He begins pondering the reality:

“Rama saw Vraja's love increasing and its longing growing at every moment.” (Srimad-Bhagavatam 10.13.35)

Seeing this, Bala's mind filled with wonder.
...
That day doubt arose in Bala upon seeing Vraja's love for the boys.
...
Seeing everyone's heightened love, Bala began considering it within His heart.

ORIGINAL Hindi

एक-एक बात रोहिणीनन्दनको विस्मयसे पूर्ण कर दे रही है। साथ ही बाल्यावेशके किसी एक छिद्रसे अनन्तदेवके अपरिसीम ऐश्वर्यका एक क्षुद्र स्रोत शनैः-शनैः झरने लगता है और वे उसके एक बिन्दुका स्पर्श-सा करते हुए, उससे अपनी लीलारसमत्त आँखोंको आँजते-से हुए घटनाके प्रत्येक अंशके हेतुपर विचार करने लगते हैं-"अखिलात्मा श्रीकृष्णचन्द्रके इतने निकट रहनेपर भी ऐसी बात क्यों हो रही है? समस्त व्रजवासी गो-गोप-गोपियोंके जीवनस्वरूप श्रीकृष्णचन्द्रके उपस्थित रहते हुए ही धेनुसमूहका इन अपने गोवत्सोंमें, रक्षक गोपोंका अपनी संततिमें, स्नेह बढ़नेका हेतु क्या है? इनका जैसा प्रतिक्षण वर्धनशील, अपरिसीम स्नेह श्रीकृष्णचन्द्रके प्रति है, ठीक वैसा ही स्नेह वत्सतरोंके प्रति, शिशुओंके प्रति कैसे हो गया? ऐसी बात पहले तो कभी नहीं हुई थी? जहाँ आत्मज्ञाका आलोक नहीं, वहाँ उस अन्तःकरणमें तो अज्ञात आत्माके सुखके उद्देश्यसे ही पुत्र आदिके प्रति प्यारका प्रवाह सम्भव है; किंतु जहाँ जिन नेत्रोंके सामने अखिलात्मा विशुद्ध सत्त्वविग्रह श्रीकृष्णचन्द्र विराजित हैं, निरन्तर अत्यन्त निकट अवस्थित रहकर चिन्मय लीलारससुधाका दान कर रहे हैं, वहाँ अन्यके प्रति आकर्षण-अपनी संततिके प्रति स्नेह कैसे सम्भव हुआ? त्रिगुणमय संसारमें सुखके आधार स्थिर नहीं, उनमें परिवर्तन होना अनिवार्य है, स्नेहके पात्र बदलेंगे ही। आज सुखका आधार कुछ और है, कल कुछ और ही रहेगा; आज जिसके प्रति प्राणोंका स्नेह समर्पित करके भी तृप्ति नहीं होती, कल उसका स्थान कोई अन्य ग्रहण करेगा; किंतु जिसने एक बार श्रीकृष्णचन्द्रमें सुखका अनुभव किया, अपना सारा स्नेह श्रीकृष्णचन्द्रके चारु चरणोंमें अर्पित कर दिया, उसके लिये अनन्तकालतक सुखका कोई अन्य आधार सम्भव ही नहीं, उसका स्नेहास्पद अन्य बन सकता ही नहीं। फिर भी यहाँ यह वैषम्य कैसे संघटित हुआ? एक बार श्रीकृष्णचन्द्रके लिये सर्वस्व न्योछावर कर देनेके अनन्तर भी पुनः गो-गोपोंका अपने वत्सतरोंके प्रति, शिशुओंके प्रति यह स्नेह-निर्बन्ध कैसे सम्भव हुआ? और इनकी बात दूर, स्वयं मेरी भी ऐसी दशा क्यों हो गयी? मुझे भी ये शिशु, ये गोवत्स ठीक अपने अनुजके समान ही क्यों प्रिय लग रहे हैं? इस आश्चर्यकी भी कोई सीमा है? आखिर ये बातें हो कैसे रही हैं?"

ENGLISH TRANSLATION

Each detail fills Rohini's son with wonder. Through an opening in His childhood absorption, a small current of Anantadeva's immeasurable majesty begins to flow. Touching one drop and anointing His pastime-intoxicated eyes with it, He considers every cause: "Why does this happen so near Sri Krsnacandra, the Self of all? While He, the life of every cow, cowherd man, and gopi in Vraja, is present, why has the cows' love for these calves and the keepers' love for their sons increased? How has their love for the calves and boys become identical to their limitless love for Sri Krsnacandra, which grows every moment? This never happened before. Where the Self is unknown, love for sons and others may flow for the sake of the unknown Self's happiness. But where Sri Krsnacandra, the pure spiritual form and Self of all, stands before their eyes and constantly gives the nectar of conscious pastime rasa, how can attraction toward another arise? In the world of three modes, the foundations of happiness change, and the objects of love must change. But for one who has once experienced happiness in Sri Krsnacandra and offered all affection at His charming feet, no other foundation of happiness or beloved can ever arise. How then has this disparity occurred? Why do even I love these boys and calves exactly as I love My younger brother? How can all this be happening?"

ORIGINAL Hindi, Sanskrit, and Braj

“किस अघटनघटनी महाशक्तिके प्रभावसे गायोंकी, गोपोंकी, मेरी ऐसी अवस्था हो रही है? किस हेतुसे, कहाँसे इस महाशक्तिका अवतरण हुआ है? क्या यह कोई देवमाया है? अथवा शक्तिविशिष्ट नरकी-किसी मनीषी मुनिकी माया है? अथवा यह आसुरी मायाका प्रसार तो नहीं है? किंतु आसुरी नारी, दैवी माया-इनमें कोई-सी मुझे भी मोह सकती है क्या? विश्वमें ऐसी कौन-सी माया है, जो मुझे भी मोहित कर ले! हाँ, एकमात्र मेरे अनुज-नहीं-नहीं, मेरे प्रभु श्रीकृष्णचन्द्रकी ही अघटनघटनी, परमाचिन्त्यशक्तिमयी माया ऐसी है, जो मुझे भी मुग्ध कर दे! उनकी ही माया फैली हो और ये बातें संघटित हो गयी हों-यह असम्भव नहीं है।”

रोहिणीनन्दन लवमात्र काल भी व्यतीत होते-न-होते इतनी बात सोच गये; और केवल सोच भर लिया हो, यह नहीं; इस रहस्यकी ओर-छोर पा लेनेका संकल्प भी उनमें उदय हो गया। अबतक तो वे विचार कर रहे थे लीलानुरूप भङ्गिमाकी चादर ओढ़कर ही; किंतु अब उन्होंने अपनी ज्ञानमयी दृष्टिके आलोकमें देखना आरम्भ किया और देख लिया-स्वयं श्रीकृष्णचन्द्र ही तो इन असंख्य गोवत्स एवं गोपशिशुओंके रूपमें अवस्थित हैं!

किमेतदद्भुतमिव वासुदेवेऽखिलात्मनि।
व्रजस्य सात्मनस्तोकेष्वपूर्वं प्रेम वर्धते॥
केयं वा कुत आयाता दैवी वा नार्युतासुरी।
प्रायो मायास्तु मे भर्तुर्नान्या मेऽपि विमोहिनी॥
इति संचिन्त्य दाशार्हो वत्सान् सवयसानपि।
सर्वानाचष्ट वैकुण्ठं चक्षुषा वयुनेन सः॥
(श्रीमद्भा० १०।१३।३६-३८)

पिवत न स्तन बालक जेऊ। तिन पर अधिक प्रीति कत भेऊ॥
निकट प्रसूति वत्स कहँ त्यागी। पूरब महँ किमि ए अनुरागी॥
नित प्रति बढ़े प्रेम सब काहू। लखौं न कारन प्रीति-उमाहू॥
मोहि सहित सब कहँ एहि रीती। प्रेम अधिक छन-छन किमि प्रीती॥
मोहि प्रीति इन में केहि हेतू। समुझि परै नहिं मोह निकेतू॥
कै दैवी माया यह होई। कै नर असुर कहावति सोई॥

ENGLISH TRANSLATION

“By whose mighty, impossibility-making potency have the cows, cowherds, and I entered this state? Why and from where has it descended? Is it divine maya, the power of a wise human sage, or demonic illusion? Could any demonic or divine maya bewilder Me? What maya in the universe could delude Me? Yes, only the supremely inconceivable maya of My younger brother, no, of My Lord Sri Krsnacandra, can entrance even Me. It is not impossible that His maya has spread and produced all this.”

Within less than a moment Rohini's son thinks all this and resolves to discover the mystery's extent. Until now He considered it beneath the covering of a pastime-suited pose. Now He looks with the light of His knowledge-filled vision and sees that Sri Krsnacandra Himself is present as all the calves and boys:

“What is this wonder? Though Vasudeva, the Self of all, is present, Vraja's unprecedented love for its own children increases. Who is this maya and where has she come from? Is she divine, human, or demonic? She is probably my Lord's maya, for no other can bewilder even Me. Thinking thus, the descendant of Dasarha saw with the eye of knowledge that all the calves and companions were Vaikuntha Himself.” (Srimad-Bhagavatam 10.13.36-38)

Why has greater love arisen for boys who no longer drink at the breast?
Why abandon newly born calves nearby and love the former ones?
Everyone's love increases daily, yet I see no cause for this surge.
Why does love increase moment by moment for everyone, including Me?
Why do I love these? I cannot understand this abode of delusion.
Is this divine maya, or the power of some human or demon?

ORIGINAL Braj

केहि कारन प्रेरी किन कैसें। अपर न घटै भई यह जैसें॥
अपर न माया प्रबल असि, मो कहूँ मोह कराइ।
यह माया श्रीकृष्न की, अस मो मन ठहराइ॥
अस बिचारि बलराम ग्यान दृष्टि देखी तबहिं।
कृष्नदेव सब ठाम बछरा बत्सप आपु हरि॥
× × ×
बलबीर ग्यान-दृग देखि तहाँ।
प्रभु आतम भूति विभूति महाँ॥
सब बिस्व चराचर व्यापि रह्यौ।
बछरानि सखा किमि जाइ कह्यौ॥
× × ×
ये ब्रज बालक वे तौ नाहीं।
पाछे हुते जु या ब्रज माहीं॥
अब तौ नाम दाम दल अंबर।
बेनु बिषान बेत बल कंबर॥
कंकन किंकिनि भूषन जिते।
मोहि श्रीकृष्ण अभासत तिते॥

ENGLISH TRANSLATION

Who inspired it, for what reason, and how? Nothing else could produce what has occurred.
No other maya is powerful enough to bewilder Me.
My mind concludes that this is Sri Krsna's maya.
Thinking thus, Balarama looked with the eye of knowledge
and saw Krsna, Hari Himself, everywhere as calves and calf-keepers.
...
With knowledge's eye, mighty Bala saw there
the Lord's own being and vast manifestation,
pervading the entire moving and unmoving universe.
How can one describe Him as the calves and friends?
...
These are not the cowherd boys who formerly lived in Vraja.
Now the names, ropes, groups, garments, flutes, horns, sticks, strength, waists,
bracelets, little bells, and every ornament all appear to Me as Sri Krsna.

ORIGINAL Hindi, Sanskrit, and Braj

बलरामके अधरोंपर स्मितकी एक रेखा अङ्कित हो गयी। उन्होंने अपने अनुजके नेत्रसरोजपर अपनी दृष्टि स्थिर कर ली तथा फिर एक साथ आदर्श विनय, अकृत्रिम नम्रता, मधुमय व्यङ्ग, सरस परिहास, अपरिसीम स्नेह, महान् आदर, पवित्र प्रणयरोष-न जाने कितने भावोंका रस वाणीमें भरकर वे बोल उठे-"भैया रे श्रीकृष्ण! नहीं, नहीं; हे सर्वेश्वर देवता! सुनो, देखो; गोवत्स, गोपशिशुओंके रूपमें पार्षद नहीं, ऋषि नहीं, एकमात्र तुमने ही इस असंख्य रूपोंमें आत्मप्रकाश किया है। यहाँ दीख रहे हैं वत्स, शिशु एवं उनसे सम्बन्धित अनन्त पदार्थ; किंतु वास्तवमें तुम्हारे अतिरिक्त यहाँ अन्य कोई नहीं, कुछ भी नहीं। केवल तुम्हीं इन असंख्य रूपोंमें मूर्त हो रहे हो। बता दो, भैया! हे महामहेश्वर! बता दो प्रभो! इन परिदृश्यमान गोशावक, गोपबालक, शृङ्ग, वेत्र, छीके आदि अनन्त रूपोंमें आखिर तुमने आत्मप्रकाश किस उद्देश्यसे किया है? विस्तारसे नहीं, संक्षेपमें ही सुना दो। भैया!" रोहिणीनन्दनने शीघ्र उत्तर पानेकी प्रतीक्षा-सी व्यक्त करते हुए अतिशय धीर कण्ठसे इतनी बात कह दी। तथा जब दाऊ भैयाने पूछ ही लिया, तब नीलसुन्दर भी अब उनसे गुप्त क्यों रखें? समस्त विवरण उन्होंने अग्रजको विस्तारसे सुना दिया-

नैते सुरेशा ऋषयो न चैते
त्वमेव भासीश भिदाश्रयेऽपि।
सर्वं पृथक्त्वं निगमात् कथं वदे-
त्युक्तेन वृत्तं प्रभुणा बलोऽवैत्॥
(श्रीमद्भा० १०।१३।३९)

तुम अब सकल माहि मोहि भासत।
तव गति अगम बेद इमि भाषत॥
मोहि बुद्धि भ्रम, कै यह साची।
सब महँ तुम ऐसी मति राची॥
तब हरि कंज-सुवन कृत भाखे।
बल सौं कछु दुराव नहि राखे॥
× × ×
जब हँसि हलधर हरि तन चह्यौ।
हरि तब सब हलधर सौं कह्यौ॥

इस प्रकार बलरामके समक्ष श्रीकृष्णचन्द्रके आत्मविहारका रहस्य प्रकट हुआ और अब आ रहे हैं पद्मयोनि अपनी कृतिका परिणाम जानने, श्रीकृष्णचन्द्रपर अपनी मायाका प्रभाव देखने, मोहित हुए श्रीकृष्णचन्द्रकी बाल्यमाधुरीका रस लेने! भ्रान्त हुए हैं वे! अन्यथा श्रीकृष्णचन्द्रपर अपनी माया विस्तार करनेकी वृत्ति उनमें नहीं जागती। अरे, जिनकी माया संकर्षणको भी भ्रमित कर दे रही है, उनका विधिकी माया क्या करेगी।

संकर्षन हूँ नहिं सुधि परै। बिधि बावरौ जु पचि पचि मरै॥

ENGLISH TRANSLATION

A line of laughter appears upon Balarama's lips. Fixing His gaze upon His younger brother's lotus eyes, He speaks with a voice filled at once with ideal courtesy, natural humility, honeyed suggestion, graceful humor, limitless affection, deep reverence, and pure loving indignation: “Brother Sri Krsna! No, no, O Lord of all gods! Listen. These forms of calves and cowherd boys are not associates or sages. You alone have manifested Yourself in countless forms. Calves, boys, and their endless belongings appear here, yet truly nothing and no one exists here apart from You. You alone are embodied in all these forms. Tell Me, brother! O great Lord of lords, tell Me briefly why You have manifested as these calves, boys, horns, sticks, lunch bags, and countless other forms.” Rohini's son speaks gravely, showing His expectation of a swift answer. Since Dau Bhaiya has asked, why should the dark beauty conceal anything? He tells His elder brother the entire account:

“‘These are not gods, nor are they sages. You alone shine, O Lord, though appearing in diverse forms. From the Vedas I know that all is You, so how can I call these separate?’ Questioned thus, Bala learned from the Lord all that had occurred.” (Srimad-Bhagavatam 10.13.39)

Now You appear to Me within everything, and the Vedas declare Your course unfathomable.
Is My intelligence confused, or is this true? My mind sees You within all.
Then Hari explained the deed of the lotus-born Brahma and concealed nothing from Bala.
...
When Haladhara smiled and searched Hari's form, Hari told Him everything.

Thus the mystery of Sri Krsnacandra's play with Himself is revealed before Balarama. Now the lotus-born Brahma comes to learn the result of his act, see the effect of his maya upon Sri Krsnacandra, and relish the childhood sweetness of a supposedly bewildered Krsna. He himself is deluded, otherwise the impulse to spread his maya over Sri Krsnacandra could never arise. What can Brahma's maya do to Him whose own maya bewildered even Sankarsana?

Even Sankarsana could not perceive it, while foolish Brahma only torments himself to death.

CHAPTER 53

# ब्रह्माजीका लौटकर गोपबालकों और गोवत्सोंको दिव्य चतुर्भुजरूपमें देखना

# Brahmā Returns and Sees the Cowherd Boys and Calves in Divine Four-Armed Forms

Source scan pages 323–329

ORIGINAL Hindi

यहाँका कालमान जगत्स्रष्टा चतुर्मुख ब्रह्माके लिये कोई महत्त्व नहीं रखता। सत्य, त्रेता, द्वापर, कलि--इन चार युगोंकी एक चतुर्युगी* एवं ऐसी एक सहस्र चतुर्युगी जिनके एक दिनकी संध्या होनेतक समाप्त हो जाती है तथा पुनः एक सहस्र चतुर्युगी परिमित कालमानकी जिनकी रात्रि होती है--जिनके एक अहोरात्रमें मानवजगत्की दो सहस्र चतुर्युगी-जितने कालमानका अवसान हो जाता है, उनके लिये यहाँके दिन, मास, वर्ष क्या मूल्य रखते हैं।

इसीलिये हंसवाहनको तो अपने कालमानसे केवल 'त्रुटि' मात्र† समय लगा और वे इतने कालमें ही--श्रीकृष्णचन्द्रके गोपसखाओंको, गोवत्सोंको स्थानान्तरित करनेके पश्चात्--सत्यलोकमें जाकर पुनः वृन्दाकाननके आकाशमें ही लौट आये। किंतु उनका यह 'त्रुटि' मात्र ही मानव-कालमानकी दृष्टिसे--यहाँके लिये एक वर्षकी अवधि बन गयी और इतने समयतक श्रीकृष्णचन्द्रका निर्बाध आत्मविहार होता रहा। आज वर्ष पूर्ण हो रहा है। ठीक आजसे एक वर्ष पूर्व इसी दिन श्रीकृष्णचन्द्रकी पुलिनभोजनलीला सम्पन्न हुई थी--शिशु एवं गोवत्स अपहृत हुए थे। उस दिन भी अग्रज बलराम अपने अनुजके साथ वत्सचारणके लिये वनमें नहीं गये थे और आजके दिन भी अचिन्त्यलीलामहाशक्तिकी प्रेरणासे अग्रजके जन्म-नक्षत्रका संयोग हो गया और वे घरपर ही शास्त्रोचित कृत्यके लिये रोक लिये गये।

आज भी एकाकी श्रीकृष्णचन्द्र ही अपने स्वस्वरूप शिशुसखा एवं गोवत्सोंसे आवृत हुए वनमें पधारे हैं, सुदूर वनस्थलीमें आकर स्वच्छन्द विचरण कर रहे हैं। ठीक उसी रूपमें हंसवाहनको दर्शन भी होते हैं। पर यह दर्शन होनेसे पूर्व स्रष्टाने अपने लोकमें जाकर एक और भी विचित्र अनुभूति कर ली है तथा उसीसे अस्त-व्यस्त होकर दौड़ते हुए वे तत्क्षण लौट आये हैं।

ENGLISH TRANSLATION

The measure of time in this world held no significance for four-faced Brahmā, creator of the universe. Satya, Tretā, Dvāpara, and Kali together form one cycle of four ages.* One thousand such cycles end by the evening of one of Brahmā's days, and his night lasts for another thousand cycles. When two thousand cycles of the four ages pass in a single day and night for him, what value could the days, months, and years of this world possess?

According to Brahmā's own measure of time, his journey took only a single truṭi.† After moving Śrī Kṛṣṇacandra's cowherd friends and calves elsewhere, he went to Satyaloka and returned to the sky above Vṛndāvana within that interval. Yet that single truṭi in his reckoning amounted to one full year by human time. Throughout that year, Śrī Kṛṣṇacandra's uninterrupted self-enjoyment continued. Today the year was complete. Exactly one year earlier, on this very day, Śrī Kṛṣṇacandra had performed His meal līlā upon the riverbank, and the boys and calves had been abducted. On that day Balarāma had not gone with His younger brother to tend the calves. Now, by the inspiration of the inconceivable great power of līlā, the day of Balarāma's birth constellation had again arrived, so He was kept at home for the scripturally prescribed observances.

Once again Śrī Kṛṣṇacandra alone entered the forest surrounded by the boys and calves who were forms of His own self, and He roamed freely in a distant woodland. Brahmā saw Him in precisely that state. Before receiving this vision, however, the creator had undergone another extraordinary experience within his own realm. Thrown into confusion by it, he had immediately raced back.

ORIGINAL Hindi. Printed note

*चार लाख बत्तीस हजार वर्षका कलियुग होता है। कलियुगसे दूना द्वापर, तिगुना त्रेता एवं चौगुना सत्ययुगका कालमान है। अर्थात् एक चतुर्युगी तैंतालीस लाख, बीस हजार वर्षकी होती है।*

ENGLISH TRANSLATION

*Kali-yuga lasts 432,000 years. Dvāpara-yuga is twice the length of Kali-yuga, Tretā-yuga three times its length, and Satya-yuga four times its length. Thus one cycle of the four ages lasts 4,320,000 years.*

ORIGINAL Hindi. Printed note

† *एक दिनके अठारह करोड़, बाईस लाख, पचास हजार अंशके एक अंश-जितने परिमित कालको 'त्रुटि' कहते हैं।*

ENGLISH TRANSLATION

† *A truṭi is a measure of time equal to one 182,250,000th part of a day.*

ORIGINAL Hindi

घटना विचित्र-सी है। वत्स एवं शिशुओंको यथास्थान स्थापितकर पद्मयोनि ब्रह्मलोकमें अपने आवासके सिंहद्वारपर उपस्थित हुए। किंतु आज अभ्यर्थना तो दूर, अपितु रोषपूरित नेत्रसे द्वारीने द्वाररोध करते हुए परिचय जानना चाहा। हंसवाहन अत्यधिक आश्चर्यमें डूब गये, मानो स्वप्न देख रहे हों। विस्फारित नेत्रोंसे उन्होंने द्वारपालवर्गका समाधान करना चाहा, पर उत्तरमें मिली द्वारिकोंकी सगर्व उक्ति, जिसका सारांश यह था--'महाशय! आप कोई भी हों, सत्यलोकाधिपति हमारे स्वामी आप कदापि नहीं हैं। हमारे स्वामी अपने आसनपर विराजमान हैं। वेदाधिष्ठातृ देवगण उन्हें आवृत किये हुए हैं। इस समय सनकादि एवं देवर्षि नारद आदि भी पधारे हैं तथा हमारे स्वामी उन्हें श्रीकृष्णकथाका पीयूष दान कर रहे हैं! पता नहीं, हमारे स्वामीकी आकृतिका अनुकरण करनेवाले आप कौन हैं?'

पद्मयोनिने स्पष्ट देख लिया--इन दौवारिकोंकी वाणीमें ओज है, पूर्ण विश्वास है, एक अजेय शक्ति इन्हें परिव्याप्त कर रही है, इन्हें अतिक्रमण करके अपने अन्तःपुरमें प्रविष्ट हो जाना दुस्साहसमात्र है। इसलिये उनका मानसंवर्धन करते हुए हंसवाहनने अपने-आपको सत्यलोकाधिपतिकी संनिधिमें पहुँचा देनेकी प्रार्थना की और द्वारीवर्गने भी उन्हें सभाप्राङ्गणमें उपस्थित कर दिया।

ENGLISH TRANSLATION

The event was extraordinary. After placing the calves and boys in their appointed location, lotus-born Brahmā arrived at the great gate of his residence in Brahmaloka. Far from welcoming him, the gatekeeper blocked the entrance with angry eyes and demanded his identity. Brahmā, whose vehicle was the swan, sank into astonishment as though dreaming. With eyes opened wide, he tried to satisfy the gatekeepers, but they proudly replied in substance, "Sir, whoever you may be, you are certainly not our master, the ruler of Satyaloka. Our lord is seated upon his throne, surrounded by the deities who preside over the Vedas. Sanaka and his brothers, the divine sage Nārada, and others have also arrived, and our master is offering them the nectar of Śrī Kṛṣṇa's narrations. We do not know who you are, imitating the form of our lord."

The lotus-born one saw clearly that the gatekeepers' speech possessed force and complete conviction. An invincible power surrounded them, and to cross them and enter his inner residence would be sheer recklessness. Honoring them, Brahmā requested that they bring him before the lord of Satyaloka, and the gatekeepers admitted him to the assembly courtyard.

ORIGINAL Hindi

पद्मयोनि अपनी आठों आँख फाड़कर देखने लगे--'सचमुच उन्हींके आसनपर एक चतुर्मुख ब्रह्मा विराजित हैं। अङ्गोंसे रक्तवर्ण ज्योति झर रही है। मानो कोटि-कोटि समुदित रविमण्डलका तेज सत्यलोकके कण-कणको उद्भासित कर दे रहा हो, ऐसी समुज्ज्वल आभा अधिपतिके रक्ताभ अङ्गोंसे प्रसरित हो रही है। साथ ही गूँज रहा है उनका उदात्त, अनुदात्त, स्वरित स्वरमें वेदनाद!' हतप्रभ हुए पद्मयोनि स्तब्ध खड़े रह गये। कानोंमें द्वाररक्षकोंकी चर्चा सुन पड़ी, वे उनके सम्बन्धमें ही अपने स्वामीसे विनम्र निवेदन कर रहे थे। और फिर सुन पड़ा अधिपतिका मेघगम्भीर स्वरमें गूढ़ादेश--'द्वारपालो! मेरे अतिरिक्त ब्रह्मासनपर किसीका भी स्वतन्त्र अधिकार नहीं। इन्हें सत्यलोककी सीमासे बाहर कर दो।'--तथा देखते-ही-देखते वे अपने ही किंकरोंके द्वारा ब्रह्मलोकसे बाहरके देशमें अवस्थित कर दिये गये!

ENGLISH TRANSLATION

Lotus-born Brahmā stared with all eight eyes. "A four-faced Brahmā truly sits upon my own throne. Crimson radiance pours from his limbs. A brilliant splendor streams from his red-hued body, as though the light of millions upon millions of risen suns illuminated every particle of Satyaloka. The sound of the Vedas also resounds from him in the high, low, and circumflex accents." Dumbfounded, Brahmā stood motionless. He heard the gatekeepers humbly informing their master about him. Then came the ruler's grave command in a voice deep as a cloud: "Gatekeepers, no one other than me possesses independent right to Brahmā's throne. Remove this person beyond the boundary of Satyaloka." Before Brahmā could understand what was happening, his own servants had placed him outside Brahmaloka.

ORIGINAL Hindi

हंसवाहनका हृदय दुर-दुर करने लगा--इस पराभवजन्य क्षोभसे नहीं, अपितु अपने द्वारा आचरित श्रीकृष्णभक्तापराधकी स्मृतिसे। उन्हें यह भान होते देर न लगी कि उन्हींके आसनपर विराजित वे नवीन स्रष्टा कौन थे। अखिलब्रह्माण्डपति श्रीकृष्णचन्द्रके अतिरिक्त यह सामर्थ्य और है ही किनमें? उन्हींके भक्त गोपशिशु, गोवत्सोंको स्रष्टाने मायामुग्धकर उनसे पृथक् किया तथा ऐसा करके वे फूले न समाये। फिर इस भक्तापराधके परिणामस्वरूप ब्रह्मासनका अधिकार छिन जाय तो क्या आश्चर्य है। हंसवाहनके अनुतापका पार नहीं। ब्रह्मपद चला गया, चला जाय। उसकी आवश्यकता भी नहीं। पर कहीं श्रीकृष्णचन्द्रकी चरणनख-चन्द्रिकाका आलोक हृदयसे अन्तर्हित न हो जाय, श्रीकृष्णचरणस्मृतिकी अमूल्य निधि न छिन जाय--इस भयसे ही हंसवाहन उद्विग्न हो उठे तथा अविलम्ब वृन्दावनके आकाशमें ही उतर पड़े:

ENGLISH TRANSLATION

Brahmā's heart began pounding, not from distress at this humiliation, but from remembering his offense against Śrī Kṛṣṇa's devotees. He quickly understood who the new creator seated upon his throne must be. Who besides Śrī Kṛṣṇacandra, Lord of all universes, possessed such power? Brahmā had bewildered the Lord's own devotees, the cowherd boys and calves, with illusion and separated them from Him, and then had swelled with pride over the deed. What wonder was there if this offense to the devotees deprived him of the right to Brahmā's throne?

His repentance knew no limit. Let the office of Brahmā be lost. He had no need of it. But he became distraught with fear that the moonlight of Śrī Kṛṣṇacandra's toenails might disappear from his heart and that the priceless treasure of remembrance of Śrī Kṛṣṇa's feet might be taken away. He immediately descended into the sky above Vṛndāvana:

ORIGINAL Sanskrit. Source not stated in the printed text

ब्रह्मापि स्वासनस्थेन चतुरास्येन शौरिणा।
स्वैरेव परिभूतोऽसौ न्यवर्तत॥

ENGLISH TRANSLATION

Brahmā too was humiliated by his own attendants through Śauri, who had assumed a four-faced form and occupied his throne. He therefore turned back.

ORIGINAL Hindi

अस्तु, अपने कालमानसे त्रुटिमात्रका ही व्यवधान हुआ है और पद्मयोनिने श्रीकृष्णचन्द्रको पुनः देखा। किंतु जो देखा तो अवाक् रह गये। वही, वैसे ही स्वच्छन्द क्रीड़ा चल रही है। कहीं किसी अंशमें भी परिवर्तन नहीं है। सम्पूर्ण लीलापार्षद गोपशिशु भी ज्यों-के-त्यों हैं, असंख्य गोवत्समुदाय भी वही-का-वही है। बाल्यलीलाविहारीकी भावभङ्गी भी वैसी-की-वैसी है। क्षणभरके लिये भी उनके इस विहारका विराम नहीं हुआ है, निर्दिष्ट क्रमसे सब कुछ पहलेकी भाँति ही निर्बाध चलता रहा है:

ENGLISH TRANSLATION

By Brahmā's own measure of time, only a single truṭi had intervened before he saw Śrī Kṛṣṇacandra again. Yet what he saw left him speechless. The same free play continued exactly as before, unchanged in every respect. All the cowherd boys, the companions of the līlā, remained just as they had been, and the countless host of calves was entirely the same. The child-pastime enjoyer's gestures and moods were unchanged. His play had not paused even for a moment. Everything had continued in its prescribed sequence, uninterrupted, exactly as before:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.13.40

तावदेत्यात्मभूरात्ममानेन त्रुट्यनेहसा।
पुरोवदब्दं क्रीडन्तं ददृशे सकलं हरिम्॥

ENGLISH TRANSLATION

Returning after what was only a truṭi by his own measure of time, self-born Brahmā saw Hari playing with the entire company just as before, although a full year had passed.

ORIGINAL Braj

बीत्यौ बरष एक एहि रीती। कंजसुवनकी त्रुटि तब बीती॥
बर्ष दिवस बीते बिधि आयौ।
निरखि बिनोद सु-बिस्मय पायौ॥
वैसे बच्छ स्वच्छ ब्रजबाल।
जमुन-कच्छ खेलत नँदलाल॥
देखे ब्रह्मा सकल सखा हैं। देखे तैसे चरत बछा हैं॥

ENGLISH TRANSLATION

One year passed in this way, while for the lotus-born Brahmā only a truṭi elapsed. After a year of earthly days, Brahmā returned and was greatly astonished to behold the play.

The same pure calves and boys of Vraja were there, and Nandalāla played upon Yamunā's bank. Brahmā saw all the friends and saw the calves grazing just as before.

ORIGINAL Hindi

हंसवाहन सोचने लगे--'यह कैसे हुआ? क्या अनन्तैश्वर्यनिकेतन प्रभु श्रीकृष्णचन्द्रने मेरे जाते ही मायामुग्ध सखाओंको, गोवत्सोंको अपने पास बुला लिया? नहीं-नहीं, ऐसी बात नहीं हुई है। वह देखो, व्रजमें जितने गोपशिशु थे, गोवत्स थे, वे तो अभीतक मेरी मायासे मुग्ध हुए ज्यों-के-त्यों निद्रित हो रहे हैं, उनके मोहका अपगम हुआ ही नहीं है। वे उठे ही नहीं हैं। पर साथ ही, ओह! कितना आश्चर्य है, यहाँसे कुछ ही दूरपर उतने-के-उतने गोपशिशु, उतने ही गोवत्स--नहीं-नहीं, सर्वथा वे-के-वे, वैसे-के-वैसे श्रीकृष्णचन्द्रके साथ भी हैं, एक वर्षसे खेल रहे हैं। मेरी मायासे मुग्ध हुए बालकोंसे, वत्सतरोंसे ये भिन्न तो अवश्य हैं; क्योंकि पहलेवाले तो ज्यों-के-त्यों उसी अवस्थामें अभी भी अवस्थित हैं ही। फिर ये कौन हैं? कहाँसे आ गये?'

ENGLISH TRANSLATION

Brahmā thought, "How has this happened? Did Lord Śrī Kṛṣṇacandra, the abode of infinite majesty, summon the friends and calves whom I had bewildered with illusion as soon as I left? No, that did not happen. Look there: every cowherd boy and calf from Vraja still lies asleep exactly as before, enchanted by my illusion. Their bewilderment has not ended, and they have not awakened. Yet at the same time, how astonishing! A short distance from here are just as many cowherd boys and calves. No, they are exactly the same ones, unchanged in every detail, and they have been playing with Śrī Kṛṣṇacandra for a full year. These must differ from the boys and calves bewildered by my illusion, for the first group still remains in precisely the same state. Then who are these? Where have they come from?"

ORIGINAL Hindi

सोचते-सोचते पद्मयोनिकी विवेकशक्ति लुप्त होने लगती है। कभी तो वे दौड़कर मायानिद्रित शिशुओंके समीप जाते हैं और कभी आ जाते हैं कलिन्दनन्दिनीके तटपर उद्दाम कौतुकमें उन्मत्त-से हुए नन्दनन्दन श्रीकृष्णचन्द्रके समीप। किंतु दोनों स्थलोंमें सर्वथा ज्यों-की-त्यों उपस्थिति अनुभवकर उनके आश्चर्यकी सीमा नहीं रहती। किसी मायाके प्रभावसे वे भ्रमित हो रहे हों, इस आशङ्कासे उन्होंने युगपत् दृष्टि दौड़ायी। अपने ज्ञानके आलोकमें वे एक साथ एक समयमें ही दोनों स्थलोंका निरीक्षण करने लगे। पर कोई भी अन्तर न हुआ। दोनों स्थानोंमें ही वस्तुस्थिति ज्यों-की-त्यों बनी रही।

आखिर इन दोनोंमें एक सत्य और एक तो मायिक सृजन होगा ही--इसका निर्णय करने वे चले। पर यहाँ भी नितान्त निराशा ही हाथ लगी। स्रष्टाका अभ्रान्त ज्ञान उनका साथ न दे सका। युञ्जान योगीकी भाँति अपनी प्रत्यक्ष अनुभूतिपर प्रत्यय स्थापित न कर वे समाधिमें स्थित होकर तथ्यका निर्णय करने लगे। पर वह इन्द्रियातीत आलोकपुञ्ज भी मानो किसी प्रगाढ़ तमके आवरणमें विलीन-सा हो चुका है। उनके नित्यज्ञानकी वह दीपशिखा--जिसकी ज्योतिमें वे पूर्वकल्पकी सूक्ष्मतम घटनावलीको भी देख लेते हैं--मानो निर्वापित-सी हो चुकी है और वे इस सम्बन्धमें कोई भी निर्णय न पा सके। न जाने कितनी देरतक वे प्रयास करते रहे, बाह्यज्ञान, समाधिज्ञान--सबका आश्रय लेकर श्रान्त हो गये, पर कुछ भी न जान सके। इन दोनोंमें कौन सत्य है, कौन मायासृष्ट है, कौन सच्चे श्रीकृष्णपार्षद हैं और कौन नहीं हैं--इस सम्बन्धमें उन्हें कोई प्रकाश न मिला। वे सर्वथा अक्षम सिद्ध हुए:

ENGLISH TRANSLATION

As he continued thinking, the lotus-born creator's power of discrimination began to vanish. At one moment he ran to the boys sleeping beneath his illusion; at another he approached Nandanandana Śrī Kṛṣṇacandra, who appeared intoxicated with exuberant play upon Yamunā's bank. Finding exactly the same presence at both places, his astonishment became limitless. Suspecting that some illusion was confusing him, he extended his vision to both locations simultaneously. In the light of his knowledge, he inspected both places at the same moment, but nothing changed. The condition at each location remained exactly as it was.

Surely one of the two groups had to be real and the other an illusory creation, so he tried to determine which was which. Yet he met only utter disappointment. The creator's unerring knowledge failed him. Like a yogī striving for union, he ceased relying upon direct sensory experience and entered samādhi to ascertain the truth. Yet even that mass of supersensory light seemed dissolved beneath a covering of profound darkness. The lamp flame of his eternal knowledge, by whose light he could see even the subtlest events of former cosmic ages, seemed extinguished. He could reach no conclusion. For no one knew how long he continued trying. He took refuge in external knowledge and the knowledge of samādhi until he was exhausted, yet he learned nothing. No illumination came regarding which group was real, which was created by illusion, who were the true companions of Śrī Kṛṣṇa, and who were not. He proved wholly incapable:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.13.41–43

यावन्तो गोकुले बालाः सवत्साः सर्व एव हि।
मायाशये शयाना मे नाद्यापि पुनरुत्थिताः॥

इत एतेऽत्र कुत्रत्या मन्मायामोहितेतरे।
तावन्त एव तत्राब्दं क्रीडन्तो विष्णुना समम्॥

एवमेतेषु भेदेषु चिरं ध्यात्वा स आत्मभूः।
सत्याः के कतरे नेति ज्ञातुं नेष्टे कथञ्चन॥

ENGLISH TRANSLATION

Every boy and calf from Gokula still lay upon the bed of my illusion and had not yet risen.

Then where did these others come from? There are exactly as many of them, distinct from those bewildered by my illusion, and they have been playing here with Viṣṇu for an entire year.

Self-born Brahmā meditated upon the difference between the two groups for a long time, but he could not discover in any way which were real and which were not.

ORIGINAL Braj

माया सयन कराइ सब, बाल बत्स मैं आव।
इहाँ तिन्ह सम अपर ए, बालक खेलत पाव॥
वे हैं सत्य, किधौं ए साचे।
इमि व्याकुल चित, संसय राचे॥
इत उत फिरै, लखै दोउ ठामा।
बाल बत्स सब सुख अभिरामा॥
तैसे उत के, तैसे इत के।
कहत कि सत्य आहिं धौं कित के॥

ENGLISH TRANSLATION

"I placed all the boys and calves upon the bed of illusion, yet here I find another group exactly like them, playing together.

Are those real, or are these the true ones?" Thus his heart became agitated and filled with doubt. He moved back and forth, beholding both places, each filled with the delightful boys and calves.

Those there were just like these here. He wondered which group could truly be real.

ORIGINAL Hindi

पितामह चले थे महामहेश्वरको मोहित करने, अपनी मायाका विस्तार कर उसका परिणाम देखने, पर हो गये स्वयं भ्रान्त। चतुर्मुखने यह नहीं सोचा था कि जो उनसे ब्रह्मासे आरम्भ कर स्तम्बपर्यन्त--बृहत्तममें, कीटाणुओंमें अभिन्ननिमित्तोपादान कारणरूपसे परिव्याप्त हैं, सर्वाधिष्ठान हैं, सर्वान्तर्यामी हैं, उनपर भी किसीकी माया चल सकती है? जिन्हें मोह कभी स्पर्श नहीं कर सकता, जो नित्य विगतमोह हैं तथा जिनकी माया विश्वके समस्त चर-अचरको मोहित करती रहती है, उनपर मायाप्रसारका क्या परिणाम हो सकता है? सागरके जलकी कितनी गम्भीरता है, गगनमण्डलका परिमाण कितना है--इसकी थाह पानेके उद्देश्यसे सप्तवितस्ति (सात बित्त) मानका एक काष्ठदण्ड, एक रज्जुखण्ड फेंकनेका प्रयास कितना हास्यास्पद है। हंसवाहनकी चेष्टा ऐसी-सी हुई।

ENGLISH TRANSLATION

Grandfather Brahmā had gone to bewilder the Supreme Lord of lords and witness the result of extending his illusion, but he himself became confused. The four-faced creator had failed to consider whether anyone's illusion could affect Him who pervades everything from Brahmā down to a blade of grass, the greatest beings and the smallest microbes, as the inseparable efficient and material cause; who is the support of all and the indwelling witness within all. What effect could a display of illusion have upon Him whom bewilderment can never touch, who is eternally free from delusion, and whose own Māyā continually bewilders every moving and unmoving being in the universe? How ridiculous would it be to throw a wooden rod and a length of rope, each measuring seven spans, into the ocean or sky in order to fathom the ocean's depth or the extent of the heavens. Brahmā's endeavor was just like this.

ORIGINAL Hindi

वे भूल गये महामहिम प्रभु श्रीकृष्णचन्द्रकी तुलनामें अपनी सीमित शक्तिको तथा सर्वमायाधीश्वरपर ही अपनी क्षुद्र मायाका प्रयोग कर बैठे। फिर जो होना चाहिये था, वही हुआ। उनकी माया उन्हें ही भ्रान्त करनेमें उपकरण बनी। जैसे नीहार (कुहरा)-जन्य अन्धकारकी घनता वृक्ष, लता, वल्लरियोंको तथा पशु, पक्षी, मानव, कीट, पतङ्ग, भूङ्गको आवृत कर सकती है, पर वह प्रगाढ़तमसाच्छन्न रजनीके अन्धकारका, अमानिशाके घोर अँधेरेका आवरण नहीं बन सकती; ऐसे प्रबलतर अँधेरेका संयोग होते ही वह अपनी आवरणशक्तिको उसीमें विलीन कर देनेके लिये बाध्य हो जाती है, स्वयं उससे आवृत हो जाती है।

और जैसे खद्योतका क्षुद्र प्रकाश घोरतमसाच्छन्न रात्रिके समय किसी तरुवल्लरीके किसी पत्रांशको एक क्षणके लिये क्षीण चमकका दान भले कर सकता है, पर समुद्भासित मध्याह्न सूर्यके समक्ष उसकी सत्ता सर्वथा नगण्य बन ही जाती है; वैसे ही महान्के प्रति क्षुद्र व्यक्तिका क्षुद्र मायाप्रसार, अपने क्षुद्र वैभवका प्रकाश--दोनों ही निरर्थक सिद्ध होते हैं; अपितु प्रयोजकके लिये ही मोहका, कश्मलका सृजन करनेमें--उसके तेजका अपहरण करनेमें हेतु बन जाते हैं। हंसवाहनके लिये यह पूर्णतया चरितार्थ हुआ। महामहिमको अपनी मायासे मोहित करने जाकर वे स्वयं मोहित हो गये, उनपर अपने वैभवका प्रकाश करने जाकर स्वयं हतप्रभ हो गये:

ENGLISH TRANSLATION

Brahmā forgot how limited his own power was beside the supremely glorious Lord Śrī Kṛṣṇacandra and attempted to employ his petty illusion against the master of all Māyā. What had to happen then occurred: his illusion became the instrument of his own bewilderment. Darkness produced by fog can cover trees, vines, animals, birds, human beings, insects, moths, and beetles, but it cannot cover the darkness of a night already enveloped in profound gloom or the dense blackness of a moonless night. As soon as it meets a stronger darkness, fog must dissolve its covering power into that darkness and becomes covered by it.

Likewise, the tiny light of a firefly may briefly grant a faint gleam to part of a leaf during a night covered in deepest darkness, but before the brilliantly shining midday sun, its existence becomes utterly insignificant. In the same way, both a small person's petty illusion directed toward the great and his display of petty grandeur prove futile. Indeed, they create bewilderment and impurity only for the one who employs them and become the cause of his own radiance being stolen away. This became wholly true for Brahmā. He went to bewilder the supremely glorious Lord with his illusion and was himself bewildered. He went to display his grandeur before Him and became dumbfounded:

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.13.44–45

एवं सम्मोहयन् विष्णुं विमोहो विश्वमोहनम्।
स्वयैव माययाजोऽपि स्वयमेव विमोहितः॥

तम्यां तमोवन्नैहारं खद्योतार्चिरिवाहनि।
महतीतरमायैश्यं निहन्त्यात्मनि युञ्जतः॥

ENGLISH TRANSLATION

Thus Brahmā tried to bewilder Viṣṇu, who is never bewildered and who bewilders the entire universe. Yet although unborn, Brahmā was himself bewildered by his own illusion.

As fog is obscured by darkness and a firefly's glow by daylight, so the illusory power of a lesser being is destroyed when directed against a greater power and returns upon the one who employs it.

ORIGINAL Braj

चित भ्रम ते चुप ह्वै रह ठाढ़ा।
महा मोह हिय मैं तेहि बाढ़ा॥
अखिल बिस्व मोहन भगवाना।
तिहै मोहिबे कौं मन आना॥
माया करी, बत्स हरि लीन्हा।
आपु मोह बस भा अति दीना॥

प्रभु माया कृत अंड अनेका।
रचना अमित एक तैं एका॥
रोम रोम प्रति अंड कटाहा।
तासु प्रभाव देखिबे चाहा॥
किमि मोहै मायापति नाथा।
अखिल बिस्व सब जेहि के हाथा॥
कोटि कोटि रवि सरिस प्रकासा।
कृष्नचंद मुख ससि दुति हासा॥
बिधि माया खद्योत समाना।
आपुहि लज्जित लह अपमाना॥

जैसैं निसि महँ तम अति भारी।
पुनि निहार अतिसैं अँधिआरी॥
दोउ तम मिलि एकै है गएऊ।
नहि निहार-बल भिन्न जु भएऊ॥
जिमि खद्योत सहस्त्र मिलि दिवस न भिन्न प्रकास।
तिमि हरिमाया के बिषै माया सकल निवास॥
तैसंहि महत पुरुष कहँ कोई।
माया करे इतर जो होई॥
वह माया तेहि लगै न कबहू।
उलटी फलै करे जो सबहू॥

ENGLISH TRANSLATION

Confused at heart, he stood silent. Great delusion increased within him. His mind had desired to bewilder Bhagavān, who enchants the entire universe. He employed illusion and stole Hari's calves, but he himself fell helplessly under bewilderment.

Through the Lord's Māyā, innumerable universes are formed, each filled with immeasurable creation. Cosmic spheres abide within every pore of His body, yet Brahmā wished to test His power. How could anyone bewilder the Lord who masters Māyā and holds the entire universe in His hands? Kṛṣṇacandra's moonlike face shines with the brilliance of millions upon millions of suns. Brahmā's illusion resembled a firefly, leaving him ashamed and humiliated.

As the night may be filled with immense darkness and then an even darker fog appears, the two darknesses merge into one, and the fog possesses no separate strength. As the light of a thousand fireflies cannot appear distinct in daylight, so every illusion dwells within Hari's Māyā. If a lesser being casts illusion upon a great person, that illusion can never touch him. Instead, it rebounds upon the one who employed it.

ORIGINAL Hindi

जो हो, इतनेसे ही हंसवाहनके आश्चर्यदर्शनकी इति हो गयी हो, यह बात नहीं है। अभी तो उन्हें बहुत कुछ देखना है और वे देखने लगते हैं। सहसा उनके आठों नेत्रोंमें एक दिव्यातिदिव्य तेजका उन्मेष हो जाता है और उस परम दिव्य आलोकमें उन्हें दीख पड़ता है--व्रजेन्द्रनन्दनके पार्श्ववर्ती ये समस्त गोवत्स, गोपशिशु नवनीलनीरदवर्ण, पीतपट्टाम्बरपरिशोभित, शङ्ख-चक्र-गदा-पद्म-करधारी, मणिमुकुटधारी, मणिकुण्डलमुक्ताहारशोभित, वनमाली, चतुर्भुजरूपमें परिणत हो गये हैं। उनमेंसे प्रत्येक मूर्तिके वक्षःस्थलमें श्रीवत्स, भुजाओंमें अङ्गद, हाथोंमें रत्नमय वलय एवं कङ्कण, चरणोंमें नूपुर एवं कड़े, कटिदेशमें करधनी, अङ्गुलियोंमें अङ्गुलीयक (अँगूठी) विराजित हैं। अतिशय भाग्यशाली भक्तोंके द्वारा समर्पित सुकोमल नवतुलसीकी मालाएँ नखसे शिखापर्यन्त समस्त अङ्गोंमें आभरण बनी हैं।

चन्द्रज्योत्स्ना-सी मन्द मुसकान अधरोंपर नृत्य कर रही है। अरुणिम नेत्रप्रान्तकी चितवनसे मधु झर रहा है। वे अरुणनयन मानो रजके प्रतीक हैं, भक्तोंके अन्तस्तलमें क्षण-क्षणमें नव-नव मनोरथ (सेवा-वासना)-का सृजन कर रहे हैं और वह उज्ज्वल हास्य मानो सत्त्वका प्रतीक है, जो अधरोंपर नाच-नाचकर भक्तोंके मनोरथका पालन कर रहा है।

इतना ही नहीं, यह देखो! यहाँ अगणित-असंख्य ब्रह्मा उपस्थित हैं। ब्रह्मा ही नहीं, उनसे लेकर तृणपर्यन्त समस्त चराचर जीव अपने अधिष्ठातृ-देवतारूपमें मूर्तिमान् होकर उपस्थित हैं और नृत्य-गीतके सहित यथायोग्य विविध उपहार समर्पित करते हुए उन अनन्त चतुर्भुज मूर्तियोंकी उपासना कर रहे हैं। अणिमादि सिद्धियाँ, माया, विद्या आदि विविध शक्तियाँ, महत्तत्त्व आदि चौबीस तत्त्वोंके अधिष्ठातृ-देवता--सभी सेवाकी प्रतीक्षामें उन्हें घेरे खड़े हैं। प्रकृतिक्षोभमें हेतु काल, प्रकृतिपरिणाममें हेतु स्वभाव, वासनाका उद्बोधक संस्कार, काम, कर्म, गुण आदि--इन सबके अधिष्ठातृ-देवता प्रत्येक भगवद्रूपकी अर्चना कर रहे हैं। भगवत्-प्रभावके समक्ष उन देवोंकी सत्ता-महत्ता नगण्य बन चुकी है।

ओह! ये अगणित भगवत्-स्वरूप! सब-के-सब त्रिकालाबाधित सत्य हैं, ज्ञानस्वरूप--स्वप्रकाश हैं, अनन्त--देशकालादिपरिच्छेदरहित हैं, आनन्दस्वरूप हैं, एकरस हैं। इनके अचिन्त्य-अनन्त माहात्म्यकी उपलब्धि आत्मज्ञानकी दृष्टि रखनेवाले पुरुषोंके लिये भी सम्भव नहीं:

ENGLISH TRANSLATION

Brahmā's visions of wonder did not end with this. Much remained for him to see, and now he began to see it. Suddenly a supremely divine radiance arose within all eight of his eyes. In that transcendent light he beheld every calf and cowherd boy beside Vrajendra's son transformed into a four-armed form, dark as a fresh raincloud and splendid in yellow silk. Each held conch, disc, mace, and lotus; wore a jeweled crown, jeweled earrings, pearl necklaces, and a forest garland; and bore the Śrīvatsa mark upon his chest. Armlets graced their arms, jeweled bracelets and bangles their hands, anklets and rings their feet, girdles their waists, and rings their fingers. Tender fresh garlands of tulasī offered by supremely fortunate devotees adorned every limb from toenails to crown.

A gentle smile like moonlight danced upon each pair of lips, while honey poured from glances cast by the reddish corners of their eyes. Those crimson eyes seemed to embody rajas, continually creating fresh desires for service within the devotees' hearts. Their brilliant laughter seemed to embody sattva, dancing upon their lips and sustaining the devotees' cherished desires.

Nor was this all. Countless Brahmās were present. From Brahmā down to a blade of grass, every moving and unmoving being stood there embodied in the form of its presiding deity. With dance and song, each presented suitable offerings and worshiped those endless four-armed forms. The mystic perfections beginning with aṇimā, the many potencies such as Māyā and Vidyā, and the presiding deities of the twenty-four principles beginning with mahat surrounded them, awaiting service. Time, which agitates primordial nature; inherent disposition, which causes its transformation; latent impressions, which awaken desire; and desire, action, the guṇas, and their presiding deities all worshiped every form of Bhagavān. Before the Lord's power, the existence and greatness of those deities had become insignificant.

Oh, those innumerable forms of Bhagavān! Every one was truth unhindered in past, present, or future; the self-luminous embodiment of knowledge; infinite and unlimited by place, time, or any other boundary; the embodiment of bliss; and one undivided rasa. Even those who see through self-knowledge cannot realize their inconceivable and infinite greatness:

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.13.46–54

तावत् सर्वे वत्सपालाः पश्यतोऽजस्य तत्क्षणात्।
व्यदृश्यन्त घनश्यामाः पीतकौशेयवाससः॥

चतुर्भुजाः शङ्खचक्रगदाराजीवपाणयः।
किरीटिनः कुण्डलिनो हारिणो वनमालिनः॥

श्रीवत्साङ्गददोरत्नकम्बुकङ्कणपाणयः।
नूपुरैः कटकैर्भाताः कटिसूत्राङ्गुलीयकैः॥

आङ्घ्रिमस्तकमापूर्णास्तुलसीनवदामभिः।
कोमलैः सर्वगात्रेषु भूरिपुण्यवदर्पितैः॥

चन्द्रिकाविशदस्मेरैः सारुणापाङ्गवीक्षितैः।
स्वकार्थानामिव रजःसत्त्वाभ्यां स्रष्टृपालकाः॥

आत्मादिस्तम्बपर्यन्तैरमूर्तिमद्भिश्चराचरैः।
नृत्यगीताद्यनेकार्हैः पृथक् पृथगुपासिताः॥

अणिमाद्यैर्महिमभिरजाद्याभिर्विभूतिभिः।
चतुर्विंशतिभिस्तत्त्वैः परीता महदादिभिः॥

कालस्वभावसंस्कारकामकर्मगुणादिभिः।
स्वमहिध्वस्तमहिभिर्मूर्तिमद्भिरुपासिताः॥

सत्यज्ञानानन्तानन्दमात्रैकरसमूर्तयः।
अस्पृष्टभूरिमाहात्म्या अपि ह्युपनिषद्दृशाम्॥

ENGLISH TRANSLATION

Then, in that very instant and before the eyes of unborn Brahmā, all the calves and their keepers appeared dark as rainclouds and dressed in yellow silk.

They possessed four arms, holding conch, disc, mace, and lotus, and wore crowns, earrings, necklaces, and forest garlands.

They shone with the Śrīvatsa mark, armlets, jeweled ornaments upon their arms, conch-shaped bracelets and bangles upon their hands, anklets, foot ornaments, waist cords, and finger rings.

From feet to head they were completely adorned upon every limb with tender, fresh tulasī garlands offered by devotees possessing abundant merit.

Their smiles were pure as moonlight, and their glances came from reddish eyes. Like rajas and sattva, those glances and smiles created and sustained the desires of their own devotees.

From Brahmā down to the smallest blade of grass, all embodied and disembodied moving and unmoving beings worshiped each form separately with dancing, singing, and countless suitable offerings.

They were surrounded by powers such as the mystic perfections beginning with aṇimā, potencies beginning with Ajā, and the twenty-four principles beginning with mahat.

Time, inherent nature, latent impressions, desire, action, the guṇas, and their embodied presiding deities worshiped them. The greatness of all these beings was destroyed before the forms' own supreme majesty.

Each form was the single, undivided embodiment of truth, knowledge, infinity, and bliss. Their immeasurable greatness remained untouched even by the vision of those who see through the Upaniṣads.

ORIGINAL Braj

पुनि जौ फिरि आवै इहि ठौर।
है रहि कछु और-की-और॥
बालक-बच्छ इहाँ हैं जिते।
बेनु, बिषान बेत्र दल तिते॥
मुक्तावलि गुंजावलि जुही।
नूपुर किंकिनि, कंकन सुही॥
अंबर, कंबर, संबर जिते।
निरखे चारु चतुर्भुज तिते॥

घन-तन पीतबसन, बनमाल।
अरुन कमल-दल नैन बिसाल॥
कुंडल-मंडित गंड सुदेस।
मनिमय मुकुट सु घूँघर केस॥
कंबु-कंठ कौस्तुभ मनि धरें।
आयुध संख-चक्र कर करैं॥
छबि उलसी तुलसी की माल।
बनि रहि पदपर्जत बिसाल॥
बदन-बदन मुसकनि छबि लसी।
चंदन मध्य चंद्रिका जसी॥

भिन्न-भिन्न ब्रह्मांड बिराजै।
तिन मधि इक-इक मूरति भ्राजै॥
ब्रह्मा आदि चराचर जिते।
मूरति धरें उपासन तिते॥
अनिमा-महिमादिक सिधि जिती।
महदादिक बिभूति हैं तिती॥
काल-करम-गुन अवर न अंत।
सेवत हैं तहँ मूरतिबंत॥

तेहि छन अपर अचंभौ भएऊ।
कंज-सुअन निज नयननि लहेऊ॥
जितने बत्सपाल अज देखा।
सपदि लखे अति रूप बिसेखा॥
तन घनस्याम चतुर्भुज रूपा।
पीत बसन कटि लसत अनूपा॥
गदा चक्रधर पंकजपानी।
सुभग किरीट सीस सुखदानी॥
कुंडल चपल, हार, बनमाला।
श्रीबत्सांक सुललित बिसाला॥
कंबु कंठ अंगद सुठि लोने।
कंकन पानि जटित मनि सोने॥
नूपुर-कटक ललित अति सोहन।
कटि किंकिनि त्रिभुवन मन मोहन॥
सुभग दसांगुलि भूषन नीके।
निरखत मन मोहत सबही के॥

नख सिख तुलसी दाम बर, ता करि सोभित गात।
पुन्य पुंज बहु जन्म कृत, तिन गूँथी बहु भाँति॥
कोमल पत्र बिमल कर आनी।
भूरि पुन्य कृत कोउ एक प्रानी॥
तिन अर्पित पहिरे सुठि सोहन।
एहि बिधि बिधि देखेउ मनमोहन॥
मृदु मुसुकानि चंद्रिका चारू।
अरुन कटाच्छ भरे सुख सारू॥
निज जन बांछा पुरवन हारू।
संभ पाल केर भंडारू॥
मनहुँ सत्त्व रज गुन ए दोऊ।
त ए बसे अरुन सित सोऊ॥
सुभ कटाच्छजुत नैना।
निरखत होत सबनि चित चैना॥

ब्रह्मादिक अग जग जे प्रानी।
धरें सुभग तनु अति हित मानी॥
लै लै अमित बस्तु बहु भाँती।
आए सब निज हृदय सुहाती॥
नृत्य गान अरु बाद्य अनेका।
पूजत प्रभुहि एक तें एका॥
अनिमादिक जे सिद्धि कहावैं।
अज सुरेस जे विभव सुहावैं॥
अरु जे चौबिस तत्त्व समेता।
मूर्तिवंत सौभाग्य निकेता॥
सेवहिं प्रभु पद पंकज तेऊ।
ब्रह्मादिक बरने अब जेऊ॥
क्षोभक काल स्वभाव जे, परिनामक जे हेतु।
प्रभु-महिमा लख चकित चित सेवहिं चरन निकेतु॥

सत्य ग्यानयुत, अमित, न अंता।
परिपूरन सब ठाम लसंता॥
परमानंद रूप ब्रजपालू।
श्रुति गावैं जस बिमल रसालू॥
महिमा बहुत लहै नहिं थाहू।
हस्तामल श्रुति हैं सब जाहू॥
तेउ प्रभु महिमा लहैं न छोरा।
बिधि चकित चित भयौ न थोरा॥

जिते बाल औ बच्छ, तिते सब बिष्नु रूप धृत।
मौलि मुकुट मनि जटित, श्रवन कुंडल मकराकृत॥
कौस्तुभ मनि उर माल, हास ईषद कहि कीनहें।
चारि बाहु, कर चारि, चारि आयुध कहुँ लीन्हें॥
भृगु चरन अंक अंकित महा, पीत बसन तडिता बरन।
ब्रह्मादि देव अस्तुति करत, कर जोरें सेवत चरन॥

ENGLISH TRANSLATION

When Brahmā returned to that place, everything had somehow become altogether different. As many boys and calves as stood there, and as many flutes, horns, canes, and leaves as they carried, so many charming four-armed forms he beheld. Their pearl and guñjā garlands, jasmine flowers, anklets, little bells, and lovely bracelets had all assumed divine splendor.

Their bodies were dark as rainclouds, clad in yellow garments, and adorned with forest garlands. Their broad eyes resembled crimson lotus petals. Earrings decorated their handsome cheeks, jeweled crowns rested above curling hair, and the Kaustubha gem shone upon their conch-shaped necks. Their hands bore the conch, disc, and other weapons. Tulasī garlands overflowed with beauty and extended majestically to their feet. A lovely smile shone upon every face like moonlight amid sandalwood paste.

Different universes appeared, and within each one a divine form shone. From Brahmā down through every moving and unmoving being, all assumed embodied forms and worshiped them. The mystic perfections beginning with aṇimā and all manifestations beginning with the cosmic principle mahat stood there. Time, action, the guṇas, and endless other powers served them in embodied form.

At that moment the lotus-born one beheld another wonder with his own eyes. Every calf keeper Brahmā saw instantly displayed an extraordinary form: a four-armed body dark as a raincloud, with incomparable yellow cloth shining at the waist. They held mace, disc, and lotus, and lovely crowns upon their heads gave delight. Moving earrings, necklaces, forest garlands, and the broad and graceful Śrīvatsa mark adorned them. Their conch-shaped necks and armlets were charming, and golden jeweled bracelets graced their hands. Lovely anklets and foot ornaments shone, while girdles at their waists enchanted the three worlds. Beautiful ornaments adorned all ten fingers, captivating every beholder's heart.

Excellent tulasī garlands adorned them from toenails to crown. Devotees who had accumulated heaps of merit through many births had woven them in many ways. Some greatly meritorious soul had brought tender leaves in pure hands and offered them, and the forms wore them with supreme beauty. Thus Brahmā beheld Manamohana in countless manifestations. Their gentle smiles were lovely moonlight, and their crimson glances were filled with the essence of happiness. They fulfilled the desires of their own devotees and held an inexhaustible treasury for sustaining them. It seemed that sattva and rajas, white and red, dwelt within their smiles and eyes. Whoever beheld those auspicious, sidelong-glancing eyes found peace within the heart.

All moving and unmoving beings, beginning with Brahmā, assumed beautiful, cherished bodies and came bearing limitless offerings of many kinds, each dear to the heart. With dancing, singing, and many instruments, every one worshiped each manifestation of the Lord. The perfections beginning with aṇimā, the glorious powers beginning with unborn Māyā, and the twenty-four principles all became embodied abodes of good fortune and served the Lord's lotus feet. Time, which agitates primordial nature, and inherent disposition, which brings about its transformation, gazed upon the Lord's greatness with astonished hearts and served the refuge of His feet.

They were united with truth and knowledge, infinite and without end, all-pervading and radiant in every place. The protector of Vraja was the embodiment of supreme bliss, whose pure and nectarean glory the śrutis sing. Even those for whom the śrutis are as clear as fruit held upon the palm cannot fathom the vastness of His greatness. They too could not reach the shore of His majesty, and Brahmā's heart became profoundly astonished.

Every boy and calf assumed the form of Viṣṇu. Jeweled crowns rested upon their heads, and makara-shaped earrings adorned their ears. The Kaustubha gem and garlands shone upon their chests, with a gentle smile upon their faces. Each had four arms and held four divine weapons. The great mark of Bhṛgu's foot appeared upon every chest, and their yellow garments shone like lightning. Brahmā and the other gods praised them and worshiped their feet with folded hands.

ORIGINAL Hindi

जिन परब्रह्मात्मक स्वयंभगवान् गोपेन्द्रनन्दन श्रीकृष्णचन्द्रकी स्वप्रकाशशक्तिसे यह परिदृश्यमान सचराचर विश्व प्रकाशित होता है, उनके नित्यपार्षद--गोपशिशुओंको, गोवत्सोंको पद्मयोनि आज इस प्रकार उपर्युक्त रूपमें एक साथ एक समय देख रहे हैं:

ENGLISH TRANSLATION

By the self-revealing potency of Śrī Kṛṣṇacandra, son of the cowherd king, Bhagavān Himself and the Supreme Brahman, this entire visible universe of moving and unmoving beings is illumined. The lotus-born Brahmā now beheld the Lord's eternal associates, the cowherd boys and calves, all together at one time in the forms described above:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.13.55

एवं सकृद् ददर्शाजः परब्रह्मात्मनोऽखिलान्।
यस्य भासा सर्वमिदं विभाति सचराचरम्॥

ENGLISH TRANSLATION

Thus unborn Brahmā beheld them all at once as manifestations of the Supreme Brahman, by whose radiance this entire universe of moving and unmoving beings shines.

ORIGINAL Braj

एकहि बार अखिल सब देखा।
कृष्न रूप सब अपर न लेखा॥
जेहि प्रतिबिंब चराचर भासा।
सोइ प्रभु ब्रजपति नंद प्रकासा॥

ENGLISH TRANSLATION

All at once he beheld everything. Every form was Kṛṣṇa, and nothing else remained to be counted. By His reflected radiance the moving and unmoving world shines. That very Lord appeared as the son of Nanda, king of Vraja.

ORIGINAL Hindi

किंतु अब इससे अधिक देखनेकी सामर्थ्य चतुर्मुखमें नहीं रहती। नेत्र इस चिन्मय चमत्कारसे सर्वथा पूर्ण हो उठे। कर्णरन्ध्रोंमें दिव्यातिदिव्य स्तवनका घोष भर गया। घ्राणेन्द्रिय अप्राकृत दिव्य सुवाससे पूरित हो गयी। समस्त ज्ञानेन्द्रियाँ एक अभिनव आनन्दके पूरमें निमग्न हो गयीं। कर्मेन्द्रियाँ आनन्दातिरेकवश स्थिर हो गयीं। मन उस दर्शनसुखमें डूबकर अपनी सत्ता खो बैठा। स्रष्टाकी एकादश इन्द्रियाँ ही पहले तो इस आश्चर्यदर्शनसे ऐसी चञ्चल हुईं मानो प्रबल वेगसे इनमें अवस्थित सम्पूर्ण शक्तियोंका किसीने हिण्डन कर दिया हो; पर फिर तुरंत ही ऐसी, इतनी शान्त हो गयीं कि जैसे इनका सम्पूर्ण अस्तित्व ही सदाके लिये विलीन हो गया हो।

जो हो, देखते-ही-देखते इन अनन्त चतुर्भुज मूर्तियोंके दुर्धर्ष तेजसे हंसवाहन निष्प्रभ, निर्वाक्, निष्पन्द हो उठे। ऐसा प्रतीत हुआ मानो अतिशय प्रीतिसे आराधित किसी ग्राम्यदेवीमूर्तिके समीप शिशुओंकी एक क्रीड़ापुत्तलिका--खेलकी गुड़िया रख दी गयी हो। ब्रह्मासे लेकर स्तम्बपर्यन्त सबके द्वारा सादर उपासित इन अनन्त चतुर्भुजमूर्तियोंके समक्ष पद्मयोनि सर्वथा उपेक्षित-से हुए--एक स्वर्णिम जड़ तुच्छ स्पन्दनहीन क्रीड़ापुत्तलिकाकी भाँति ही--अपने हंसके पृष्ठदेशपर ढुलक पड़े:

ENGLISH TRANSLATION

Four-faced Brahmā no longer possessed the power to see anything more. His eyes became completely filled with this spiritual wonder. The sound of supremely divine hymns filled his ears, and his faculty of smell overflowed with an unearthly fragrance. All his senses of knowledge plunged into a flood of unprecedented bliss. His senses of action became motionless from excessive joy, and his mind drowned in the happiness of the vision and lost its own existence. At first the creator's eleven senses became so agitated by this wondrous sight that it seemed someone had violently churned all the powers within them. Immediately afterward, however, they became so utterly still that their entire existence seemed to have dissolved forever.

Before his eyes, the irresistible radiance of those infinite four-armed forms rendered Brahmā, whose vehicle was the swan, lusterless, speechless, and motionless. It seemed as though a child's plaything, a toy doll, had been placed beside the image of a village goddess worshiped with intense love. Before those endless four-armed forms reverently worshiped by all beings from Brahmā down to a blade of grass, the lotus-born creator appeared entirely insignificant. Like a trivial, golden, inert, and unmoving toy, he slumped upon the back of his swan:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.13.56

ततोऽतिकुतुकोद्वृत्तस्तिमितैकादशेन्द्रियः।
तद्धाम्नाभूदजस्तूष्णीं पूर्देव्यन्तीव पुत्रिका॥

ENGLISH TRANSLATION

Overwhelmed by the immensity of this wonder, his eleven senses stunned into stillness, unborn Brahmā fell silent before their radiance, like a child's doll beside the deity of a village.

ORIGINAL Braj

अति आचरज देखि सब ठामा।
क्षुभित चित्त नहिं लह बिश्रामा॥
इंद्री गन मन बुद्धि समेता।
थकित रह्यौ गहि मौन अचेता॥
नयन मूँदि मुख आव न बैना।
खरौ रह्यौ बिधि, नहिं चित चैना॥
जिमि ब्रज ग्राम देवता कोई।
तासु निकट कौतुक हित जोई॥
दारु पूतरी रचि मुख चारी।
खरी करी बिधि एहि अनुहारी॥
सुधि गइ बिधिहि, अचेतन भयौ।
हंस कौ अंस पकरि रहि गयौ॥
तिहि छिन ताहि फबी छबि ऐसी।
चतुर्मुखी कोउ पुतरी जैसी॥

ENGLISH TRANSLATION

Seeing supreme wonder everywhere, his agitated heart found no rest. His senses, mind, and intellect became exhausted; he fell silent and insensible.

Closing his eyes, unable to utter a word, Brahmā stood there without peace of mind. He resembled a four-faced wooden doll fashioned for play and placed beside a village deity of Vraja.

Brahmā lost all awareness and became unconscious, clinging to the side of his swan. In that instant he appeared exactly like some four-faced toy doll.

CHAPTER 54

## ब्रह्माजीका श्रीकृष्णके चरणोंमें गिरना और स्तवन आरम्भ करना

# Brahmā Falls at Kṛṣṇa's Feet and Begins His Hymn of Praise

Source scan pages 330–335

ORIGINAL

करुणावरुणालय व्रजराजकुमारका कोमल हृदय हंसवाहनकी इस दयनीय दशाको देखकर आर्द्र हो उठा। यह स्पष्ट था कि वेदज्ञानके आदिप्रवर्तक सर्वविद्यापति पितामह ब्रह्मामें अब तनिक भी सामर्थ्य नहीं रही थी कि वे श्रीकृष्णचन्द्रके असमोर्ध्व ऐश्वर्यका इससे अधिक किंचिन्मात्र अंश भी और देख सकें। उनके नेत्रोंके सामने जितना जो अंश व्यक्त था, वही इतना विलक्षण था कि वे भ्रमित हो चुके थे। तर्क उनका समाधान कर नहीं सकता था। श्रीकृष्णचन्द्र, श्रीकृष्णचन्द्रकी समस्त वस्तुएँ तर्कसे अतीत जो हैं। प्रपञ्चनिर्माताके हाथोंसे ही विश्वकी एक-से-एक अधिक विस्मयजनक वस्तुएँ सृष्ट हुई हैं। पर कभी एक भी ऐसी वस्तु निर्मित नहीं हुई, जिसका अवलम्बन कर वे श्रीकृष्णचन्द्रके अचिन्त्य स्वरूप, ऐश्वर्य, माधुर्यके सम्बन्धमें तर्क करते हुए अनुमान लगा लें। प्राकृत पदार्थ ही तर्कगोचर होते हैं, हो सकते हैं। पर नन्दनन्दन तो प्रकृतिसे परेकी वस्तु हैं। वे स्वप्रकाश परमानन्दस्वरूप हैं। उन्हें इन्द्रियाँ प्रकाशित ही कैसे कर सकती हैं। कृपापरवश हुए अपनी स्वप्रकाशिका शक्तिसे वे किसीकी बुद्धिमें उतर आयें, तभी उन्हें कोई भले जान ले। अस्तु, स्थूल नहीं, अणु नहीं, क्षुद्र नहीं, विशाल नहीं, घन नहीं, द्रव नहीं, छाया नहीं, तम नहीं, वायु नहीं, आकाश नहीं, सङ्ग नहीं, रस नहीं, गन्ध नहीं, नेत्र नहीं, कर्ण नहीं, वाणी नहीं, मन नहीं, तेज नहीं, प्राण नहीं, मुख नहीं, माप नहीं, इस प्रकार समस्त अपरमात्म वस्तु मायिक पदार्थोंका निषेध कर ब्रह्मका प्रतिपादन करनेवाली श्रुतियोंके द्वारा जिनके सच्चिदानन्दस्वरूपका संकेत प्राप्त होता है, उन्हें ब्रह्माने उन्हींकी अपार कृपाके बलपर प्रत्यक्ष देखा, उनके अपरिसीम ऐश्वर्यसमन्वित रूपको देखा। फिर भी वे स्थिर, विकृतिशून्य रह सकें, यह सम्भव ही नहीं। वे मोहित हुए ही और ऐसे हुए कि क्या देख रहे हैं, यह प्रज्ञा खोकर उस दिव्यातिदिव्य झाँकीके दर्शनमें भी असमर्थ हो गये। वे आये थे व्रजेन्द्रनन्दनके किसी और लीला-वैभवको देखनेकी उत्कण्ठा लेकर तथा नन्दनन्दनने भी उनका मनोरथ पूर्ण हो जानेकी स्वीकृति दे दी। तुरंत ही योगमायाका प्रभाव व्यक्त हो गया और पितामह लगे देखने असाधारण अप्राकृत चमत्कार। किंतु कणिकामात्रके दर्शन होते-न-होते मोहित होकर वे सुध-बुध खो बैठे। परात्पर सर्वकारणकारण श्रीकृष्णचन्द्रने उनकी यह अवस्था भी देख ली। प्रभुके महामहैश्वर्य-दर्शनकी उनकी अयोग्यता छिपी न रह सकी। इसीलिये दृश्य-परिवर्तन अनिवार्य हो गया। कृपामय प्रभु द्रवित हो गये और तत्क्षण ही उन्होंने योगमायाकी यवनिका हटा दी:

ENGLISH TRANSLATION

The tender heart of the prince of Vraja, an ocean of compassionate mercy, melted upon seeing the wretched condition of Brahmā, whose vehicle is the swan. It was clear that Grandfather Brahmā, lord of all learning and the first teacher of Vedic knowledge, no longer possessed even the slightest capacity to behold another fragment of Kṛṣṇacandra's unequaled and unsurpassed majesty. The portion already manifest before his eyes was so extraordinary that it had bewildered him. Reason could not resolve his confusion, for Kṛṣṇacandra and everything belonging to him lie beyond reason. The maker of the material universe had himself created within it objects of ever increasing wonder, yet he had never produced even one object upon which he could rely to reason toward an inference about Kṛṣṇacandra's inconceivable nature, majesty, and sweetness. Only material things are, or can be, grasped by reasoning. Nanda's son, however, is beyond material nature. He is self-luminous and the embodiment of supreme bliss. How could the senses ever reveal him? Only when, overcome by grace, he enters someone's understanding through his own self-revealing power may that person know him. Thus the revelations that establish Brahman by denying all māyic objects other than the Supreme Self, declaring it neither gross nor atomic, neither small nor immense, neither solid nor liquid, neither shadow nor darkness, neither air nor space, neither contact nor taste nor scent, neither eye nor ear nor speech nor mind, neither radiance nor life, neither face nor measure, merely indicate his nature of being, consciousness, and bliss. By the power of his boundless grace, Brahmā directly beheld that very Lord and his form endowed with immeasurable majesty. It was impossible that he could remain steady and unchanged. He became so bewildered that, losing awareness of what he was seeing, he was no longer able even to behold that divinely transcendent vision. He had come eager to see another majesty of the prince of Vraja's pastimes, and Nanda's son had granted that his desire be fulfilled. The influence of Yogamāyā manifested at once, and Grandfather Brahmā began to witness an extraordinary, supramundane wonder. Yet after scarcely a particle of that vision, he became bewildered and lost all awareness. Kṛṣṇacandra, the transcendent cause of all causes, saw this condition as well. Brahmā's inability to behold the Lord's supreme majesty could not remain concealed. A change of scene therefore became unavoidable. The merciful Lord melted with compassion and immediately drew away Yogamāyā's curtain:

ORIGINAL Sanskrit verse

इतीरेशेऽतर्क्ये निजमहिमनि स्वप्रमितिके
परत्राजातोऽतन्निरसनमुखब्रह्मकमितौ।
अनीशेऽपि द्रष्टुं किमिदमिति वा मुह्यति सति
चच्छादाजो ज्ञात्वा सपदि परमोऽजाजवनिकाम्॥

(श्रीमद्भागवत १०।१३।५७)

ENGLISH TRANSLATION

Thus, when Brahmā became bewildered, unable even to see or understand what this was, while confronted by the Lord's inconceivable self-revealed majesty, beyond the measure of the Brahman reached through the method of negating all that is not ultimate, the supreme unborn Lord understood and at once concealed the vision behind the curtain of his Yogamāyā.

(Śrīmad Bhāgavata 10.13.57)

ORIGINAL Braj verse

तब श्री हरि वह माया जिती। अंतरध्यान करी तहँ तिती॥

ENGLISH TRANSLATION

Then Śrī Hari withdrew all that māyā,
making it disappear then and there.

ORIGINAL

अब कहीं पद्मयोनिको चेतना लौटी। जैसे मृत्युके उस पार पहुँचे हुए प्राणीमें पुनः नवजीवनका संचार हो जाय, इस प्रकार वे अपने इस मुग्ध, विवश, संज्ञाविहीन अवस्थासे जागे, बाह्यज्ञानकी वृत्ति उदय हुई, इन्द्रियोंमें क्रियाशीलता आयी। अतिशय कष्टसे अपने आठों नेत्र उन्मीलित कर वे बाहरकी ओर देखने लगे। इस बार अपनी सत्ताका, जगतका उन्हें पुनः अनुसन्धान प्राप्त हुआ। अन्यथा इससे पूर्व तो श्रीकृष्णचन्द्रका ऐश्वर्य-सिन्धु उच्छलित हो रहा था, उसकी उत्ताल तरङ्गोंमें अहंतास्पद अपने-आपका, ममतास्पद जगतका सम्पूर्ण अस्तित्व ही विलुप्त हो चुका था:

ENGLISH TRANSLATION

Only then did consciousness return to the lotus-born Brahmā. As new life might again enter one who had crossed beyond death, he awakened from that spellbound, helpless, unconscious state. Awareness of the outer world arose, and his senses became active. With immense difficulty he opened all eight eyes and began looking outward. This time he recovered awareness of his own existence and of the world. Before this, Kṛṣṇacandra's ocean of majesty had been surging, and in its towering waves the entire existence of both the self that serves as the basis of the sense of “I” and the world that serves as the basis of the sense of “mine” had vanished.

ORIGINAL Sanskrit verse

ततोऽर्वाक् प्रतिलब्धाक्षः कः परेतवदुत्थितः।
कृच्छादुन्मील्य वै दृष्टीराचष्टेदं सहात्मना॥

(श्रीमद्भागवत १०।१३।५८)

ENGLISH TRANSLATION

Then, regaining outward vision, Brahmā arose like one returned from death. With difficulty opening his eyes, he beheld this universe together with his own self.

(Śrīmad Bhāgavata 10.13.58)

ORIGINAL Braj verses

हरि माया जब करि उपरामा।
खुले नयन तब लखि सब ठामा॥

जिमि कोउ मृत्यु पाइ पुनि जागै।
जहँ तहँ लखै बस्तु अनुरागै॥

तिमि यह देखत भा चहुँ ओरा।
चारि बदन कर सुख नहिं थोरा॥

ENGLISH TRANSLATION

When Hari withdrew his māyā,
Brahmā's eyes opened and he saw every place.

Like someone who awakens after meeting death
and eagerly looks at the things all around him,

so Brahmā gazed in every direction.
The joy of the four-faced one was not slight.

ORIGINAL

ब्रह्माने चारों ओर दृष्टि डाली। सामने अवस्थित वृन्दाकाननके दर्शन हो गये। अहा! क्या कहना है, सुपक्व सुमधुर फलभारसे अवनत हुई राशि-राशि वृक्षावली, रंग-बिरंगे सुरभित कुसुमोंका आभरण धारणकर तरुश्रेणीको वेष्टित किये लतावल्लरियाँ, इनपर आसन डाले चित्र-विचित्र विहंगमोंका कलगान, हरित तृणराजि, क्षुप-वीरुधोंका अम्बार और सर्वत्र मन्द-मन्द मन्थर पवनका शीतल स्पर्श, कहीं इनकी तुलना भी है? श्रीकृष्णचन्द्रके इस परमप्रिय श्रीवृन्दावनधामको देखकर हंसवाहनके नेत्र शीतल होने लगे:

ENGLISH TRANSLATION

Brahmā looked in every direction and beheld the forest of Vṛndāvana standing before him. Ah, what can be said of it? Multitudes of trees bowed beneath the weight of fully ripened, exquisitely sweet fruits. Flowering vines adorned with fragrant blossoms of many colors encircled the rows of trees. Variegated birds perched upon them and sang melodiously. Green grasses and masses of shrubs and plants spread everywhere, while a cool, gentle, unhurried breeze touched all things. What could compare with any of this? As the swan-borne Brahmā beheld sacred Vṛndāvana, the supremely beloved abode of Kṛṣṇacandra, his eyes became soothed:

ORIGINAL Sanskrit verse

सपद्येवाभितः पश्यन् दिशोऽपश्यत् पुरः स्थितम्।
वृन्दावनं जनाजीव्यद्रुमाकीर्णं समाप्रियम्॥

(श्रीमद्भागवत १०।१३।५९)

ENGLISH TRANSLATION

At once looking in every direction, he saw Vṛndāvana before him, filled with trees that sustain its inhabitants and equally pleasing in every season.

(Śrīmad Bhāgavata 10.13.59)

ORIGINAL Braj verses

बृंदावन-श्री निकट निहारी।
तरु अति ललित फलित फल भारी॥

बिरुध-लता-तृन-गुल्म सुहावन।
सकल जीव बहु अति मन भावन॥

सदा बसंत सघन तरु छाया।
कुहकत कोकिल मोर सुखदाया॥

जीवत जीव अमित चहुँ ओरा।
निस दिन तिन कहुँ सुख नहिं थोरा॥

× × ×

श्रीबृंदाबन सघन सरस सुख नित छबि छाजत।
नंदनबन-से कोटि-कोटि जिहि देखत लाजत॥

तैसिय निर्मल-नीर निकट जमुना बहि आई।
मनहुँ नील-मणि-माल बिपिन पहिरें सुखदाई॥

अरुन, नील, सित, पीत, कमल-कुल फूले फूलनि।
जनु बन पहिरें रंग-रंग के सुरँग दुकूलनि॥

इंदीवर, कहार, कोकनद, पद्मनि ओभा।
मनु जमुना दृग करि अनेक निरखति बन-सोभा॥

तिन मधि झरत पराग, प्रभा लखि दृष्टि न हारति।
निज घरकी निधि रमा रीझि जनु बन पर वारति॥

सरस सुगंध पराग छके मधु मधुप गुँजारत।
मनु सुषमा लखि रीझि परसपर सुजस उचारत॥

पुलिन पबित्र, बिचित्र चित्र चित्रित जहँ अवनी।
रचित कनक, मनि-खचित, लसत अति कोमल कमनी॥

जल में झाँहीं झलमलाति प्रतिबिंबित सरसैं।
जल के भँवर तरंग रंग-रंगनि के दरसैं॥

तट पै ताल, तमाल, साल, गहबर तरु छाए।
सभा-काज रितुराज बितान मनहुँ तनवाए॥

कलपबृक्ष, संतान, पारिजातक, हरिचंदन।
देवदारु, मंदार, अगर, अंबर, मलयज घन॥

तिनपर चढ़ि करि लता उच्च अति फूल झरत खिलि।
मनु बिमान चढ़ि देवबधू बरषति कुसुमावलि॥

तुलसी, कुंद, कदंब, अंब, निंबू बहुरंगी।
बट, असोक, अस्वत्थ, अगस्त, आमई, पतंगी॥

कोबिदार, कचनार, बंस के बिरुआ चोखे।
बिजयसार, सुंगारदार, अरु चारु अनोखे॥

अमलबेत, आरू, अँगूर, अंजीर, अमृतफल।
बरना, आरिनि, कर्निकार, कलियार, बेत भल॥

सेमर, तिंदुक, मधुक, बिल्व, पाकरी, पलासा।
सरस बहेरा, कुरा, कैथ, कमरख सबिलासा॥

जाइ, जायफल, बकुल, इलाइचि, लौंग, सुपारी।
कदली, मिली कपूर, गहरि जिहिँ लगि रहि भारी॥

केतकि अरु केवरा, नागकेसरि केसरि अति।
मेहँदी अरु माधवी मधुरि, मल्ली अरु मालति॥

फूली चंपक फैलि रही जिहि सुगँध बिसाला।
निज गुन मनहुँ प्रकासि लसति नव-जोबन बाला॥

नागबेलि, बेला, प्रबाल कौ है बिस्तारा।
नरगस, मुक्ता, मदनबान, मोगरा, निवारा॥

सुगंधार, सतबर्ग, जीवबंधुक अरु दौना।
गुलहबाँस बहु खिले, मदन के मनहुँ खिलौना॥

सूरजमुखी, गुलाब, गुलाला, नाफर मानौ।
मोतजुरी, सेवती, सूँघे लै बिच-बिच ठानौ॥

सुरतरु सम द्रुम-बेलि-जाति सब सुखकर श्रेनी।
चिंतामनि महि सकल बनी चिंतित फल देनी॥

द्रुम-बेल्ली संकुलित सकल अस लगत सुभग तन।
मनु जड़ ह्वै निज तियहि सहित सेवत सब सुरगन॥

बौर-मंजरी, मूल-फूल, फल-दल-मनि-मोती।
ओत-प्रोत प्रतिबिंब परत अगनित छबि होती॥

फूल-फलन कें भार डार झुकि यौं छबि छाजैं।
मनु पसारि दइ भुजा देन फल पथिकनि काजैं॥

प्रभु मकरंद-पराग लुब्ध अलि मुदित मत्त-मन।
बिरद पढ़त रितुराज नृपति के मनु बंदीजन॥

सुवा-सारिका, पढ़त कोकिला कूक मचावत।
मनहुँ टेर दै पथिक जनन कौं टेरि बुलावत॥

चातक, मोर, चकोर सोर चहुँ ओर निकाई।
रतिपति नृप के दूत देत जनु फिरत दुहाई॥

राजहंस-कलहंस-बंस यौं सब्द सुनावत।
मनहुँ सम सुर मधुर साज मिलि गंधर्ब गावत॥

सुधा-सलिल सर भरे बिमल, कमलनि जुत अलिगन।
निगुन ब्रह्म जनु सगुन होइ सोहत मोहत मन॥

या बन की बानिक समान पावनहिं निकाई।
जाकी छबि की छटा छलकि छबि सब बन छाई॥

ENGLISH TRANSLATION

He beheld the splendor of Vṛndāvana close at hand,
its exceedingly graceful trees heavy with fruit.

Its herbs, vines, grasses, and shrubs were lovely,
and all its countless creatures delighted the mind.

It was always spring beneath the dense shade of trees.
Cuckoos called and lovely peacocks brought delight.

Innumerable beings lived on every side,
and day and night their happiness was never slight.

× × ×

Dense, verdant Vṛndāvana was perpetually covered in beauty, joy, and delight.
Millions upon millions of celestial Nandana forests would feel ashamed on seeing it.

Beside it flowed the Yamunā with equally pure water,
like a pleasing necklace of blue jewels worn by the forest.

Red, blue, white, and yellow lotuses blossomed in clusters,
as if the forest wore brilliant silks of many colors.

Blue lotuses, white water lilies, red lotuses, and lotuses shone forth.
It seemed the Yamunā had made many eyes with which to gaze upon the forest's beauty.

Pollen fell among them, and the eye never tired of beholding its radiance.
It was as if Lakṣmī, enchanted, offered the treasure of her own home to the forest.

Bees, intoxicated by sweet, fragrant pollen and nectar, hummed,
as though delighted by the beauty and proclaiming one another's glory.

The sacred riverbank was patterned with wondrous designs across the earth,
formed of gold and set with jewels, radiant, tender, and lovely.

Reflections shimmered beautifully in the water,
while whirlpools and waves displayed colors of every kind.

Palmyra, tamāla, śāla, and dense trees shaded the bank,
as if the king of seasons had stretched a canopy for an assembly.

Wish-fulfilling trees, santāna, pārijāta, sacred sandalwood,
deodar, mandāra, agaru, amber, and masses of sandalwood stood there.

Vines climbed high upon them and shed abundant blooming flowers,
as though celestial women mounted in aerial cars were showering garlands of blossoms.

Tulasi, jasmine, kadamba, mango, and many-colored citron,
banyan, aśoka, sacred fig, agasti, āmāī, and pataṅgī grew there.

Kovidāra, kacanāra, and fine bamboo shoots,
vijayasāra, śṛṅgāradāra, and other rare beautiful trees appeared.

Amalabeta, peaches, grapes, figs, and amṛtaphala,
varṇā, āriṇi, karṇikāra, kaliyāra, and fine cane abounded.

Silk-cotton, tinduka, madhuka, bilva, pākarī, and palāśa,
succulent baherā, kurā, wood apple, and star fruit flourished beautifully.

Jasmine, nutmeg, bakula, cardamom, cloves, and betel nut,
bananas mixed with camphor spread in heavy, deep growth.

Ketakī, kewra, nāgakesara, and abundant saffron,
henna, sweet mādhavī, mallī, and mālatī bloomed.

Campaka flowers spread their vast fragrance,
shining like a young maiden who reveals her own virtues.

Betel vines, belā, and coral flowers extended widely,
with narcissus, muktā, madanabāna, mogarā, and nivārā.

Sugandhāra, śatavarga, jīvabandhuka, and dauṇā,
and many blooming gulahabāṁsa appeared like playthings of Love.

Sunflowers, roses, gulālā, nāphara,
motajurī and sevatī stood here and there, drawing one close to smell them.

Every species of tree and vine formed a delightful row like heavenly trees.
The entire earth became a wish-granting jewel that bestowed the fruit one desired.

Enveloped in trees and vines, the lovely land appeared
as if all the gods had become rooted there to serve alongside their consorts.

Flower clusters, roots, blossoms, fruits, leaves, jewels, and pearls
were interwoven and reflected in countless forms of beauty.

Branches bowed beneath their burden of flowers and fruits,
as though extending arms to offer fruit to travelers.

Bees, greedy for abundant nectar and pollen, rejoiced with intoxicated minds,
like court bards reciting the virtues of King Spring.

Parrots and mynas recited, while cuckoos raised their calls,
as though crying out and summoning travelers to come.

Cātaka birds, peacocks, and cakoras sounded beautifully on every side,
like heralds of King Love traveling about and proclaiming his command.

Flocks of royal swans and other swans made their voices heard,
as though celestial musicians sang together in sweet melody with instruments.

Pure lakes filled with nectar-like water held lotuses and bees,
as though attributeless Brahman had taken attributes, enchanting the mind with its beauty.

What sacred loveliness could equal the description of this forest?
The overflowing radiance of its beauty covered every woodland with splendor.

ORIGINAL

यहाँ इस वृन्दावनके अधिवासी जीवोंके मनमें वैरकी वृत्ति कभी जागती ही नहीं। जो स्वभावसे ही वैरभावयुक्त हैं, मनुष्य-व्याघ्र, विडाल-मूषक, सर्प-नकुल आदि परस्पर शत्रुभावपरायण प्राणिवर्ग हैं, वे भी परस्पर स्नेहके सूत्रमें बँधे, निरन्तर मित्रभावका अवलम्बन करते हुए यहाँ निवास करते हैं। यह अजित श्रीकृष्णचन्द्रकी आवासभूमि जो ठहरी। इसीलिये उन महामहिमकी संनिधिके प्रभावसे इस काननमें, काननके आश्रित चराचर समुदायमें मलिन विकृतिकी सम्भावना नहीं। व्रजराजनन्दनकी इस लीलाभूमिमें क्षुधा-पिपासा प्राणोंको चञ्चल नहीं करती, काम मनका मन्थन नहीं करता, क्रोध इन्द्रियोंको जलाने नहीं आता, लोभ सम्मोहका सृजन नहीं करता, एक भी अशुभ विकृति इस श्रीकृष्णक्रीडास्थलीमें प्रवेश ही नहीं कर सकती, नहीं करती। इनकी यहाँ गन्धमात्र भी नहीं:

ENGLISH TRANSLATION

In this Vṛndāvana, the impulse of hostility never arises in the minds of its inhabitants. Even creatures naturally inclined to mutual enmity, such as human beings and tigers, cats and mice, snakes and mongooses, live here bound to one another by affection and continually take shelter in friendship. This is the dwelling place of the unconquered Kṛṣṇacandra. Through the influence of that supremely glorious Lord's presence, no impure distortion can arise in this forest or among the moving and unmoving beings sheltered by it. In this land of the prince of Vraja's pastimes, hunger and thirst do not agitate life, desire does not churn the mind, anger does not come to burn the senses, and greed does not produce delusion. Not a single inauspicious distortion can enter this playground of Kṛṣṇa, nor does one ever enter it. Not even their scent is present here:

ORIGINAL Sanskrit verse

यत्र नैसर्गदुर्वैराः सहासन् नृमृगादयः।
मित्राणीवाजितावासद्रुतरुट्तर्षकादिकम्॥

(श्रीमद्भागवत १०।१३।६०)

ENGLISH TRANSLATION

There, creatures such as humans and wild animals, though natural enemies, lived together like friends. Because it was the abode of the unconquered Lord, anger, thirst, and all such afflictions had fled.

(Śrīmad Bhāgavata 10.13.60)

ORIGINAL Braj verses

जहँ निसर्ग तें जीव सब बैर भाव बिसराइ।
बसहिं जहाँ सुख सौं सदा, प्रीति अधिक अधिकाइ॥

केहरि-करी, कलापी-ब्यालू।
मूषक, मृगसावक अरु भालू॥

फिरहिं एक सँग भय बिसराई।
नहिं जिन कें हिय बैर-बुराई॥

कृष्नदेव-क्रीडा-थल पावन।
क्रोध-लोभ-मद-गर्व नसावन॥

छुधा-तृषा बाधै नहिं ताही।
बसें बिपिन जे नित चित चाही॥

ENGLISH TRANSLATION

There all creatures forget the enmity born of their natures
and always dwell happily as their love grows ever greater.

Lions and elephants, peacocks and serpents,
mice, young deer, and bears,

wander together, forgetting fear,
for no hostility or malice remains in their hearts.

The playground of Lord Kṛṣṇa is sacred,
destroying anger, greed, pride, and arrogance.

Hunger and thirst do not trouble
those who dwell in the forest their hearts eternally desire.

ORIGINAL

इस प्रकार परम रमणीय वृन्दारण्यके पावन दर्शनसे स्रष्टा पूर्णतया प्रकृतिस्थ हो गये। उस कमनीय शोभाका स्पर्श पाकर उनकी समस्त इन्द्रियाँ उत्फुल्ल हो उठीं। उन्होंने जिस ओर दृष्टिपात किया, उधर ही अनुभव हुआ, वनके कण-कणमें केवल निराविल परमानन्द बिखर रहा है, निर्मलतम प्रेमके निर्झर झर रहे हैं, सर्वत्र अप्राकृत भावोच्छ्वासकी उन्मत्त पयस्विनी प्रसरित हो रही है। इस अमित माधुर्यराशिका बिन्दुमात्र पान करते ही हंसवाहनके आठों नेत्र भर आये। इतनेमें सहसा प्राणोंको झंकृत करते हुए, एक साथ शत-सहस्र भावोंकी ऊर्मियोंसे हृदयको प्लावित करते हुए, नराकृति परब्रह्म व्रजेन्द्रनन्दन श्रीकृष्णचन्द्र सामने स्फुरित हो उठे। विधाताके नेत्रोंने स्पष्ट देख लिया, बाल्यलीलारसका आवेश वैसा ही है, लीलारसपानकी मत्तता अभी भी वैसी-की-वैसी बनी है। दधिमिश्रित ग्रास भी करकमलमें ठीक वैसे ही सुशोभित है और वे ठीक पहलेकी भाँति ही गोपशिशुओंको, गोवत्सोंको चारों ओर खोजते फिर रहे हैं। कितना महान् आश्चर्य है, श्रुतियोंको ब्रह्ममें हस्त, पादकी उपलब्धि नहीं हुई, ‘अपाणिपादो जवनो ग्रहीता’; किंतु आज इस वृन्दाकाननमें वही ब्रह्म हाथमें दहीसे सने अन्नका ग्रास धारण किये विराजित है। श्रुतियोंके द्वारा जो एक, अद्वय निर्धारित हो चुका है, ‘एकमेवाद्वितीयम्’, वही आज गोपशिशुओंको, गोवत्सोंको ढूँढ़ता फिर रहा है। जो अपरिच्छिन्न ज्ञानस्वरूप है, अनन्त है, ‘सत्यं ज्ञानमनन्तं ब्रह्म’, वही आज, ‘कहाँ गये मेरे सखा! क्या हुए मेरे गोवत्स?’ इस प्रकार अनजानकी भाँति अपनी खोयी निधिका अनुसन्धान पा लेनेके लिये अपने चारों ओर दौड़ रहा है! परात्परकी यह गोपशिशुलीला, एक, अद्वयका शिशुवत्सान्वेषण, ज्ञानस्वरूपकी ऐसी मुग्धता, अनन्तका चारों ओर घूमकर खोज पा लेनेका प्रयास, ब्रह्मका दधिमिश्रित अन्नग्राससे विभूषित करपल्लव, यह कितना विस्मयजनक है!

ENGLISH TRANSLATION

Through this sacred vision of supremely delightful Vṛndāvana, the creator fully regained his natural state. Touched by its enchanting beauty, all his senses blossomed with joy. Wherever he looked, he felt that untainted supreme bliss was scattered through every particle of the forest, that cascades of the purest love were flowing, and that an impetuous river of supramundane spiritual emotion was spreading everywhere. Upon drinking even one drop of this boundless treasury of sweetness, all eight eyes of the swan-borne Brahmā filled with tears. Just then Kṛṣṇacandra, the prince of Vraja, Supreme Brahman in human form, suddenly appeared before him, vibrating his very life and flooding his heart at once with the waves of hundreds of thousands of emotions. Brahmā's eyes clearly saw that Kṛṣṇa's absorption in the rasa of childhood pastimes remained unchanged, and his intoxication from drinking the rasa of those pastimes was exactly as before. The morsel mixed with yogurt still shone in his lotus hand just as it had, and, exactly as before, he wandered in every direction searching for the cowherd boys and calves. What an immense wonder! The revelations had found neither hands nor feet in Brahman, declaring, “Without hands or feet, he moves and grasps,” yet today that very Brahman stood in this forest of Vṛndāvana holding in his hand a morsel of food coated with yogurt. The revelations had established him as one and without a second, declaring, “One alone, without a second,” yet today he wandered about searching for the cowherd boys and calves. He is infinite, the indivisible embodiment of knowledge, declared to be “Brahman, truth, knowledge, and infinity,” yet today he ran all around like one who did not know, trying to recover his lost treasure and calling, “Where have my friends gone? What has happened to my calves?” How astonishing is this cowherd boy pastime of the Supreme, the search for boys and calves by the one without a second, this entrancement of the embodiment of knowledge, this attempt by the infinite to roam in every direction and find what was lost, and the tender hand of Brahman adorned with a morsel of rice mixed with yogurt!

ORIGINAL Sanskrit verse

तत्रोद्वहत् पशुपवंशशिशुत्वनाट्यं
ब्रह्माद्वयं परमनन्तमगाधबोधम्।
वत्सान् सखीनिव पुरा परितो विचिन्वदेकं
सपाणिकवलं परमेष्ठ्यचष्ट॥

(श्रीमद्भागवत १०।१३।६१)

ENGLISH TRANSLATION

There Brahmā beheld the one Supreme Brahman, without a second, infinite and of unfathomable knowledge, performing the drama of childhood in a cowherd lineage. Just as before, that one Lord wandered all around searching for the calves and his friends, with a morsel of food in his hand.

(Śrīmad Bhāgavata 10.13.61)

ORIGINAL Braj verses

ब्रह्म सनातन गोप-सरूपा।
निरखत पुनि-पुनि रूप अनूपा॥

पसुपबंस सिसुलीला धारी।
देखत पुनि-पुनि बदन निहारी॥

अद्वय एक बोध-सुख-रासी।
खोजत बत्स-बाल अबिनासी॥

है अनंत, पुनि सब घट-बासी।
जासु प्रभाकन जगत प्रकासी॥

सो परब्रह्म नाथ जगदीसा।
खोजत बत्स-बाल हरि ईसा॥

कवल-पानि बिचरत सुख मानी।
केवल सिसुलीला मैं जानी॥

× × ×

तहँ निरखे ब्रजराजकुमार।
अद्वै ब्रह्म अनंत अपार॥

बहुरि अगाध बोध श्रुति बोलै।
सो बछ-बालक ढूँढत डोलै॥

× × ×

जैसें प्रभु पूरब लखे बच्छ-हरन के ठौर।
अक्षि उघारि लखे तहाँ दधि-ओदन लिएँ कौर॥

ENGLISH TRANSLATION

The eternal Brahman appeared in a cowherd's form.
Brahmā gazed again and again upon that matchless beauty.

He had assumed the childhood play of a cowherd lineage.
Again and again Brahmā looked upon his face.

The imperishable Lord, one without a second, a treasury of consciousness and bliss,
was searching for the calves and boys.

He is infinite and dwells within every heart.
A mere ray of his splendor illumines the universe.

That Supreme Brahman, Lord and sovereign of the world,
Hari himself, searched for the calves and boys.

With a morsel in his hand he wandered in delight,
knowing only the play of a little child.

× × ×

There Brahmā beheld the prince of Vraja,
the nondual, infinite, and boundless Brahman.

The revelations also call him unfathomable consciousness,
yet that very Lord wandered about seeking the calves and boys.

× × ×

Brahmā saw the Lord just as he had before at the place where the calves were stolen.
Opening his eyes, he beheld him there with a morsel of yogurt and rice.

ORIGINAL

अस्तु, व्रजेन्द्रनन्दनकी यह विश्वमनोहर शिशुलीला देखकर ब्रह्मा अब अपने वाहन हंसपर आसीन न रह सके। क्षणार्ध पूर्ण होनेसे पूर्व ही वे अपने वाहन हंसको छोड़कर वृन्दाकाननके अवनीतलपर उतर आये, वहाँ जहाँ अतिशय कमनीय भङ्गिमा धारण किये श्रीकृष्णचन्द्र अवस्थित हैं। स्रष्टा धैर्य तो कबके खो चुके थे, आते ही श्रीकृष्णपादपद्मोंमें लुट पड़े। उनका वह अरुणायित पीताभ-वर्ण शरीर ऐसा प्रतीत हुआ मानो एक विशाल सुवर्णदण्ड वेगसे नीलसुन्दरके चरणाग्रमें तृणसंकुलित भूमिपर आ गिरा हो। आज इस क्षण पितामहको अनुभव हुआ, मानो उनके अनादिसञ्चित अभिमानका भार सदाके लिये श्रीकृष्णचन्द्रके चारु चरणोंमें समर्पित हो गया। अन्यथा उन्हें आशा नहीं थी कि महामहेश्वर नन्दकुलचन्द्रके इतने निकट जाकर भूमिपर लोटनेका परम दुर्लभ सौभाग्य वे पा सकेंगे। नैसर्गिक सनातन नियमोंका उल्लङ्घन नहीं होता। देवाभिमान अवशिष्ट रहनेपर साधारण प्राकृत भूमिका स्पर्श भी सम्भव नहीं, 'न हि देवा भुवं स्पृशन्ति', और यह तो सर्वेश्वरकी चिदानन्दमयी क्रीडाभूमि है। इसकी एक रजःकणिकाका स्पर्श पा लेनेके लिये योगीन्द्र, मुनीन्द्र भी लालायित रहते हैं। देवगण तो पायेंगे ही क्या? लीलापीयूष वितरण करनेके लिये आविर्भूत हुए सर्वेश्वरकी यह अपार करुणा ही है जो अमरवृन्द अन्तरिक्षकी सीमामें अवस्थित होकर लीलादर्शनका अधिकार पा लेते हैं। इससे पूर्व भी पद्मयोनि गोवत्सोंका हरण करनेके लिये वृन्दावनके उस तृणक्षेत्रमें उतरे थे, गोपशिशुओंको स्थानान्तरित करनेके लिये पुलिनके समीप आये थे। पर उस समय श्रीकृष्णचरणचिह्नित काननके रजःकणका पावनतम स्पर्श उन्होंने क्षणभरके लिये भी पा लिया हो, यह बात बिलकुल नहीं। अपहरणकी समस्त क्रिया उनके द्वारा सम्पादित हुई थी, निम्नतम आकाशमें स्थित रहकर ही, वनभूमिको न छूकर ही। इसीलिये इस समय श्रीकृष्णपदपङ्कजमें दण्डवत् गिरकर पितामहका रोम-रोम आनन्दविह्वल हो उठा। फिर तो प्राणोंमें एक अभूतपूर्व उत्कण्ठा जागी, तिलमात्र और आगे सरक जानेका साहस आया तथा पितामह क्रमशः अपने चारों मस्तकोंको विभूषित करनेवाले मुकुटोंके अग्रभागसे व्रजराजनन्दनके चरणनख-चन्द्रका स्पर्श करने लगे। इस प्रकार विह्वल होकर इन चरणसरोजोंमें प्रणत होनेका सुख कितना निराला है, इसे एकमात्र पद्मयोनिके प्राणोंने ही अनुभव किया। अवश्य ही प्राणोंकी यह अनुभूति गुप्त न रह सकी। यन्त्रपरिचालित-से हुए स्रष्टाके सिर किंचित् ऊपरकी ओर उठ गये और इतनेमें उनके अणु-अणुको प्लावित कर अन्तर्देशका वह सुखपूर, आनन्दप्रवाह बाहरकी ओर छलकने लगा, अश्रुवारिके रूपमें परिणत होकर नेत्रोंके पथसे बह चला। स्रष्टाके आठों नेत्र झरने लग गये एवं श्रीकृष्णचन्द्रके चारु चरणसरोरुह प्रक्षालित होने लगे, नहीं-नहीं, महामहेश्वरकी अर्चना आरम्भ हुई, स्रष्टा प्रथम अपने प्रेमाश्रुकी अजस्र धारासे ही श्रीकृष्णचन्द्रके चरणयुगलका अभिषेक करने लगे:

ENGLISH TRANSLATION

Having beheld this world-enchanting childhood pastime of the prince of Vraja, Brahmā could no longer remain seated upon his swan vehicle. Before half a moment had passed, he left the swan and descended to the ground of Vṛndāvana, where Kṛṣṇacandra stood in an exceedingly charming posture. The creator had long since lost all composure. The moment he arrived, he fell full length at Kṛṣṇa's lotus feet. His reddish golden body appeared like a vast rod of gold that had fallen swiftly upon the grass-covered earth before the feet of the darkly beautiful Lord. At that moment Grandfather Brahmā felt as though the burden of pride accumulated from beginningless time had been surrendered forever at Kṛṣṇacandra's lovely feet. Otherwise, he had never hoped to receive the supremely rare fortune of approaching so near the moon of Nanda's family, Lord of the greatest lords, and rolling upon the earth before him. Eternal natural laws are not transgressed. While pride in one's divine status remains, it is not possible even to touch ordinary material ground, for "the gods do not touch the earth." And this was the conscious, blissful playground of the Lord of all. Great yogīs and sages yearn to touch even one particle of its dust. What chance, then, could the gods have? It is only the limitless compassion of the Lord of all, who appeared to distribute the nectar of his pastimes, that allows the immortals to remain within the bounds of the sky and gain the right to behold those pastimes. The lotus-born Brahmā had previously descended over Vṛndāvana's grassy field to steal the calves and had come near the riverbank to move the cowherd boys elsewhere. Yet at that time he had not touched, even for a moment, one most sacred particle of dust from the forest marked by Kṛṣṇa's footprints. He had carried out the entire abduction while remaining in the lowest region of the sky, never touching the forest floor. Therefore, when Grandfather Brahmā now fell prostrate at Kṛṣṇa's lotus feet, every pore of his body became overwhelmed with bliss. An unprecedented longing then awakened in his life. He found the courage to slide forward by the smallest measure and successively touched the moonlike toenails of Vraja's prince with the tips of the crowns adorning his four heads. Only the heart of the lotus-born Brahmā experienced how unique was the happiness of bowing in utter emotion at those lotus feet. That inner experience could not remain hidden. As if moved by a mechanism, the creator's heads lifted slightly. At once the flood of happiness within, which inundated every particle of his being, overflowed outward as a current of bliss, became tears, and streamed through his eyes. All eight eyes of the creator began to pour, bathing Kṛṣṇacandra's beautiful lotus feet. No, worship of the Lord of the greatest lords had begun. The creator first anointed Kṛṣṇacandra's two feet with an unbroken stream of loving tears:

ORIGINAL Sanskrit verse

दृष्ट्वा त्वरेण निजधोरणतोऽवतीर्य
पृथ्व्यां वपुः कनकदण्डमिवाभिपात्य।
स्पृष्ट्वा चतुर्मुकुटकोटिभिरङ्घ्रियुग्मं
नत्वा मुदश्रुसुजलैरकृताभिषेकम्॥

(श्रीमद्भागवत १०।१३।६२)

ENGLISH TRANSLATION

Seeing him, Brahmā swiftly descended from his vehicle and cast his body upon the earth like a golden staff. Touching the Lord's two feet with the tips of his four crowns, he bowed and performed an ablution with the pure water of his joyful tears.

(Śrīmad Bhāgavata 10.13.62)

ORIGINAL Braj verses

जान्यौ जु ब्रह्म-सरूप जदुवर, हंस तजि पायन परयौ।
जिमि कनक-दंड जु गिरे पुहुमी, मुकुट निज हरि पद धरयौ॥

मुद बारि नयन प्रबाह करि, प्रभु पाइ, अभिषिंचन करयौ।

ENGLISH TRANSLATION

Recognizing the noble Yadu as the very form of Brahman, he left his swan and fell at his feet.
Like a golden staff falling upon the earth, he placed his crowns at Hari's feet.

Making streams of joyful water flow from his eyes, he reached the Lord and bathed him with those tears.

ORIGINAL

एक ओर तो स्रष्टाका हृदय पानी बनकर अविराम बह रहा है और अब उधर उनकी स्मृतिके अन्तरालसे श्रीकृष्णचन्द्रके अनन्त अपरिसीम ऐश्वर्यके, अभी-अभी कुछ क्षण पूर्व देखे हुए दिव्यातिदिव्य चिन्मय दृश्योंके चित्रपट झलमल-झलमल करने लगते हैं। उन्हें स्मरण हो आता है, किस प्रकार ये व्रजेन्द्रनन्दन ही अनन्त गोपशिशु एवं गोवत्सोंके रूपमें विराजित हो रहे थे, अपने स्वरूपभूत सहचरोंके साथ इनका निर्बाध गोष्ठविहार चल रहा था, फिर सहसा इनकी समस्त परिकरमण्डली अनन्त श्यामल चतुर्भुज रूपमें परिणत हो गयी। इस चमत्कार-दर्शनसे उनके, स्रष्टाके, अचेत हो जानेपर पुनः वह दृश्य अन्तर्हित हो गया, बाह्यज्ञान होनेपर वृन्दावनकी सम्पदा, शोभा नेत्रोंमें भर गयी और वहाँ ये सर्वेश्वर बाल्यावेशसे विमुग्ध हुए पुनः पूर्वकी भाँति ही दृष्टिगोचर हुए। यह स्मृति ब्रह्माको अतिशय चञ्चल कर देती है और वह पुनः लोटने लगते हैं श्रीकृष्णचन्द्रके चरणोंमें। विचित्र दशा हो गयी है पितामहकी। जब वे व्याकुलतावश दण्डवत् लम्बित होकर अपने चारों मस्तक व्रजराजनन्दनके चरण-कमलोंपर रख देते हैं, उस समय अन्तस्तलमें एक अनिर्वचनीय भावका स्रोत उमड़ चलता है, अपनी क्षुद्रताकी अनुभूति उसकी प्रबल धारामें न जाने कहाँ बह जाती है और उसके स्थानपर श्रीकृष्णचन्द्रके प्रति विशुद्धतम प्रेमिल अपनत्व जाग्रत् हो उठता है। उस समय स्रष्टा प्राणोंकी उमंग लेकर उठ बैठते हैं और देखने चलते हैं श्रीकृष्णमुखचन्द्रकी शोभा, पर देख नहीं पाते; आँखोंसे अनर्गल अश्रु-प्रवाहका वेग क्षणभरके लिये भी थमा जो नहीं है। तथा इतनेमें पुनः जाग्रत् हो जाती है उस महामहैश्वर्यकी स्मृति। दैन्य फिरसे आवृत कर लेता है परमेष्ठीके मनको और वे वैसे ही श्रीकृष्णचरणप्रान्तमें लोटने लग जाते हैं। ऐश्वर्यकी स्मृतिसे दैन्यका प्रादुर्भाव, तज्जन्य श्रीकृष्णपादपङ्कजमें पतन, उस पावन स्पर्शसे विशुद्ध स्नेहमयी निजत्व-भावनाका संचार, उससे उद्भूत श्रीकृष्णमुखारविन्द-दर्शनकी उत्कण्ठा, सावधान होकर उठकर दर्शनका प्रयास और फिर सहसा सर्वेश्वरकी अनुभूत महिमाका पुनः उन्मेष, इस क्रममें नितान्त बँधे-से हुए हंसवाहन न जाने कितनी बार उठे और पुनः वैसे ही वेगसे गिरकर, अपने चारों मस्तक श्रीकृष्णचरणसरोरुहमें समर्पित कर निष्पन्द हो गये।

ENGLISH TRANSLATION

On one side the creator's heart had turned to water and flowed without cease. On the other, within the recesses of his memory, scenes of Kṛṣṇacandra's infinite, immeasurable majesty, the divinely transcendent conscious visions he had witnessed only moments before, began to shimmer. He remembered how this very prince of Vraja had appeared as limitless cowherd boys and calves, how he had freely enjoyed the pastures with companions who were his own forms, and how his entire circle of attendants had suddenly transformed into limitless dark, four-armed forms. When the creator lost consciousness upon seeing that wonder, the vision disappeared. As outward awareness returned, Vṛndāvana's wealth and beauty filled his eyes, and there the Lord of all, enchanted by absorption in childhood, once again appeared exactly as before. This memory made Brahmā intensely restless, and he began rolling again at Kṛṣṇacandra's feet. Grandfather Brahmā's condition had become extraordinary. Whenever in anguish he stretched himself full length and placed all four heads upon the lotus feet of Vraja's prince, an indescribable current of feeling surged within him. His awareness of his own smallness was swept away somewhere in its powerful stream, and in its place arose the purest loving sense that Kṛṣṇacandra was his very own. Then the creator would sit up with his life full of eagerness and attempt to behold the beauty of Kṛṣṇa's moonlike face, but he could not see it, for the unchecked torrent of tears from his eyes did not stop even for a moment. Meanwhile, the memory of that supreme majesty would awaken again. Humility would once more cover Brahmā's mind, and he would begin rolling at Kṛṣṇa's feet just as before. The memory of majesty produced humility, which caused him to fall at Kṛṣṇa's lotus feet. Their sacred touch awakened pure, affectionate intimacy, which produced an intense longing to behold Kṛṣṇa's lotus face. He would gather himself, rise, and try to see, only for his realization of the Lord's glory to arise suddenly once again. Utterly bound within this sequence, the swan-borne Brahmā rose no one knows how many times, then fell again with equal force, surrendered all four heads at Kṛṣṇa's lotus feet, and lay motionless.

ORIGINAL

इस प्रकार यह भावमयी वन्दना पर्याप्त समयतक चलती रही, बहुत कालतक परमेष्ठी पड़े रहे श्रीकृष्णपादपङ्कजकी शीतल शान्ततम छायामें:

ENGLISH TRANSLATION

This worship filled with spiritual feeling continued for a considerable time. For a long while Brahmā remained beneath the cool and deeply peaceful shade of Kṛṣṇa's lotus feet:

ORIGINAL Sanskrit verse

उत्थायोत्थाय कृष्णस्य चिरस्य पादयोः पतन्।
आस्ते महित्वं प्राग्दृष्टं स्मृत्वा स्मृत्वा पुनः पुनः॥

(श्रीमद्भागवत १०।१३।६३)

ENGLISH TRANSLATION

Rising again and again and then falling at Kṛṣṇa's feet, Brahmā remained there for a long time, repeatedly remembering the greatness he had previously seen.

(Śrīmad Bhāgavata 10.13.63)

ORIGINAL

Braj verses

पुनि उठत, पुनि गिरि परत, पुनि पुनि गिरत अति आनंद भरयौ॥

× × ×

ज्यौं-ज्यौं वह महिमा उर फुरै।
उठि उठि पद-पंकज सो घुरै॥

ENGLISH TRANSLATION

Again he rose and again he fell, falling repeatedly, filled with overwhelming bliss.

× × ×

Whenever that majesty flashed within his heart,
he rose and then circled back down to the lotus feet.

ORIGINAL

आखिर जब क्रमशः भावका आवेग किंचित् शान्त हुआ, श्रीकृष्णचरणोंमें अगणित प्रणाम समर्पण करनेके अनन्तर ऊपरकी लहरें विलीन हो गयीं, भावके गम्भीर स्तरमें स्रष्टा निविष्ट होने लगे, तब वे अचिन्त्य प्रेरणावश धीरे-धीरे उठ बैठे। प्रेमजन्य एक सात्त्विक जडिमासे समस्त अङ्ग शिथिल हो रहे थे। किसी प्रकार देहको सँभालते हुए वे उपविष्ट हो सके। अनन्तर उन्होंने हाथोंसे अपने अश्रुपूरित नेत्रोंको पोंछा और दृष्टि उठायी नीलसुन्दरके मुखचन्द्रकी ओर। उन नयनसरोजोंसे पद्मयोनिकी आँखें जा मिलीं। अवश्य ही एक बार मिलकर भी वहाँ टिक न सकीं। अरविन्दनयन श्रीकृष्णचन्द्रने ठुकराया हो, यह बात नहीं, अपने-आप विधाताकी आँखें नीची हो गयीं। एक साथ अन्तस्तलकी अनेकों भावनाएँ द्रुत होकर पितामहके नेत्रोंमें छलक आयीं, यह भार असह्य हो गया उन नेत्रोंके लिये और वे स्वतः झुक गये। 'ओह! मैंने प्रभुके प्राणसखाओंको, प्रियातिप्रिय गोवत्सोंको इनसे अलग किया; प्रभुको ही अपने जीवनका सारसर्वस्व अनुभव करनेवाले नित्य भगवत्पार्षदोंका प्रभुसे मैंने अपने स्वार्थवश वियोग कराया, इस अक्षम्य अपराधका पात्र मैं हूँ। ब्रह्मपदके तो मैं सर्वथा अयोग्य हूँ ही, वह छिन गया तो उचित ही हुआ। पर श्रीकृष्णस्मृतिकी निधि मेरे अन्तःकरणसे यदि ले ली गयी तो मेरा क्या होगा? ओह! क्या दशा होगी मेरी? नहीं-नहीं, प्रभुके नेत्रपङ्कज अभी भी वैसे ही, उतने ही शीतल हैं। इस समय भी करुणाकी लहरें उठ रही हैं उनमें। हाय रे! कहाँ तो मैं इतना महान् अपराधी और प्रभुका यह औदार्य?' इस प्रकार एक साथ अपराध, भय एवं लज्जाकी भावनाएँ स्रष्टाकी आँखोंमें भर आयीं और इनके बोझसे ही दृष्टि नमित हो गयी। युग्म स्कन्ध भी विशेषरूपसे अवनत हो गये। पितामहका रोम-रोम विनयसे पूर्ण हो उठा। अञ्जलि बँध गयी और अब वे नतजानु होकर, समाहित चित्तसे चले महामहेश्वरकी महिमाका गान करने। किंतु इसी समय पुनः हृततलकी प्रेमस्रोतस्विनी हिलोरें लेने लग गयी। स्रष्टाके समस्त अङ्गोंमें कम्पन आरम्भ हो गया। नेत्र तो मार्जन करनेके अनन्तर भी अश्रुसे सने थे ही, कण्ठ भी पुनः अश्रुपूरित हो गया। वेदगर्भ ब्रह्माकी वाणी एक बार तो रुद्ध हो जाती है। पर आजकी उत्कण्ठा भी अभूतपूर्व, असाधारण है; अश्रुसे सर्वथा अभिषिक्त हो जानेपर भी वाणी बाहरकी ओर निकल ही पड़ती है, स्रष्टा गद्गद कण्ठसे श्रीकृष्णचन्द्रका स्तवन करने लगते हैं:

ENGLISH TRANSLATION

At last, as the surge of feeling gradually became somewhat calm, the surface waves subsided after Brahmā had offered innumerable prostrations at Kṛṣṇa's feet, and the creator began to enter the deeper level of emotion. Then, moved by an inconceivable inspiration, he slowly sat up. A sāttvika paralysis born of love had made all his limbs slack, yet somehow he steadied his body and managed to sit. He then wiped his tear-filled eyes with his hands and raised his gaze toward the darkly beautiful Lord's moonlike face. The lotus eyes of Kṛṣṇa met the eyes of the lotus-born Brahmā. Yet even after meeting them once, Brahmā's eyes could not remain there. It was not that lotus-eyed Kṛṣṇacandra rejected him. The creator's eyes lowered of their own accord. Many feelings from the depths of his heart rushed into Grandfather Brahmā's eyes all at once. Their burden became unbearable, and his gaze naturally fell. “Oh! I separated the Lord's dearest friends, his most beloved calves, from him. For my own selfish purpose, I separated from the Lord those eternal companions who experience the Lord alone as the essence and entirety of their lives. I am the bearer of this unforgivable offense. I am wholly unfit for the post of Brahmā, and it would be right if it were taken from me. But what will become of me if the treasure of Kṛṣṇa's remembrance is taken from my heart? Oh, what condition will be mine? No, no. The Lord's lotus eyes remain just as cool as before. Even now waves of compassion rise within them. Alas, on one side stands such a great offender as I, and on the other such generosity from the Lord!” In this way, feelings of guilt, fear, and shame filled the creator's eyes at once, and beneath their weight his gaze bowed down. His two shoulders also bent deeply. Every pore of Grandfather Brahmā's body filled with humility. His hands joined in reverence, and kneeling with composed awareness, he prepared to sing the glories of the Lord of the greatest lords. But at that very moment the river of love within his heart began to surge again. Trembling arose throughout the creator's body. Even after he had wiped them, his eyes were still soaked with tears, and his throat again filled with them. For a moment the voice of Brahmā, within whom the Vedas dwell, became choked. Yet his longing that day was also unprecedented and extraordinary. Though completely bathed in tears, his voice emerged, and with a faltering throat the creator began to praise Kṛṣṇacandra:

ORIGINAL Sanskrit verse

शनैरथोत्थाय विमृज्य लोचने
मुकुन्दमुद्वीक्ष्य विनम्रकन्धरः।
कृताञ्जलिः प्रश्रयवान् समाहितः
सवेपथुर्गद्गदयैलतेलया॥

(श्रीमद्भागवत १०।१३।६४)

ENGLISH TRANSLATION

Then slowly rising, wiping his eyes, and looking up at Mukunda with his neck bowed, Brahmā joined his palms. Full of humility and composed in mind, his body trembling, he spoke in a faltering voice.

(Śrīmad Bhāgavata 10.13.64)

ORIGINAL Braj verses

प्रभु-रूप-तेज-प्रभाव-बैभव सुमिरि हिय सकुचातु है।
पुनि उठ्यौ, निज कर पोंछि लोचन, निरखि मुख, हरखातु है॥

अति नम्र सिर, कर जोरि जुग, सह बिनय, कंपित गातु है।
पुनि प्रेम-गदगद, पुलक तन, नुति करन हित अकुलातु है॥

धरि धीरज, सुत कंज कौ अस्तुति करत बनाइ।
अति श्रद्धा जुत हरषि हियँ, लखि मुख, अति सुख पाइ॥

× × ×

नमित बदन, दृग भरि रहे पानी।
गदगद कंठ, फुरै नहिं बानी॥

सापराध बिधि निपटहिं डरौ।
अंजुलि जोरी, स्तुति अनुसरयौ॥

ENGLISH TRANSLATION

Remembering the Lord's beauty, radiance, power, and majesty, his heart drew back in awe.
Then he rose, wiped his eyes with his own hand, beheld the Lord's face, and rejoiced.

His head bowed very low and both hands joined, his body trembled in deep humility.
Again his voice faltered with love, his body thrilled, and he yearned to offer praise.

Steadying himself, he composed a hymn to the lotus-born child.
Filled with profound faith, his heart rejoiced, and beholding that face he attained immense happiness.

× × ×

His face bowed and his eyes remained filled with water.
His throat faltered, and no words would arise.

Conscious of his offense, Brahmā was utterly afraid.
Joining his palms, he began to offer praise.

CHAPTER 55

# ब्रह्माजीद्वारा की गयी स्तुति और प्रार्थना

# Brahma's Hymn of Praise and Prayer

Source scan pages 336–363

ORIGINAL

Hindi and Sanskrit

ब्रह्माजीद्वारा की गयी स्तुति एवं प्रार्थना

“स्तवनीय श्रीकृष्णचन्द्र! तुम्हें नमस्कार है। विश्वमें एकमात्र वन्दनीय तुम्हीं हो नाथ! मैं तुम्हारी वन्दना कर रहा हूँ। अहा! नवजलधर-श्यामल अङ्ग-कान्तिवाले प्रभुके लिये नमस्कार है! स्थिर सौदामनी-सदृश पीताम्बरधारीके लिये प्रणाम है! गुञ्जारचित कर्ण-भूषणसे, चूड़के मयूरपिच्छसे परिशोभित मुखवालेके लिये मेरा नमन है। वनमाली-वन्य पत्र-पुष्परचित मालाधारीके लिये मेरी वन्दना है! नन्हे-से करतलपर दधिमिश्रित अन्नका ग्रास, कक्षमें वेत्र एवं शृङ्ग, कटिकी फेंटमें वेणु-इन असाधारण चिह्नोंसे अप्रतिम शोभाशालीके लिये नमस्कार है। इन लघु कोमल पादपद्मवाले प्रभुके लिये प्रणाम है। व्रजेन्द्रतनयके लिये अनन्त वन्दन है। गोपाललालके इस सुमधुर वेषके लिये सर्वस्व न्योछावर है। और कुछ नहीं, नाथ! बस, तुम्हें ही अनन्तकालतक प्राप्त होनेके लिये-तुम्हारे ही शीतल शान्त चरणसरोजका अखण्ड आश्रय प्राप्त करनेके लिये तुम्हें मेरा असंख्य नमस्कार है, श्रीकृष्णचन्द्र!” इस प्रकार पितामहकी स्तुति आरम्भ हुई-

नौमीड्य तेऽभ्रवपुषे तडिदम्बराय
गुञ्जावतंसपरिपिच्छलसन्मुखाय।
वन्यस्रजे कवलवेत्रविषाणवेणु-
लक्ष्मश्रिये मृदुपदे पशुपाङ्गजाय॥
(श्रीमद्भा० १०।१४।१)

ENGLISH TRANSLATION

Brahma's Hymn of Praise and Prayer

“O praiseworthy Sri Krsnacandra, I bow to You. You alone are worthy of worship in the universe, my Lord, and I offer You my homage. Ah, obeisance to the Lord whose limbs possess the dark luster of a fresh raincloud. Salutations to Him whose yellow garment resembles steady lightning. I bow to Him whose face is beautified by earrings of gunja berries and a peacock feather in His crest. I worship the forest-garlanded Lord, who wears a garland fashioned from woodland leaves and flowers. Obeisance to Him whose incomparable beauty is marked by a morsel of yogurt-rice in His tiny palm, a staff and horn beneath His arm, and a flute tucked into His waistband. Salutations to the Lord of small and tender lotus feet. Endless homage to the son of Vrajendra. I surrender everything to this sweetest attire of darling Gopala. I ask nothing else, Lord. Only that I may attain You eternally and receive the unbroken shelter of Your cooling, peaceful lotus feet, I offer You countless obeisances, Sri Krsnacandra!” Thus Grandfather Brahma begins his hymn:

“O praiseworthy Lord, I bow to You, whose body resembles a raincloud and whose garment is like lightning, whose face shines with gunja earrings and a peacock feather, who wears a forest garland, whose beauty is marked by a morsel, staff, horn, and flute, whose feet are tender, and who are the son of the cowherd king.” (Srimad-Bhagavatam 10.14.1)

ORIGINAL Braj

अहो ईड्य! नव घन तन स्याम।
तडिदिव पीत-बसन अभिराम॥
मोर-पिच्छ-छबि छाजत भाल।
नैन बिसाल, सु-उर बनमाल॥
रस-पुंजा गुंजा अवतंस।
कवल, बिषान, बेत्र बर बंस॥
मृदु पद बृन्दा-बिपिन बिहार।
नमो नमो ब्रजराज कुमार॥
× × ×
नौमि ईड्य घनस्याम सरीरा।
तडिदिव पीत लसत कटि चीरा॥
गुंजमाल कुंडल श्रुति सोहत।
मोर पिच्छ माथें जग मोहत॥
श्रीमुख पंकज अति छबिकारी।
मैन कोटि छबि तापर वारी॥
बन भव माल विसद उर राजै।
पानि कवल धरि अति छबि छाजै॥
धरें बेत अरु बेनु बिषाना।
मृदु पद लस कल्यान-निधाना॥
नंदसुवन! तुम प्रभु गुन भारी।
प्रनवौं बार बार असुरारी॥

ENGLISH TRANSLATION

O praiseworthy One, Your dark body is like a fresh raincloud,
and Your lovely yellow garment resembles lightning.
The beauty of a peacock feather crowns Your brow,
Your eyes are large, and a forest garland rests upon Your lovely chest.
Gunja earrings are a treasury of rasa,
and You bear a morsel, horn, staff, and excellent flute.
Your feet are tender, O wanderer in Vrnda's forest.
Again and again I bow to the prince of Vraja.
...

ORIGINAL Hindi and Sanskrit

स्रष्टाको आज एक साथ एक स्थलपर सभी वस्तुएँ प्राप्त हो गयी हैं। ज्ञानका आवरण सर्वथा सदाके लिये विलीन हो चुका है और वे सब कुछ यथावत् देख रहे हैं। उनके प्राणोंका अनुभव ही शब्द बनता जा रहा है, प्रत्येक अनुभूति ही स्तवनके शब्दोंसे झर-झरकर बाहर बिखरती जा रही है। इससे पूर्व युग-युगके आरम्भमें वेदज्ञानका विस्तार होते समय न जाने कितनी बार स्वयं उनके मुखसे ही इस परम सत्य सिद्धान्तका प्रकाश हो चुका है-

आकाशात् पतितं तोयं यथा गच्छति सागरम्।
सर्वदेवनमस्कारः केशवं प्रति गच्छति॥

“आकाशसे बरसती मेघकी जलधारा कहीं भी गिरे, सागरकी ओर ही प्रवाहित होगी। वैसे ही समस्त देवोंके प्रति किया हुआ नमस्कार भी श्रीकृष्णचन्द्रके चारु चरणसरोजोंकी ओर ही केन्द्रित हो जाता है।”

ENGLISH TRANSLATION

Today the creator has found everything together in one place. The covering upon knowledge has disappeared forever, and he sees all things exactly as they are. The experience of his heart itself becomes speech, and every realization pours outward in the words of praise. Many times before, at the beginning of age after age, when Vedic knowledge expanded, this supreme true principle issued from his own mouth:

“As water falling from the sky flows toward the ocean, every obeisance offered to all the gods goes to Kesava.”

“Wherever a raincloud's water falls from the sky, it flows toward the ocean. In the same way, homage offered to all the gods becomes centered upon Sri Krsnacandra's charming lotus feet.”

ORIGINAL Hindi

किन्तु ब्रह्माको ऐसा प्रतीत हो रहा है, मानो प्रथम बार इस सत्यको वे जान पाये हों, श्रीकृष्णचन्द्र ही अनन्त रूपोंमें अनन्त उपासकोंके द्वारा अपने-अपने भावोंसे आराधित होते हैं, सब वास्तवमें इन्हींकी वन्दना करते हैं, सबके मूलस्वरूप ये ही हैं, इस ज्ञानकी उपलब्धि उन्हें आज हुई हो। इसीलिये उल्लसित होकर वे श्रीकृष्णचन्द्रको “स्तवनीय” कहकर सम्बोधित कर रहे हैं-सबके स्तवनका पर्यवसान जहाँ, जिन चरणोंके प्रान्तमें है वहीं वे न्योछावर हो रहे हैं। और इतनेमें पुनः नेत्रोंमें भर जाती है श्रीकृष्णचन्द्रके श्रीअङ्गोंकी नवनीरदकान्ति। वे सोचने लगते हैं-“सचमुच जैसे नव-जलधर विचार नहीं करता उच्च-नीचका, मलिन-पवित्रका, सर्वत्र समानभावसे बरसकर वह ग्रीष्मका ताप शमित कर देता है, वैसे ही ये श्रीकृष्ण-जलधर भी कहाँ देखते हैं उज्ज्वल, तमोमय भावोंकी ओर; समानभावसे सबपर बरस रही है इनकी लीलासुधाकी, करुणामृतकी मधुर धारा। उस बालघातिनी पूतनाको मातृगति, इस महानिर्दय अघासुरके संसरणका अन्त समान कृपावर्षणके ही तो निदर्शन हैं। इससे पूर्व मत्स्य-कूर्म आदि रूपोंमें प्रभुकी कृपाका ऐसा अयाचित दान कहाँ किसे मिला था? यह तो नवजलधर-श्यामल रूपका ही मानो निजस्व है। बस, बस, यही है! नाथ! तुम्हारा यह नवमेघ-श्यामल विग्रह ही मेरा सारसर्वस्व है, मेरा अणु-अणु सिक्त हो जाय इसकी अनोखी श्यामछटासे।” पितामहके अन्तर्मनका यही भाव बाहर व्यक्त हो उठता है इस रूपमें-“नवजलधर-श्यामल अङ्गकान्तिवाले प्रभुके लिये नमस्कार है!”

ENGLISH TRANSLATION

Yet Brahma feels as though he has understood this truth for the first time today: Sri Krsnacandra alone is worshiped in infinite forms by infinite devotees according to their respective moods. Everyone truly worships Him, and He is the original form of all. Thus delighted, Brahma addresses Sri Krsnacandra as “praiseworthy” and surrenders himself at those feet where all praise reaches its consummation. Again the fresh-raincloud radiance of Sri Krsnacandra's limbs fills his eyes. He thinks, “A new raincloud does not distinguish between high and low, impure and pure, but rains equally everywhere and relieves the summer heat. Likewise this cloud of Sri Krsna does not distinguish between luminous and darkened dispositions. The sweet current of His pastime nectar and compassion rains equally upon all. The motherly destination bestowed upon the child-killer Putana and the end of cruel Aghasura's worldly wandering both reveal that impartial shower of grace. Where and to whom was such unsolicited mercy given before in the forms of Matsya, Kurma, and others? It seems to belong uniquely to this raincloud-dark form. Yes, this is it! Lord, this fresh-cloud-dark form of Yours is my whole essence and treasure. May every particle of me be drenched in its incomparable dark beauty.” This feeling within Grandfather Brahma emerges outward as the words, “Obeisance to the Lord whose limbs possess the dark luster of a fresh raincloud!”

ORIGINAL Hindi and Braj

अब पीताम्बर आकर्षित करता है पद्मयोनिके मनको। श्रीअङ्गोंकी स्निग्ध श्यामल ज्योतिके प्रवाहमें डूबती-उतराती हुई उनकी दृष्टि पीतपटके छोरमें उलझ जाती है तथा एक अभिनव भावका उदय होता है-“अहा! जैसे नवजलधरमें सदा विद्युत् रहती है, वैसे ही इन कृष्ण-जलधरमें भी पीतवसनरूप तडित्का निवास है। अन्तर इतना ही है कि प्राकृत मेघमें वह सतत चञ्चल है, जब कि इन कृष्ण-मेघकी यह सौदामनी सुस्थिर सुशान्त है।” इतना ही नहीं, पितामहको प्रतीत हुआ, मानो व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रके पद्मदलायत नेत्रोंसे यह संकेत झर रहा हो-“देखते हो न, तडित्-सी चञ्चल वस्तु भी मेरे सम्पर्कमें आकर स्थिर हो गयी है। ऐसे ही कोई अपने अतिशय चञ्चल चित्तको भी यदि मुझे समर्पित कर दे तो मैं उसे निश्चल करके सदाके लिये अपने पास ही रख लेता हूँ-‘सजल स्यामघन बरन लीन ह्वै, फिर चित अनत न भटक्यौ।’ कोई देकर देखे तो सही!” बस, ब्रह्मा बह चले इसी भावनाकी ऊर्मियोंमें तथा उनकी वाणी पुकारने लगी-“स्थिर सौदामनी-सदृश पीताम्बरधारीके लिये प्रणाम है।”

ENGLISH TRANSLATION

The yellow garment now attracts the lotus-born creator's mind. His gaze, rising and sinking in the current of smooth dark light from the Lord's limbs, catches upon the edge of that yellow cloth, and a new feeling arises: “Ah! Just as lightning always dwells within a fresh raincloud, lightning in the form of a yellow garment dwells within this cloud of Krsna. The only difference is that lightning in a material cloud is constantly restless, whereas the lightning of this Krsna-cloud is steady and peaceful.” Grandfather Brahma further feels that a message pours from the lotus-petal eyes of Vrajendra's son: “Do you see? Even something as restless as lightning becomes still by contact with Me. In the same way, if one offers Me an exceedingly restless mind, I make it motionless and keep it with Me forever: ‘Absorbed in the rain-laden, dark-cloud complexion, the mind no longer wanders elsewhere.’ Let someone offer it and see!” Brahma is carried upon the waves of this feeling, and his voice cries, “Salutations to Him whose yellow garment resembles steady lightning.”

ORIGINAL Hindi

इसी निमित्तसे अन्य सजातीय संस्कार जाग उठते हैं। पद्मयोनिको स्मृति हो आती है वैकुण्ठाधिपति श्रीनारायणदेवकी। वे सोचने लगते हैं-“वे भी तो नव-नील-नीरदवर्ण हैं, पीत-पटधारी हैं। इतना साम्य तो उनमें भी है। पर उनके आभरण इन पुरोवर्ती गोपेन्द्रनन्दनसे सर्वथा भिन्न हैं। वे मणिमुकुटसे विभूषित हैं, मणिकुण्डल धारण करते हैं; अङ्गद, रत्नमय वलय, कङ्कणसे परिशोभित हैं, नूपुर, कटक (कड़े), मेखला, अङ्गुलीयक आदि उनके आभूषण हैं। मानो किसी भी साधारण वस्तुके लिये वहाँ स्थान नहीं, सर्वोत्कृष्ट रत्नसमूह ही श्रीअङ्गोंके आभरणरूपमें स्वीकृत हुए हैं। किंतु बलिहारी है इन व्रजराजकुमारकी! अहा! अतिशय सामान्य वस्तु गुञ्जाका तो ये अवतंस धारण किये हुए हैं, तुच्छ मयूरपिच्छसे इनका शिरोभूषण निर्मित हुआ है, वनसे चयन किये हुए पल्लव-पुष्पोंकी माला वक्षःस्थलका आभरण है। अतः मेरे-जैसे तुच्छ दीन-हीन अकिंचनको भी यदि कहीं आश्रय मिल सकता है तो इन व्रजराजकुमारके चरण-प्रान्तमें ही! श्रीनारायणके चरणाश्रयके उपयुक्त कहाँ पाऊँगा मैं समुज्ज्वल दिव्य भाव? उत्कृष्टतम वैभवसे नित्य परिवेष्टित वैकुण्ठविहारी मुझे क्यों स्वीकार करने लगे। मुझे तो आश्रय दान कर सकते हैं मयूर-पिच्छधारी व्रजविहारी ही।” इसी भावसे भावित होकर स्रष्टा कह उठते हैं-“गुञ्जावतंससे, मयूरपिच्छसे परिशोभित मुखवालेके लिये, वनमालीके लिये मेरी वन्दना है।”

ENGLISH TRANSLATION

This awakens related impressions, and the lotus-born Brahma remembers Lord Narayana, ruler of Vaikuntha. He thinks, “He too has the complexion of a fresh blue raincloud and wears yellow cloth. In this much they are alike. But His ornaments differ completely from those of the cowherd king's son before me. Narayana wears a jeweled crown and earrings, armlets, jeweled bracelets, bangles, anklets, cuffs, belt, rings, and other ornaments. It is as though no ordinary object can find a place there and only the finest jewels are accepted to adorn His sacred limbs. But all glory to this prince of Vraja! He wears earrings of the common gunja berry. A simple peacock feather forms His headdress, and a garland of leaves and flowers gathered from the forest adorns His chest. If a lowly, destitute, possessionless being like me can find refuge anywhere, it must be near the feet of this prince of Vraja. Where shall I obtain the brilliant divine disposition needed for shelter at Sri Narayana's feet? Why would the Lord of Vaikuntha, eternally surrounded by supreme splendor, accept me? Only the peacock-feathered wanderer of Vraja can grant me shelter.” Filled with this feeling, the creator says, “I worship Him whose face is adorned with gunja earrings and a peacock feather, the Lord who wears a forest garland.”

ORIGINAL Hindi

ब्रह्माके समक्ष अब इन वनमाली व्रजलीलाविहारीका अपरिसीम माधुर्यसिन्धु उद्वेलित हो उठता है। अपने पार्षदोंको इस प्रकार अनर्गल विशुद्ध प्रेमरसका दान, असंख्य पार्षदोंके साथ लीलासिन्धुमें ऐसा निर्बाध संतरण, वंशीके छिद्रोंसे स्वरूपानन्दका यह समान वितरण, रूपमाधुरीकी ऊर्मियोंसे विश्वका यह सम्प्लावन इससे पूर्व किसी अवतारमें व्यक्त नहीं हुआ। उन गोवत्सोंका सिर सूँघना, मुखचुम्बन करना, अपने करकमलोंसे हरित मृदुल तृणका संचय कर ग्रास देना, अपने अञ्जलिपुटमें जल भरकर, उनके मुखमें अपना आर्द्र पीताम्बर निचोड़कर उनकी तृषा शान्त करना, अगणित गोपशिशुओंमेंसे प्रत्येककी रुचिका पूर्ण आदर करना-पार्षदोंके प्रति यह प्रेम-व्यवहार पहले कभी प्रकट नहीं हुआ। असंख्य पार्षदोंके साथ लीलामाधुरीका ऐसा प्रकाश कभी नहीं हुआ था। वेणु-माधुर्यका वितरण-वंशीसे दिव्यातिदिव्य रस बरसाकर स्थावर-जंगमको विमोहित करनेकी अनोखी क्रिया भी पहली बार हुई है। सुर-असुर, नर-नाग, पशु-पक्षी रूपसुधाका पान कर विमुग्ध हो जायँ, इसमें कहना ही क्या है, स्वयं व्रजेन्द्रनन्दन भी अपने ही रूपसे आप विमुग्ध हो उठें-ऐसी उन्मादक रूपमाधुरी भी व्यक्त हुई है इसी बार। आकाशपथसे पितामहको इसी अपरिसीम रस-सागरका एक बिन्दुमात्र उपलब्ध हुआ था-उन्हें दीख गये थे व्रजराजकुमार विचित्र वेशमें सखाओंके साथ पुलिनपर भोजन करते हुए! वे इस रस-सिन्धुमें अवगाहन करनेका-इसके एक कणमात्रका पुनः आस्वादन पा लेनेका लोभ संवरण न कर सके और उन्होंने वत्सहरण किया था। अबतक तो मानो वे भूले हुए-से थे इन बातोंको। प्रभु-चरणोंमें किये हुए अपराधकी भावनासे दबे हुए थे ये प्रेमिल भाव। किंतु आँखें डूबीं, मन डूबा, बुद्धि निमग्न हुई श्रीकृष्णचन्द्रके नवजलधर-श्यामल श्रीअङ्ग-समूहकी, गुञ्जावतंस-मयूरपिच्छकी छटासे उल्लसित वनमालीके पदेनारविन्दकी सौन्दर्य-सुधा-सिन्धु-सरितामें! फिर अपराधकी भावना कहाँ टिकती। बह गयी वह भी इसके प्रबल प्रवाहमें। चतुर्मुखकी आँखोंने पुनः देख लिया श्रीकृष्णचन्द्रके उस अभिनव साजको ही-दध्योदन, वेत्र, विषाण, वेणु वैसे ही यथास्थान सुसज्जित हैं। पितामहके प्राण प्रेमावेशसे स्पन्दित होने लगते हैं। लालसा हिलोरें लेने लगती है-“अनन्तकालतक श्रीकृष्णचन्द्रका यह माधुर्यमय रूप ही मेरे प्राणोंका आधार रहे, श्रीकृष्णचन्द्र इस रूपमें ही मुझे चरण-शरण दें।” तथा यही अभिलाषा बाहर झंकृत होने लगती है-“करतलपर दध्योदन, कक्षमें वेत्रशृङ्ग, कछौटीमें वेणुरूप असाधारण चिह्नोंसे अप्रतिम शोभाशालीके लिये नमस्कार है।”

बाल्यलीलाविहारी श्रीकृष्णचन्द्रका यह बाल्यावेश पितामहके मनका मन्थन कर रहा है। किसी अचिन्त्य प्रेरणावश ब्रजेन्द्रनन्दनके जन्मसे लेकर अबतककी समस्त लीलाएँ स्रष्टाके मानसतलमें स्फुरित होने लगती हैं। वे सोचते हैं-प्रभुके भक्तवात्सल्यका प्रकाश जितना इस बालरूपमें हुआ है, उतना और किसी रूपमें नहीं। अहा! वात्सल्यवती गोपसुन्दरियोंके, गोपोंके मनोरथ पूर्ण करनेके लिये व्रजेन्द्रनन्दनने कैसी-कैसी मनोहर लीलाएँ कीं। व्रजपुरन्ध्रियोंके गृहोंमें जाकर प्रत्येककी रुचिका अनुसरण करते हुए नवनीतहरणकी अभूतपूर्व लीला इस बालरूपमें ही सम्पन्न हुई। इन परब्रह्म पुरुषोत्तमने वात्सल्यवती जननी यशोदाके दिये हुए बन्धनको स्वीकार किया इस बालरूपसे ही। युग्म अर्जुनवृक्षोंको अयाचित, अतुलनीय कृपाका दान मिला इन दामबन्धनमें आये हुए बाल्यलीलारसमत्त प्रभुके द्वारा ही। आह! किसी अचिन्त्य सौभाग्यवश ये बालगोपाल मुझे भी अपने चरणोंकी शरण दान कर देते, गोप-गोपियोंकी भाँति मुझे भी बालकृष्णके चरण-संलालनका, वक्षःस्थलपर इन पुण्य पदपल्लवोंके स्थापित करनेका अधिकार मिल जाता तो चिरजीवनकी एकमात्र साध पूरी हो जाती, मैं कृतार्थ हो जाता! इससे पूर्व अपने चरणदर्शनके दुर्लभ अवसर प्रभु श्रीकृष्णचन्द्रने दिये अवश्य हैं, पर उस समय आजकी भाँति सुख-सेव्य चरण कहाँ?

ENGLISH TRANSLATION

Before Brahma, the boundless ocean of sweetness belonging to this forest-garlanded Lord of Vraja's pastimes begins to surge. Never in any earlier avatara had there appeared such unrestricted bestowal of pure loving rasa upon His associates, such unobstructed swimming in the ocean of pastimes with countless companions, such equal distribution of His intrinsic bliss through His flute, or such flooding of the universe with waves of beauty. He smells the calves' heads, kisses their faces, gathers soft green grass with His lotus hands to feed them, brings water in His joined palms, wrings His wet yellow garment into their mouths to quench their thirst, and fully honors every preference of countless cowherd boys. Such loving conduct toward associates was never manifest before. Nor had there been such a revelation of pastime sweetness with countless companions. The unprecedented action of raining supremely divine rasa from the flute and enchanting moving and unmoving beings appears for the first time. Gods, demons, humans, Nagas, animals, and birds become captivated by the nectar of His form, and even Vrajendra's son becomes enchanted by His own intoxicating beauty.

From the sky, Brahma had obtained a single drop of this limitless ocean when he saw the prince of Vraja, wonderfully dressed, eating with His friends on the riverbank. Unable to restrain his desire to bathe in that ocean and taste one particle more, he stole the calves. His loving feelings had been suppressed beneath awareness of his offense, but now eyes, mind, and intelligence sink into the river and ocean of beauty flowing from the lotus feet of the forest-garlanded Lord, whose fresh-cloud-dark limbs shine with gunja earrings and a peacock feather. Awareness of offense is swept away. Brahma's four faces again behold the Lord's novel adornment, with yogurt-rice, staff, horn, and flute arranged in their places. His heart throbs with love and longing: “May this sweetness-filled form remain the support of my life forever, and may Sri Krsnacandra grant me refuge at His feet in this form.” That desire rings outward: “Obeisance to Him of incomparable beauty, marked by yogurt-rice in His palm, staff and horn beneath His arm, and flute in His waistband.”

Sri Krsnacandra's absorption in childhood play churns Brahma's mind. By an inconceivable inspiration, all the pastimes from Vrajendra's son's birth until now arise in the creator's consciousness. He reflects that the Lord's affection for devotees has never appeared in any other form as fully as in this child form. To fulfill the cowherds' affectionate desires, Vrajendra's son performed many enchanting pastimes. Only as this child did He enter the women's homes and steal butter according to each one's preference. As this child the Supreme Person accepted Mother Yasoda's binding. Only this Lord, bound by rope and intoxicated with childhood rasa, bestowed unsolicited, incomparable mercy upon the twin arjuna trees. Ah, if by inconceivable fortune child Gopala granted Brahma shelter at His feet and gave him, like the cowherds, the right to tend Krsna's feet and place those blessed tender feet upon his chest, his life's sole longing would be fulfilled. Sri Krsnacandra had granted rare visions of His feet before, but never had those feet been so easily served as they are today.

ORIGINAL Hindi and Sanskrit

और तो क्या, इन चरणोंकी संनिधिमें भी जा सकूँ, यह साहस ही मुझमें उस समय कहाँ था? भयवश प्राण कम्पित हो रहे थे। ओह! अभी भी श्रीकृष्णचन्द्रके उस नृसिंहरूपकी स्मृति प्राणोंमें भयका संचार कर दे रही है-ग्रीवाके केशसमूहसे टकराकर सुरविमान अस्त-व्यस्त हो गये। स्वर्ग डगमग-डगमग कर उठा। पादकी धमकसे धरा धूजने लगी, वेगसे पर्वत उड़ चले। तेजकी ऐसी चकाचौंध फैली थी कि आकाश एवं दिशाओंका ज्ञान लुप्त हो गया-

द्यौस्तत्सटोत्क्षिप्तविमानसंकुला
प्रोत्सर्पत क्ष्मा च पदातिपीडिता।
शैलाः समुत्पेतुरमुष्य रंहसा
तत्तेजसा खं ककुभो न रेजिरे॥
(श्रीमद्भा० ७।८।३३)

किसीका साहस न था कि समीप जाकर प्रभुको अपनी सेवा समर्पित कर सके-

प्रचण्डवक्त्रं न बभाज कश्चन।
(श्रीमद्भा० ७।८।३४)

दूरसे ही मैंने प्रभुकी वन्दना की थी-

नतोऽस्म्यनन्ताय दुरन्तशक्तये विचित्रवीर्याय पवित्रकर्मणे।
विश्वस्य सर्गस्थितिसंयमान् गुणैः स्वलीलया संदधतेऽव्ययात्मने॥
(श्रीमद्भा० ७।८।४०)

“प्रभो! आप अनन्त हैं, आपको नमस्कार कर रहा हूँ। आपकी शक्तिका पार नहीं। आपके पराक्रम विचित्र हैं, कर्म पवित्र हैं। आप गुणोंके द्वारा ही अपनी लीलासे विश्वका सृजन, पालन, प्रलय करते हैं, फिर भी निर्विकार हैं! आपको नमस्कार है, प्रभो!”

ENGLISH TRANSLATION

What more can be said? At that time Brahma lacked even the courage to approach those feet, for his life trembled with fear. The memory of Sri Krsnacandra's Nrsimha form still sends fear through him. Celestial aircraft struck the mane upon His neck and were thrown into confusion. Heaven staggered, the earth shook beneath His tread, mountains flew through the force of His speed, and His radiance dazzled so fiercely that sky and directions disappeared:

“The sky became crowded with aircraft tossed by His mane, the earth heaved beneath the pressure of His feet, mountains flew up through His force, and the heavens and directions ceased to shine before His splendor.” (Srimad-Bhagavatam 7.8.33)

No one dared approach and offer service:

“No one could worship that fierce-faced Lord.” (Srimad-Bhagavatam 7.8.34)

Brahma worshiped Him only from afar:

“I bow to the Infinite One of unfathomable power, wondrous prowess, and purifying deeds, the imperishable Self who through the modes playfully brings about the universe's creation, maintenance, and dissolution.” (Srimad-Bhagavatam 7.8.40)

“Lord, You are infinite, and I bow to You. Your power has no limit, Your prowess is wondrous, and Your deeds are pure. Through the modes and by Your pastime, You create, sustain, and dissolve the universe, yet remain changeless. Obeisance to You, Lord!”

ORIGINAL Hindi and Sanskrit

बस, प्रणाममात्र निवेदन कर लौट आया था। इसके पश्चात् वामनरूपसे प्रभुने अवसर दिया था चरणस्पर्शका। बलिके द्वारा संकल्प की हुई तीन पग भूमिको ग्रहण करनेके लिये प्रभुने चरण-विस्तार किये। वामनदेवका वह पदविन्यास ऊपरकी ओर उठता हुआ महर्लोक, जनलोक, तपोलोकका अतिक्रमण कर मेरे आवास सत्यलोकमें आया। उनके उस चरणनखचन्द्रकी छटासे सत्यलोककी आभा प्रतिहत हो गयी। मैं स्वयं उस प्रकाशमें निमग्न हो गया। दौड़ा मैं अभिनन्दन करने। और मैंने फिर उस चरण-अङ्गुष्ठका प्रक्षालन किया-

उरुक्रमस्याङ्घ्रिरुपर्युपर्यथो महर्जनाभ्यां तपसः परं गतः॥
(श्रीमद्भा० ८।२०।३४)

सत्यं समीक्ष्याब्जभवो नखेन्दुभिर्हतस्वधामद्युतिरावृतोऽभ्यगात्।
(श्रीमद्भा० ८।२१।१)

अथाङ्घ्रये प्रोन्नमिताय विष्णोरुपाहरत् पद्मभवोऽर्हणोदकम्।
(श्रीमद्भा० ८।२१।३)

उस समय भी प्रभुके चरण मेरे लिये सुखसेव्य न हो सके; किंतु आज किसी अनिर्वचनीय सौभाग्यसे भक्तवत्सल प्रभु बाल-गोपालके चरण मेरे समक्ष हैं-इस रूपमें हैं कि मैं इन्हें यथेच्छ अपने हृदयपर धारण कर अपनी चिर लालसाको पूर्ण कर सकूँ। इस बारकी लीलामें बृहद्वनकी, वृन्दाकाननकी धराने, धराके वक्षःस्थलपर स्थित तरु-गुल्म-लताओंने इन बाल्यलीलाविहारीके अनावृत चरणोंका स्पर्श पाया है। और तो क्या-कीट, पतंग, भृङ्गोंने भी उड़-उड़कर इन चरणसरोरुहका मधुर मनोहारी घ्राण प्राप्त किया है, स्पर्श-सुखसे वे उन्मत्त हुए हैं। प्रभु मुझे भी इस बार वञ्चित नहीं ही रखेंगे। पर आह! मेरे लिये तो मर्यादाकी रोक लगी है। जो मेरे जन्मदाता पिता हैं, जिनके नाभिपद्मसे मेरा प्रादुर्भाव हुआ है, जो मेरे उपदेष्टा हैं, जिनके उपदिष्ट मन्त्रकी मैं उपासना करता हूँ, जो मेरे स्वामी हैं, जिनके नियन्त्रणमें ही विश्वका सृजन करता हूँ, उन्हें बालक कहकर सम्बोधन कैसे करूँ, इन पिता-गुरु-स्वामीको पहले बालक बतलाकर फिर चरण-शरणदानकी प्रार्थना कैसे करूँ? शिष्टमर्यादाके विपरीत मेरा यह आचरण कैसे क्षम्य होगा? साथ ही बाल-गोपालकी लीलामाधुरीके आस्वादनका लोभ परित्याग कर सकूँ, यह भी सम्भव नहीं। क्या करूँ? कैसे कहूँ प्रभुसे...” इस प्रकार-क्षण भी न लगा-पितामह इतनी अधिक बात सोच गये। वे व्याकुल हो उठे।

ENGLISH TRANSLATION

Brahma had offered only obeisance and returned. Later, in the Vamana form, the Lord gave him an opportunity to touch His foot. To claim the three steps of land promised by Bali, the Lord expanded His stride. Vamanadeva's foot rose beyond Maharloka, Janaloka, and Tapoloka and entered Brahma's abode, Satyaloka. The moonlike radiance of His toenail eclipsed Satyaloka's brilliance and immersed Brahma in light. He ran to welcome it and washed the Lord's great toe:

“The foot of Urukrama rose higher and higher, passing beyond Maharloka, Janaloka, and Tapoloka.” (Srimad-Bhagavatam 8.20.34)

“Seeing it reach Satyaloka, lotus-born Brahma approached, enveloped by the toenails' moonlight, which overwhelmed the splendor of his abode.” (Srimad-Bhagavatam 8.21.1)

“Then lotus-born Brahma offered worshiping water to Visnu's uplifted foot.” (Srimad-Bhagavatam 8.21.3)

Even then the Lord's feet were not easy for Brahma to serve. Today, by indescribable fortune, the devotee-affectionate Lord's feet as child Gopala stand before him in a form he can freely place upon his heart and fulfill his ancient longing. In this pastime, the earth of Brhad-vana and Vrnda's forest, and the trees, shrubs, and vines upon her breast, have touched the uncovered feet of the childlike Lord. Even insects, moths, and bees have flown about and received their enchanting fragrance, intoxicated by the joy of touch. Surely the Lord will not deprive Brahma this time.

Yet convention restrains him. How can he address as a child the Lord who is his father and source from the navel lotus, his teacher whose mantra he worships, and his master under whose direction he creates the universe? How can he first call his father, guru, and master a child and then pray for refuge at His feet? How could conduct contrary to propriety be forgiven? Yet he cannot abandon his longing to taste child Gopala's pastime sweetness. “What shall I do? How shall I speak to the Lord?” In less than a moment, Grandfather Brahma thinks all this and becomes agitated.

ORIGINAL Hindi

श्रीकृष्णचन्द्रकी कृपाशक्तिने अपने-आप स्रष्टाकी भावनाको अक्षुण्ण रखते हुए ही बाल्यभावके उपयुक्त शब्दयोजना कर दी और चतुर्मुखके मुखसे निकल पड़ा-“इन लघु कोमल पादपद्मवाले प्रभुके लिये प्रणाम है!” यह सब हुआ। किंतु श्रीकृष्णचन्द्रके चरणोंकी शरण पा लेनेके लिये भी एक पद्धति है। उसका अनुसरण शरण चाहनेवालेके लिये अनिवार्य है। चतुर्मुख जानते हैं-“उन्मुक्त अनन्त ऐश्वर्यके आकाशपथमें उड़ते हुए इन श्रीकृष्णराजहंसको वात्सल्यप्रेमके जालमें उलझाकर अङ्कमें धारण करनेकी कला व्रजेश्वरीको-व्रजराजको ही ज्ञात है; उन्होंने वात्सल्यका जाल विस्तीर्णकर इन बालकृष्ण-मरालको अपनी निधि बना लिया है। इसीलिये उनकी ही कृपाकोरसे मुझे बालकृष्णके चरण प्राप्त हो सकेंगे, इन मृदुल चरणोंका सेवाधिकार मिल सकेगा।” स्रष्टाके अन्तर्हृदयमें ये भाव लहराने लगते हैं-“ओह! कैसे पाऊँ व्रजरानीका, व्रजेश्वरका पुनीत आशीर्वाद, उनकी कृपाभरी दृष्टिकी एक छाया? मैं देवशरीरसे उनकी वन्दना भी करने जाऊँ तो वे संकुचित हो उठेंगे, नहीं-नहीं, उनके वात्सल्यपूरित चित्तमें अपने नीलसुन्दरके लिये आशङ्का उत्पन्न हो जायगी। यह तो एक नया अपराध बन जायगा। फिर क्या करूँ? अच्छा, एक उपाय है, किसी भी विद्याके महानुभावका स्मरणमात्र ही वैसे अभीष्ट सिद्धिमें सहायक होता है। मैं व्रजेश्वरका स्मरण करके, उनसे इन बालगोपालके नित्य सम्बन्धका निर्देश करके वन्दना करूँ तो मुझे अपना चिरवाञ्छित मिलकर ही रहेगा, अपने पिताका नाम सुनकर प्रभु द्रवित हो ही जायँगे। बस, अविलम्ब ऐसा ही हो! हे व्रजेश्वरके वात्सल्यजालमें उलझे हुए, बँधे हुए बालगोपाल! तुम्हारे योगीन्द्र-मुनीन्द्र-मनमोहनके ऐसे वेशके दर्शन इसी लीलामें हुए। इससे पूर्व अनन्त रूपोंमें तुम्हारे पुनीत लीला-यशसे मेरे द्वारा निर्मित यह जगत् पावन हो चुका है; पर तुम्हारा माधुर्य मेरे प्राणोंका मन्थन कर दे, मुझे ही विमोहित कर दे-यह इसी बार, इसी लीलामें हुआ नाथ! मेरे प्राण आकुल हैं प्रभो! तुम्हारे चरणसरोरुहकी शीतल छाया प्राप्त कर लेनेके लिये। एकमात्र अभिलाषा है, व्रजेन्द्रकुलचन्द्र! गोपगोपीसंलालित इन लघु चरणोंका आश्रय मुझे भी सदाके लिये, अनन्तकालतकके लिये मिल जाय। इतनी-सी कृपा कर दो, व्रजराजनन्दन!” जगत्-स्रष्टाकी यह भावना ही सिमटकर इन शब्दोंमें परिणत हो जाती है-“श्रीगोपेन्द्रतनयके लिये अनन्त वन्दन है।”

ENGLISH TRANSLATION

Sri Krsnacandra's mercy potency preserves the creator's feeling while arranging words suited to childhood, and from Brahma's four mouths comes, “Obeisance to the Lord of small, tender lotus feet!” Yet there is a method for attaining refuge at Sri Krsnacandra's feet. Brahma knows that only Vrajesvari and Vrajaraja possess the art of catching this royal swan of Krsna, who flies through the open sky of infinite majesty, in the net of parental love and holding Him in their laps. By spreading that net they made child Krsna their treasure. Only through their grace can Brahma obtain His tender feet and the right to serve them.

He wonders how to receive the sacred blessing and merciful glance of Vraja's queen and king. If he approaches in a divine body, they may become hesitant or anxious for their dark child, creating another offense. He therefore remembers Vrajesvara and invokes his eternal relation with child Gopala, trusting that the Lord will melt upon hearing His father's name. “O child Gopala bound within Vrajesvara's net of parental love! Only in this pastime has Your attire enchanted the foremost yogis and sages. Your sacred deeds in countless forms purified the world I created, but only now has Your sweetness churned my heart and bewildered me. My life longs for the cooling shade of Your lotus feet. O moon of Vrajendra's lineage, grant me eternal shelter beneath these small feet fondled by the cowherd men and women.” The creator's feeling condenses into the words, “Endless obeisance to the son of the cowherd king.”

ORIGINAL Hindi, Sanskrit, and Braj

अस्तु, भावकी तरङ्गोंपर बहते हुए ब्रह्माने कुछ ही शब्दोंमें अपनी अभिलाषा श्रीकृष्णचन्द्रके पादपद्मोंमें निवेदित कर दी। इसी समय व्रजराजकुमारके अरुणिम अधरोंपर मन्दस्मितकी एक लहर-सी आयी। नेत्रकमल भी किंचित् चञ्चल हो उठे। स्रष्टाको प्रतीत हुआ, मानो व्रजेन्द्रनन्दन व्यङ्गात्मक संकेत कर रहे हों-"पितामह! कर क्या रहे हो! कहाँ तो तुम जगदैश्वर्याधिपति और कहाँ मैं एक वनवासी गोपका पुत्र! अरे, तुम तो पुरातन पुरुष ठहरे और मैं एक शिशु हूँ। तुम हो वेदका अर्थ-तात्पर्य जाननेवाले परम विद्वान्, सदाचारपरायण और कहाँ मेरा यह जीवन कि मैं गोवत्सोंका चरवाहा हूँ। इसीलिये वेदाध्ययनका सौभाग्य तो मुझे मिलनेसे रहा, सर्वथा अध्ययनशून्य हूँ मैं। स्मृतिके आचारकी गन्ध भी मुझमें नहीं। मैं जानता ही नहीं। बैठे, खड़े, घूमकर-चाहे जैसे, भातका ग्रास मुखमें रख लेता हूँ। और देखो न, तुम तो माया जाननेवाले हो, परम सुखी हो, साक्षात् परमेश्वर ही हो और मेरी दशा यह है कि तुम्हारी मायासे मोहित हुआ, दुःखका मारा वनमें यहाँसे वहाँ घूम रहा हूँ। सोचो, तुम इतने महान्, मैं इतना तुच्छ-मैं कभी तुम्हारा स्तवन करनेके भी योग्य हूँ?"

भो ब्रह्मंस्त्वं जगदैश्वर्याधिपतिरहं तु वन्यगोपालपुत्रस्त्वं पुरातनोऽहं तु बालस्त्वं वेदार्थतात्पर्यविज्ञत्वात् परमविद्वान् सदाचारपरायणोऽहं तु वत्सचारकत्वादध्ययनशून्यः स्मार्त्ताचारगन्धमप्यजानंस्तिष्ठन् भ्राम्यन्नप्योदनकवलं भुञ्जानस्त्वं मायी परमसुखी साक्षात् परमेश्वर एवाहं तु त्वन्मायामोहितो मनोदुःखेन वने पर्यटंस्तव स्तवं कर्त्तु नार्हामीति।
(सारार्थदर्शिनी)

"आखिर मेरे प्रति इतनी विनय क्यों? विशेषतः मेरे इस काले शरीरके लिये तुम्हारे मनमें इतना आकर्षण क्यों है? इसमें तुम्हें क्या दीख रहा है? अपने वेदज्ञानके आलोकमें देखकर इसमें यदि कोई तत्त्व-रहस्य है तो उसे बताओ तो सही।"

पद्मयोनिकी आँखोंने व्रजेन्द्रनन्दनकी भोली चितवनमें इस इङ्गितकी कल्पना कर ली और वे विह्वल हो उठे। आठों नेत्रोंमें एक पश्चात्तापपूर्ण आर्ति भर आयी और इङ्गितका उत्तर दैन्यभरे इङ्गितमें पहले उन्होंने ही दे दिया-"नाथ! नाथ! बहुत हो चुका! अब मुझे विमोहित मत करो, व्रजराजकुमार! मेरे लिये तुम्हीं एकमात्र अवलम्ब हो; तुम्हारा श्याम कलेवर ही मेरे जीवनका आधार है, रहेगा। हे महामहिम! कैसे बताऊँ तुम्हारी एवं तुम्हारे इस श्याम-कलेवरकी महिमाको। सच तो यह है-सदा जगत्-सृजनमें ही निरत मेरी बुद्धि, मेरे मनमें सामर्थ्य नहीं कि उसे स्पर्श कर सकें; वाणी तो करेगी ही क्या! इतना ही कह सकता हूँ कि..." बस, फिर तो पितामहकी वाणी पुनः चञ्चल हो उठती है और वे कहने लग जाते हैं-

अस्यापि देव वपुषो मदनुग्रहस्य
स्वेच्छामयस्य न तु भूतमयस्य कोऽपि।
नेशे महि त्ववसितुं मनसाऽऽन्तरेण
साक्षात्तवैव किमुतात्मसुखानुभूतेः॥
(श्रीमद्भा० १०।१४।२)

"देव! तुम्हारा यह श्रीविग्रह अपने स्वजनोंकी अभिलाषाके सर्वथा अनुरूप है, भक्तोंकी अभिलाषामयी ही यह तुम्हारी अभिव्यक्ति है। विशेषतः इसका प्रकाश तो मुझपर अनुग्रह करनेके लिये ही हुआ है। यह पञ्चभूतोंकी रचना कदापि नहीं है, नाथ! यह तो अप्राकृत-विशुद्ध सत्त्वमय है। अन्यकी बात दूर, मैं स्वयं समाधिमें स्थित होकर भी इस सच्चिदानन्द-विग्रहकी महिमा नहीं जान सकता। फिर आत्मानन्दानुभवस्वरूप साक्षात् तुम्हारी महिमाको, जहाँ रसराज महाभावस्वरूपमें तुम नित्य विराजित हो, उसे कोई कैसे जान सकता है स्वामिन्!"

देव देव हे दीनदयाला। यह नर-वपु तब प्रगट कृपाला॥
गोचर नयन, मयन मनहारी। यह अवतार धरधौ सुखकारी॥
सोउ महिमा मोहि अघट, गोसाँई। अपर जानि सक, किन मति पाई॥
यह बपु तुम निज भक्तहित धरयौ नाथ, यह जानि।
गोकुल, गोपी, गोपजन-सब काहू सुख दानि॥
तौ किमि जानि सकै नहिं कोई। इमि जो नाथ! कहौ जिय जोई॥
तुम अनीह आतम सुख रूपा। पूरन ब्रह्म अगुन गुनरूपा॥
एक, अनेक, सकल घट बासी। कृपासिंधु तुम जन सुखरासी॥
कौन लखै तव चरित कृपाला। याते गाइअ गुन-गन-माला॥
है प्रभु यह तुम्हरौ अवतार, सुलभहि प्रगट सकल श्रुति सार।

> मो पर परम अनुग्रह करयौ, किधौं भक्तन की इच्छा धरवौ।।
> याकी महिमा नहिं कहि परै, मो से जौ अनेक पचि मरे।
> जो साच्छात बस्तु इक आहि, अवतारी अवलंबत ताहि।।

ENGLISH TRANSLATION

Carried upon waves of feeling, Brahma submits his desire at Sri Krsnacandra's lotus feet. A gentle smile touches the prince of Vraja's reddish lips and His lotus eyes move slightly. Brahma imagines Him teasing: “Grandfather, what are you doing? You rule universal majesty, while I am the son of a forest cowherd. You are ancient and I am a child. You know the Vedas' meaning and live virtuously, while I herd calves, possess no learning, know nothing of scriptural conduct, and eat rice while sitting, standing, or wandering. You command maya and are supremely happy, while I wander the forest distressed and bewildered by your maya. How could I be worthy of your praise?”

“O Brahma, you are lord of universal majesty, while I am merely a forest cowherd's son…” (Sarartha-darsini)

“Why such humility toward Me, and why are you so attracted to this dark body? What do you see in it? If your Vedic knowledge reveals some truth, tell Me.”

Reading this suggestion in His innocent glance, Brahma becomes overwhelmed. Repentant anguish fills his eight eyes. He replies inwardly, “Lord, enough! Do not bewilder me further, prince of Vraja. You alone are my support, and Your dark body is the foundation of my life. My creation-bound mind and intelligence cannot touch its greatness, so what can speech do?” His voice rises again:

“O Lord, no one, not even I in inward meditation, can comprehend the greatness of this form, which has appeared by Your free will, not from material elements, and which grants me mercy. What then can be said of You Yourself, the direct experience of spiritual bliss?” (Srimad-Bhagavatam 10.14.2)

“O compassionate Lord, this humanlike form has appeared by Your grace, visible to the eyes and enchanting the mind. Even I cannot fathom its glory, so who else could? You have assumed it for Your devotees and to delight Gokula's gopis and cowherds. You are desireless, the form of spiritual bliss, complete Brahman beyond and within all qualities, one yet many, dwelling in every heart, an ocean of mercy and Your people's happiness. Who can know Your deeds? Therefore we sing garlands of Your virtues. This avatara reveals the Vedas' essence and grants me supreme grace, assuming the devotees' desire. Its glory cannot be spoken even by countless beings like me. The one direct Reality alone supports all avataras.”

ORIGINAL Braj, Hindi, and Sanskrit

सो तुम जाने परत कौन पै, ससि है जात न गह्यौ बौन पै।

“इसीलिये, नाथ!” पितामह बोलते ही चले गये। “जो भक्तजन हैं, वे तुम्हारे स्वरूपकी-ऐश्वर्यकी महिमापर विचार करने नहीं जाते। इसके लिये वे तनिक भी परिश्रम नहीं करते। तीर्थाटन आदि करनेकी भी उनको रुचि नहीं होती। वे तो तुम्हें ही अपने जीवनका सार-सर्वस्व बना चुकनेवाले संतोंके द्वारका आश्रय ग्रहण करते हैं। अव्यग्रचित्तसे वहाँ निवास करते हुए संतोंके द्वारा कही हुई तुम्हारे नाम, रूप, गुण, लीलाकी कथाओंको ही, उनके द्वारा गान किये हुए भक्त-चरित्रोंको ही श्रवण करते रहते हैं। कथा-श्रवणके समय आदरकी भावनासे उनकी अञ्जलि बँध जाती है, प्रेमावेशसे ‘हरे! नारायण! जगत्पते!’ की पावन ध्वनि उनके मुखसे निकल पड़ती है। कथाका अनुमोदन करनेके लिये उनका अन्तर्मन पूर्ण रहता है कथाकी निष्ठासे। इस प्रकार काय-मनोवाक्यसे वे तुम्हारी चर्चाको ही जीवनका सार-संबल बना लेते हैं। उनके आदरकी वस्तु एकमात्र तुम्हारी कथा ही होती है। उनके प्राणधारणका अवलम्बन केवल तुम्हारी चर्चा ही बच रहती है। और बिना ही परिश्रम उन्हें कथा-श्रवणका यह परम सौभाग्य प्राप्त रहता है संतोंके द्वारपर। वे संत अनृतके भयसे, इन्द्रियोंकी चञ्चलता-बहिर्मुखताके डरसे, अथवा तुम्हें ही प्राप्त हो चुकनेके कारण उनके लिये सदा-सर्वथा समस्त प्रयोजनोंका अभाव हो जानेसे अन्य प्रसङ्गोंमें मौन रहनेपर भी तुम्हारे नाम, रूप, गुण, लीलाका कीर्तन किये बिना रह नहीं सकते। इसीलिये तुम्हारी चर्चा अतिशय सुलभ रहती है उन संतोंके निकट निवास करनेवालोंको! जीवनका प्रत्येक क्षण बीतता है तुम्हारी कथाके सम्बन्धको लेकर ही। तथा इसीका परिणाम यह होता है कि हे अजित! जो तीनों लोकमें किसी भी उपायसे किसीके द्वारा भी वशमें किये नहीं जा सकते, वे भी उनके द्वारा-तुम्हारे वार्ताश्रवण-परायणजनोंके द्वारा, इसके अतिरिक्त अन्य कोई भी साधन न करनेपर भी, प्रायः वशमें कर लिये जाते हो। भक्तोंद्वारा आचरित इस जीवनचर्याको जो अपना लेते हैं, परमार्थके पथमें इस भक्त-पद-चिह्नका ही अनुसरण करते हुए अग्रसर होते हैं, वे चाहे कोई भी हों-उनके लिये ऐसी बात होकर ही रहती है, प्रभो!”

ज्ञाने प्रयासमुदपास्य नमन्त एव
जीवन्ति सन्मुखरितां भवदीयवार्ताम्।
स्थाने स्थिताः श्रुतिगतां तनुवाङ्मनोभि-
र्ये प्रायशोऽजित जितोऽप्यसि तैस्त्रिलोक्याम्॥
(श्रीमद्भा० १०।१४।३)

ग्यान बिषै प्रयास परिहरै, तुम्हरी कथा बिषै मन धरे।
जैसें सुंदर संत तुम्हारे, कथा-अमृत के बरषनहारे॥
तिन पै सुनै, श्रवन रस भरै, मन-बच-क्रम बंदन पुनि करै।
बैठे ठौर कथा-रस पीवै, जे इहि भाँति जगत में जीवे॥
अहो अजित! तिन करि तुम जीते, ग्यानी डोलत भटकत रीते।
नैन रूप श्रुति कथा सुहानी। मुख तव नाम रटत सुखदानी॥
इहि बिधि जे जीवत जग प्रानी। ते कृतकृत्य भए, मैं जानी॥
तीनि लोक महँ अजित, अनंता। तिन जीतेउ तुम कहूँ भगवंता॥
तव गुन-कथा अमृत अति पावनि। गलित सूरि-मुख तें मनभावनि॥
निसि दिन पान करत मन लाएँ। जन्म लाहु तिन्ह हीं एक पाए॥
× × ×

ENGLISH TRANSLATION

Who can know You completely? The moon itself cannot be grasped by a dwarf.

“Therefore, Lord,” Grandfather Brahma continues, “Your devotees do not attempt to measure the glory of Your form and majesty. They do not labor for it or delight in wandering to holy places. They take shelter at the doors of saints who have made You the essence and entirety of life. Dwelling there with unagitated minds, they continually hear from those saints the narratives of Your name, form, qualities, and pastimes, and the lives of devotees sung by them. While hearing, reverence joins their palms and loving absorption draws from their mouths the sacred cry, ‘Hari! Narayana! Lord of the universe!’ Their hearts are wholly disposed to affirm the narration. With body, mind, and speech they make discussion of You the essential support of life. Your stories alone are worthy of their honor and sustain their very breath.

“Without effort, they receive this supreme fortune of hearing at the saints' doors. Although those saints remain silent about other matters from fear of falsehood, outward-turning senses, or because all purposes have ended upon attaining You, they cannot refrain from singing Your names, forms, virtues, and pastimes. Thus talk of You is readily available to those who live near them, and every moment passes in relation to Your story. O unconquered Lord, though no one in the three worlds can subdue You by any means, You become almost conquered by those devoted to hearing Your accounts, even if they practice nothing else. Whoever adopts this life lived by devotees and follows their footprints upon the supreme path unfailingly receives this result.”

“Abandoning the effort to know You intellectually, those who remain humble and live by hearing narrations of You spoken by saints, receiving them with body, speech, and mind while remaining in their own place, conquer You, O unconquered Lord, who otherwise cannot be conquered in the three worlds.” (Srimad-Bhagavatam 10.14.3)

Abandon effort for knowledge and place the mind in Your story.
Hear from Your beautiful saints, who shower the nectar of narration.
Fill the ears with rasa and bow again with mind, speech, and action.
Those who remain where they are and drink story's nectar live truly in this world.
O unconquered Lord, they conquer You, while mere knowers wander empty.
Their eyes behold Your form, their ears hear Your lovely story, and their mouths repeat Your blissful name.
Those who live in this way become fulfilled, I know.
O infinite, unconquered Lord of the three worlds, such people conquer You.
The nectar of Your virtues and stories, flowing from sages' mouths, is supremely pure and pleasing.
Those who drink it attentively day and night alone gain the true profit of birth.
...

ORIGINAL Hindi, Sanskrit, and Braj

आज ब्रह्माको स्पष्ट दीख रहा है कि उपर्युक्त श्रवणादिरूप भक्तिका आश्रय लिये बिना ज्ञान चाहनेवालेको ज्ञानकी प्राप्ति हो ही नहीं सकती। तथा वे श्रीकृष्णचन्द्रके चारु चरण-प्रान्तमें अपने भाव-पुष्प समर्पित करते हुए अपनी इस अनुभूतिको भी निवेदन कर दे रहे हैं-"हे प्रभो! सबके लिये नितान्त आवश्यक है तुम्हारी भक्ति। इसके अभावमें न अभ्युदय सम्भव है न अपवर्गकी सिद्धि। क्योंकि सब प्रकारके कल्याणका उदय, विस्तार इस भक्तिरूप मूल स्रोतसे ही तो होता है; समस्त मङ्गलोंका उद्गम जो यह ठहरी। किंतु लोग भ्रान्त हो जाते हैं, नाथ! इसका आश्रय ग्रहण करना तो दूर, इसकी अत्यन्त अवहेलना कर बैठते हैं। उन्हें तुम्हारे मङ्गलमय नामोंका पीयूष सतत आस्वादनके योग्य नहीं प्रतीत होता, तुम्हारे अनिन्द्यसुन्दर मधुरातिमधुर रूपकी चर्चा उन्हें आकर्षित नहीं करती। तुम्हारे अनन्त कल्याणमय, मधुस्रावी गुणगणोंका वर्णन-श्रवण उन्हें प्रिय नहीं होता; तुम्हारी दिव्य लीलाएँ, तुम्हारा चिदानन्दमय विहार उन्हें अपने चिन्तनयोग्य वस्तु नहीं दीखती! वे अनादर कर देते हैं तुम्हारी इन रसमयी वार्ताओंका, सरस भावनाओंका; और इसके बदले ज्ञानकी संज्ञा लेकर तुम्हारी महिमाका पर्यवसान देखनेके लिये अथवा आत्मबोधके लिये ही वे सतत प्रयत्नशील रहते हैं, अतिशय परिश्रम करते हैं वे। सर्वमङ्गलनिकेतन तुम्हारी भक्ति उन्हें सहजमें ही ज्ञानकी प्राप्ति करा देती, इसके अवान्तर फलरूपमें उन्हें स्वतः आत्मबोध हो जाता; पर इस ओर वे ताकते ही नहीं। वे तो भक्तिकी उपेक्षा कर केवल ज्ञानलाभके लिये ही अथक श्रम करते रहते हैं। किंतु इतना करनेपर भी, प्रभो! ज्ञानकी आलोकमाला उनके मानस-तलको, उनकी बुद्धिको उद्भासित नहीं करती, अपितु परिणाममें हाथ लगता है-केवल क्लेश-ही-क्लेश-साधन-श्रममात्र; इसके अतिरिक्त और कुछ नहीं-साधनजन्य यत्किञ्चित् सिद्धियाँ भी नहीं। मिलें कैसे? समस्त सिद्धियोंकी मूल तो तुम्हारे श्रीचरणोंकी अर्चना है; तुम्हारे सम्बन्धसे शून्य कोई भी साधन किसी भी शुभ फलका सृजन कर जो नहीं सकते। अतः उनके लिये भी बच रहता है केवल असफल आयासमात्र-ठीक उसी प्रकार जैसे अल्प परिमाणमें सामने रखे हुए धान्यको परित्यागकर तन्दुल निकाले हुए धान्यतुषकी राशि-थोथी भूसीके ढेरको कूटनेपर अन्नकणोंकी उपलब्धि नहीं होती, निरर्थक श्रममात्र ही होता है। श्रेयकी निर्झरिणी तुम्हारी भक्तिकी जो अवहेलना कर देते हैं, वे शुष्क ज्ञान-लाभके लिये भले ही कुछ भी कर लें; उनके लिये अवश्यम्भावी परिणाम यही होता है, सर्वेश्वर!"

श्रेयःसृतिं भक्तिमुदस्य ते विभो
क्लिश्यन्ति ये केवलबोधलब्धये।
तेषामसौ क्लेशल एव शिष्यते
नान्यद्यथा स्थूलतुषावघातिनाम्॥
(श्रीमद्भा० १०।१४।४)

तुम्हरी भगति अमीरस-सरबर, मोच्छादिक जाके बस निर्झर।
तिहि तजि जे केवल बोध कौं, करत कलेस चित्त सोध कौं॥
तिन कहुँ छिनहीं-छिन श्रम बढ़ै, और कछू न तनक कर चढ़ै।
जैसैं कन बिहीन लै धान, धमकि-धमकि कूटत अग्यान॥
फल तहँ-बिरथ यहै दुख भरै, खोटक हाथनि फोटक परै।
त्यागि भक्ति तव, मूढ़ नर ग्यान हेतु दिन-राति।
करै जतन, पचि-पचि मरै, लहै न कबहुँ सांति॥
भक्ति-सरोबर अति गंभीरा। झरना अमित झैं तेहि तीरा॥
ऐसी सरस भक्ति सुखदानी। तेहि तजि अपर ठाम रुचि मानी॥
तासु सकल श्रम विफल गुसाँई। श्रुति पुराण संतत इमि गाई॥
जिमि कोउ अल्प धान्य कौं त्यागी। धान-अभास घनौ अनुरागी॥
कंडन करे ताहि, रुचि मानी। लहै न अन्न, सहै दुख खानी॥
तिमि तव भक्ति त्यागि नर मूढ़ा। सहै कोटि दुख मोह-अरूढ़ा॥

ENGLISH TRANSLATION

Today Brahma clearly sees that one who seeks knowledge without sheltering in devotion through hearing and the other practices cannot attain it. Offering the flowers of his feeling near Sri Krsnacandra's charming feet, he submits this realization: “Lord, devotion to You is indispensable for everyone. Without it neither worldly flourishing nor liberation is possible, for every form of welfare arises and expands from devotion, the original source of all auspiciousness. Yet people become deluded and neglect it entirely. They do not consider the nectar of Your auspicious names fit for continual tasting, nor are they attracted to discussion of Your blameless, sweetest form. They do not love hearing and describing Your endlessly auspicious, honey-flowing virtues, and do not regard Your divine, conscious, blissful pastimes as worthy of contemplation.

“Disregarding these rasa-filled accounts, they labor constantly for what they call knowledge, hoping to reach the limit of Your glory or attain self-realization. Devotion to You, the abode of all auspiciousness, would effortlessly give them knowledge and self-realization as a subsidiary fruit, but they refuse even to look toward it. Despite their exhausting labor, knowledge does not illumine their minds or intelligence. Only suffering and the strain of practice remain, not even minor perfections. How could they arise? Worship of Your feet is the root of every perfection, and practice devoid of relation to You cannot produce any auspicious fruit. Their exertion is as useless as abandoning a small quantity of grain and pounding a heap of empty husks from which the rice has already been removed.”

“O almighty Lord, those who abandon devotion, the path of supreme good, and labor only to obtain knowledge retain nothing but suffering, just as those who beat empty husks gain nothing.” (Srimad-Bhagavatam 10.14.4)

Your devotion is a lake of nectarean rasa from which liberation and other streams flow.
Those who abandon it for knowledge suffer in efforts to purify the mind.
Their labor increases every moment, yet nothing comes into their hands,
like ignorant people loudly pounding grain husks that contain no kernels.
Their only fruit is useless suffering and blistered hands.
Abandoning Your devotion, fools labor day and night for knowledge,
consume themselves, and never find peace.
The lake of devotion is exceedingly deep, with countless streams along its banks.
Abandoning such joyful devotion, they take interest elsewhere.
All their labor is fruitless, Lord, as scripture and Purana always sing.
Like one who abandons a little true grain and cherishes a great heap that only resembles it,
pounding it eagerly yet gaining no food and enduring misery,
so a fool who abandons Your devotion suffers millions of sorrows while mounted upon delusion.
I bow to the praiseworthy Lord with a cloud-dark body,
whose yellow waistcloth shines like lightning.
Gunja earrings beautify His ears,
and the peacock feather upon His head enchants the world.
His sacred lotus face is supremely beautiful,
and I sacrifice the beauty of millions of Cupids before it.
A pure garland of forest flowers shines upon His chest,
and the morsel held in His hand enhances His beauty.
He bears a staff, flute, and horn,
and His tender feet shine, O treasury of auspiciousness.
O son of Nanda, Your virtues are immense.
I bow again and again to You, enemy of the demons.

ORIGINAL Hindi, Sanskrit, and Braj

“भक्तिकी यह महिमा कथनमात्रके लिये हो-ऐसी बात नहीं है, नाथ!” वेदगर्भ प्रमाण देने लगते हैं-“अपितु, अतीतके अगणित संतोंका जीवन इस सत्यको प्रत्यक्ष कर दे रहा है। हे भूमन्! अपरिच्छिन्न प्रभो! तुमसे छिपा ही क्या है, तुम सम्पूर्णतया सब कुछ जानते हो। मेरे द्वारा निर्मित इस जगतके प्रवाहमें एक नहीं, बहुत-से योगिगण हो चुके हैं, जिन्होंने योगके, ज्ञानके साधनोंको अपनाया था, साधनकी चरमोत्कर्ष दशामें वे अवस्थित भी हो चुके थे; फिर भी ज्ञानकी ज्योति नहीं जग सकी, हृत्तल आलोकित नहीं हो सका ज्ञानसूर्यकी रश्मियोंसे। और तब वे लौटे इस पथसे तथा भक्तिमार्ग-राजमार्गका अवलम्बन लिया उन्होंने। अब उनके जीवनकी धारा तुम्हारी ओर बह चली, समस्त इन्द्रियोंका व्यापार होने लगा तुम्हारे उद्देश्यसे ही, उनकी सब चेष्टाएँ समर्पित होने लगीं तुम्हें ही। इस कर्म-समर्पणने शीघ्र ही मनका मैल धो दिया, तुम्हारी कथा सुननेके प्रति आदर जाग उठा तथा संतसमागमका सौभाग्य लाभकर वे सतत तुम्हारी कथा-सुधामें ही निमग्न रहने लगे। कथामृत-पानके अनिवार्य परिणामस्वरूप भक्तिका उन्मेष हुआ ही। फिर तो स्वरूप-ज्ञान होनेमें विलम्ब ही क्या था, वह तो स्वतः हो गया। इस प्रकार अनायास अतिशय सुगमतासे उन्होंने तुम्हारे परमपदकी प्राप्ति कर ली। हे अच्युत! सर्वथा उचित ही है ऐसा होना; तुम्हारी भक्तिका आश्रय कर लेनेके अनन्तर कोई भी व्यक्ति अभीष्ट-सिद्धिसे च्युत हो जाय, यह सम्भव जो नहीं।”

पुरेह भूमन् बहवोऽपि योगिन-
स्त्वदर्पितेहा निजकर्मलब्धया।
विबुध्य भक्त्यैव कथोपनीतया
प्रपेदिरेऽञ्जोऽच्युत ते गतिं पराम्॥
(श्रीमद्भा० १०।१४।५)

हे प्रभु! पाछे बहुतक भोगी, तजि-तजि भोग भए भल जोगी।
दृढ़ अष्टांग जोग अनुसरै, ग्यान हेतु बहुतै तप करे॥
अति श्रम जानि तहाँ तैं फिरै, तुम कहुँ कर्म समर्पन करे।
तिन करि सुद्ध भयौ मन मर्म, तब कीने प्रभु तुम्हरे कर्म॥
कथा-श्रवन करि पाई भक्ति, जाके संग फिरत सब मुक्ति।
ता करि आत्मतत्त्व कौं पाइ, बैठे सहज परम गति पाइ॥
हे भूमन! पूरब जे जोगी। तजि गृहादि-सुख, भए बियोगी॥
करि बहु जतन ग्यान हित भारी। मिलेउ ग्यान नहिं भए दुखारी॥
पीछे निज इहा सब जेती। तुहि समर्पहिं मन-बच तेती॥
सुनि तव कथा भक्ति हियँ आई। जान्यौ आतम रूप बनाई॥
ते नर सहज प्रयास बिनु, मुक्ति लहैं सुखकंद।
परैं न भवनिधि माहिँ पुनि, मिटै सकल जग-द्वंद॥

ENGLISH TRANSLATION

“Lord, the glory of devotion is not merely a statement,” the womb of the Vedas now offers proof. “The lives of countless saints in the past directly reveal this truth. O boundless Lord, nothing is hidden from You. In the world I created, many yogis adopted the disciplines of yoga and knowledge and reached their highest stages of practice, yet knowledge's light did not arise and its sunbeams did not illumine their hearts. They then turned from that path and took the royal road of devotion. The current of their lives flowed toward You, every sense acted for Your sake, and all endeavors were offered to You. This offering quickly washed away the mind's impurity and awakened honor for hearing Your stories. Gaining saintly company, they remained immersed in their nectar. Devotion inevitably blossomed from drinking that nectar, and realization of their true being arose by itself. Thus, easily and without strain, they attained Your supreme abode. O Acyuta, this is entirely fitting, for one who takes shelter of devotion to You cannot fall from the desired perfection.”

“O infinite Lord, many yogis in the past offered their endeavors to You through the fruits of their own work. Awakened solely by devotion brought through hearing Your narrations, they easily attained Your supreme destination, O Acyuta.” (Srimad-Bhagavatam 10.14.5)

Lord, many former enjoyers abandoned enjoyment and became yogis.
They firmly followed eightfold yoga and performed many austerities for knowledge.
Seeing only great labor, they turned away and offered their actions to You.
That purified the heart, and then they performed deeds for You.
Hearing Your stories, they obtained devotion, with which every liberation follows.
Through it they realized the Self and effortlessly attained the supreme destination.
O infinite Lord, former yogis abandoned household happiness and became detached.
They made immense efforts for knowledge but found none and became miserable.
Then they offered every desire to You with mind and speech.
Hearing Your stories, devotion entered their hearts, and they knew their true nature.
Without effort those people attained liberation, O source of happiness.
They never again fell into the ocean of becoming, and all worldly duality ended.

ORIGINAL Hindi, Sanskrit, and Braj

इतना कह लेनेके अनन्तर स्रष्टाके नेत्र, मन, प्राण पुनः व्रजराजकुमारके नवजलधर-श्यामल श्रीअङ्गोंकी सौन्दर्यराशिमें, चिदानन्दमय श्रीविग्रहके अनन्त अपरिसीम पारावारविहीन महिमामें ही डूबने-उतराने लगते हैं। प्राणोंके कण-कणसे झङ्कृत हो उठता है-"सर्वथा अज्ञेय है यह महिमा, व्रजराजकुमारका यह स्वरूप!" इसी समय सहसा पद्मयोनिके मनमें, बुद्धिमें व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रके निर्विशेष स्वरूपका स्फुरण हो जाता है-मानो ओर-छोरविहीन रससिन्धुमें बहते हुएकी एक सुदूर देशमें ज्योतिर्मय, चिन्मय तटकी रेखा-सी दीख जाय! पर यह स्वरूप भी ज्ञेय थोड़े है। इसमें भी 'अथ'-'इति' जो नहीं। इसे भी कैसे जाना जाय। फिर 'आत्मा वा अरे द्रष्टव्यः'-'आत्माका दर्शन करे,' 'मनसैवानुद्रष्टव्यम्'-मनके द्वारा बारंबार आत्माका अनुसंधान करे, इन श्रुतियोंका क्या तात्पर्य है? इस प्रकार वेदगर्भके मनमें मानो शङ्का जागी और इसका स्वयं समाधान करते हुए अपने इस निर्णयको भी व्रजेन्द्रनन्दनके पादपद्ममें निवेदन करनेयोग्य वस्तु समझकर वे कह उठते हैं-"प्रभो! अज्ञेय हैं तुम्हारे दोनों स्वरूप ही-सविशेष (सगुण), निर्विशेष (निर्गुण), दोनों ही नहीं जाने जा सकते, नाथ! तथापि निर्विशेषकी महिमाका प्रकाश इन्द्रियोंका प्रत्याहार किये हुए मनीषियोंके सम्यक् शुद्ध चित्तमें हो सकता है, स्वामिन्! किंतु तुम्हारी यह अभिव्यक्ति चिदाभाससे होनेवाले प्राकृत वस्तुके ज्ञानके समान नहीं है, नहीं हो सकती। यह तो तुम अपनी स्वप्रकाशताशक्तिसे ही आत्माकार हुए चित्तमें प्रतिभासित होने लगते हो, प्रभो! जब इन्द्रियोंका प्रत्याहार हो जाता है, विषयोंसे वे हटा ली जाती हैं, विषयोंसे उनका कोई भी सम्बन्ध नहीं रहता, तब चित्तकी विषयाकारता भी मिट जाती है। यह स्थिति ही-चित्तका विषयाकार न रहना ही-आत्माकारता है। इस प्रकार सर्वविध विकार एवं विषयसम्बन्धसे शून्य, आत्माकार हुए चित्तमें ही तुम्हारे स्वप्रकाश निर्विशेष स्वरूपकी अभिव्यक्ति होती है, हो सकती है; नाथ! आत्माकार चित्तवृत्तिमें तुम्हारा यह निर्विशेष स्वरूप प्रकाशित हो जाता है, इस कारण यह ज्ञेय है और चिदाभाससे यह प्रकाशित होनेका ही नहीं, इसीलिये यह अज्ञेय है, भूमन्!"

तथापि भूमन् महिमा गुणस्य ते
विबोद्धुमर्हत्यमलान्तरात्मभिः।
अविक्रियात् स्वानुभवादरूपतो
ह्यनन्यबोध्यात्मतया न चान्यथा॥
(श्रीमद्भा० १०।१४।६)

लछिमी जदपि नित्य उर रहै, सो पुनि तनक कबहुँ नहिं लहै।
जाके रूप न रेख न क्रिया, तिहि लालच अवलंबै हिया॥
तदपि केई तजि-तजि सब कृत्ति, निर्मल करत चित्त की बृत्ति।
सहजहिं सून्य समाधि लगाइ, लेत हैं तामें तुम कों पाइ॥
× × ×
अगुन रूप जो अहै तुम्हारा। तासु ग्यान कोउ लहै उदारा॥
सगुन रूप तव गुन बहु भारे। लहै न कोउ, इमि बेद उचारे॥
गुनातीत तव रूप अनूपा। इंद्रीजित जानै सुखरूपा॥
"किंतु इसी प्रकार तुम्हारे सगुण स्वरूपको जगत्में सर्वत्र स्पष्ट अथवा अस्पष्टरूपसे जो चैतन्यसत्ताकी अभिव्यक्ति होती है, इसीको शास्त्रीय भाषामें 'चिदाभास' कहते हैं।"

ENGLISH TRANSLATION

After saying this, the creator's eyes, mind, and life again rise and sink in the beauty of the prince of Vraja's fresh-cloud-dark limbs and the shoreless glory of His conscious, blissful form. Every particle of his life resounds, “This glory and this form of Vraja's prince are wholly unknowable!” Suddenly the formless aspect of Vrajendra's son flashes within Brahma's mind like a distant luminous shore seen while drifting upon a boundless ocean of rasa. Yet this too has neither beginning nor end, so how can it be known? What then do the Upanisadic commands “The Self must be seen” and “It must be repeatedly sought through the mind” mean?

Resolving this doubt, Brahma submits his conclusion at the Lord's feet: “Both Your qualified and unqualified aspects are unknowable. Still, the glory of the unqualified aspect may manifest within the fully purified mind of a sage whose senses are withdrawn. This manifestation is not like knowledge of a material object produced through reflected consciousness. By Your own self-luminous potency, You appear in a mind that has assumed the form of the Self. When the senses are withdrawn and no longer related to their objects, the mind ceases to assume the objects' forms. That freedom from object-form is its assumption of the Self's form. Within such a mind, empty of all modification and relation to objects, Your self-revealing, unqualified aspect can manifest. It is knowable inasmuch as it appears in the mental modification shaped as the Self, yet unknowable because reflected consciousness can never illuminate it.”

“Nevertheless, O infinite Lord, those of stainless inner being can understand the glory of Your unqualified aspect, because it is changeless, self-experienced, formless, and knowable by no awareness other than itself.” (Srimad-Bhagavatam 10.14.6)

Although Laksmi eternally dwells upon Your breast, even she never fully attains it.
The heart longs to rely upon Him who has no form, line, or action.
Some abandon every activity and purify the movements of mind,
then easily enter objectless samadhi and attain You there.
...
Some noble soul may know Your unqualified form,
but no one attains Your qualified form of countless virtues, so the Vedas proclaim.
Your incomparable form transcends the modes, and one who conquers the senses knows it as bliss.

“But in this same way, throughout the world the clear or unclear manifestation of conscious existence is called reflected consciousness in scriptural language.”

ORIGINAL Hindi printed note

*वस्तुका ज्ञान होनेके सम्बन्धमें शास्त्रीय सिद्धान्त यह है-जगत्में सर्वत्र स्पष्ट अथवा अस्पष्टरूपसे जो चैतन्यसत्ताकी अभिव्यक्ति होती है, इसीको शास्त्रीय भाषामें 'चिदाभास' कहते हैं। इस चिदाभास एवं इन्द्रियसे जुड़े, विषयाकार हुए चित्तके द्वारा ही जीवोंको यह ज्ञान होता है कि यह घड़ा है, यह कपड़ा है इत्यादि। सूक्ष्मरूपसे विचार करनेपर यह ज्ञान ऐसे होता है-जिस समय नेत्र आदि इन्द्रियोंके साथ घड़ा आदि विषयोंका सम्बन्ध होता है, उस समय अन्तःकरण-चित्त, नेत्र आदि इन्द्रियोंकी राहसे निकलकर, जहाँ घड़ा आदि विषय अवस्थित रहते हैं, वहाँ चला जाता है; जाकर घट आदि विषयोंके आकारमें परिणत हो जाता है, ठीक उन-उन विषयोंका आकार धारण कर लेता है। इस परिणामको ही 'वृत्ति' नामसे कहते हैं, 'चित्तकी विषयाकारता' भी इसीका नाम है। इसी 'वृत्ति' में प्रतिबिम्बित जो चिदाभास है, उसे शास्त्रकार 'फल' नाम दे देते हैं। अब जिस समय चित्त घटाकार वृत्तिके रूपमें बन जाता है, उसी समय घटके आवरक अज्ञानका नाश हो जाता है अर्थात् उस घटरूप विषयके सम्बन्धमें जो अज्ञान रहता है, वह दूर हो जाता है; तथा वहाँ स्थित जो चिदाभास है, जिसे 'फल' भी कहते हैं, उसके द्वारा घड़ा प्रकाशित कर दिया जाता है। दार्शनिक दृष्टिसे इतनी क्रिया हो जानेपर ही यह ज्ञान उत्पन्न होता है कि 'यह घड़ा है'। इसी प्रकार इन्द्रियोंके समस्त विषयोंके सम्बन्धमें समझना चाहिये। संक्षेपमें कहनेपर यह कि घड़ा, कपड़ा, मकान आदि किसी भी जागतिक वस्तुका ज्ञान प्राप्त होते समय जीवकी चित्तवृत्तिके द्वारा तो केवलमात्र उस विषयका अज्ञान दूर होता है; किंतु वस्तुको प्रकाशित कर देनेके लिये चिदाभास अपेक्षित है ही। जगत्की जितनी जड़ वस्तुएँ हैं, उनका स्फुरण चिदाभासकी सहायतासे ही होता है; किन्तु सच्चिदानन्द वस्तु इस चिदाभाससे प्रकाशित नहीं हो सकती। इसीलिये भगवान्के निर्विशेष ब्रह्मस्वरूपके ज्ञानमें यह बात है कि वहाँ आवरक अज्ञानका नाश होनेके लिये वृत्तिव्याप्तिमात्र-केवल चित्तकी आत्माकारता, ब्रह्माकारता ही अपेक्षित है; चिदाभास नहीं। हमें उन्मुक्त आकाशमें प्रकाशित सूर्यके दर्शन हो जायँ, इसके लिये आँखें खोल लेनेकी तो नितान्त आवश्यकता है; किंतु सूर्यको देखनेके लिये दीपकके प्रकाशका कोई उपयोग नहीं है। इसी प्रकार ब्रह्मका स्फुरण होनेके लिये चित्तकी आत्माकारता तो नितान्त आवश्यक है, किंतु चिदाभासका वहाँ कोई प्रयोजन नहीं है। नेत्र खोल देनेपर जैसे निर्विशेष तेजोमण्डलरूपमें सूर्यके दर्शन हो जाते हैं, वैसे ही आत्माकार हुए चित्तमें भगवान्के स्वप्रकाश निर्विशेष सच्चिदानन्दस्वरूपके ज्ञानका उन्मेष हो जाता है-

घटादिजडवस्तुज्ञानविषये अन्तःकरणं चक्षुरादिद्वारा निर्गत्य घटादिविषयदेशं गत्वा घटाद्याकारेण परिणमते। स एव परिणामो वृत्तिरित्युच्यते। वृत्तिप्रतिबिम्बितचिदाभासः फलमित्युच्यते। तत्र वृत्त्या घटाद्यावरकमज्ञानं नाश्यते; चिदाभासेन

ENGLISH TRANSLATION

*The scriptural doctrine concerning knowledge of an object is as follows. The manifestation of conscious existence that appears clearly or indistinctly throughout the world is called reflected consciousness. Through this reflected consciousness and the mind connected with a sense and shaped like its object, living beings know, "This is a pot," "This is cloth," and so forth. More precisely, when an object such as a pot comes into relation with a sense such as sight, the inner organ or mind passes outward through the sense and reaches the place where the object stands. There it transforms into the object's shape. This transformation is called a mental modification, or the mind's assumption of the object's form. Reflected consciousness mirrored within that modification is called the result.

*When the mind becomes a pot-shaped modification, it destroys the ignorance covering the pot. Reflected consciousness present there, called the result, then illumines the pot. Only after this process does the knowledge "This is a pot" arise. The same should be understood for all objects of the senses. In brief, when one knows a worldly object such as a pot, cloth, or house, the mental modification removes ignorance of that object, but reflected consciousness is required to reveal it. Every inert object in the world appears only with its assistance. The reality of eternity, consciousness, and bliss, however, cannot be illumined by reflected consciousness.

*Therefore, in knowledge of Bhagavan's unqualified Brahman aspect, only the pervasion of the mental modification is needed to remove covering ignorance, meaning the mind's assumption of the form of the Self or Brahman. Reflected consciousness is not needed. To see the sun shining in the open sky, one must open one's eyes, but lamplight is useless for seeing the sun. Likewise, for Brahman to become manifest, the mind must assume the Self's form, but reflected consciousness serves no purpose. Just as opening the eyes reveals the sun as an undifferentiated sphere of light, the mind shaped as the Self gives rise to knowledge of Bhagavan's self-luminous, unqualified form of eternity, consciousness, and bliss:

"Regarding knowledge of inert objects such as a pot, the inner organ passes outward through the eye and other senses, reaches the place of the pot and other objects, and transforms into their form. That transformation is called a modification. Reflected consciousness mirrored in the modification is called the result. There the modification destroys the ignorance covering the pot and other objects; by reflected consciousness..."

ORIGINAL

फलाख्येन घटः प्रकाश्यते। ततोऽयं घट इत्यादि ज्ञानं जायते। अतो घटादिस्फुरणार्थं फलव्याप्तिरपेक्ष्यते। ब्रह्मविषये तु आवरकाज्ञाननाशाय वृत्तिव्याप्तिमात्रमपेक्ष्यते। ब्रह्माकारवृत्तौ जातायां ब्रह्मस्फुरणार्थं तु रविदर्शनार्थं दीपापेक्षेव चिदाभासापेक्षा नास्ति, ब्रह्मणः स्वयंप्रकाशत्वात्; एतदर्थं संग्रहश्लोकौ च:

बुद्धितत्स्थचिदाभासौ द्वावपि व्याप्नुतो घटम्।
तत्राज्ञानं धिया नश्येदाभासेन घटः स्फुरेत्॥

ब्रह्मण्यज्ञाननाशाय वृत्तिव्याप्तिरपेक्षिता।
स्वयं स्फुरणरूपत्वान्नाभासस्तत्र युज्यते॥

(अन्वितार्थप्रकाशिका)

ENGLISH TRANSLATION

By reflected consciousness, called the result, the pot is illumined. Then the cognition “this is a pot” arises. Thus, for a pot and similar objects to become manifest, pervasion by the result is required. With Brahman as the object, however, only pervasion by the mental modification is required to destroy the covering ignorance. When a mental modification of the form of Brahman arises, reflected consciousness is not required for Brahman to shine forth, just as a lamp is not required in order to see the sun, because Brahman is self-luminous. Two summary verses state this:

Both the intellect and the reflected consciousness situated within it pervade the pot. The intellect destroys the ignorance covering it, and through reflected consciousness the pot shines forth.

For the destruction of ignorance concerning Brahman, pervasion by the mental modification is required. Because Brahman is itself the nature of illumination, reflected consciousness has no place there.

(Anvitārthaprakāśikā)

ORIGINAL

‘महिमा भी जान ली जाय, यह कदापि सम्भव नहीं है, अनन्त!’ स्रष्टा पुनः व्रजराजकुमारके सविशेष स्वरूपके वैभवका ही सम्पुट देते हुए-से बोल पड़ते हैं। ‘अनन्त अप्राकृत कल्याणगुणनिलय तुम सदा सबके लिये अज्ञेय ही बने रहते हो। तुम्हारे दिव्य गुणोंकी थाह आजतक किसने पायी है, प्रभो! विश्वके कल्याणके लिये ही तो तुम्हारा यह अवतरण हुआ है, नाथ! इससे पूर्व भी न जाने कितने भक्तोंको कृतार्थ करनेके लिये किन-किन रूपोंमें अवतरित होकर अपने अनन्त गुणोंमेंसे कौन-कौन-से गुणोंका प्रकाश तुमने किया है, स्वामिन्! जगत्के अनादिप्रवाहमें अनन्त प्राणियोंकी अनन्त भावनाओंसे उपासित होकर, उनके प्रेमसे आकर्षित हुए तुम जब-जब यहाँ अवतीर्ण हुए हो, उस समय तुम्हारे कारुण्य, भक्तवात्सल्य आदि अनन्त गुणोंकी कैसी, कहाँ, किस रूपमें अभिव्यक्ति हुई है, इसे कौन जानता है, विभो! तुम्हारे गुणगणोंकी गणना किसके द्वारा सम्भव है, नाथ! महाशक्तिसम्पन्न शेष एवं सनकादि योगीश्वरगण दीर्घकालके परिश्रमसे पृथ्वीके धूलिकणोंकी, आकाशके हिमकणोंकी एवं सूर्य-नक्षत्रादिके किरणपरमाणुओंकी भी गणना कर लेनेमें जो समर्थ हो चुके हैं, उनमें भी ऐसी किनकी सामर्थ्य है, जो तुम्हारे अनन्त कल्याणमय गुणोंको गिन डालें, भगवन्!’

ENGLISH TRANSLATION

“Nor is it ever possible to know your majesty, O Infinite Lord!” The creator again spoke as though enclosing everything within the glory of the prince of Vraja's particular personal form. “You are the abode of limitless, supramundane, auspicious qualities and always remain unknowable to all. Who has ever fathomed your divine qualities, Lord? Your descent is solely for the welfare of the world. Who knows the many forms in which you previously descended to bless your devotees or which of your infinite qualities you revealed? Throughout the beginningless current of the world, whenever you descend, worshiped through the limitless feelings of limitless beings and drawn by their love, who can know how, where, and in what form your endless qualities such as compassion and tenderness toward devotees have appeared? Who could count your host of qualities? Even immensely powerful Śeṣa and great yogic lords such as Sanaka, who through long labor might count the particles of earthly dust, flakes of snow in the sky, and atoms within the rays of the sun and stars, possess no power to enumerate your infinite auspicious qualities.”

ORIGINAL

गुणात्मनस्तेऽपि गुणान् विमातुं
हितावतीर्णस्य क ईशिरेऽस्य।
कालेन यैर्वा विमिताः सुकल्पैर्भूपांसवः खे मिहिका द्युभासः॥

(श्रीमद्भागवत १०।१४।७)

ENGLISH TRANSLATION

Who could measure the qualities of you, the very source of all qualities, who have descended for the world's welfare? Even over immense spans of time, one might count the particles of earth, the snow in the sky, or the rays of heavenly lights, but not your qualities.

(Śrīmad Bhāgavata 10.14.7)

ORIGINAL

पै यह सगुन सरूप तुम्हारौ।
ह्याँ मन खोयौ जात हमारौ।।

ये अद्भुत अवतार जु लेत।
बिस्वहि प्रतिपालन के हेत।।

नाम, रूप, गुन, कर्म अनंत।
गनत-गनत कोउ लहै न अंत।।

धरनी के परमान जितेक।
हिमकन उडुगन गगन तितेक।।

कालहि पाइ निपुन जन कोइ।
तिनहिं गनै, अस समरथ होइ।।

ऐ परि सगुन रूप-गुन जिते।
काहू पै कहि परत न तिते।।

× × ×

यह सख्यात सगुन बपु देवा।
नहिं कोउ जानि सकै तव भेवा।।

गुन अचिन्त्य महिमा सुखसागर।
जग पालन कारन ब्रजनागर।।

तव गुन गनि न सकें सत सेषा।
जिन कें बहुमुख अहँ असेषा।।

भू-रज, गगन ऋक्षगन जेते।
बरषा बूँद परें कन केते।।

हिम-कन ब्यूह जहाँ लगि आही।
गनै निपुन कोउ अति चित चाही।।

बिपुल काज करि गने कोउ ब्योम किरन परमानु।
तद्यपि तव गुन गनन कोउ नहिं समर्थ जग जानु।।

ENGLISH TRANSLATION

Yet this personal form of yours with all its qualities
causes my mind to lose itself here.

You assume these wondrous descents
for the protection of the universe.

Your names, forms, qualities, and deeds are infinite.
No one reaches their end by counting.

However many atoms exist upon the earth,
and however many snowflakes and stars fill the sky,

some skilled person, given enough time,
might become capable of counting them.

Yet no one could fully describe
the qualities of your personal form.

No one can know the mystery
of this renowned divine body with attributes.

Your qualities are inconceivable and your glory an ocean of bliss,
O prince of Vraja who protects the world.

Even a hundred Śeṣas could not count your virtues,
though each possesses innumerable mouths.

However many particles of earth and hosts of stars fill the sky,
and however many drops fall in the rain,

however vast the masses of snow,
a skilled person might count them with great concentration.

By immense labor one might count the atoms in rays across the sky,
yet know that no one in the world can count your qualities.

ORIGINAL

यह कहते-कहते ही स्रष्टाके मनमें भक्तिका स्रोत उमड़ चलता है। व्रजराजकुमारके कल्याणमय गुणोंकी स्मृति आत्मसमर्पणके भावोंको उद्बुद्ध कर देती है और वे कहने लगते हैं, 'अतएव हे करुणावरुणालय! आवश्यकता नहीं है तुम्हारे गुणगणोंकी गणना करनेकी। बस, किसी प्रकार तुम्हारी अनन्त कृपामयतापर विश्वास हो जाय; समयपर प्राप्त हुए सुख-सम्पत्तिके समुदायमें, दुःख-दारिद्र्यके झंझावातमें समानरूपसे सतत तुम्हारी कृपाकी निराविल धाराके ही दर्शन होने लगें; और कदाचित् यह न हो सके तो तुम्हारी अनुकम्पाकी प्रतीक्षा ही जाग्रत् हो जाय, "कब प्रभुकी कृपा मुझपर ढलक पड़ेगी," इस ओर ही दृष्टि केन्द्रित हो उठे। चातक जिस प्रकार निर्झरकी, सरिताकी, सागरकी, वारिधाराकी ओससे मुँह मोड़कर एकान्त मनसे स्वातीबूँदोंकी ही प्रतीक्षा करता है; तृषाकी ज्वालासे उस विहंगमके प्राण भले झुलस जायँ, पर अपने अभिलषित मेघके अतिरिक्त किसी भी अन्य ओर वह ताकता ही नहीं, "सम्यगीक्षमाणश्चातकवृत्तिरित्यर्थः"; इस प्रकार सबकी आशा परित्यागकर तुम्हारी कृपाकणिकाको पा लेनेकी उत्कण्ठा प्राणोंमें निरन्तर जाग्रत् हो जाय। तथा जबतक तुम्हारी उस कृपाकी अनुभूति न हो, तबतक घोर तप आदिसे शरीर क्षीण करनेके बदले जन्मान्तरमें अपने ही अर्जित विविध कर्मफलोंको, प्रारब्धमें प्राप्त होनेवाले सुख-दुःखरूप भोगोंको विकृतिशून्य, अम्लानचित्तसे भोगते रहनेकी वृत्ति उदय हो जाय; साथ ही तुम्हारी स्फूर्ति होते रहनेके कारण प्रेमभरे हृदयसे, गद्गद वाणीसे, रोमाञ्चित हुए शरीरसे अपने-आपको तुम्हारे चरणसरोजोंमें समर्पित करते रहनेकी भावना अखण्डरूपसे बनी रहे। जीवन इस उपर्युक्त दिनचर्याके साँचेमें ही ढल जाय। जो कोई भी अपना ऐसा जीवन बना ले, नाथ! फिर तो वह तुम्हारे चरणसेवाधिकारको पा लेनेका अधिकारी बन ही जाता है, प्रभो! जीवित पुत्र पितृसम्पत् का अधिकारी हो जाय, इसमें आश्चर्य ही क्या है, भगवन्! वञ्चित तो वे होते हैं, जो मृत पुत्र हैं, पतित पुत्र हैं अथवा पोष्य पुत्र हैं। तुम विश्वपिताकी संतान ही तो जगत्के ये असंख्य जीवगण हैं। इनमें तुम्हारे पाद-पङ्कजका भजन जिनके जीवनका अवलम्बन है, वे ही तो वास्तवमें जीवित हैं, उनका ही जीवन-धारण सफल है, वे ही तुम्हारे चरणसरोरुहकी सेवारूप महासम्पद्के अधिकारी हैं, स्वामिन्! तथा जो तुमसे विमुख हैं, वे तो मृत ही हैं। भस्त्रा, धौंकनीमें भी तो वायु आती-जाती है। तुम्हारे चरणोंसे पराङ्मुख रहनेवाले प्राणियोंका श्वास लेना ठीक ऐसा ही है, देव! व्यर्थ है इनका जीवन, "दृतय इव श्वसन्त्यसुभृतो यदि तेऽनुविधाः।" अथवा ये पतित पुत्रकी श्रेणीमें हैं, या तुम्हारी मायाके पोष्य पुत्र हैं, प्रभो! ये पितृसम्पत्के अधिकारसे वञ्चित रहेंगे ही, रहते ही हैं। इन्हें कैसे मिले तुम्हारे भवज्वालाहारी पादारविन्दकी शीतल शान्ततम छाया? और भगवन्, वे तुम्हारे अनुग्रहके अनुभवमें ही निमग्न रहनेवाले अथवा तुम्हारी अनुकम्पाकी ही प्रत्याशा लिये बैठे रहनेवाले, प्रारब्धको निर्विकारभावसे भोगनेवाले, तुमपर ही अपने कायमनोवाक्यसे न्योछावर होकर जीवन धारण करनेवाले भक्तगण कैसे न कृतार्थ हों? बिना परिश्रम बड़ी सुगमतासे ही वे तो हो ही जायेंगे तुम्हारे नलिन-सुन्दर श्रीचरणोंकी सेवा-प्राप्तिरूप महासम्पत्के दायभागी, अधिकारी। उनके अनादि संसरणका अन्त हो जाय, भवबन्धनसे वे मुक्त हो जायँ, तुम्हारे चरणाश्रयका यह आनुषङ्गिक फल भी उन्हें मिल जाय, इसमें तो कहना ही क्या है, नाथ!'

ENGLISH TRANSLATION

As he spoke, a current of devotion surged through the creator's mind. Remembering the auspicious qualities of Vraja's prince awakened feelings of self-surrender, and he said, “Therefore, ocean of compassion, there is no need to count your qualities. Let faith somehow arise in your infinite mercy. Amid timely happiness and prosperity and amid tempests of misery and poverty alike, may one constantly behold only the stainless current of your grace. If even that is not possible, may expectant longing for your compassion awaken, fixing one's gaze only upon the question, ‘When will the Lord's grace fall upon me?’ Just as the cātaka bird turns from springs, rivers, oceans, rain, and dew and waits single-mindedly for drops falling under Svāti, allowing its life to burn with thirst while looking nowhere but toward its desired cloud, so may one abandon every other hope and continually yearn for one particle of your grace. Until that grace is experienced, instead of wasting the body through severe austerities, may one accept with an unchanged, unwithering mind the pleasures and pains of destiny arising from deeds performed in former births. Because you continue to shine within, may the unbroken feeling of surrendering oneself at your lotus feet remain, with a loving heart, faltering voice, and body thrilled with devotion. May life be molded entirely by this discipline. Anyone who lives in this way becomes heir to the right of serving your feet. What wonder is there if a living son inherits his father's wealth? Only dead, fallen, or foster sons are deprived. The countless beings of the world are children of you, the universal Father. Those whose lives rest upon worship of your lotus feet are truly alive. Their lives alone succeed, and they alone inherit the great treasure of serving your lotus feet. Those who turn away from you are dead. Air also enters and leaves a bellows. The breathing of those turned from your feet is just the same, and their lives are futile. Or they belong among fallen sons or foster children of your māyā and remain deprived of the Father's wealth. How could they receive the cool, deeply peaceful shade of your lotus feet that extinguishes the flames of worldly existence? But how could devotees fail to become fulfilled when they remain immersed in experiencing or awaiting your grace, accept destiny without disturbance, and live by offering body, mind, and speech to you alone? Without labor and with great ease, they inherit the immense wealth of service to your lotus-beautiful feet. What need is there to say that their beginningless wandering ends and they receive freedom from worldly bondage as a secondary fruit of taking shelter at your feet?”

ORIGINAL

- श्रीसुदर्शनसूरिकृतशुकपक्षीयम्।

† वेदस्तुति, श्रीमद्भागवत १०।८७।१७।

ENGLISH TRANSLATION

- Śukapakṣīya by Śrī Sudarśana Sūri.

† The Praise of the Vedas, Śrīmad Bhāgavata 10.87.17.

ORIGINAL

तत्तेऽनुकम्पां सुसमीक्षमाणो भुञ्जान एवात्मकृतं विपाकम्।
हृद्वाग्वपुर्भिर्विदधन्नमस्ते जीवेत यो मुक्तिपदे स दायभाक्॥

(श्रीमद्भागवत १०।१४।८)

ENGLISH TRANSLATION

One who earnestly awaits your mercy while accepting the results of one's own past deeds, bowing to you with heart, speech, and body, and continuing to live in this way becomes the rightful heir to liberation.

(Śrīmad Bhāgavata 10.14.8)

ORIGINAL

तातैं भगतिहि अनुसरै।
तुम्हरी आस मनायौ करै॥

कब तव कृपा ढरिहैं।
मो पर नंदनंदन मधुर कटाच्छ चितै, रस भरिहैं॥

निज प्रारब्ध कर्म-फल खाइ।
अनासक्त, नैक न ललचाइ॥

अरु अति तप कलेस नहिं करै।
श्रवन-कीर्तन रस संचरै॥

इहि बिधि जियै सुभागहि पावै।
मरयो कहा कोउ झगरन आवै॥

एहि ते हे जगदीस, भक्ति सुगम तव जीव कहुँ॥
अपर न मोहि कछु दीस, भक्ति बिना हे नंदसुत॥

जो नर चतुर होइ जग कोई।
तव कटाच्छ चाहै मन सोई॥

कब कटाच्छ करिहैं जदुनाथा।
यह बंछै नित सुनि हरि-गाथा॥

निज अर्जित जे कर्म पुराने।
भल अरु मंद किए जस जाने॥

तस फल लहै, करे सो भोगा।
अनासक्त भोगै बिनु सोगा॥

अति कलेस तप आदिक त्यागी।
तव पद संतत ह्वै अनुरागी॥

एहि बिधि जे जीवत हैं प्रानी।
भए मुक्तिभागी ते जानी॥

ENGLISH TRANSLATION

Therefore one follows devotion
and cherishes hope in you.

“When will your grace descend?
When will Nanda's son cast upon me a sweet, rasa-filled glance?”

One accepts the fruits of one's destined deeds,
remaining unattached and free from craving.

One does not torment oneself with severe austerity,
but lets the rasa of hearing and chanting flow within.

Living in this way, one gains good fortune.
Why should anyone dispute it?

Therefore, Lord of the universe, devotion to you is easy for the living being.
O son of Nanda, I see no other way apart from devotion.

Whoever is wise in this world
desires only your gracious glance.

Hearing Hari's stories each day, one longs,
“When will the Lord of the Yadus glance upon me?”

Whatever old deeds one has accumulated,
whether good or bad,

one receives and experiences their results,
remaining unattached and free from sorrow.

Abandoning painful austerities,
one remains constantly devoted to your feet.

Know that those who live in this manner
have become heirs to liberation.

ORIGINAL

भक्तिरससे सिक्त हुए मन-बुद्धि-इन्द्रियोंका यह एक स्वाभाविक लक्षण है, मानका सर्वथा अभाव होकर सच्चे दैन्यका संचार हो जाय, अपनी हीनताका, दोषमयताका भान होने लगे। पितामह इसी स्थितिमें आ पहुँचे हैं।

इसके अतिरिक्त व्रजराजकुमारके अमृतस्यन्दी अधरोंपर एक स्मित नित्य विराजित रहता है, उनके नयनोंमें एक विचित्र स्पन्दनकी रेखा-सी सतत रहती है। कब क्या अर्थ रखते हैं ये, इसका अन्त आजतक किसीको मिला ही नहीं। हाँ, भावदर्पणमें इस स्मित एवं स्पन्दनकी छाया पड़ती है तथा भावके अनुरूप ही इस छायासे प्राणोंमें कुछ-न-कुछ अभिनव संकेत झर पड़ता है, प्रत्येकके लिये प्रत्येक झाँकीमें ही। यही बात पद्मयोनिके लिये हुई। उन्होंने देखा श्रीकृष्णचन्द्रके चारु-चञ्चल नयनोंकी ओर, मन्दस्मितकी ओर तथा देखते ही उनके मनने इस बार एक नया अर्थ ले लिया उनसे। ये मानो कह रहे हों, 'पितामह! मेरे भक्त तो तुम भी हो, अतः मेरे महासम्पत् के "दायभाक्" भी तुम हो ही।' फिर तो वेदगर्भ व्याकुल हो उठे इस भावनासे। अपनी दीनता, तुच्छता, व्रजराजकुमारके असमोर्ध्व ऐश्वर्यकी स्फूर्ति, उनके प्रति किये हुए अपराधकी स्मृति, आत्मग्लानि, एक साथ अनेक भावोंका प्रवाह बह चला उनके अन्तस्तलमें। इसीलिये स्तवनकी धारा भी बदल गयी और वे कहने लगे, 'ओह! प्रभो! भक्त मैं नहीं हूँ, नाथ! होता तो मेरे द्वारा ऐसी धृष्टता नहीं होती; मैं ऐसी मूढ़ता नहीं कर बैठता। स्वयं देख लो, अन्तर्यामिन्! मेरी दुर्जनोचित चेष्टाकी, मूढ़ताकी सीमा नहीं रही है। तुम सर्वकारणकारण हो, इस नाते एवं साक्षात् सम्बन्धसे भी तुम मेरे पिता हो। तुम्हारे नाभिकमलसे ही तो मैं उत्पन्न हुआ हूँ, देव! भला, अपने पिताके प्रति, सो भी उस समय, जब वे सुखपूर्वक अपने सहचरोंके साथ भोजनपर बैठे हों, ऐसा अपराध करनेवालेसे बढ़कर दुर्जन और कौन होगा? और मेरी मूर्खताका तो कहना ही क्या है! देखो सही, तुम अनन्त अपरिच्छिन्नैश्वर्य हो; तुम्हारे स्वरूप, ऐश्वर्य, महिमा आदिका अन्त नहीं, तुम्हारा सब कुछ अपरिसीम है। परमात्मा हो तुम, नियामकरूपसे सर्वत्र सबके बाहर-भीतर अवस्थित हो; आत्माओंके भी आत्मा हो तुम। इतना ही नहीं, तुम सर्वमायाधीश हो, स्वामिन्! शेष, शंकर आदि भी तुम्हारी मायासे विमोहित हो जाते हैं। भला, ऐसे महामहिम सर्वकारणकारण, सर्वनियन्ता, सर्वमायापति तुमपर अपनी मायाका विस्तार करने चला था मैं, तुम्हें अपनी मायासे मुग्ध करके तुम्हारे वैभवका दर्शन करनेकी इच्छा की थी, नहीं-नहीं, देवसमाजके समक्ष अपनी प्रतिष्ठा स्थापन करने गया था, "अखिल ब्रह्माण्डनायक स्वयं भगवान् को भी पितामहने अपनी मायासे मुग्ध कर दिया," इस सुयशका प्रसाद, इस रूपमें अपने ऐश्वर्यका दर्शन करने गया था। ओह! इस मूढ़ता, महामूढ़ताकी भी कोई सीमा है? तुम्हारी तुलनामें मेरा अस्तित्व ही क्या है, नाथ! प्रज्वलित अग्निपुञ्जके सामने उसीसे उत्थित एक स्फुलिङ्गकणकी भी कहीं गणना होती है? इतने महान् हो तुम और इतना तुच्छातितुच्छ हूँ मैं! फिर भी मेरी ऐसी कुटिलता! क्या कहूँ, प्रभो!'

ENGLISH TRANSLATION

A natural sign that mind, intellect, and senses have been steeped in devotional rasa is the complete disappearance of pride and the arising of true humility, together with awareness of one's lowliness and faults. Grandfather Brahmā had reached precisely this condition.

An eternal smile rests upon the nectar-flowing lips of Vraja's prince, and a strange line of movement continually plays within his eyes. No one has ever discovered the limit of what these may mean at any moment. Their reflection falls upon the mirror of feeling, and according to one's own emotion, some new indication descends from that reflection into the heart in every vision. This happened to the lotus-born Brahmā. He looked toward Kṛṣṇacandra's lovely, restless eyes and gentle smile, and his mind read a new meaning in them: "Grandfather, you too are my devotee, and therefore you too are an heir to my great treasure." This thought made Brahmā, within whom the Vedas dwell, intensely agitated. His humility and smallness, realization of the unequaled majesty of Vraja's prince, memory of his offense, and self-reproach all flowed together within him. The current of his praise changed, and he said, "Lord, I am no devotee. Had I been one, I would never have acted with such insolence or committed such folly. See for yourself, indwelling Lord. There has been no limit to my wicked behavior and foolishness. You are the cause of all causes and also directly my father, for I arose from the lotus of your navel. Who could be more wicked than one who offends his own father while that father sits happily at a meal with his companions? What can be said of my foolishness? You possess infinite, indivisible majesty. Your nature, glory, and power have no end. As the Supreme Self and inner ruler, you dwell within and without everyone and are the Self even of all selves. You are Lord of every māyā. Even Śeṣa, Śaṅkara, and others can be bewildered by your power. Yet I sought to spread my own māyā over you, the glorious cause of all causes, ruler of all and master of every māyā. I wished to bewilder you and then behold your power. No, I went to establish my prestige before the gods, hoping to gain the fame that 'Grandfather Brahmā bewildered even the Supreme Lord, master of all universes, with his māyā.' Is there any limit to such extreme folly? What existence do I possess beside you? Is a spark arisen from a blazing mass of fire even counted before that fire? You are so great, while I am smaller than the smallest, yet I acted with such crookedness. What can I say, Lord?"

ORIGINAL

पश्येश मेऽनार्यमनन्त आद्ये परात्मनि त्वय्यपि मायिमायिनि।
मायां वितत्येक्षितुमात्मवैभवं ह्यहं कियानैच्छमिवार्चिरग्नौ॥

(श्रीमद्भागवत १०।१४।९)

ENGLISH TRANSLATION

O Lord, behold my ignoble conduct. Though you are infinite, primeval, the Supreme Self, and master of every wielder of māyā, I spread my illusion in order to test your power. How insignificant I am, like a spark before a blazing fire.

(Śrīmad Bhāgavata 10.14.9)

ORIGINAL

देखु नाथ! दुर्जनता मेरी।
महिमा चह्यौ चह्यौं प्रभु केरी॥

अगिनि तैं बिस्फुलिंग ज्यों जगै।
अगिनिहि बिभव दिखावन लगै॥

पटबिजना ज्यौं पंख डुलाइ।
लयौ चहत रबि-मंडल छाइ॥

और सुनहु, प्रभु! उपमा आछी।
गरुड़हि आँखि दिखावै माछी॥

देखहु ईस दुष्टता मोरी।
छमा कहाँ लगि बरनौं तोरी॥

तुम मायिक के ईस, नियंता।
पुनि माया पति हरि भगवंता॥

मैं मति मंद अल्प निज माया।
सो प्रभु कौं मैं आनि देखाया॥

ता करि तव ऐश्वर्य मैं, देखन चहौं अनंत।
किमि देखौं मैं मूढ़ मति, तव महिमा कौ अंत॥

ENGLISH TRANSLATION

Behold my wickedness, Lord.
I wished to test your majesty.

It was as though a spark born from fire
tried to display its power to that fire,

or as though a cloth fan moved its wings
and sought to cover the orb of the sun.

Hear another fitting comparison, Lord:
a fly tries to stare down Garuḍa.

Behold my wrongdoing, Lord.
How far can I describe your forgiveness?

You are ruler and controller of wielders of māyā,
Hari, the divine Lord and master of māyā.

I, dull-minded, brought my tiny illusion
and displayed it before the Lord.

With it I wished to see your majesty, O Infinite One.
How could my foolish mind behold the end of your glory?

ORIGINAL

‘परंतु जो महान् हैं, वे कहाँ देखते हैं छोटोंके अपराधोंकी ओर।’ पद्मयोनि व्रजेन्द्रनन्दनसे क्षमा-याचना करते हैं। ‘और फिर उनके द्वारसे क्षमादानके लिये अञ्चल फैलानेवाले कभी निराश लौटें, यह तो असम्भव है। अतएव, हे अच्युत! तुम भी मुझे क्षमा कर दो। अपनी अनन्त कृपामयताके स्वरूपसे तुम कदापि स्खलित नहीं हो सकते, इस शाश्वत सत्यकी आशासे मैं भी अञ्जलि बाँधे तुम्हारे श्रीचरणोंकी शरणमें आया हूँ, भगवन्! तुच्छ-से-तुच्छ हूँ मैं और तुम महानसे भी सुमहान् हो। मेरे-जैसे नगण्यके द्वारा किये गये अपराधोंकी ओर, हे महामहिम! तुम दृष्टिपात मत करो। सच तो यह है, स्वामिन्! मेरी-सी स्थितिमें अवस्थितके द्वारा अपराध न होंगे तो और होंगे ही क्या? देखो न, रजोगुणसे तो उत्पन्न हुआ हूँ मैं, रजोमयी सृष्टिके निर्माणमें ही सतत निरत रहता हूँ। प्राकृत रजमें तमका अंश न रहे, यह सम्भव नहीं। इसलिये तमकी छाया भी मुझपर रहेगी ही, तमोगुणजनित अज्ञता भी मेरी चिरसङ्गिनी बनी ही रहेगी। यही कारण है, मैं तुम्हारे स्वरूपको नहीं देख सका, नहीं जान पाया। तथा इसीका परिणाम है कि अपने-आपको तुमसे पृथक् ही सर्वतन्त्रस्वतन्त्र, संसारका स्वामी मान बैठा था। ओह! प्रभो! क्या दशा हो गयी थी मेरी! “मैं अजन्मा जगत्कर्त्ता हूँ,” इस मायाकृत मदके घनीभूत अँधेरेसे, गाढ़ तमोमय आवरणसे मेरी आँखें अंधी हो चुकी थीं! कैसे मैं देख पाता तुम्हें? ऐसी तमोमयी स्थितिमें मुझसे अपराध बने हैं, नाथ! बस, अब तो अपनी करुणाका चन्द्रोदय हो जाने दो; मेरे मदका अन्धकार सदाके लिये विलीन हो जाय उस परम दिव्य शुभ्र ज्योत्स्नामें, और मैं सतत देख सकूँ तुम्हें, सर्वेश्वर!

‘मयि त्वत्कारुण्यचन्द्रोदयेनैव मदुर्वतमस्यपहते सति त्वं दृश्यो भविष्यसि नान्यथेति भावः।’

(सारार्थदर्शिनी)

साथ ही घटित अपराधोंके लिये क्षमा-दान दे दो। अपने अतिशय सदयहृदयसे मेरे लिये, हे नाथ! तुम यह सोच लो, ‘यह भले सबका पितामह है, पर इसका स्वामी तो मैं ही हूँ। मेरे ही आश्रित रहनेसे यह सनाथ है! मुझसे उपेक्षित हो जानेपर इसका कोई अन्य रक्षक नहीं, इसके लिये कहीं तनिक

ENGLISH TRANSLATION

“But those who are truly great do not look toward the offenses of the small.” The lotus-born Brahmā begged forgiveness from the prince of Vraja. “It is impossible that anyone who spreads a supplicant's cloth at your door seeking forgiveness should return disappointed. Therefore, infallible Lord, forgive me as well. Trusting the eternal truth that you can never depart from your nature of infinite compassion, I join my palms and take shelter at your feet. I am smaller than the smallest, while you are greater than the greatest. Supremely glorious Lord, do not look toward offenses committed by one as insignificant as I. The truth is that one in my condition could hardly do anything but offend. I was born from the quality of passion and remain continually engaged in producing a creation filled with passion. Material passion cannot remain entirely free from darkness. Its shadow necessarily falls upon me, and ignorance born of darkness remains my lifelong companion. This is why I could neither see nor know your true nature. Consequently, I regarded myself as separate from you, completely independent, and master of the world. What a condition was mine! The dense darkness of pride created by māyā, the heavy covering born from the thought ‘I am the unborn creator of the world,’ blinded my eyes. How could I see you? I committed these offenses while covered by darkness. Now let the moon of your compassion rise. May the darkness of my pride disappear forever within its supremely divine white radiance, and may I always behold you, Lord of all.

“The meaning is that only when the rising moon of your compassion removes the dense darkness within me will you become visible, and not otherwise.”

(Sārārthadarśinī)

“Please also forgive the offenses that have occurred. In your exceedingly tender heart, think of me in this way: ‘He may be the grandfather of all, but I alone am his Lord. He is protected only by depending upon me. If I neglect him, he has no other protector; for him, not even the slightest

ORIGINAL

भी स्थान नहीं। इसलिये यह मेरा भृत्य मेरी कृपाका पात्र है ही, इसपर मेरी अनुकम्पा होनी ही चाहिये।’ यह विचारकर, हे कृपासिन्धो! अपनी करुणा उच्छलित हो जाने दो मेरे लिये। बह चलूँ मैं तुम्हारी करुणाकी इन ऊर्मियोंमें। मेरे समस्त अपराध धुल जायँ इस निर्मलतम प्रवाहमें—

ENGLISH TRANSLATION

place of refuge exists anywhere at all. Therefore this servant of mine is surely a fit recipient of my grace, and my compassion must indeed rest upon him.’ Thinking in this way, ocean of mercy, let your compassion overflow for me. Let me be swept along upon these waves of your compassion. May all my offenses be washed away in this most stainless current.

ORIGINAL

अतः क्षमस्वाच्युत मे रजोभुवो
ह्यजावलेपान्धतमोऽन्धचक्षुषः।
एषोऽनुकम्प्यो मयि नाथवानिति॥

(श्रीमद्भागवत १०।१४।१०)

ENGLISH TRANSLATION

Therefore, infallible Lord, forgive me, born of passion, whose eyes have been blinded by the dense darkness of pride in being the unborn creator. Show me compassion, thinking, “He has me as his Lord.”

(Śrīmad Bhāgavata 10.14.10)

ORIGINAL

अब कहत कि मेरौ अपराधु।
छमा करहु, हौं निपट असाधु॥

रज गुन तैं उपज्यौ अग्यानी।
तुम तैं भिन्न ईस अभिमानी॥

मायामद उनमद है गयौ।
सूझ न कछू, अंध तम छयौ॥

यातैं अनुकंपा ही करौ।
भृत्य जानि, कछु जीय न धरौ॥

ENGLISH TRANSLATION

Now I confess my offense.
Forgive me, for I am utterly unworthy.

Born of the quality of passion, I became ignorant,
proudly imagining myself a lord apart from you.

Intoxicated by the pride of māyā, I lost all sense.
I could see nothing, for blind darkness covered me.

Therefore, show me compassion alone.
Knowing me as your servant, keep nothing against me in your heart.

ORIGINAL

× × ×

वैगुन छमहु मोर हे ताता।
कृपासिंधु तुम, सब जग त्राता॥

रजगुन-संभव मैं मति-हीना।
पृथक ईस मानी अति दीना॥

अति अजान तें किय अपराधा।
दीनबंधु! तव कृपा अगाधा॥

अजारूप तम छाएउ लोचन।
सूझ न कछु मोहि, हे भवमोचन॥

जद्यपि अपर ठाम यह नाथा।
तदपि दास मम श्रुति यह गाथा॥

एतनौ जानि चूक सब मेरी।
छमा करहु पद-किंकर हेरी॥

ENGLISH TRANSLATION

Forgive my faults, O Father.
You are the ocean of mercy, savior of the whole world.

Born from the quality of passion, I am devoid of wisdom.
In my wretchedness I regarded myself as a separate lord.

In utter ignorance I committed this offense.
Friend of the lowly, your mercy is unfathomable.

Darkness in the form of the unborn māyā covered my eyes.
I could see nothing, O deliverer from worldly existence.

Although this servant has no other refuge, O Lord,
the scripture nevertheless proclaims, “He is my servant.”

Knowing only this, overlook all my errors.
See me as a servant at your feet and forgive me.

ORIGINAL

पितामहका दैन्यभाव गभीर, गभीरतर हो चला। व्रजेन्द्रनन्दनसे क्षमायाचना करने लगते हैं—‘व्रजेन्द्रनन्दनसे क्षमायाचनाका भी अधिकार मुझे नहीं है—इतना तुच्छ, नगण्य हूँ मैं!’ और इसी आवेशमें वे अपनी क्षुद्रताका चित्रण कर रहे हैं—‘सर्वैश्वर्यनिकेतन! स्वामिन्! कहाँ तुम, और कहाँ मैं हूँ! एक ओर तो मेरा क्षुद्रस्वरूप यह है—प्रकृति, महत्तत्त्व, अहंकारतत्त्व, आकाश, वायु, अग्नि, जल, पृथ्वी—इन आवरणोंसे वेष्टित ब्रह्माण्डरूप घटमें अपने नापमानसे साढ़े तीन हाथ परिमित शरीरधारी हूँ मैं; और तुम्हारा ही एक रूप वह है, ऐसा है जहाँ तुम्हारे प्रत्येक रोमकूपके छिद्रमें जैसे गवाक्षरन्ध्र (खिड़कीकी जाली)-से सूर्यकी किरणोंमें त्रसरेणु उड़ते दीखते हैं, उस प्रकार ऐसे असंख्य ब्रह्माण्डोंका आवागमन होता रहता है! तुम्हारे नासापुटोंसे श्वास बहिर्गत होते समय रोमकूपोंसे ऐसी असंख्य ब्रह्माण्डराशि प्रकाशित हो उठती है और पुनः प्रश्वासके अन्तःप्रवेशके साथ यह अनन्त अण्डश्रेणी तुम्हारे रोमच्छिद्रोंमें ही प्रविष्ट हो जाती है! यह है तुम्हारी महिमा! कहाँ मेरी यह क्षुद्रता और कहाँ तुम्हारी यह अनन्त महत्ता! मेरे-जैसे नगण्यतमके द्वारा किये अपराधकी ओर तुम सुमहत्तमकी दृष्टि जानेकी भी सम्भावना है या नहीं, यह कौन बताये, नाथ! और यदि कहीं तुमने अपराध माना है तो मुझ तुच्छातितुच्छका अस्तित्व इस योग्य भी नहीं कि क्षमाकी याचनाके लिये तुम्हारे सम्मुख उपस्थित हो सकूँ, स्वामिन्! तुम स्वयं अयाचित अनुकम्पा मुझपर कर दो, तभी कृतार्थ हो सकूँगा, देव!’

ENGLISH TRANSLATION

Grandfather Brahmā's humility became profound and then more profound still. He began to seek forgiveness from the son of Vraja's king: “I do not even have the right to ask forgiveness from you, so trivial and insignificant am I!” In this very absorption he described his own smallness: “Abode of all majesty, my Lord, where are you and where am I? On one side stands my tiny form. Within the pot of this universe, enclosed by the coverings of primordial nature, the great principle, ego, ether, air, fire, water, and earth, I bear a body that measures only three and a half cubits by its own scale. On the other side is one of your forms, in every opening of whose pores countless universes continually come and go, like particles of dust seen floating in rays of sunlight entering through the lattice of a window. When breath flows out from your nostrils, these innumerable hosts of universes emerge from your pores; when the breath enters again, this endless succession of cosmic eggs returns into those same pores. Such is your majesty. Where is this smallness of mine, and where is your infinite greatness? Who can say whether the gaze of one so supremely great as you would even fall upon an offense committed by one as insignificant as I? And if you have regarded it as an offense, my existence, smaller than the smallest, is not even worthy to appear before you and ask forgiveness. Divine Lord, only if you bestow unasked compassion upon me can I become fulfilled.”

ORIGINAL

क्वाहं तमोमहदहंखचराग्निवार्भू-
संवेष्टिताण्डघटसप्तवितस्तिकायः।
क्वेदृग्विधाविगणिताण्डपराणुचर्या-
वाताध्वरोमविवरस्य च ते महित्वम्॥

(श्रीमद्भागवत १०।१४।११)

ENGLISH TRANSLATION

What am I, bearing a body of seven spans within this pot-like universe enclosed by primordial nature, the great principle, ego, ether, air, fire, water, and earth? And how vast is your greatness, within the pathways of whose pores countless universes move like particles of dust borne upon the air?

(Śrīmad Bhāgavata 10.14.11)

ORIGINAL

कित हौं कित महिमा नाथ की, कहत हौं चींटी हथी साथ की।
प्रकृति, महदहंकार, अकास; वायु, बारि, बसुमती, हुतास॥

सप्तावरन जु यह इक भौन, तुम ही कहा तहाँ हौं कौन।
सप्त बितस्ति काइ कौं करयौ, रहत बहुत कहाँ धौं पर्यौ॥

ऐसे कोटि-कोटि ब्रह्मंड, तुमरी एक रोम के खंड।
उपजत भ्रमत फिरत नहिं चैन, जैसें जालरंध्र त्रिसरेनु॥

निपटहिं तुच्छ, न काहू लाइक; कृपा करौ, न लरौ, ब्रजनाइक।

ENGLISH TRANSLATION

What am I, and what is the Lord's majesty?
It is like comparing an ant with an elephant.
Nature, the great principle, ego, and ether,
air, water, earth, and fire form the coverings.

Within this one dwelling with its seven coverings, what am I before you?
You made my body seven spans in measure, and where within it do I even remain?

Millions upon millions of such universes occupy but one portion of one of your pores.
They arise and move ceaselessly, like dust motes passing through a lattice opening.

I am utterly trivial and worthy of nothing.
Show me mercy and do not contend with me, O prince of Vraja.

ORIGINAL

× × ×

पूरन ब्रह्म नाथ! तुम एका।
तुम तैं यह जग भएउ अनेका॥

तव इच्छा ते अग-जग-रचना।
होत सकल, इमि श्रुति के बचना॥

प्रथम महत मायाकृत भएऊ।
अहंकार गुन कृत त्रय ठएऊ॥

बायु अग्नि जल भू सहित, यह प्रभु अंडकटाह।
अपने सप्त बितस्ति करि, सब काहू कर आह॥

पुनि रचना तेहि माहिं अनेका।
जीव बुद्धि मन कर्म न एका॥

इंद्रीन बिषया पुनि पाँचू।
तहाँ देवगन हैं पुनि साँचू॥

मरुत पंच बिधि रचित सरीरा।
धातु सप्त पुनि पंच समीरा॥

अरु नारायन नाम तुम्हारा।
नर सब अयन, बेद निरधारा॥

एक अंड कौ मैं अधिकारी।
महा दीन, पुनि अहमिति भारी॥

ऐसे कोटि-कोटि ब्रह्मंडा।
रोम-रोम तव भ्रमत अखंडा॥

सोउ त्रसरेनु सरिस तहँ सोहत।
ऐसे ईस नाथ मन मोहत॥

मैं तव दास तुच्छ मतिमंदा।
कृपा करहु, हे करुनाकंदा॥

ENGLISH TRANSLATION

You alone are the complete Brahman, O Lord.
From you this universe has become manifold.

By your will the moving and unmoving world is created.
So declare all the words of scripture.

First the great principle arose through māyā,
then ego became threefold through the qualities.

With air, fire, water, and earth, this cosmic shell arose, O Lord.
Measured by its own scale as seven spans, it is the dwelling of all.

Within it, further manifold creation appeared:
living beings, intellect, mind, and innumerable deeds.

Then came the five senses and their objects,
together with their presiding gods.

The body was formed with the fivefold vital wind,
the seven bodily constituents, and the five vital airs.

And Nārāyaṇa is your name,
for all beings have their abode in you, as the Vedas establish.

I rule only one cosmic egg.
I am exceedingly small, yet heavily burdened with ego.

Millions upon millions of such cosmic eggs
move without cease through every pore of yours.

There they appear like mere particles of dust.
Such a Lord enchants the mind.

I am your servant, insignificant and dull-witted.
Show me mercy, O source of compassion.

ORIGINAL

ब्रजेन्द्रनन्दनके इस असमोर्ध्व ऐश्वर्य एवं अपने नगण्यतम स्वरूपकी स्मृति स्रष्टाके मनमें सहसा एक आशामयी, कोमल, प्रेमिल भावनाका सृजन कर देती है। मानो दैन्यके अनुषङ्गी आशाबन्ध अनुभावकी छाया-सी पड़ जाती है उनके मनपर और वे सोचने लगते हैं—'नहीं-नहीं, अनन्त ब्रह्माण्ड-भाण्डोदर प्रभु मेरी इस चेष्टाको अपराधकी श्रेणीमें ग्रहण करेंगे ही नहीं।' तथा उल्लासमें भरकर वे कह उठते हैं—'अधोक्षज! इन्द्रियोंकी सामर्थ्य नहीं कि वे तुम्हें जान सकें, उनके नियामक तो तुम हो प्रभो! मेरी प्रत्येक स्फुरणाका नियन्त्रण तुमसे ही होता है, नाथ! तुम्हीं निर्णय करो, स्वामिन्! मेरी यह स्फुरणा—जिसे मैं निवेदन कर रहा हूँ—सत्य है या नहीं। हे महामहेश्वर! सोचो तो सही—जननी अपने गर्भगत शिशुके पादप्रहारसे रुष्ट भी होती है क्या? वह अबोध शिशु गर्भमें अवस्थित रहकर अपने पैर उछाल देता है, उसे माता अपराधके रूपमें कदापि ग्रहण करती है क्या? गर्भस्थ शिशुके द्वारा यह चरण-संचालन क्या अपराधकी श्रेणीमें परिगणित होता है, प्रभो! अपितु जिस समय यह पैरोंकी हलनचलनकी गति परिलक्षित नहीं होती, उस समय स्नेहमयी जननी अनिष्टकी आशङ्कासे चञ्चल होने लगती है। इसी प्रकार, नाथ! अनन्त जीवसमुदायको लिये हुए असंख्य ब्रह्माण्ड भी तो तुम्हारे ही विशाल गर्भमें अवस्थित हैं। तुम्हीं बताओ, हे सर्वाधार! 'है' और 'नहीं है'—इन भाव एवं अभाववाचक शब्दोंसे, अथवा स्थूल-सूक्ष्म-कार्य-कारण-द्योतक शब्दोंसे अभिहित कोई भी वस्तु ऐसी है क्या, जो तुम्हारी कुक्षि-कोखके बाहर अवस्थित हो? सब कुछ ही तो तुम्हारे उदरमें, तुम्हारे रोमकूप-विवरमें स्थित है, स्वामिन्! कोई कितना भी अपराध कर ले, पर वह अपराधी आखिर है तुम्हारी कोखका ही शिशु। स्नेहमयी जननीकी भाँति तुम भी उसके अनन्त अपराधोंको नहीं ही ग्रहण करोगे, नाथ! मेरे द्वारा—तुम्हारे ही उदरमें रहनेवाले अबोध शिशुके द्वारा घटित अपराधोंकी ओर भी वात्सल्यमयी माताके समान तुम्हारी दृष्टि नहीं जायगी, दयामय! हे सर्वाधिष्ठान! तुम मेरा भी सब कुछ सहन करोगे ही।'

ENGLISH TRANSLATION

The creator's remembrance of the incomparable majesty of Vraja's prince and of his own utterly insignificant form suddenly awakened within him a tender, loving feeling filled with hope. It was as though the devotional sign called binding hope, which accompanies humility, cast its shadow upon his mind, and he began to think: “No, the Lord whose belly contains endless hosts of universes will not count this act of mine among offenses.” Filled with joy, he exclaimed: “Adhokṣaja, the senses have no power to know you, for you are their governor. Every perception that arises within me is governed by you. You alone decide, my Lord, whether this perception I now submit is true. Supreme Lord of lords, consider this: does a mother become angry when the child within her womb strikes her with its feet? When that unknowing child stretches and kicks inside the womb, does its mother ever count the act as an offense? Is this movement of an unborn child's feet classed as wrongdoing? Indeed, when she no longer perceives the movement of those feet, the loving mother becomes restless with fear that something is wrong. In the same way, innumerable universes containing limitless hosts of living beings rest within your vast womb. Tell me, support of all, does anything denoted by the words ‘is’ and ‘is not,’ by terms of presence and absence, or by words indicating gross, subtle, effect, and cause, exist outside your belly? Everything rests within your abdomen, within the openings of your pores. However many offenses one may commit, the offender is ultimately a child within your womb. Like a loving mother, you will not count even that child's endless offenses. Your gaze will likewise not fall upon offenses committed by me, an unknowing infant dwelling within your own belly. Compassionate Lord and ground of all, you will surely bear everything I have done.”

ORIGINAL

उत्क्षेपणं गर्भगतस्य पादयोः
किं कल्पते मातुरधोक्षजागसे।
किमस्तिनास्तिव्यपदेशभूषितं
तवास्ति कुक्षेः कियदप्यनन्तः॥

(श्रीमद्भागवत १०।१४।१२)

ENGLISH TRANSLATION

Adhokṣaja, can the kicking of a child's feet within the womb be counted as an offense against its mother? Infinite Lord, is there anything whatsoever, adorned with the designations “is” or “is not,” that exists outside your belly?

(Śrīmad Bhāgavata 10.14.12)

ORIGINAL

हो प्रभु जैसें जननी-गर्भ, रहत है निपट अबुध है अर्भ।
कूखि बिषै कर-चरनन तानै, तौ कहा मात बुरौ है मानै॥

तैसें हौं तव कूखिके माहीं, करत कलोल कछू सुधि नाहीं।

× × ×

मातु-गर्भ बालक जब रहई।
बहु अपराध तहाँ सोइ करई॥

जननी कछु अपराध न माना।
त्यों सब जग तव उदर सुजाना॥

बाहिर किमपि न बस्तु लखाई।
सब तव हृदिगत, हे जदुराई॥

तौ मम अघ छमिये, जग-त्राता।
जननी इव तुम सब जग माता॥

ENGLISH TRANSLATION

Lord, an utterly unknowing infant dwells within its mother's womb.
It stretches its hands and feet there, yet does the mother take offense?

In just this way I dwell within your womb,
frolicking without any awareness.

When a child dwells within its mother's womb,
it commits many offenses there.

The mother counts none of them as an offense.
So too, wise Lord, the whole world rests within your belly.

Nothing at all is seen outside you.
Everything lies within your heart, O king of the Yadus.

Therefore forgive my offense, savior of the world.
Like a mother, you are the mother of all creation.

ORIGINAL

‘और विशेषतः यह तो प्रसिद्ध ही है, प्रभो! कि मैं तुम्हारा पुत्र हूँ।’ पद्मयोनि उसी प्रवाहमें कहते चले गये। ‘यह समस्त विश्वप्रपञ्च तो परम्परासे ही तुमसे उत्पन्न हुआ है, नाथ! किंतु मेरा जन्म तो साक्षात् तुम्हींसे हुआ है, देव! उस समयकी बात है—प्रपञ्चका प्रलय हो चुका था; ऊर्ध्व, मध्य, अधः—तीनों लोक, आवरणके सहित ब्रह्माण्ड लीन हो चुका था समुद्रोंके उस महाप्लावनमें, प्रलयकालीन अम्बुराशिमें। तथा उस एकार्णवमें अपने शेषकी शय्यापर श्रीनारायणदेव शयन कर रहे थे। उन नारायणके उदरस्थ नाभिकमलसे ही ब्रह्मा विनिर्गत हुए—ये वेदादि-शास्त्रवाक्य निश्चितरूपसे मिथ्या नहीं हो सकते नाथ! नारायणसे ब्रह्मा उत्पन्न होते हैं, ‘नारायणाद् ब्रह्मा जायते’—यह श्रुति एवं—

स्वपतस्तस्य देवस्य पद्मं सूर्यसमप्रभम्।
नाभेर्विनिःसृतं तस्य तत्रोत्पन्नः पितामहः॥

‘सोते हुए श्रीनारायणदेवकी नाभिसे सूर्यके समान प्रभाशाली एक पद्म विनिःसृत हुआ और वहाँ उस पद्मपर ही पितामह उत्पन्न हुए।’

मार्कण्डेयकी यह उक्ति तथा ऐसे ही अनेक उपाख्यान असत्य नहीं हैं, स्वामिन्! अच्छा, तुम्हीं बताओ, हे सर्वेश्वर! क्या मैंने तुम्हारे नाभिकमलसे जन्म ग्रहण नहीं किया है?

ENGLISH TRANSLATION

“And one thing in particular is well known, Lord: I am your son.” The lotus-born Brahmā continued in the same current of feeling. “This entire manifestation of the universe arose from you through a succession of causes, but I was born directly from you. This happened when the manifested cosmos had dissolved. The upper, middle, and lower worlds, together with the cosmic egg and its coverings, had merged into the great flood of the oceans, the mass of waters at the time of dissolution. Within that single ocean, Śrī Nārāyaṇa lay upon his bed of Śeṣa. The declarations of the Vedas and other scriptures that Brahmā emerged from the navel-lotus within Nārāyaṇa's abdomen cannot possibly be false. The revealed statement ‘Brahmā is born from Nārāyaṇa’ and the following verse declare:

“From the navel of that sleeping Lord emerged a lotus radiant as the sun, and upon that lotus Grandfather Brahmā was born.”

This statement of Mārkaṇḍeya and the many narratives of the same kind are not false, my Lord. Tell me yourself, Lord of all: was I not born from your navel-lotus?

ORIGINAL

जगत्त्रयान्तोदधिसम्प्लवोदे
नारायणस्योदरनाभिनालात्।
विनिर्गतोऽजस्त्विति वाङ् न वै मृषा
किं त्वीश्वर त्वन्न विनिर्गतोऽस्मि॥

(श्रीमद्भागवत १०।१४।१३)

ENGLISH TRANSLATION

When the three worlds had ended and the waters of dissolution swelled, the unborn Brahmā emerged from the stalk of the navel-lotus in Nārāyaṇa's abdomen. This declaration is certainly not false. Supreme Lord, did I not arise from you?

(Śrīmad Bhāgavata 10.14.13)

ORIGINAL

अब कहत कि हौं तुम्हरौ चेरौ, तुम तैं प्रगट जनम यह मेरौ।
जब सब लोग चराचर जितौ, प्रलय-उदधि मधि मज्जत तितौ॥

तब हौं तुम्हरी नाभि-कमल तैं, निकस्यौ नहिं इहि उदर अमल तैं।
‘कमलज कमलज’ मेरौ नाम, मृषा आहि जानै सब ग्राम॥

× × ×

प्रलय समैं सब सिंधु मिलि, होत बारि अति घोर।
ताहि उदक महँ श्रीरमन करत सयन इक ठौर॥

तब तेहि नाभि सुभग तैं कंजा।
प्रगट भयो अति छबि कौ पुंजा॥

तहँ तैं मैं प्रगट्यौ जदुनाथा।
यह श्रुति सत्य गिरा जो गाथा॥

हे ईस्वर! मैं सुत तव जानू।
तुम पितु, मम नाता यह मानू॥

कृपादृष्टि प्रभु! मोहि निहारी।
कीजिय प्रनतपाल सुखकारी॥

ENGLISH TRANSLATION

Now I say that I am your servant,
and my birth came manifestly from you.
When all moving and unmoving worlds
were submerged within the ocean of dissolution,

did I not emerge from your navel-lotus,
from within this stainless abdomen of yours?
Everyone in every village knows my name as “lotus-born.”
Can that be false?

At the time of dissolution, all oceans merged into one,
forming a vast and fearsome expanse of water.
Within those waters, the Lord of Śrī lay in one place.

Then from his beautiful navel appeared a lotus,
a mass of surpassing splendor.

From that lotus I appeared, O Lord of the Yadus.
The words sung by revelation are true.

Supreme Lord, I know myself to be your son.
Accept that you are my father and this is my relation to you.

Look upon me with a gracious gaze, Lord.
As protector of the surrendered, bring me blessedness.

ORIGINAL

पद्मयोनिको प्रतीत हुआ कि कहीं लीलामय व्रजराजकुमार यह न कह दें—'ब्रह्मन्! ठीक है, नारायणपुत्र हो तुम। पर इससे मेरा क्या सम्बन्ध?' इसी आशङ्काका निवारण करते हुए कहते हैं वे—'बताओ अधीश्वर! हे सबके मूलस्वरूप! क्या तुम्हीं नारायण नहीं हो? तुम्हीं हो, नाथ! सभी प्रकारसे 'नारायण' शब्द तुम्हारे लिये ही सार्थक है, स्वामिन्! तुम समस्त जीवोंके आत्मा हो, इसलिये तुम नारायण (नार—जीवसमूह; अयन—आश्रय) हो। अथवा समस्त जीवोंके दर्शन-श्रवण-वचन, गमनादि कार्योंकी प्रवृत्ति तुमसे ही होती है। इसलिये भी तुम नारायण (नार—जीवसमूह; अयन—प्रवृत्ति) हो। अतएव सर्वभूतस्थ तृतीय पुरुषावतारके रूपमें अवस्थित नारायण भी तुम्हीं हो। तुम अखिल लोकके साक्षी हो। इसलिये भी तुम नारायण (नार—जीवसमूह; अयन—ज्ञान) हो; ब्रह्माण्डके अन्तर्यामी द्वितीय

ENGLISH TRANSLATION

The lotus-born Brahmā thought that the playful prince of Vraja might say, "Brahmā, it is true that you are a son of Nārāyaṇa, but what relation does that bear to me?" Dispelling this doubt, he said: "Tell me, supreme Lord, root of all, are you not Nārāyaṇa? You are, my Lord. In every sense the word 'Nārāyaṇa' finds its true meaning in you. You are the Self of all living beings, and therefore you are Nārāyaṇa (nāra, the host of living beings; ayana, refuge). Or, all the activities of living beings, such as seeing, hearing, speaking, and walking, proceed from you. Therefore you are also Nārāyaṇa (nāra, the host of living beings; ayana, activity). Thus the Nārāyaṇa who dwells within all beings as the third puruṣa incarnation is also you. You are the witness of all worlds. Therefore too you are Nārāyaṇa (nāra, the host of living beings; ayana, knowledge); you are also the Nārāyaṇa who, as the indwelling ruler of the cosmic egg, is the second

ORIGINAL

पुरुषावतारके रूपमें अवस्थित नारायण भी तुम्हीं हो, देव! नर (भगवान्)-से उत्पन्न जलमें अवस्थान करनेके कारण जो नारायण (नार—जल; अयन—निवासस्थान) नामसे प्रसिद्ध हैं, वे कारणार्णवशायी, प्रकृतिके अन्तर्यामी प्रथम पुरुषावतारूपमें अवस्थित नारायण भी तुम्हारी ही मूर्ति हैं, प्रभो! इस रूपमें तुम्हारा कारणार्णव-जलमें अधिष्ठान सुनकर तुम्हारी परिच्छिन्नताका भ्रम हो सकता है, स्वामिन्! किंतु तुम तो नित्य अपरिच्छिन्न हो। सीमाबद्ध वस्तुकी भाँति जलमें तुम्हारा यह शयन होनेपर भी तुम नित्य असीम ही हो। तुममें परिच्छिन्नताकी प्रतीति सत्य नहीं है, भगवन्! यह तो तुम्हारी ही अचिन्त्य मायाशक्तिका प्रभाव है, जो तुम असीम रहते हुए सीमाबद्धकी भाँति, नित्य अपरिच्छिन्न रहते हुए भी परिच्छिन्नके समान अवस्थित रहते हो।'

ENGLISH TRANSLATION

puruṣa incarnation, is also you, divine Lord! The Nārāyaṇa who is renowned by that name because he dwells in the waters produced from Nara, the Lord (nāra, water; ayana, dwelling place), who reclines upon the Causal Ocean and abides as the indwelling ruler of primordial nature in the form of the first puruṣa incarnation, is likewise your own manifestation. Hearing that in this form you reside within the waters of the Causal Ocean could produce the mistaken impression that you are limited. Yet you are eternally unlimited. Although you recline upon the water like a bounded object, you remain forever without limit. The appearance of limitation in you is not true. It is an effect of your inconceivable power of māyā, through which you remain infinite while appearing bounded and remain eternally unlimited while seeming to occupy a limited form.

ORIGINAL

नारायणस्त्वं न हि सर्वदेहिना-
मात्मास्यधीशाखिललोकसाक्षी।
नारायणोऽङ्गं नरभूजलायना-
त्तच्चापि सत्यं न तवैव माया॥

(श्रीमद्भागवत १०।१४।१४)

ENGLISH TRANSLATION

Supreme Lord, are you not Nārāyaṇa, the Self of all embodied beings and witness of all worlds? Nārāyaṇa, who rests upon the waters born from Nara, is your own manifestation. Yet even that apparent situation is not ultimately real, but is your māyā.

(Śrīmad Bhāgavata 10.14.14)

ORIGINAL

जो कहहु कि वे तौ हम नाहीं, सो वह नारायण जल माहीं।
हमरौ ब्रज बृंदाबन धाम, तहीं जाहु, ह्याँ नहिं कछु काम॥

क्यों आयौ हमरे ब्रज इहाँ, कहत है बिधि तव बातहि तहाँ।
तुम नहिं नहिं नाराइन स्वामी, अखिल लोक के अंतरजामी॥

नार कहावत जीव जितेक, बहुरि नार ये नीर तितेक।
तिन में नहिंन अयन रावरो, हो प्रभु! मोहि करत बावरौ॥

नीरहि में नाराइन जोई, हो प्रभु! तुम्हरी मूरति सोई।

ENGLISH TRANSLATION

If you say, “That one is not I.
Nārāyaṇa is the one who dwells in the water.
My home is Vraja, the abode of Vṛndāvana.
Go to him, for you have no business here.

Why have you come here to my Vraja,
speaking to me of your relation with him?”
Brahmā replies, “No, no, you are Nārāyaṇa, my Lord,
the indwelling ruler of all the worlds.

All living beings are called nāra,
and all these waters are also called nāra.
Do you not have your dwelling within them?
Lord, you are driving me to bewilderment.

The Nārāyaṇa who dwells in the water
is your own manifestation, Lord.”

ORIGINAL

× × ×

जो कदाचि इमि कहिय गोसाँई।
रमारवन सुत तैं श्रुति गाई॥

मोहि कहाँ तैं सुत है जासू।
कृपा करिहि तौ कहाँ सो आसू॥

तहाँ सुनिय तुम, हे ब्रजनाथा।
तुम नारायन, यह श्रुति-गाथा॥

नार अयन तव कृपानिधाना।
नारायन तुम श्रीभगवाना॥

‘नार’ सब्द सब जीव कहावै।
तहाँ बास तव पुनि श्रुति गावै॥

जो अधीस! ऐसी पुनि कहहू।
नार-प्रवर्तक सो प्रभु चहहू॥

सूत्रधार तुम सबहि नचावत।
नाथ! सकल श्रुति ऐसेंहि गावत॥

जो कदाचि ऐसी कहौ, जन जानै सो नार।
तौ अग-जग जहाँ लौं अहै, तुम द्रष्टा निरधार॥

नहिं याकी बितपत्ति सुजाना।
‘नार’ सब्द जो तुम किय गाना॥

तहाँ कहत ऐसें अब जानिय।
कहै बेद मुनि-जन सब गानिय॥

चौबिस तत्व अजा कृति आही।
ता करि अग-जग सकल सुहाही॥

केवल नार अयन जिन कीन्हा।
रमारवन सब कौं सुख दीन्हा॥

सो तुम्हीं हौ कृपानिधाना।
अपर न कोउ इमि श्रुति कर गाना॥

अपरिछिन्न नहि मोर सरीरा।
अति प्रकासमय अद्भुत नीरा॥

चर अरु अचर जहाँ लगि जेते।
ओत-प्रोत जग श्रुति हु कहे तें॥

सो जल आश्रय घटै न कबहूँ।
कहै बचन जैसे तुम सबहूँ॥

तहाँ कहत सुनिये मम बचना।
तव माया की सब यह रचना॥

> घटै सकल अघटित सब बाता।
> तुम अखिलेस सकल जग त्राता॥

ENGLISH TRANSLATION

If the Lord should say,
“Scripture sings that you are the son of the lover of Ramā.

How, then, are you my son?
Go and hope for grace from him,”

then hear this, O Lord of Vraja:
the scriptural song declares that you are Nārāyaṇa.

You are the refuge of all nāras, treasure of compassion.
You are Nārāyaṇa, the blessed Lord.

The word nāra denotes all living beings,
and revelation sings that you dwell within them.

Or, supreme Lord, if you state it another way,
you are the Lord who sets all nāras into motion.

Like a puppeteer, you make everyone dance.
All revelation sings of you in precisely this way.

If you say that nāra means one who knows,
then wherever the moving and unmoving world exists, you are assuredly its witness.

Wise Lord, this does not exhaust the derivation
of the word nāra that you have invoked.

Hear, then, how it should now be understood,
as the Vedas and all the sages proclaim.

The twenty-four principles constitute unborn nature,
and through them the whole moving and unmoving world appears beautiful.

The lover of Ramā, who made those nāras his abode,
bestowed happiness upon all.

That one is you, treasure of compassion.
There is no other, so sings revelation.

“My body is not unlimited,
and the wondrous water is filled with radiance.

Scripture says that the entire moving and unmoving world
is woven through and through with it.

Taking shelter in that water never makes one diminished,”
whatever words you may say in this way.

To that I reply, “Hear my words.
This entire construction belongs to your māyā.

Within it every impossible thing comes to pass.
You are Lord of all and savior of the entire world.”

ORIGINAL

'सत्य तो यह है, स्वामिन्! तुम्हारा श्रीविग्रह अपरिच्छिन्न है अथवा परिच्छिन्न है, इन शब्दोंसे वर्णनके योग्य ही नहीं; तुम्हारे स्वरूपतत्त्वको, श्रीविग्रह-रहस्यको कोई वास्तवमें समझ ले, यह सामर्थ्य किसमें है, नाथ! बताओ तो सही, जगदाश्रयभूत तुम्हारा वह श्रीनारायणविग्रह यदि परिच्छिन्न वस्तुकी भाँति जलमें ही अवस्थित है तो उस दिन मुझे उसके दर्शन क्यों नहीं हुए?' स्रष्टाको स्मृति हो आयी अपने जन्मकालकी अद्भुत रहस्यमयी घटनाओंकी।

ENGLISH TRANSLATION

"The truth is, my Lord, that your divine form cannot properly be described by the words unlimited or limited. Who has the power truly to comprehend the essential reality of your nature and the mystery of your divine form? Tell me this: if your form as Śrī Nārāyaṇa, the support of the universe, was situated only within the water like a bounded object, why did I not behold it on that day?" The creator remembered the wondrous and mysterious events surrounding his birth.

ORIGINAL

वे एक अम्भोरुहकी कर्णिकापर अवस्थित थे। किसी भी लोकका दर्शन उन्हें नहीं हुआ। दर्शन हुए केवल प्रलयकालीन पवनके झोंकोंसे जलकी उछलती हुई तरङ्गमालाओंके एवं अपने आसनभूत उस पद्मके। वे आदिदेव इसका कुछ भी रहस्य न जान सके थे। सोचने लगे थे—'इस कमल-कर्णिकापर आसीन मैं कौन हूँ? और यह कमल भी बिना किसी अन्य आधारके इस जलराशिमें कहाँसे उत्पन्न हो गया? इसके निम्नदेशमें अवश्य ही कुछ ऐसी वस्तु है, जिसपर अवस्थित रहकर यह व्यक्त हुआ है।' तथा यह सोचकर वे कमलनालके सूक्ष्म छिद्रोंके पथसे जलमें प्रवेश कर गये थे, कमलनालका मूल ढूँढ़ने चले थे। बहुत अधिक काल—शतसंवत्सर-परिमित समय व्यतीत हो गया उस अपार अन्धकारमें उत्पत्तिस्थानको खोजते-खोजते। पर निराशामात्र हाथ लगी थी, विफलमनोरथ हुए वे लौटे थे। उस मृणालका मूल वे नहीं ही पा सके। पुनः चले आये अपने आधारभूत उस पद्मासनपर ही। और तब प्राणवायुको जीतकर चित्तको संकल्पशून्य कर लिया उन्होंने, तथा समाधियोगमें स्थित हो गये। दिव्य सौ वर्ष व्यतीत हो जानेपर उन्हें ज्ञानका आलोक प्राप्त हुआ था और फिर तो अपने-आप अन्तर्हृदयमें ही उस अधिष्ठानका प्रकाश हो गया। ओह! कितना अद्भुत दर्शन था वह! उस प्रलय-पयोधिमें मृणालगौर, अत्यन्त विशाल श्रीशेषकी शय्यापर श्रीनारायणदेव शयन कर रहे थे। श्रीशेषके सहस्रों फण तो छत्रके समान फैल रहे थे। शेष-मस्तकपर विराजित मणियोंकी प्रभासे सर्वत्र अन्धकारका अस्तित्व विलीन हो चुका था। श्रीनारायणदेवके श्रीअङ्गोंकी शोभाका तो कहना ही क्या था। शरीरकी श्यामल आभा मरकत-पर्वतकी शोभाका तिरस्कार कर रही थी। पीताम्बरका परिधान नीलमहीधरके प्रान्तदेशमें छाये हुए संध्याकालीन पीताभ मेघकी कान्तिको लज्जित कर रहा था। किरीट अपनी प्रभासे स्वर्णिम शृङ्गोंको मलिन कर दे रहा था। रत्नमाला पर्वतके हृद्देशपर बिखरी रत्नराशिकी, मुक्तामाला शैलके वक्षःस्थलपर प्रवाहित जलधाराकी, तुलसीमाला ओषधि-पङ्क्तियोंकी एवं वनमाला सुमन-समूहोंकी शोभाको प्रतिहत कर रही थी। भुजदण्ड वेणुदण्डोंके एवं चरण वृक्षोंके सौन्दर्यको हेय बना दे रहे थे। श्रीनारायणदेवका वह श्रीविग्रह त्रिलोकीका संग्रह किये हुए था, दीर्घ था, विशाल था, अपने अनुरूप परिमाणका ही था। अपने सौन्दर्यसे विचित्र, दिव्य वस्त्र एवं आभूषणोंको भी शोभाशाली बना देनेवाला था—इतना सुन्दर, निरुपम था वह। फिर भी—स्वतः परम रमणीय होनेपर भी—अलंकार धारण किये गये थे उसमें, पीताम्बर एवं विविध आभरणसे भूषित था वह! अभिलाषाकी पूर्तिके लिये भिन्न-भिन्न मार्गोंसे अर्चना करनेवाले भक्तजनोंको कृपापूर्वक समस्त मनोरथ दान करनेवाले अपने पादपंकजोंका दर्शन करा दे रहे थे वे प्रभु! स्पष्ट दर्शन हो रहे थे चरण-सरोरुहके! उनकी नख-चन्द्रिकासे उद्भासित हो रही थीं कमलदलसदृश अङ्गुलियाँ! अद्भुत थी वह नख-चन्द्रिका और अद्भुत थे वे अङ्गुलिदल! सुघड़ नासा, सुन्दर भौंहें, झलमल-झलमल करते हुए कर्णकुण्डल, बिम्बविडम्बि अरुणिम अधरोंकी कान्ति, लोकव्यथाहारी स्मित—इनसे मण्डित हुए अपने मुखारविन्दके द्वारा भक्तजनोंका अभिनन्दन कर रहे थे वे श्रीनारायणदेव। उनका नितम्बदेश कदम्बकिञ्जल्कके समान सुन्दर पीतवस्त्रसे एवं मेखलासे अलंकृत था। वक्षःस्थल श्रीवत्ससे, बहुमूल्य हारसे परिशोभित था। चन्दनवृक्षके समान शोभा थी उन अव्यक्त-मूल प्रभुकी। अमूल्य केयूर, अङ्गद—इनमें उत्तमोत्तम मणिराजि—इनसे परिशोभित उनका विशाल भुजदण्ड ही मानो चन्दनतरुकी सहस्रों शाखाएँ थीं। शेषफणोंसे संवेष्टित स्कन्धदेशकी शोभा भी ऐसी थी, मानो चन्दनवृक्षमें सर्पसमूह लिपटे हों! नागराज शेषके बन्धु वे श्रीनारायणदेव ऐसे प्रतीत हो रहे थे, मानो जलसे आवृत एक पर्वत हो। गिरिराज

ENGLISH TRANSLATION

He was seated upon the pericarp of a lotus. No world was visible to him. He saw only rows of waves leaping upon the water under gusts of the wind of dissolution and the lotus that served as his seat. The primeval god could understand none of its mystery. He began to wonder: “Who am I, seated upon the pericarp of this lotus? And how did this lotus arise within this mass of water without any other support? Beneath it there must surely be something upon which it rests and from which it has manifested.” Thinking in this way, he entered the water through the subtle channels of the lotus stalk and set out to find its root. A very long period, a full hundred years, passed while he searched for its place of origin within that boundless darkness. He found only disappointment and returned with his purpose unfulfilled. He could not find the root of that lotus fiber. He came back again to the lotus seat that supported him. Then he mastered the vital breath, emptied his mind of all thought, and entered the yoga of samādhi. After a hundred celestial years had passed, he received the light of knowledge, and the foundation revealed itself spontaneously within his own heart. What a wondrous vision it was! Within that ocean of dissolution, Śrī Nārāyaṇa reclined upon the bed of immense Śeṣa, who was white as lotus fiber. Śeṣa's thousands of hoods spread above him like a parasol. The radiance of the jewels adorning Śeṣa's heads had dissolved every trace of darkness. What could be said of the beauty of Śrī Nārāyaṇa's divine limbs? The dark splendor of his body surpassed the beauty of an emerald mountain. His yellow garment shamed the radiance of a yellow-tinged evening cloud resting upon the slopes of a sapphire mountain. His crown made golden peaks appear dull with its brilliance. His jeweled necklace surpassed the beauty of masses of gems scattered upon a mountain's heart; his pearl necklace, a stream of water flowing over its breast; his garland of tulasī, rows of medicinal plants; and his forest garland, clusters of flowers. His arms made bamboo stalks seem inferior, and his feet did the same to trees. Śrī Nārāyaṇa's divine form contained the three worlds within itself. It was tall and vast, its dimensions perfectly suited to itself. So beautiful and incomparable was it that its own loveliness made even wondrous divine garments and ornaments more splendid. Yet, although supremely beautiful in itself, it bore ornaments and was adorned with yellow cloth and many kinds of jewelry. The Lord revealed his lotus feet, which mercifully grant every desired blessing to devotees who worship by different paths to fulfill their longings. Those lotus feet were plainly visible. Toes like lotus petals shone in the moonlight of their nails. Wondrous was that moonlight, and wondrous were those petal-like toes. With his shapely nose, beautiful brows, shimmering earrings, the coral-surpassing radiance of his reddish lips, and a smile that removes the suffering of the worlds, Śrī Nārāyaṇa welcomed his devotees through his lotus face. His hips were adorned with a girdle and a lovely yellow cloth resembling the filaments of a kadamba flower. His chest shone with Śrīvatsa and a precious necklace. That Lord, whose root is unmanifest, possessed the beauty of a sandalwood tree. His immense arms, adorned with priceless armlets and bracelets set with the finest jewels, resembled the thousand branches of that sandalwood tree. His shoulders, encircled by the hoods of Śeṣa, looked as though hosts of serpents were entwined about the sandalwood tree. Śrī Nārāyaṇa, companion of the serpent king Śeṣa, appeared like a mountain surrounded by water. The king of mountains

ORIGINAL Hindi

जैसे विविध जीवसमुदायको आश्रय दान करता है, वैसे ही वे सम्पूर्ण चराचरके आश्रय थे। शेषफणोंको विभूषित करनेवाले सहस्रों किरीट ही मानो स्वर्णिम शैलशिखर थे एवं कौस्तुभ उस गिरीन्द्रके गर्भसे निस्सृत रत्न था। श्रीनारायणके ऐसे विचित्र महिमामय परम शोभाशाली रूपके दर्शन हुए थे स्रष्टाको। मृणालका मूल मिल गया था उन्हें उनके नाभिसरोवरमें और उन्होंने स्तवन किया था उनका। तथा फिर देखते-ही-देखते स्रष्टाको आश्वासन देकर, कुछ आदेश देकर वे नारायणदेव अन्तर्हित हो गये थे (श्रीमद्भा० ३। ८)।

ENGLISH TRANSLATION

Just as a mountain gives shelter to many communities of living beings, He was the refuge of everything moving and unmoving. The thousands of crowns adorning Śeṣa's hoods appeared like golden mountain peaks, while the Kaustubha jewel resembled a gem brought forth from the heart of that king of mountains. The creator had beheld this wondrous, majestic, and supremely beautiful form of Śrī Nārāyaṇa. In the lake of His navel he had found the root of the lotus stalk and had offered Him praise. Then, before Brahmā's eyes, Lord Nārāyaṇa reassured the creator, gave him certain instructions, and disappeared. (Śrīmad Bhāgavatam 3.8)

ORIGINAL Braj

प्रलय-काल कौ सलिल अपारा।
तहाँ कंज प्रगट्यौ बिस्तारा॥
तहँ बिधि तासु करनिका माँहीं।
बैठौ है, तेहि सुधि कछु नाहां॥
अखिल लोक कौ तत्व वह, कमल-कोस नहिं जानु।
आपुन को जानै नहीं, भुल्यौ भागवत ग्यानु॥
प्रलय काल कौ पौन, ता करि कंपित कंज वह।
जल-तरंग तर गौन, बिसमित मन तहँ बैठि रह॥
अबरिदुष तासु वितर्क अनूपा।
कहौं, बिदुर! तैं सुनु सुखरूपा॥
कमल मध्य बैठौ सो आपू।
करै तर्क मन बहु संतापू॥
एकाकी मैं कित ते आयौ।
पुनि मन गुनै, कमल ते जायौ॥
कमल कहाँ ते भा यह आही।
एहि अध अधिष्ठान कछु चाही॥
सत पदार्थ कछु है तेहि ठामा।
जहँ ते कंज प्रगट सुखधामा॥
अस बिचारि बिधि आपु तुरंता।
कमलनाल पैठ्यौ बुधिवंता॥
तासु छिद्र गत सो चलि गएऊ।
अधिष्ठान खोजत सो भएऊ॥
बल अनुमान गयौ चलि दूरी।
भयौ महाश्रम अतिसै भूरी॥
हरि ते बिमुख जीव जो कोई।
उद्यम तासु विफल सब होई॥
सत संबत्सर खोजत फिरेऊ।
अधिष्ठान कतहूँ नहिं लहेऊ॥
निज उपजन कौ कारन जोऊ।
मिलेउ न फिरि आयेउ तब सोऊ॥
पंकज कोस करनिका माहीं।
बैठौ ह्वै निबृत्त, सुख नाहीं॥
बैठि तहाँ बिधि जतन करि, जित स्वासा जित बैन।
कीन्यौ चित्त समाधि दृढ, बैठि ताहि सुख-ऐन॥
सत संबत्सर जोग, कियौ बिधाता जतन करि।
भयौ बोध संजोग, तब तेहि उपज्यौ सुख महा॥
पूरब जेहि खोज्यौ बहु काला।
नहिं पायौ फिरि आउ बिहाला॥
सोइ प्रभु अंतर हिय तिन देखा।
भयउ तासु हिय हरष बिसेषा॥
जो देखा उन बरनौं तोही।
दिब्य गुनादि सहित हिय जोही॥
गौर मृनाल अहीस सरूपा।
सोइ बर सज्या सुभग अनूपा॥

तह एक पुरुष सयन सुख करई।
रमा रवन तहँ अपर न रहई॥
सो सहस्त्र फन सुभग सुहावन।
आतपत्र सोइ छबि मन भावन॥
फनि महँ मनि सोइ परम अनूपा।
सोइ किरीट छबि सुखद सरूपा॥
तासु तेज अति परम प्रकासू।
प्रलय नीर कौ तम किय नासू॥
तहे वह पुरुष सोह छबि कैसौ।
मरकत मनि दुति गिरिबर जैसौ॥
पीत बसन सोहत अति नीकौ।
संध्या-काल अभ्र छबि फीकौ॥
बहु कंचन के सिखर अनूपा।
सोइ किरीट छबि अद्भत रूपा॥
रतन-समूह सुमन बर सोई।
बनमाला छबि अतिसै जोई॥
अति बिस्तर बपु सोभन-रूपा।
तीनि लोक हिय धरें अनूपा॥
स्वतः देह अति रम्य सोहाबन।
अलंकार अंगीकृत पाबन॥
ऐसौ रूप लख्यौ बिधि जबहीं।
अति प्रसन्न मन महँ भा तबहीं॥
अभिमत फल चाहै जु कोउ, प्रभु-पद-पंकज सेउ।
बेद बिहित पूजै निपुन, ताहि सकल फल देउ॥
ताहि हेतु पद कंज कछु एक उन्नत से किये।
निरखि होइ सुख पुंज, नख दुति कोटिक इंदु सम॥
बदन अमित छबि को कहि सकई।
मुसुकनि मंद-मंद जत लसई॥
अखिल लोक आरति कौ हरता।
कुंडल-मंडित, जन-सुख करता॥
अरुन अधर बिंबा-दुति-हारी।
सोभन नासा जग-हितकारी॥
सोभन भृकुटी आनँद-कंदा।
पूजक जन कहँ दानि अनंदा॥
जिमि कदंब-किंजल्क सुहावनि।
पीत बास मुनि-जन मन-भावनि॥
धरें नितंब मेखला रूरी।
तासु प्रभा अतिसै गुन भूरी॥
उर श्रीरेख महाछबि छाजै।
हार अमोलिक कंठ बिराजै॥
चंदन-तरू सम भगवत-रूपा।
बरनत पुनि तेहि सुभग अनूपा॥
पीन प्रलंब भुजा बर चारू।
मनि अमोल जुत अंगद सारू॥
भुज सोइ लखहु अमित भइ साखा।

चंदन-बृच्छ सरिस तेहि भाखा।।
फल-पुष्पादि सहित अति सोभा।
अंगदादि सोइ लखि मन लोभा।।
भुवन आतमक बृच्छ अनूपा।
है अब्यक्त-मूल सुखरूपा।।
सो अनंत के फननि करि, बेष्टरित हैं सब डार।
चंदन तरु के माहिं बहु, सरप करत संचार।।
पुनि प्रभु सुभग सरूप, गिरि की समता करि कहत।
सोभा लखी अनूप, रमारवन कौ बपुष बर।।
सोइ अग-जग कौ ओक अनूपा।
अहै अहींद्र-बंधु सुखरूपा।।
जल-आबृत चहुँ ओर अपारा।
जिमि मैनाक आदि सुखसारा।।
सहस किरीट सुभग अति भारी।
सोइ गिरि-श्रृंग सरिस सुखकारी।।
मेरु आदि जे गिरि सुखकारे।
तासु गरभ मनि होत सुखारे।।
तिमि प्रभु गरभ कउस्तुभ राजै।
बिधना लखि मन कौतुक भ्राजै।।
ऐसी श्री जुत प्रभु कहुँ देखी।
बिस्मयजुत हिय भएउ बिसेषी।।
भगवत-नाभी सरसि अनूपा।
तहँ उपज्यौ बनरुह सुखरूपा।।
लोक-सर्ग के हेतु, बिधि-मन चिंता-ग्रसित अति।
देख्यौ रमानिकेतु, तासु लग्यौ अस्तुति करन।।
जथासक्ति अस्तुति उन करेऊ।
मनहुँ श्रांत इव चुप है रहेऊ।।
बोले प्रभु अगाध बर बानी।
तासु मोह नासक हिय मानी।।
बिधि! कल्यान होउ सब तोरा।
मानेहु अग्या सिर धरि मोरा।।

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हे बिधि! तुम कृतकृत्य सुजाना।
मम हित करहु सृष्टि यह नाना।।
सर्ब बेदमय तनु तव आही।
रचहु त्रिलोकी निज चित चाही।।
एहि बिधि बिधना कहैं सकल, करि उपदेस बनाइ।
अंतरहित तेहि छन भए, रमानाथ सुख पाइ।।

ENGLISH TRANSLATION

At the time of dissolution there was boundless water, and within it a vast lotus appeared. Brahmā sat in its pericarp, knowing nothing of its origin. Though he was the source of knowledge for all worlds, he did not know the lotus's secret or even his own origin, and his divine knowledge was obscured. The wind of dissolution shook the lotus, and the waves carried it as he sat astonished.

O Vidura, hear the wonder of his reflections. Alone upon the lotus, he wondered, "From where have I come? The lotus must have arisen from something. Beneath it there must be some real foundation from which this abode of delight appeared." Thinking thus, wise Brahmā entered the lotus stalk and traveled through its hollow in search of its support. Relying upon his own strength, he went very far and endured immense fatigue, but the effort of one turned away from Hari is fruitless. He searched for a hundred years without finding the foundation or the cause of his birth, then returned and sat again within the lotus's pericarp, withdrawn but not yet at peace.

There Brahmā carefully mastered his breath and speech and fixed his mind in firm samādhi. After practicing yoga for a hundred years, realization arose and brought him great joy. Within his heart he saw the very Lord whom he had searched for so long but could not find outside. His heart filled with extraordinary delight.

I shall describe to you what he saw within his heart, endowed with divine qualities. The fair serpent Śeṣa, resembling a lotus stalk, formed a beautiful and incomparable couch. Upon him one Person rested in bliss, the beloved of Ramā, with no other present. Śeṣa's thousand lovely hoods formed a charming parasol. Their incomparable jewels and crowns shone with supreme brilliance and dispelled the darkness of the waters of dissolution. Upon that couch the Lord shone like a great mountain of emerald radiance. His yellow garment was so splendid that the beauty of an evening cloud seemed pale beside it. His wondrous crowns appeared like many golden peaks. Clusters of gems were like exquisite flowers, and His forest garland was supremely beautiful.

His vast and lovely body held the three worlds within itself. Though naturally beautiful, it accepted sanctifying ornaments. When Brahmā saw this form, his heart became exceedingly joyful. Whoever seeks a cherished result should serve the Lord's lotus feet and worship Him skillfully according to the Vedas, for He grants every fruit. To invite such service, the Lord had slightly raised His lotus feet. Merely seeing them produced a mass of bliss, and the radiance of their nails resembled millions of moons.

Who can describe the limitless beauty of His face, where a gentle smile played? Adorned with earrings, He removed the distress of all worlds and gave happiness to His servants. His crimson lips surpassed the bimba fruit, His handsome nose bestowed welfare upon the world, and His beautiful brows were the source of joy, granting bliss to His worshipers. His yellow cloth, lovely as kadamba filaments, delighted the sages' minds. A splendid girdle adorned His hips and spread abundant radiance. The mark of Śrī shone magnificently upon His chest, and a priceless necklace graced His neck.

The Lord's form was again described as a beautiful sandalwood tree. His four strong, long, and handsome arms, adorned with priceless jeweled armlets, were its many branches. The armlets and other ornaments resembled its flowers and fruits. That incomparable cosmic tree, whose unseen root is bliss, had all its branches encircled by Ananta's hoods, just as many serpents move within a sandalwood tree.

Then the Lord's lovely body was compared to a mountain. He was the incomparable shelter of all moving and unmoving beings and the friend of the serpent king. Surrounded on every side by boundless water, He resembled Mount Maināka and the other mountains. His thousand beautiful, massive crowns were like pleasing mountain peaks. As jewels lie within Mount Meru and other great mountains, the Kaustubha jewel shone within the Lord's breast. Seeing the Lord endowed with such splendor, Brahmā's heart filled with wonder.

From the incomparable lake of Bhagavān's navel arose the beautiful lotus. Deeply concerned with the creation of the worlds, Brahmā saw the abode of Ramā and began to praise Him. He offered praise according to his ability, then fell silent as though exhausted. The Lord spoke profound and excellent words that Brahmā understood as destroying his delusion: "Brahmā, may all good come to you. Accept My command and place it upon your head."

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"O wise Brahmā, you have attained fulfillment. For My sake, create this manifold universe. Your body embodies all the Vedas. Fashion the three worlds according to your heart's intention." Having instructed Brahmā in this way and explained everything, the beloved of Ramā at once disappeared.

ORIGINAL Hindi

पितामहके मानसनेत्रोंके सामने नाच उठता है अतीतका वह सम्पूर्ण दृश्य और वे व्रजराजकुमारसे निवेदन करने लगते हैं--'प्रभो! तुम्हीं निर्णय दे दो, यदि तुम्हारा वह श्रीविग्रह परिच्छिन्न-सीमाबद्ध होता, जलमें अवस्थित होता तो उस पद्मतन्तुके मार्गसे भीतर प्रवेश करनेपर मुझे क्यों नहीं दीख गया? और फिर किस हेतुसे मेरे शान्त हो जानेपर, अपने प्रयाससे उपरत होकर समाधियोगके द्वारा तुम्हारे चिन्तनमें निमग्न हो जानेपर अपने हृदयमें ही उसकी स्फूर्ति हो गयी? मैं स्वयं ब्रह्मा भी उसका अनुसंधान न पा सका, इसलिये उसे अपरिच्छिन्न मान लूँ तो फिर मेरे हृद्देशमें ही उसके दर्शन कैसे हो गये? पुनः वही मूर्ति किस कारणसे अदृश्य हो गयी? इन सबका सामञ्जस्य कैसे होगा, स्वामिन्! तुम्हारी अचिन्त्य महाशक्तिसे ही ये सब संघटित होते हैं। अनिर्वचनीय है, अचिन्त्य है तुम्हारे श्रीविग्रहका रहस्य, तुम्हारा स्वरूप। बस, इतना ही कहना सम्भव है, भगवन्!'

ENGLISH TRANSLATION

The entire scene from the past danced again before Brahmā's inner eyes, and he appealed to the prince of Vraja: "Lord, You alone must resolve this. If that divine body of Yours were finite, limited, and situated within the water, why did I not see it when I entered through the lotus stalk? Why did it then manifest within my own heart only after I had become calm, ceased my outward effort, and immersed myself in meditation upon You through samādhi-yoga? If I conclude that it is unlimited because even I, Brahmā, could not find it, how did I behold it within the region of my heart? And why did that same form then disappear? Master, how can all these facts be reconciled? They occur only through Your inconceivable great power. The mystery of Your divine body and Your very nature is indescribable and inconceivable. This alone can be said, Bhagavān."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.15

तच्चेज्जलस्थं तव सज्जगद्वपुः किं मे न दृष्टं भगवंस्तदैव।
किं वा सुदृष्टं हृदि मे तदैव किं नो सपद्येव पुनर्व्यदर्शि॥

ENGLISH TRANSLATION

If that body of Yours, which contains the universe, was situated in the water, why, Bhagavān, did I not see it then? Why did I later behold it clearly within my heart, and why did it not appear again immediately afterward?

ORIGINAL Braj

जब हौं कमल-नाल है गयौ, मन कें बेग, बरष सत भयौ।
जौ तुम जल करि आवृत होते, रहते दुरे कितक लौं मो ते॥
पुनि जब तुमहिं दया करि कह्यौ, तप, तप, सो मैं दृढ़ करि गह्यौ।
तब रंचक तुम हिय मैं आइ, बहुरयौ गए चटपटी लाइ॥
ये तुम्हरी माया की गुरझैं, सब जन अरझे, नाहिंन सुरझैं।

ENGLISH TRANSLATION

When I traveled through the lotus stalk with the speed of mind, a hundred years passed. If You were enclosed within the water, how far could You have remained from me? Later, when You mercifully told me, "Perform austerity, perform austerity," I followed that command firmly. Then You appeared briefly within my heart and vanished again in a flash. These are the tangled knots of Your Māyā. Everyone becomes entangled in them, and no one can unravel them.

ORIGINAL Hindi

लीलामयकी इच्छा! व्रजराजकुमारका अयाचित कृपादान! अकस्मात् स्रष्टाका मन श्रीकृष्णचन्द्रके मुखमें व्रजरानीके विश्वदर्शनकी घटनासे जा जुड़ता है। वे करामलकवत् देखने लगते हैं इसे। तथा फिर इस भावनासे भावित होकर अपने स्तवनमें इसका भी उद्धरण दे बैठते हैं--'हे मायाधमन! अपने प्रपन्नजनोंके मायाबन्धनको हर लेनेवाले प्रभो! इस अवतारमें ही, अपने व्रजराजनन्दन-स्वरूपकी लीलाका विस्तार करते हुए तुमने जिस अचिन्त्य मायावैभवका प्रकाश किया है, वह कितना रहस्यमय है! व्रजराजमहिषी तुम्हारे मुखविवरका निरीक्षण कर रही थीं। अनन्तकोटिब्रह्माण्डभाण्डोदर होकर भी तुमने बाल्यलीलाके आवेशमें मिट्टी जो खा ली थी। गोपशिशुओंका वह आरोप सत्य है या मिथ्या, इसका तथ्य पा लेनेके लिये वात्सल्यमयी जननीने तुम्हारे मुखके अन्तर्भागकी ओर देखा था और फिर उन्हें जो कुछ दीखा था, वह कितना अद्भुत है, नाथ! सबके लिये प्रत्यक्ष सिद्ध, इस परिदृश्यमान सम्पूर्ण जगतको ही तुमने अपने उदरमें अवस्थित दिखलाया था जननीको। उस समय तुम्हारा मायावैभव कितने विशदरूपमें व्यक्त हुआ था, नाथ! ओह! देखो, सही, तुम्हारे उदरके भीतर भी यह सम्पूर्ण विश्व प्रकाशित है, इतना ही नहीं, तुम भी वहाँ विराजित हो रहे हो; और फिर यहाँ, उदरके बाहर भी, वैसे-के-वैसे समस्त प्रपञ्च स्फुरित हो रहा है; तुम भी अवस्थित हो रहे हो! व्रजराजमहिषीने स्पष्ट देखा, तुम्हारे उदरके अन्तरालमें चर-अचर सम्पूर्ण जगत् विद्यमान है, कालिन्दी प्रवाहित हो रही है, व्रजपुर है, व्रज-गो-गोप-गोपिकाएँ हैं, व्रजेन्द्रप्रासाद है, उद्यान है, उनके नीलसुन्दर तुम हो, वे तुम्हारा मुखविवर देख रही हैं! ओह, अनन्त ब्रह्माण्ड हैं, एक-से अनन्त व्रजपुर हैं, एक-से अनन्त उद्यान हैं, एक-से अनन्त उनके नीलसुन्दर तुम हो, एक-सी अनन्त यशोदाएँ अपने नीलसुन्दरका मुखविवर देख रही हैं, मुखमें मृत्तिका-कण ढूँढ़ रही हैं! तथा ठीक भीतरकी भाँति ही तुम्हारे उदरके बाहर भी वैसा ही जगत् प्रकाशित है, उसमें भी तुम हो ही, जननी यशोदा भी वैसे ही मिट्टीका चिह्न तुम्हारे मुखमें खोज ही रही हैं। यह रहस्यमयी घटना तुम्हारी अचिन्त्य महाशक्तिके वैभवके अतिरिक्त और है ही क्या, स्वामिन्!'

ENGLISH TRANSLATION

It was the will of the playful Lord, an unsolicited gift of grace from the prince of Vraja. Suddenly the creator's mind connected with the occasion when the queen of Vraja saw the universe within Śrī Kṛṣṇacandra's mouth. He saw the event as plainly as a fruit resting in his palm and, absorbed in it, cited it in his hymn:

"O destroyer of Māyā, Lord who removes the bonds of Māyā from those surrendered to You, how mysterious was the inconceivable majesty of Māyā that You displayed in this very incarnation while expanding Your pastimes as Vrajarāja's son! The queen of Vraja looked inside Your mouth. Though Your belly contains limitless universes, in the absorption of childhood play You had eaten earth. To determine whether the cowherd boys' accusation was true or false, Your affectionate mother looked within Your mouth. What she saw was astonishing, Lord. You showed her the entire visible universe, evident to everyone, situated within Your belly. How fully Your majestic Māyā manifested at that moment!

"See the wonder. This whole universe shone within Your belly, and You Yourself were present there. Outside Your belly the same complete manifestation appeared, and You were present here as well. The queen of Vraja clearly saw within Your belly the whole world of moving and unmoving beings, the flowing Kālindī, Vraja, its cows, cowherds, and gopīs, Vrajendra's palace and garden, and You, her Nīlasundara, while she herself looked into Your mouth. There were limitless universes, limitless Vrajas, limitless gardens, limitless forms of You as her Nīlasundara, and limitless Yaśodās looking within Nīlasundara's mouth for particles of earth. Just as within Your belly, the same world appeared outside it. You were there, and Mother Yaśodā was still searching Your mouth for a sign of earth. Master, what could this mysterious event be except the majesty of Your inconceivable great power?"

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.16-17

अत्रैव मायाधमनावतारे ह्यस्य प्रपञ्चस्य बहिः स्फुटस्य।
कृत्स्नस्य चान्तर्जठरे जनन्या मायात्वमेव प्रकटीकृतं ते॥
यस्य कुक्षाविदं सर्वं सात्मं भाति यथा तथा।
तत्त्वय्यपीह तत् सर्वं किमिदं मायया बिना॥

ENGLISH TRANSLATION

O subduer of Māyā, in this very incarnation You revealed to Your mother that this entire manifested universe, plainly visible outside, also existed within Your belly and was nothing but Your Māyā. Just as this whole universe, including You, appeared within Your abdomen, so here outside it everything appeared within You. What could this be without Māyā?

ORIGINAL Braj

अरु अबहीं, याही अवतार।
हो ईस्वर ब्रजराजकुमार॥
जननी कों माया दिखराई।
चकित भई, अति बिस्मय पाई॥
बिस्व चराचर है यह जितौ।
बाहिर प्रगट देखियै तितौ॥
सो तुम जठर मध्य दिखरायौ।
तहँ इक कौतुक और बतायौ॥
तामें तुम देखे इहि भाइ।
साँट लिएँ डाँटति जसु माइ॥
बिंब मध्य प्रतिबिंब तौ होइ।
जाकौं कहैं-चहैं सब कोइ॥
प्रतिबिंब में बिंब दिखरावै।
माया बिन यह क्यों बनि आवै॥

ENGLISH TRANSLATION

And now, in this very incarnation, the Supreme Lord became the prince of Vraja. You showed Māyā to Your mother, and she was startled and filled with wonder. The entire universe of moving and unmoving beings seen outside was shown by You within Your belly. There You revealed another marvel: she saw You inside while Mother Yaśodā stood holding a switch and scolding You. Everyone knows that a reflection appears within its original image, but You displayed the original within the reflection. How could this occur without Māyā?

ORIGINAL Hindi

'और आज अभी-अभी मुझे भी जो तुमने अपनी अपरिसीम महाशक्तिके वैभवका दर्शन कराया है, वह कितना आश्चर्यमय है, स्वामिन्!' पितामहके स्मृतिपथमें व्रजरानीके विश्वदर्शनकी चर्चाने सजातीय स्फुरणाएँ जाग्रत् कर दीं और वे उन्हें भी व्यक्त किये बिना रह नहीं सके--'इस अद्भुत दर्शनके द्वारा प्रभो! तुमने यह भी दिखला दिया कि यहाँ तुम्हारे अतिरिक्त प्रपञ्चकी भिन्नतया जो प्रतीति है, वह मायाकी क्रीडा है। नाथ! जिस समय गोपशिशु एवं गोवत्सोंको मायामुग्ध करके, उन्हें स्थानान्तरितकर मैंने तुम्हारी ओर क्षणभरके लिये दृष्टि डाली तो देखा कि तुम एकाकी व्रजराजनन्दनके रूपमें, मुग्धशिशुकी भाँति उस अरण्यमें विराजित हो, अन्य कोई नहीं हैं तुम्हारे साथ। इसके अनन्तर ब्रह्मलोक जाकर अनुतापभरे चित्तसे लौट आनेपर देखता हूँ कि मेरे द्वारा स्थानान्तरित किये हुए उन समस्त गोपशिशु एवं गोशावकोंके रूपमें, और तो क्या, उनके वेणु, विषाण आदिके रूपमें भी तुम्हीं अपने-आपको प्रकट कर क्रीड़ा कर रहे हो, और तब फिर दृश्य बदला, देखते-देखते ही गोपशिशु, गोवत्स आदि सब-के-सब चतुर्भुज ब्रह्माण्डाधिपतिके रूपमें परिणत हो गये और उस समय आब्रह्मस्तम्बपर्यन्त अखिल चराचर जीवसमूह अपने अधिष्ठातृ-देवताके रूपमें मूर्तिमान् होकर उन चतुर्भुज प्रभुओंकी उपासनामें संलग्न था तथा जितनी चतुर्भुज मूर्तियोंके दर्शन हो रहे थे, उतने-के-उतने असंख्य ब्रह्माण्ड भी दीख रहे थे। तुमने ही अपने-आपको उन-उन रूपोंमें प्रकाशित किया था और इसके पश्चात् अब तुम्हीं अद्वय, अपरिच्छिन्न नराकृति परब्रह्मरूपसे शेष रह गये हो। इस प्रकार अपने इस चिद्विलासका दर्शन कराकर तुमने स्पष्ट कर दिया कि यहाँ तुमसे भिन्न जगत्की कोई सत्ता नहीं है, सब कुछ तुम-ही-तुम हो, नाथ!'

ENGLISH TRANSLATION

"And how astonishing is the vision of Your boundless great power that You have shown me just now, Master!" The account of the queen of Vraja seeing the universe awakened a similar realization in Brahmā's memory, and he could not refrain from expressing it:

"Through this marvelous vision, Lord, You have also shown that the apparent existence of a world separate from You is the play of Māyā. When I bewildered and removed the cowherd boys and calves and then looked toward You for a moment, I saw You alone in the forest as Vrajarāja's son, like an innocent child, with no one beside You. After going to Brahmaloka and returning with a remorseful heart, I saw that You had manifested Yourself and were playing as all the cowherd boys and calves I had removed, and even as their flutes, horns, and other belongings.

"Then the scene changed again. Before my eyes, all the cowherd boys, calves, and their possessions became four-armed lords of universes. Every moving and unmoving being, from Brahmā down to a blade of grass, appeared in the embodied form of its presiding deity and worshiped those four-armed Lords. As many four-armed forms as I saw, that same number of countless universes appeared. You alone had manifested Yourself in every one of those forms. Afterward, You alone remained as the one, unlimited Supreme Brahman in human form. By revealing this play of consciousness, You made it clear that no world exists apart from You. Everything is You alone, Lord."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.18

अद्यैव त्वदृतेऽस्य किं मम न ते मायात्वमादर्शित-
मेकोऽसि प्रथमं ततो व्रजसुहृद् वत्साः समस्ता अपि।
तावन्तोऽसि चतुर्भुजास्तदखिलैः साकं मयोपासिता-
स्तावन्त्येव जगन्त्यभूस्तदमितं ब्रह्माद्वयं शिष्यते॥

ENGLISH TRANSLATION

Have You not today shown me that all this is Māyā apart from You? At first You were alone. Then You became all the friends and calves of Vraja. Next You became that same number of four-armed forms, whom I worshiped together with all beings, and that same number of universes appeared. Finally, only the unlimited, nondual Brahman remained.

ORIGINAL Braj

प्रथमहिं मैं तुम देखे एक।
बहुर्यौ बालक-बच्छ जितेक॥
बेनु, बिषान, बेत्र, दल जिते।
है रहे चारु चतुर्भुज तिते॥
पुनि इक-इक ब्रह्मांड के नाइक।
सेवत मो समेत सब लाइक॥
पुनि अति एक-एक छबि बाढ़े।
देखे मैं मनमोहन ठाढ़े॥
तव महिमा-कौतुक जो आहि।
को समरथ, जानै जो ताहि॥

ENGLISH TRANSLATION

At first I saw You alone. Then You became all the boys and calves. Every flute, horn, cane, and leaf became a beautiful four-armed form. Each was the lord of a universe, and all qualified beings, including me, worshiped them. Then every one of those forms vanished, and I saw only Manamohana standing before me. Who is capable of knowing the marvelous wonder of Your glory?

ORIGINAL Hindi

किंतु जो लोग तुम्हारी ऐसी अनन्त अपरिसीम महिमासे अनभिज्ञ हैं, उन्हें तुम कुछ और ही प्रतीत

ENGLISH TRANSLATION

But to those who are unaware of Your infinite and boundless glory, You appear to be something else entirely

ORIGINAL Hindi

होते हो, नाथ!' पितामहके हृदयकी ज्ञानज्योति मानो दीप बनकर अब व्रजराजनन्दनके चरण-नख-चन्द्रका निर्मञ्छन करने बाहर आती है और उसके आलोकमें वस्तुतत्त्वका विश्लेषण होने लगता है--'अज्ञान छाया रहता है उन लोगोंपर और इसीलिये, प्रभो! वे तुम्हारे स्वरूपको नहीं जान पाते। उन्हें तुम जड़-देहमें अवस्थित जीवके रूपसे ही प्रतीत होते हो। नाथ! तुम्हीं मायाका आवरण डालकर सृजनके समय मेरे (ब्रह्मा) रूपसे, पालनके समय अपने (विष्णु)-रूपसे एवं संहारके समय रुद्रके रूपसे प्रतीत होते हो। हे अचिन्त्यैश्वर्यशालिन्! परमस्वतन्त्र! नानावतारविधायक! वास्तविक जगद्विधाता! जगत्पते! तुम नित्य अजन्मा हो; प्राकृत जीवकी भाँति तुम्हारा कदापि जन्म नहीं होता, नाथ! फिर भी असाधु पुरुषोंका गर्व चूर्ण-विचूर्ण कर देनेके लिये एवं साधु पुरुषोंको अपनी कृपाकी धारामें निमग्न कर देनेके लिये तुम देव, ऋषि, मनुष्य, पशु-पक्षी, जलचर आदि रूपोंमें यहाँ अवतरित होते हो। वामन, परशुराम, राम, वराह, मत्स्य, कूर्म प्रभृति रूपोंमें तुम्हारा आविर्भाव होता है। धरापर लीलामन्दाकिनी प्रवाहित होती है। उसके प्रबल प्रवाहमें दुर्मदोंका गर्वपर्वत छिन्न-भिन्न होकर बह जाता है और सत्पुरुषगण सिक्त होते हैं उसकी त्रितापहारी ऊर्मियोंसे। हे भूमन्! भगवन्! सर्वान्तर्यामिन्! योगेश्वर! कौन बताये कि सर्वेश्वर, सर्वनियन्ता, सर्वव्यापी, अचिन्त्य महाशक्तिनिकेतन होकर भी तुम ऐसे साधारण देव-ऋषि-पशु-प्रभृति रूपोंमें जन्म ग्रहण क्यों करते हो? कहाँ किस हेतुसे, किस समय, कितनी बार तुम अपनी योगमाया-अचिन्त्य महाशक्तिका विस्तार कर लीला करते हो, की है--यह त्रिलोकीमें किसे ज्ञात है, नाथ! यह जान लेनेमें कौन समर्थ है, स्वामिन्! कोई भी तो ऐसा नहीं कि इसका विवरण बता दे।

'इसीलिये तुम्हारे अचिन्त्य योगमाया-वैभवके कारण ही, हे प्रभो! यह बात है कि यह परिदृश्यमान, असत्स्वरूप, स्वप्नाभ, बुद्धिव्यामोहक, अशेषदुःखप्रद सम्पूर्ण जगत् तुम सच्चिदानन्दस्वरूप, अपरिच्छिन्न अधिष्ठानमें मायासे उत्पन्न एवं विनष्ट होते रहनेपर भी, तुम्हारी सत्तासे सत्यके समान प्रतीत होता है। वास्तवमें सत्य तो एकमात्र तुम हो, नाथ! तुम परमात्मा हो, पुराणपुरुष हो, स्वयंज्योति हो, अनन्त एवं अनादि हो, नित्य हो, अक्षर हो, पूर्णानन्दमय हो, निरञ्जन एवं निरपेक्ष हो, अद्वय हो, निरुपाधि हो, अमृतस्वरूप हो। जो तुम्हारे इस उपर्युक्त स्वरूपका साक्षात्कार कर लेते हैं, श्रीगुरुदेवरूप सूर्यसे तत्त्वज्ञानरूपी दिव्यदृष्टि पाकर सब जीवोंके अपने ही आत्मस्वरूप तुमको, परमप्रेमास्पद अपने स्वरूपके रूपमें अनुभव कर लेते हैं, जिनके लिये "अहम्" के स्थानमें तुम-ही-तुम बच रहते हो, वे मिथ्याभूत संसारसागरको गोवत्सपदकी भाँति अनायास पार कर जाते हैं, परमात्मन्!

'अपने आत्मस्वरूपको यथार्थरूपसे न जाननेवालोंके लिये ही तो इस अज्ञानके कारण देह आदिमें अहंता-ममतात्मक यह निखिल प्रपञ्च बन गया है; उन्हें इसकी प्रतीति हो रही है, भगवन्! किंतु जहाँ ज्ञान हुआ कि यह प्रतीति भी सदाके लिये समाप्त हुई। जैसे भ्रान्तिवश रज्जुमें सर्पबुद्धि हो जानेपर सर्पके फन आदि सभी दीख पड़ते हैं, पर भ्रम निवृत्त हुआ, यथार्थ वस्तु रस्सी दीखी कि सर्प एवं उसके फन आदि कुछ भी नहीं रह जाते, प्रभो! यह अहंता-ममतात्मक संसार कल्पित वस्तु ही तो है, नाथ! संसारबन्धन एवं संसारसे मोक्ष, ये दोनों नाम अज्ञानके ही तो रूपान्तरमात्र हैं; अज्ञानसे ही तो इनकी कल्पना हुई है, देव! सत्य एवं ज्ञानस्वरूप आत्मतत्त्वसे भिन्न सत्ता ही जो इनकी नहीं है, स्वामिन्! तत्त्वतः मिथ्या हैं ये। सूर्यके स्वरूपमें जैसे न तो दिन है और न रात्रि; वैसे ही विचार करनेपर नित्यज्ञानस्वरूप शुद्ध प्रपञ्चातीत आत्मतत्त्वमें भी न तो संसारबन्धन है और न मुक्ति। यहाँ व्यवहारमें सूर्यके अप्रकाशसे रात्रि है एवं प्रकाशसे दिन है; वैसे ही आत्मस्वरूपके अप्रकाशसे अहंता-ममतात्मक बन्धन है, एवं उसके प्रकाशसे मोक्ष है। अतः इस मिथ्या संसारको तर जानेकी बात भी केवल अज्ञानियोंके लिये ही है, भगवन्! फिर भी जबतक अज्ञानका अँधेरा है, तबतक यह संसार-बन्धन भी है; ज्ञानके प्रकाशसे उसकी निवृत्ति भी अपेक्षित है ही।

'किंतु आश्चर्य है! ओह! अज्ञ जीवोंकी आश्चर्यजनक प्रवृत्ति है! देख लो, नाथ! तुम जो उनके परम प्रेमास्पद आत्मा हो, उसे तो वे पराया मान लेते हैं एवं जो देह आदि सर्वदा अपनेसे पराये हैं, उन्हें आत्मा जानते रहते हैं और इसके अनन्तर वे आत्मानुसन्धान करने चलते हैं बाहरकी ओर! कैसे पा सकेंगे वे तुम्हें, प्रभो! कहाँ मिलेगा उन्हें आत्मप्रकाश? उनके अज्ञानकी निवृत्ति क्योंकर होगी? इसीलिये, हे अनन्त! जगत्के जो विवेकवान् (ज्ञानमार्गी) साधक संत हैं, उनका पथ और ही होता है। वे सर्वात्मस्वरूप तुमको अपने भीतर ही अभिन्न भावसे ढूँढ़ते रहते हैं। उनके ढूँढ़नेकी पद्धति यह होती है, तुम्हारे अतिरिक्त अन्य जो कुछ भी प्रतीत होता है, उन सबको वे अतथ्य, असार समझकर छोड़ते चले जाते हैं। क्या करेंगे उन्हें लेकर वे, जिनसे तुम्हारा दर्शन न हो? उनकी यह प्रणाली उचित ही है, नाथ! ऐसा करके ही वे तुम्हें जान सकेंगे; क्योंकि यह स्पष्ट है, रज्जुमें यद्यपि सर्प विद्यमान नहीं है, तथापि जिन्हें वहाँ सर्पदर्शनकी भ्रान्ति हो चुकी है, वे व्यक्ति विवेकी होनेपर भी उस सर्पप्रतीतिका अपवाद किये बिना, उसे छोड़े बिना समीपमें ही पड़े हुए उस वास्तविक रज्जुको कैसे जान सकते हैं?'

ENGLISH TRANSLATION

"You appear so, Lord!" The light of knowledge in Brahmā's heart now seemed to become a lamp offered before the moonlike nails of Vrajarāja's son's feet, and in its radiance he began to analyze reality:

"Ignorance covers those people, Lord, and therefore they cannot know Your true nature. You appear to them merely as a living being situated within a material body. Casting the covering of Māyā, You appear as me, Brahmā, at creation, as Yourself in the form of Viṣṇu during preservation, and as Rudra at dissolution. O possessor of inconceivable majesty, supremely independent Lord who ordains many descents, true creator of the universe and master of the world, You are eternally unborn. You never take birth like a material being. Yet to crush the pride of the wicked and immerse the saintly in the current of Your grace, You descend among gods, sages, human beings, animals, birds, and aquatic creatures. You appear as Vāmana, Paraśurāma, Rāma, Varāha, Matsya, Kūrma, and in many other forms. The celestial Gaṅgā of Your pastimes flows upon the earth. Its mighty current breaks and carries away the mountain of the arrogant person's pride, while its waves, which remove the threefold miseries, bathe the virtuous.

"O infinite Lord, Bhagavān, indwelling witness, master of yoga, who can explain why You, the Lord, ruler, and all-pervading abode of inconceivable power, take birth in seemingly ordinary forms among gods, sages, animals, and others? Who in the three worlds knows where, why, when, or how many times You expand Your inconceivable power of Yogamāyā and perform Your play? Who is capable of knowing this, Master? No one can give its full account.

"Because of the inconceivable majesty of Your Yogamāyā, this visible universe, unreal in nature, dreamlike, bewildering to the intellect, and filled with endless suffering, seems real through Your existence, although it repeatedly arises and dissolves by Māyā within You, the unlimited foundation whose nature is eternity, consciousness, and bliss. In truth, You alone are real. You are the Supreme Self, the primeval Person, self-luminous, infinite, beginningless, eternal, imperishable, filled with unbroken bliss, stainless, independent, nondual, free of limiting conditions, and immortal.

"Those who realize this nature of Yours receive the divine sight of true knowledge from the sunlike spiritual teacher. They experience You, the Self of every being, as their own most beloved self. For them, only You remain in place of the limited 'I,' and they effortlessly cross the unreal ocean of worldly existence as though it were the water collected in a calf's hoofprint.

"For those who do not rightly know the Self, ignorance alone projects this entire display of 'I' and 'mine' upon the body and other things. Once knowledge arises, that appearance ends forever. When a rope is mistaken for a snake, one sees its hood and all its other features. Once the error ceases and the rope is seen as it is, neither the snake nor its hood remains. In the same way, this world made of 'I' and 'mine' is only imagined. Bondage to worldly existence and liberation from it are merely two names fashioned by ignorance. They have no existence apart from the reality of the Self, whose nature is truth and knowledge, and therefore both are ultimately false.

"Within the sun itself there is neither day nor night. Likewise, upon examination, neither bondage nor liberation exists in the pure Self, whose nature is eternal knowledge and which transcends the world. In practical experience, the absence of sunlight is called night and its presence day. In the same way, the Self's nonmanifestation is bondage in 'I' and 'mine,' while its manifestation is liberation. Thus only the ignorant can be said to cross the false world. Still, while the darkness of ignorance remains, worldly bondage also remains and must be ended by the light of knowledge.

"Yet how astonishing is the conduct of ignorant beings! You are their supremely beloved Self, but they consider You foreign. The body and other things are always foreign to them, yet they take these to be the self and then set out to search for the Self outside. How can they find You? Where will the Self's light appear to them, and how will their ignorance end? Therefore discriminating saints who follow the path of knowledge take another way. They seek You, the Self of all, within themselves in nondual identity. They abandon as unreal and insubstantial everything that appears apart from You. What use have they for anything that does not reveal You? Their method is proper, Lord, for only in this way can they know You. Although no snake is actually present in a rope, even a discerning person who mistakes it for one cannot recognize the real rope lying close at hand without first negating and abandoning the false appearance of the snake."

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.14.19-28

अजानतां त्वत्पदवीमनात्म-
न्यात्मात्मना भासि वितत्य मायाम्।
सृष्टाविवाहं जगतो विधान
इव त्वमेषोऽन्त इव त्रिनेत्रः॥
सुरेष्वृषिष्वीश तथैव नृष्वपि
तिर्यक्षु यादस्स्वपि तेऽजनस्य।
जन्मासतां दुर्मदनिग्रहाय
प्रभो विधातः सदनुग्रहाय च॥
को वेत्ति भूमन् भगवन् परात्मन्
योगेश्वरोतीर्भवतस्त्रिलोक्याम्।
क्व वा कथं वा कति वा कदेति
विस्तारयन् क्रीडसि योगमायाम्॥
तस्मादिदं जगदशेषमसत्स्वरूपं
स्वप्नाभमस्तधिषणं पुरुदुःखदुःखम्।
त्वय्येव नित्यसुखबोधतनावनन्ते
मायात उद्यादपि यत् सदिवावभाति॥
एकस्त्वमात्मा पुरुषः पुराणः
सत्यः स्वयंज्योतिरनन्त आद्यः।
नित्योऽक्षरोऽजस्रसुखो निरञ्जनः
पूर्णोऽद्वयो मुक्त उपाधितोऽमृतः॥
एवंविधं त्वां सकलात्मनामपि
स्वात्मानमात्मात्मतया विचक्षते।
गुर्वर्कलब्धोपनिषत्सुचक्षुषा
ये ते तरन्तीव भवानृताम्बुधिम्॥
आत्मानमेवात्मतयाविजानतां
तेनैव जातं निखिलं प्रपञ्चितम्।
ज्ञानेन भूयोऽपि च तत् प्रलीयते
रज्ज्वामहेर्भोगभवाभवौ यथा॥
अज्ञानसंज्ञौ भवबन्धमोक्षौ
द्वौ नाम नान्यौ स्त ऋतज्ञभावात्।
अजस्रचित्यात्मनि केवले परे
विचार्यमाणे तरणाविवाहनी॥
त्वामात्मानं परं मत्वा परमात्मानमेव च।
आत्मा पुनर्बहिर्मृग्य अहोऽज्ञजनताज्ञता॥
अन्तर्भवेऽनन्त भवन्तमेव ह्यतत्त्यजन्तो मृगयन्ति सन्तः।
असन्तमप्यन्त्यहिमन्तरेण सन्तं गुणं तं किमु यन्ति सन्तः॥

ENGLISH TRANSLATION

To those who do not know Your path, You spread Māyā and appear within the nonself as though You were the individual self. At creation You appear as I, at preservation as Yourself, and at the end as the three-eyed Lord. O Lord, though unborn, You take birth among gods, sages, human beings, animals, and aquatic creatures to subdue the pride of the wicked and show grace to the saintly.

O infinite Bhagavān, Supreme Self and master of yoga, who in the three worlds can know where, how, how many times, or when You expand Yogamāyā and perform Your play? Therefore this entire universe, unreal in nature, dreamlike, bewildering to the intellect, and filled with abundant suffering, nevertheless seems real because it arises through Māyā within You, the infinite embodiment of eternal bliss and consciousness.

You alone are the Self, the primeval Person, truth, self-luminous, infinite, original, eternal, imperishable, ever-blissful, stainless, complete, nondual, free from limiting conditions, and immortal. Those who receive the excellent eye of the Upaniṣads from the sunlike guru behold You as the Self of all selves and as their own Self. They cross the unreal ocean of worldly existence as though it were nothing.

For those who do not know the Self as the Self, the whole projected world arises from that ignorance. Through knowledge it again dissolves, just as the snake's body and its arising and disappearance dissolve when the rope is known. Bondage and liberation are merely two names belonging to ignorance. They have no other existence when the one supreme and eternally conscious Self is examined, just as day and night have no existence within the sun.

How astonishing is the ignorance of people who consider You, the supreme Self, to be other and then search for the Self outside. O infinite Lord, saints seek You within by abandoning whatever is unreal. Without negating the nonexistent snake, how can discriminating persons reach the real rope that lies within it?

ORIGINAL Braj

अज्ञानी जे जड़ मति कोई।
तुम्हहि न जानत ईस्वर सोई॥
ते इमि गावत जगत कहे, संभव पालन नास।
अज-गिरीस मिलि जग रचैं, कहहिं न जिनहि प्रकास॥
सुर रिषि तिरजग रूप, मत्स्य आदि तुमही धरौ।
दुर्मद, बिकट, अनूप, तासु मान-मर्दन करन॥
साधु-अनुग्रह हित सुख-कंदा।
माया गहन करत जदुनंदा॥
धर्म सेतु पालन के हेतू।
कृपा करहु तुम, कृपानिकेतू॥
प्रभु-लीला को लखै बनाई।
गाइ सकै को गुन-समुदाई॥
निज जन त्राण हेतु बहु बारा।
धरहु स्वरूप अनेक प्रकारा॥
नहि त्रिलोक महँ अस कोउ प्रानी।
तव गुन-लीला कहै बखानी॥
कैसें कब केतिक केहि ठामा।
रचना रचत, नाथ! अभिरामा॥
यह जग असत असेष बिधि, सपन-सरिस कह बेद।
या महँ सुख रंचक नहीं, अति दुख संतत खेद॥
तुम तें संभव होइ, लय पावै प्रभु! तुम बिषे।
लगत सत्य इव सोइ, सत्य नहीं, दुखरासि प्रभु॥
नित्य-सरिस इव, नित्य न आही।
सुख इव लगै, दुखद सब काही॥
चेतन इव, नहिं चेतन रूपा।
है बिकल्प बहु चित्र अनूपा॥
तुम हरि! सत्य रच्यौ बहु भाँती।
लगत सत्य सो सबहि सुहाती॥
सत्य एक तुम, नंदकुमारा।
आतम-रूप, सकल आधारा॥
आदिपुरुष तुम पूरनकामा।
सब जग भिन्न, सदा अभिरामा॥
नित्य, सनातन, सुखमय रासी।
अच्छर, अमृत, अघट, अबिनासी॥
अंजन-रहित, प्रकास सरूपा।
दूरि उपाधि सरूप अनूपा॥
एहि बिधि लखत सुघर नर कोई।
जिन कें कछु तुम में मति होई॥
नंद-सुअन! तुम कौं सब ठामा।
लखत चराचर में अभिरामा॥
हरि गुर-रूप तरनि-सम पाना।
बेद-उक्त चख लहि सुख-धामा॥
ताहि नयन करि लखत जब, आतम एक प्रबीन।
तब तिन कहुँ संसार सब होइ जात जनु लीन॥

तब तिन कहँ यह जगत न साचा।
पहिलें रह्यौ जहाँ मन राचा॥
निरखि दाम अहि अति भयकारी।
रजु जान्यौ, तब भयौ सुखारी॥
बंध-मोक्ष, भव-मरन बिचारी।
अति भयभीत सो भयौ दुखारी॥
जब समुझै, तब ह्वै दुख दूरी।
ना तरु सोक-दोष रह पूरी॥
सुद्ध सचेतन रूप अनूपा।
आतम सदा एकरस रूपा॥
बंध-मोच्छ नहिं ता कहँ कबहू।
भयौ न है, ह्वैहै नहिं तबहूँ॥
रजु-सर्प जिमि सत्य न होई।
तिमि आतम सुख-दुख नहिं कोई॥
तरनि एक रस संतत आही।
उदय-अस्त कहियत है ताही॥
बंध-मोच्छ, निसि-दिन समतूला।
सब कहँ लखु अग्यान समूला॥
मानहिं तन कहँ आतम मूढ़ा।
जे नर ममता-मद-आरूढ़ा॥
बाहर खोजत आतमा, अहो अग्य-जन मूढ़।
सब घट ब्यापी नहिं लखत, सदा मोह आरूढ़॥
वस्तु हेरानी गेह, खोजत गहन मझार सठ।
मिलै, कहौ, किमि तेह, करि प्रयास पचि-पचि मरौ॥
कोउ एक बिदुष सरीर मझारा।
खोजत जड़ता करि निरधारा॥
करै सर्प अपबाद बिनासू।
रजु-ग्यान तब उपजे आसू॥
ऐसें मुक्ति-हेतु एक ग्याना।
अपर उपाइ न अहै सुजाना॥

ENGLISH TRANSLATION

Those of dull and ignorant minds do not know You as the Supreme Lord. They say that Brahmā, Viṣṇu, and Śiva together create, preserve, and destroy the world, for Your light has not arisen within them. You alone assume forms among gods, sages, animals, and aquatic beings, including Matsya, to shatter the pride of the fierce and arrogant. O source of bliss, Nanda's son, You employ profound Māyā to bless the saintly and preserve the bridge of dharma. O abode of mercy, bestow Your grace.

Who can fully behold the Lord's play or sing the ocean of His qualities? Again and again You assume many forms to protect Your servants. No being in the three worlds can describe Your qualities and pastimes or say how, when, how often, and where You fashion Your delightful manifestations.

The Vedas call this entire unreal world dreamlike. It holds not a trace of happiness but constant grief and great suffering. It arises from You and dissolves within You. It seems real but is not, Lord, and is a mass of sorrow. It appears eternal but is not eternal, appears pleasant but brings pain to all, and seems conscious though it has no consciousness. It consists of many marvelous imaginings. You, Hari, are real, yet what You have fashioned in many forms pleases everyone by appearing real.

You alone are truth, O son of Nanda, the Self and support of all. You are the primeval Person, fulfilled in every desire, distinct from the entire world and eternally beautiful. You are eternal, beginningless, a mass of bliss, imperishable, immortal, immutable, indestructible, stainless, self-luminous, free from limitations, and incomparable. A wise person whose mind rests in You sees You in this way. O son of Nanda, he beholds You, the beautiful Lord, in all moving and unmoving beings. Receiving from Hari in the form of the guru the sunlight of the divine eye proclaimed by the Vedas, he sees with that eye the one skillful Self, and the whole world seems to dissolve for him.

Then the world that once captivated his mind no longer appears real. He had seen a terrifying snake in a cord, but upon recognizing the rope he became happy. Contemplating bondage, liberation, birth, and death, he had been terrified and miserable. Once he understands, sorrow departs and no fault or grief remains. The pure and conscious Self is incomparable and forever one in nature. Bondage and liberation never belong to it, did not arise in the past, and will never arise. As the snake in the rope is not real, pleasure and pain do not belong to the Self. The sun is always one in nature, though people speak of its rising and setting. Bondage and liberation resemble night and day, and both are rooted in ignorance.

Foolish people intoxicated with possessiveness take the body to be the Self. They search outside for the Self and fail to see the One who pervades every heart, forever mounted upon delusion. A fool loses an object at home but searches for it deep in the forest. Tell me, how will he find it, even if he exhausts himself in the attempt? A rare wise person searches within the body, abandoning identification with matter. He negates the snake, and knowledge of the rope quickly arises. In the same way, knowledge alone is the means to liberation. There is no other path, O wise one.

ORIGINAL Hindi

इस प्रकार अपने ज्ञानदीपकी ज्योति जगाकर पितामहने मानो व्रजराजकुमारकी आरती उतारी! इतनेमें पुनः दृष्टि चली गयी नन्दनन्दनके चरण-नख-चन्द्रकी ओर। फिर तो एक विचित्र-सी ज्योति आँखोंमें भर गयी। अन्तस्तल पुनः प्लावित हो उठा भक्तिकी विमल धारासे ही। स्रष्टाकी ज्ञानगरिमाका उपर्युक्त प्रवचन डूब गया इस धारामें, ज्ञानकी वह लौ समा गयी इसकी स्निग्धतामें, यह व्यक्त कर देनेके लिये कि 'देखो, भक्तिकी स्निग्धता ही मेरी जननी है और यही सान्द्र, सान्द्रतर होती हुई मुझे पुनः आत्मसात् कर लेती है; भक्तोंको अपने भावानुरूप श्रीकृष्णचरण-सरोजकी निर्बाध सेवाका अवसर दान करनेके लिये यह मुझे अपने अञ्चलमें छिपा लेती है। जिन्हें मेरी चाह हो, मेरे प्रकाशमें भगवान्‌की महिमाका तत्त्व जाननेमात्रकी अभिलाषा हो, उनके लिये भी भक्तिके स्निग्ध प्रवाहमें निमग्न हो जाना अनिवार्य है; अन्यथा वे मुझे पानेसे रहे।' तथा बाहर पितामहकी वाणी भी इसी तथ्यका कुछ अंश प्रकट कर देती है। वे कहने लगते हैं--'हे देव! हे भगवन्! यह ठीक है कि अज्ञानजन्य संसार ज्ञान होते ही तत्क्षण विनष्ट हो जाता है; तथापि जो व्यक्ति तुम्हारे युग्म पादपद्मोंके अनुग्रहबिन्दुसे सिक्त हो चुका है, कृपाप्रसादकी कणिकामात्र जिसने पा ली है, वही तुम्हारी अनन्त अपरिसीम महिमाका यत्किंचित् तत्त्व जान सकता है। किंतु जिसने तुम्हारी कृपा नहीं प्राप्त की, वह ज्ञानके साधनोंका आचरण करके, वैराग्यकी भूमिमें प्रतिष्ठित होकर, योगका अनुष्ठान करके, इन-इन साधनोंके द्वारा इनकी परमोत्कृष्ट दशाको प्राप्त हुए व्यक्तियोंमें परिगणित होकर भी चिरजीवन अपने प्रयत्नसे अनुसंधान करते रहनेपर भी, तुम्हारी महिमाके यथार्थ ज्ञानकी उपलब्धि नहीं कर पाता। तुम्हारी कृपाके बिना कोई भी तुम्हारी महिमाके तत्त्वको नहीं जान सकता, नाथ!'

ENGLISH TRANSLATION

Thus, kindling the radiance of his lamp of knowledge, Brahmā seemed to offer ārati to the prince of Vraja. His gaze then returned to the moonlike nails of Nanda's son's feet, and a wondrous light filled his eyes. His inner being was again flooded by the pure current of devotion. The creator's majestic discourse on knowledge sank into that current, and the flame of knowledge dissolved within its tenderness, declaring:

"The tenderness of devotion is my mother. As it grows ever more concentrated, it absorbs me into itself again. To grant devotees the opportunity for uninterrupted service to Śrī Kṛṣṇa's lotus feet according to their own loving moods, devotion conceals me beneath its veil. Even those who desire me only to know the truth of Bhagavān's glory through my light must immerse themselves in devotion's tender current. Otherwise they cannot attain me."

Brahmā's outward speech revealed a portion of this truth: "O Deva, O Bhagavān, it is true that the world born of ignorance is destroyed the instant knowledge arises. Yet only one who has been moistened by a drop of grace from Your two lotus feet, who has received even a particle of Your merciful favor, can know something of the truth of Your infinite and boundless glory. One who has not received Your grace may practice the disciplines of knowledge, become established in renunciation, and perform yoga. He may be counted among those who have reached the highest perfection of these paths and may continue his inquiry by personal effort throughout a long life, yet he cannot attain true knowledge of Your glory. Without Your grace, no one can know the truth of Your majesty, Lord."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.29

अथापि ते देव पदाम्बुजद्वयप्रसादलेशानुगृहीत एव हि।
जानाति तत्त्वं भगवन् महिम्नो न चान्य एकोऽपि चिरं विचिन्वन्॥

ENGLISH TRANSLATION

Yet, O Deva, only one favored by even a trace of grace from Your two lotus feet can know the truth of Your glory, Bhagavān. No other person can know it, even after searching for a very long time.

ORIGINAL Braj

हो प्रभु! तव-पद-कमल सुदेस।
ताके रसप्रसाद कौ लेस॥
कबहुँ काहू पै दुरि आवै।
तब भल महिमा-तत्त्वहि पावै॥

× × ×

जद्यपि ग्यानवंत भयहारी।
तद्यपि एहि बिधि होइ सुखारी॥
तव पद-पंकज लेस पसाऊ।
जिन काहू यह जग महँ पाऊ॥
तासु अनुग्रह जा पर होई।
तत्त्वग्यान जानै नर सोई॥
बिनु पद-कंज अनुग्रह-पाएँ।
करत जतन बहु अति मन लाएँ॥
तत्त्वग्यान उपजै नहिं कबहूँ।
कैसेउँ निपुन होइ किन जबहूँ॥

ENGLISH TRANSLATION

O Lord, if even a trace of the nectarean grace of Your lovely lotus feet should ever reach someone, only then can that person rightly attain the truth of Your glory.

× × ×

Although knowledge removes fear, happiness comes in this way alone: someone in this world must receive a trace of grace from Your lotus feet. The person upon whom that favor descends can know the truth. Without receiving the grace of Your lotus feet, one may strive intensely with full concentration, but true knowledge will never arise, no matter how skillful one becomes.

ORIGINAL Hindi and Braj

भक्तिकी इस महिमाका गान करते हुए स्रष्टा अब स्वयं लालायित हो उठते हैं अपनेमें उसकी अचल प्रतिष्ठा हो जानेके लिये, इसके द्वारा व्रजराजकुमारकी महिमाका तत्त्व जाननेके उद्देश्यसे नहीं, अपितु उनके पदपल्लवका सेवाधिकार प्राप्त कर लेनेके लिये। किंतु यह वशकी बात जो नहीं। यदि कृपापरवश हुए नीलसुन्दर ही 'एवमस्तु' कर दें, तभी सम्भव है। तथा उनसे प्रार्थना करनेके अतिरिक्त इसके लिये और मार्ग ही क्या है:

पुनि प्रार्थत सब सुरन को रानौ।
भक्ति-बिभौ जु देखि ललचानौ॥

अतः आतुर कण्ठसे पितामह अपनी अभिलाषा निवेदन कर दे रहे हैं--'हे नाथ! इसीलिये वह सौभाग्य मुझे भी प्राप्त हो जाय, इस ब्रह्मशरीरसे हो अथवा इसे छोड़कर पशु-पक्षी-कीट-भृङ्ग आदि किसी भी योनिमें हो, किंतु उस महासौभाग्यका दान हे देव! मुझे भी मिल जाय अवश्य कि जिससे मैं तुम्हारे दासवर्गमेंसे कोई एक दास हो जाऊँ और फिर सदा दास ही बना रहकर तुम्हारे चरणपल्लवकी सेवामें ही संलग्न रहूँ। ओह! वह भ्रमर-कीट मेरी अपेक्षा अत्यधिक श्रेष्ठ है, स्वामिन्! जो तुम्हारे चरणसरोरुहमें न्योछावर हो रहा है। पशु ही है वह गोशावक, पर तुम्हारे श्रीअङ्गलेहन (चाटने) का सौभाग्य उसे प्राप्त है। मैं अभागा, भला, उस पशुकी तुलनामें भी नहीं हूँ, नाथ! वे बड़भागी शुक-पिक आदि विहंगम मधुर कण्ठसे गीत सुनाकर तुम्हारा आनन्दवर्धन करते हैं। इन पक्षिसमूहोंके सामने मेरा ब्रह्मपद कितना हेय, तुच्छ, सारहीन है, स्वामिन्! और यह नवोद्भिन्न सुकोमल तृणाङ्कुर-राशि तुम्हारे चरणतलको अपना मृदुल स्पर्श दान कर रही है! धन्य है यह तृण-पङ्क्ति। क्या मूल्य है मेरा इन उद्भिज प्राणियोंके समक्ष, भगवन्? इसीलिये हे करुणामय! इतनी-सी कृपा कर दो, मेरी विनय सुन लो, इस जन्ममें हो या इसे परित्यागकर किसी ऐसे ही पशु, पक्षी, कीट, पतङ्ग, भृङ्ग, तरु, गुल्म, लताकी योनिमें हो, जहाँ जिस योनिसे सम्भव हो, वहीं मुझे अपने चरणपल्लवके सेवनका सौभाग्य दे दो, दयानिधे!'

ENGLISH TRANSLATION

While singing this glory of devotion, the creator himself longed for it to become firmly established within him, not so that he might know the truth of the prince of Vraja's glory, but so that he might gain the right to serve His tender feet. This was not within Brahmā's control. It could happen only if Nīlasundara, overcome by compassion, said, "So be it." What path was there except to pray to Him?

Again the king of all the gods prayed, yearning as he beheld the majesty of devotion.

With an eager voice Brahmā offered his desire: "Lord, may I receive that great fortune, whether in this body of Brahmā or, after abandoning it, in any birth among animals, birds, insects, or bees. O Deva, may I surely be granted the immense good fortune of becoming even one servant among Your servants and then remaining forever engaged in service to Your tender lotus feet.

"Master, the bee that offers itself at Your lotus feet is far superior to me. A calf may be an animal, but it has the fortune of licking Your divine limbs. I am so unfortunate that I cannot compare even with that animal. Fortunate birds such as parrots and cuckoos increase Your delight by singing in sweet voices. Before those flocks of birds, my rank as Brahmā is contemptible, trivial, and without substance. These freshly sprouted, tender blades of grass give their soft touch to the soles of Your feet. Blessed is that row of grass. Bhagavān, what value do I have beside these plant beings? Therefore, compassionate Lord, grant me this small mercy and hear my plea. Whether in this birth or, after leaving it, in a birth as an animal, bird, insect, moth, bee, tree, shrub, or vine, in whatever species it may be possible, grant me there the good fortune of serving Your tender lotus feet, treasure of mercy."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.30

तदस्तु मे नाथ स भूरिभागो भवेऽत्र वान्यत्र तु वा तिरश्चाम्।
येनाहमेकोऽपि भवज्जनानां भूत्वा निषेवे तव पादपल्लवम्॥

ENGLISH TRANSLATION

Lord, may I obtain that abundant fortune, whether in this birth, another birth, or even among animals, by which I may become one among Your servants and serve Your tender lotus feet.

ORIGINAL Braj

अहो नाथ! मो कहुँ यौं करौ।
जौ तरुना करुना रस ढरौ॥
इही जनम में, और जनम में।
मनुष्य जनम में, तिरजग जनम में॥
तुमरे भक्तन में कछु ह्वै कै।
सोऊ चरन-सरोजन छ्वै कै॥

× × ×

अपर जनम तिरजग कोउ जोनी।
धरउँ, जहाँ जसि निज गति होनी॥
तुमरे जनन माँझ तनधारी।
होऊँ दास कर दास बिचारी॥

ENGLISH TRANSLATION

O Lord, if the nectar of tender compassion flows from You, then grant this to me: in this birth or another, in a human birth or an animal birth, may I become something among Your devotees and touch those lotus feet.

× × ×

If in another birth I take some animal form according to the destination ordained for me, may I receive a body among Your servants and become a servant of Your servants.

ORIGINAL Hindi and Braj

सच्चे भक्तोंकी भावना, व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रपर ही अपना सर्वस्व न्योछावर कर चुकनेवाले प्रेमीजनोंके चिरजीवनकी लालसा पितामहके भक्तिपूरित अन्तस्तलकी सरितामें हिलोरें ले रही है। सचमुच जिनके जीवनमें श्रीकृष्णसेवाधिकार प्राप्त होनेका उपक्रम होता है, उनमें एकमात्र इतनी-सी चाह ही बच रहती है--

किए मानुस पशु पखि भए जनमिए अथवा कीट-पतंग।
करम बिपाक गतागत पुनु-पुनु, मति रह तुअ परसंग॥

ENGLISH TRANSLATION

The mood of true devotees, the lifelong longing of lovers who have offered everything to Vrajendra's son Śrī Kṛṣṇacandra, surged within the river of Brahmā's devotion-filled heart. Indeed, when the right to serve Śrī Kṛṣṇa begins to awaken in someone's life, only this single desire remains:

Whether made human, animal, or bird, or born as an insect or moth, though the results of karma bring birth and death again and again, may my mind remain absorbed in You.

CHAPTER 56

# ब्रह्माजीके द्वारा व्रजवासियोंके भाग्यकी सराहना

# Brahmā Praises the Fortune of the Residents of Vraja

Source scan pages 364–370

ORIGINAL Hindi

'अहो! अतिशय धन्य हैं ये व्रजकी गायें और ये व्रजपुरवासिनी गोप-सुन्दरियाँ!'--पितामह अब गोकुलवासियोंके भाग्यका अभिनन्दन करने लगते हैं। वह व्यक्त हुई लालसा--भक्त बनकर जन्म पा लेनेकी उनकी अभिलाषा केन्द्रित हो जाती है व्रजराजकुमारके अत्यन्त प्रिय पात्रोंकी ओर ही--'ये सौभाग्यशालिनी गौएँ, गोपाङ्गनाएँ परम कृतार्थ हो चुकीं, प्रभो! देखो--क्या ही आश्चर्य है, नाथ! अनादिकालसे अबतक बड़े विधि-विधानसे सम्पादित हुए समस्त यज्ञसमूह तुम्हें तृप्त कर देनेमें समर्थ न हो सके; स्वर्गके देवगण अमृतका नैवेद्य समर्पितकर, वेद-मर्मज्ञ, कुशल कर्मकाण्डी द्विजवृन्द सम्पूर्ण विविध विधियोंसे यज्ञका उपहार निवेदित कर तुम्हें तृप्ति प्रदान न कर सके; तुम सर्वथा परिपूर्णको, नित्य तृप्तको उन-उन अर्पित द्रव्योंसे तृप्त होते न देख सके।

'परंतु आज उन्हीं तुमने, नित्य पूर्णस्वरूप होनेपर भी, गोवत्स एवं गोपबालकरूपसे इन गायोंका, गोपिकाओंका स्तन्य-पान किया है, अतिशय हर्ष एवं उमंगमें भरकर इनके स्तनक्षरित दुग्धामृतका स्वयं अपने श्रीमुखसे चूस-चूसकर स्वाद लिया है, वात्सल्य-प्रेमपरिपाकरूप इस अप्राकृत सुधासे अपनी उदरपूर्ति की है। सबके देखते हुए ही यह आश्चर्य घटित हुआ है। गायोंका, गोप-रमणियोंका स्तन-दुग्ध--स्थूल दृष्टिसे देखनेपर अन्न-पान आदिसे उद्भूत देह-विकारमात्र वस्तु--स्वयं निर्विकार नित्यतृप्तको पीते, ग्रहण करते सबने प्रत्यक्ष देखा है! उन गौओं एवं व्रजरमणियोंके जीवनधारणकी सफलता, कृतार्थताकी पराकाष्ठा ही तो यह है, भगवन्!'

ENGLISH TRANSLATION

"Ah, how supremely blessed are the cows of Vraja and the beautiful cowherd women who dwell here!" Brahmā now began glorifying the fortune of Gokula's residents. His longing to take birth as a devotee focused upon those who were most dear to the prince of Vraja. "Lord, these fortunate cows and cowherd women have attained the highest fulfillment. What a wonder! From beginningless time until today, all the sacrifices performed with elaborate rites have been unable to satisfy You. The gods of heaven offered nectar as food, while learned brāhmaṇas expert in Vedic ritual presented sacrificial offerings through every prescribed method, yet none could grant You satisfaction. You are utterly complete and eternally satisfied, and they never saw You become fulfilled by their offerings.

"Yet today, though eternally perfect and complete, You appeared as calves and cowherd boys and drank the breast milk of these cows and gopīs. Filled with supreme joy and enthusiasm, You sucked and savored with Your own divine mouth the nectar of milk flowing from their breasts. You filled Your belly with this transcendental nectar, the ripened essence of parental love. Everyone directly witnessed the wonder. To gross vision, the breast milk of cows and cowherd women is merely a bodily transformation produced from food and drink. Yet everyone saw You, the changeless and eternally satisfied Lord, drink and accept it. This is the very summit of the success and fulfillment of the lives of those cows and women of Vraja, O Bhagavān."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.31

अहोऽतिधन्या व्रजगोरमण्यः स्तन्यामृतं पीतमतीव ते मुदा।
यासां विभो वत्सतरात्मजात्मना यत्तृप्तयेऽद्यापि न चालमध्वराः॥

ENGLISH TRANSLATION

How supremely blessed are the cows and women of Vraja, whose nectarean breast milk You joyfully drank in abundance by becoming their calves and sons, O all-pervading Lord. Even all the sacrifices performed until now have not been sufficient to satisfy You as they did.

ORIGINAL Braj

हे प्रभु! धन्य-धन्य ये गोपी, धनि ये धेनु परम रस ओपी।
बालक है, बछ है प्रभु जिन के, पीवत भए पयोधर तिन के॥
बहुरयौ तनक स्तन्य-पय पाइ, बार-बार तुम रहत अघाइ।
कब के जग्य-भाग हौ खात, तहँ तुम तनकौ नहिंन अघात॥

ENGLISH TRANSLATION

O Lord, blessed beyond blessing are these gopīs, and blessed are these cows overflowing with the supreme rasa. You became their child and calf and drank from their breasts.

Receiving only a little of their breast milk, You drank again and again in complete satisfaction. For ages You have accepted shares of sacrifice, yet those offerings never satisfied You even slightly.

ORIGINAL Hindi

'केवल गायोंका एवं गोपरमणियोंका ही नहीं, नन्दव्रजके अधिवासीमात्रका भाग्य अनिर्वचनीय है, नाथ!'--पद्मयोनि उसी भावनामें डूबकर कहते चले जा रहे हैं--'गोपराज नन्दके व्रजमें स्थान पाये हुए जीवमात्रको तुमने अपने जिस कृपाप्रसादका दान किया है, उसकी अन्यत्र कहीं भी तुलना सम्भव नहीं है, स्वामिन्! इससे पूर्व ऐसा निरुपाधि प्रेमदान कहाँ किसे प्राप्त हुआ है, प्रभो! अवाङ्मनसगोचर परमानन्दस्वरूप, सनातन परिपूर्ण ब्रह्म तुम स्वयं इनके--ओह! व्रजके पशु-पक्षी, गुल्म-लता-वल्लरियोंतकके परम सुहृद्रूपमें प्रत्यक्ष अवस्थित रहकर इन्हें अपने साथ लेकर अनन्त, पारावारविहीन प्रेमसिन्धुमें संतरण कर रहे हो। यह अप्रतिम सौभाग्य इससे पूर्व कहाँ, किनका हुआ है, देव!

'सच्चिदानन्द परब्रह्मका साक्षात्कार कर लेनेके लिये अनेकोंको दौड़ते हुए देख लेना सम्भव है; पर उस परमानन्दस्वरूप परब्रह्मको ही गोपशिशुओंके, गोवत्सोंके पीछे, उन्हें ढूँढ़नेके लिये दौड़ते हुए दर्शन कर लेना यहाँ इस नन्दव्रजके अतिरिक्त और कहीं भी सम्भव नहीं है, स्वामिन्! कितना अनुराग है तुम्हारा इन गोपबालकोंके प्रति, गोवत्सोंके प्रति, भगवन्! अभी-अभी तुम परमानन्दस्वरूप होकर भी कितनी आतुरतासे इन्हें वनप्रान्तरोंमें दौड़-दौड़कर ढूँढ़ रहे थे, नाथ! और तुम्हारी वह दैनंदिनी दिनचर्या--जब अल्पवयस्क गोवत्स द्रुतगतिसे चलनेमें श्रान्त-से दीखने लगते हैं, उस समय दौड़कर उन्हें अपनी नन्हीं-सी गोदमें धारण कर लेनेका तुम्हारा प्रेमिल प्रयास--अपने परम सौहार्दका ऐसा दान यहाँके अतिरिक्त कहाँ उपलब्ध है, देव! इसे भी जाने दो, चञ्चल गोपशिशुओंके द्वारा पुष्पचयनके समय किसी पुष्पवृक्षको खण्डित हुए देखकर तुम कितने व्यथित हो जाते हो! उस समय अपने कोमल करस्पर्शसे वृक्षकी वेदना हर लेनेकी तुम्हारी चेष्टा, वृक्ष-गुल्म-लताओंके प्रति भी स्नेहदानका यह अद्भुत निदर्शन इस व्रजके सिवा और कहाँ सम्भव है, विभो!

'बस, धन्य हैं व्रजराज महाराज नन्द! धन्य हैं गोप! धन्य हैं व्रजके अधिवासी! अहोभाग्य है व्रजवासीमात्रका--यहाँके पशु-पक्षी-कीट-पतंग-भृङ्ग-तरु-लता-गुल्म प्रभृतितकका, जिनके पूर्णब्रह्म, सनातन, परमानन्दस्वरूप तुम स्वयं मित्र हो।'

ENGLISH TRANSLATION

"Not only the cows and cowherd women, O Lord, but every resident of Nanda's Vraja possesses indescribable fortune." Immersed in this feeling, lotus-born Brahmā continued, "The gift of grace You have given every being who has found a place in the Vraja of Nanda, king of the cowherds, has no comparison anywhere else. Who before has ever received such unconditional love? You Yourself are the eternal, complete Brahman, supreme bliss beyond the reach of speech and mind. Yet You stand visibly as the dearest friend even of Vraja's animals, birds, bushes, vines, and creepers, carrying them with You across the infinite and shoreless ocean of love. Who before has ever attained such incomparable fortune?

"One may see countless seekers running to realize the Supreme Brahman of eternity, knowledge, and bliss. Yet nowhere outside Nanda's Vraja can one see that same Supreme Brahman, the embodiment of supreme bliss, running after cowherd boys and calves in order to find them. How deep is Your attachment to these boys and calves! Though You are the form of supreme bliss, You just now ran anxiously through the forest searching for them. And in Your daily life, when young calves become weary from moving quickly, You lovingly run to gather them into Your tiny lap. Where outside this Vraja is such a gift of perfect friendship found? More than this, when the playful boys damage a flowering tree while gathering blossoms, how distressed You become. With Your tender hands You try to remove the tree's pain. Where but Vraja can one find this wondrous demonstration of affection even toward trees, bushes, and vines?

"Blessed is Mahārāja Nanda, king of Vraja. Blessed are the cowherds, and blessed are all who dwell in Vraja. How fortunate is every resident, down to the animals, birds, insects, bees, trees, vines, and bushes, for You Yourself, the complete and eternal Brahman and embodiment of supreme bliss, are their friend."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.32

अहो भाग्यमहो भाग्यं नन्दगोपव्रजौकसाम्।
यन्मित्रं परमानन्दं पूर्णं ब्रह्म सनातनम्॥

ENGLISH TRANSLATION

Oh, what fortune, what boundless fortune belongs to the residents of Nanda's cowherd settlement, for the eternal, complete Brahman, the embodiment of supreme bliss, is their friend.

ORIGINAL Braj

इह ब्रजजनकी भाग बड़ाई।
हो प्रभु, मो पै नहिं कहि जाई॥
जा प्रभु के आनँद कौ लेस।
बर्तत अज पुनि सेस-महेस॥
सो तुम निरवधि परमानंद।
जिनके मित्र परम सुख-कंद॥
अहो भाग्य सुनंद गोपन दान कह पूरब दियौ॥
ब्रह्म सनातन कृष्न प्रभु, पूरन परमानंद।
मित्ररूप भए जासु के, अहोभाग्य सुख-कंद॥

ENGLISH TRANSLATION

The greatness of the fortune of Vraja's people cannot be spoken by me, O Lord. From only a trace of Your bliss, Brahmā, Śeṣa, and Maheśa continue to exist.

You are that unlimited supreme bliss, yet You have become the friend of those who are the very source of happiness. What former gift did the cowherds headed by Sunanda ever give to earn such fortune?

Lord Kṛṣṇa is the eternal Brahman, complete supreme bliss. Blessed beyond measure are those for whom He has become a friend, the very root of happiness.

ORIGINAL Hindi

यह कहते-कहते, व्रजपुरवासियोंके इस असमोर्ध्व सौभाग्यका कीर्तन करते-करते चतुर्मुख उन्हींमें तन्मय-से होने लगते हैं। प्रेमकी एक विचित्र लहर उठती है अन्तस्तलमें और वह छा लेती है उनके निर्भ्रान्त वेद-ज्ञानके आलोकको। वेदगर्भ भूल जाते हैं इस सिद्धान्तको कि व्रजराजकुमारके लीलापार्षद ये व्रजवासीजन भी उन्हींकी भाँति सच्चिदानन्द-विग्रह हैं। इनके शरीर, नेत्र, नासिका आदि इन्द्रियाँ, मन-प्राण प्राकृत जगत्के प्राणियोंके जैसे नहीं, पृथक्-पृथक् वस्तु नहीं, अपितु उनके वे सब कुछ--इन्द्रिय आदि समस्त पदार्थ सच्चिदानन्दमय उनके स्वरूपके ही पृथक्-पृथक् संनिवेशमात्र हैं। प्राकृत इन्द्रियोंसे तो केवल जड़ वस्तुका ही ग्रहण सम्भव है, सच्चिदानन्दमय वस्तुका ज्ञान सम्भव नहीं। किंतु यहाँ ये व्रजवासी तो सदा-सर्वदा अपनी समस्त इन्द्रियोंके द्वारा सर्वान्तरात्मा, सच्चिदानन्दघन परब्रह्म पुरुषोत्तम स्वयं भगवान्को ही ग्रहण कर रहे हैं। इनकी सच्चिदानन्दमयी इन्द्रियोंका नियन्त्रण प्राकृत इन्द्रियोंके अधिष्ठातृ-देवतागण कर सकें, यह तो सर्वथा असम्भव है। इन चिदानन्दमय पार्षदोंकी इन्द्रियोंको आवश्यकता नहीं है इन्द्रियोंके अधिष्ठातृ-देवोंकी शक्तिकी--ये तो स्वशक्तिसे ही भगवद्रूपरस आदिको ग्रहण करती हैं।

किंतु पितामहको प्रेमके आवेशमें इस सत्यकी विस्मृति-सी हो जाती है। वे अनुभव-सा करने लगते हैं कि 'हम इस प्राकृत जगत्के देवगण--एकादश इन्द्रियोंके अधिष्ठातृ-देवता भी कृतार्थ हो रहे हैं इन व्रजवासीजनोंकी इन्द्रियोंकी ओटसे।' और यह भी सम्भव है, उपर्युक्त सत्यकी छाया स्मृतिपथमें वर्तमान रहनेपर भी प्रेमपरवश हुए पितामहके आकुल प्राण अभिलाषाकी लहरोंपर--व्रजपुरवासियोंसे सम्बद्ध हो जानेकी लालसाके प्रबल प्रवाहपर बहते जा रहे हैं। उन प्राणोंमें स्पन्दन हो रहा है--'इस चिन्मय व्रजपुरसमाजसे हम प्राकृत इन्द्रियोंके अधिष्ठातृ-देवताओंका साक्षात् सम्बन्ध तो होनेसे रहा। किंतु इनके भी इन्द्रियवर्ग देखनेमें तो यहाँ-जैसे ही हैं; आकृति, बाह्यसंस्थान, संचरणप्रक्रियामें तो साम्य है ही; नयन, नासा आदि नामोंकी समता तो है ही। बस, बस, इतना ही हमारे लिये पर्याप्त है; किसी भी प्रकारसे सादृश्य-लेशगन्धकी भावना करके गौरवान्वित होनेका आधार तो प्राप्त हो गया।'

ENGLISH TRANSLATION

As four-faced Brahmā continued glorifying the unequaled fortune of Vraja's residents, he became absorbed in them. A wondrous wave of love arose in his heart and covered the light of his unerring Vedic knowledge. He seemed to forget the principle that the residents of Vraja, companions in the prince of Vraja's līlā, are forms of eternity, consciousness, and bliss just as He is. Their bodies, eyes, noses, other senses, minds, and lives are not like those of beings in the material world and are not separate objects. All these are merely distinct arrangements within their spiritual forms of eternity, consciousness, and bliss. Material senses can perceive only inert matter and cannot know spiritual reality. Yet Vraja's residents eternally perceive Bhagavān Himself, the indwelling Self of all, Puruṣottama, and the Supreme Brahman concentrated in eternity, consciousness, and bliss, through every one of their senses. It is wholly impossible for the presiding deities of material senses to govern these spiritual senses. The senses of these companions, formed of consciousness and bliss, do not require the powers of any presiding deity. By their own power they perceive the Lord's form, taste, and every other quality.

Overcome with love, however, Brahmā seemed to forget this truth. He began to feel, "We gods of the material world, the presiding deities of the eleven senses, are also becoming fulfilled under the shelter of the senses of Vraja's residents." Perhaps a shadow of the truth remained upon the path of memory, yet Brahmā's love-overpowered and restless life was being swept upon waves of longing, by the strong current of desire to become connected with Vraja's people. "We presiding deities of material senses can have no direct relationship with this spiritual society of Vraja. Yet their senses appear outwardly like those here. Their form, external arrangement, and mode of activity are similar, and they even bear the same names, such as eye and nose. This alone is enough for us. By imagining even the faintest fragrance of similarity, we have gained some basis for feeling honored."

ORIGINAL Hindi

इस प्रकार पितामह इस आवेशमें ही कहने लग जाते हैं--'हे अच्युत! इन व्रजपुरवासियोंके अनिर्वचनीय परम सौभाग्यकी बात तो अलग रही--मन, बुद्धि, अहंकार, कर्ण, त्वक्, चक्षु, रसना, नासिका, वाक्, हस्त, पद--इन एकादश इन्द्रियोंके अधिष्ठातृ-देवतास्वरूप महादेव,* मैं ब्रह्मा, चन्द्र, दिक्, वायु, सूर्य, प्रचेता, अश्विनी, वह्नि, इन्द्र, उपेन्द्र--हम एकादश व्यक्ति भी धन्य हैं; अतिशय भाग्यशाली हैं हम सब भी, नाथ! देखो इन व्रजपुरवासियोंकी इन्द्रियोंको हम सबने पानपात्र बनाया है। इन पात्रोंमें तुम्हारे चरणसरोजका मधुर मकरन्दरस नित्य पूरित होता रहता है। यह रस सुधासे भी अतिशय सुमधुर एवं आसवसे भी अत्यधिक मादक है--इसे पी लेनेके अनन्तर अन्यत्र कहीं रसानुभूति नहीं होती, अन्य सब कुछकी सर्वथा विस्मृति हो जाती है। ऐसा मधुमय एवं उन्मादी रस है यह! और उसे ही हम सब पान करते रहते हैं, प्रभो!

'इन व्रजवासियोंका मन तुम्हारे साथ अपने यथायोग्य सम्बन्धका मनन करता है। इनकी बुद्धि तुम्हारी सेवाके लिये तुम्हारे साथ विविध क्रीड़ा कर तुम्हें सुख पहुँचानेके लिये अध्यवसाय करती है। इनका अहंकार तुम्हारे रुचिकर कार्योंके संकल्पमें ही संलग्न रहता है। इनके कर्णपुटोंमें तुम्हारी मधुस्यन्दिनी वाणी एवं वंशीरव ही पूरित रहता है। इनकी त्वचामें यथायोग्य भाव एवं अधिकारके अनुरूप तुम्हारे श्रीअङ्गोंका स्पर्श ही समाया रहता है। इनके दृग् तुम्हारे अनिन्द्य-सुन्दर रूपमें ही उलझे रहते हैं। इनकी रसना तुम्हारे अधरामृतसे सिक्त प्रसादका ही रस लेती है। इनके नासारन्ध्रोंमें तुम्हारे श्रीअङ्गोंका सौरभ ही परिव्याप्त रहता है। इनकी वागिन्द्रिय व्यस्त रहती है तुमसे प्रेमालाप करनेमें ही, तुम्हारे अनन्त गुणोंका मधुर गान करनेमें ही। इनके हस्त आहरण करते हैं एकमात्र तुम्हारी सेवोपयोगी वस्तुओंका ही। इनके पदयुगलमें गति रहती है केवल तुम्हारी ओर जानेके लिये अथवा वहाँ उस दिशामें दौड़ते रहनेके लिये, जहाँ जिधर जाकर तुम्हारी सेवा सम्भव हो सके।

'इस प्रकार व्रजवासीजनोंकी ये एकादश इन्द्रियाँ तुमसे जुड़ी रहनेके कारण सतत पूर्ण रहती हैं तुम्हारे असमोर्ध्व माधुर्यके अमृतसे ही। और इसीलिये, नाथ! इन इन्द्रियोंके अधिष्ठातृ-देवगण हम सब भी--साक्षात् सम्बन्धसे न सही, सम्बन्ध-गन्धलेशाभासकी भावना करके ही--इस चिन्मय सुधा-रसका बार-बार पान कर रहे हैं। अहा! जब एक-एक इन्द्रियसे पान करके हम देवगण धन्य-धन्य हो रहे हैं, तब समस्त इन्द्रियोंसे ही इस अप्राकृत पीयूषरसका सतत सेवन करनेवाले व्रजवासियोंकी स्थितिका चित्रण कौन कर सकेगा, स्वामिन्!'

ENGLISH TRANSLATION

In this absorption Brahmā continued, "O Acyuta, leaving aside the indescribable supreme fortune of Vraja's residents, we eleven presiding deities of their mind, intellect, ego, ears, skin, eyes, tongue, nose, speech, hands, and feet are also blessed: Mahādeva,* I, Brahmā, the moon, the directions, wind, the sun, Pracetā, the Aśvinī gods, fire, Indra, and Upendra. We too are supremely fortunate, O Lord. We have made the senses of Vraja's residents our drinking cups. These vessels remain eternally filled with the sweet honey of Your lotus feet. This rasa is sweeter than nectar and more intoxicating than wine. Once it is drunk, no taste is experienced elsewhere and everything else is entirely forgotten. Such is its honeyed and maddening power, and we continually drink it.

"The minds of Vraja's residents contemplate their respective relationships with You. Their intelligence strives to bring You happiness by playing with You in many ways for Your service. Their ego remains engaged in resolving to perform deeds pleasing to You. Their ears are filled only with Your honey-flowing speech and flute song. Their skin holds the touch of Your divine limbs according to their respective feelings and rights. Their eyes remain entangled in Your faultlessly beautiful form. Their tongues taste only prasāda moistened by the nectar of Your lips. Their nostrils are filled with the fragrance of Your limbs. Their power of speech remains occupied in loving conversation with You and sweetly singing Your endless virtues. Their hands gather only articles useful for Your service. Their feet move only toward You or run wherever service to You may be performed.

"Thus, because these eleven senses of Vraja's residents remain joined to You, they are always filled with the nectar of Your incomparable sweetness. Therefore, O Lord, we presiding deities of those senses also drink this spiritual nectar again and again, if not through a direct relationship, then by imagining the faintest trace and fragrance of one. Ah, when we gods become blessed by drinking through only one sense each, who could portray the condition of Vraja's residents, who constantly drink this transcendental nectar through every sense?"

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.14.33

एषां तु भाग्यमहिमाच्युत तावदास्ता-
मेकादशैव हि वयं बत भूरिभागाः।
एतद्धृषीकचषकैरसकृत् पिबामः
शर्वादयोऽङ्घ्र्युदजमध्वमृतासवं ते॥

ENGLISH TRANSLATION

O Acyuta, let the greatness of their fortune remain beyond description. We eleven deities beginning with Śiva are ourselves greatly blessed, for through the cups of their senses we repeatedly drink the intoxicating, nectarean honey of Your lotus feet.

ORIGINAL Braj

इन की भाग-महिम तौ रहौ।
हमरे भूरि भाग तन चहौ॥
जद्यपि इन की इंद्री जिती।
हम करि नाहिंन कीनी तिती॥
तदपि तनक अभिमान के साथ।
हम सब कृत्यकृत्य भए, नाथ॥
नेत्रादिक इंद्रियगन जिते।
हमरे पान-पात्र प्रभु! तिते॥
तुम्हरे सुंदर सुंदर अंग।
छिन छिन उठति जु अमृत-तरंग॥
तिन करि पुनि-पुनि पियत जथारथ।
सूर्यादिके सब भए कृतारथ॥
बहुरयौ इक-इक इंद्रिय केरे।
धन्य भए हम-से बहुतेरे॥
जिन की सब इंद्रिय रस-पगी।
सब ही बिधि ते तुम्हहीं लगी॥
तिन के भाग कि महिमा जौन।
हो प्रभु! ताहि कहि सके कौन॥

× × ×

तासु भाग्य की बात, को बरनै, केहि बुद्धि असि।
धन्य भाग्य सुर तात, जे इंद्री पति जगत के॥
मन अरु बुद्धि चित्तऽहंकारा।
चच्छु आदि ते रह निरधारा॥
सोइ भाजन करि करहिं जु पाना।
तव पद कंज अमृत रस जाना॥
छके रहत तेहि आसव सोऊ।
अहो भाग्य कहि सके न कोऊ॥
एक-एक के अधिपति मानी।
सौरभादि सेवहिं हियँ आनी॥
तदपि कृतार्थ हम भए सबही।
एक देस चख आदिक तबहीं॥
सकल इंद्रियन करि निज सेवा।
तासु भाग्य किमि बरनों देवा॥
अहो भाग्य यातें ब्रजबासी।
जिनके गृह बिचरत अबिनासी॥

ENGLISH TRANSLATION

Let the greatness of their fortune remain unspoken. See how abundant our own fortune is. Although we did not create or govern all their senses, with a slight sense of connection we have all become fulfilled, O Lord.

Their eyes and other senses are our drinking vessels. From Your beautiful limbs, waves of nectar arise at every moment. Drinking these again and again in their true form, the sun-god and the other deities have all become fulfilled. Although we drink through only one sense each, many of us have become blessed. All the senses of Vraja's residents are steeped in rasa and joined to You in every way. Who could speak the greatness of their fortune?

× × ×

Who possesses an intellect capable of describing their fortune? Blessed are the gods who preside over the senses of the world. Mind, intelligence, ego, sight, and all the other faculties become cups from which those gods drink the nectar-rasa of Your lotus feet. Intoxicated by that divine wine, their fortune cannot be described.

Each presiding deity accepts the fragrance or another single quality within the heart, and even through that partial taste we all become fulfilled. O Lord, how then could I describe the fortune of those who serve through all their senses? Blessed are the residents of Vraja, within whose homes the imperishable Lord wanders.

ORIGINAL Hindi. Printed note

*महादेव अहंकारके अधिष्ठाता हैं, ब्रह्मा बुद्धिके एवं चन्द्रमा मनके। इन तीनोंके अतिरिक्त शेषको उपर्युक्त क्रमसे समझना चाहिये। महादेवजीका नाम पितामहने सर्वप्रथम इसलिये लिया है कि अभी भी उनके मनमें अपने किये हुए अपराधका पर्याप्त संकोच वर्तमान है। साथ ही 'भक्तचूड़ामणि महादेवका नाम व्रजराजकुमारको उल्लसित कर देगा, द्रवित हो उठेंगे प्रभु और मुझ अपराधीके नामका प्रथम उल्लेख शोभाजनक भी नहीं'--यह भावना भी काम कर रही है।*

ENGLISH TRANSLATION

*Mahādeva presides over ego, Brahmā over intelligence, and the moon over mind. The remaining deities should be understood in the order given above. Brahmā named Mahādeva first because he still felt deep shame over his offense. He also thought, "The name of Mahādeva, crown jewel of devotees, will delight and soften the heart of the prince of Vraja, while it would not be fitting to mention the name of an offender like me first."*

ORIGINAL Hindi

अतएव, 'हे भगवन्! मेरे प्राण अत्यन्त आकुल हैं इस वृन्दाकाननमें, गोकुलमें--गो-गोप-गोपीजनकी, इनके सेवकवर्गकी निवासस्थलीमें कहीं स्थान पा लेनेके लिये।'--चतुर्मुखकी आन्तरिक लालसा और भी विशद, निर्मल, निर्मलतररूपमें, भक्तोचित आदर्श दैन्यके सौरभसे सुरभित होकर व्यक्त होने लगती है--'ओह! अब मैं समझ पा रहा हूँ, प्रभो! मेरी वह पूर्वकी प्रार्थना मेरी धृष्टतामात्र थी। तुम्हारे साक्षात् चरणसेवनका अधिकार पा लेनेयोग्य मैं नहीं हूँ, नाथ! फिर भी प्राणोंकी अभिलाषा मिटती जो नहीं, स्वामिन्! अधिष्ठातृत्वकी भावनासे अपनेको धन्य-धन्य अनुभव करनेपर भी वे प्राण पुनः मचल उठे हैं तुम्हारे इन व्रजपार्षदोंके आवाससे ही संनद्ध हो जानेके लिये। ब्रह्मशरीरसे यह सम्भव नहीं, साथ ही तुम्हारी साक्षात् सेवाके अनुरूप पार्षदशरीर पा लेनेकी योग्यता नहीं।

'फिर भी तुम तो करुणावरुणालय हो, देव! बस, इतनी-सी कृपा कर दो, दयामय! सेवकका अधिकार न सही, तुम्हारे इन व्रजवासीजनोंमेंसे जिस किसीकी भी चरणधूलिकणिकासे अपने-आपको अभिषिक्त हुए देख लेनेका ही परम सौभाग्य मेरा हो जाय। ब्रह्मजन्मकी अपेक्षा कोटि-कोटि-गुणित अधिक सौभाग्यसम्पदा यह है, विभो! बस, इस गोपावासमें जहाँ कहीं भी इसी सौभाग्यसे भूषित होनेयोग्य स्थान मुझे मिल जाय--कीट, पतंग, तृण, गुल्म आदि कुछ भी बनकर यहाँ मेरा जन्म हो जाय और मुझपर व्रजपुरवासियोंकी चरणरज पड़ती रहे, मेरे समस्त अङ्ग सदा सिक्त होते रहें उनकी पावन पदधूलिसे ही। अहा! अनादिकालसे अबतक श्रुतियाँ भी जिनकी पदरजका अन्वेषण ही कर रही हैं, वे स्वयं भगवान् मुकुन्द श्रीनन्दनन्दन तुम जिन व्रजवासियोंके जीवनस्वरूप सारसर्वस्व हो, उन व्रजजनकी चरणरजको प्राप्त कर लेनेपर मुझे तुम्हारे चरणसरोरुहकी रज तो मिल ही चुकी, भगवन्!'

ENGLISH TRANSLATION

"Therefore, O Bhagavān, my life is intensely restless to obtain some place within Vṛndāvana or Gokula, the dwelling of the cows, cowherd men and women, and their servants." Four-faced Brahmā's inner longing emerged in an increasingly clear and pure form, fragrant with the ideal humility of a devotee. "Lord, now I understand. My earlier prayer was only audacity. I am not qualified to gain the right of directly serving Your feet. Yet the longing of my heart will not disappear. Even while feeling blessed by imagining myself a presiding deity, my life again yearns to become connected with the dwelling of Your companions in Vraja. This is impossible in the body of Brahmā, while I also lack the qualification to receive a companion's body suitable for Your direct service.

"Still, You are an ocean of compassion. Grant me only this small mercy: even if I have no right to serve, may I obtain the supreme fortune of being bathed in a particle of dust from the feet of any one among Your residents of Vraja. This fortune is millions upon millions of times greater than birth as Brahmā. Let me find anywhere in this cowherd settlement a place worthy of that blessing. Let me be born here as an insect, moth, blade of grass, bush, or anything at all, so that the dust of Vraja's residents may fall upon me and every limb may remain eternally moistened by their sacred foot dust. Ah, from beginningless time the śrutis have searched for the dust of Your feet. You, Mukunda Śrī Nandanandana, Bhagavān Himself, are the very life and entire treasure of these residents of Vraja. If I receive the dust of their feet, I shall thereby have received the dust of Your lotus feet."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.34

तद् भूरिभाग्यमिह जन्म किमप्यटव्यां
यद् गोकुलेऽपि कतमाङ्घ्रिरजोऽभिषेकम्।
यज्जीवितं तु निखिलं भगवान् मुकुन्द-
स्त्वद्यापि यत्पदरजः श्रुतिमृग्यमेव॥

ENGLISH TRANSLATION

May I attain the greatest fortune of taking any birth at all in this forest or in Gokula, so that I may be bathed in the dust of the feet of any of its residents. Their entire life is Bhagavān Mukunda, and even today the śrutis continue searching for the dust of His feet.

ORIGINAL Braj

तातैं यह माँगत प्रभु पहियाँ।
कै ब्रज, कै बुंदाबन महियाँ॥
ओषधि, बीरुध, तृन, द्रुम, बेली।
जहँ इन ब्रजबासिन की केली॥
तहँ कौ मोहि कछू अस करौ।
इन की पद-रज मो पै परौ॥
जा प्रभु की पद-पंकज धूरि।
ढूँढ़त निगम, सु अजहूँ दूरि॥
सो तुम जिन के जीवननाथ।
जैसैं दीन मीन कें पाथ॥
इन कै भक्ति लहलहत ऐसी।
देखी सुनी न कितहूँ तैसी॥

× × ×

भूरि भाग्य मैं तब जगदीसा।
मागौं यह तव पद धरि सीसा॥
पावौं जन्म अवनि महँ जाई।
बुंदाबन गोकुल सुखदाई॥
जहाँ जीव सब रहहिं सुतंतर।
तहँ तव पद रज लहौं निरंतर॥
जुग तव चरन सरोज रज, जुग-जुग श्रुति जेहि खोजि।
सो बृंदाबन भूमि सब, अंकित चरन सरोज॥
यातें ब्रज महँ नाथ! जन्म लहौं तृन द्रुम लता।
लहि रज होउँ सनाथ, मिटै फेरि संभव मरन॥

ब्रज महँ जीव जहाँ लगि कोई।
चर अरु अचर, मंद-भल जोई॥
तासु चरन-रज निज सिर धरऊँ।
जन्म अनेक दोष परिहरऊँ॥
जासु निखिल जीवित घनस्यामू।
ताहि बिना नहिं तेहि बिश्रामू॥
एहि तैं धन्य, धन्य तर जानूँ।
बाल-भाव ईस्वर महँ मानूँ॥

करहु मोहि ब्रज-रेनु, देहु बृंदाबन बासा।
माँगों यहे प्रसाद, और मेरें नहिं आसा॥
जोइ भावै सोइ करहु तुम, लता सिला द्रुम गेहु।
ग्वाल गाइ कौ भृत करौ, मानि सत्य व्रत एहु॥
जो दरसन नर नाग अमर सुरपतिहुँ न पायौ।
खोजत जुग गए बीति, अंत मोहू न लखायौ॥
ईहे ब्रज यह रस नित्य है, मैं अब समुझ्यौ आइ।
बृंदाबन रज ह्वै रहौं, ब्रह्मलोक न सुहाइ॥

ENGLISH TRANSLATION

Therefore, Lord, I ask this at Your feet: let me dwell either in Vraja or in Vṛndāvana as a healing herb, plant, blade of grass, tree, or vine where the residents of Vraja perform their pastimes. Make me something there upon which the dust of their feet may fall. The Vedas still search from afar for the dust of Your lotus feet, yet You are the very life-lord of these residents, like water to a helpless fish. Their devotion flourishes in a way never seen or heard anywhere else.

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O Lord of the universe, I bow my head at Your feet and ask for this immense fortune: may I take birth upon the earth in bliss-giving Vṛndāvana or Gokula. Where every being lives in spiritual freedom, may I continuously receive the dust of Your feet. The śrutis search age after age for the dust of Your lotus feet, while the whole land of Vṛndāvana is marked by those lotus feet. Therefore, O Lord, may I be born in Vraja as grass, tree, or vine. Receiving its dust, may I gain a true master and end the cycle of birth and death.

Whatever moving or unmoving being lives in Vraja, whether seemingly lowly or noble, may I place the dust of its feet upon my head and remove the faults of countless births. Ghansyāma is its entire life, and without Him it finds no rest. I regard such a being as blessed and more blessed still, for it sees the Supreme Lord with the intimacy of a child.

Make me the dust of Vraja and grant me residence in Vṛndāvana. I ask only this grace and cherish no other hope. Make me whatever pleases You: a vine, stone, tree, or house. Make me a servant of the cowherd boys and cows, and accept this as my solemn vow. Even human beings, Nāgas, immortals, and Indra have not attained this vision. Ages pass in searching, yet its limit remains unseen. Now I have understood that this rasa is eternally present here in Vraja. May I remain as the dust of Vṛndāvana, for Brahmaloka no longer delights me.

ORIGINAL Hindi

'देव! पता नहीं मेरा यह सौभाग्य होगा या नहीं, व्रजपुरवासियोंकी चरणरजसे अभिषिक्त होनेका सुदुर्लभ वर तुम मुझ अनधिकारी, अपराधीको दे सकोगे या नहीं।'--पितामहकी दीनताभरी दृष्टि स्थिर हो जाती है व्रजराजकुमारके मुखचन्द्रपर एक प्रश्नका उत्तर पा लेनेके लिये, नहीं-नहीं, व्रजपुरवासियोंके अपरिसीम सौभाग्यका एक अभिनव चित्रपट सामने रखकर अपने आराध्यको परम उल्लाससे पूरित कर देनेके लिये। वे कहने लगते हैं--'किंतु प्रभो! यह तो बता दो कि अपने इन व्रजजनोंको इनकी सेवाके प्रतिदानमें तुम दोगे क्या? मेरी बुद्धि कुण्ठित हो रही है, मोहित हुई जा रही है इसका निर्णय कर लेनेमें, नाथ! तुम सर्वभवन-समर्थ हो; सब कुछ करनेकी, देनेकी तुम्हारी सामर्थ्य है--यह नितान्त सत्य है। पर साथ ही तुम्हीं तो सम्पूर्ण फलोंके फलस्वरूप हो, तुमसे उत्कृष्ट कोई फल है जो नहीं, भगवन्! फिर तुम इन्हें--अपने व्रजवासी सेवकोंको इनकी सेवाका क्या फल दोगे? तुम्हारी अनन्त शक्तिमत्ताको स्वीकार करनेपर भी बुद्धि निश्चय नहीं कर पा रही है कि इन्हें, इनकी सेवाके अनुरूप कौन-सी वस्तु तुम प्रदान करोगे। सब कुछके उत्कृष्टतम फलस्वरूप अपने-आपको ही देकर भी तुम इनसे उऋण जो नहीं हो सकते, स्वामिन्! इन्हें तो, तुमसे भी उत्कृष्ट कदाचित् कोई वस्तु होती, वह दी जाती, तब न्याय होता; इनकी सेवाका, इनके प्रेमका सच्चा-समुचित प्रतिदान होता; तुम उऋण हो पाते।

'क्योंकि यह स्पष्ट है, कृपालो! तुम्हारे स्वरूपको--तुम्हें तो उस बालघातिनी यातुधानी पूतनाने भी केवल वात्सल्य-प्रेममयी व्रजपुरन्ध्रियोंके वेशका अनुकरणमात्र करके पा लिया, तुम्हारी धात्रीके अनुरूप गति पाकर कृतार्थ हो गयी वह; इतना ही नहीं, अपने समस्त कुलके लिये वह तरणतारण बन गयी। फिर जिन्होंने अपने गृह, धन, सुहृद्, समस्त प्रीत्यास्पद वस्तु, शरीर, पुत्र, प्राण, अन्तःकरण--अपना सर्वस्व तुम्हारे लिये, तुमपर ही न्योछावर कर रखा है, सम्पूर्ण समर्पण करके तुम्हारे लिये तुम्हारी ऐकान्तिक आराधनामें ही जो संलग्न हैं, उन अपने व्रजजनोंको भी वही फल--वही पुरस्कार जो पूतनाको दिया, देकर कैसे उऋण हो सकोगे, स्वामिन्? मेरा चित्त विमोहित होता जा रहा है इसका समाधान पा लेनेके प्रयासमें। योगी, ऋषि, न्यासी, ध्यानी, ज्ञानी, कर्मी, तपस्वी भक्तजनोंको प्राप्त होनेवाले फलोंपर--भुक्ति, मुक्ति, सिद्धि आदि फलोंसे आरम्भ कर तुम्हारे चरणसेवनका अधिकारपर्यन्त सबपर विचार कर लेनेपर भी निर्णय नहीं कर पा रहा हूँ, नाथ! तुम्हीं बता दो--अपने इन व्रजके प्रेमपुजारियोंको इनके प्रेमके अनुरूप प्रतिदानमें तुम क्या दोगे, देव!'

ENGLISH TRANSLATION

"Lord, I do not know whether I shall receive this fortune or whether You will grant an unqualified offender like me the rare blessing of being bathed in the foot dust of Vraja's residents." Brahmā fixed his humble gaze upon the moonlike face of the prince of Vraja, seemingly to receive an answer, but truly to spread before his worshiped Lord a new picture of the residents' limitless fortune and fill Him with supreme delight. "Yet Lord, tell me this: what will You give Your people of Vraja in return for their service? My intelligence becomes dull and bewildered trying to decide. You are capable of bringing everything into being and have power to do or give anything. This is perfectly true. Yet You Yourself are the fruit of all fruits, and no reward exists above You. What fruit can You give these servants of Vraja for their service? Even after accepting Your infinite power, my mind cannot determine what object You could offer them in proportion to what they have done. Even by giving Yourself, the highest fruit of all, You cannot become free of Your debt. Justice would require some gift more excellent even than You, if such a thing existed. Only then could their service and love receive a true and fitting return, and You could become debtless.

"This is clear, O merciful Lord. Pūtanā, the child-killing demoness, attained You simply by imitating the dress of Vraja's women filled with parental love. She became fulfilled by attaining the destination of Your nurse and even became the deliverer of her entire family. How then can You repay Your own people of Vraja, who have offered at Your feet their homes, wealth, friends, every cherished possession, bodies, children, lives, hearts, and everything they possess, and who remain wholly engaged in exclusive worship of You? How can You discharge Your debt by giving them only the same reward You gave Pūtanā? My mind becomes increasingly bewildered while trying to solve this. I have considered every fruit attained by yogīs, sages, renunciants, meditators, jñānīs, ritualists, ascetics, and devotees, from worldly enjoyment, liberation, and mystic perfection to the right to serve Your feet, yet I reach no conclusion. Tell me Yourself, Lord: what return will You give these worshipers of love in Vraja that corresponds to their love?"

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.35

एषां घोषनिवासिनामुत भवान् किं देव रातेति न-
श्चेतो विश्वफलात् फलं त्वदपरं कुत्राप्ययन् मुह्यति।
सद्वेषादिव पूतनापि सकुला त्वामेव देवापिता
यद्धामार्थसुहृत्प्रियात्मतनयप्राणाशयास्त्वत्कृते॥

ENGLISH TRANSLATION

O Lord, my mind becomes bewildered trying to understand what reward You will give the residents of this cowherd settlement, for nowhere can I find any fruit beyond You, the fruit of the entire universe. Even Pūtanā, merely by wearing the guise of a virtuous nurse, attained You together with her family. What then can be said of those whose homes, wealth, friends, loved ones, bodies, children, lives, and hearts exist only for Your sake?

ORIGINAL Braj

मोहि तौ सोच परौ है महा।
हो प्रभु! इन कौं दैहौ कहा।।
बड़ी बड़ाई मुकति तुम्हारे।
जाकौं चारयौ बेद पुकारे।।
इन कें बेष मात्र पूतना।
महा पापिनी, जगत धूतना।।
बहुर्यौ प्रभु कौ मारन कारन।
आई थन लगाइ गर दारुन।।
सो वह बकी सकल कुल लै कै।
बैठी जाइ तनक बिष दै कै।।
जिन के देह गेह धन धाम।
लागे सकल रावरे काम।।
दैहौ कहा महा अरझेरौ।
मोह्यौ जात इहाँ मन मेरौ।।
हौं जानौं नित रिनी रहौंगे।
टक-टक इन के बदन चहौंगे।।
घोष निवासी जन हैं जेते।
पुन्य पुंज जानिय सब तेते।।
रिनीवान इव जा घर बसहू।
ताहि देत सुख सब बिधि सबहू।।

अहो सकल फल रूप मैं, मोतें अधिक न कोइ।
देउँ कहा इन कौं जु मैं, यह बिचार चित जोइ।।
करि बिचार मन माहिं, तुम ते अधिक न जब लह्यौ।
एहि तें दीनी नाहिं, मोह पाइ मन चुप रह्यौ।।

जननी इव सुभ बेष बनाई।
कपटी क्रूर पूतना आई।।
जननी-गति दीन्ही प्रभु वाही।
उरिनी कैसें तुम इन पाँही।।
सकुल बकादि दियौ निज धामा।
अति उदार, हे पूरन कामा।।
घोष निवासी जे, जदुनंदा।
तिन के बहु गुन आनँदकंदा।।
जिन के सुहृद तनय प्रिय प्राना।
तन-धन-धाम तुमहि एक जाना।।
तुम तें अपर अर्थ नहिं जिनहीं।
एहि तें रिनीवान इव तिनहीं।।

ENGLISH TRANSLATION

A great concern has seized me: O Lord, what will You give them? Liberation is loudly proclaimed as Your magnificent gift by all four Vedas. Yet Pūtanā, the great sinner and deceiver of the world, merely assumed their dress. She came to kill You and placed her terribly poisoned breast in Your mouth, but after offering only a little poison, that demoness attained the supreme destination with her entire family.

The bodies, homes, wealth, and dwellings of Vraja's people are all engaged in Your work. What can You give them? This profound dilemma bewilders my mind. I know that You will remain forever indebted, continually gazing upon their faces. Regard every resident of the cowherd settlement as a heap of merit. You dwell in their homes like one in debt, granting them happiness in every possible way.

"I am the form of every fruit, and nothing is higher than Me. What can I give these people?" Your heart considers this question. Searching within, You find nothing greater than Yourself, and therefore, overcome with bewilderment, You remain silent without giving any reward.

The deceitful and cruel Pūtanā came dressed like a mother, and You granted even her the destination of a mother. How, then, can You become free of debt to these residents? Most generous Lord of fulfilled desire, You granted Your own abode to Pūtanā together with her family, including Baka and the others. Yet the countless virtues of the cowherd settlement's residents delight You, O Yadunandana. Their friends, children, loved ones, lives, bodies, wealth, and homes recognize only You. Nothing apart from You has any meaning for them, and therefore You remain forever indebted to them.

ORIGINAL Hindi

इसी समय स्रष्टाको यह प्रतीत होता है, मानो व्रजराजकुमार संकेत-सा कर रहे हों--'ब्रह्मन्! भूल तो नहीं रहे हो? अरे, ये व्रजपुरवासी रागी हैं, गृहका निर्माण कर जीवनयापन करनेवाले हैं, मोह भरा है इनके मनोंमें। भला, इनकी ऐसी--इतनी महिमाका गान कर रहे हो!' किंतु अब पितामह भ्रान्तिकी सीमासे पार जा पहुँचे हैं, वहाँ उस स्तरमें अवस्थित हैं जहाँ व्रजराजकुमारके चरणनखचन्द्रसे झरते हुए पीयूषसे सनकर राग अनन्त दैवी सम्पदाओंका निर्झर बन जाता है; जहाँ गृहका निर्माण ही होता है उसके प्राङ्गणको श्रीकृष्णचरणनूपुरसे सतत झंकृत देखनेके लिये; जहाँ मोह इतना सान्द्र हुआ रहता है कि उसमें लिपटे हुए मन-प्राण श्रीकृष्णपादपद्मोंसे ही अनन्तकालतक सटे रहते हैं। इस परमानन्दमयी अनिर्वचनीय स्थितिको पितामह प्रत्यक्ष देख रहे हैं। वे भूल सकें, यह सम्भव जो नहीं रहा है।

इसीलिये वे कह उठते हैं, 'मुझमें क्षमता नहीं है, नाथ! कि मैं प्रेमपरिणतिके अगाध महासिन्धुमें अवगाहन कर सकूँ; अवगाहन दूर, व्रजमें उमड़े हुए इस रससिन्धुके एक कणका भी स्पर्श पा सकूँ। यह योग्यता, यह अधिकार भी नहीं। इन व्रजपुरवासियोंके रागका, इनके घर बसानेका, मोहका--इनकी प्रेमविकृति एवं तज्जन्य प्रवृत्तिका विश्लेषण कर सकूँ--नहीं-नहीं, हृदयंगम करके कृतार्थ हो सकूँ, यह सौभाग्य मेरा नहीं है, स्वामिन्! मैं तो इतना ही निवेदन कर सकता हूँ कि इस प्रपञ्च-जगत्में भी ये राग आदि तभीतक रहते हैं, प्रभो!--ये बटमार तभीतक प्राणियोंके स्वरूपभूत आनन्दका, ज्ञानका अपहरण करते रहते हैं, जबतक वे प्राणी तुम्हारा आश्रय ग्रहण नहीं कर लेते, तुम्हारे ही नहीं बन जाते। गृह तभीतक बन्धनागार बना रहता है, मोह पादबन्धनके लिये शृङ्खला (बेड़ी)-रूप हुआ होता है, जबतक ये जीव तुमपर न्योछावर नहीं हो जाते, तुम्हें ही अपना सर्वस्व नहीं बना लेते।

'तुम्हारा आश्रय ले लेनेके अनन्तर जीवके इस रागकी, उसकी विषयप्रीतिकी दिशा ही बदल जाती है, भगवन्! इसका प्रवाह जगत्से मुड़कर तुम्हारे पादपद्मोंकी ओर हो जाता है। फिर हर्ष-शोक-विषाद आदिके स्रोत भी बह चलते हैं तुम्हारी ओर ही। उस बड़भागी प्राणीके गृहका--विषयमात्रका रूप ही सर्वथा परिवर्तित हो जाता है। पद-पदपर अनुतापसे भर देनेवाले वे विषय--जिनके सम्पर्कमें आकर मन-प्राण झुलस उठते थे--अब प्रतिक्षण आनन्द-मन्दाकिनीका सृजन करते रहते हैं, विषयोंका वह कारागार आनन्दभवनमें परिणत हो जाता है। उसका मोह, अविवेक भी विचित्र रूपान्तरित हो जाता है; उसे--उस प्राणीको तुम्हारे चरणसरोरुहके चिरबन्धनमें बाँधकर, इन पादपद्मोंके अतिरिक्त कोई सत्ता है, हो सकती है--इस मिथ्या सारहीन स्मृतिका द्वार ही वह सदाके लिये आवृत कर देता है। और इस प्रकार वह जीव अनादि संसृतिसे त्राण पा लेता है तुम्हें पाकर, प्रभो! इतना ही नहीं, तुम्हारे चिन्मय, आनन्दमय, अनन्त--पारावारविहीन लीलारससिन्धुमें वह सदाके लिये समा जाता है, स्वामिन्! श्रीकृष्णचन्द्र!'

ENGLISH TRANSLATION

At that moment the creator seemed to feel the prince of Vraja signaling, "Brahmā, have you forgotten? These residents of Vraja are attached to worldly affection. They build homes and live as householders, and their minds are filled with delusion. Why do you sing such immense glory of them?" But Brahmā had now crossed beyond the limits of delusion. He stood upon a plane where worldly attachment, bathed in nectar flowing from the moonlike toenails of the prince of Vraja, becomes a fountain of endless divine qualities; where homes are built only so that their courtyards may continually resound with the anklets of Śrī Kṛṣṇa's feet; and where delusion is so concentrated that the minds and lives immersed within it remain pressed against Śrī Kṛṣṇa's lotus feet forever. Brahmā directly beheld this indescribable condition of supreme bliss and could no longer forget it.

Therefore he cried, "Lord, I possess no power to plunge into the unfathomable ocean of love's consummation. Far from bathing within it, I am unqualified even to touch one drop of the ocean of rasa surging through Vraja. I lack both qualification and right. I have no fortune by which I could analyze, much less embrace within my heart and become fulfilled by, the attachment, household life, and delusion of Vraja's residents, the transformations of their love and the actions born from them. I can say only this: even in the material world, attachment and the other thieves steal the soul's inherent bliss and knowledge only until a living being takes shelter of You and becomes Yours. A house remains a prison and delusion a chain around the feet only until living beings offer themselves to You and make You their entire treasure.

"Once a person takes shelter of You, the direction of attachment and love for sense objects changes. Its current turns away from the world and flows toward Your lotus feet. Then even the streams of joy, sorrow, and grief flow only toward You. The home and every object of that fortunate soul are wholly transformed. Sense objects that once scorched the mind and life and filled each step with regret now create a celestial Gaṅgā of bliss at every moment. The prison of worldly objects becomes a mansion of joy. Even delusion and indiscrimination undergo a wondrous transformation: they bind that person eternally to Your lotus feet and forever close the doorway to the false and hollow memory that anything exists or could exist apart from them. Thus, finding You, the soul is delivered from beginningless material existence. More than this, it enters forever into Your spiritual, blissful, infinite, and shoreless ocean of līlā-rasa, O Śrī Kṛṣṇacandra."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.36

तावद् रागादयः स्तेनास्तावत् कारागृहं गृहम्।
तावन्मोहोऽङ्घ्रिनिगडो यावत् कृष्ण न ते जनाः॥

ENGLISH TRANSLATION

Attachment and its companions remain thieves, the home remains a prison, and delusion remains a fetter upon the feet only as long as people have not become Yours, O Kṛṣṇa.

ORIGINAL Braj

हे सुंदर बर नंदकिसोर।
रागादिक तबई लगि चोर॥
तबई लगि बंधन आगार।
देह, गेह अरु नेह बिथार॥
तबई लगि दिढ़ जंजर जेरी।
मोह-लोह की पाइनि बेरी॥
तब लौं मननि बासना छए।
जब लगि तुम्हे नाहिंन भए॥
सुनहु, नाथ! मम बचन बिनीता।
तब लगि नर कहँ सब बिपरीता॥
जब लगि तव पद चित नहिं जोरा।
रागादिक लूटहिं बहु चोरा॥
तब लगि गृह कारागृह जानू।
मोह-निगड़ तब लगि पद मानू॥
जब तें तव पद भक्ति न होई।
तब तें जगदुख मिटै न कोई॥

ENGLISH TRANSLATION

O beautiful and excellent son of Nanda, attachment and its companions remain thieves only until one becomes Yours. Until then, body, home, and the whole expansion of affection form a prison of bondage. Delusion is an iron fetter and a heavy chain upon the feet, and desires cover the mind until one belongs to You.

Hear my humble words, O Lord. Everything remains adverse for a person until the heart joins itself to Your feet. Attachment and the other thieves continue their plunder. The home remains a prison, and delusion remains a shackle upon the feet. Until devotion to Your feet arises, no sorrow of the world can be destroyed.

CHAPTER 57

## ब्रह्माजीका सत्यलोक लौटना, पुनः वन-भोजन और गोपबालकोंका प्रत्यावर्तन

# Brahmā Returns to Satyaloka, the Forest Meal Resumes, and the Cowherd Boys Return

Source scan pages 371–377

ORIGINAL Hindi

'तुम्हारे इस लीलाविलासकी आड़में एक साथ मुझे दो वस्तुओंके दर्शन हो रहे हैं, देव!' स्रष्टा व्रजराजकुमारके असमोर्ध्व ऐश्वर्य एवं माधुर्यके बीचमें झूलते हुए पुकार उठते हैं--'प्रभो! एक ओर तुम सर्वकारण कारण हो; पर साथ ही उसी समय इस व्रजपुरमें, व्रजेन्द्रसदनमें व्रजराज, व्रजरानीके पुत्ररूपमें, उनके नीलसुन्दर होकर तुम्हारा जन्म है। तुममें समस्त विकारोंका सर्वथा अभाव है, सच्चिदानन्दविग्रह हो तुम; पर साथ ही यहीं इस व्रजपुरमें ही, ओह! क्षुधाकी वेदनासे अभिभूत होकर क्रन्दन करते हुए तुमने जननीसे नवनीतकी याचना की है। प्रपञ्चके दोषोंकी गन्ध भी तुममें नहीं है, परम विशुद्ध हो तुम; फिर भी व्रजसुन्दरियोंके आवासमें जाकर तुमने नवनीतका अपहरण किया है। स्वयं आत्माराम होकर भी इन गोपशिशुओंके साथ मिलकर नित्य नवीन कौतुक-रचनाका लोभ तुम संवरण नहीं कर पाते।

'इस प्रकार एक ओर तो तुम प्रपञ्चसे सर्वथा अतीत हो, जगत्-जागतिक भावोंका कहीं किंचिन्मात्र कोई भी सम्बन्ध तुमसे नहीं है; तथापि ठीक उसी समय तुम्हारा जन्म है; दिवस, रजनी, पक्ष, मास एवं वर्षके अनुक्रमसे तुम्हारे श्रीअङ्गोंमें वृद्धिके दर्शन हुए हैं, होते हैं; क्षुधा, शिशुसुलभ चञ्चलता आदि अनेकों जागतिक भावोंके स्रोतसे संगमित तुम्हारी लीलामन्दाकिनी प्रसरित होती रहती है--विश्वके इन समस्त भावोंके अनुरूप ही तुम सदा अपने लीलाविलासका विस्तार करते रहते हो! ऐसा इसलिये, नाथ! कि अपने स्वजनोंके प्रति तुममें अपरिसीम कृपा भरी है। और इसीलिये जो एकमात्र तुम्हारे ही पादपद्मोंके आश्रित हैं, तुम्हारे चरणसरोरुहकी शीतल छायामें ही जिनका नित्य निवास है, उन अपने निजजनोंको, शरणागत भक्तोंको अपरिसीम अनन्त आनन्दका दान करनेके लिये ही तुम्हारी यह सब रचना है। उनका नित्य-निरन्तर आनन्दसंवर्धन करते रहनेके लिये ही तुम सर्वथा निष्प्रपञ्चका इस जगत्में भूतलपर अवतरण है, प्रापञ्चिक लोकव्यवहारका, लीलाविलासका विस्तार है, विभो!'

ENGLISH TRANSLATION

"Behind the veil of Your līlā I behold two realities at once, O Lord." Swinging between the unequaled majesty and sweetness of the prince of Vraja, Brahmā cried, "On one side You are the cause of every cause. Yet at the same time You have taken birth in Vraja, in Vrajendra's home, as the Nīlasundara son of the king and queen of Vraja. You are free from every transformation and are the form of eternity, consciousness, and bliss. Yet here in Vraja, overcome by the pain of hunger, You have wept and begged Your mother for fresh butter. Not even the scent of the material world's faults exists within You, for You are supremely pure. Yet You enter the homes of Vraja's beautiful women and steal butter. Though delighting within Your own Self, You cannot restrain Your eagerness to devise ever-new amusements with these cowherd boys.

"Thus, on one side You wholly transcend the material manifestation and possess not the slightest relationship with worldly states. Yet at the same time You take birth, and Your limbs visibly grow with the succession of days, nights, fortnights, months, and years. The celestial Gaṅgā of Your līlā flows mingled with currents of hunger, childish restlessness, and countless other earthly moods. You continually expand Your pastimes in accord with all the conditions of the world. This is because Your heart contains limitless mercy for Your own people. You create all this only to grant boundless and infinite joy to Your surrendered devotees, who rely solely upon Your lotus feet and eternally dwell beneath their cooling shade. To increase their happiness forever, You who are entirely beyond the material world descend upon the earth and extend worldly conduct as Your līlā."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.37

प्रपञ्चं निष्प्रपञ्चोऽपि विडम्बयसि भूतले।
प्रपन्नजनतानन्दसंदोहं प्रथितुं प्रभो॥

ENGLISH TRANSLATION

Though wholly beyond the material manifestation, You imitate its ways upon the earth, O Lord, in order to expand the abundance of bliss enjoyed by those who have surrendered to You.

ORIGINAL Braj

रहित प्रपंच नाथ सब काला।
पुनि अनुकरन करहु जिमि बाला॥
जे प्रपन्न जन, तिन के हेतू।
लीला करि तिन कहँ सुख देतू॥

ENGLISH TRANSLATION

O Lord, You remain beyond the material world at all times, yet You imitate a child. For the sake of surrendered souls, You perform Your līlā and grant them happiness.

ORIGINAL Hindi

'किंतु इस विषयमें ऊहापोहका मेरा यह प्रयास सचमुच कोई अर्थ नहीं रखता, स्वामिन्!' व्रजराजकुमारकी अचिन्त्य महिमाके सम्बन्धमें पितामह कुछ भी इत्थम्भूत निर्णय दे देनेसे शङ्कित होकर कहने लगते हैं--'तुम्हारा स्वरूप, ऐश्वर्य, माधुर्य, लीलाविलास--सब कुछ अचिन्त्य, अतर्क्य है, प्रभो! तुम्हें, तुम्हारे सम्बन्धमें मन-बुद्धिके द्वारा कोई भी कुछ भी जान ले--यह सम्भव नहीं है, महामहिम! यदि कोई तुम्हें जानते हैं--भगवत्-तत्त्व जान लेनेका किन्हींको अभिमान है तो वे जानते रहें। क्या लाभ है उनके सम्बन्धमें बहुत-सी बातें कहकर उनकी मूढ़ताका प्रदर्शन करनेसे! आवश्यकता भी नहीं है इस सम्बन्धमें बहुत बात बढ़ानेकी। बस, मैं तो अपने लिये कह सकता हूँ और इतना ही पर्याप्त है, भगवन्! सचमुच चतुर्वेदके आदिप्रवर्तक मुझमें, मेरे मनमें, मेरी वाणीमें, मेरे शरीरमें यह सामर्थ्य नहीं कि उसके सहारे तुम्हारी महिमाका ज्ञान प्राप्त हो जाय। मेरा मन तुम्हारे अचिन्त्य वैभवसिन्धुकी बिन्दुकणिकाका भी स्पर्श पा लेनेयोग्य नहीं, स्वामिन्! तुम्हारा प्रत्यक्ष दर्शन कर लेनेपर भी मेरे चक्षु आदि इन्द्रियोंके लिये तुम अगोचर ही बने हो, देव! मेरी वाणी तुम अनन्तका यथार्थ प्रवचन कदापि नहीं कर सकती, प्रभो!'

ENGLISH TRANSLATION

"Yet my effort to reason about this has no real meaning, O Lord." Afraid to offer any definitive conclusion regarding the inconceivable greatness of the prince of Vraja, Brahmā continued, "Your nature, majesty, sweetness, and līlā are all inconceivable and beyond reason. No one can know anything about You through mind or intelligence. If some people claim to know You and pride themselves on understanding the truth of Bhagavān, let them continue. What benefit lies in saying much about them and displaying their folly? There is no need to extend the discussion. I can speak only about myself, and that is enough. Though I am the first promulgator of the four Vedas, neither I, my mind, my speech, nor my body possesses power by which Your glory may be known. My mind is unfit even to touch a tiny drop from the ocean of Your inconceivable opulence. Although I directly behold You, You remain beyond my eyes and other senses. My speech can never truly describe You, the infinite Lord."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.38

जानन्त एव जानन्तु किं बहूक्त्या न मे प्रभो।
मनसो वपुषो वाचो वैभवं तव गोचरः॥

ENGLISH TRANSLATION

Let those who think they know You continue to think so. What use is there in saying more? O Lord, Your glory lies beyond my mind, body, and speech.

ORIGINAL Braj

जो कोउ कहै प्रभु-बैभव जितौ।
हम सम्यक जानत हैं तितौ॥
जानहुँ ते जानहुँ जो जब चर।
मो तैं तौ मन-बचन-अगोचर॥
कहत मूढ़ नर कोइ, प्रभु-बैभव हम जानि सब।
तन मन बचनहुँ जोड़, मो कहँ तव महिमा अगम॥

ENGLISH TRANSLATION

If anyone says, "We fully know the extent of the Lord's majesty," let such people think whatever they will. For me, You remain beyond mind and speech.

Some foolish person may say, "I know all the Lord's glory." But even by joining body, mind, and speech, Your greatness remains inaccessible to me.

ORIGINAL Hindi

अस्तु, इतनी देरतक किये हुए स्तवनके प्रभावसे अब स्रष्टापर व्रजराजकुमारकी कृपा विशेषरूपसे लहरा उठती है। जगत्-कर्तृत्व, जगदीशत्व आदिका अभिमान तो कभीका विगलित हो चुका था, इस कृपावारिने उसके चिह्नतक धो दिये! परम दैन्यकी सदाके लिये प्रतिष्ठा हो गयी वहाँ। व्रजेन्द्रनन्दनके नित्य दास होनेका विशुद्ध अभिमान जाग उठा। स्रष्टाकी समस्त धारणाएँ बदल गयीं। फिर तो और कुछ अधिक कहनेकी, निवेदन करनेकी आवश्यकता ही कहाँ रही। हाँ, स्वामीकी अनुमति लेकर ही, पूर्ण समर्पण एवं निर्भरताकी भावनामें निमग्न होकर ही अपने स्थानपर लौटा जा सकता है। यही दासोचित आचार है और इसीका पालन करते हुए पितामह कहने लगते हैं--'श्रीकृष्णचन्द्र! स्वामिन्! अब मुझे आज्ञा करें, मैं अपने स्थानपर ही केवल तुम्हारी सौंपी हुई सेवाका निर्वाह करनेके लिये लौट जाऊँ। अब और कुछ नहीं कहना है, नाथ! आवश्यकता ही नहीं है कहनेकी। तुम सर्वसाक्षी जो हो! सब कुछ पहलेसे ही तुम जानते रहते हो, भगवन्! साथ ही यह समस्त परिदृश्यमान जगत् तुममें ही तो अधिष्ठित है, विभो! एकमात्र जगन्नाथ तुम्हीं तो हो! मेरे स्वामी भी तुम्हीं हो, श्रीकृष्णचन्द्र! आजतककी मेरी ममतास्पद, अहंतास्पद वस्तुएँ--मेरा जगत्, मेरा यह शरीर--सब कुछ तुम्हें ही समर्पित है, मेरे परमाराध्य! तुम्हारी ही वस्तुएँ तुम्हें अर्पित हैं, भगवन्! अब आगे मुझ दासके लिये मेरे शक्ति-सामर्थ्य, अधिकारके अनुरूप सर्वोत्तम व्यवस्था तुम स्वयं अपने-आप करोगे ही, नाथ!'

ENGLISH TRANSLATION

Through the influence of his long praise, the special mercy of the prince of Vraja now surged over the creator. His pride in creating and ruling the universe had already dissolved, and this flood of grace washed away even its traces. Supreme humility became permanently established within him, while the pure identity of being Vrajendra's son's eternal servant awakened. All his conceptions changed. Nothing more needed to be said or requested. A servant should return to his place only with the master's permission and in complete surrender and dependence. Following this conduct, Brahmā said, "Śrī Kṛṣṇacandra, my master, please command me now. I shall return to my station only to perform the service You have entrusted to me. Nothing more needs to be said, for You witness all and already know everything. This entire visible universe rests within You. You alone are Lord of the worlds and my master. Everything I once regarded as mine or as myself, my universe and this body, I offer to You, my supreme object of worship. Your own things are offered back to You. From now onward, You will arrange the very best for this servant according to my strength, capacity, and authority."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.39

अनुजानीहि मां कृष्ण सर्वं त्वं वेत्सि सर्वदृक्।
त्वमेव जगतां नाथो जगदेतत् तवार्पितम्॥

ENGLISH TRANSLATION

Grant me leave, O Kṛṣṇa. As the witness of all, You know everything. You alone are Lord of all worlds, and this universe is offered to You.

ORIGINAL Braj

जग-अधीस कौ तजि अभिमाना।
अज बोल्यौ, सुनु! कृपानिधाना॥
तुम सर्बग्य, अग्य मैं, नाथा।
यातें बिनय सुनिय, जदुनाथा॥
किंकर जानि, नाथ! निज मोही।
आयसु कछु कीजै जिय जोही॥

ENGLISH TRANSLATION

Abandoning pride in being lord of the universe, unborn Brahmā said, "Hear me, treasure of mercy. You know all, while I am ignorant. Therefore hear my plea, O Lord of the Yadus. Regard me as Your servant and command me according to Your heart."

ORIGINAL Hindi

और अब अन्तमें वेदगर्भका यह बृहत् स्तवन सम्पुटित हो जाता है श्रीकृष्णनमस्कारसे ही। इसका उपक्रम भी हुआ था व्रजेन्द्रनन्दनकी चरणवन्दनासे; उपसंहार भी हो रहा है उनके ही पादपद्ममें प्रणामसे। पितामह अपना नमस्कार निवेदन करते हुए--कुछ भी कहनेकी आवश्यकता नहीं अनुभव करनेपर भी--दासोचित दीनतासे सनकर इतना और कह जाते हैं--'श्रीकृष्णचन्द्र! अपने अप्रतिम सौन्दर्यसे सबके चित्तको आकर्षित करनेवाले नीलसुन्दर! मेरे मन-प्राण भी अब सदाके लिये आकर्षित होकर निमग्न हो जायँ इसी श्यामलसौन्दर्य-सिन्धुमें। जैसे यदुवंशरूप पद्म विकसित हुआ है तुम्हारे दर्शनसे ही, भुवन-भास्कररूप हो तुम इस वृष्णिकुलकमलको प्रस्फुटित कर देनेके लिये, वैसे ही तुम्हारी यह पद्मज-सन्तान मैं भी सतत प्रफुल्लित हो जाऊँ तुम्हारे कृपाकटाक्षको निहारकर। तुम्हारे आविर्भावसे धरा, देवगण, द्विजवृन्द, धेनुसमूहरूप सागर उद्वेलित हुआ है, इन्हें तुमने अपूर्व समृद्धिका दान किया है, इनकी अभिवृद्धिके लिये तुम चन्द्ररूप हो गये हो। अतएव मुझ देवाधमका संवर्धन भी तुम नन्दकुलचन्द्रके द्वारा ही सदैव होता रहे।

'पाखण्डधर्मरूप रजनीके घोर अन्धकारको विनष्ट कर देनेके लिये तुम सूर्यरूप हो, चन्द्ररूप हो। मेरा हत्तल भी अब सदाके लिये आलोकित रहे तुम्हारे दक्षिणनेत्ररूपी सूर्यदेवकी निर्मल रश्मियोंसे, मेरा कण-कण उद्भासित बना रहे इस वामदृग्रूप चन्द्रकी शुभ्र ज्योत्स्नासे, जिससे कि मैं फिर कभी भ्रान्त न हो सकूँ; कभी अपने स्वामीपर मायाविस्तार करनेकी, अपने प्रभुके प्रति पाखण्ड रचनेकी वृत्ति मेरी चित्तभूमिमें उदित न हो सके। पृथ्वीके भार होकर उत्पन्न होनेवाले राक्षसोंका विमर्दन करनेवाले हो तुम, ऐसा सूर्यके समान दुष्प्रधर्ष तेज है तुम्हारा। किंतु इनसे द्रोह करके भी तुम इन्हें सुदुर्लभ अपनी गति ही दान करते हो, दयामय! कितनी अनुकम्पा भरी है इस दण्ड-विधानमें! तुम्हारा यह तेज सदा मुझे भी अभिभूत किये रहे। तुम्हारा कृपासे परिपूर्ण शासन मुझपर अनन्तकालतक बना रहे। हे महामहिम! महान्-से-महान्के लिये, सूर्य-चन्द्र-जैसे अत्यन्त तेजस्वी देवगणके लिये, सबके लिये तुम परम पूज्य हो। सभी निरन्तर तुम्हारी पूजा करते हैं। मेरी पूजा भी अङ्गीकार हो जाय, स्वामिन्! मेरे जीवनके शेष क्षणतक, महाकल्पपर्यन्त तुम्हारे पादपद्मोंमें मेरा असंख्य प्रणाम स्वीकृत होता रहे, भगवन्!'

ENGLISH TRANSLATION

At last Brahmā's great hymn was enclosed within obeisance to Śrī Kṛṣṇa. It had begun with worship of Vrajendra's son's feet and now ended with prostration at those same lotus feet. Though feeling no need to say anything more, Brahmā offered his obeisance and, saturated with a servant's humility, added, "Śrī Kṛṣṇacandra, Nīlasundara, whose incomparable beauty attracts every heart, may my mind and life remain forever drawn into this ocean of dark beauty. As the lotus of the Yadu dynasty blossoms through Your appearance and You are the sun that opens the lotus of the Vṛṣṇi clan, may I, Your lotus-born offspring, continually blossom beneath Your merciful glance. Through Your advent, the ocean formed of the earth, gods, brāhmaṇas, and cows has surged, and You have granted them unprecedented prosperity. You have become the moon that increases them. Therefore, may I, lowest among the gods, also be forever nourished by You, moon of Nanda's dynasty.

"You are sun and moon, destroying the dense darkness of the night of false religion. May my heart remain forever illumined by the pure rays of the sun that is Your right eye, and may every particle of my being shine with the white moonlight of Your left eye, so that I never again become confused or conceive of spreading illusion over my master. You crush the demons born as a burden upon the earth, and Your radiance is as irresistible as the sun. Yet even those who oppose You receive Your rare destination. How much compassion fills Your punishment. May that radiance always overwhelm me and Your grace-filled discipline govern me forever. O supremely glorious Lord, You are the highest object of worship for everyone, including the greatest and the brilliant gods such as sun and moon. All continually worship You. May You accept my worship as well. Until the final moment of my life, until the end of the great cosmic age, may You accept my countless obeisances at Your lotus feet."

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.14.40

श्रीकृष्ण वृष्णिकुलपुष्करजोषदायिन्
क्ष्मानिर्जरद्विजपशूदधिवृद्धिकारिन्।
उद्धर्मशार्वरहर क्षितिराक्षसघ्रुग्
आकल्पमार्कमर्हन् भगवन् नमस्ते॥

ENGLISH TRANSLATION

O Śrī Kṛṣṇa, sun who makes the lotus of the Vṛṣṇi dynasty blossom, moon who causes the ocean of earth, gods, brāhmaṇas, and cows to swell, destroyer of the dark night of false religion and enemy of the earth's demons, worshipful Bhagavān, I offer You obeisance until the end of the cosmic age.

ORIGINAL Braj

इतनी माँगत, अहो अनंत।
बंदन करौं कल्प परजंत॥

× × ×

जदुकुल जलरुह नवल इब, ताहि सुखद जनु सूर।
धेनु बिप्र छिति सिंधु हित, सुखकर जनु बिधु पूर॥
छिति पर निसिचर घोर, कंसादिक तम सरिस जग।
तिन कहँ रबि कर जोर, तुम नासे प्रभु छिनक महे॥
जग पाखंड धर्म तम भारी।
तिन कहँ रबि-ससि सम असुरारी॥
तरनि आदि जग तेज जहाँ ते।
तव कटाच्छ लहि भास तहाँ ते॥
बार-बार प्रभु! बिनवौं तोही।
करेहु अनुग्रह अतिसै मोही॥

ENGLISH TRANSLATION

O infinite Lord, I ask only this: may I bow to You until the end of the cosmic age.

× × ×

The Yadu dynasty is a newly opened lotus, and You are the sun that gives it joy. For the cows, brāhmaṇas, and earth, You are like the full moon that brings happiness to the ocean. Terrible demons such as Kaṁsa were darkness upon the earth, and You destroyed them in an instant like the powerful rays of the sun. To the heavy darkness of false religion in the world, You are sun and moon, O enemy of the demons. The sun and every radiance in the world shine only after receiving the light of Your glance. Again and again I entreat You, Lord: bestow immense grace upon me.

ORIGINAL Hindi

इस प्रकार पितामहके स्तवनका विराम हुआ और तब उनके आठों नेत्र व्रजराजकुमारके मुखचन्द्रसे जा लगे। वहाँ तो सदा सबके लिये--जो भी कातर होकर आँखें उठाता है, उसके लिये परम आश्वासन भरा ही है। नीलसुन्दरके सलोने दिव्य दृगोंसे अनादिकालसे अबतक किसे निराशा मिली है? इसीलिये स्रष्टाके प्राण भी शीतल हो गये। किंतु अब उन्हें शीघ्रातिशीघ्र इस स्थलका परित्याग कर देना है, यह संकेत भी प्राप्त हो चुका है। अपूर्व लहराती हुई भक्तिके आवेशमें वे भूमापुरुष बाल्यलीलाविहारी श्रीकृष्णचन्द्रकी तीन बार परिक्रमा करते हैं, फिर उनके पादपद्मोंमें मस्तक रखकर प्रणाम करते हैं। इसी क्षण प्राणोंमें एक स्नेहार्द्र स्पन्दन होने लगा--'अधिक नहीं, दो-एक शब्द भी प्रभुके मुखारविन्दसे मेरे लिये निःसृत हो जाते, अहा! श्रवणेन्द्रिय सदाके लिये कृतार्थ हो जाती।'

व्रजराजकुमार अपने नाममात्रके भृत्योंके सूक्ष्मतम मनोरथका भी आदर करते हैं। चतुर्मुख आज अपना सर्वस्व न्योछावर कर उनके चरणप्रान्तमें अवस्थित हैं, अतः उनके प्राणोंकी यह वृत्ति असफल लौट आये, यह असम्भव है। बाल्यावेशके अन्तरालसे प्रभु श्रीकृष्णचन्द्रका अनन्त ऐश्वर्य झाँककर स्रष्टाके कर्णपुटोंमें पीयूषसागरका सृजन कर देता है। पितामहके नेत्र स्थिर हैं उनके अरुणिम अधरोंके कम्पयुक्त स्मितपर और श्रोतोंमें भर रही है सुधास्यन्दिनी वाणी। व्रजराजकुमारने स्रष्टाके उद्देश्यसे इतना कहा:

ENGLISH TRANSLATION

Brahmā's hymn came to an end, and all eight eyes fixed upon the moonlike face of the prince of Vraja. That face always holds supreme assurance for anyone who raises distressed eyes toward it. Who from beginningless time until today has ever met disappointment from Nīlasundara's lovely divine eyes? The creator's life became cool and peaceful. Yet he also received the signal that he should leave at once. Overcome by unprecedented surging devotion, he circumambulated Śrī Kṛṣṇacandra three times, bowed his head at His lotus feet, and thought tenderly, "If only one or two words might issue from the Lord's lotus mouth for me, my power of hearing would be fulfilled forever."

The prince of Vraja honors even the faintest wish of servants connected to Him in name alone. Four-faced Brahmā had surrendered everything and stood at His feet, so it was impossible that this desire should return unfulfilled. Śrī Kṛṣṇacandra's infinite majesty glanced through His childhood mood and created an ocean of nectar in the creator's ears. Brahmā's eyes remained fixed upon the trembling smile on His crimson lips as nectar-flowing speech filled his hearing. The prince of Vraja said:

ORIGINAL Braj. Śrī Kṛṣṇa's words

तुम ग्याता सब धर्म के, तुम तैं सब संसार।
मेरी माया अति अगम, कोउ न पावै पार॥
श्रीमुख बानी कही, बिलँब अब नैकु न लावहु।
ब्रज परिकर्मा करहु, देह कौ पाप नसावहु॥

ENGLISH TRANSLATION

"You know all religious duties, and the whole universe proceeds from you. My Māyā is utterly unfathomable, and no one reaches its far shore. Delay no longer. Circumambulate Vraja and cleanse the sins of your body."

ORIGINAL Hindi

पितामहके मन-प्राण मानो उसी वृन्दाकाननके आकाशमें श्रीकृष्णचन्द्रके सुधारसपूरके समान उन कतिपय शब्दोंकी तरंगोंमें विलीन हो गये। मन-प्राणकी छायामात्र अवशिष्ट रही स्रष्टाके कलेवरमें, जिन्हें लेकर वे सत्यलोककी ओर चल पड़े:

ENGLISH TRANSLATION

Brahmā's mind and life seemed to dissolve there in the sky of Vṛndāvana within the waves of those few words, which resembled a flood of Śrī Kṛṣṇacandra's nectar. Only a shadow of mind and life remained within the creator's body as he departed toward Satyaloka:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.41

इत्यभिष्टूय भूमानं त्रिः परिक्रम्य पादयोः।
नत्वाभीष्टं जगद्धाता स्वधाम प्रत्यपद्यत॥

ENGLISH TRANSLATION

Having praised the infinite Lord, the creator of the universe circumambulated Him three times, bowed at His feet, and, receiving leave, returned to his own abode.

ORIGINAL Braj

बार बार परिकर्मा दै कै।
सुंदर बदन बिलोकन कै कै॥
चल्यौ नाथ कौं माथ नवाइ।
अधिकारी पै रह्यौ न जाइ॥
एहि बिधि बिधि अस्तुति बहु करेऊ।
तीनि प्रदच्छिन करि पग परेऊ॥
प्रभु-स्वरूप निज हिय महँ राखी।
भवन गयौ, बहु बिनती भाखी॥

ENGLISH TRANSLATION

Again and again he circumambulated while gazing upon the Lord's beautiful face. Bowing his head to his master, he departed, for one cannot remain beyond one's appointed authority. Having praised Him in many ways, he made three circumambulations and fell at His feet. Holding the Lord's form within his heart and speaking many entreaties, he returned to his abode.

ORIGINAL Hindi and Braj

इतना ही नहीं, व्रजराजकुमारकी अपरिसीम कृपाका एक निदर्शन पितामहको और भी प्राप्त हुआ था, जिसे वे उनके समक्ष उपस्थित रहते समय जान नहीं पाये। जब जगद्विधाता व्रजराजकुमारके चरणप्रान्तसे चलकर वृन्दारण्यकी, व्रजपुरकी प्रदक्षिणा कर स्वधाम सत्यलोकके पथमें अग्रसर हो रहे थे, उस समय उन्हें दीखा--वृन्दावनविहारी नीलसुन्दरने अपने वक्षःस्थलको सुशोभित करनेवाली वनमाला उनके उरपर झुला दी है:

करि अस्तुति ब्रह्मा चले, हरि दीन्हौ उर हार।

इस वनमालाके दर्शनसे स्रष्टाकी क्या दशा हुई, इसे कौन बताये। शरीरमें अवशिष्ट वह चेतनाकी छाया भी मानो पुनः लौट आयी व्रजपुरकी रजकणिकामें ही समा जानेके लिये। किंतु सृजन-व्यवहारका निर्वाह भी अनिवार्य है। इसीलिये व्रजराजनन्दनकी अचिन्त्यलीलामहाशक्तिने स्रष्टामें समयोचित धैर्यका विकास किया। वे प्रकृतिस्थ कर दिये गये। अवश्य ही अभी भी उनका अणु-अणु पुकारता जा रहा है:

धनि बछरा, धनि बाल, जिनहिँ तैं दरसन पायौ।
उर मेरौ भयौ धन्य, कृष्न माला पहिरायौ॥
धनि जसुमति, जिन्ह बस किये अबिनासी अवतारि।
धनि गोपी, जिनकैं सदन माखन खात मुरारि॥
धनि गोपी, धनि ग्वाल, धन्य ये ब्रजके बासी।
धन्य जसोदा-नंद, भक्ति-बस किय अबिनासी॥
जोगी जन अवराधि फिरत जिहि ध्यान लगाऐं।
ते ब्रजबासिनि संग फिरत अति प्रेम बढ़ाऐं॥

ENGLISH TRANSLATION

Brahmā received another sign of the prince of Vraja's limitless grace, one he had not noticed while standing before Him. As he left the Lord's feet, circumambulated Vṛndāvana and Vraja, and proceeded toward Satyaloka, he saw that Nīlasundara had placed upon his chest the forest garland that had adorned the Lord's own breast:

"Having offered praise, Brahmā departed, and Hari gave him the garland upon His chest."

Who can describe the creator's condition upon seeing that garland? Even the shadow of consciousness remaining in his body seemed ready to return and merge into a particle of Vraja's dust. Yet the work of creation had to continue, so the inconceivable great power of Vrajarāja's son produced timely steadiness within him and restored him to composure. Still, every particle of his being cried:

"Blessed are the calves and boys through whom I received this vision. Blessed is my heart, for Kṛṣṇa placed His garland upon it. Blessed is Yaśomatī, who bound the imperishable Lord in love. Blessed are the gopīs in whose homes Murāri eats butter. Blessed are the gopīs and cowherds and all who dwell in Vraja. Blessed are Yaśodā and Nanda, who brought the imperishable Lord under the control of devotion. Yogīs wander in worship, meditating upon Him, yet He wanders among Vraja's residents, increasing their love."

ORIGINAL Hindi

इधर श्रीकृष्णचन्द्र भी अपने अनन्त ऐश्वर्यके आवरणको वहीं, पूर्वकी भाँति, बाल्यावेश-रससिन्धुकी ऊर्मियोंमें ही डुबाकर उन्मुक्त विहार करने लग जाते हैं, उन लहरोंमें ही अवगाहन करने लगते हैं। बङ्किम नयनसरोजोंमें गोवत्सोंकी प्रतीक्षा झाँकने लगती है। एक वर्ष पूर्व जैसे उस दिन गोवत्स-अन्वेषणके प्रयाससे उनके सुन्दर भाल एवं सुचिक्कण कपोलोंपर प्रस्वेद-बिन्दुके दर्शन होने लगे थे, ठीक वैसी ही शोभासे श्रीकृष्णचन्द्रका मुखचन्द्र रञ्जित हो उठा। किंतु अब तो पट-परिवर्तन हो चुका था, दूसरे दृश्यकी अवतारणा अपेक्षित है। अतएव अविलम्ब वे सर्वथा सामनेके ही तृणसंबलित सुविमल भूभागकी ओर देखने लगते हैं और तुरंत उन्हें दीख जाता है--'अहा! यह रही गोवत्सराशि! नवतृणाङ्कुरोंका आस्वादन ले-लेकर ये मेरे वत्ससमूह परमोल्लासमें भरे कितने हर्षसे संचरण कर रहे हैं!'

ENGLISH TRANSLATION

Meanwhile, Śrī Kṛṣṇacandra again submerged the covering of His infinite majesty, just as before, within the waves of the ocean of childhood absorption and resumed His free play, bathing in those waves. Expectation for the calves appeared in His curved lotus eyes. Just as drops of perspiration had adorned His beautiful forehead and smooth cheeks while He searched for them one year earlier, Śrī Kṛṣṇacandra's moonlike face now shone with the same beauty.

Yet the scene had changed, and another act had to appear. He immediately looked toward the pure, grass-covered ground directly before Him and at once saw, "Ah! Here is the multitude of calves! Tasting tender new blades of grass, My calves roam in supreme delight and such happiness!"

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

भुवि सुविमलायां नवतृणाङ्कुराचामोदारमोदारभसेन चरन्ती पूर्ववत्सा वत्सावलिरथ रथचरणपाणिना ददृशे।

ENGLISH TRANSLATION

Then the lotus-handed Lord beheld upon the spotless earth the former line of calves, roaming with joyful eagerness as they tasted the fragrant tender shoots of fresh grass.

ORIGINAL Hindi

पितामहके द्वारा स्थानान्तरित किये हुए, किसी निभृत गिरिगह्वरमें स्थापित वे गोवत्स तुरंत वहाँ कैसे आ गये--इसमें कुछ भी आश्चर्य नहीं। इतना ही जान लेना पर्याप्त है कि एक ओर पितामह रङ्गमञ्चसे अदृश्य होने चले, तथा दूसरी ओर व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रकी अचिन्त्य महाशक्ति योगमायाने उन अनन्त गोशावकोंको उस मृदुल तृणमयी भूमिपर उपस्थित कर दिया, उनपरसे अपनी छाया अपसारित कर ली और वह वत्ससमूह पहलेके समान ही--सर्वथा एक वर्ष पूर्वकी, उस क्षणकी मुद्रा एवं स्वभावमें अवस्थित होकर ही--वहाँ घूमने लग गया। इतना ही नहीं, वे असंख्य गोपशिशु भी वहीं तरणितनयाके पुलिनपर उसी प्रकार विराजित कर दिये गये। भावसमाधिसे जागे हुए उन शिशुओंके नेत्रोंमें भी वैसे ही उनके कन्हैया भैया भर आये, सर्वथा वैसे ही वे देखने लग गये--'अरे, वह देखो, वहाँ है कन्नू, उस तमालश्रेणीके अन्तरालमें!' साथ ही पुलिनका सूक्ष्मतम अंशतक पूर्ववत् साज-शृङ्गारसे सुसज्जित हो उठा। वे शृङ्ग, वेणु, वेत्र, छीके, वे कमलपत्र, कमलदल आदिसे निर्मित भोजनपात्र--और तो क्या, विविध फलोंसे निकाले हुए, दूर निक्षिप्त हुए छिलकेतक--सभी वस्तुएँ ज्यों-की-त्यों यथास्थान व्यक्त हो गयीं।

ENGLISH TRANSLATION

There was nothing astonishing in the calves that Brahmā had removed and placed in a secluded mountain cave suddenly appearing there. It is enough to know that as Brahmā withdrew from the stage, Yogamāyā, the inconceivable great power of Vrajendra's son Śrī Kṛṣṇacandra, placed those countless calves upon the soft grassy ground and withdrew her shadow from them. The herd then roamed exactly as before, established in the posture and nature it had possessed at that very moment one year earlier.

The countless cowherd boys were likewise seated again upon the bank of the sun-god's daughter. Awakening from their ecstatic absorption, their eyes filled with Kanhaiyā Bhaiyā just as before, and they saw exactly as they had: "Look! Kannū is there, between those tamāla trees!" Every smallest part of the riverbank was restored to its former adornment. Horns, flutes, canes, lunch slings, vessels made from lotus leaves and petals, and even the fruit peels removed and thrown far away all appeared unchanged in their proper places.

ORIGINAL Hindi

अब एक बार वहाँका समस्त वनप्रान्तर मुखरित हो उठता है श्रीकृष्णचन्द्रके सुमधुर वंशीरवसे। तृण चरते हुए उन असंख्य गोवत्सोंके कर्णपुटोंमें भी यह झंकृति जा पहुँचती है। वास्तवमें इस समय वंशी बजी ही है उनके उद्देश्यसे, उनका आह्वान करनेके लिये, उनको एकत्र कर लेनेके लिये। अपने चिरपालकके संकेतोंसे वे सर्वथा परिचित भी हैं। इसीलिये क्षणभरका भी विलम्ब नहीं होता। ओह! अर्द्धचर्वित तृणाङ्कुर मुखसे फेंक-फेंककर वे सब-के-सब श्रीकृष्णचन्द्रके समीप आकर उन्हें वेष्टित कर लेते हैं। और तब ब्रजेन्द्रनन्दन भी उनको लेकर--जहाँ एक वर्ष पूर्व वे अपने सखा गोपशिशुओंके साथ वन-भोजनके परमानन्दमें विभोर हो रहे थे--उस यमुनापुलिनपर ही चले आते हैं:

ENGLISH TRANSLATION

Once again the entire forest resounded with Śrī Kṛṣṇacandra's exceedingly sweet flute song. Its vibration entered the ears of the countless grazing calves. The flute sounded specifically to call and gather them. Fully familiar with the signals of their eternal keeper, they did not delay even a moment. Casting the half-chewed grass from their mouths, every calf came to Śrī Kṛṣṇacandra and surrounded Him. Vrajendra's son then led them to the bank of Yamunā where, one year earlier, He had been absorbed in the supreme bliss of the forest meal with His friends:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.42

ततोऽनुज्ञाप्य भगवान् स्वभुवं प्रागवस्थितान्।
वत्सान् पुलिनमानिन्ये यथापूर्वसखं स्वकम्॥

ENGLISH TRANSLATION

After granting Brahmā leave to return to his own abode, Bhagavān brought the calves from where they had formerly stood to the riverbank, where His own friends remained just as before.

ORIGINAL Hindi

कालमानसे एक वर्षकी अवधि समाप्त हो चुकी है, इतने समयके पश्चात् वे गोपशिशु अपने जीवनसर्वस्व प्राणाधार श्रीकृष्णचन्द्रसे मिल रहे हैं। किंतु उन्हें तो यही अनुभूति है कि आधा क्षण बीतते-न-बीतते उनके कन्हैया भैया गोवत्सोंको ढूँढ़कर साथ लिये वहाँ उनके समीप आ पहुँचे हैं। वर्षव्यापी श्रीकृष्णवियोगकी गन्धतक उन्हें नहीं मिली; क्योंकि योगमायाके अमित प्रभावसे उनके ज्ञानका वह अंश आवृत हो गया था। ऐसी कल्पना उदय होनेतकके द्वार रुद्ध कर दिये गये थे। कालजनित अवश्यम्भावी परिणामपर भी योगमायाने अपनी तूलिका फेर दी थी। बालकोंकी भोजन-सामग्री, मोदक, शाक, व्यञ्जन आदि भी पर्युषित न हो सके, सर्वथा अविकृत ज्यों-के-त्यों वे सब-के-सब हैं। पुष्पपल्लवरचित भोजनपात्रोंकी चमक-दमक भी वैसी ही है, यहाँतक कि उनके मुखके अर्द्धचर्वित ग्रासका स्वाद भी वैसा ही बना है। कोई चिह्न नहीं जिसके आधारपर वे इस वियोगका आभास पा ले सकें।

फिर भी इसमें विस्मयके लिये कोई स्थान नहीं। प्राकृत मन भले ही श्रीकृष्णचन्द्रकी योगमायाके अनन्त अघटनघटनसामर्थ्यका अनुसंधान पानेमें कुण्ठित हो जाय, उस चिन्मय वैभवके कणमात्रको भी छू लेनेमें सदा असमर्थ बना रहे; किंतु श्रीकृष्णचन्द्रकी दुरत्यय गुणमयी मायाशक्तिके प्रभावसे तो वह चिरपरिचित है ही। ओह! उससे मोहित हुए जीव यहाँ क्या-क्या नहीं भूल जाते? जगत्के समस्त जीवोंकी कैसी दशा है! अनादि बहिर्मुखताके कारण इसी मायासे वे सब-के-सब मोहित हो रहे हैं, मोहित होकर अपने आत्मस्वरूपको ही भूले हुए हैं तथा इसी आत्मविस्मृतिका यह परिणाम है कि देहको 'मैं' एवं पुत्र-कलत्र, बन्धु-बान्धव, विषय-सम्पदाको ही 'मेरा' अनुभव कर वे अशेष भवयन्त्रणाकी पीड़ा निरन्तर सह रहे हैं!

अनन्त शास्त्र अपने आलोकका दान कर रहे हैं जीवोंकी अनादि अज्ञान-रात्रिका तिमिर हर लेनेके लिये। अगणित आचार्य, संत-महंत द्वारपर आते हैं अज्ञाननिद्रासे जगाकर उसे प्रबुद्ध कर देनेके लिये। पर जीवकी मोहनिशा समाप्त नहीं होती, वह जागता नहीं। आँखें खोलकर वह देखता नहीं, महाप्रबोधको सुनकर भी उसे अपने स्वरूपकी अनुभूति नहीं होती, कितना समझानेपर भी वह निरन्तर अपने-आपको भूले ही रहता है। ऐसा दुरन्त प्रभाव है श्रीकृष्णचन्द्रकी बहिरङ्गा मायाशक्तिका ही। फिर उनकी योगमायाके--उनकी अन्तरङ्गा शक्तिकी महामोहनताका रूप कितना अद्भुत है, हो सकता है--यह कौन कह सकता है? जो हो, व्रजेन्द्रनन्दनकी योगमायाके महाप्रभावसे ही गोपशिशुओंको इस श्रीकृष्ण-विच्छेदका अनुभव ही नहीं हुआ तथा एक वर्षकी अवधि उन्हें क्षणार्धमात्र प्रतीत हुई:

ENGLISH TRANSLATION

A full year had passed by human time before the cowherd boys met Śrī Kṛṣṇacandra, the foundation of their lives and entire treasure of their existence. Yet they experienced only that before even half a moment had passed, Kanhaiyā Bhaiyā returned with the calves. They sensed not even the fragrance of a year-long separation because Yogamāyā's boundless power covered that portion of their knowledge and closed the doorway even to such a supposition. She passed her brush over every inevitable effect of time. The boys' food, sweet cakes, vegetables, and preparations had not become stale but remained entirely unchanged. The leaf-and-flower vessels retained their luster, and even the half-chewed morsels in their mouths kept the same taste. No mark remained from which they could infer the separation.

There is no cause for wonder. A material mind may remain forever incapable of tracing Yogamāyā's endless power to make the impossible possible or touching a particle of that spiritual majesty, but it is familiar with the effect of Śrī Kṛṣṇacandra's external Māyā of the three guṇas. What do beings bewildered by her not forget? Because of beginningless outwardness, all beings are deluded by that Māyā and forget their own spiritual identity. They experience the body as "I" and children, spouse, relatives, and possessions as "mine," and therefore continually suffer all the pain of material existence.

Countless scriptures shed light to dispel the darkness of the soul's beginningless night of ignorance. Innumerable teachers and saints come to awaken it, yet its night of delusion does not end. It does not awaken, open its eyes, or know itself even after hearing great enlightenment. Such is the power of Śrī Kṛṣṇacandra's external Māyā. Who then can describe the wondrous great enchantment of Yogamāyā, His internal potency? By her power, the cowherd boys did not experience separation from Kṛṣṇa, and one year appeared as only half a moment:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.43-44

एकस्मिन्नपि यातेऽब्दे प्राणेशं चान्तराऽऽत्मनः।
कृष्णमायाहता राजन् क्षणार्धं मेनिरेऽर्भकाः॥
किं किं न विस्मरन्तीह मायामोहितचेतसः।
यन्मोहितं जगत् सर्वमभीक्ष्णं विस्मृतात्मकम्॥

ENGLISH TRANSLATION

Although a full year had passed without the Lord of their lives, O King, the boys, covered by Kṛṣṇa's Māyā, considered the interval only half a moment. What do those whose minds are bewildered by Māyā not forget here? The entire world, deluded by her, continually forgets its own self.

ORIGINAL Braj

बीत्यौ जदपि बरष इक काल, बिछुरे सुंदर मोहनलाल।
तदपि अर्द्ध छिन मानत भए, अद्भुत प्रभुकी माया छए॥
कवन-कवन माया नहिं भूले, जगत-हिंडोरे बड्डे झूले।
ये कछु माया करि नहिं मोहे, प्रभु की इच्छा करि अति सोहे॥

ENGLISH TRANSLATION

Although a full year passed while they were separated from beautiful Mohanalāla, they considered it half a moment. Such was the Lord's astonishing Māyā. What does one not forget under Māyā, swinging greatly upon the world's swing? Yet this Māyā did not delude them independently. It shone wonderfully by the Lord's will.

ORIGINAL Hindi

किंतु उनके अनुभवका वह आधा क्षण ही उनके समस्त आनन्दोच्छ्वासको प्रशमित कर देनेके लिये पर्याप्त था। भोजन करते-करते बीचमें ही उनके प्राणाराम कन्नू भैयाका उन्हें छोड़कर चला जाना साधारण घटना नहीं है। यद्यपि निर्निमेष नयनोंसे वे मानो सतत देख-से भी रहे थे अपने कन्हैया भैयाको ही, पर पुलिन-भोजनके उल्लासका स्रोत तो सर्वथा रुद्ध हो चुका था। इसीलिये अब इस समय जैसे श्रीकृष्णचन्द्र उनके समीप आते हैं कि बस, प्रत्येक शिशुकी धमनीमें तड़ित्-लहरी-सी दौड़ जाती है। ओह! उनके प्राणोंकी वह उत्कण्ठा, नीलसुन्दरके स्वागतकी प्रेमिल त्वरा, उनके रोम-रोमसे प्रसरित आनन्दकी वह कल्लोलिनी, श्रीकृष्णचन्द्र तो बहने-से लग जाते हैं इसी धारामें! एक साथ समस्त शिशु अपने-अपने आसनसे उठ पड़ते हैं। किसीने नीलसुन्दरके करपल्लवको अपने हाथमें लिया। एकने उनकी ग्रीवामें अपनी भुजाएँ डाल दीं; उसके युग्म करतल विभूषित हैं अन्नग्राससे, मुट्ठियाँ बँधी हैं और वह झूल रहा है अपने कन्हैया भैयाके कण्ठदेशमें! कुछ शिशुओंने पीत दुकूलके भिन्न-भिन्न अंश धारण कर लिये। कैसे हुआ, इसका समाधान बहिर्मुख मन तो पानेसे रहा; पर सचमुच हुआ यह कि क्षणमात्र पूर्ण होनेसे पूर्व ही वे असंख्य शिशु अपने प्राणसखाके श्रीअङ्गोंसे जा चिपटे; सबने स्पर्श पा लिया, प्राणोंकी प्रथम ललक पूरी कर ली। श्रीकृष्णचन्द्र भी उनके मध्यमें विराजित रहकर, स्वयं भी इस अप्रतिम सख्यरस-सुधाका अविराम पान करते हुए झूल रहे हैं; तुमुल आनन्दकोलाहलके नादसे निनादित होकर वहाँकी वनस्थली भी झूम रही है। चर, अचर, स्थावर, जंगम--सभी स्पन्दित हो रहे हैं।

अस्तु, मिलनसुखका आवेग शान्त होनेसे पूर्व ही कतिपय वयस्क शिशु अतिशय उतावले होकर बोल उठे--'अरे भैया कन्नू! तुम भले आये। आशा नहीं थी, पर तुम तो इतनी शीघ्रतासे वत्सोंको लेकर लौट आये कि क्या कहें!' इतनेमें तोक अतिशय सरस स्वरमें कहने लगता है--'इसीलिये तो मैंने स्वीकृति दी थी, मैं तो जानता ही था कि कन्हैया भैयाने वंशी बजायी और बस, तरुश्रेणीकी ओटमें बिखरे हुए, दूर चले गये गोवत्स दौड़कर बाहर आ जायेंगे, मिल जायँगे और तब हमलोग कन्हैया भैयाके साथ भोजन करेंगे!' फिर तो अपने प्राणोंका समस्त प्यार लेकर सभी शिशु एक स्वरमें पुकार उठते हैं--'भैया रे! आ जा, देख ले, तेरे बिना एक भी ग्रास हम अपने मुखमें न रख सके। और यह ले, आह! अबतक तूने भी एक कौर नहीं खा पाया, हाथका ग्रास हाथमें लिये ही तू लौट आया। नहीं-नहीं, अब तनिक भी विलम्ब मत कर, चल, अब सुखपूर्वक भोजन तो कर ले।'

ENGLISH TRANSLATION

Yet even that half moment was enough to quiet all their joyful exuberance. That Kannū Bhaiyā should leave them in the middle of eating was no ordinary event. Though their unblinking eyes seemed continuously fixed upon Him, the current of delight in the riverbank meal had stopped. As soon as Śrī Kṛṣṇacandra approached, a wave like lightning raced through every boy's veins. Their longing and loving haste to welcome Nīlasundara, and the river of joy streaming from every pore, swept even Śrī Kṛṣṇacandra into its current.

All the boys rose at once. One took His tender hand, another placed his arms around His neck, with fists still closed around food, and hung from Kanhaiyā Bhaiyā's neck. Others seized different parts of His yellow cloth. Before a moment ended, countless boys pressed themselves to their friend's limbs, all receiving His touch and satisfying their first longing. Śrī Kṛṣṇacandra stood among them drinking the incomparable nectar of friendship, while the forest swayed with their tumultuous joy. Moving and unmoving beings alike thrilled with life.

Before the force of reunion subsided, older boys cried, "Kannū, you have come! We did not expect You to return so quickly with the calves." Toka said sweetly, "That is why I agreed. I knew Kanhaiyā Bhaiyā would play His flute, the calves behind the trees would run out, and then we would eat with Him." All cried, "Brother, come! Without You we could not place one morsel in our mouths. You too have eaten nothing and returned with the same morsel in Your hand. Sit and eat without delay."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.45

ऊचुश्च सुहृदः कृष्णं स्वागतं तेऽतिरंहसा।
नैकोऽप्यभोजि कवल एहीतः साधु भुज्यताम्॥

ENGLISH TRANSLATION

His friends said to Kṛṣṇa, "Welcome! You have returned very quickly. Not even one morsel was eaten while You were gone. Come now and eat well."

ORIGINAL Braj

मोहे-से तब कहत हैं बाल, बेगिहिं आए मोहनलाल।
एकौ कवल न पावन पायौ, भैया! तो बिनु जाइ न खायौ॥
तैहूँ तौ हम बिन नहिं खायौ, हाथ कवल वैसैं ही आयौ।
आवहु, बैठहु, भोजन करैं, इत ये बच्छ कच्छ में चरैं॥

ENGLISH TRANSLATION

Still wonderstruck, the boys said, "Mohanalāla, You have come so quickly! We could not eat even one morsel. Brother, without You it would not go down. You too did not eat without us, for You have returned with the morsel still in Your hand. Come, sit, and let us eat while the calves graze here nearby."

ORIGINAL Hindi and Braj

शिशुओंकी इस उक्तिके उत्तरमें श्रीकृष्णचन्द्रके अरुणिम अधरोंपर एक समुज्ज्वल हास भर जाता है:

जब ऐसैं बोले ब्रजबाल, बिहँसन लागे नँदके लाल।

भुवनभास्कर पश्चिम गगनमें ढल चुके हैं। श्रीकृष्णचन्द्र कलिन्दनन्दिनीके उस पुलिनपर अपने पूर्वके आसनपर ही सखाओंसे आवृत होकर उनके साथ भोजन करते हैं! परमानन्दमें भरकर शिशु अपने इच्छित भोजनद्रव्योंको पूर्वकी भाँति ही कन्हैया भैयाके हाथपर, मुखमें रखते जा रहे हैं और बाल्यलीलाविहारी श्रीकृष्णचन्द्र, उनकी प्रीतिके उपहारका रस लेते हुए, सराहना करते हुए हँस-हँसकर भोजन कर रहे हैं; साथ ही अपनी रुचिकी खाद्य वस्तु अपने सखाओंके होठोंपर रखकर सुखसे विभोर होते जा रहे हैं:

ENGLISH TRANSLATION

In answer to the boys' words, a brilliant smile filled Śrī Kṛṣṇacandra's crimson lips:

"When the boys of Vraja spoke in this way, Nanda's son began to laugh."

The sun had descended in the western sky. Upon the bank of the daughter of Mount Kalinda, Śrī Kṛṣṇacandra sat in His former place surrounded by friends and resumed eating. Filled with supreme bliss, the boys placed favorite foods upon His hand and in His mouth exactly as before. Relishing and praising their gifts, He ate with laughter and placed His own preferred foods upon their lips, overflowing with happiness:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.14.46

ततो हसन् हृषीकेशोऽभ्यवहत्य सहार्भकैः।

ENGLISH TRANSLATION

Then Hṛṣīkeśa laughed and ate together with the boys.

ORIGINAL Braj

मंडल करि बैठे पुनि आछें, जैसें बान बन्यौ हौ पाछें।
अति रुचि सौं मिलि भोजन करौ, इहि बिधि वा बिधि कौ मद हर्यौ॥

ENGLISH TRANSLATION

They again sat in a circle just as it had been arranged before. With great relish they ate together. In this way the Lord shattered Brahmā's pride.

ORIGINAL Hindi and Braj

उधर सत्यलोकमें अभी भी स्रष्टाकी विचित्र ही दशा है। वे ब्रह्मपदके आसनपर आसीन अवश्य हैं; किंतु उनके सामनेसे इस समय 'तपः, जनः, महः, स्वः, भुवः'--इन लोकोंका व्यवधान अन्तर्हित हो चुका है और वे व्रजराजकुमारके पुलिन-भोजनके प्रत्यक्ष दर्शन पा रहे हैं। पुनः उनका धैर्य शिथिल हो गया है एवं प्राणोंमें एक रसमय हाहाकारकी लहर-सी उठ रही है--'आह! कदाचित् मेरा कौएका शरीर होता! फिर तो मेरे सौभाग्यकी सीमा नहीं रहती! प्रभु व्रजराजकुमारके अधरामृतसे सिक्त दधिमिश्रित इन बिखरे हुए अन्नकणोंको अपनी चोंचसे चयनकर, इस सुविमल दिव्यातिदिव्य सीथ-प्रसादसे उदरपूर्ति करके मैं कृतार्थ हो जाता।'

सीथ जु परैं दही-रस भरे, सदन जाइ बिधि लालच खरे।
काकन भयौ, फिरयौ इतरातौ, चुनि-चुनि सुंदर सीथन खातौ॥

ENGLISH TRANSLATION

Meanwhile in Satyaloka, Brahmā's state remained extraordinary. Though seated on Brahmā's throne, Tapoloka, Janaloka, Maharloka, Svargaloka, and Bhuvarloka no longer intervened before him, and he directly beheld the prince of Vraja's meal. His composure again weakened and a cry of rasa rose within him: "Ah! If only I had a crow's body. Then my fortune would know no limit. With my beak I would gather these scattered grains of yogurt-mixed rice moistened by the nectar of the prince of Vraja's lips. Filling my belly with this spotless, divinely radiant remnants-prasāda, I would be fulfilled."

"The grains that fell were filled with the savor of yogurt, and Brahmā returned home with an intense longing for them. Had he become a crow, he would have strutted about, picking up and eating those beautiful remnants one by one."

CHAPTER 58

# एक वर्ष बाद श्रीकृष्णका गोपबालकों और गोवत्सोंके साथ व्रजमें लौटना

# Kṛṣṇa Returns to Vraja with the Cowherd Boys and Calves After One Year

Source scan pages 378–383

ORIGINAL

श्रीकृष्णचरण-सरोजोंसे स्पृष्ट हुआ अजगरका वह मृत शरीर अभी भी ज्यों-का-त्यों बना है, ठीक इस प्रकार, मानो आज अभी कुछ समय पूर्व ही अघासुर-मोक्षकी लीला सम्पन्न हुई हो। एक वर्षपर्यन्त व्यतीत हुए कालकी प्रतिक्रिया उसपर भी तनिक-सी नहीं हुई। योगमायाकी छायाने उसे ढककर वैसे ही अविकृत बने रहने दिया:

ENGLISH TRANSLATION

The dead body of the python that had been touched by Kṛṣṇa's lotus feet still remained exactly as it was, just as though the pastime of Aghāsura's deliverance had taken place only a short while earlier that very day. The passage of an entire year had produced not the slightest effect upon it. Yogamāyā's shelter had covered it and preserved it without alteration:

ORIGINAL

Sanskrit note

योगमाययैव तावत्कालपर्यन्तं तत्तदाच्छादितमासीदिति ज्ञेयम्।

(सारार्थदर्शिनी)

ENGLISH TRANSLATION

It should be understood that until that time everything had remained covered by Yogamāyā alone.

(Sārārthadarśinī)

ORIGINAL

अस्तु, इसीकी ओर व्रजेन्द्रनन्दन अपने सखाओंका ध्यान आकर्षित करने लगते हैं। वन-भोजनके अनन्तर वनसे व्रजमें लौटते हुए वे जान-बूझकर इसी पथसे आये और उस महाविशाल सर्पके मज्जा-रक्त-पङ्किल प्राणशून्य कलेवरकी ओर संकेत कर बोले, 'अरे भैयाओ! मरा हुआ साँप तो वैसे ही पड़ा है, उधर भी पुनः देख भर लो तो सही।' फिर तो कतिपय चञ्चल शिशु उसी ओर छूट पड़े, हर्षातिरेकवश उच्चस्वरसे पुकार उठे:

ENGLISH TRANSLATION

The prince of Vraja then began drawing his friends' attention toward it. Returning from the forest to Vraja after their woodland meal, he deliberately came by this same path. Pointing toward the lifeless carcass of the immense serpent, stained with marrow and blood, he said, "Brothers! The dead snake is still lying just as it was. Look over there once again." Some of the lively boys immediately dashed in that direction and cried aloud in overflowing delight:

ORIGINAL Sanskrit note

अहो महोज्ज्वलं नः खेलागह्वरमिदं जातमिति।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

“Oh, what a splendid cave this has become for our games!”

(Śrī Ānandavṛndāvanacampū)

ORIGINAL Braj speech

अरे, रे, भैया! यह तो हमलोगोंके खेलके लिये बड़ी ही सुन्दर गुफा बन गयी रे!

ENGLISH TRANSLATION

“Oh, brothers! This has become such a beautiful cave for us to play in!”

ORIGINAL

किंतु अब संध्याके किञ्चित् रक्ताभ श्याम परिधानकी आभा वनप्रान्तरोंमें, आकाशमें परिव्याप्त हो चुकी थी। अब समय जो नहीं रहा था। साथ ही अजगरके चर्मको दिखानेका उद्देश्य तो था कि बस अतीतका संस्मरणमात्र उद्बुद्ध हो जाय। वह हो चुका। अतएव श्रीकृष्णचन्द्र उन शिशुओंको निवारणकर झूमते हुए आगे ही बढ़ते चले गये, वे व्रजकी ओर ही अग्रसर होने लगे:

ENGLISH TRANSLATION

By now, however, the glow of evening's faintly crimson dark garment had spread through the forest clearings and across the sky. No time remained. Moreover, Kṛṣṇa's purpose in showing them the python's skin was merely to awaken their memory of the past, and that had been accomplished. Kṛṣṇacandra therefore restrained the boys and continued onward with a swaying gait, proceeding toward Vraja:

ORIGINAL Sanskrit verse

दर्शयंश्चर्माजगरं न्यवर्तत वनाद् व्रजम्।

(श्रीमद्भागवत १०।१४।४६)

ENGLISH TRANSLATION

Showing them the python's skin, he turned from the forest toward Vraja.

(Śrīmad Bhāgavata 10.14.46)

ORIGINAL Braj verses

चले घरनि अजगरहि दरसते, हियनि सरसते, सुखन बरसते।

गृह कहुँ चले बाल लिएँ साथा।
अजगर-चर्म देखावत नाथा॥

ENGLISH TRANSLATION

They set out for their homes after seeing the python, their hearts overflowing as happiness showered down.

The Lord proceeded homeward with the boys beside him,
showing them the python's skin.

ORIGINAL

और इस व्रजप्रवेशके समय उनके महामरकत-श्याम श्रीअङ्गोंकी निराली शोभा, उनकी विविध रसमयी चेष्टाएँ और व्रजपुरन्ध्रियोंकी प्रतीक्षा, बस, देखते ही बनती है। मस्तक तो मयूरपिच्छनिर्मित मनोहर मुकुटसे मण्डित है। घुँघराली अलकोंमें विविध वर्णके मँह-मँह करते हुए कुसुमसमूह गुम्फित हो रहे हैं। अन्य अङ्गोंमें भी यथायोग्य कुसुमोंके ही आभरण सुशोभित हैं। अत्यन्त नवीन, रंग-बिरंगी गैरिक आदि वन्यधातुओंसे श्याम कलेवरपर सुन्दरतिसुन्दर विविध चित्रोंका निर्माण किया हुआ है। अपने बिम्बविडम्बी अधरोंपर कभी तो वे वंशीको धारणकर उससे अनेक रसमय अत्यन्त स्फुट स्वरोंका सृजन करते हैं, कभी तरुपत्रोंको मोड़कर बनाये हुए वाद्ययन्त्र, सीटी, में अपने परम सुरभित मुखश्वास भरकर अद्भुत मनोहर रागकी एक ऊँची अतिशय मधुर तान छेड़ देते हैं और कभी गूँज उठता है उनका मेघगम्भीर शृङ्गनाद। इस प्रकार वाद्योत्सवमें वे निमग्न हो रहे हैं। उनकी वह सखामण्डली परमानन्दमें डूब रही है। प्रत्येक शिशु अपने हततलके सुखको अवरुद्ध करनेमें असमर्थ होकर मधुर उच्च स्वरसे उनकी ही पवित्र कीर्तिका गान कर रहा है, प्रत्येकके कण्ठसे व्रजेन्द्रनन्दनकी ही प्रशंसाके गीत झर रहे हैं; सर्वथा अपनी ही प्रतिभासे रचित एवं तालबन्धके साथ गाये हुए उन मधुर गीतोंमें एकमात्र भरा है नन्दनन्दनके सुयशका वर्णन, अघासुर आदिके उद्धारके समय व्यक्त हुई उनकी बाल्यचेष्टामयी पुनीत कीर्तिका चारु चित्रण। और फिर वे नन्दलाडिले सहसा कभी इन समस्त गान-वाद्यके राग-रंगका विराम करके उन गोवत्सोंका नाम ले-लेकर आह्वान करने लगते हैं, इस अद्भुत गान-वाद्यके उत्सव-सुखसे विभोर, विह्वल, उच्छृङ्खल हुई अपार गोवत्सराशिको संयत करने लगते हैं; अपने परम सुखद करस्पर्शके दानसे, अनेक नवीन-नवीन प्रेमिल चेष्टाओंसे इनका उपलालन करते हुए इन्हें बुला-बुलाकर गन्तव्य दिशाकी ओर प्रेरित करने लगते हैं। उधर प्राणोंकी उत्कण्ठा लिये वात्सल्यवती गोपसुन्दरियाँ अपने समस्त कार्य स्थगितकर, सब कुछ विसर्जितकर, भूलकर, एकमात्र इनकी ही आकुल प्रतीक्षामें उन्मादिनी-सी हुई अपने द्वारोंपर आकर खड़ी हैं; उनके नेत्र केन्द्रित हैं उस दिशामें, वनके उस पथकी ओर ही, जिधरसे ये व्रजेन्द्रनन्दन आयेंगे, नहीं-नहीं, आ रहे हैं। वंशीनाद गूँज जो रहा है। अहा! वह देखो, वे रहे उनके प्राणाराम श्रीकृष्णचन्द्र! दृगोंमें वह श्याम-ज्योति पूरित हो गयी। फिर कहाँ सम्भव है इससे आगेकी दशाका चित्रण। जो हो, इस प्रकार अद्भुत-विचित्र साज-शृङ्गारसे विभूषित हुए, अपनी परम रमणीय चेष्टाओंसे पद-पदपर सुख-सरिताका सृजन कर उसमें अवगाहन करते हुए, सखाओंको निमग्न करते हुए, गोपीजन-नयनानन्दवर्धन श्रीकृष्णचन्द्रने व्रजपुरमें प्रवेश किया:

ENGLISH TRANSLATION

At the time of this entry into Vraja, the unique beauty of his great emerald-dark limbs, his many rasa-filled gestures, and the waiting of Vraja's women could only be seen, never adequately described. His head was crowned with a charming diadem made of peacock feathers. Clusters of fragrant, many-colored flowers were woven through his curling locks, and fitting ornaments of flowers adorned his other limbs. Fresh, multicolored forest minerals such as red ocher formed exquisitely beautiful designs upon his dark body. Sometimes he placed the flute to his bimba-fruit lips and created many clear, rasa-filled notes. Sometimes he filled a whistle fashioned from folded leaves with his supremely fragrant breath and released a high, exceedingly sweet strain in a wondrous enchanting melody. At other times his horn sounded with the depth of a rain cloud. Thus he became immersed in a festival of instruments, and his circle of friends drowned in supreme bliss. Unable to restrain the happiness in his heart, every boy sang Kṛṣṇa's sacred glory in a sweet, high voice. Songs praising the prince of Vraja poured from every throat. Composed entirely from their own inspiration and sung in rhythm, those lovely songs contained only descriptions of Nanda's son's noble fame, beautiful portrayals of the sacred renown revealed through his childlike deeds when he delivered Aghāsura and others. At times Nanda's darling suddenly brought all the melodies of their singing and playing to a halt and called the calves one by one by name. He brought the countless calves, wild with exhilaration from this wondrous musical festival, back under control. Bestowing the supremely pleasing touch of his hand and tending them through ever-new loving gestures, he repeatedly called them and guided them toward their destination. Meanwhile, filled with the longing of their very lives, the motherly cowherd women had stopped every task, abandoned and forgotten everything, and stood at their doorways nearly mad in their anxious waiting for him alone. Their eyes were fixed in the direction of the forest path by which the prince of Vraja would come. No, he was already coming, for the flute was sounding. Ah, look! There was Kṛṣṇacandra, the delight of their lives. That dark radiance filled their eyes. How could their condition after that possibly be depicted? Thus adorned with wondrous and varied ornaments, creating a river of happiness at every step through his supremely delightful gestures, bathing within it and immersing his friends in it, Kṛṣṇacandra, who increases the joy of the gopīs' eyes, entered Vraja:

ORIGINAL Sanskrit verse

बर्हप्रसूननवधातुविचित्राङ्गः
प्रोद्दामवेणुदलशृङ्गरवोत्सवाढ्यः।
वत्सान् गृणन्ननुगगीतपवित्रकीर्तिर्गोपीदृगुत्सवदृशिः प्रविवेश गोष्ठम्॥

(श्रीमद्भागवत १०।१४।४७)

ENGLISH TRANSLATION

His body decorated with peacock feathers, flowers, and fresh mineral pigments, and enriched by the exuberant festival of flute, leaf whistle, and horn, he called the calves while his sacred glories were sung behind him. With a form that was a festival for the gopīs' eyes, he entered the cowherd settlement.

(Śrīmad Bhāgavata 10.14.47)

ORIGINAL Braj verses

गातनि धात के चित्र बनाए।
सीसनि मोर के चंद सुहाए॥

बेनु-सृंग-दल ललित बजावत।
नव-नव गीत पुनीतन गावत॥

पंकज फेरत, बछरन घेरत।
लै-लै तिन के नाम निबेरत॥

गोपि-दृगन के उत्सव रूप।
ब्रज आए नँद-नंद अनूप॥

× × ×

बरह, सुमन, नव धातु अनूपा।
तिन करि तन चित्रित बहु रूपा॥

बेनु-सृंग-दल-रव अति सोहन।
करत हास-रस आवत मोहन॥

गनत बत्स, पोंछत करनि, मंद मंद मुसुकात।
गुन गावत आवत सखा, गोपिन सुखप्रद तात॥

एहि बिधि करत केलि जदुनंदा।
आए निज गृह आनँदकंदा॥

ENGLISH TRANSLATION

Mineral pigments made designs upon his limbs,
and lovely moons of peacock feathers adorned his head.

He sweetly played flute, horn, and leaf whistle,
while the boys sang ever-new sacred songs.

He turned his lotus hand and gathered the calves,
calling each one separately by name.

The matchless son of Nanda came to Vraja,
his form a festival for the gopīs' eyes.

× × ×

Peerless peacock feathers, flowers, and fresh minerals
adorned his body with designs of many kinds.

The sounds of flute, horn, and leaf whistle were exceedingly lovely.
Mohana came laughing and creating rasa.

Counting the calves and wiping them with his hands, he smiled softly.
His friends followed singing his virtues, while their beloved Lord brought happiness to the gopīs.

Sporting in this manner, the son of the Yadus,
the source of bliss, arrived at his own home.

ORIGINAL

व्रजरानी एवं व्रजराजके कर्णपुटोंमें भी अपने नीलमणिके वंशीनादकी सुधा पूरित हो चुकी थी। दोनोंपर ही उसका उन्मादी प्रभाव व्यक्त हो चुका था। ध्वनिने उनके मन-प्राणोंको भी आकर्षित कर लिया था। और फिर वात्सल्य-स्नेहकी ऐसी प्रखर धारा उमड़ी कि हृदय विगलित हो उठा, मन-प्राणोंके पीछे वह भी बह चला उसी दिशामें तथा अब उनके शरीर प्रासादमें, गोष्ठमें अवरुद्ध रहें, यह कहाँ सम्भव था। और दिन तो गृहतोरणके समीप ही नीलसुन्दरकी बाट देखी जाती, पर आज देखते-ही-देखते व्रजदम्पति भी तोरणसे बहुत आगे उन्मुक्त राजपथपर आकर अवस्थित हो गये:

ENGLISH TRANSLATION

The nectar of their blue jewel's flute song had also filled the ears of Vraja's queen and king, and its intoxicating influence had manifested in them both. The sound drew away their minds and lives. Then such a powerful stream of parental affection surged that their hearts melted and flowed in the same direction after their minds and lives. How could their bodies remain confined within the palace and cowherd settlement? On other days they waited for the darkly beautiful Lord beside the archway of their home, but today the royal couple of Vraja soon passed far beyond the arch and stood upon the open royal road:

ORIGINAL Sanskrit note

स्नेहभरनिर्भरनिर्भुग्नहृदयाभ्यां तन्मुरलीनादगुणेनाकृष्टाभ्यां पितृभ्यां प्रतोलीतलमुपसेदे।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

He approached the gateway where his parents stood, their hearts bent beneath the overwhelming weight of affection and themselves drawn by the enchanting quality of his flute song.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

वे न जाने और भी कितनी दूर आगे बढ़ जाते, पर उनकी आँखोंमें भी पूर्ण हो गयी वह इन्द्रनीलद्युति; वहींसे उन्हें मानो अपने प्राणोंकी एकमात्र निधि प्राप्त हो गयी। साथ ही सात्त्विक भावोंका उन्मेष हो आया। जडिमासे समस्त अङ्ग अवश हो गये। जहाँ-के-तहाँ वे शान्त खड़े ही रह गये। उनमें गतिका संचार तो तब हुआ, जब नीलसुन्दर सर्वथा सामने निकट-से-निकट आकर उपस्थित हो गये अपनी जननीके भुजपाशमें बँध जानेके लिये। व्रजेश्वर तो एक-दो पग चलकर भी सजल नेत्रोंसे देखते ही रहे, पर व्रजरानी प्राणोंकी ललक लेकर दौड़ीं और श्रीकृष्णचन्द्रको उन्होंने अपने अङ्कमें धारण कर लिया। ओह! इस मिलन-सुखका वर्णन कोई कैसे करे। इसमें एक विचित्र विशेषता है। यह मिलन है तो एक दैनन्दिनी घटना, पर प्रतिदिन ही इसमें गत दिवसकी अपेक्षा सुखकी एक ऐसी अभिनव अप्रतिम लहर परिव्याप्त हो जाती है, जिसकी झाँकी इस प्राकृत जगत्में कहीं सम्भव जो नहीं। कदाचित् वे चञ्चल असंख्य शिशु श्रीकृष्णचन्द्रके साथ न हों, अपनी विविध चेष्टाओंसे, तुमुल आनन्द-कोलाहलसे प्रतिदिन ही भावान्तर उत्पन्न कर देनेमें हेतु न बन जायँ, तो कहना कठिन है कि मैयाकी यह नित्य-नूतन सुखमयी मिलन-समाधि कितने कालके पश्चात् टूट पाये। और आज तो इन बालकोंको बड़ी त्वरा है वनकी एक विशेष घटना सुना देनेकी। इसीलिये शीघ्र-से-शीघ्र मैयाका ध्यान अपनी ओर आकर्षित करनेका प्रयास आरम्भ हो जाता है।

ENGLISH TRANSLATION

Who knows how much farther they might have gone? But their eyes became filled with that sapphire radiance, and from where they stood they seemed to attain the sole treasure of their lives. At once sāttvika emotions arose. A sacred paralysis rendered every limb helpless, and they stood still and peaceful where they were. Motion returned only when the darkly beautiful Lord came directly before them, closer and closer, ready to be bound within his mother's arms. Vraja's king took one or two steps and continued gazing with tearful eyes, while Vraja's queen ran forward with the yearning of her life and gathered Kṛṣṇacandra into her lap. Oh, who can describe the joy of that meeting? It possessed a remarkable quality. Though this reunion was a daily event, each day it became pervaded by a new and incomparable wave of happiness surpassing that of the previous day, a vision impossible anywhere in this material world. If the countless lively boys did not accompany Kṛṣṇacandra and, through their varied actions and tumultuous joyful commotion, produce a different emotion each day, who could say how long it would take for Mother's ever-new, blissful absorption in reunion to break? Today the boys were especially impatient to recount an unusual event from the forest, so they immediately began trying to draw Mother's attention toward themselves.

ORIGINAL

इन अगणित शिशुओंकी माताएँ वहीं खड़ी हैं। आज उन माताओंका ध्यान पुनः अपनी संतानकी ओर नहीं, श्रीकृष्णचन्द्रकी ओर है। निरन्तर एक वर्षतक अपनी ही संतानके प्रति उमड़ता हुआ प्यार आज सहसा अन्तर्हित क्यों, कैसे हो गया, इस ओर उनकी वृत्ति ही नहीं। मानो क्षणभरके लिये कभी कोई भी अन्तर उनके भावप्रवाहमें हुआ ही न था, सदा श्रीकृष्णचन्द्र ही उनके मन-प्राणोंमें समाये हुए हैं, इस प्रकार आकुल नेत्रोंसे वे नन्दनन्दनको निहार रही हैं। यन्त्रकी भाँति कतिपय गोपसुन्दरियोंने अपनी गर्भजात संतानको गोदमें भी उठा लिया, स्वाभाविक वात्सल्यवश हाथसे पुत्रके अङ्गका धूलि-सम्मार्जन भी वे करती जा रही हैं; पर उनके नेत्रोंमें भी भरे हुए हैं श्रीकृष्णचन्द्र। उनके प्राणोंकी वृत्ति भी समायी हुई है श्रीकृष्णचन्द्रमें ही, पर आज शिशुओंने इन अपनी माताओंको ही माध्यम बनाया व्रजरानीको अपनी ओर अभिमुख कर लेनेके उद्देश्यसे। अपनी माताओंका अञ्चल धारणकर, बड़े उल्लासमें भरकर वे सब कहने लगते हैं, 'री मैया! क्या कहूँ? ऐसी बात है कि सुनते ही सबका मन अत्यन्त आश्चर्यसे भर उठेगा और हम सबोंके लिये भी थोड़ी हँसनेकी-सी बात हो गयी। हमारे कन्नू भैयाने काम तो बड़े ही साहसका किया। ओह! बलिहारी है इसके साहसकी! बस, पूछ मत, दूसरेके लिये तो वह अत्यन्त दुष्कर है, अरे दुष्कर क्या, दूसरा उसे कर ही नहीं सकता। पर है वह बहुत ही विनोदकी बात। इतना ही नहीं, हमलोग तो आज सब-के-सब मूर्ख सिद्ध हो गये, ठगे गये थे, भीषण विषकी प्रचण्ड अग्निमें भस्म हो गये थे; पर धन्य है कन्हैया भैयाकी चतुराई! यह चतुरशिरोमणि जो ठहरा। इसने तुरंत हम सबोंको जीवित कर लिया।'

ENGLISH TRANSLATION

The mothers of those countless boys stood there as well. Today their attention was once again fixed not upon their own children but upon Kṛṣṇacandra. They gave no thought to why or how the love that had surged toward their own children for an entire year had suddenly disappeared. It was as though no interruption had ever entered the current of their feeling even for a moment and Kṛṣṇacandra had always filled their minds and lives. With anxious eyes they gazed upon Nanda's son. Almost mechanically, some cowherd women lifted the children born from their own wombs into their laps and, from natural motherly affection, brushed the dust from their sons' limbs. Yet Kṛṣṇacandra filled their eyes, and the current of their lives was absorbed in him alone. Today the boys made their own mothers the means of turning Vraja's queen toward them. Grasping their mothers' veils and overflowing with delight, they began to say, "Mother, what can we tell you? The moment everyone hears this, their minds will fill with immense wonder, and it has also become something rather amusing for us. Our brother Kannū performed a deed of great courage. Oh, blessed is his bravery! Do not even ask. For anyone else it would be exceedingly difficult. What are we saying? No one else could do it at all. Yet it is also very entertaining. More than that, today all of us were proved fools and were deceived. We were burned to ashes in the blazing fire of terrible poison. But blessed is brother Kanhaiyā's cleverness! He is the crown jewel of the clever, and he brought all of us back to life at once."

ORIGINAL Sanskrit note

जननि! जनितान्तविस्मापकं स्मापकं चास्माकमतिसाहसपुष्करं दुष्करं दुरासदं रासदं कर्म कृतवान्, अस्मानपि विषमविषमहानलदग्धानविदग्धानविलम्बेनैव जीवयामास च स चतुरशिरोमणिः।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

“Mother! He performed an act that brings utter astonishment to people and remembrance to us, an act blossoming with extraordinary courage, difficult and unapproachable yet filled with delight. That crown jewel of the clever immediately restored us to life after we, ignorant boys, had been burned by the great fire of deadly poison.”

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

यह सुनते ही माताएँ तो सन्न रह गयीं। केवल दो-एक अपने दुर्-दुर् करते हुए हृदयको दबाकर, ‘हैं! क्या हुआ? कैसे हुआ?’ कहकर चिल्ला उठीं। शिशु तो कहनेके लिये उतावले थे ही। उन सबने अतिशय उच्च स्वरसे सबको सुना-सुनाकर कहना आरम्भ किया, ‘री! तुम सब ध्यानसे सुनो, आज यशोदा मैयाके लाड़िलेने, इस नन्दनन्दनने एक महाविशाल अजगरको मार डाला और हम सबोंके प्राण बचा लिये।’

ENGLISH TRANSLATION

The mothers were stunned the moment they heard this. Only one or two, pressing their violently pounding hearts, cried out, “What! What happened? How did it happen?” The boys were already impatient to speak. In extremely loud voices so that everyone could hear, they began, “Listen carefully, all of you! Today Mother Yaśodā's darling, this son of Nanda, killed an enormous python and saved all our lives.”

ORIGINAL Sanskrit verse

अद्यानेन महाव्यालो यशोदानन्दसूनुना।
हतोऽविता वयं चास्मादिति बाला व्रजे जगुः॥

(श्रीमद्भागवत १०।१४।४८)

ENGLISH TRANSLATION

“Today this son of Nanda, the delight of Yaśodā, killed a great serpent and saved us from it.” Thus the boys proclaimed throughout Vraja.

(Śrīmad Bhāgavata 10.14.48)

ORIGINAL Braj verse

बीत्यौ एक बरष जिहिँ काल, ब्रज में कहत भए ब्रजबाल।
आज एक नंद-जू के लाल, मारयौ ब्याल महा बिकराल॥

ENGLISH TRANSLATION

Though one year had passed since that time, the boys of Vraja declared,
“Today the son of noble Nanda killed a vast and terrible serpent.”

ORIGINAL

फिर तो व्रजरानी भी भावसमाधिसे जागीं ही। उन्होंने भी आदिसे अन्ततक वनमें घटित आजकी इस घटनाका पूर्ण विवरण सुन ही लिया। अपने नीलमणिको वामहस्तसे अङ्कमें धारण किये एवं दक्षिण हस्तकी तर्जनी होठोंपर रखकर विस्फारित नेत्रोंसे वे पासमें खड़े श्रीव्रजेश्वरकी ओर देखने लग जाती हैं, किंतु व्रजेश्वरके नेत्र निमीलित हैं। वे मन-ही-मन अपने एवं अपनी प्रजा व्रजवासीजनोंके पुत्रोंकी अयाचित ऐसी रक्षाके लिये अपने इष्टदेव श्रीनारायणके चरणोंमें न्योछावर हो रहे हैं! जो हो, परस्पर बड़ी देरतक यही चर्चा चलती रहती है, किंतु इसी बीचमें व्रजरानीको अपने नीलमणिके मुखपर वन-भ्रमणकी श्रान्ति दीख गयी और वे तनिक भी विलम्ब न कर अपने गृहकी ओर चल पड़ीं। नीलसुन्दर उनके अङ्कमेंसे उतरकर आगे-आगे चले और जननी स्नेह-विह्वल हुई पीछे चलीं। सामने रोहिणी मैयाके दर्शन हुए। श्रीरोहिणीने भी प्राणोंकी ललकसे श्रीकृष्णचन्द्रको अपने अङ्कमें भर लिया। 'पर दाऊ भैया कहाँ गये?' नीलसुन्दरने एक ही प्रश्नकी झड़ी लगा दी। रोहिणी माताके अन्य समस्त स्नेह-मनुहारकी ओर जैसे आज इस समय उनका ध्यान ही नहीं। बलराम-जननीने भी किञ्चित् हँसकर गृहालिन्दकी ओर संकेत कर दिया। मैयाके संकेतका तात्पर्य स्पष्ट था, श्रीकृष्णचन्द्र जान गये, दाऊ भैया रूठे बैठे हैं। आज वन न जानेका, रोक लिये जानेका इतना दुःख बलरामको हुआ कि उन्होंने भोजनतक नहीं किया, यहाँतक कि वंशीनाद सुनकर भी अपने अनुजका स्वागत करने भी वे नहीं आये। क्यों आयें? वास्तवमें उन्हें दोष तो अनुजका ही प्रतीत हुआ। 'कन्नू यदि मुझे भी साथ ले चलनेका हठ कर लेता अथवा मेरे शास्त्रोचित कृत्य जन्म-नक्षत्रोत्सवके अनन्तर किञ्चित् विलम्बसे वन जाता तो मैया बाध्य हो ही जाती मुझे भी साथ भेज देनेके लिये।' यह भावना रह-रहकर उनके नेत्रोंमें अश्रुसंचार कर देती और वे अलिन्दपर ही मुँह फुलाये बैठे रहते। पर अब धैर्य कहाँ, श्रीकृष्णचन्द्र 'दाऊ भैया' कहकर उन्हें पुकार जो रहे हैं। स्तम्भकी ओटसे एक परम सुन्दर समुज्ज्वल गौर तेजोमयी चञ्चल ज्योति-सी निकली और श्रीकृष्णचन्द्रके कण्ठसे जा लगी। अग्रज-अनुजको इस प्रकार मिलते देखकर दोनों माताओंके नेत्र पुनः छलक उठे।

ENGLISH TRANSLATION

Vraja's queen then awakened from her absorption in loving emotion. She too heard the complete account, from beginning to end, of the day's event in the forest. Holding her blue jewel in her lap with her left arm and placing the forefinger of her right hand upon her lips, she stared wide-eyed at Vraja's lord standing nearby. His eyes, however, were closed. Within his mind he was offering himself at the feet of his chosen Lord, Śrī Nārāyaṇa, in gratitude for this unsolicited protection of his own son and the sons of the people of Vraja. The discussion continued among them for a long time. Meanwhile, Vraja's queen noticed the weariness of roaming in the forest upon her blue jewel's face and, without the slightest delay, set out for home. The darkly beautiful Lord climbed down from her lap and walked ahead, while his mother followed, overwhelmed with affection. Mother Rohiṇī appeared before them, and with the yearning of her life she too gathered Kṛṣṇacandra into her lap. "But where is brother Dāū?" The darkly beautiful Lord poured out the same question again and again, as though at that moment he noticed none of Mother Rohiṇī's other affectionate attentions. Smiling slightly, Balarāma's mother pointed toward the veranda. Her meaning was clear. Kṛṣṇacandra understood that brother Dāū was sitting there in displeasure. Balarāma had been so distressed at being prevented from going to the forest that he had not even eaten. Though he heard the flute, he had not come to welcome his younger brother. Why should he? He considered his younger brother at fault. "If Kannū had insisted upon taking me with him, or if he had gone to the forest a little later, after the scripturally prescribed observance of my birth-star festival, Mother would have been compelled to send me along." This thought repeatedly filled his eyes with tears, and he sat sulking upon the veranda. But how could he remain patient now, when Kṛṣṇacandra was calling, "Brother Dāū!" From behind a pillar emerged something like a supremely beautiful, brilliantly fair, radiant, moving light, and it clasped Kṛṣṇacandra around the neck. Seeing elder and younger brother meet in this way, the two mothers' eyes again overflowed.

ORIGINAL

अब पर्याप्त अतिकाल हो चुका है। इसलिये जननी पुत्रसंलालनमें लग जाती हैं। इतनी देर गोपसुन्दरियोंकी, नहीं-नहीं, वहाँ उपस्थित समस्त व्रजवासियोंकी दृष्टि तन्मय हो रही थी श्रीकृष्णचन्द्रमें; पर अब तो व्रजरानी अपनी इस अप्रतिम निधिको लेकर प्रासादके अन्तर्भागमें प्रविष्ट हो गयीं। अब चार पहरके लिये यह अवसर नहीं कि निकटसे नीलसुन्दरको निहारकर उनके नेत्र शीतल होते रहें। अतएव वे सब भी अपने आवासकी ओर चल पड़ते हैं; पर जा रहे हैं यन्त्रवत्, केवल शरीरसे ही। उनका मन तो वहाँ नन्दभवनमें ही संनद्ध है, श्रीकृष्णचन्द्रको छोड़कर वह मन अन्यत्र जा जो नहीं सकता। एक वर्षके लिये श्रीकृष्णचन्द्रकी अचिन्त्य लीलामहाशक्तिने एक रचना रच दी थी। स्वयं व्रजेन्द्रनन्दन ही उन सबके गृहोंमें उनके पुत्र होकर क्रीड़ा कर रहे थे। केवलमात्र नाम एवं आकृति उनके गर्भजात संतानकी थी, पर वास्तवमें वहाँ नन्दनन्दनके अतिरिक्त और कुछ नहीं था, कोई नहीं था; उन असंख्य शिशुओंके स्थानपर केवल सर्वत्र भरे थे श्रीकृष्णचन्द्र ही। इसलिये बाह्यदृष्टिमें उनकी वृत्ति अपने पुत्रोंके प्रति ही सम्पूर्णतया आकर्षित हो जानेपर भी वह वस्तुतः केन्द्रित थी, तन्मय थी यशोदानन्दनमें ही। किंतु आज उस एक वर्ष पूर्वकी ही धाराका संगम हो गया। श्रीकृष्णचन्द्र पितामहके मनोरथ पूर्णकर अपने स्थानपर अवस्थित हो गये। शिशु ब्रह्ममोहनका अभिनय हो जानेके अनन्तर अपने स्थानपर आ गये। तब गोपसुन्दरियाँ भी अपने उस पूर्वके भावमें निमग्न होंगी ही, हो ही गयीं। सब कुछ वैसे-का-वैसा हो ही गया। जिस प्रकार आजसे एक वर्ष पूर्व वे संध्या-समय श्रीकृष्णचन्द्रको नन्दभवनतक पहुँचाकर, उनका अनुगमन कर गृह लौटती थीं, ठीक वैसे ही, उसी भावनामें बहती हुई वे आज भी अपने गृहकी ओर लौटी जा रही हैं, लौट आयी हैं। स्वाभाविक वात्सल्यवश अपने-अपने पुत्रोंको अङ्कमें धारण करके आयी हैं तथा आकर उनका संलालन भी कर रही हैं, पर उनकी आँखोंमें भरा है नन्दप्राङ्गण और वे वहींसे स्पष्ट देखती जा रही हैं, ‘वह देखो, व्रजरानी नीलमणिको स्नान करा रही हैं, उनका गात्र-सम्मार्जन कर रही हैं, केश-संस्कार कर रही हैं आदि।’

ENGLISH TRANSLATION

It had grown quite late, so Mother began caring for her son. Until then the eyes of the cowherd women, indeed of all the people of Vraja present there, had been absorbed in Kṛṣṇacandra. But now Vraja's queen carried her incomparable treasure into the inner palace. For the next four watches they would have no opportunity to cool their eyes by gazing upon the darkly beautiful Lord nearby. They therefore set out for their own homes, but moved like mechanisms, with their bodies alone. Their minds remained fastened within Nanda's house and could go nowhere apart from Kṛṣṇacandra. For one year Kṛṣṇacandra's inconceivable, mighty power of pastime had fashioned a special arrangement. The prince of Vraja himself had played as their sons within all their homes. Only the names and appearances belonged to the children born from their wombs. In reality nothing and no one was present there except Nanda's son. Kṛṣṇacandra alone had filled every place in the forms of those countless boys. Thus, though outwardly their attention seemed completely drawn toward their own sons, it was actually centered and absorbed in Yaśodā's son alone. Today that current reunited with the current from one year earlier. After fulfilling Grandfather Brahmā's desire, Kṛṣṇacandra resumed his own place. Once the drama of Brahmā's bewilderment ended, the boys returned to their places. The cowherd women naturally immersed themselves again in their former feeling, and everything became exactly as before. One year earlier, at evening, they had accompanied Kṛṣṇacandra to Nanda's house and then returned home. Today they went home in precisely the same way, flowing in the same emotion. Out of natural motherly affection they carried their own sons in their laps and cared for them upon arriving, yet Nanda's courtyard filled their eyes. From their own homes they clearly saw, “Look, Vraja's queen is bathing her blue jewel, wiping his body, arranging his hair, and so forth.”

ORIGINAL

व्रजवासियोंकी, विशेषतः इन वात्सल्यवती गोपसुन्दरियोंकी यह भावना, अपनी गर्भजात संततिकी अपेक्षा भी अत्यधिक, अपरिसीम मात्रामें व्रजेशतनय श्रीकृष्णचन्द्रके प्रति उनके स्नेहका यह प्रवाह, आपाततः आश्चर्यका विषय अवश्य है; क्योंकि सौन्दर्य, माधुर्य एवं दैहिक सम्बन्धको लेकर ही तो प्राणोंका प्यार प्रसरित होता है। इसमें भी दैहिक सम्बन्धकी ही प्रधानता रहती है। अपनी संतान सुन्दर न हो, गुणहीन हो एवं किसी अन्य व्यक्तिका शिशु रूप एवं गुणोंकी खान हो; फिर भी प्यारका उन्मेष जितना जैसा अपने शिशुपर होता है, उतना वैसा अन्यकी सलोनी संततिपर नहीं। किंतु इन वात्सल्यमयी व्रजसुन्दरियोंके प्यारकी प्रखर और निर्मल धारा तो अपने शिशुओंको एक ओर रखकर सदा बहती रहती है श्रीकृष्णचन्द्रकी ओर ही, व्रजेश्वरके पुत्रपर ही। यह नहीं कि ये व्रजेन्द्रनन्दनको परब्रह्म पुरुषोत्तमके रूपमें अनुभव करती हों। उनके वात्सल्यमसृण हृदयमें ऐश्वर्यज्ञानके लिये टिकनेतकको स्थान जो नहीं। वे तो निरन्तर अनुभव करती हैं श्रीकृष्णचन्द्रको व्रजरानीके नीलमणिके रूपमें ही। और कदाचित् सौन्दर्य ही उनके प्यारमें हेतु होता तो फिर इस एक वर्षके लिये स्नेहका वह प्रवाह, ठीक श्रीकृष्णचन्द्रके प्रति उमड़ते हुए कोटि प्राणोंका वह प्यार अपनी संततिके लिये ही लौट क्यों आता? अतएव स्पष्ट है कि व्रजरामाओंका स्नेह है निरन्तर श्रीकृष्णके उद्देश्यसे ही, वे भले ही किसी भी रूपमें उनके समक्ष क्यों न आयें। और इसीलिये यह विस्मयकी बात है ही कि आखिर व्रजपुरवासियोंका अपने शिशुओंकी अपेक्षा भी यशोदारानीके नीलसुन्दरके प्रति ऐसा अपरिसीम स्नेह किस हेतुसे है। सौन्दर्य-निर्बन्धन, भगवत्ताकी स्फूर्ति, दैहिक सम्बन्ध, ये हेतु नहीं, फिर उनका प्रेम सतत इस दिशामें ही, श्रीकृष्णचन्द्रकी ओर ही क्यों बहता रहता है? किंतु इसका समाधान भी अत्यन्त स्पष्ट है। जगत्में सर्वत्र सबके प्रेमकी धारा, भले ही अनजानमें हो, बहती रहती है एकमात्र श्रीकृष्णचन्द्रको ही पा लेनेके उद्देश्यसे। जगत्के समस्त प्राणी वास्तवमें प्रेम करते हैं अपनी आत्मासे ही। सबके लिये परम प्रिय वस्तु है अपनी आत्मा ही। पुत्र, वित्त आदिसे भी जो प्रेम है, वह सब है आत्मसुखके हेतुसे ही। इसीलिये अपनी अहङ्कारास्पद आत्माके प्रति जिस प्रकारका प्यार होता है, उस प्रकारका प्यार ममतास्पद वस्तु, पुत्र, धन, गृह आदिके प्रति कदापि नहीं होता। जिनके मन-बुद्धिपर अविवेकका आवरण है, उनके जीवनमें भी इस सत्यके प्रत्यक्ष दर्शन होते ही हैं। वे अपने इस नश्वर देहको ही आत्माके रूपमें अनुभव करते हैं तथा इसीलिये उनमें भी जो प्रेम अपने शरीरके प्रति होता है, वह दैहिक वस्तु, पुत्र, कलत्र आदिके प्रति नहीं ही होता। और कदाचित् विवेकके किञ्चिन्मात्र आलोकसे अन्तस्तलका तिमिर क्षीण होने लगे, सत्यकी स्फूर्तिका अवकाश आ जाय, सचमुच तनिक-सा यह भान होने लगे कि 'मैं यह शरीर नहीं, शरीर मेरी वस्तु है', अविवेकके कारण मानी हुई अहंतास्पद वस्तु ममताका विषय बन जाय, फिर उस समय देहसे भिन्न निश्चित किये हुए अहन्तास्पद आत्माके समान यह शरीर प्यारा नहीं होता। आसन्न मृत्युके समय भी अविवेककी दशामें अपने-आपको देह माननेके कारण जो जीवनकी प्रबल आशा होती थी, वह विवेकके जाग उठनेपर नहीं होती; शरीर जीवित रहे या नष्ट हो जाय, इस सम्बन्धमें आग्रह नहीं रह जाता। इस प्रकार यह सुनिश्चित सिद्धान्त है कि अपनी आत्मा ही सबके लिये प्रियतम वस्तु है, आत्मसुखके लिये ही यह समस्त परिदृश्यमान चराचर जगत् प्रिय प्रतीत होता है। और ये श्रीकृष्णचन्द्र कौन हैं? ये नराकृति परब्रह्म ही तो समस्त आत्माओंके आत्मा हैं। जगतका परम मङ्गल करनेके लिये ही ये योगमायाका आश्रय लेकर यहाँ पधारे हैं। इनमें देह-देहीका भेद नहीं, फिर भी लीलापुरुषोत्तम ये व्रजेन्द्रनन्दन जनसाधारणकी दृष्टिमें देहधारीके समान ही प्रतीत होते हैं। जब कभी किन्हींपर इनकी कृपाकी एक कणिका ढुलक पड़ती है और वे इनके तत्त्वका अनुसन्धान पा लेते हैं, फिर उनके लिये इन श्रीकृष्णचन्द्रके अतिरिक्त और कोई सत्ता ही नहीं बचती। उनके लिये स्थावर-जङ्गम अखिल जगत् श्रीकृष्णस्वरूप है; इससे परे भी ब्रह्म, परमात्मा, नारायण, सभी श्रीकृष्णचन्द्रकी ही अभिव्यक्ति हैं। श्रीकृष्णचन्द्रके अतिरिक्त प्राकृत-अप्राकृत अन्य कोई वस्तु है जो नहीं। सभी वस्तुओंकी सत्ता अपने कारणमें ही तो है। कारण-सत्तासे ही कार्यकी सत्ता है। और ये स्वयं भगवान् श्रीकृष्णचन्द्र उस कारणके भी परम कारण जो ठहरे। फिर कौन-सी वस्तु श्रीकृष्णसे भिन्न है?

ENGLISH TRANSLATION

This feeling of the people of Vraja, especially of these motherly cowherd women, and the current of affection that flowed toward Kṛṣṇacandra, son of Vraja's lord, in a measure boundlessly greater even than toward the children born from their own wombs, certainly appears astonishing at first. Love usually extends on the basis of beauty, sweetness, and bodily relationship, with bodily relationship predominating. One's own child may lack beauty and virtue while another person's child may be a treasury of beauty and virtues, yet love does not awaken toward that other's lovely child in the same manner or measure as it does toward one's own. But the powerful, pure current of these motherly women of Vraja's love always set their own children aside and flowed only toward Kṛṣṇacandra, the son of Vraja's lord. It was not that they experienced the prince of Vraja as the Supreme Brahman and highest Person. Their hearts, softened by parental love, did not contain even enough room for awareness of his majesty to remain. They continually experienced Kṛṣṇacandra only as the blue jewel of Vraja's queen. And if beauty alone caused their love, why for that one year did the same current of affection, the love of millions of lives that had surged toward Kṛṣṇacandra, turn back toward their own children? It is therefore clear that the love of Vraja's women is always directed toward Kṛṣṇa, whatever form he may assume before them. The question remains astonishing: why do Vraja's people feel such boundless affection for Yaśodā's darkly beautiful son, even beyond their love for their own children? Beauty's attraction, awareness of divinity, and bodily relationship are not the causes, so why does their love continually flow in this direction, toward Kṛṣṇacandra alone? The answer is perfectly clear. Everywhere in the world, the stream of everyone's love, even unknowingly, flows with the sole aim of attaining Kṛṣṇacandra. All beings truly love their own self. For everyone, the supremely dear object is one's own self. Love for children, wealth, and other things exists only for the happiness of the self. Thus one never loves objects regarded as one's own, such as children, wealth, and home, in the same way one loves the self identified as “I.” This truth is directly visible even in the lives of those whose minds and intellects are covered by ignorance. They experience the perishable body as the self, and so even their love for the body is not equaled by their love for bodily possessions such as children and spouse. If even a slight light of discrimination begins to diminish the darkness within and allows truth to shine, one may truly sense, “I am not this body; the body belongs to me.” The object mistakenly identified as “I” through ignorance then becomes an object of “mine.” At that time the body is no longer as dear as the self distinguished from it and known as “I.” When death approaches, ignorance once produced a powerful hope for continued life because one identified oneself with the body. When discrimination awakens, that hope no longer remains, and one loses insistence upon whether the body lives or perishes. Thus it is an established conclusion that one's own self is dearest to every being, and that the entire visible world of moving and unmoving things appears dear only for the happiness of the self. And who is this Kṛṣṇacandra? This Supreme Brahman in human form is the Self of all selves. He has come here under the shelter of Yogamāyā solely to bring the highest welfare to the world. There is no distinction in him between body and indwelling self, yet the supreme Person of pastime, this prince of Vraja, appears to ordinary people like an embodied being. When even one particle of his grace falls upon someone and that person discovers his true nature, no existence remains for them apart from Kṛṣṇacandra. For them, the entire world of moving and unmoving beings is Kṛṣṇa's own form. Beyond the world too, Brahman, Paramātmā, and Nārāyaṇa are all manifestations of Kṛṣṇacandra. Apart from him, no other material or supramundane object exists. Every object's existence lies within its cause, for an effect exists through the existence of its cause. And Lord Kṛṣṇacandra himself is the supreme cause even of that cause. What object, then, is different from Kṛṣṇa?

ORIGINAL Sanskrit verses

सर्वेषामपि भूतानां नृप स्वात्मैव वल्लभः।
इतरेऽपत्यवित्ताद्यास्तद्वल्लभतयैव हि॥

तद् राजेन्द्र यथा स्नेहः स्वस्वकात्मनि देहिनाम्।
न तथा ममतालम्बिपुत्रवित्तगृहादिषु॥

देहात्मवादिनां पुंसामपि राजन्यसत्तम।
यथा देहः प्रियतमस्तथा न ह्यनु ये च तम्॥

देहोऽपि ममताभाक् चेत्तर्ह्यसौ नात्मवत् प्रियः।
यज्जीर्यत्यपि देहेऽस्मिन् जीविताशा बलीयसी॥

तस्मात् प्रियतमः स्वात्मा सर्वेषामपि देहिनाम्।
तदर्थमेव सकलं जगदेतच्चराचरम्॥

कृष्णमेनमवेहि त्वमात्मानमखिलात्मनाम्।
जगद्धिताय सोऽप्यत्र देहीवाभाति मायया॥

वस्तुतो जानतामत्र कृष्णं स्थास्नु चरिष्णु च।
भगवद्रूपमखिलं नान्यद् वस्त्विह किञ्चन॥

सर्वेषामपि वस्तूनां भावार्थो भवति स्थितः।
तस्यापि भगवान् कृष्णः किमतद्वस्तु रूप्यताम्॥

(श्रीमद्भागवत १०।१४।५०-५७)

ENGLISH TRANSLATION

O King, for every living being one's own self alone is dear. Children, wealth, and other things are dear only because of their relation to that self.

Therefore, O king of kings, the affection embodied beings hold for their own self is not the same as that held for children, wealth, homes, and other objects upon which possessiveness rests.

O best of royal men, even for those who identify the body as the self, the body is dearest, while those persons and things connected with it are not equally dear.

If the body itself is understood as an object of possession, it is no longer dear like the self. Even as this body grows old, the hope of continuing to live remains powerful.

Therefore one's own self is dearest to all embodied beings, and this entire world of moving and unmoving things is dear only for its sake.

Know this Kṛṣṇa to be the Self of all selves. For the welfare of the world he appears here through māyā as though he possessed a material body.

For those who know reality, everything here, moving and unmoving, is Kṛṣṇa and is entirely the form of the Lord. Nothing else whatsoever exists here.

The essential existence of every object rests in its underlying cause. Lord Kṛṣṇa is the cause even of that cause. What object, then, can be described as other than him?

(Śrīmad Bhāgavata 10.14.50 to 57)

ORIGINAL

अब ऐसे स्वयं इन श्रीकृष्णचन्द्रको ही पा लेनेके अनन्तर व्रजपुरवासी क्यों नहीं अपने समस्त प्राणोंका सम्पूर्ण प्रेम एकमात्र इन्हींको समर्पित कर दें। नीलसुन्दरको एक बार प्यार कर लेनेके अनन्तर फिर अन्य किसी प्रीत्यास्पद वस्तुकी सत्ता ही कहाँ है कि जिसमें मन उलझे? इसीलिये व्रजसुन्दरियाँ भूल गयी हैं अपने शिशुओंको और तन्मय हो रही हैं नन्दप्राङ्गणमें विराजित श्रीकृष्णचन्द्रमें!

ENGLISH TRANSLATION

Having attained Kṛṣṇacandra himself in this way, why should the people of Vraja not offer the complete love of all their lives to him alone? Once they had loved the darkly beautiful Lord, what other lovable object remained in which their minds could become entangled? Thus the women of Vraja forgot their children and became absorbed in Kṛṣṇacandra seated in Nanda's courtyard.

ORIGINAL

अस्तु, श्रीकृष्णचन्द्रकी आजकी दिनचर्या समाप्त हुई। वे शयन करने चले जाते हैं व्रजरानीके अङ्कमें, शारदीय प्रसाधनोंसे विभूषित व्रजेन्द्रगेहिनीके शयनमन्दिरमें। और जब किरणमाली अबसे चौदह घड़ीके पश्चात् पुनः अपने अंशुजालका विस्तार कर वृन्दाकाननको उद्भासित करने आयेंगे, तब उस समय श्रीकृष्णचन्द्रकी पौगण्डोचित लीलाकी एक सुन्दर योजना निर्मित होगी। कौमारलीला-रसका आस्वादन कर चुके बाल्यलीलाविहारी। एक-से-एक बढ़कर परम मनोहारिणी लीलाओंकी अवतारणा कर व्रजपुरवासियोंको इन्होंने परमानन्दसिन्धुमें निमग्न कर दिया है। उनकी वह निलायन-क्रीड़ा, ओह! कोई कैसे भूले आनन्तैश्वर्यनिकेतन स्वयंभगवान् श्रीकृष्णचन्द्रकी उस अद्भुत प्रेमाधीनताको! श्रीकृष्णचन्द्र अपनेको छिपा लेते, पर शिशु उन्हें अनायास ढूँढ़ लेते। और जब श्रीकृष्णचन्द्र उन्हें ढूँढ़ने चलते, तब देखने ही योग्य होती व्रजराजकुमारकी बाल्यभङ्गिमा, सर्वज्ञ सर्वेश्वरकी वह बाल्यरसमत्तता! क्या कहना है, अथक परिश्रम करके भी वे एक

ENGLISH TRANSLATION

Thus Kṛṣṇacandra's activities for that day came to an end. He went to sleep in the lap of Vraja's queen, within the sleeping chamber of the lady of Vraja's lord, which was adorned with autumnal decorations. Fourteen ghaṭikās later, when the sun would once again spread its net of rays and come to illuminate the forest of Vṛndāvana, a beautiful plan for Kṛṣṇacandra's pastimes appropriate to boyhood would take shape. The enjoyer of childhood pastimes had tasted the rasa of early childhood. By manifesting one supremely enchanting pastime after another, he had immersed the people of Vraja in the ocean of supreme bliss. Oh, how could anyone forget his game of hide-and-seek, that wondrous subjection to love shown by Kṛṣṇacandra, the Supreme Lord himself and abode of infinite majesty? Kṛṣṇacandra would hide himself, yet the children would find him effortlessly. When Kṛṣṇacandra went to seek them, the childhood manner of Vraja's prince, the intoxication with childhood rasa of the all-knowing Lord of all, was something that could only be seen. What can be said? Even after tireless effort, he could not find even one

CHAPTER 59

# श्रीकृष्णका प्रथम गोचारण-महोत्सव

# Sri Krsna's First Cow-Herding Festival

Source scan pages 384–392

ORIGINAL

Hindi, Sanskrit, and Braj

श्रीकृष्णका प्रथम गोचारण-महोत्सव

शिशुको भी ढूँढ़ निकालनेमें असफल ही रहते। प्रभुकी वह असमर्थता एवं शिशुओंका योगीन्द्र-मुनीन्द्रगणोंके लिये निर्विकल्प समाधिमें भी प्राप्त न होनेवाले स्वयंभगवान् श्रीकृष्णचन्द्रको ढूँढ़कर बाहर लाते समयका वह उल्लास कितना आश्चर्यजनक है। और जिस समय नीलसुन्दर रविनन्दिनीसे संगमित किसी क्षुद्र स्रोतपर अथवा गिरिराजसे प्रसरित हुई किसी निर्झरकी एक छोटी धारापर सेतुकी रचना करते और उस सेतुपर श्रीराघवेन्द्रकी लङ्काविजय-लीलाका अभिनय करने लगते, उस समय जो भी उस क्रीड़ाका दर्शन करता, उसके नेत्र प्रेमावेशसे बहने लगते, शरीर अवश हो जाता। व्रजरानी, व्रजेश भी देखने जाते और देखकर स्तब्ध रह जाते। तथा फिर भावावेश शिथिल होनेपर श्रीकृष्णचन्द्रके कपोलोंपर चुम्बन अङ्कित करते हुए पूछते-"नीलमणि! तू रघुकुलचन्द्रकी लीलाओंका इतना सुन्दर अनुकरण कैसे सीख गया? बता तो सही, मेरे लाल।" श्रीकृष्णचन्द्र उत्तरमें केवल हँस देते। इसके अतिरिक्त जिस समय वे वानरोंका अनुकरण करते हुए तरुशाखाओंपर कूदने लगते, उस समयकी झाँकी व्रजपुरके वृद्ध, वयस्क, शान्त, गम्भीर गोपोंतकको चञ्चल बना देती। जो जहाँ सुनता, वहाँसे दौड़ पड़ता एक बार नन्दनन्दनको उल्लासमें भरकर वृक्षोंपर वानरोंकी भाँति कूदते हुए देख लेनेके उद्देश्यसे। इस प्रकार व्रजमें मधुरातिमधुर विविध परम रसमय संस्मरणकी निधि बिखेरते हुए व्रजराजकुमार लीलासिन्धुमें संतरण कर रहे थे और अब उनके बाल्यवयसका अवसान हो चुका था-

एवं विहारैः कौमारैः कौमारं जहतुर्व्रजे।
निलायनैः सेतुबन्धैर्मर्कटोत्प्लवनादिभिः॥
(श्रीमद्भा० १०।१४।६१)

चौर भाव बहु आनि, सेतुबंध, मरकट-क्रिया।
अपर खेल सुख मानि, खेलत गयौ कुमार वय॥
इमि बिहार करि कृष्न ब्रज, सब काहू सुख दीन।
यह कुमार वय की कथा, बरनी तोहि प्रबीन॥

ENGLISH TRANSLATION

Sri Krsna's First Cow-Herding Festival

The Lord would remain unable even to find a hidden child, while the children, with astonishing delight, would discover and bring out Bhagavan Sri Krsnacandra, whom the greatest yogis and sages cannot attain even in objectless samadhi. When the dark beauty built a bridge over a little stream meeting the daughter of the sun or over a small cascade flowing from Giriraja and enacted Sri Raghavendra's conquest of Lanka upon it, anyone who witnessed the game shed tears of love and lost control of the body. Vraja's queen and king came to watch and stood stunned. When their emotion subsided, they kissed Sri Krsnacandra's cheeks and asked, “Dark jewel, how did You learn to imitate the moon of Raghu's dynasty so beautifully? Tell us, darling.” He only laughed. When He imitated monkeys and leaped among tree branches, even Vraja's elderly, mature, peaceful, grave cowherds became restless. Whoever heard of it ran to see Nanda's son jumping in delight like a monkey. Thus scattering throughout Vraja a treasure of sweetest, supremely rasa-filled memories, the prince of Vraja swam in the ocean of pastimes, and His childhood age now came to an end:

“Through childhood sports in Vraja, such as hide-and-seek, building bridges, and leaping like monkeys, the two Lords left childhood behind.” (Srimad-Bhagavatam 10.14.61)

Bringing many moods of playful theft, building bridges, and imitating monkeys,
He joyfully played other games until childhood passed away.
By such sports Krsna gave happiness to everyone in Vraja.
Thus, wise one, the account of His childhood age has been told to you.

ORIGINAL Hindi

श्रीकृष्णका प्रथम गोचारण-महोत्सव

उस समयकी बात है जब गोपेन्द्र नन्दका व्रजपुर बृहद्वनमें बसा था। श्रीकृष्णचन्द्र वृन्दाकानन नहीं पधारे थे। कलिन्दकन्याके उस पार ही लीलारसका प्रवाह सीमित था। पुर-सुन्दरियोंके प्राङ्गणमें ही वे खेला करते थे। स्वभावमें चञ्चलता अवश्य आ चुकी थी। अचानक एक दिन जब भुवनभास्कर वृक्षोंसे ऊपर उठ आये थे, वे खेलते हुए अपने गोष्ठमें जा पहुँचे। वहाँ अभी गोदोहन समाप्त नहीं हुआ था। पंक्तिबद्ध गायोंके थनोंसे क्षरित दुग्धका “घर-घर” नाद उन्हें आकर्षित करने लगा। कौतूहलभरी दृष्टिसे वे दूर-बहुत दूरतक चले गये। एक वृद्ध गोप गाय दुह रहा था। साथ ही मन्द-मन्द स्वरमें उनके ही बालचरितके गीत उसके कण्ठ-निर्झरसे झर-से रहे थे। पर अब गाय सहसा चिहुँक उठी। नीलसुन्दरको देखकर हम्बारव करने लग गयी। वृद्ध गोपने भी पीछेकी ओर दृष्टि डाली। नन्दनन्दन उसे भी दीख गये। फिर तो गोदोहन हो सके, यह सम्भव ही कहाँ था। बस, निर्निमेष नयनोंसे वह नन्दनन्दनकी ओर देखता ही रह गया।

यह गोप व्रजराजका बालसखा है। ब्याह इसने किया नहीं। आजीवन नन्दरायके साथ ही इसके दिन बीते तथा व्रजेशने भी आदर्श प्रेम निभाया। मित्रके रूपमें तो क्या, सदा अपने ज्येष्ठ भ्राताके समान ही वे इसे सम्मानका दान करते आये हैं। पर नन्दनन्दनके जन्म-दिनसे ही यह अर्द्धविक्षिप्त-सा रहने लगा था और व्रजेन्द्रको इसकी स्नेहोचित चिन्ता-सी लग गयी थी। गोसेवाके कार्य तो इसके द्वारा ज्यों-के-त्यों सम्पन्न हो जाते थे। पर इसके अतिरिक्त उसे अपने शरीरका भान नहीं-सा ही है, ऐसा ही लगता था।

ENGLISH TRANSLATION

This occurred when Nanda's Vraja was settled in Brhad-vana, before Sri Krsnacandra came to Vrnda's forest, while the current of pastime rasa remained confined to the farther side of Kalinda's daughter. He played in the courtyards of the town's beautiful women, and restlessness had certainly entered His nature. One day, after the sun had risen above the trees, He wandered while playing into the cowshed. Milking was not yet complete. The resonant sound of milk streaming from rows of cows attracted Him, and He walked very far with curious eyes. An elderly cowherd was milking while softly singing songs of Krsna's childhood. The cow suddenly startled and began lowing at the sight of the dark beauty. The old man looked behind him and saw Nanda's son. How could he continue milking? He only gazed at Him without blinking.

This cowherd was Vraja's king's childhood friend. He never married and spent his whole life with Nanda Raya, who always honored him not merely as a friend but as an elder brother. From the day of Nanda's son's birth, however, he seemed half-mad, and Vrajendra became affectionately concerned for him. His service to the cows continued unchanged, but apart from that he seemed scarcely aware of his own body.

ORIGINAL Hindi and Braj

अस्तु, नन्दनन्दन उसीके पास आकर बैठ गये। इतना ही नहीं, अपने हस्तकमलोंसे उसके स्कन्ध एवं चिबुकका स्पर्श कर बोले-“ताऊ! मुझे भी दुहना सिखा दो।” वृद्धके कर्णपुटोंमें पीयूषकी धारा बह चली। श्रीकृष्णचन्द्रके इस मधुभरे कण्ठस्वरका उन्मादी प्रभाव देखने ही योग्य था। दूधसे आधी भरी हुई दोहनी हाथोंसे छूटकर पृथ्वीपर जा गिरी तथा नन्दनन्दनको भुजपाशमें बाँधकर वह गोप बेसुध हो गया! और जब चेतना आयी-कहना कठिन है कि बाह्य दृष्टिमें दो ही क्षण बीतनेपर भी सचमुच वह कितने समयके पश्चात् जागा-उस समय भी उसकी प्रेमविवश आँखें झर रही थीं तथा श्रीकृष्णचन्द्र अपनी छोटी-छोटी अँगुलियोंसे उसके नेत्र पोंछते हुए कह रहे थे-“क्यों ताऊ! मुझे नहीं सिखा दोगे?”

किंतु आज तो अबतक सभी गौएँ दुही जा चुकी थीं। गोपके ध्यानमें एक भी गाय दुहनेको अवशिष्ट नहीं। गोदोहनकी शिक्षा आज सम्भव नहीं। कण्ठसे गोपने कहा-“मेरे लाल! कल सिखा दूँगा।” अब भला, श्रीकृष्णचन्द्रके उल्लासका कहना ही क्या था! आनन्दविह्वल-से हुए वे बोल उठे-“ताऊ! बाबाकी सौंह है, कल अवश्य सिखला देना, भला! मेरे आनेतक कम-से-कम एक गाय बिना दुहे अवश्य रखना।” गोपने नीलसुन्दरके इस प्रेमिल आदेशका कोई उत्तर न दिया। उसकी वाणी अश्रुके आवेशमें रुद्ध थी। स्थिर पलकोंसे वह देख रहा था अपने प्राणधन नन्दनन्दनकी ओर ही। श्रीकृष्णचन्द्र पुनः बोले-“ताऊ! अब तो मैं सयाना हो गया! अपनी गायें अपने-आप दुह लूँगा!” गोप प्रस्तरमूर्तिकी भाँति निश्चल रहकर सुनता जा रहा था और श्रीकृष्णचन्द्र तनिक-सा रुककर फिर कहने लगे-“अच्छा, ताऊ! आज संध्याको सिखा दो तो कैसा रहे?” अब तो वृद्ध गोपके प्राण बरबस मचल-से उठे नीलसुन्दरके इस प्रस्तावका उत्तर दे देनेके लिये। किंतु उमड़े हुए स्नेहाश्रुको भेदकर वाणी कण्ठसे बाहर आ जो नहीं पाती थी। इतनेमें व्रजराजनन्दनने चटपट स्वयं ही अपना समाधान कर लिया, वे बोल उठे-“नहीं ताऊ! सायंकाल तो मैया आने नहीं देगी, कल ही सिखा देना। कल तुम गोशाला गायें दुहने जब आओ, तब मुझे पुकार लेना।” यह कहकर वे कुछ सोचने-से लग गये तथा फिर बोले-“नहीं, पुकारनेकी आवश्यकता नहीं, मैं अपने-आप ही आ जाऊँगा; पर तुम भूलना मत, ताऊ!” इस बार अपनी सारी शक्ति बटोरकर गोपने उन्हें पुचकार मात्र दिया। पुचकारके द्वारा ही उसने सिखा देनेकी स्वीकृति दे दी और श्रीकृष्णचन्द्र अत्यन्त उल्लसित होकर लौट आये-

धेनु दुहत देखत हरि ग्वाल।
आपुनु बैठि गए तिन के ढिंग, सिखवौ मोहि-कहत गोपाल॥
कालि तुम्हें गौ दुहन सिखावैं, आज दुहीं सब गाय।
भोर दुहौ जिन, नंद दुहाई, उन सौं कहत सुनाय॥
बड़ौ भयौ, अब दुहत रहौंगौ, अपनी धेनु निबेरि।
सूरदास प्रभु कहत सौंह दै, मोहि लीजियै टेरि॥

ENGLISH TRANSLATION

Nanda's son sits beside him, touches his shoulder and chin with lotus hands, and says, “Uncle, teach Me to milk too.” Nectar flows into the old man's ears. The intoxicating effect of Sri Krsnacandra's honeyed voice must be seen. The half-filled pail drops from his hands, and embracing Nanda's son, the cowherd loses consciousness. When he awakens, though only two moments seem to have passed, his love-filled eyes still stream while Sri Krsnacandra wipes them with tiny fingers and asks, “Uncle, will you not teach Me?”

All the cows have been milked, so he says, “Darling, I shall teach You tomorrow.” Sri Krsnacandra rejoices: “Uncle, by Father's oath, you must teach Me tomorrow. Keep at least one cow unmilked until I come.” Tears choke the man's reply. Krsna continues, “I have grown up now and shall milk My own cows Myself! Or teach Me this evening.” The old man's heart struggles to answer, but speech cannot pass through his surging tears. The prince of Vraja resolves the matter Himself: “No, Mother will not let Me come in the evening. Teach Me tomorrow. Call Me when you come to milk. No, there is no need to call. I shall come Myself, but do not forget.” Gathering all his strength, the cowherd merely caresses Him, thereby giving consent, and Sri Krsnacandra returns in delight:

Hari saw a cowherd milking and sat beside him, saying, “Teach Me too, Gopala.”
“I shall teach You tomorrow; today every cow is milked.”
He told the men, “By Nanda's oath, leave one unmilked in the morning.”
“I am grown now and shall milk My own cow,” the Lord says in Suradasa's song. “Call for Me.”

ORIGINAL Hindi

इसके दूसरे दिन, जितना शीघ्र सम्भव हो सका, वे उस गोपके समीप पहुँचे। आज उनके साथ बलराम भी थे। आते ही उन्होंने गोपकी दोहनी थाम ली और बड़ी उत्सुकतासे बोले-“चलो, ताऊ! गाय कहाँ है? सिखा दो।” तथा अग्रज श्रीरोहिणीनन्दन भी अपने अनुजका अनुमोदन करने लगे-“हाँ, हाँ, ताऊ! इसे आज अवश्य सिखा दो।” वृद्धका रोम-रोम एक अभिनव विशुद्ध स्नेहावेशसे पूरित हो उठा। नीलसुन्दरको अपने स्निग्ध हृदयसे लगा लिया उसने, मानो वात्सल्यमसृण हृदयकी प्रथम भेंट समर्पण कर दी। तदनन्तर उसने उनके हस्तकमलोंमें एक छोटी-सी दोहनी दे दी। नीलसुन्दर भी उसी गोपका अनुकरण करते हुए दुहनेकी मुद्रामें गायके थनके पास जा बैठे। गोपकी शिक्षा आरम्भ हुई। श्रीकृष्णचन्द्रकी अँगुलियोंको अपनी अँगुलियोंमें धारणकर उसने थनको दबाना सिखाया। थनसे दुग्ध तो तभी क्षरित होने लगा था, जिस क्षण श्रीकृष्णचन्द्र गायके समीप आकर बैठे मात्र थे। और अब तो दूधकी धारा बड़े वेगसे निकलने लगी थी। अवश्य ही वह दोहनीमें न गिरकर गिर रही थी कभी तो नीलसुन्दरके उदर-देशपर और कभी पृथ्वीपर। बड़ी तत्परतासे वे दोहनीको कभी पृथ्वीपर रख देते, कभी घुटनोंमें दबा लेते तथा इस चञ्चल प्रयासमें एक-दो धार दोहनीमें गिरती, एक-दो नीलसुन्दरके श्रीअङ्गोंका अभिषेक करती तथा एक-दो धरतीपर बिखर जा रही थी। फिर भी कुछ दूध तो दोहनीमें एकत्र होकर ही रहा। श्रीकृष्णचन्द्रके हर्षका पार नहीं। दोहनी लेकर वे उठ खड़े हुए। नाच-नाचकर वे अपने दाऊ दादाको यह दिखा रहे थे-“देखो, मैं दुहना सीख गया।”

ENGLISH TRANSLATION

The next day He reaches the cowherd as early as possible, accompanied by Balarama. Seizing the pail, He asks eagerly, “Come, uncle! Where is the cow? Teach Me.” Rohini's son agrees, “Yes, uncle, you must teach Him today.” Every hair on the old man's body fills with a new, pure loving absorption. He presses the dark beauty to his tender heart, as though offering the first gift of parental affection, then places a small pail in His lotus hands. Imitating him, Krsna sits beside the udder. Holding Krsna's fingers in his own, the man teaches Him to squeeze the teat. Milk had begun flowing the moment Krsna merely sat near the cow, and now it streams swiftly, sometimes upon His belly and sometimes upon the earth rather than into the pail. He earnestly places the vessel on the ground and then holds it between His knees. In the restless effort, some streams enter the pail, some bathe His sacred limbs, and others scatter over the ground. Enough milk nonetheless gathers. His joy knows no limit. Rising with the pail, He dances and shows Dau Dada, “Look, I have learned to milk!”

ORIGINAL Hindi and Braj

इसके पश्चात् क्रमशः दिवस-रजनीका अवसान होकर पुनः प्रभात हुआ। तीस घड़ीके अनन्तर जब श्रीकृष्णचन्द्रकी दैनंदिनी लीलाका आरम्भ होने चला, प्रातः समीरका स्पर्श पाकर जननीने उन्हें जगाया और वे जागे, तब वे जननीका अञ्चल धारण कर मचल उठे-

दै मैया री दोहनी, दुहि लाऊँ गैया।
माखन खाएँ बल भयौ, तोहि नंद दुहैया॥
सेंदरे काजरि धूमरी धौरी मेरी गैया।
दुहि ल्याऊँ तुरतहिं तबै, मोहि कर दै घैया॥
ग्वालन की सँग दुहत हौं, बूझौ बल भैया।
पूर निरखि जननी हँसी, तब लेति बलैया॥

ब्रजरानीने समझाया, शत-शत मनुहारके द्वारा अपने नीलमणिको आप्यायित करके इस गोदोहनके प्रस्तावको भुला देनेकी चेष्टा की, "अरे, मेरा नीलमणि तो अभी निरा अबोध शिशु है, किसी गायने दुहते समय लात मार दी तो?" इस भावनासे भयभीत हुई रानीने बहुत कुछ कहा, किंतु हठीले मोहन बात पकड़ लेनेपर छोड़ना जानते जो नहीं। बाध्य होकर रानीने अन्तिम निर्णय यह दिया-"मेरे प्राणधन नीलमणि! पहले अच्छी तरह बाबाके पास जाकर दुहना सीख ले, तब मैं दोहनी दूँगी और तब तू दूध दुह लाना!" ठीक है, बाबाकी शिक्षा भी सही! श्रीकृष्णचन्द्र व्रजेन्द्रके समीप चले आये, उनसे बारम्बार हठ करने लगे-

बाबा जू! मोहि दुहन सिखावौ।
गाय एक सूधी सी मिलवौ, होहुँ दुहौं, बलदाउ दुहाऔ॥

ENGLISH TRANSLATION

Day and night pass and morning returns. When Mother awakens Him at the start of His daily pastimes, He clutches her veil and insists:

"Mother, give Me a pail so I may milk the cow.
By eating butter I have grown strong, O Nanda's milkmaid.
My cows are red, black, smoky, and white.
Give Me the vessel and I shall milk them at once.
I milk beside the cowherd men. Ask brother Bala.
Seeing His fullness, Mother laughed and blessed Him."

Vraja's queen tries through hundreds of loving entreaties to make her dark jewel forget the proposal. She fears that He is still an innocent child and a cow may kick Him. But stubborn Mohana never abandons a resolve. At last she says, "My life-treasure, first learn properly from Father. Then I shall give You a pail and You may bring milk." Sri Krsnacandra goes to Vrajendra and repeatedly insists:

"Father, teach Me to milk.
Find Me one gentle cow so I may milk her and Balarama may milk too."

ORIGINAL Hindi and Braj

महाराज नन्दने किसी शुभ मुहूर्तमें सिखा देनेका वचन दिया। पर इतना धैर्य नन्दलाडिलेमें कहाँ! वे तो गोदोहन करेंगे, और इसी दिन, इसी समय करेंगे। आखिर उपनन्दके परामर्शसे यह निश्चित हुआ कि नारायणका स्मरण करके नीलमणिकी साध पूरी कर दी जाय। अस्तु, श्रीकृष्णचन्द्र अतिशय उमंगमें भरकर जननीके पास दोहनी लेने आये-

तनक कनक की दोहनी मोहि दै री, मैया।
तात दुहन सिखवन कह्यौ मोहि धौरी गैया॥

मुखचन्द्रपर स्वेदकण झलमल कर रहे थे एवं नेत्रसरोजोंमें भरी थी दोहनी लेकर गोष्ठमें पहुँच जानेकी त्वरा। जननीने अञ्चलसे मुख पोंछा, हृदयसे लगाया, फिर छोटी सुवर्णकी दोहनी हाथमें दे दी और स्वयं साथ चल पड़ीं। उनके पीछे यूथ-की-यूथ व्रजपुरसुन्दरियाँ एकत्र हो गयीं-नीलसुन्दरकी गोदोहनलीला देखनेके लिये। जो हो, अपने इष्टदेव नारायणका स्मरण करके व्रजेन्द्रने पुत्रका सिर सूँघा और फिर गोदोहनकी शिक्षा-शिक्षाका अभिनय सम्पन्न हुआ। गोपेन्द्रतनय गौ दुहने बैठे-

हरि विषमासन बैठि कै मृदु कर थन लीनौ।
धार अटपटी देखि कै व्रजपति हँसि दीनौ॥
गृह गृह ते आयीं देखन सब व्रज की नारी।
सकुचत सब मन हरि लियौ हँसि घोषबिहारी॥

उस दिन व्रजेशके आदेशसे नन्दप्रासाद सजाया गया था। मङ्गलगान, मङ्गलवाद्यसे सम्पूर्ण व्रजपुर नादित होने लगा था। मणिदीपोंसे उद्भासित हुई व्रजपुरकी वह रजनी दिन-सी बन गयी थी। इस प्रकार चार-पाँच दिनोंके लिये बाल्यलीलाविहारी श्रीकृष्णचन्द्रकी क्रीड़ामन्दाकिनीका यह नवीन स्रोत प्रसरित होता रहा। पर सहसा मानो उनके अद्भुत शैशवकी चञ्चल लहरियोंने, नवनीत-हरणलीलाके प्रबल प्रवाहने इसे आत्मसात् कर लिया और वे इस गोदोहनके खेलको कुछ समयके लिये भूल-से गये, इस ओर उनका आकर्षण नहीं रहा। अचिन्त्य लीलामहाशक्तिने उद्देश्यविशेषसे-आगे पौगण्ड आ जानेपर उनकी गोचारणलीलाकी भूमिका प्रस्तुत करनेके लिये-इसपर एक क्षणिक आवरण डाल दिया।

ENGLISH TRANSLATION

Nanda promises to teach Him at an auspicious time, but Nanda's darling has no such patience. He will milk today, this very moment. On Upananda's advice, they decide to remember Narayana and fulfill the dark jewel's longing. Bursting with excitement, He comes to Mother for a pail:

“Mother, give Me a little golden pail.
Father has said he will teach Me to milk My white cow.”

Sweat glistens upon His moonlike face and haste fills His lotus eyes. Mother wipes His face with her veil, embraces Him, places a small golden pail in His hand, and accompanies Him. Groups of Vraja's women follow to see the dark beauty's milking pastime. Remembering Lord Narayana, Vrajendra smells his son's head, and the performance of teaching begins. The cowherd king's son sits to milk:

Hari sat in an uneven posture and took the teat in His tender hand.
Seeing the errant stream, Vraja's king laughed.
Women came from every home to watch.
The playful Lord of the settlement laughed and stole their bashful minds.

By Vrajesvara's order, Nanda's palace was decorated. Auspicious songs and instruments resounded throughout Vraja, and the night shone like day beneath jeweled lamps. For four or five days this new stream of Sri Krsnacandra's childhood play flowed. Then the dancing waves of His marvelous infancy and the strong current of butter-stealing absorbed it, and He seemed to forget the milking game for a time. For a special purpose, the inconceivable pastime potency briefly veiled it, preparing the foundation for His cow-herding when boyhood arrived.

ORIGINAL Hindi and Sanskrit

अस्तु, यह हुआ बृहद्वनमें विराजित रहते हुए व्रजराजकुमारकी उल्लासमयी गोदोहनक्रीड़ाका एक संक्षिप्त चित्र। और अब इस समय तो वे वृन्दावनविहारी हैं। उनकी आयुका प्रवाह भी आगेकी ओर बढ़कर कौमारकी सीमाको पार कर चुका है, वे पौगण्डवयसमें अवस्थित हैं। तदनुरूप ही मेधा एवं बलका विकास हो चुका है। वक्षःस्थल पहलेकी अपेक्षा विस्तीर्ण हो चुका है। नेत्रसरोजोंमें एवं महामरकतश्याम शरीरके समस्त अवयवोंमें पौगण्डोचित चिह्न स्पष्ट परिलक्षित होने लगे हैं। स्वभावका सूक्ष्म परिवर्तन भी स्वयं व्रजमहाराज्ञी यशोदा मैयासे छिपा न रह सका। उस दिनकी बात है, श्रीअभिनन्दपत्नी आकर मैयासे बोलीं-

कृष्णमातरद्य सद्यः प्रातरेव कुत्र वा भवज्जातः प्रयातः।
(श्रीगोपालचम्पूः)

“कृष्णजननि! आज अत्यन्त प्रातःकाल ही आपके लाल कहाँ चले गये?”

इसका उत्तर मैयाने हँस-हँसकर यह दिया-

हन्त! तदेतद् वर्तमानसमयपर्यन्तं तस्योद्वर्तनस्नानपरिधानमयानि कर्माणि मया निर्मीयन्ते स्म। सम्प्रति मामपि लज्जामासजन् स्वकसवयःसेवकप्रियः पृथगेव कृततत्तत्क्रियः स मा समया समायाति। आगत्य च प्रत्यहं मां पितरं यथायथमितरं च गुरुजनं पुरुगौरवं नमस्कारेण पुरस्करोति। किंच तदवधि यदा संध्यायां मया ध्यायमानागमनः सहवत्सः समागच्छति तदा तदुपरि वारि वारत्रयं भ्रामयित्वा पिबन्ती जीवन्ती भवामि स्म। सम्प्रति तु सशपथमेधमानयत्नवता तत्प्रतिषेधता तेन मम हस्तौ विहस्तौ क्रियेते। एवमेव रौहिणेयश्चेति।
(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

This was a brief picture of the prince of Vraja's joyous milking pastime while He lived in Brhad-vana. Now He roams Vrndavana. The current of His age has crossed childhood's boundary and entered boyhood. His intelligence and strength have developed accordingly, His chest has broadened, and signs of boyhood appear in His lotus eyes and every limb of His great emerald-dark body. Even subtle changes in His nature cannot escape Mother Yasoda. One day Abhinanda's wife asks her:

“Mother of Krsna, where has your son gone so early this morning?” (Sri Gopala-campu)

Mother replies with laughter:

“Alas, until now I personally performed His anointing, bathing, dressing, and other tasks. Now He has begun feeling shy even before me. Fond of servants His own age, He completes those activities separately and comes to me at the proper time. Each day He respectfully bows to me, His father, and the other elders according to their station. Formerly, when He returned with the calves at evening as I waited for Him, I circled water over Him three times, drank it, and came alive. Now He swears oaths and devises ever-new means to stop me, leaving my hands helpless. Rohini's son behaves exactly the same.” (Sri Gopala-campu)

ORIGINAL Hindi and Sanskrit

“अजी! क्या कहूँ, अबतक तो उसके उबटन, स्नान, वस्त्रपरिधान आदि कार्योंको मैं स्वयं अपने हाथों किया करती थी; पर इधर वह मुझसे भी लजाने लगा है। और इस कारण अपनी आयुके सेवकोंसे बहुत ही हिल-मिल गया है तथा अलग ही इन नित्यकर्मोंका समाधान कर लेनेके अनन्तर निश्चित समयपर मेरे पास आता है। आकर प्रतिदिन ही मुझे, अपने बाबाको तथा यथायोग्य अन्य गुरुजनोंको अतिशय गम्भीरतापूर्वक प्रणाम करके सम्मानित करता है। इतना ही नहीं, और सुनो; पहले तो यह बात थी-संध्या होने लगती, मैं उसके वनसे लौटनेकी प्रतीक्षामें रहती और जब गोवत्सोंके साथ वह आ जाता, तब उसपर तीन बार जल औंछकर पी लेती तथा मुझमें नवजीवनका संचार हो जाता। किंतु अब तो वह मुझे शपथ दे डालता है, उत्तरोत्तर अनेकों उपाय रचकर ऐसा करनेसे रोक देता है; उसके द्वारा मेरे दोनों हाथ इस क्रियाके लिये अक्षम कर दिये जाते हैं और मैं वह संजीवन जल पी नहीं पाती तथा ठीक यही दशा रोहिणीनन्दन बलरामकी हो गयी है।”

जननीका यह उत्तर सुनकर अभिनन्दपत्नी तथा वहाँ उपस्थित अन्य पुरवनिताएँ हँसने लगीं। इधर व्रजेशकी दृष्टि भी श्रीकृष्णचन्द्रमें आयी हुई इन अस्फुट संकोचवृत्तियोंको भाँप लेती है। एक दिन राजसभामें मन्द-मन्द हँसते हुए वे भी सन्नन्द एवं नन्दनसे बोले-

भो! आयुष्मन्तावद्यजात इव युष्मदभ्रातृजातः स यथा सम्प्रति युवां प्रति वर्तते न तथा मामिति लक्ष्यते। यतः किंचित्संकुचितविलोचनेन मामवलोकयन्नालोच्यते। युवाभ्यां सह तु वर्तयन्नेव दृश्यते।
(श्रीगोपालचम्पूः)

ENGLISH TRANSLATION

“What can I say? Until now I performed His anointing, bathing, and dressing with my own hands, but lately He has begun to feel shy even before me. He has become very close to servants of His own age and completes His daily tasks separately before coming to me at the appointed time. Each day He solemnly bows to me, His father, and the other elders as appropriate. Formerly I awaited His return from the forest and, when He came with the calves, circled water over Him three times and drank it, receiving new life. Now He makes me swear, devises one method after another to prevent me, and renders both my hands incapable of the act, so I cannot drink that life-giving water. Balarama has become exactly the same.”

Abhinanda's wife and the other women laugh at Mother's reply. Vrajesvara too perceives these subtle signs of reserve in Sri Krsnacandra. One day in the royal assembly, smiling gently, he tells Sannanda and Nandana:

“Long-lived brothers, your elder brother's son seems as though born only today. Yet He now behaves with you two in a way He no longer behaves with me. When He comes before me, His eyes seem slightly lowered in reserve. With you, however, He still speaks freely and sweetly.” (Sri Gopala-campu)

ORIGINAL Hindi and Sanskrit

"मेरे आयुष्मान् लघु भ्राताओ! तुम्हारे बड़े भाईका यह पुत्र (श्रीकृष्णचन्द्र)-सच पूछो तो-ऐसा ही लगता है कि मानो आज ही उत्पन्न हुआ हो। पर देखो सही, आजकल तुम दोनोंके प्रति जैसी उसकी निर्बाध चेष्टाएँ होती हैं, वैसी अब मेरे प्रति नहीं-ऐसा प्रतीत हो रहा है; क्योंकि जब वह मेरे समक्ष आता है, तब उसके नेत्रोंमें कुछ संकोच भरा होता है, किञ्चित् संकुचित नेत्रोंसे ही वह मेरी ओर देखता है। पर तुम दोनोंके साथ तो वह अभी भी उसी प्रकार मधुर वार्ता-मीठी बातें करता रहता है-मैं ऐसा ही देखता हूँ।"

ब्रजेन्द्रकी यह उक्ति गोपसदस्योंको हर्षोत्फुल्ल बना देती है। नीलसुन्दरके दोनों पितृव्य (चाचा) तो उनकी भूरि-भूरि प्रशंसा करने लगते हैं। सब सुन लेनेके अनन्तर व्रजराजने पुनः प्रेममसृण स्वरमें कहना आरम्भ किया-"भैया सन्नन्द एवं नन्दन! अहो! परसोंकी ही तो बात है। तुम दोनों जा रहे थे एवं तुम्हारे पीछे थे राम-श्याम। जब मेरे उन दोनों पुत्रोंने यह देख लिया कि अब एकान्त है, तब तुमसे प्रार्थना-सी करने लगे। अहा! उनकी सुन्दर आँखोंमें दीनता भरी थी और वे दोनों बार-बार-प्रातःसे आरम्भकर न जाने कितनी बार-तुमसे कुछ निवेदन-सा कर रहे थे। मैं बहुत दूरसे चारों ओर घूम-घूमकर उन दोनोंको देख रहा था। वह क्या बात थी हो! बताओ तो सही-

भवन्तावेकान्तमनुभवन्तावनुगम्य तौ त्यक्तान्तराक्षिप्रान्तावसकृत् प्रातरारभ्य प्रार्थितवन्ताविति पूर्वेऽहनि समन्ताद्भातरावतिदूराददृक्षाताम्; तत्किमुच्यताम्?
(श्रीगोपालचम्पूः)

तथा लघुभ्राता श्रीनन्दनगोपने भी व्रजराजको इसका समाधान इस प्रकार किया-

तदानीमेवेति किं वक्तव्यम्। किंतु चिरादेव तयोस्तदभिरुचितमुपचितमस्ति। संकुचितभावाभ्यां त्वावाभ्यां तु भवत्सु न श्रावितम्।

"यह केवल उस समयकी ही बात थोड़े है, यह तो उन दोनोंकी चिरकालीन लालसा है, जो निरन्तर बढ़कर दृढ़-दृढ़तर हो चुकी है। हम दोनोंको ही संकोच घेर लेता और इसीलिये आपको अबतक सूचित न कर सके।"

फिर तो महाराज नन्दने स्पष्टतया जान लेना चाहा तथा उपयुक्त अवसर देखकर श्रीसन्नन्दने भी मन्द-मन्द मुसकाकर बात खोल दी-

स्वयमेव गवां सेवनमिति यत्।

"और तो क्या, वे दोनों समस्त गायोंकी सेवा स्वयं ही करना चाहते हैं।"

परम गम्भीर उपनन्दजीके पूछनेपर सन्नन्दने इतना और कह दिया कि राम-श्याम कहते हैं-

आवयोः प्रथमवयोऽतीतयोस्तातचरणानां स्वयं गोचारणमनाचारतामाचरतीति।

"अब जब हम दोनोंकी प्रथम आयु-कौमारका अवसान हो चुका है, तब स्वयं पितृचरणोंके द्वारा गोचारणका कार्य सम्पादित होते रहना अनुचित है।"

अपने पुत्रोंकी यह भावना सुनकर व्रजेशका मुख विस्मयसे पूर्ण हो उठता है। वे कुछ भी प्रत्युत्तर नहीं देते, मौन हो जाते हैं; किंतु उपस्थित गोपसमाज उल्लासमें भरकर कहने लग जाता है-

यद्यप्यद्यजाताविव सुजातावमू तथापि क्रमं विना बुद्धिनिष्क्रमस्य बलसंवलनस्य च सद्भावादस्माकं विस्मापकावेव भवतः। इतस्तु न विस्मायकौ भवतस्तपःप्रभाव एव खल्वेवं भावमावहतीति। न खलु तत्तत्खलानां यत्परिमलनं जातं तत्र सहायतानां सहायता काचिदपि परिचिता। तस्मान्मङ्गलमेव संगतं भविष्यतीति।

"व्रजराज! यद्यपि ये दोनों सुकुमार बालक सचमुच लगते तो ऐसे हैं कि मानो आज ही इनका जन्म हुआ है, फिर भी इनमें-क्रमशः नहीं, बिना किसी क्रमके ही-कुछ ऐसी विलक्षण बुद्धि उत्पन्न हो गयी है, इतने बलका संचार हो गया है कि ये दोनों हम सभीको आश्चर्यमें भर दे रहे हैं। एक दृष्टिसे तो यह बात है। उधर पुनः विचारनेपर इनको लेकर कोई आश्चर्य भी नहीं होता; क्योंकि निश्चितरूपसे यह तो आपके तपका ही प्रभाव है जो ऐसा सम्भव हो गया है। देखिये न, उन-उन दुष्ट राक्षसोंका जो संहार हुआ है, उसमें इन अगणित साथियोंकी कोई भी सहायता ली गयी हो, यह बात भी नहीं है। इसलिये आगे भी मङ्गलके ही दर्शन होंगे।"

यह कहकर गोपमण्डलने नीलसुन्दरके प्रस्तावका प्रकारान्तरसे अनुमोदन कर दिया। अवश्य ही गोपराज तो मौन ही रहे। इसके दो-तीन दिन पश्चात् महाराजने एकान्तमें व्रजरानीसे भी इस प्रस्तावपर मन्त्रणा की; पर व्रजदम्पतिका वात्सल्य-रस-यन्त्रित हृदय इसे सहजमें ही स्वीकार कर ले, यह कहाँ सम्भव है। दोनोंने मिलकर यही स्थिर किया कि अवसर-विशेषकी प्रतीक्षा की जाय-

निजगृहिण्यापि सह रहसि श्रीव्रजराजस्य स एष प्रस्तावविशेष आसीत्। यत्र च तौ पुत्रप्रेमयन्त्रिततया तदेतन्मन्त्रितवन्तौ। पश्यामः समयविशेषमिति।

ENGLISH TRANSLATION

“My long-lived younger brothers, this son of your elder brother truly seems as though He were born only today. Yet see how freely He now acts with you both, while He no longer behaves so with me. When He comes before me, some reserve fills His eyes and He looks at me with a slightly lowered gaze. With you two, however, I see that He still speaks in the same sweet way.”

Vrajendra's words fill the assembled cowherds with joy, and the dark beauty's two paternal uncles praise Him abundantly. After hearing them, Vraja's king continues in a voice softened by love: “Brothers Sannanda and Nandana, it happened only the day before yesterday. You two were walking, with Rama and Syama behind you. When My sons saw that you were alone, They began entreating you. Their lovely eyes were full of humility, and from morning onward They made the same request again and again. From very far away I circled about and watched Them both. What was the matter? Tell me.” (Sri Gopala-campu)

The younger brother, Sri Nandana Gopa, answers Vraja's king: “Why say that it began only then? This wish has appealed to Them for a long time and has steadily grown stronger. Reserve overtook us both, so we did not tell you until now.”

Maharaja Nanda then wishes to know explicitly. Finding the right opportunity, Sri Sannanda smiles gently and reveals, “They wish to serve all the cows Themselves.”

When the deeply grave Upananda asks further, Sannanda reports that Rama and Syama say, “Now that Our first age, childhood, has ended, it is improper that our father's feet should continue to perform the work of cow-herding themselves.”

Hearing this feeling of his sons, Vrajesvara's face fills with wonder. He gives no answer and remains silent, but the gathered cowherds rejoice and say: “Although these two fine boys appear to have been born only today, without any gradual progression They have manifested such extraordinary intelligence and acquired such strength that They astonish us all. Yet upon reflection there is no cause for wonder, for this is surely the effect of your austerity. In the destruction of those wicked demons, no assistance from Their countless companions was ever seen. Therefore only auspiciousness will follow.”

Thus the cowherd assembly endorses the dark beauty's proposal in another form, though their king remains silent. Two or three days later, Maharaja privately consults Vraja's queen about it. Their hearts, governed by the parental rasa of love, cannot readily consent. Together they resolve, “Let us wait for a special occasion.”

ORIGINAL Hindi

किंतु श्रीकृष्णचन्द्रकी अचिन्त्य लीलामहाशक्तिको अब इसमें अधिक विलम्ब अपेक्षित नहीं है। अतएव उन्होंने तो उपक्रम कर ही दिया-सर्वथा स्वाभाविक ढंगसे ही। जिस असंख्य गोवत्सराशिका ब्रजमें आगमन उसी क्षणसे आरम्भ हुआ था, नन्दलाल वत्सपाल बनकर गोपशिशुओंके साथ वनमें जिसे ले जाया करते थे, वह वत्सश्रेणी अबतक अधिकांशमें नवप्रसूता गौएँ जो बन चुकी हैं। उनकी सेवा-शुश्रूषा, दोहन आदि कार्य तो राम-श्यामके द्वारा ही सम्पन्न होते हैं। भला, जिसने अपने शैशवमें नीलसुन्दरके करपल्लवोंसे चयन किये हुए हरित सुकोमल तृणराजिका ग्रास पाया है, जिसके अङ्ग सदा सम्मार्जित होते आये हैं नन्दनन्दन श्रीकृष्णचन्द्रके हस्तकमलोंसे ही, जिसका अबतक सतत संवर्द्धन हुआ है व्रजेशतनयके रसमय संरक्षणमें ही, मूकवाणी व्यक्त न कर सके, इससे क्या-पर जिसके अन्तस्तलमें व्रजराजकुमारके द्वारा पाये हुए प्यारकी असंख्य स्मृतियाँ सुरक्षित हैं-वह वत्सराशि आज अपने प्रथम यौवनके उन्मेषमें स्वयं भी वत्स प्रसव करनेपर श्रीकृष्णचन्द्रके अतिरिक्त किसी अन्य गोपकी सेवा स्वीकार कर ले, यह भी कभी सम्भव है?

उन-उन नवप्रसूता गायोंने किसी गोपसेवकको अपने शरीरका स्पर्शतक करने नहीं दिया है। अपने पार्श्वमें किसी भी गोपको देखते ही वे बिझुक जातीं। तथा जहाँ श्रीकृष्णचन्द्र आये कि "हम्बारव" गोष्ठको निनादित करने लगतीं, उनके थनसे दूध बरसने लगता; दोहनी नीचे रख भर देनेकी बात थी, क्षणोंमें वह कण्ठतक पूरित हो जाती और फिर एक सुन्दर धवल प्रवाह नीचेकी ओर बह चलता। सुरभि-थनमें इतना दुग्ध कहाँसे संचित हो जाता-इसे कौन बताये। और वह अभी-अभी व्रजपुरमें भूमिष्ठ हुआ वत्स भी तो भूल जाता अपनी जननीको। वह तो सरल भोली चितवनसे केवल नीलसुन्दरकी ओर देखता रहता। अपने करपल्लवमें वत्सका मुख लेकर नन्दलाल उसे थनसे सटा देते, फिर भी वह दृष्टि फेर लेता; नन्दलाड़लिके श्यामल अङ्गोंमें ही उसकी आँखें उलझी रहतीं। यदि अघटन-घटनापटीयसी योगमायाके अञ्चलकी छाया यथासमय उनकी स्मृतिको आवृत न कर लेती तो कोई वत्सतर अपनी जननीका स्तनरस पान कर सके, यह नवीन धेनुसमूह श्रीकृष्णचन्द्रका सङ्ग त्याग सके-यह सर्वथा असम्भव है।

जो हो, इस प्रकार इनकी सेवा तो एकमात्र राम-श्यामके द्वारा ही होने लगी है। इन्हें तृणदान आदिका भार रोहिणीनन्दन रामपर है और दोहनकी क्रिया सम्पन्न होती है नीलसुन्दरके द्वारा। कौमारका वह गोदोहन-खेल-लीलासुरधुनीका वह सुन्दर स्रोत इतने कालतक मूकके विभिन्न प्रवाहोंमें ही विलीन रहकर अब पुनः पृथक् होकर प्रसरित होने लगा है-व्रजेशका ध्यान आकर्षित करनेके लिये, उन्हें सूचित कर देनेके लिये कि "व्रजेश्वर! अब विलम्ब मत करो, नीलसुन्दरकी योग्यताका इससे अधिक प्रमाण और क्या चाहते हो? अपने संरक्षणमें अवस्थित इस अपार नवीन गोधनका तनिक-सा भी बिझुके बिना ही दोहनकर्म समाधान कर लेनेकी कलामें निज तनय नीलमणिकी निपुणता देख लो। अब क्यों नहीं इन्हें अपने राजकुलके अधिकृत समस्त गोधनके ही संरक्षणका भार सौंप देते? लीलाविहारी श्रीकृष्णचन्द्रकी अभिलाषा पूर्ण हो जाती!" पर व्रजराजके श्रीकृष्णरसभावित प्राणोंमें तो झंकृति है-"पश्यामः समयविशेषम्"-अवसरविशेषकी बाट देखें। वे गोपोंसे सुनते हैं, स्वयं देखते भी हैं, अनुभव करते हैं-"सचमुच मेरे पुत्रकी योग्यता-गोसंरक्षणकी कुशलता गोपवंशकी परम्परामें अद्वितीय ही है।" फिर भी उनका वात्सल्यपरिभावित हृदय विलम्ब करनेमें ही रस ले रहा है और इसलिये वे इस प्रश्नपर मौन ही रह जाते हैं।

ENGLISH TRANSLATION

Sri Krsnacandra's inconceivable great pastime potency, however, wants no further delay and sets the process in motion in an entirely natural way. Most of the countless calves that began arriving in Vraja and that Nanda's darling, as their keeper, took to the forest with the cowherd children have now become cows with newborn calves. Rama and Syama personally tend and milk them. After receiving bites of tender green grass selected by the dark beauty's lotus hands in infancy, having their limbs always groomed by Nanda's son's lotus hands, and growing continuously under the rasa-filled protection of Vrajesvara's son, how could they accept another cowherd's service when, in the first bloom of youth, they give birth to calves of their own? Though mute voices cannot express it, countless memories of the prince of Vraja's love remain protected in their hearts.

These newly calved cows do not allow any cowherd servant even to touch their bodies. They startle at the sight of any cowherd beside them, but as soon as Sri Krsnacandra appears, their lowing resounds through the settlement and milk begins pouring from their udders. One need only set a pail beneath them: within moments it fills to the neck, and then a beautiful white stream flows over its edge. Who can say where so much milk accumulates in Surabhi's udder? Even a calf just born in Vraja forgets its mother and gazes only at the dark beauty with simple, innocent eyes. Nanda's darling takes its mouth in His lotus hand and places it against the teat, yet it turns its gaze away and fixes its eyes upon His dark limbs. If the shade of Yogamaya's veil, expert in making the impossible happen, did not cover their memory at the proper time, no calf could drink its mother's milk and no cow in this new herd could leave Sri Krsnacandra's company.

Thus Rama and Syama alone come to serve them. Rohini's son Rama bears the duty of giving them grass, while the dark beauty performs their milking. That lovely stream of childhood milking play, long merged silently into the pastime river's many currents, now separates and spreads once more to attract Vrajesvara's attention and tell him: “Vrajesvara, delay no longer. What greater proof of the dark beauty's fitness do you desire? See your son Nilamani's skill in milking this vast young herd under His protection without causing even the slightest alarm. Why not entrust Him with the care of all the royal family's cattle and fulfill the wish of playful Sri Krsnacandra?” Yet within Vraja's king, whose life is steeped in Krsna rasa, the refrain remains, “Let us wait for a special occasion.” He hears the cowherds, sees for himself, and knows that his son's skill in protecting cows is truly unparalleled in the cowherd lineage. Still, his heart, suffused with parental love, savors delay, and he remains silent on the question.

ORIGINAL Hindi and Sanskrit

आखिर सीमा आ गयी, लीलाशक्तिका निर्धारित क्रम सामने जो आ गया। अबतक श्रीकृष्णचन्द्र वन जाते थे उन अपने अधिकृत नवीन गोधनको लेकर ही। उनमें कुछ गोवत्स थे, कुछ प्रथम-प्रसवोन्मुख गौएँ थीं और अधिकांश थीं नवीन-वत्सवती। गोवत्स इसलिये कि समय-समयपर मुक्तस्तन्य वत्स श्रीकृष्णचन्द्रके संरक्षणमें सम्मिलित होते आये हैं। और वत्सवती तो श्रीकृष्णचन्द्रका संरक्षण परित्याग करनेसे रहीं। गोपरक्षकोंने अथक चेष्टा की कि भले ही गोष्ठमें इनकी सेवा राम-श्याम कर लें, गोदोहन आदि भी वे ही करें; पर इनका संचारणकार्य तो हम सबोंके ही द्वारा हो, ये सब भी वयस्क गोधनकी टोलीमें ही परिगणित हो जायँ। किंतु वे सर्वथा असफल रहे। ये गौएँ किसी भी परिस्थितिमें श्रीकृष्णचन्द्रके बिना वन जानेको प्रस्तुत न हुईं। अतएव सदासे आया हुआ दो विभाग अबतक चलता ही रहा। गोपरक्षक अपने अधिकृत व्रजेशके अपार गोधनका संचारण करते एवं श्रीकृष्णचन्द्र उसीके अंशभूत अपने अधिकृत गो-गोवत्समिश्रित समूहका।

अस्तु, आज सहसा प्रातःकाल एक विशेष घटना घटी। उपक्रम तो कल ही हुआ था, आज सबोंने प्रत्यक्ष देख लिया। वनसे लौटते हुए गोचारकवर्गके दोनों ही दल परस्पर मिल गये। अन्यथा इससे पूर्व रक्षकोंका वर्ग श्रीकृष्णचन्द्रसे पूर्व ही प्रस्थान कर जाता एवं श्रीकृष्णचन्द्र लौटते थे उस वर्गके गोष्ठमें प्रविष्ट होनेके अनन्तर। विगत संध्याके समय गोपरक्षकोंने गायोंकी उस अभूतपूर्व प्रेमसम्पुटित आर्ति-श्रीकृष्णचन्द्रके प्रति अद्भुत आकर्षणको देखा अवश्य, पर देखकर भी वे रहस्यभेद न कर सके। किंतु आज प्रातःकाल वह स्पष्ट हो गया-इस अपार समस्त गोधनराशिने वन जाना सर्वथा अस्वीकार कर दिया। वे वनकी ओर तभी चलीं जब श्रीकृष्णचन्द्र उन्हें आगे खड़े होकर पुकारने लगे। व्रजेशकी राजसभामें आज चर्चाका विषय, बस, एकमात्र यही था। गोपवर्गने विस्मयसे पूर्ण होकर यह सूचना व्रजेन्द्रको दे दी-

सर्वं गोजातं न तु भवज्जातमन्तरा पदमपि पदः प्रददाति। कथंचित्तेनैवाग्रावस्थितेनाद्य ताः प्रस्थापिताः सन्ति॥

“व्रजराज! देख लें, समस्त गायोंकी ही यह दशा हो गयी है कि आपके पुत्रके बिना वे अब एक पद भी वनकी ओर अग्रसर नहीं होतीं। आज जब वह स्वयं उनके आगे जाकर खड़ा हो गया, तब कहीं उसकी सहायतासे ही वे किसी प्रकार वनमें भेजी जा सकी हैं।”

गोपेश सुनकर आश्चर्यमें भर गये। उन्होंने इस आकस्मिक परिवर्तनका कारण जानना चाहा। फिर तो समस्त सभासद् एक स्वरसे पुकार उठे-

भवत्पुत्रः कुत्रचिद्यत्र स्नेहं व्यञ्जयति तत्र सर्वत्र चैवं दृश्यते।

“यह तो जानी हुई बात है, व्रजेश्वर! जहाँ कहीं जिसके प्रति भी आपका पुत्र प्रेम प्रदर्शित करता है, वहाँ-वहाँ सर्वत्र यही परिणाम सामने आता है।”

उस दिन अनेक युक्तियोंसे गोपमण्डलने व्रजेशको समझा-बुझाकर नीलसुन्दरपर ही समस्त गोसंरक्षणका भार सौंप देनेके लिये उन्हें बाध्य कर दिया। सबकी एक ही राय, एक ही माँग थी-

तस्माद्भवताद्भवतामनुज्ञा।

“अतएव, अब आपकी आज्ञा हो जाय।”

तथा व्रजराजने भी-वाणीसे तो नहीं-अपनी हर्षभरी दृष्टिसे ही प्रस्तावका समर्थन कर दिया। उपनन्दजी तुरंत ही ज्योतिर्विदोंका परामर्श ले आये। उन सबोंने भी संनिकट योगका ही आदेश किया-“पण्डितजनोंके कर्णपुरोंके लिये सुखप्रद, मङ्गलयशपूर्ण, बुधवार श्रवण-नक्षत्र-विशिष्ट कार्तिक शुक्लपक्षकी अष्टमी गोपालनके लिये परम सुन्दर मुहूर्त है।”-

तैरपि बुधश्रवणसुखप्रदमङ्गलश्रवणसंगत-बुधश्रवणविशिष्टायामबहुलबाहुलाष्टम्यां बहुलापालनं बहुलमेतदिष्टमित्यादिष्टम्।

ENGLISH TRANSLATION

At last the limit arrives and the sequence ordained by the pastime potency manifests. Until now Sri Krsnacandra has taken only His own young herd to the forest. It includes some calves, some cows approaching their first delivery, and mostly cows with newborn calves. Calves weaned from milk have joined His protection from time to time, and the cows with calves will not abandon it. The cowherd keepers strive tirelessly to have Rama and Syama tend and milk them in the settlement while the regular keepers pasture them with the mature herd, but they fail completely. Under no condition will these cows go to the forest without Sri Krsnacandra. Thus the two long-standing divisions remain: the keepers pasture Vrajesvara's immense herd, while Krsna pastures His own mixed group of cows and calves within it.

Then one morning something exceptional occurs. It had begun the preceding day, and now everyone sees it directly. The two returning herds meet, though previously the keepers departed before Sri Krsnacandra and He returned only after their herd had entered the settlement. The preceding evening the keepers saw the cows' unprecedented, love-filled anguish and wondrous attraction toward Krsna, but could not fathom it. This morning the mystery becomes clear: the entire vast herd refuses to go to the forest. The cows move only when Sri Krsnacandra stands before them and calls. This becomes the sole subject in Vrajesvara's royal assembly. Filled with wonder, the cowherds report, “Vraja's king, see! Not one cow will take even a single step toward the forest without your son. Today they could be sent forth only when He Himself stood before them and led them.”

Gopesa is astonished and asks the cause of this sudden change. The entire assembly answers with one voice, “Vrajesvara, this is well known. Wherever and toward whomever your son displays love, the same result appears.”

That day the cowherd assembly uses many arguments and finally obliges Vrajesvara to entrust the dark beauty with the protection of all the cows. All share one opinion and one demand: “Therefore, let your permission now be given.” Vraja's king consents, not in words, but through his joyful gaze. Upananda immediately consults the astrologers. They appoint a nearby conjunction: “The eighth day of the bright fortnight of Karttika, a Wednesday joined with the Sravana constellation, delightful to the ears of learned men and filled with auspicious fame, is an exceptionally beautiful time for tending the cows.”

ORIGINAL Hindi, Sanskrit, and Braj

अस्तु, अंशुमाली जब उस दिन प्राचीको रञ्जित करने आये, क्षितिजकी ओटसे व्रजपुरके आकाशको झाँककर देखने लगे, उस अष्टमीके दिन ब्रजेन्द्रनन्दन श्रीकृष्णचन्द्रके प्रथम-गोचारण महोत्सवके उपलक्ष्यमें वहाँ क्या-क्या हुआ, इसे कौन बताये। वाग्वादिनी स्वयं विथकित जो हो रही हैं। लीलादर्शीकी रसनाके अन्तरालमें हंस-वाहिनीके प्राणोंकी इतनी-सी झंकृति कोई भले ही सुन ले-"अरे! इस महोत्सवका वर्णन करना चाहते हो? नहीं, नहीं कर सकोगे। सुनो, एक नहीं, इसके लिये अनेकों वक्ता चाहिये। उनमें प्रत्येक वक्ताके ही अयुत-दस सहस्र मुख हों, सभीकी आयु सर्वदा बनी रहे, कभी क्षय न हो, वे निरन्तर गाते ही रहें-तब वर्णन करनेका विचार करना, भला!"

एकस्यैकस्य चेद् वक्तुर्वक्त्राणि स्युः सदायुतम्।
तदा तद् वक्तुमिच्छन्तु यद्यायुः सर्वदायुतम्॥

इससे पूर्व नीलसुन्दरके कौमारवयसमें-शिशिर-वसन्तकी संधिपर-होनेवाले वत्सचारण-महोत्सवकी शोभा भी निराली ही थी, प्रायः उसके कार्यक्रमका ही अनुसरण आज इस गोचारण-प्रसङ्गमें भी हुआ है। अट्टालिका, गृहतोरण, गृह-द्वार, अलिन्द, वीथी, चतुष्पथ-इन सबका साज-शृङ्गार एवं देवपूजन आदि शास्त्रीय कर्म भी उस पूर्वकी अनुक्रमणीके साँचेमें ही ढले हैं; पर आजका रागरंग, पारावारविहीन आनन्दसिन्धुका यह अभूतपूर्व उद्वेलन-ओह! किसीके श्रीकृष्णचरणनखचन्द्रसे आलोकित दृगोंमें भले ही यह क्षणभरके लिये झलमल कर उठे, पर वाणी तो इसे व्यक्त करनेसे रही! केवल दिग्दर्शनमात्र सम्भव है।

देखो, श्रीकृष्णचन्द्र "गोपाल" बननेके योग्य नवीन वेषभूषासे सुसज्जित हैं, उनका रक्षा-विधान सम्पन्न हुआ है, ब्राह्मण एवं गुरुजनोंके आशीर्वादसे उनके श्रीअङ्ग सिक्त हो चुके हैं; पुण्याहवाचन कर्म भी साङ्गोपाङ्ग समापित हो चुका है। व्रजरानी, श्रीरोहिणी एवं असंख्य व्रजरामाओंके द्वारा इनका वनगमनोचित नीराजनका मङ्गलकृत्य भी पूरा हो गया। अरे! सुन लो-असंख्य पुरसुन्दरियोंके कण्ठसे निर्गत मङ्गलगानकी सुमधुर ध्वनि; दुन्दुभि, ढक्का, पटह, मृदङ्ग, मुरज, आनक, वंशी, संनहनी, कांस्य आदि वाद्यसमूहोंका दिग्दिगन्तव्यापी नाद; आनन्दमत्त गोपोंके, गोपबालाओंके नर्तनका झंकार; "नन्दकुलचन्द्रकी जय! रोहिणीनन्दन बलरामकी जय!! राम! राम! श्याम! श्याम! चिरंजीव! चिरंजीव!" आदिका तुमुल घोष। और अब देखो, अहा! वे चले अपने अग्रज बलरामसे संबलित श्रीमान् गोपमहेन्द्रतनय श्रीकृष्णचन्द्र गायोंके पीछे-पीछे। ओह! कैसी अनिर्वचनीय शोभा है!

गोपालोचितनव्यवेषबलनै रक्षाविधानैर्द्विजा-
द्याशीर्भिः सुदिनादलभ्यरचनैर्व्रज्याहनीराजनैः।
संगानान्वितवाद्यनृत्यनिकरैः शश्वज्जयाद्यारवैः
श्रीमान् गोपमहेन्द्रसूनुरगमद्रामेण धेनूरनु॥

"ओह! बलिहारी है श्रीकृष्णचन्द्रके इस अप्रतिम सौन्दर्यकी।"

सखा साथ, बल भैया साथ।
राजत रुचिर मंगली माथ॥
बीच अछत सु कवन छबि गनौं।
मोती जमे चंद मधि मनौं॥

"अरे! धेनुसमूहका शृङ्गार, चमक-दमक देखो-"

गाइन की छबि नहिं कहि परै।
रूप अनूप सब के हिय हरै॥
कंचन भूषन सब के गरै।
घनन घनन घंटागन करै॥
उज्जल बरन सु को है हंस।
कामधेनु सब जिन कौ अंस॥
दरपन सम तन अति दुति देत।
जिन मधि हरि झाँई झुकि लेत॥

ENGLISH TRANSLATION

When the sun comes that day to color the east and peers from behind the horizon into Vraja's sky, who can tell all that occurs on the eighth lunar day for Sri Krsnacandra's first cow-herding festival? The goddess of speech herself is weary. From within the pastime seer's tongue one may hear only this vibration from the life of the swan-borne goddess: “Do you wish to describe this festival? You cannot. It would require many speakers, each with ten thousand mouths, each living forever without decline and singing without cessation. Only then consider describing it.”

“If each speaker always possessed ten thousand mouths, then let them desire to describe it, provided each also possessed an everlasting life.”

The earlier calf-herding festival at the meeting of winter and spring during the dark beauty's childhood had its own unique splendor, and today's cow-herding celebration largely follows its program. Mansions, house arches, doors, courtyards, streets, and crossroads are adorned, and scriptural rites such as worship of the gods follow the former sequence. Yet today's color and rapture, this unprecedented swelling of a shoreless ocean of bliss, may flash for a moment in eyes illumined by the moons of Sri Krsna's toenails, but speech cannot express it. Only a glimpse can be offered.

Sri Krsnacandra is adorned in new dress suitable for becoming a cowherd. His rites of protection are complete, His limbs are bathed in the blessings of brahmanas and elders, and the full rite of proclaiming the auspicious day has concluded. Vraja's queen, Sri Rohini, and countless women of Vraja have performed the auspicious arati fit for His departure to the forest. Hear the sweet auspicious songs from innumerable women, the horizon-filling sound of kettledrums, large drums, patahas, mrdangas, murajas, anakas, flutes, sannahanis, cymbals, and other instruments, the ringing dance of joy-intoxicated cowherd men and girls, and the tumultuous cries: “Victory to the moon of Nanda's family! Victory to Rohini's son Balarama! Rama! Rama! Syama! Syama! Live long! Live long!”

Now Sri Krsnacandra, the illustrious son of the great cowherd king, supported by His elder brother Balarama, proceeds behind the cows. What indescribable beauty!

Friends beside Him and brother Bala beside Him,
the charming auspicious mark shines upon His brow.
How can one describe the beauty of the sacred grains between them?
It seems a pearl has been set within the moon.

See the ornamentation and brilliance of the cows:

The beauty of the cows cannot be told;
their matchless forms steal every heart.
Golden ornaments encircle every neck,
and hosts of bells ring out resoundingly.
Their bright complexions rival swans;
all are descendants of Kamadhenu.
Their mirror-like bodies radiate such light
that Hari bends to see His reflection within them.

ORIGINAL Hindi, Sanskrit, and Braj

“ओह! केवल दो अक्षिकोणोंमें, अत्यन्त लघु युग्म कर्णरन्ध्रमें एक साथ दिग्दर्शनमात्र विवरणको भी सम्पूर्णतया कैसे धारण कर सकोगे? इसलिये ऊपर दृष्टि डालो, अन्तरिक्षचारी अमरवृन्दके नेत्र-गोलकोंमें समाकर देखो, वे इस समय क्या देख रहे हैं। अहा, उनके दृगञ्चलमें अभी भी वह चित्र वर्तमान है-श्रीकृष्णचन्द्र उस अपार गोधनके समीप गये हैं। उन्होंने पाद्य आदि अर्पण करके प्रत्येककी ही अर्चना की है। तृण, यवस एवं मोदक आदिके मधुर ग्राससे सबको परितृप्त किया है। उनका स्तवन किया है, अपने कुञ्चित कुन्तलराशिमण्डित मस्तकसे उनके खुरोंका स्पर्श करके अभिवन्दना की है। उनका मानवर्द्धन किया है। अनन्तर ब्राह्मणों एवं पुरोहितकुलको अपरिमित दान-दक्षिणा समर्पण करके उन्हें अक्षय आनन्दमें निमग्न कर दिया है। पितृचरण एवं गुरुजनवर्गको अपने मञ्जु-अञ्जलिपुटोंके संकेतसे उन्होंने पुरोभागमें विराजित किया है और स्वयं उनकी ओर मुखारविन्द किये अपने अग्रज बलरामके सहित अवस्थित हो रहे हैं। व्रजराजने एक मणिमय लकुटी उनके हस्तकमलमें दे दी है-”

धेनूः संनिधाय ताश्च पाद्यादिभिरर्चिता विधाय मधुरग्रासैस्तासां समग्राणां तृप्तिमाधाय तासु नतिप्रभृतिभिर्मानमुपधाय पुनश्च प्रदानदक्षिणाभिः पुरोहितादीनक्षीणानन्दान् संधाय श्रीमत्पितृचरणादीन् मञ्जुलाञ्जलिवलितमग्रतो निधाय स्थितवति साग्रजे तस्मिन्नवरजे श्रीमांस्तत्पिता मणिमयलकुटीं तत्करे घटयामास।

“अहो! जननी यशोदाका प्रेमावेश तो देखो! वे पुकार रही हैं-बलराम! बेटा! तू नीलमणिके आगे हो जा। अरे सुबल! तू मेरे लालके पीछे हो जा। अरे ओ श्रीदाम! ओ सुदाम! पुत्रो! तुम दोनों इसके दोनों पार्श्वमें हो जाओ। अरे शिशुओ! सुनते हो, तुम सभी इस आत्मीय सुहृद् नीलसुन्दरको सब ओरसे आवृत करके चलो! इस भाँति स्नेहविह्वल मैया प्रत्येक शिशुका हाथ पकड़कर आदेश दे रही हैं। साथ ही प्रत्येकको यथायोग्य श्रीकृष्ण-सेवासम्बन्धी उन-उन कार्योंका निर्देश करके सौभाग्य दान कर रही हैं और यह सब करते समय भी उनकी आँखें निरन्तर झर-झर बरसती रहती हैं।”

राम! प्रागस्य पश्चाद्भव सुबल! युवां श्रीदामन्! सुदामन्!
दोःपार्श्वस्थौ भवेतं दिशि विदिशि परे सन्तु चात्मीयबन्धोः।
इत्थं हस्ते विधृत्य प्रतिशिशु दिशती तत्र कृष्णस्य माता
तत्तत्कर्माधिकारश्रियमपि ददती नेत्रनीरैरसिक्ता॥

बस, इससे अधिक वाणीको सामर्थ्य नहीं जो और कह सके।

इस प्रकार पौगण्डवयस्क बलराम एवं नीलसुन्दर वृद्ध गोपोंका अनुमोदन पाकर आज वत्सपालसे गोपाल बन गये हैं। और अब वे असंख्य सखाओंके साथ गोचारण करते हुए जा रहे हैं वृन्दाकाननकी ओर। काननके उस भूभाग-वनस्थलीके प्रत्येक अंशपर ही अबसे-किसी अन्य पशुपालका नहीं-एकच्छत्र इन अनोखे गोपालका ही साम्राज्य है। और इसीलिये आज वनभूमि उनके ध्वज, वज्र, अङ्कुश आदि चिह्न-समन्वित पदाङ्कोंसे पूर्वकी अपेक्षा भी अत्यधिक समलङ्कृत हो रही है-

ततश्च पौगण्डवयःश्रितौ व्रजे बभूवतुस्तौ पशुपालसम्मतौ।
गाश्चारयन्तौ सखिभिः समं पदैर्वृन्दावनं पुण्यमतीव चक्रतुः॥
(श्रीमद्भा० १०।१५।१)

जब पौगण्ड अवस्था आई।
पसु पालन संमत दोउ भाई॥
निज गोधन लै भ्रात समेता।
सखन संग नृप कृपा-निकेता॥
बन-बन धेनु चराइ प्रबीने।
बृंदाबन भू पावन कीने॥
निज पद अंकित करि जदुनंदा।
महापुन्यतम छिति सुखकंदा॥

ENGLISH TRANSLATION

“How can two corners of the eyes and two tiny ear openings contain even this mere glimpse in full? Look upward, then. Enter the eyes of the immortals who travel the sky and see what they behold. The scene still remains before them. Sri Krsnacandra has approached the immense herd. Offering water for their feet and other articles, He has worshiped every cow. He has satisfied them all with sweet mouthfuls of grass, fodder, cakes, and other foods. He has praised them, bowed to them, and increased their honor by touching their hooves with His head crowned by masses of curling hair. Then, by presenting limitless gifts and honoraria to the brahmanas and priestly families, He has immersed them in inexhaustible joy. With a gesture of His lovely joined palms, He has seated His father's feet and the elders before Him, and now stands facing them beside His elder brother Balarama. Vraja's king places a jeweled herding staff in His lotus hand.”

See Mother Yasoda's absorption in love. She calls, “Balarama, son, walk before Nilamani. Subala, go behind my darling. Sridama and Sudama, sons, stand on His two sides. Children, listen! Surround this intimate friend, the dark beauty, on every side as you walk.” Overwhelmed with affection, Mother takes each child's hand and gives these directions. She grants each his fortune by assigning the appropriate service to Sri Krsna, while her eyes pour unceasing streams of tears:

“Rama, go before Him; Subala, remain behind Him.
Sridama and Sudama, stand at His two sides.
Let the other boys surround their intimate friend in every direction.
Taking each child by the hand, Krsna's mother assigns these duties,
bestowing the splendor of authority for each service while drenched in tears.”

Speech has no power to say more.

Thus Balarama and the dark beauty, now in boyhood and approved by the elder cowherds, today become keepers of cows instead of keepers of calves. With countless friends They pasture the cows and proceed toward Vrndavana. From now on, no other herdsman but this unique Gopala holds sovereign rule over every part of that woodland. Therefore the forest floor is adorned more richly than before by His footprints bearing the marks of the flag, thunderbolt, elephant goad, and other signs:

“Then, having entered boyhood in Vraja and gained the cowherds' approval, the two Lords tended the cows with Their friends and made Vrndavana supremely holy with Their footprints.” (Srimad-Bhagavatam 10.15.1)

When boyhood came,
the two brothers were approved to tend the cattle.
With Their own herd and Their companions,
the abodes of mercy went among Their friends.
Expertly grazing cows from forest to forest,
They sanctified the land of Vrndavana.
Marking the earth with His own feet, Yadu's delight
made that blissful ground supremely holy.

CHAPTER 60

# श्रीकृष्णके द्वारा बलरामजीके प्रति वृन्दावनकी शोभाका वर्णन

# Śrī Kṛṣṇa Describes the Beauty of Vṛndāvana to Balarāma

Source scan pages 393–398

ORIGINAL Hindi

ब्रजेन्द्रनन्दनके बिम्बारुण अधरोंपर विराजित वेणुकी महामोहन स्वरलहरीसे, गोपशिशुओंके कण्ठसे निस्सृत श्रीकृष्ण-सुयशकी सुमधुर तानसे सम्पूर्ण वन-प्रान्तर मुखरित होने लगता है। वह असंख्य गोराशि भी प्रेमविह्वल हुई क्रमशः आगे बढ़ने लगती है। तथा उनके पीछे सखाओंसे परिवेष्टित हुए बलरामके सहित नीलसुन्दर झूमते हुए चले जा रहे हैं वन-विहारके उद्देश्यसे। रंग-बिरंगे राशि-राशि कुसुम-समूहोंसे समलङ्कृत होकर, साथ ही गोसंचारणके सर्वथा उपयुक्त बनकर वृन्दाकानन भी उनके स्वागतके लिये प्रस्तुत है। द्रुमवल्लरियोंके अगणित तोरण निर्माणकर एकमात्र उनकी ही प्रतीक्षा कर रहा है वह, और यह लो, वृन्दावनेश्वर भी उसका अभिनन्दन स्वीकार करने आ ही तो पहुँचे।

ENGLISH TRANSLATION

The deeply enchanting melody of the flute resting upon Vrajendra's son's bimba-red lips, together with the sweet song of Śrī Kṛṣṇa's glory flowing from the cowherd boys' throats, made the whole forest resound. The countless cows, overwhelmed with love, gradually moved ahead. Behind them Nīlasundara, accompanied by Balarāma and surrounded by His friends, walked with a graceful sway, intent upon enjoying the forest. Adorned with masses of many-colored flowers and made perfectly suitable for grazing the cows, the groves of Vṛndāvana stood ready to welcome Him. Fashioning innumerable arches from trees and vines, the forest waited for Him alone. And now the Lord of Vṛndāvana had arrived to accept its welcome.

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.2

तन्माधवो वेणुमुदीरयन् वृतो
गोपैर्गृणद्भिः स्वयशो बलान्वितः।
पशून् पुरस्कृत्य पशव्यमाविशद्
विहर्तुकामः कुसुमाकरं वनम्॥

ENGLISH TRANSLATION

Mādhava played His flute as cowherd boys surrounded Him and sang His glories. Accompanied by Balarāma and placing the cows before Him, He entered the flowering forest, a pasture fit for the animals, desiring to enjoy there.

ORIGINAL Braj

बलजुत बेनु बजाय सुहावन।
निज गौ गनत गोप सब पावन॥
आगे करि गोधन सब ही के।
बन प्रबेस किय भावत जी कें॥
कुसुमाकर बन सुषमा धामू।
तहाँ गए प्रभु बिहरन कामू॥

ENGLISH TRANSLATION

Together with Balarāma, He played His beautiful flute while the pure cowherd boys counted their cows. Placing all the herds ahead, He entered the forest that delighted His heart. That flowering woodland was the abode of beauty, and the Lord went there desiring to play.

ORIGINAL Hindi

वनके राजा पधारे हैं। काननने अपने कोशकी अपरिसीम सम्पदा चरणसरोजोंमें समर्पित कर दी, अपने अधिकृत समस्त चर-अचरको साथ लिये वह स्वयं ही न्योछावर हो गया। रसमत्त भ्रमरोंकी मधुर गुञ्जार, मृग एवं विहंगमोंका अव्यक्त सुमधुर रव, भगवद्भक्तके निराविल मानसतलके समान स्वच्छ शीतल सुमिष्ट जलसे पूर्ण सरोवरोंका सान्निध्य, उनपर 'झुर-झुर' करते हुए प्रवाहित, शीतल पद्मगन्ध-वासित मन्द समीरका आकर्षण, काननने एक साथ समस्त उपकरण सामने रख दिये। श्रीकृष्णचन्द्रने भी उस ओर मनोनिवेश किया। उस मञ्जुघोषसे उनके कर्णपुट पूरित हो उठे। सुखद अनिलने उनके श्रीअङ्गोंका स्पर्श पा लिया। सरोवरके स्वच्छ सलिलकी मधुरिमा उनकी रसनासे जा मिली। विकसित पद्मोंकी शोभा नेत्रकोणोंमें समा गयी। नानाविध कुसुमोंका सुवास उनकी प्राणेन्द्रियमें सञ्चित हो उठा। सचमुच उनके कर्ण, त्वक्, रसना, दृगञ्चल एवं नासापुटोंका आनन्द-संवर्धन करनेके लिये ही तो अरण्यने यह समस्त सामग्री एकत्र की है और इसलिये श्रीकृष्णचन्द्र, वनके देवताने भी इस प्रेमभरित भेंटको स्वीकार कर लिया, वनकी सेवा स्वीकृत हो गयी। वृन्दावनेश्वर सोचने लगे, 'बस, आज यहीं विहार हो।'

ENGLISH TRANSLATION

The king of the forest had arrived. The woodland offered the boundless wealth of its treasury at His lotus feet and surrendered itself together with every moving and unmoving being under its care. It presented all its offerings at once: the sweet humming of bees intoxicated with nectar, the soft and inarticulate calls of deer and birds, the nearness of lakes filled with clear, cool, delicious water like the spotless mind of a devotee, and the attraction of a gentle breeze flowing over them with a soft rustle, cool and fragrant with lotuses.

Śrī Kṛṣṇacandra turned His attention toward them. The lovely sounds filled His ears. The pleasant breeze touched His divine limbs. The sweetness of the lake's clear water reached His tongue. The beauty of the blooming lotuses entered the corners of His eyes, and the fragrance of many flowers filled His sense of smell. The forest had gathered all these things specifically to increase the delight of His ears, skin, tongue, eyes, and nostrils. Śrī Kṛṣṇacandra, the deity of the forest, accepted this love-filled offering, and the forest's service was received. The Lord of Vṛndāvana thought, "Today We shall play here."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.3

तन्मञ्जुघोषालिमृगद्विजाकुलं
महन्मनःप्रख्यपयःसरस्वता।
वातेन जुष्टं शतपत्रगन्धिना
निरीक्ष्य रन्तुं भगवान् मनो दधे॥

ENGLISH TRANSLATION

Seeing that forest filled with the lovely sounds of bees, deer, and birds, graced by lakes whose pure water resembled the minds of great souls, and served by a breeze fragrant with lotuses, Bhagavān resolved to enjoy there.

ORIGINAL Braj

मंजु घोष अलि द्विज बहु जाती।
मृग, बराहगन नाना भाँती॥
सर सुंदर जल अति गंभीरा।
त्रिविध पवन, सौरभ पुनि नीरा॥
स्वच्छ स्वादु जनु सुधा समाना।
बिसद संतमन सरिस बखाना॥
देखि विपिन सुंदर सर सोभा।
रमन हेतु प्रभु कौ मन लोभा॥
बृंदाबन छबि कहत बनें न।
भूलि रहँ जहँ हरि के नैन॥
जामें संतत बसत बसंत।
प्रफुलित नाना कुसुम अनंत॥
कंटक द्रुम एकौ नहिं जही।
चिदाभास भासत सब तहाँ॥
चलत जु नहिं लीलारस-रले।
मति हरि आवैं इत ही चले॥
रटत बिहंगम रंगन भरे।
बात कहत जनु द्रुम रस ढरे॥
कोकिल कूजति इमि छबि पावति।
जनु मधु-बधू सुमंगल गावति॥
कुसुम धूरि धूँधी सुकुंज।
गुंज मंजु घोष अलि-पुंज॥
सुंदर सर निर्मल जल ऐसें।
संत जनन के मानस जैसें॥
तिन मधि अमल कमल अस लसे।
जनु आनंद भरे सर हँसे॥
जल पर परी पराग जु सोहै।
अबिर भरे नव दर्षष को है॥
जहँ लगि बृंदाबन की भूमि।
औरहि बिधि रहि जमुना झूमि॥
परमाधार, सु रस जो आहि।
बहति रहति निसि-बासर ताहि॥
जित देखिय, तित सुख की रैनी।
कनक करारे रतनन सैनी॥
मंजुल बृंदाबन की गुंजा।
कृष्न-नाम मुख सुख कौ पुंजा॥
तिनहि बिलोकि लटू ह्वै गए।
तुरतहिं तोरि हार गुहि लए॥

ENGLISH TRANSLATION

Many kinds of bees and birds made lovely sounds, while deer and boars moved about in varied groups. Beautiful, deep lakes held clear water, and breezes of three kinds carried fragrance across it. The water was clean and sweet like nectar and was compared to the pure minds of saints. Seeing the beauty of the forest and its lovely lakes, the Lord's heart desired to play there.

The beauty of Vṛndāvana cannot be expressed. Hari's eyes remained there in forgetful absorption. Spring lived there perpetually, and endless varieties of flowers bloomed. Not a single thorn tree grew there. Conscious radiance appeared everywhere. Even creatures normally unable to move seemed steeped in the rasa of play, thinking, "May Hari come and walk this way."

Colorful birds called out, while the trees seemed to converse as they poured forth nectar. The cuckoo sang with such beauty that it seemed the bride of spring was singing auspicious songs. Fine flower pollen clouded the lovely bowers, and swarms of bees hummed sweetly. The pure water of the beautiful lakes resembled the minds of saints. Spotless lotuses shone within them as though the lakes laughed, filled with joy. Pollen resting on the water looked like colored powder scattered for a new festival.

Wherever the land of Vṛndāvana extended, Yamunā swayed in a manner all her own. She carried the supreme foundation and finest rasa by day and night. In every direction stretched a night of delight, with golden banks and jeweled steps. Lovely guñjā berries of Vṛndāvana bore Kṛṣṇa's name in their mouths and formed a mass of joy. Seeing them, He became captivated, immediately plucked them, and strung them into a garland.

ORIGINAL Hindi

वृन्दावनेश्वरने उत्फुल्ल होकर वहाँकी सघन सुन्दर तरुराजिकी ओर दृष्टि डाली। सर्वत्र ही शोभाका अंबार लगा है। अरुणवर्ण कोमल पल्लवजालसे मण्डित हो रहे हैं ये गगनस्पर्शी वृक्षसमूह। अगणित फल-समूहों एवं पुष्पगुच्छोंके गुरुभारसे ये अवनत हो रहे हैं। मानो फल-प्रसूनोंका यह अतिशय भार उनके लिये असह्य हो गया है और वे वसुधाको इसे समर्पित करने जा रहे हों। नहीं-नहीं, सर्वथा भिन्न है इनकी भावना। ओह! ये तो वृन्दावनदेव श्रीकृष्णचन्द्रकी अर्चना कर रहे हैं। अपने भवनमें पधारे हुए आराध्यका दर्शन पाकर ये वनवासी अपने मस्तकपर सँजोये हुए पूजोपहार, फल-पुष्पोंको उतार-उतारकर उनके चरणसरोजोंमें निवेदन कर रहे हैं। नमित होकर, अपनी शाखावलीसे श्रीकृष्णपादपद्मोंकी सन्निकट धराका स्पर्श करके ये मूक संकेत कर रहे हैं, 'आओ, हमारे देवता! इस पथसे आओ, हमारा उपहार स्वीकार करो।' इस प्रकार वृन्दावनेश्वरका आवाहन कर रहे हैं ये। जो हो, वृक्षावलीकी यह मनोहर शोभा श्रीकृष्णचन्द्रमें एक अनिर्वचनीय हर्षका सञ्चार कर देती है तथा अपने अरुणिम अधरोंपर मृदु-मधुर हास्य-सा भरकर वे अग्रज बलरामके प्रति अपना मनोभाव प्रकट करने लग जाते हैं:

ENGLISH TRANSLATION

Delighted, the Lord of Vṛndāvana looked toward the dense and beautiful rows of trees. Splendor was heaped everywhere. The sky-touching trees were adorned with webs of soft crimson leaves and bent beneath the immense weight of countless fruits and clusters of flowers. It seemed that this excessive burden had become unbearable and they were about to surrender it to the earth. Yet their feeling was entirely different. They were worshiping Śrī Kṛṣṇacandra, the deity of Vṛndāvana. Seeing their worshipful Lord arrive in their home, these forest dwellers removed the offerings of fruits and flowers held upon their heads and presented them at His lotus feet. Bowing down and touching with their branches the ground near Śrī Kṛṣṇa's lotus feet, they silently beckoned, "Come, our Lord. Come along this path and accept our offering."

Thus the trees invoked the Lord of Vṛndāvana. Their enchanting beauty filled Śrī Kṛṣṇacandra with indescribable joy. A soft, sweet smile touched His crimson lips as He began to reveal His feeling to His elder brother Balarāma:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.4

स तत्र तत्रारुणपल्लवश्रिया
फलप्रसूनोरुभरेण पादयोः।
स्पृशच्छिखान् वीक्ष्य वनस्पतीन् मुदा
स्मयन्निवाहाग्रजमादिपूरुषः॥

ENGLISH TRANSLATION

The primeval Person joyfully saw the trees everywhere, splendid with crimson shoots and bending their crowns to touch His feet beneath the great weight of fruits and flowers. Smiling gently, He spoke to His elder brother.

ORIGINAL Braj

सुंदर तरु-पल्लव अरुन, फल प्रसून उर भार।
पद परसत निज सिखनि तैं, देखेउ नंदकुमार॥
बोले श्री जदुनाथ, मंद मंद हँसि भ्रात सौं।
सुनिय तात यह गाथ, द्रुम सोभा निरखहु सजन!॥
सुंदर तरु सुरतरु तहँ को है।
जे मनमोहन के मन मोहै॥
अरुन-अरुन नव पल्लव पात।
जनु हरि के अनुराग चुचात॥
निरखे द्रुम जु फूल-फल नाए।
मधुकर निकर महा छबि छाए॥
नए जु फल-फूलन कें भार।
लगि-लगि रहीं धरनि द्रुम-डार॥
बार-बार हरि तिन तन चहैं।
बल भैया सौं बातें कहैं॥

ENGLISH TRANSLATION

Nanda's son saw beautiful trees whose crimson shoots and great burden of fruits and flowers caused their crowns to touch His feet. The Lord of the Yadus smiled gently and said to His brother, "Dear brother, hear this account and behold the trees' beauty, my friend."

What wish-fulfilling tree could equal those beautiful trees that enchanted Manamohana's mind? Their fresh crimson leaves seemed to drip with love for Hari. He saw trees bowed beneath fruits and flowers, covered by splendid swarms of bees. Weighted with their produce and blossoms, their branches touched the earth. Hari repeatedly looked toward them and spoke to Balarāma Bhaiyā.

ORIGINAL Hindi

उनके स्वरमें विनोदका पुट अवश्य है, पर वाणी प्रकाशित कर रही है परम सत्य तथ्यको ही। एक ओर इसमें तत्त्वका अनुसंधान करनेवालोंके लिये प्रचुर सामग्री भरी है, और उधर अपने उन गोपसहचरोंके लिये, प्रपञ्चमें उन्हींकी बाट देखनेवाले भक्तजनोंके लिये रसका स्रोत सन्निहित है। यह आदिपुरुष व्रजेन्द्रनन्दनकी वाणी जो ठहरी! जिसकी जैसी रुचि, वैसी ही सामग्री वह ले ले इससे। किंतु लीलाविहारी श्रीकृष्णचन्द्र तो अपने स्वाभाविक बाल्यावेशके प्रवाहमें ही कहते जा रहे हैं। उन्हें कौतुकविशेषकी अवतारणा करनी जो है। इसीलिये उनके अधरोंपर स्मित है, चञ्चल दृष्टिसे वे वनस्थलीकी ओर देख रहे हैं तथा विस्मययुक्त हुए-से बनकर उत्प्रेक्षा करते हुए, अपने अग्रज बलराम भैयाके प्रति आदरपूर्ण परिहासगर्भित वचनोंसे वनकी शोभा वर्णन करनेमें प्रवृत्त हुए हैं:

ENGLISH TRANSLATION

His tone certainly carried a touch of humor, yet His words revealed the highest truth. For those who investigate reality, they held abundant material, while for His cowherd companions and the devotees waiting for Him within the world, they contained a fountain of rasa. These were the words of Vrajendra's son, the primeval Person. Each listener could receive from them according to his own taste. Śrī Kṛṣṇacandra, the enjoyer of divine play, simply continued within the natural current of childhood absorption. He intended to introduce a special delight. A smile rested upon His lips as He glanced restlessly across the forest. Appearing wonderstruck and speaking through poetic fancy, He began to describe the forest's beauty to His elder brother Balarāma in words filled with respectful humor:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

ततश्च कौतुकविशेषलम्भनाय व्रजराजतनूजः सस्मितमीक्षमाणः सविस्मयवदुत्प्रेक्षमाणश्च निजाग्रजं प्रति सादरनर्मगन्धप्रबन्धि वनवर्णनं निर्ममे।

ENGLISH TRANSLATION

Then, to bring forth a special delight, Vrajarāja's son looked about with a smile and, as though filled with wonder, employed poetic fancy to compose for His elder brother a description of the forest woven with the fragrance of respectful humor.

ORIGINAL Hindi

वे बोले, 'दाऊ भैया! नहीं-नहीं, देववर! सर्वदेवोत्तम! देखो सही, अहो! इन वृक्षसमूहोंकी चेष्टा तो देखो। ये तो तुम्हारे ब्रह्मादि-देववन्दित श्रीचरणाम्बुजकी वन्दना जो कर रहे हैं। अपने शाखाग्ररूप मस्तकोंपर विविध पुष्प-फलोंकी पूजोपचार-सामग्री लिये झुक-झुककर तुम्हें प्रणाम कर रहे हैं, देवशिरोमणे! तुमने अपने विहारस्थलमें वृक्षरूपसे जन्म धारणकर अपनी सेवा समर्पित करनेका इन्हें अवसर दिया है, इस परम सौभाग्यका दान दिया है, यह देखकर ये अपनेको कृतार्थ अनुभव कर रहे हैं, देव! नमनके द्वारा अपनी श्रद्धाञ्जलि समर्पित कर रहे हैं। सचमुच धन्य हैं ये कदम्ब, प्रियाल, पनस आदि वृक्षसमूह, जिनके ह्रत्तलमें ऐसे दिव्य भावोंकी लहरें हैं, जिनकी ऐसी पवित्रतम चर्या है। क्यों न हो, ये अज्ञानी-जड़ जो नहीं। अपितु इनके तो सौभाग्यके दर्शन-श्रवण करनेवालेका अज्ञान-तिमिर सदाके लिये विनष्ट हो जाता है। अहो! जिनके अन्तस्तलमें तुम्हारे श्रीचरणसेवनकी लालसा भरी है, उन्होंने ही तो ज्ञानके सारसिद्धान्तको हृदयंगम किया है! तुम्हारे चरणसेवनपरायण इन द्रुमसमूहोंमें कहाँ है तम-अज्ञानका अंश। प्रत्युत तुम्हें सेवा समर्पित करके, आदर्श स्थापित कर, जगत्के तमोनाश, अज्ञान-निवारणके लिये ही इन्होंने इस वृन्दावनधाममें वृक्षयोनिको अङ्गीकार किया है, यही सत्य है।'

ENGLISH TRANSLATION

He said, "Dāū Bhaiyā! No, no, best of gods, highest of all divine beings, look closely at the conduct of these trees. They are worshiping your lotus feet, which Brahmā and the other gods adore. Carrying offerings of many flowers and fruits upon the heads formed by the tips of their branches, they bow repeatedly to you, crown of the gods. You have granted them the supreme fortune of taking birth as trees within Your playground and receiving the opportunity to offer their service. Recognizing this, they consider themselves fulfilled and present their reverence by bowing.

"Blessed indeed are these kadamba, piyāla, jackfruit, and other trees, whose hearts surge with such divine feelings and whose conduct is so sacred. They are not ignorant and inert. Rather, the darkness of ignorance is forever destroyed in those who see and hear of their fortune. Those whose inner beings are filled with longing to serve Your feet have understood the essential conclusion of knowledge. How could a trace of dark ignorance exist within these trees, wholly dedicated to serving Your feet? In truth, they have accepted birth as trees in Vṛndāvana to offer You service, establish the ideal, and dispel the world's darkness of ignorance."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.5

अहो अमी देववरामरार्चितं
पादाम्बुजं ते सुमनःफलार्हणम्।
नमन्त्युपादाय शिखाभिरात्मन-
स्तमोऽपहत्यै तरुजन्म यत्कृतम्॥

ENGLISH TRANSLATION

O best of gods, these trees bow their heads before your lotus feet, worshiped by the immortals, bearing offerings of flowers and fruits upon their crowns. They have taken birth as trees to dispel the darkness born of ignorance.

ORIGINAL Braj

देखहु हो ये द्रुम या बन के।
सब सुख करने, हरने मन के॥
सिखा निकरि परसत तुव पाइ।
जानत हौ कछु इन कौ भाइ॥
कहत कि हो ईस्वर जगनाइक।
हौ तौ तुम सबहिन सुखदाइक॥
ऐ परि हम पर बहुतै ढरे।
जातें या बन के द्रुम करे॥
बोले सुंदर स्याम, हे अग्रज बन कों लखहु।
परम रम्य, सुखधाम, मिलि बसंत प्रफुलित तहाँ॥
प्यारी प्यारी मृदु द्रुम-लता मंजु रंजै नबेली।
देखौ झूमैं मिलि सुमन कों स्वच्छ गुच्छै नबेली॥
फूले फूले नव बिटप ते पुष्प सौं भूरि भारें।
मानौं चाहें तव चरन लै भूमि पै सीस धारैं॥

ENGLISH TRANSLATION

"Look at these trees of the forest, which give every happiness and captivate the mind. Their crowns reach down to touch your feet. Brother, do you understand their feeling? They say, 'You are the Supreme Lord and master of the universe, the giver of happiness to all. Yet You have poured such abundant grace upon us that You made us trees in this forest.'"

Beautiful Śyāma said, "Elder brother, behold the forest. It is supremely charming, an abode of delight, where everything blooms in the company of spring. Lovely, tender trees and vines shine with enchanting freshness. See how they sway together beneath pure, fresh clusters of flowers. The newly blossoming trees are heavily laden with flowers, as though wishing to place their heads upon the ground and clasp your feet."

ORIGINAL Hindi

श्रीकृष्णचन्द्र वृक्षोंका सुयश वर्णन कर रहे हैं। पर इतनेमें ही वह मधुपानरत भ्रमरावली 'गुन-गुन' कर वहीं एकत्र होने लगती है। अब इस समय कुसुमोंके परागचयनमें इस भ्रमरश्रेणीको रस नहीं; क्योंकि इसने नीलसुन्दरके श्रीअङ्गोंका सौरभ जो पा लिया है। इसीलिये पुष्पगुच्छोंका परित्याग कर यह भ्रमरकुल भी वनस्थलीके उस अंशका ही आश्रय ग्रहण करता है। फिर तो श्रीकृष्णचन्द्रको एक नवीन माध्यम प्राप्त हो गया। अब इस अलिकुलका ही मिस लेकर उनके वर्णनकी धारा आगे चल पड़ती है। वही आदरपूर्ण परिहासगर्भित स्वर है और वे कहते जा रहे हैं, 'हे मेरे आदिपुरुष! पुरुषोत्तम! देखो, इन समीपवर्ती भ्रमरोंकी ओर दृष्टि-निक्षेप करो। ये तुम्हारे अखिलभुवनपावन यशका गान कर रहे हैं। तुम्हारे पुनीत यशका गान करते हुए निरन्तर तुम्हारे ही पीछे ये संलग्न हैं। हे परमकारुणिक! इन्हें पहचानो सही! ये अधिकांशमें तुम्हारे ही भक्तश्रेष्ठ मुनिगण हैं। तुम यहाँ इस वृन्दावनमें पधारे हो अपने अनन्त ऐश्वर्यपर आवरण डालकर ही, तथा बाल्यक्रीड़ा-रसमत्त होकर ही विचरण कर रहे हो। फिर भी अपने इष्टदेव तुमको इन सबोंने पहचान ही तो लिया। इसीलिये ये सब तुम्हें छोड़कर जा जो नहीं पाते! "गुन-गुन" की ओटमें निरन्तर इनके मुखसे झर रही है तुम्हारी ही अमल कीर्ति और इसे प्रसारित करते हुए ये यहीं सर्वत्र घूम रहे हैं।'

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra was praising the trees when a row of bees, intoxicated by nectar, gathered nearby with a continuous hum. The bees no longer took pleasure in collecting pollen from flowers, for they had caught the fragrance of Nīlasundara's divine limbs. Abandoning the flower clusters, they sought shelter in that part of the forest. Śrī Kṛṣṇacandra thus found a new theme, and His stream of description continued under the pretext of speaking about the bees. In the same respectfully playful tone He said:

"O my primeval Person, Puruṣottama, look at these nearby bees. They sing Your glory, which sanctifies every world, and remain constantly behind You while proclaiming Your holy fame. Most compassionate Lord, recognize them. Most are foremost sages devoted to You. You have come to Vṛndāvana concealing Your infinite majesty and wander here intoxicated by the rasa of childhood play. Still, they have recognized You as their worshipful Lord. Therefore they cannot leave You. Beneath the cover of their humming, Your spotless glory continually pours from their mouths, and they roam everywhere here spreading it."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.6

एतेऽलिनस्तव यशोऽखिललोकतीर्थं
गायन्त आदिपुरुषानुपदं भजन्ते।
प्रायो अमी मुनिगणा भवदीयमुख्या
गूढं वनेऽपि न जहत्यनघात्मदैवम्॥

ENGLISH TRANSLATION

O primeval Person, these bees sing Your glories, the holy place that purifies every world, and worship You at every step. They are likely foremost sages among Your devotees. Even though You remain concealed in the forest, O sinless Lord, they do not abandon their worshipful Deity.

ORIGINAL Braj

अरु देखहु या बन के भृंग।
बोलत डोलत तुम्हरे संग॥
जनु ये मुनिगन अलि है आए।
जद्यपि गुपत, तदपि लखि पाए॥
गावहिं तव जस अति चित चाही।
अखिल लोक तीरथ सम ताही॥
गूढ़ वेष धरि तव पद-कंजा।
भजहिं निरंतर भव-रुज गंजा॥

ENGLISH TRANSLATION

"Look also at the bees of this forest, humming and wandering beside you. It seems that sages have come in the forms of bees. Although You are hidden, they have recognized You. With deep love they sing Your glory, which is a holy place for all worlds. Wearing concealed forms, they continually worship Your lotus feet, which destroy the disease of worldly existence."

ORIGINAL Hindi

अब नीलसुन्दरकी दृष्टि आती है उनके ही दर्शनसे आनन्दविवश नर्तनशील मयूरोंकी ओर। तथा इधर आयी हैं दल-की-दल हिरणियाँ, जो निर्निमेष नयनोंसे देख रही हैं एकमात्र उनको ही। साथ ही ऊपर आम्र-शाखाओंपर कोकिल-कण्ठका पञ्चमस्वर भी प्राणोंमें रसका संचार कर दे रहा है। श्रीकृष्णचन्द्रने इन सबकी स्नेहभावनापर भी अपनी स्वीकृतिकी छाप डाल ही दी। वे इनका उल्लेख करते हुए कहने लगते हैं, 'सर्वपूज्य मेरे भैया! समस्त वनवासी ही यथासाध्य तुम्हारी पूजा कर धन्य हो रहे हैं। देखो, ये मयूर तुम्हारे दर्शनसे परमानन्दमें निमग्न होकर नृत्य कर रहे हैं। ये मृगवधुएँ कुरङ्गनयनी गोपसुन्दरियोंके समान ही प्रेमपूरित स्निग्ध दृष्टिसे निहार कर तुम्हारा आनन्द-संवर्धन कर रही हैं। कोकिल-समूह अपने मधुर "कुहू-कुहू" रवका विस्तार कर तुम्हारा स्वागत कर रहा है। अहा! धन्य हैं ये वनवासी प्राणी! धन्य है इनकी भावना! देखो, साधु-पुरुषोंकी भाँति ही तो इनके समस्त आचरण हैं। संतजनोंका यही नित्य स्वभाव है, गृहपर पधारे हुए अतिथिको वे अपनी प्रिय-से-प्रिय वस्तुकी भेंट समर्पित करते हैं। उनकी सेवामें अपना सर्वस्व न्योछावर कर देते हैं। भैया! मयूरोंने, हरिणियोंने, कोकिलने यही तो किया है। पक्ष-विस्तार कर आनन्द-नृत्य करनेके अतिरिक्त और है ही क्या इन मयूरोंके पास! स्निग्ध दृष्टिसे तुम्हें निरन्तर देखती रहें, बस, इतनी-सी ही क्षमता इन हरिणीगणोंमें है न! और अपने मधुपूरित कण्ठसे तान छेड़नेभरकी ही सामर्थ्य तो है इन कोकिलोंमें! देखो, स्पष्ट ही तो मानो ये कह रहे हैं, "तुम हमारे गृहपर पधारे हो, किंतु तुम्हारी सेवाके योग्य बस इतनी-सी ही वस्तु हमारे समीप है। इसे ही स्वीकार कर लो, देव!" अहा! साधुस्वभावके कितने सुन्दर निदर्शन हैं ये!'

ENGLISH TRANSLATION

Nīlasundara's gaze turned toward peacocks dancing in helpless joy at the sight of Him. Herds of does had also arrived and stared only at Him with unblinking eyes. Above them, the fifth note from the cuckoos' throats upon the mango branches filled every heart with rasa. Śrī Kṛṣṇacandra placed the seal of His acceptance upon their loving feelings and said:

"My universally worshipful brother, every forest dweller is becoming blessed by worshiping You according to its ability. Look at these peacocks, immersed in supreme bliss and dancing at the sight of You. Like the doe-eyed beauties of Vraja, these female deer increase Your delight by gazing at You with tender, love-filled eyes. The cuckoos welcome You by spreading their sweet calls. Blessed are these forest creatures, and blessed are their feelings. Their conduct resembles that of saintly people. Saints naturally offer the dearest things they possess to a guest who visits their home and surrender everything in service.

"Brother, the peacocks, deer, and cuckoos have done precisely this. What do the peacocks possess besides spreading their tails and dancing with joy? The does have only the capacity to look at You continually with tender eyes, and the cuckoos can merely release melodies from their honey-filled throats. They seem to say plainly, 'You have entered our home, but this is all we possess that is fit for Your service. Please accept it, Lord.' What beautiful examples of saintly nature they are."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.7

नृत्यन्त्यमी शिखिन ईड्य मुदा हरिण्यः
कुर्वन्ति गोप्य इव ते प्रियमीक्षणेन।
सूक्तैश्च कोकिलगणा गृहमागताय
धन्या वनौकस इयान् हि सतां निसर्गः॥

ENGLISH TRANSLATION

O worshipful Lord, these peacocks dance with joy, the does please You with their glances like the gopīs, and the cuckoos greet You with beautiful songs as one who has come to their home. Blessed are these forest dwellers, for such is the natural character of saints.

ORIGINAL Braj

नाचहिं केकीगन मुद मानी।
गोपी इव सब मृगी सुहानी॥
पलक त्यागि निरखैं तव रूपा।
तव प्रिय करहिं बिना अनुरूपा॥
कोकिल कूकि-कूकि प्रिय बानी।
तव सतकार करहिं सुख मानी॥
साधुन कौ यह सहज सुभाऊ।
पूजहिं काय-बचन-चित चाऊ॥
गृह आगमन जानि जगदीसा।
अरपन करहिं जु बचन-पियूसा॥

ENGLISH TRANSLATION

The peacocks dance in delight, while all the lovely does, like the gopīs, gaze upon Your form without blinking and give You pleasure according to their ability. The cuckoos call out sweetly and joyfully honor You. This is the natural character of saints: they eagerly worship with body, speech, and mind. Knowing that the Lord of the universe has entered their home, they offer the nectar of their voices.

ORIGINAL Hindi

'और तुम्हारी भी कितनी अपरिसीम कृपा है इन वनवासी चर-अचर प्राणियोंपर।' श्रीकृष्णचन्द्र अबतक तो उन-उन स्थावर-जंगमोंकी सेवाभावना, श्रीबलरामके प्रति उनके निश्छल अनुरागकी चर्चा कर उनके सौभाग्यका वर्णन कर रहे थे। किंतु अब उनके प्रति श्रीबलरामका अनुग्रह भी अद्भुत ही है, इस दृष्टिसे उनकी परम कृतार्थताका संकेत करते हुए वे वन-वर्णनका उपसंहार करते हैं, 'दादा, देखो काननकी इस धराको तुमने किस अद्भुत कृपाप्रसादका दान किया है। तुम्हारे आगमनसे यह कितनी धन्य-धन्य हो रही है। तुम्हारी वाराह-मूर्तिका स्पर्श पाकर यह कृतार्थ अवश्य हुई थी। पर उस समय कहाँ प्राप्त था इसे तुम्हारे चरणसेवनका परम सुदुर्लभ सौभाग्य। वाराहदेवके विशाल दंष्ट्राग्रपर ही इसे स्थान मिला था। तुम्हारे इन मृदुल सुकोमल चरणतलके स्पर्शका अवसर उस समय कहाँ था। किंतु आज तो तुम अनावृत-चरण हुए काननकी धरापर संचरण कर रहे हो। यह आज अनुक्षण तुम्हारे पादपद्मोंके स्पर्शसे अतिशय सौभाग्यशालिनी हो चुकी है।

'अहो! केवल धरा ही नहीं, धरासे सम्बद्ध सभी निहाल हो गये। देखो, ये क्षुद्र तृण-वीरुध, दूर्वा, कुश आदिने भी तुम महामहिमका चरणस्पर्श पा लिया। और ये हैं इधर द्रुम-लताएँ। तुम इन द्रुमोंसे फलोंका आहरण करते हो, लता-वल्लरियोंसे पुष्प-पल्लवका चयन करते हो। उस समय तुम्हारे नख-चन्द्रसे ये स्पृष्ट होते हैं। कितना, कैसा अपरिसीम सौभाग्य है इनका! अहा! उधर देखो, वह है तपनतनयाका मञ्जुल प्रवाह। बह रहा मानसगङ्गाका शान्त स्रोत। सामने अवस्थित हैं गिरिराज गोवर्धन और अन्य पर्वतमालाएँ। ये रहे ऊपर, सामने, पीछे, दक्षिण-वाम पार्श्वमें उड़ते, बैठे, कलरव करते हुए विहंगम-कुल तथा सर्वत्र काननमें स्वच्छन्द विचरण करते हुए पशुसमूह। ओह! इन सरिता, सर, गिरि, खग-मृग, सबपर ही तो तुम्हारी प्रतिदिन सकरुण दृष्टि पड़ती है। कितने सौभाग्यशाली हैं ये!

'अहो! भाग्य देखो इस श्यामवर्णा गोपी नामकी लताका! कहाँ तो तुम्हारा यह सुविस्तीर्ण वक्षःस्थल वैकुण्ठवासिनी लक्ष्मीके लिये भी स्पृहणीय है तथा उसीपर पुष्पमाल्यके साथ ग्रथित होकर ये लताएँ भी झूल रही हैं! दादा! स्वयं देख लो! तुम्हारे इस अप्रतिम कृपाप्रसादका दान पाकर ये सब आज कितने धन्य-धन्य हो रहे हैं।'

ENGLISH TRANSLATION

"And how boundless is Your grace toward the moving and unmoving beings of the forest." Until now, Śrī Kṛṣṇacandra had described their good fortune by discussing the service offered by each forest creature and its guileless affection for Śrī Balarāma. He now concluded His description by pointing to their supreme fulfillment through Balarāma's astonishing favor:

"Elder brother, behold the wondrous gift of grace You have bestowed upon this forest earth. How blessed it has become through Your arrival. It was certainly fulfilled when touched by Your form as Varāha, yet at that time it did not receive the exceedingly rare fortune of serving Your feet. It rested only upon the tip of Lord Varāha's great tusk. It had no opportunity then to feel the touch of these tender, delicate soles. Today, however, You walk barefoot across the forest floor, and with every moment's contact with Your lotus feet, the earth has become immensely fortunate.

"Not only the earth but everything connected with it has been delighted. These tiny grasses and plants, including dūrvā and kuśa, have received the touch of Your glorious feet. Here are the trees and vines. You take fruits from the trees and select flowers and leaves from the creepers, and then the moons of Your fingernails touch them. How limitless is their fortune. Look there at the lovely current of Yamunā, daughter of the sun, and the peaceful stream of Mānasa-gaṅgā. Before us stand Girirāja Govardhana and the other mountain ranges. Above, in front, behind, and to our right and left are flocks of birds flying, sitting, and calling, while animals roam freely throughout the forest. Every day Your compassionate glance falls upon all these rivers, lakes, mountains, birds, and beasts. How fortunate they are.

"Behold the fortune of this dark vine named gopī. Your broad chest is desired even by Lakṣmī of Vaikuṇṭha, yet these vines, woven into flower garlands, swing upon it. Elder brother, see for Yourself how greatly blessed all these beings have become by receiving this incomparable gift of Your grace."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.8

धन्येयमद्य धरणी तृणवीरुधस्त्वत्-
पादस्पृशो द्रुमलताः करजाभिमृष्टाः।
नद्योऽद्रयः खगमृगाः सदयावलोकै-
र्गोप्योऽन्तरेण भुजयोरपि यत्स्पृहा श्रीः॥

ENGLISH TRANSLATION

Today this earth is blessed, for its grasses and plants are touched by Your feet and its trees and vines by Your fingernails. Its rivers, mountains, birds, and deer receive Your compassionate glances. The gopīs are blessed to rest between Your arms, a place desired even by Śrī Lakṣmī.

ORIGINAL Braj

धन्य धरनि, तृन, विरुध सब तव पद परस, सुजान।
करज परस करि द्रुम लता लहैं परम कल्यान॥
सरिता गिरि खग मृग बन जेते।
धन्य धन्य पसु तन ए तेते॥
मृगी एकटक बदन निहारी।
प्रेमसहित ए धन्य बिचारी॥
तव भुज मध्य रमा चह बासू।
गोपिन कहँ सो सहज सुपासू॥
धन्य भाग्य गोपिन के भूरी।
को बरै महिमा अति रूरी॥
धनि यह धर जापर पगु धरौ।
धनि ये कुंज, जहाँ संचरौ॥
धनि ये सर-सरिता, जहँ खोरत।
धनि ये कुसुम, जिनहि कर तोरत॥

ENGLISH TRANSLATION

Blessed are the earth, grasses, and plants touched by Your feet, O wise Lord. By receiving the touch of Your fingernails, the trees and vines attain supreme welfare. All the rivers, mountains, birds, and deer of the forest are blessed. The does gaze fixedly upon Your face, and through their love they too are fortunate. Ramā desires to dwell between Your arms, yet the gopīs easily receive that beautiful place. How immense is their fortune, and who can describe its lovely glory? Blessed is the earth upon which You place Your feet, blessed the bowers through which You roam, blessed the lakes and rivers where You search, and blessed the flowers Your hand plucks.

ORIGINAL Hindi

श्रीकृष्णचन्द्र इतना कहकर रुक गये एवं अग्रजकी ओर सस्मित दृष्टिसे देखने लगे। श्रीबलरामके कर्णपुटोंमें मानो अबतक पीयूषकी धारा बह रही हो, इस प्रकार वे अत्यन्त प्रफुल्लित होकर अनुजके इस वृन्दावन-वर्णनकी वाग्मिताका रस ले रहे थे। पर जब यह विराम आया, नीलसुन्दरने दाऊ दादाका रुख जान लेनेके लिये उनके नेत्रोंसे अपनी चारु चञ्चल दृष्टि मिला दी, मौन होकर वे प्रतीक्षा-सी करने लगे, तब बलरामके अधरोंपर भी एक विचित्र मन्द मुसकानकी छाया आयी और वे कह उठे, 'भैया रे श्रीकृष्ण! वन-वर्णनके मिससे तूने जो बातें कहीं, वैसे गुणगणोंसे समलङ्कृत तो तू ही है रे! ईश्वर तो तू है। दूसरेका नाम इस प्रसङ्गमें क्यों सान दे रहा है?'

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra stopped speaking and looked at His elder brother with a smile. It was as though a stream of nectar still flowed into Śrī Balarāma's ears as, filled with delight, He savored His younger brother's eloquence in describing Vṛndāvana. When Kṛṣṇa paused, Nīlasundara met Dāū Dādā's eyes with His lovely, restless gaze to discover His response and waited in silence. A curious, gentle smile appeared upon Balarāma's lips, and He said, "My brother Śrī Kṛṣṇa, the qualities You described under the pretext of praising the forest adorn You alone. You are the Supreme Lord. Why introduce someone else's name into this account?"

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

अथाग्रजश्चानुजवाचममृतमिवाचम्य स्मितमाचरन्नुवाच। भवादृश एव तादृशगुणगणभागीश्वरः कथमन्यं तत्र गण्यं करोतीति॥

ENGLISH TRANSLATION

Then the elder brother, having sipped His younger brother's words like nectar, smiled and said, "The Supreme Lord endowed with such hosts of qualities is none other than You. Why do You count another person in that place?"

ORIGINAL Hindi

फिर तो नीलसुन्दरके दृगोंमें एवं मुखचन्द्रपर एक पवित्रतम संकोचकी छाया-सी आ ही गयी। कदाचित् व्रजमहाराज्ञी यहाँ इस अवसरपर उपस्थित होतीं तो वे निश्चय ही उनके अञ्चलसे अपना मुखसरोज आवृत कर लेते। पर यह तो सम्भव नहीं। इसीलिये एक बार तो उन्होंने अपने ही अञ्जलिपुटसे अपने मुखकमलको ढक लेना चाहा, करपल्लवोंने नेत्रोंको, सुचिक्कण कपोलोंके कुछ अंशको आवृत भी कर लिया। किंतु दूसरे ही क्षण उन्हें संकोचनिवारणके योग्य स्थानकी स्मृति हो आयी। अत्यन्त समीप ही तो दाऊ दादा खड़े हैं। बस, वे दौड़े, अपनी दोनों भुजाएँ दाऊ दादाकी ग्रीवामें झुला दीं और मुखचन्द्र तो उनके विशाल वक्षःस्थलकी ओटमें छिप ही गया। अग्रजने भी अनुजको अपने भुजपाशमें भर लिया! दोनों ही हँस रहे हैं, श्रीबलराम तो स्पष्टरूपसे एवं नीलसुन्दर अपना मुख छिपाये ही। वे असंख्य गोपशिशु भी हँसने लग जाते हैं, इसलिये नहीं कि उन्हें श्रीकृष्णचन्द्रकी एवं बलरामकी इन उक्तियोंमें सन्निहित तत्त्वविशेषकी गन्ध लगी हो; अपितु इसलिये कि उनके कन्नू भैयाने, दाऊ दादाके साथ विनोदकी होड़में हारकर अपना मुख छिपा लिया है! दाऊ दादाने अत्यन्त सुन्दर उत्तर कन्नूको दे दिया।

वे सख्य-रस-मत्त शिशु इस बातको नहीं जानते, कभी जान पायेंगे ही नहीं कि उनके साथ खेलनेवाले ये व्रजेन्द्रनन्दन, ये बलराम भैया ही समस्त तत्त्वोंके सारभूत परम तत्त्व हैं, दोनों ही अभिन्न हैं। इसका विश्लेषण तो करते हैं, कर रहे हैं अन्तरिक्षचारी अमरवृन्द, जिनके नेत्रोंमें यह दिव्य झाँकी भरी है और कर्णपुटोंसे जिन्होंने अग्रज-अनुजकी इस चर्चाका अमृत पान किया है। बस, वे ही जानते हैं, 'राम-श्याम तत्त्वतः अभिन्न अवश्य हैं।' साथ ही बलरामने भी इस समय यह कहा है सर्वथा बाल्यावेशके प्रवाहमें ही, फिर भी श्रीसङ्कर्षण बलरामका वह उत्तर कितना सत्य तथ्य है! परम सत्य है वह! किंतु गोपशिशुओंने तो उसमें आदिसे अन्ततक केवल परिहासका ही रस लिया है। और वे हँस रहे हैं इसीलिये कि उनका कन्नू भैया खेलमें तो बहुत बार हार गया है, पर बातोंमें कभी नहीं हारता, दाऊ दादा भी उसका उत्तर नहीं दे पाते। परंतु आज वह हार गया। दाऊ दादाको प्रत्युत्तर न दे पाया! कौन समझाने जाय उन्हें, 'श्रीकृष्णचन्द्रके प्यारे सखाओ! वे तुमसे हारते हैं, सदा हारे ही रहेंगे; पर वे हैं नित्य अजेय।' और समझानेपर भी इस तत्त्वज्ञानके टिकने-योग्य स्थान ही कहाँ है उनके सख्यमसृण अन्तस्तलमें।

ENGLISH TRANSLATION

A most sacred shyness spread across Nīlasundara's eyes and moonlike face. Had the queen of Vraja been present, He would surely have covered His lotus face with the end of her garment. Since that was impossible, He first tried to hide His face within His own joined palms. His tender hands covered His eyes and portions of His smooth cheeks. The next instant, however, He remembered a more fitting refuge from embarrassment. Dāū Dādā stood very near. Kṛṣṇa ran to Him, threw both arms around His neck, and hid His moonlike face against His broad chest. His elder brother enclosed Him within His arms. Both laughed, Śrī Balarāma openly and Nīlasundara while keeping His face concealed.

The countless cowherd boys also began to laugh, not because they perceived any of the profound truth contained in the words of Kṛṣṇa and Balarāma, but because Kannū Bhaiyā had lost the playful contest with Dāū Dādā and hidden His face. Dāū Dādā had given Kannū a wonderfully clever reply.

Intoxicated with the rasa of friendship, the boys did not know and would never know that Vrajendra's son and Balarāma Bhaiyā, who played beside them, were the supreme reality at the heart of all truths and were nondifferent from one another. The gods traveling through the sky analyzed the matter. Their eyes were filled with the divine scene, and their ears had drunk the nectar of the brothers' exchange. They alone knew that Rāma and Śyāma were truly nondifferent.

Balarāma too had spoken entirely within the current of childhood absorption, yet how true was the reply of Śrī Saṅkarṣaṇa Balarāma. It was the highest truth. The cowherd boys, however, tasted only humor in it from beginning to end. They laughed because Kannū Bhaiyā had often lost at games but never in words, for even Dāū Dādā could not answer Him. Today He had lost and could offer Dāū Dādā no reply. Who could explain to them, "Dear friends of Śrī Kṛṣṇacandra, He loses to you and will always remain defeated by you, yet He is eternally unconquerable"? Even if someone explained it, there was no place in their friendship-softened hearts for such philosophical knowledge to remain.

ORIGINAL Hindi

अस्तु, इस प्रकार हास-परिहासका रस लेकर, परम सुन्दर वृन्दावनकी शोभा निहारकर प्रसन्नचित्त हुए श्रीकृष्णचन्द्र अब गोपशिशुओंके सहित गिरिराज-परिसरमें अवस्थित मानसगङ्गा-तटपर गोसंचारण करते हुए विविध क्रीड़ाकी अवतारणा करने चले। उनका दिव्य नित्य नवीन दैनंदिन विहार आरम्भ हुआ:

ENGLISH TRANSLATION

Thus, having relished this playful exchange and joyfully beheld the beauty of supremely lovely Vṛndāvana, Śrī Kṛṣṇacandra went with the cowherd boys to graze the cows and begin many games upon the bank of Mānasa-gaṅgā near Girirāja. His divine, eternally fresh daily play began:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.9

एवं वृन्दावनं श्रीमत् कृष्णः प्रीतमनाः पशून्।
रेमे सञ्चारयन्नद्रेः सरिद्रोधःसु सानुगः॥

ENGLISH TRANSLATION

In this way, pleased at heart within splendid Vṛndāvana, Kṛṣṇa enjoyed with His companions while grazing the animals along the riverbanks near the mountain.

ORIGINAL Braj

एहि बिधि बल सौं बरनि कृपाला।
लखि बृंदाबन-प्रभा बिसाला॥
अति प्रसन्न मन सखन समेता।
रमत भए हरि कृपा-निकेता॥
गिरि समीप सरिता-तट सुंदर।
धेनु चरावत हरि गुन-मंदिर॥
सो छबि बरनि सके नहिं कोऊ।
सेष आदि लखि छकि रहे सोऊ॥
एहि बिधि बिहरत बृंदाबन में।
छिन-छिन अति रति उपजत मन में॥

ENGLISH TRANSLATION

In this way the compassionate Lord described Vṛndāvana to Balarāma and beheld its vast splendor. Greatly delighted, Hari, the abode of mercy, played with His friends. Near the mountain, upon the beautiful riverbank, Hari, the dwelling place of all virtues, grazed the cows. No one can describe that beauty. Even Śeṣa and the other great beings remain astonished when they behold it. Thus He wandered through Vṛndāvana, and ever-increasing love arose within every heart at each moment.

CHAPTER 61

# श्रीकृष्णका वृन्दावन-विहार

# Sri Krsna's Pastimes in Vrndavana

Source scan pages 399–411

ORIGINAL Hindi, Sanskrit, and Braj

उन अखिललोकपाल बालगोपालका वनविहार
भी निराला ही है। वे जा तो रहे हैं अरण्यकी शोभा
निहारते हुए--
राम स्याम आगें चले बन सोभा देखत।
संग सखा सुख कौं लहैं सुभ भाग बिसेखत।।
डुलत सुमन मधु स्त्रवत तहे, धुंधर उड़त पराग।
बहतु गंध अलि बंध जे, लेत उमगि अनुराग।।
किंतु साथ ही एक-से-एक मनोरम कौतुकका
निर्माण भी होता जा रहा है। कभी तो वे अपने ही
श्रीअङ्गके सौरभपानसे मदान्ध हुए भ्रमरोंका ' गुन-
गुन' रव सुनकर उस गुञ्जनका ही अनुकरण करने
लगते हैं-इतनी सफल एवं सरस अनुकृति कि उनके
नित्य सहचर अग्रज श्रीबलरामको भी अनुजके मुखसे
निस्सृत गुञ्जन-स्वरका यह झंकार विस्मित कर देता
है और वे उल्लासमें भरकर स्वयं भी इस क्रीड़ामें
योगदान करने लग जाते हैं। तथा उन गोपशिशुओंके
आनन्दका तो कहना ही क्या है। उनके सरल,
सख्य-रसभावित हृदयको भावना बरबस बाहरकी
ओर उमड़ चलती है- अपने कोटि-कोटि-प्राणप्रिय
कन्हैया भैयाके लिये प्रशंसाके गीतका एवं ' अहाहा!
अरे! वाह रे, कन्नू भैया!' इस साधुवादका मञ्जुघोष
पद-पदपर गुँजने लगता है। इतना ही नहीं, उन
शिशुओंका हृत्पटल न जाने नीलसुन्दरके कितने
शतसहतस्् पुनीत प्रेमिल रसमय चरितोंके संस्मरणसे नित्य
पूर्ण है। किसका द्वार खुले, यह नियम थोड़े ही है।
इसके अतिरिक्त वे बालक भी असंख्य जो हैं
आनन्दविभोर होकर--जिसके मनमें श्रीकृष्णचन्द्रकी
जिस लीलाको स्फूर्ति हो जाय, बस, उसीका गीत
सर्वथा अपनी विलक्षण प्रतिभासे ही रचकर वह गाने
लगता है। और आश्चर्य तो यह है कि उसने कभी
तालस्वरकी योजना सीखी नहीं, फिर भी कहीं स्खलन
नहीं है। ठीक लयमें बँधी-सी उसके कण्ठकी धारा
भी मानो दौड़ी जा रही है-नीलसुन्दरके श्रीअङ्गसे
व्यक्त हुई उन-उन कौतुकमयी चेष्टाओंके पीछे-पीछे,
उस चिन्मय रस-प्रवाहको छूती हुई-सी। उधर तो
दल-के-दल मधुमत्त भौंरे मँडरा रहे हैं, कुछ
व्रजेन्द्रनन्दनके कण्ठदेश एवं वक्षःस्थलपर झूलती हुई
वनमालापर भी आ विराजे हैं-इन सबका एक
स्वाभाविक गुञ्जन है, और इधर नीलसुन्दरकी अद्भुत
अलौकिक परम मनोहारिणी अनुकृतिका रागमय स्वर
स्पन्दित हो रहा है। तथा उनमें मिल रही हैं
शिशुओंके आह्लादपूर्ण श्रीकृष्णसुयशसंगीतकी ललित
लहरियाँ। तीनोंका विचित्र सुन्दर सम्मिश्रण है--
अत्र भ्रमराणां स्वजातीयस्य स्वरमात्रस्य गानं

श्रीभगवतस्तदनुसारिस्वरस्य तदुचितरागस्य च अनुव्रतानां
तु तयोरगीतबद्धतच्चरितस्य चेति मिथोगानमेलनं ज्ञेयम्।
(वैष्णवतोषिणी)
विचित्र-सा समा बाँधा है वृन्दावनविहारीने।
क्वचिद् गायति गायत्सु मदान्धालिष्वनुरतैः ।
उपगीयमानचरितः स्रग्वी सङ्कर्षणान्वितः ॥
(श्रीमद्भा० १०। १५। १०)
जे मदांध अलि रव सुभ गाना।
तेहि अनु सुभग गान हरि ठाना॥
गोप सुजस गावत हरि केरे।
बिहरत बिपिन सुखन सुख हेरे॥
कभी व्रजराजनन्दनके कर्णपुटोंमें मधुर कोमल
आलाप करते हुए शुककी वह मनोहारिणी ध्वनि भर
उठती है और वे तत्क्षण उससे भी अधिक सरस
स्वरमें कीरका ही अनुकरण करने लगते हैं। कभी
कोकिल-कूजनकी मधुर पञ्चम तान सुनकर उसकी
अपेक्षा भी मृदुलतर कण्ठसे ठीक वैसे ही राग वे भी
भरने लगते हैं । और फिर तो कुछ ही क्षणोंमें वे शुक
पिक आदि विहंगम मौन धारण करेंगे ही, कर ही लेते
हैं; शान्तस्थिर होकर वे अपने इस अनोखे प्रतिद्वन्द्वी

ENGLISH TRANSLATION

The forest wandering of those child cowherds who protect all worlds is unique. Rama and Syama walk ahead, viewing the forest's beauty, while Their fortunate friends enjoy happiness beside Them. Flowers sway and drip honey, clouds of pollen rise, and fragrant breezes bind the bees and awaken love.

At the same time one charming amusement after another arises. Hearing bees, intoxicated by drinking the fragrance of His limbs, hum around Him, Krsna imitates their buzzing so sweetly and perfectly that even His constant elder companion Balarama is amazed and joyfully joins the game. The cowherd children overflow with delight. Praise of their Kanhaiya, dearer than millions of lives, and cries of “Wonderful! Bravo, Kannu!” ring at every step. Their hearts hold memories of hundreds of thousands of His pure, loving, rasa-filled deeds. Whichever memory opens first becomes a song. Though the countless boys have never studied rhythm or melody, their spontaneously composed songs never falter. Their voices flow in perfect time behind the dark beauty's playful gestures, as if touching that conscious stream of rasa. Swarms of honey-intoxicated bees hum naturally, some seated upon the garland hanging at Krsna's neck and chest. Krsna's extraordinary imitation adds its melodious current, and the boys' joyful songs of His fame add graceful waves. These three streams blend wonderfully.

The Vaisnava-tosani explains: “Here the bees sing only the sound natural to their species; the Lord follows that sound with the appropriate melody and raga; and His followers sing His deeds, setting both to song. Thus one should understand their mutual musical blending.”

The wanderer of Vrndavana creates a wondrous scene:

“Sometimes, as intoxicated bees sing, the garlanded Lord sings with them. Accompanied by Sankarsana, He is praised in song by His followers.” (Srimad-Bhagavatam 10.15.10)

When intoxicated bees make their lovely song, Hari begins a beautiful song in imitation. The cowherds sing Hari's glories as He wanders in the forest, finding the happiness within every happiness.

Sometimes the charming, soft speech of a parrot fills Krsna's ears, and at once He imitates it in a voice sweeter still. Sometimes He hears the cuckoo's melodious fifth note and answers with the same melody in an even softer voice. Within moments the parrots, cuckoos, and other birds fall silent. Still and quiet, they seem to gaze at this unusual rival singer, ashamed to compare their harsh calls with the dark beauty's honey-streaming voice.

ORIGINAL Hindi, Sanskrit, and Braj

गायककी ओर मानो देखने लग जाते हैं, उन्हें लज्जा-
सी लगने लगती है--आह ! कहाँ हमारी यह कर्कश
ध्वनि और कहाँ इन नीलसुन्दरका मधुस्यन्दी स्वर !-
अनुजल्पति जल्पन्तं कलवाक्यैः शुकं क्वचित्।
क्वचित्सवल्गु कूजन्तमनुकूजति कोकिलम्॥
कभी आनन्दमें भरे सुन्दर अस्फुट रवका सृजन
करते हुए कलहंसोंका वह शब्द ही उनके कौतुकका
विषय बनता है। उस हंसकुलके अत्यन्त समीप वे
जा पहुँचते हैं, उनके कूजनमें ही अपना स्वर मिलाने
लगते हैं। उस समय किसकी सामर्थ्य है, जो तनिक-
सा भी अन्तर पा सके उन हंसोंके नैसर्गिक सुन्दर
स्वरमें तथा व्रजेशके स्नेहजालमें नित्य उलझे हुए
इन अद्भुत बालमरालके द्वारा रचित आश्चर्यमयी
अनुकृतिमें। तथा इसी बीचमें कभी उनको दृष्टि
आकर्षित हो जाती है वनस्थलीके विभिन्न भू-
भागोंपर नृत्य करते हुए मयूरोंकी ओर। बस,
श्रीकृष्णचन्द्र उधर ही दौड़ चले, वहीं जा पहुँचते
हैं। अतिशय शीघ्रतासे अपने पीताम्बरके उत्तरीयको
उन्होंने हाथोंके सहारे पीछेसे फैलाकर ऐसा बना
लिया मानो किसी नृत्यपरायण अभिनव मयूरका
विस्तारित पीताभ पुच्छ हो। तथा यह हो जानके
अनन्तर देखने ही योग्य रहता है उस मयूरदलके
तालबन्धपर, उनके सम्मुख ही नीलसुन्दरका अनुकरण-
नृत्य! उनके महामरकत-श्यामल श्रीअङ्गोंकी विचित्र
भङ्गिमाएँ देख-देखकर वे असंख्य गोपशिशु उच्च
कण्ठसे हँसने लग जाते हैं। उनकी वह उन्मुक्त हँसी
गिरिपरिसरमें सर्वत्र गूँज उठती है। मयूरदलको
संकोच होने लगता है। पुच्छ संकुचितकर, नृत्यका
विराम कर वे देखने लग जाते हैं श्रीकृष्णचन्द्रको
हौ। उन्हें सचमुच यही अनुभूति होती है--ऐसा
सुन्दर नृत्य वे कर जो नहीं सकते! --
क्वचिच्च कलहंसानामनुकूजति कूजितम्।
अभिनृत्यति नृत्यन्तं बर्हिणं हासयन् क्वचित् ॥
(श्रीमद्भा० १०। १५। ११)
कबहुँक कल हंसनकी बानी।
सुनि तेहि आपु सरिस मन जानी॥
बिधि बाहनकी सुभ गिरा, तेहि सम बोलत बैन।
कबहुँक केकी नृत्य लखि, नाचत हरि सुख ऐन॥
कहुँ कहुँ हंसन मिलि सु-कलोलत।
वैसैंहि डोलत, वैसैंहि बोलत॥
कहूँ मत्त निरतत दिखि मोर।
तैसैंहि निरतत नंदकिसोर॥
और कदाचित् बाल्य-विहारके इस रसमय
आवेशमें श्रीकृष्णचन्द्र आत्मविस्मृत-से हो गये,

क्रीड़ा-दर्शनके उन्मादी सुखमें डूबकर शिशु अपनी सुध-बुध खो बैठे तथा गायें संरक्षणके अभावमें पूर्णतया स्वतन्त्र होकर विचरण करती हुई बहुत दूर चली गयीं, उस समय व्रजेन्द्रनन्दन अकस्मात् जाग-से उठते, उनके नित्य-नवसुन्दर मुखारविन्दपर एक विचित्र-सी व्याकुलताका चिह्न परिलक्षित होने लगता, ' अरे भैयाओ! देखो तो सही, गायें कहाँ-से-कहाँ चली गयीं।' कहकर सखाओंको सावधान करते। शिशुओंके नेत्रोंमें किञ्चित् भयकी छाया-सी भर जाती; किंतु दूसरे ही क्षण नीलसुन्दरके बिम्बारुण अधर-पल्लवपर वह पूर्वका स्मित व्यक्त हो जाता, वे दौड़कर निकटवती कदम्बकी ऊँची शाखापर चढ़ जाते। और फिर गूँज उठता उनका मेघ-गम्भीर नाद--' अरी पिशङ्गि! मणिकस्तनि! री प्रणतश्रृङ्गि पिङ्गेक्षणे! अरी मृदङ्गमुखि! धूमले ! हंसि! वंशीप्रिये ! आ जा, आ जा री! हीओ! हीओ!' इस प्रकार प्रत्येकका नाम ले-लेकर, स्नेहविवश होकर वे आह्वान करने लगते। उनकी यह अतिशय मधुर मनोहर जलद-ध्वनि उस असंख्य गोराशिके, गोप-शिशुओंके कर्णपुटोंमें किस अनिर्वचनीय पीयूषस्रोतका सृजन कर देती, इसे कौन बताये?

पिशङ्गि मणिकस्तनि प्रणतश्रृद्धि पिङ्गेक्षणे
मृदङ्गमुखि धूमले शबलि हंसि बंशीप्रिये।

ENGLISH TRANSLATION

“Sometimes He answers a talking parrot with sweet words, and sometimes He imitates the cuckoo's lovely cooing.”

At times the indistinct, joyous calls of beautiful swans become His amusement. He goes very near them and blends His voice with their song. No one can distinguish the swans' naturally lovely sound from the astonishing imitation made by this marvelous young swan, forever entangled in Vrajesvara's net of affection.

Then His attention turns to peacocks dancing in different parts of the woodland. Sri Krsnacandra runs to them. With His hands He quickly spreads the upper cloth of His yellow garment behind Him like the expanded golden tail of a new peacock intent on dancing. Before the flock He dances in exact imitation of their rhythm. Seeing the strange poses of His great emerald-dark limbs, the countless boys laugh loudly, their free laughter echoing throughout the mountain region. The peacocks grow shy, fold their tails, stop dancing, and gaze only at Krsna, feeling that they cannot dance so beautifully.

“Sometimes He imitates the calls of swans. Sometimes He dances before a dancing peacock and makes His companions laugh.” (Srimad-Bhagavatam 10.15.11)

Sometimes, hearing the graceful speech of swans, He regards it as equal to His own and speaks like the auspicious voice of Brahma's carrier. Sometimes, seeing the peacock dance, Hari, the abode of bliss, also dances. Here and there He joins the swans, moving and calling just as they do. Elsewhere, seeing an intoxicated peacock dance, Nanda's son dances in the same way.

At times Krsna becomes almost self-forgetful in the rasa-filled absorption of childhood play. The boys lose awareness in the intoxicating joy of watching, and the cows, left unguarded, roam freely very far away. Suddenly awakening, Vrajendra's son shows a curious anxiety upon His ever-fresh lotus face. “Brothers, see how far the cows have gone!” He alerts His friends. A slight shadow of fear enters their eyes, but the next moment His former smile returns to His bimba-red lips. He runs up a high branch of a nearby kadamba and calls in a cloud-deep voice: “Pisangi! Manikastani! Pranatasrngi! Pingeksane! Mrdangamukhi! Dhumale! Hamsi! Vamsipriye! Come, come! Hio! Hio!” Overcome with affection, He calls each cow by name. Who can describe the stream of nectar His exceedingly sweet, enchanting cloud-voice creates in the ears of the vast herd and the cowherd boys?

ORIGINAL Hindi, Sanskrit, and Braj

इति स्वसुरभीकुलं मुहुरुदीर्णहीहीध्वनि-
विदूरगतमाह्वयन् हरति हन्त चित्तं हरिः॥
मेघगम्भीरया वाचा नामभिर्दूरगान् पशून्।
क्वचिदाह्वयति प्रीत्या गोगोपालमनोज्ञया॥
(श्रीमद्भा० १०। १५। १२)
कबहुँक दूरि निहारि, गोधन निज अरु सखन के।
सखा संत हितकारि, जलद गिरा टेरत पसुन॥
x x
कबहुँ दूरि
x
जाइ जब गाइ।
ललित कदंबन पर चढ़ि जाइ॥
आनँदघन सम सुंदर टेरनि।
इत उत वह हेरनि पट-फेरनि॥
हे गंगे हे हे गोदावरि।
हे जमुने, हे भावरि, चावरि॥
हे मंजरि, हे कुंजरि, सीयरि।
हे हे धौरी धूमरि, पीयरि॥
अन्तरिक्षचारी अमरगण देखते व्रजेन्द्रनन्दनकी
पुकार सुनते ही गायोंने तत्क्षण अपने मुखका अर्धचर्वित
तृणग्रास उगलकर सिरको ऊपर उठा लिया, प्रेमविवश
हुई एक साथ सब-की-सब हाम्बारव कर उठीं तथा
प्राणोंका सम्पूर्ण वेग लगाकर दौड़ चलीं अपने
नित्यपालक नन्दनन्दनके समीप
स्त्रबन नाद सुनि, मुख तृण धरि सब चितई सीस उठाय।
प्रेम बिबस ह्वै, हूँक मारि, चहुँ दिसि ते उलटीं धाय॥
और नन्दनन्दन-जय हो महामहेश्वरकी उस
प्रेमाधीनताकी ! वे आनन्द-विह्वल होकर अपने पीताम्बरसे
गायोंके मुखपर लगी हुई रजको पोंछते हैं
चत्रभुज प्रभु पट पीत लिएँ कर, आनंद उर न समाय।
पोंछत रेनु धेनु के मुख तें गिरि गोवर्धन राय॥
गायोंको आँखें छल-छल करने लगती हैं।
गोपशिशु यह देखकर आनन्द-विभोर होने लगते हैं।
विमानचारी देववर्गका हृदय भी भर आता है। साथ
ही इन धेनुसमूहके सजल नयनोंमें उन्हें एक अतिशय
रहस्यमय संकेत झाँकता-सा दीख पड़ रहा है;
क्योंकि ये साधारण, प्रकृति-परम्परासे सम्भूत गोधनश्रेणी
हों, ऐसी बात तो है नहीं । ये तो हैं परब्रह्म परमपुरुष
श्रीकृष्णचन्द्रके सदंशमें विराजित संधिनी शक्तिकी
नित्य परिणति। इनकी भी प्रत्येक चेष्टा कुछ विशेष
अर्थ रखेगी ही-ठीक वैसे ही जैसे इनके पालक
नीलसुन्दरके दृगोंका, अधरोंका, श्रीअङ्गोंका प्रत्येक
स्पन्दन ही मर्त्यजगत्के लिये, स्थूल-सूक्ष्म कारण--
सम्पूर्ण विश्वके लिये, असंख्य ब्रह्माण्डश्रेणीके लिये न

जाने क्षण-क्षणमें ही कितने रहस्य-तथ्योंका संकेत करता रहता है। यह साधारणतः सम्भव ही कहाँ है कि ये गायें स्वेच्छापूर्वक अपने कोटि-प्राणप्रिय श्रीकृष्णचन्द्रके समीपसे दूर चली जायँ। और यदि गयी हैं तो निश्चय ही अचिन्त्य लीला-महाशक्तिकी प्रेरणासे, अघटनघटनापटीयसी योगमायाके नियन्त्रणमें ही यह संघटित हुआ है । ब्रजेन्द्रनन्दनके लीलाक्रमका साङ्गोपाङ्ग सुचारु निर्वाह होते रहनेके लिये ही ऐसा हुआ है। तथा उस परिस्थितिमें आश्चर्य ही क्या है कि कोई इनसे-इनकी किसी भावमयी चेष्टासे एक सुन्दर-सा संकेत पा ले। इसीलिये देवसमाजको प्रतीत हो रहा है, मानो वे गायें मूक इङ्गित कर रही हों- प्रपञ्चे जीवो! देखो, हमारी दशा! सच्चिदानन्द परब्रह्म पुरुषोत्तम गोपेन्द्रनन्दन नित्य हमारे साथ हैं, एक-से-एक बढ़कर मनोरम विहारकी अवतारणा कर वे नित्य हमारा आनन्दवद्धन कर रहे हैं; फिर भी पशुस्वभाववश हम सब उन्हें परित्याग कर मृदुल तृणोंक लोभसे चली ही जाती हैं। किंतु धन्य है करुणावरुणालयकी अहैतुकी कृपा! वे हमें कदापि भूलते नहीं, दूर हट जानेपर भी वे हमारा आह्वान करते ही हैं। और समीप आते ही अपने अपरिसीम स्नेहसिन्धुमें हमें निमग्न कर ही देते हैं। ठीक ऐसी-सी दशा तुम्हारी है। श्रीकृष्णचन्द्र नित्य तुम्हारे ही सहचर हैं। तुम्हारे सुखके लिये एक-से-एक सुन्दर रचनाओंका प्रकाश कर, तुम्हारे पीछे नित्य अवस्थित

ENGLISH TRANSLATION

“Pisangi, Manikastani, Pranatasrngi, Pingeksane, Mrdangamukhi, Dhumale, Sabali, Hamsi, Vamsipriye!” Calling “Hi! Hi!” again and again, Hari summons His distant herd and steals the heart.

“Sometimes, with a voice deep as a cloud, He lovingly calls the distant animals by name, delighting both cows and cowherds.” (Srimad-Bhagavatam 10.15.12)

Sometimes, seeing His own cows and those of His friends far away, the benefactor of His companions calls the animals with a cloudlike voice. When the cows wander far, He climbs a lovely kadamba. His beautiful call resembles a cloud of bliss as He looks here and there and waves His cloth: “O Ganga! O Godavari! O Yamuna, Bhavari, Cavari! O Manjari, Kunjari, Siyari! O white, smoky, and yellow cows!”

The gods traveling in the sky see that the moment the cows hear Vrajendra's son's call, they spit out the half-chewed grass in their mouths, lift their heads, low together in loving helplessness, and race with all their life's force toward Nanda's son. Hearing the sound, every cow drops the grass from her mouth, raises her head, and looks. Overcome by love, they call out and turn back from every direction at a run.

Victory to the great Lord's submission to love! Overwhelmed with joy, Nanda's son wipes from the cows' faces the dust clinging there with His yellow cloth. The four-armed Lord takes His yellow cloth in hand, unable to contain the joy in His heart, and the king of Govardhana wipes dust from the cows' mouths.

Tears fill the cows' eyes. The boys are immersed in joy at the sight, and the hearts of the gods in their aerial cars also overflow. In the cows' wet eyes the gods discern a profound sign. These are no ordinary cattle born through material succession. They are eternal transformations of the sandhini potency situated within the essential nature of the Supreme Person, Sri Krsnacandra. Every action of theirs must carry a special meaning, just as every movement of their keeper's eyes, lips, and limbs signals countless mysteries each moment to the mortal world, to the entire gross, subtle, and causal cosmos, and to innumerable universes.

It is ordinarily impossible for these cows willingly to leave Krsna, dearer than millions of lives. If they have gone, it occurred only through the inspiration of His inconceivable pastime potency and under Yogamaya's control, so that Vrajendra's son's pastime sequence might unfold perfectly. It is therefore no wonder that someone receives a beautiful indication from their feeling-filled conduct. The gods feel that the cows silently address the embodied souls: “See our condition. The Supreme Person, the cowherd king's son, eternally remains with us and increases our happiness through ever more charming play. Yet through animal nature we leave Him, tempted by tender grass. Blessed is the causeless mercy of the ocean of compassion. He never forgets us. Even when we wander far, He calls us, and upon our return He immerses us in His boundless ocean of affection. Your condition is just like ours. Sri Krsnacandra is your eternal companion. For your happiness He manifests one beautiful creation after another and remains behind you, playing.”

ORIGINAL Hindi, Sanskrit, and Braj

हर खेल रहे हैं ये। कदाचित् तुम इनकी ओर दृष्ट | सो र पा खेल रहे हैं ये। कदाचित् तुम इनकी ओर दृष्टि
केन्द्रित कर, इनके समीप ही स्थित रहकर उन
रचनाओंका आनन्द ले सकते। फिर तो व्रजेन्द्रकुलचन्द्रका
यह नित्य लीलाविहार तुम्हारा भी निजस्व होता। किंतु
तुम भ्रान्त हो रहे हो, पशुता ही तुममें नित्य जागरूक
है। इसीलिये तो अपने नित्य सखा नन्दनन्दनसे दृष्टि
हटाकर, उनसे अत्यन्त सुदूर जाकर विषयोंके प्रलोभनमें
उलझे हो! इतनेपर भी इन परम कृपालु नीलसुन्दरकी
अनन्त, पारावारविहीन कृपा किसी-न-किसी-मिषसे
अत्यन्त सामान्य नगण्यतम अवसरको निमित्त बनाकर--
तुमपर उमड़ ही चलती है, उनका प्रच्छन्न आह्वान
तुम्हारी पशुताके निविडतम आवरणको भेदकर तुम्हें
आकर्षित करने ही लगता है। अहा! कैसी अप्रतिम
अपरिमित कृपाका दान है यह! जीवो! अब भी सचेत
होकर अविलम्ब इन विषयोंके चाकचिक्यसे दृष्टि फेर
लो, पीछेकी ओर-अन्तर्मुख होकर देखो, श्रीकृष्णचन्द्र
तुम्हें पुकार रहे हैं। उनके इन इन्द्रनीलद्युति श्रीअङ्गोंमें
हौ वृत्तियोंको विलीन कर दो, उनके सांनिध्यका
कदापि परित्याग मत करो, उनके चरणसरोरुहमें ही
नित्य अवस्थित रहो। यहाँ ही तुम्हें सम्पूर्ण अपेक्षित
वस्तुएँ प्राप्त हो जायँगी । सत्य-सत्य-ध्रुव सत्य यह
है-इन नीलसुन्दरके अतिरिक्त अन्यत्र कहीं भी सुख
है ही नहीं। इनसे विरहित सुखकी अनुभूति तो
भ्रान्तिमात्र है। जो पशु--निर्बुद्धि, विवेकहीन हैं, उन्हे
हौ यह भ्रम होता है। वे ही श्रीकृष्णचन्द्रसे दूर-दूर
हटते रहकर भी सुख ढूँढ़ते फिरते हैं
पशूनिति श्लेषेण श्रीकृष्णपार्श्वतो दूरं गत्वा
निर्बुद्धित्वमुक्तम्।
(वैष्णवतोषिणी )
अस्तु, दूर गयी हुई गायें निकट आ गयीं।
बस, इतना-सा अभिप्रेत था लीलाविहारीको और
यह हो चुका। अब फिर क्या कौतुक हो? यह
लो, आगे-से-आगे शिशुओंका प्रस्ताव प्रस्तुत है।
एकने कहा-'अरे कन्नू! चकोरकी बोली बोल
सके तो जानूँ।' दूसरेने क्रौञ्चकी, तीसरेने चक्रवाककी,
चौथेने लवाकी बोली सुननी चाही। एकने गम्भीर
मुद्रा बनाकर कहा--' देख रे कन्हैया! मयूरके समान
नाच लेना तो उतना कठिन मुझे नहीं दीखता।
हाँ, उसके-जैसे बोलकर दिखा।' अनेक शिशु हैं,
अलग-अलग रुचि है। और उधर श्रीकृष्णचन्द्रका
आकर्षण किसपर नहीं है? ये चकोर, क्रौञ्च, चकवा-
चकवी, भारद्वाज--सभी तो एकत्र हो रहे हैं उनके
समीप। श्रीकृष्णचन्द्र सबका मनोरथ पूर्ण करते हैं,
सबका अभिनन्दन स्वीकार करते हैं। शिशुओंने

देखा--' अद्भुत कला जानता है यह कन्हैया! देखो न, क्षणोंमें ही पहले तो इसने इन सब पक्षियोंके रवका यथार्थ अनुकरण करके पृथक्-पृथक् दिखाया और अब न जाने कैसे इसके मुखमें एक साथ इन समस्त विहंगमोंका कलरव सुन पड़ रहा है।' तथा राशि-राशि वे वन-पक्षी शान्त सुस्थिर होकर देख रहे हैं उनके ही रवका अनुकरण करनेमें तन्मय-से हुए व्रजराजनन्दनकी ओर! वे सब वृन्दावनमें, अपने आवासस्थलमें वनेश्वरका आगमन जानकर, स्नेहके प्रबल आकर्षणसे खिंचकर उन्हें देखने ही तो आये हैं, उनका स्वागत करने ही आये हैं न। फिर क्यों नहीं वनके राजा भी उनकी ही भाषामें उनके स्वागतका उत्तर दें! प्रजाके प्राणोंमें अपना प्राण निरन्तर न मिला सके, बह राजा कैसा। किसी अनिर्वचनीय सौभाग्यसे इन स्थावर-जंगम वनवासियोंको ऐसा ही राजा मिला है, जो सर्वथा उनके जीवनमें अपना जीवन मिलाकर शासन कर सके। इसीलिये ऐसे स्नेहमय सम्राटको सामने देखकर, उन-उनकी भाषामें ही उन्हें बोलते देखकर विहगकुलके हर्षका पार नहीं, हर्षातिरिकवश ही वे सब इस समय शान्त स्थिर हो गये हैं। न जाने कितनी देर इस सघन बनमें विहंगोंकी यह प्रेमजन्य नीरवता तथा चञ्चल श्रीकृष्णचन्द्रकी यह अनुकरण-क्रीडा बनी रहे यदि अचिन्त्यलीलामहाशक्ति

ENGLISH TRANSLATION

“If only you would turn your vision toward Him, remain near Him, and enjoy those creations, the eternal pastimes of the moon of Vrajendra's family would become your own. Instead you are bewildered, with animality ever awake in you. Turning your eyes from your eternal friend Nanda's son, you go very far away and become entangled in the lure of sense objects. Even then the endless, shoreless mercy of this supremely compassionate dark beauty surges toward you, using some utterly ordinary and insignificant occasion as its cause. His concealed call pierces the densest covering of your animal nature and draws you. What an incomparable, immeasurable gift of grace! Souls, awaken even now. Turn your eyes at once from the glitter of the objects, look behind and within, and see Sri Krsnacandra calling you. Dissolve all the mind's movements into His sapphire-radiant limbs. Never abandon His company. Remain eternally at His lotus feet. There you will obtain everything you seek. This is truth, truth, immutable truth: no happiness exists anywhere apart from the dark beauty. Any experience of happiness without Him is mere delusion. Only animal-like people, devoid of intelligence and discrimination, suffer this illusion and continue seeking happiness while moving ever farther from Krsna.”

The Vaisnava-tosani explains: “Through the double meaning of the word animals, their going far from Sri Krsna's side indicates lack of intelligence.”

The distant cows have now returned. That alone was the playful Lord's intention, and it has been accomplished. What amusement comes next? The boys immediately offer proposals. One says, “Kannu, let us see if You can call like a cakora.” Another asks for the cry of a kraunca, a third for a cakravaka, and a fourth for a lava. One assumes a grave pose and says, “Kanhaiya, dancing like a peacock does not look so difficult to me. Show us whether You can call like one.” The many boys have different tastes, and what creature is not drawn to Krsna? Cakoras, krauncas, cakravakas, bharadvajas, and other birds gather near Him. He fulfills every wish and accepts every greeting.

The boys marvel: “Kanhaiya knows a wondrous art. In moments He first reproduced each bird's call exactly and separately. Now somehow the voices of all these birds sound together from His mouth.” Flocks of forest birds stand silent and still, gazing at Vraja's prince absorbed in imitating their own calls. Knowing that the forest's Lord has entered their home, love has drawn them to see and welcome Him. Why should the forest's king not answer their welcome in their own languages? What kind of king cannot continuously join his life with the lives of his subjects? By indescribable fortune, these moving and unmoving forest dwellers have a king who rules by wholly mingling His life with theirs. Seeing such a loving emperor before them and hearing Him speak in each of their languages, the birds' joy has no shore. Excessive happiness makes them still.

This loving forest silence and Krsna's playful imitation might continue indefinitely if the inconceivable pastime potency did not remain active and present a new sequence.

ORIGINAL Hindi, Sanskrit, and Braj

सदा सचेष्ट न रहें, लीलाका नवीन क्रम उपस्थित न कर दें। वे तो करेंगी ही--वह देखो, वनके सघनतम अन्तर्भागसे हिंस्र पशु व्याघ्र-सिंह भी बाहर उन्मुक्त वनस्थलीमें पगडंडियोंपर चले आये। नीलसुन्दरके प्रति कितना स्नेह भरा है उनकी आँखोंमें यह देखते ही बनता है। किंतु नीलसुन्दर--बलिहारी है लीलाविहारीकी इस लीलाकी! वे तो भगे, ' अरे दादा रे दादा! सिंह आया रे, भैयाओ! भगो, भगो !'--इस प्रकार अत्यन्त भयभीत-से बनकर चीत्कार कर भागे जा रहे हैं। अवश्य ही उन शिशुओंको कोई भय नहीं। वे सब तो ताली पीट-पीटकर हँस रहे हैं, हँस-हँसकर आनन्दभरी दृष्टिसे इन हिंस्र पशुओंकी ओर निहारकर, उनके और भी समीप जाकर श्रीकृष्णचन्द्रको पुकार रहे हैं-' अरे कन्नू! नेक इधर आ!' तथा उनके कन्नूको भी तो लौटना ही है। यह तो भयका एक अभिनय था। किसे पता नहीं है-वृन्दावनके हिंस्र पशुओंमें अहिंसाकी नित्य प्रतिष्ठा है, निसर्गसे ही परस्पर वैरसम्पन्न जन्तुओंमें भी वहाँ श्रीकृष्णचरणसरोरुहके प्रभावसे सदा स्नेहकी सरिता उमड़ती रहती है । पर श्रीकृष्णचन्द्रको तो खेलना है। उन्होंने सोचा था-'सब सखा तो हँसेंगे ही; हाँ, एक-दो भी कहीं अचानक मेरे चीत्कारसे चञ्चल होकर मेरे साथ भाग चलें, तब देखना है" ।' किंतु उनकी यह इच्छा इस समय पूर्ण न हो सको। जिनके भ्रूकुटीस्पन्दनमात्रसे असंख्य ब्रह्माण्डोंका सृजन, पालन, लय होता है, उन सत्यसंकल्प महामहेश्वर प्रभु श्रीकृष्णचन्द्रका यह मनोरथ अपूर्ण रह गया! बस, यही आश्चर्यमयी, त्रिभुवनमोहिनी लीला है लीलामयको! जो हो, श्रीकृष्णचन्द्र अधरोंपर मन्द मुसकान लिये लौट आये वहीं सखाओंके समीप तथा वे व्याघ्र, सिंह आदि स्नेहविह्वल होकर उनके चरणसरोजोंके निकट लोटने लगते हैं-

चकोरक्रौञ्चचक्राह्ृभारद्वाजांश्च बर्हिण; ।
अनुरौति स्म सत्त्वानां भीतवद् व्याघ्रसिंहयो:॥
(श्रीमद्भा० १०। १५। १३)

चक्र चकोर क्रुंच अरु भारत।
मोरादिक द्विज जे बन राजत॥
तेहि अनुकरन बोल गति तासू।
एहि बिधि खेलत कृपानिवासृ॥

इस प्रकार नये-नये कौतुक करते हुए श्रीकृष्णचन्द्र वनमें न जाने कितनी दूर चले जाते हैं। क्षणभरके लिये भी कहीं विश्राम नहीं, उन शिशुओंको भी तनिक-सी श्रान्तिका भान नहीं। उनकी यह क्रीडा अविराम

चलती ही रहती है। अग्रज श्रीबलराम भी अनुजके प्रत्येक खेलमें सम्मिलित हैं ही। इस मण्डलमें सबसे अधिक बलशाली भी वे ही हैं। पर आश्चर्य यह है कि यदि कहीं क्रीड़ाश्रमजन्य एक सुन्दर-सी क्लान्ति आती है तो वह आयेगी सर्वप्रथम श्रीरोहिणीनन्दनके गौर मुखारविन्दपर ही और जहाँ यह हुआ कि श्रीकृष्णचन्द्र सब कुछ छोड़कर अपनी वाम भुजासे श्रीबलरामके कण्ठको वेष्टित कर लेंगे एवं दक्षिण करपल्लवसे अपना पीताम्बर लेकर अग्रजका मुख पोंछते हुए पूछेंगे ही-“दादा! अब तो तुम थक गये दीखते हो!' तथा उस समय अग्रज वास्तवमें थके हैं या अनुजके प्रति उमड़ा हुआ अन्तस्तलका स्नेह ही स्वेदबिन्दुओंके रूपमें व्यक्त हुआ है, श्रीकृष्णचन्द्रको क्रीड़ासे विरत करके विश्राम करा देनेकी भावना ही क्लान्तिरूपमें बाहर आयी है-इसका कोई निर्णय न होनेपर भी श्रीबलरामके मुखसे निश्चय ही यह उत्तर मिलेगा--'हाँ रे भैया कृष्ण! मैं तो थक गया रे!' तो आज भी ऐसा ही हुआ और इसीलिये अब दूसरा आयोजन होना ही है। बस, तुरंत ही समीपवर्ती उस विशाल वटकी स्निग्ध शीतल छायामें मण्डली जा विराजती है। वहाँ अतिशय मनुहारपूर्वक श्रीबलरामकी परिचर्या आरम्भ होती है। एक वयस्क गोपशिशुके अङ्कमें अपना

ENGLISH TRANSLATION

See, tigers and lions emerge from the forest's deepest interior and walk onto the paths of the open woodland. The love in their eyes for the dark beauty must be seen. But Krsna, glory to this pastime of the playful Lord, runs away crying as if terrified: “Dada! A lion has come! Brothers, run!” The boys have no fear. Clapping and laughing, they gaze joyfully at the fierce animals, approach them, and call, “Kannu, come back here!” Kannu must return, for His fear was only a performance. Everyone knows that nonviolence is eternally established among Vrndavana's wild beasts and that, by the power of Krsna's lotus feet, a river of affection always flows even among creatures naturally hostile to one another.

Krsna simply wished to play. He thought, “All My friends will laugh, but if even one or two are startled by My cry and run with Me, then we shall see.” His wish, however, is not fulfilled. The desire of the infallible great Lord, by whose slightest eyebrow movement countless universes are created, maintained, and dissolved, remains incomplete. This itself is the astonishing pastime that enchants the three worlds. Smiling gently, He returns to His friends, while the tigers, lions, and other animals roll in affection near His lotus feet.

“He imitates cakoras, krauncas, cakravakas, bharadvajas, and peacocks, and before tigers and lions He behaves as though afraid.” (Srimad-Bhagavatam 10.15.13)

He imitates the calls and movements of cakoras, krauncas, cakravakas, peacocks, and other forest birds. In this way the abode of mercy plays.

Creating ever-new amusements, Krsna wanders an unknown distance into the forest. He does not rest even for a moment, and the boys feel not the slightest fatigue. Their play continues without interruption, with Balarama joining every game. He is the strongest of the group, yet if the beautiful weariness born of play appears anywhere, it first comes upon Rohini's son's fair lotus face. The moment this happens, Krsna abandons everything, encircles Balarama's neck with His left arm, and wipes His elder brother's face with His yellow cloth held in His right lotus hand. “Dada, You look tired now!”

No one can decide whether Balarama is truly tired, whether the affection surging within appears as beads of perspiration, or whether His wish to stop Krsna's play and make Him rest takes the form of fatigue. Yet Balarama certainly replies, “Yes, brother Krsna, I am tired.” This happens today, so another arrangement begins. The party immediately sits in the cool, soothing shade of a great banyan nearby, and loving service to Balarama begins. He must lie with His head in the lap of an older cowherd boy because His younger brother wishes it. Balarama must follow that wish completely.

ORIGINAL Hindi, Sanskrit, and Braj

मस्तक रखकर उन्हें लेट जाना पड़ता है। अनुजकी यही इच्छा है। इस इच्छाका सर्वथा अनुसरण करना उनके लिये अनिवार्य है। अन्यथा वे जानते हैं--इससे तनिक-सा प्रतिकूल चलनेपर श्रीकृष्णचन्द्रकी चञ्चल चेष्टाओंका विराम तो होनेसे रहा, अनुजके प्रत्येक प्रेमिल आदेशका पालन करके ही वे उन्हें अपने पास कुछ समयके लिये बैठाये रखनेमें समर्थ हो सकते हैं। इसीलिये नीलसुन्दरकी प्रत्येक प्रार्थना किसी ननु, न च के बिना ही स्वीकृत होती जा रही है। उस शिशुका अङ्क तो सुन्दर उपधान (तकिया) बन ही चुका। हरित मृदुल तृणराजिका सुन्दर आस्तरण भी अरण्यमें वहाँ पहलेसे ही प्रस्तुत कर रखा है। श्रीबलरामके पृष्ठदेशसे संलग्न उनका सुन्दर नील दुकूल अपने-आप उस तृणशय्याका आवरणवस्त्र (बिछौनेकी चादर) बन रहा है। और अग्रजके पादपद्मोंको धारण कर लेते हैं नीलसुन्दर अपने अङ्कमें। यह व्यवस्था हुई है अपने कोटि-प्राणप्रिय दादाको विश्राम करानेकी और दादा भी बाध्य हैं इसे ज्यों-की-त्यों स्वीकार करनेके लिये। अस्तु, यह हो जानेके अनन्तर अब अपने सुकोमलतम करपल्लवोंसे नीलसुन्दर श्रीबलरामका पादसंवाहन आरम्भ करते हैं। इस समय श्रीरोहिणीनन्दनके हृदयकी क्या दशा है, इसकी थाह पा लेना सहज नहीं। कोई तटस्थ इतना ही कह सकता है--स्नेहके अतिशय प्रबल झंझावातको हृत्पटलमें ही रुद्ध रखकर अनुजकी ऐसी प्रत्येक रसपूरित सेवाको स्वीकार करते चले जाना, बस, एकमात्र उन्हींके लिये सम्भव है! जो हो, बड़ी देरतक पादसेवाके द्वारा अग्रजका श्रम हरणकर श्रीकृष्णचन्द्र देखते हैं-'दादाको निद्रा आयी या नहीं ?' किंतु दादा तो वैसी ही मुग्ध-दृष्टिसे अनुजको निहा रहे हैं। ' ठीक है, अरे सुबल! दादाके चरणतलको मेरी ही भाँति तू अपने अङ्कमें लेकर दबा, मैं व्यजन करूँगा; अभीतक दादाको नींद नहीँ आयी रे! '-इस आदेशके साथ नीलसुन्दरने वटपत्र निर्मित एक छोटी सुन्दर-सी पंखी दाहिने हाथमे ले ली और श्रीबलरामके मुखपर बयार करने लगे वे। पर दादाके नेत्रसरोजोंमें अब भी तन्द्राका संचार न हो सका। ' अच्छा दादा! मैं तुम्हारा सिर सहलाउँ, फिर तो तुम्हें नींद आ ही जायगी !'--व्यजन तो चल ही रहा है, साथ ही वाम करपल्लवसे श्रीकृष्णचन्द्र बड़े भैया बलरामके सुन्दर केशोंको सहलाने लगते हैं। ओह ! कितनी अनुरागपूरित आतुरता समायी हुई है श्रीकृष्णचन्द्रके उन सलोने दृगोंमें--' कैसे मेरे दादाकी आँखोंमें थोड़ा-सा आलस्य भर आये!'

क्कचित् क्रीडापरिश्रान्तं गोपोत्सङ्गोपबर्हणम्।

स्वयं विश्रमयत्यार्यं पादसंवाहनादिभिः॥
(श्रीमद्भा० १०। १५। १४)
जुगल बन्धु बन भ्रमन में, राम श्रमित कछु गात।
पग चाँपत करुना-अयन, कोमल कर-जलजात ॥
इस बार अग्रजके नेत्र अर्द्धनमीलित अवश्य हो गये--तन्द्रासे नहीं, स्नेहकी बाढ़से। किंतु रह-रहकर वे पूर्वकी भाँति ही आँखें खोलकर अब भी अनुजको देखने लग जाते हैं। इसी समय सहसा श्रीकृष्णचन्द्र अतिशय उत्फुल्ल होकर मधुमय कण्ठसे कह उठते हैं-'बस-बस, दादा! अब उपाय ध्यानमें आ गया, तुम निश्चय ही सुख-निद्रामें सो जाओगे !'-- अविलम्ब व्रजेन्द्रनन्दनने अपनी मुरली कटिसे निकालकर होठोंपर रख ली और उसमें स्वर भरना आरम्भ किया। दूसरे ही क्षण श्रीबलरामके नेत्रकमल मुकुलित हो गये। इसके अतिरिक्त एक साथ ही ध्वनि प्रसरित होने लगी वनस्थलीके सब अंशोंमें। और फिर इसके महादिव्योन्मादमय प्रभावको कोई सह ले सके, यह सम्भव ही कहाँ है। चर-अचर--सभी वनवासी विमोहित होने लगते हैं। सबके कर्णपुटोंके पथसे हृत्पटलमें एक अनिर्वचनीय सुधाकल्लोलिनी उमड़ी आ रही है तथा दृगञ्चल भर रहा है उस मुरलीवालेकी महामरकत श्यामल छबिसे। और तो क्या, स्वयं मुरलीमनोहर वृन्दारण्यविहारी भी अग्रजके निकट विराजित रहकर, आनन्दविवश हुए झूम रहे हैं-

ENGLISH TRANSLATION

Balarama knows that if He opposes His younger brother even slightly, Krsna's restless activity will not stop. Only by obeying each loving command can He keep Him seated nearby for a while. He therefore accepts every request without any “but” or “no.” The boy's lap becomes a lovely pillow, and the forest has already spread a bed of soft green grass. Balarama's beautiful blue cloth falls behind His back and serves as the covering for that grass bed. The dark beauty takes His elder brother's lotus feet into His lap. This is His arrangement for giving rest to His brother, dearer than millions of lives, and Balarama must accept it exactly as arranged.

Krsna begins massaging Balarama's feet with His supremely tender lotus hands. The condition of Rohini's son's heart cannot easily be measured. An impartial observer can say only that Balarama alone can restrain the mighty storm of affection within His heart while continuing to accept every rasa-filled service from His younger brother. After removing His brother's fatigue through long service, Krsna checks whether He has fallen asleep. Balarama still gazes at Him with the same enchanted eyes. Krsna commands, “Subala, take Dada's soles into your lap and press them just as I do. I shall fan Him. He has not yet fallen asleep.” Taking a little fan made from a banyan leaf in His right hand, He fans Balarama's face. Still no drowsiness enters His lotus eyes. “Dada, I shall stroke Your head. Then You will surely sleep.” While continuing to fan Him, Krsna strokes His beautiful hair with His left lotus hand. His charming eyes hold such love-filled eagerness to bring even a little heaviness to His brother's eyelids.

“Sometimes, when His noble elder brother was tired from playing and lay with His head upon a cowherd boy's lap, Krsna personally gave Him rest by massaging His feet and rendering other services.” (Srimad-Bhagavatam 10.15.14)

As the two brothers wandered in the forest and Rama's body grew slightly weary, the abode of compassion pressed His feet with soft lotus hands.

This time Balarama's eyes half close, not from sleep but from a flood of love. Again and again He opens them and looks at His younger brother as before. Suddenly Krsna exclaims in His honeyed voice, “Enough, Dada! Now I know the way. You will certainly sleep happily.” At once He removes the flute from His belt, places it upon His lips, and begins to fill it with melody. The next moment Balarama's lotus eyes close like buds.

The sound spreads through every part of the woodland, and no moving or unmoving forest dweller can withstand its divinely intoxicating effect. Through the path of every ear, an indescribable river of nectar surges into the heart, while every eye fills with the emerald-dark form of the flute player. Even the enchanting flutist, Vrndavana's wanderer, sways helplessly in bliss while seated beside His elder brother.

ORIGINAL Hindi, Sanskrit, and Braj

मुख मुरली सुर साधियौ तहँ रूप उज्यारे।
सुनि मोहे बन जीव, जे सुर श्रवननि धारे॥
मगन महा मन मोद में ब्रज-बिपिन-बिहारी।
खग प्रग पसु सब मोहियौ प्रभु-छबिहि निहारी॥
तरु-शाखाएँ परस्पर जुड़कर हरित पत्रोंका
सुन्दर वितान निर्माण किये रहती और उसके नीचे
गोपशिशुओंका मधुर नृत्य, रसमय संगीतप्रवाह चलता
रहता। अरण्यकी इस रङ्गभूमिके नेता, प्रधान नट,
प्रमुख गायक तो हैं नीलसुन्दर; किंतु उनकी तो
प्रेरणामात्र होती, मङ्गलाचरणभर वे कर देते, नीलाक्त-
सौ हुई अपनी अरुण अञ्जलिमें पूरित सुन्दर अतिशय
सुरभित लघु-लघु वन्य कुसुमोंको वहाँ वे बिखेर देते
और फिर तत्क्षण ही असंख्य गोपशिशुओंका 'बन्ध'
नृत्य आरम्भ हो जाता। आकाशपथमें अवस्थित
विद्याधरियाँ, विद्याधर पल्लबजालके छिद्रोंसे यह
देखते और अनुभव करते-- इन शिशुओंके अङ्गोंसे
व्यक्त हुई कलाको तुलनामें व्यर्थ है हमारा ' |
“चारी' आदि नृत्य-सम्बन्धी विषयोंका ज्ञान! नृत्यज्ञ
होनेका मिथ्या अभिमानमात्र हममें है, वस्तु तो
एकमात्र सीमित है ब्रजेन्द्रनन्दनके इन लीलापरिकरोंमें
ही !' और ठीक यही स्थिति होती गन्धर्व-वनिताओंको,
गन्धर्वोंकी-जब वे शिशु उल्लासमें भरकर राग-
रागिनियोंके विभिन्न स्वर अलापने लगते, परस्पर
संगीतप्रतियोगिता चल पड़ती उनमें। वे शिशु राग-
रागिनियोंका नाम-निर्देश भले न कर सकें; पर यह
तो सर्वथा स्पष्ट हो जा रहा है, मानो रागकत्री भगवती
शैलेन्द्रनन्दिनीके रागसृजनका समस्त कौशल मूर्त है
केवल यहाँ, इन गोपशिशुओंके मधुमय कण्ठकी
ओटमें। जो हो, क्या दशा होती उन विद्याधर-
गन्धर्व-समुदायकी-यदि यह नृत्योत्सव, संगीतोत्सव
पर्याप्त देरतक चलता रहे! किंतु वे सब आखिर शिशु
ही तो ठहरे, इनके भावपरिवर्तनमें विलम्ब नहीं होता।
किन्हीं अपेक्षाकृत अल्पवयस्क शिशुओंने नृत्य-संगीतसे
विरत होकर एक विचित्र-सी गतिभङ्गीका प्रकाश
करते हुए ताल ठोक ली। फिर तो लो-देखो, वही
रङ्गशाला मल्लशालाके रूपमें परिणत हो गयी,
शिशुओंकी अगणित सुन्दर जोड़ियाँ मल्लयुद्धमें तन्मय
होने लगीं-ठीक ऐसे मानो क्षणभर पूर्व शृङ्गारमयी
कल्लोलिनीको श्रुतिमनोहर 'कल-कल' धारा ही
अब पावसके सम्मेलनसे गरज उठी हो, वहाँ उसी
स्थानपर अब रौद्ररसका उद्दाम प्रवाह बह रहा हो!
और वे नटराज, दलपति, इस शिशुमण्डलके
कोटिप्राणप्रिय नायक श्रीकृष्णचन्द्र कहाँ हैं, क्या कर
रहे हैं? वे तो रङ्गशालामें वह प्रारम्भिक कृत्य कर

लेनेके अनन्तर-अपने प्राणसखाओंके नर्तनकी सूचना
देकर, प्रसूनोंका आस्तरण आस्तृतकर* अग्रज श्रीबलरामके
समीप जा पहुँचे; और उनके करपल्लवको अपने
नलिन-सुन्दर हस्तमें लिये तबसे खड़े ही हैं । उज्ज्वल
हास्यसे रञ्जित हैं अग्रज एवं अनुजके वदनारविन्द और
रह-रहकर गूँज रहा है उनके श्रीमुखसे निस्सृत प्रत्येक
सखाके लिये पृथक्-पृथक् एवं सामूहिक साधुवाद!
इससे पूर्व अभी-अभी तो नीलसुन्दरने अपने इन
प्राणबन्धुओंके मुखसे शत-सहस्र प्रशंसावाक्य अपने
लिये सुने हैं। इसका यत्किञ्चित् भी प्रतिदान वे दे
सकें, यह लालसा उनके अन्तस्तलमें कितनी प्रबल
रहती है, इसे कौन बताये और यह तो सुन्दर अवसर
है। इसीलिये अतिशय उमंगमें भरकर राम-श्याम
दोनों भाई पुकार रहे हैं परिहासगर्भित स्वरमें ही, किंतु
नित्य सत्य तथ्यकी घोषणा करते हुए उत्साहित कर
रहे हैं वे अपने क्रीड़ापरायण प्राणसहचरोंको-' अहा
हा! देखो, गन्धर्वगणोंका मान गया, ले लिया इनके
संगीतने! ओह! विद्याधरो! उपहासके पात्र बन गये
तुम इनके नृत्यके सामने! अरे मेरे त्रिलोकविजयी
सखाओ। युद्धमें कौन ठहरेगा तुम्हारे समक्ष?
* नृत्यकी शास्त्रीय प्रथा यह है कि नर्तक या नर्तकी अपने नृत्यसे पूर्व नृत्यस्थलमें सुगन्धित वस्तु
बिखेर दे।

ENGLISH TRANSLATION

He places the flute at His shining face and perfects its melody. Hearing it, the forest creatures who possess ears become enchanted. The wanderer of Vraja's forest is immersed in supreme delight. Birds, beasts, and all beings are captivated as they behold the Lord's beauty.

Tree branches join to form a lovely canopy of green leaves. Beneath it flow the boys' sweet dance and rasa-filled music. The dark beauty is the leader, principal actor, and foremost singer upon this forest stage. He gives the inspiration and performs the invocation, scattering tiny, highly fragrant forest flowers from His reddish palms tinted with blue. Immediately the countless boys begin a coordinated dance.

Vidyadharas and their wives watch through openings in the foliage and realize, “Compared with the art expressed through these boys' bodies, our knowledge of cari movements and other dance subjects is useless. Our pride in being dancers is false. True dance exists only among these companions of Vrajendra's son.” Gandharvas and their wives experience the same when the boys joyfully sing the varied notes of many ragas and raginis and begin musical contests. The children may be unable to name the modes, yet it seems that all the skill with which the daughter of the mountain king created melody has taken visible form behind their honeyed voices.

What would happen to the hosts of Vidyadharas and Gandharvas if this festival of dance and song continued long? The performers are children, and their moods change quickly. Some younger boys stop dancing and singing, assume striking poses, and slap their arms in challenge. The same theater turns into a wrestling arena, where countless beautiful pairs become absorbed in combat. It is as though the charming river that a moment ago flowed with a melodious murmur now roars under the rains, and a powerful current of heroic fury courses through the same place.

Where is Krsna, the master actor, group leader, and life of the boys? After opening the performance, announcing His friends' dance, and spreading the flowers, He goes to Balarama and stands holding His brother's lotus hand. Their lotus faces shine with bright laughter, and from Their mouths repeatedly comes praise, individually for each friend and collectively for all. Just now the dark beauty heard hundreds and thousands of praises for Himself from these companions. Who can say how strong His desire is to return even a little of that gift? This is a lovely opportunity. Rama and Syama call out with playful voices that nevertheless declare eternal truth: “Wonderful! Their music has crushed the Gandharvas' pride. Vidyadharas, your dance has become an object of ridicule before theirs! My friends who conquer the three worlds, who can stand against you in battle?”

Note: The scriptural convention of dance is that the dancer scatters a fragrant substance over the dancing place before beginning.

ORIGINAL Hindi, Sanskrit, and Braj

अहो इमे गानेन गन्धर्वगणतिरस्कारिणो नृत्येन
विद्याधरगणविडम्बका युद्धेन त्रिलोकीजित्वराः॥
(वैष्णवतोषिणी)
इस प्रकार व्रजेन्द्रनन्दनके लीलाविहारका कभी
यह उपर्युक्त कार्यक्रम होता और वे आनन्दसे फूले
न समाते-
नृत्यतो गायतः क्वापि वल्गतो युध्यतो मिथः।
गृहीतहस्तौ गोपालान् हसन्तौ प्रशशंसतुः॥
(श्रीमद्भा० १०। १५। १५)
“किंतु भैयाओ ! मल्ल-क्रीड़ाका आनन्द तो अधूरा
ही रहा रे! यदि कन्नू अखाड़ेमें न उतरा तो फिर इस
दाँव-पेचसे क्या लाभ! कन्नू आये, दाऊ दादा भी आ
जायँ, तब देख" ।'-उन शिशुओंके प्राण एक
तारमें बँधे होते हैं। कहीं स्पन्दनमात्र होनेकी देर है,
सर्वत्र एक-सी झंकृति परिव्याप्त होगी ही। अबतक
तो नृत्य करते समय तालोंकी प्रत्येक संधिपर नीलसुन्दरके
नूपुर भी 'झुन् ' से बज ही उठते, प्रत्येक शिशुके
कण्ठकी संगीतस्वरलहरीको मानो आत्मसात् कर
लेनेके उद्देश्यसे मुरलिका रह-रहकर श्रीकृष्णचन्द्रके
अधरोंसे क्षणभरके लिये जा लगती, प्राणमन्थनकारी
वह चिर-परिचित रव छिद्रोंसे बिखर जाता तथा
इसीलिये प्रत्येक शिशुका ही अनुभव था-केवल
मौखिक ही नहीं, उनके कन्हैया-भैयाका क्रियात्मक
सहयोग भी उनके इस नृत्यमें, संगीतमें है ही। पर
मल्लयुद्धके समय तो वे दर्शकमात्र-से बने दूर पृथक्
खड़े प्रतीत हो रहे हैं। उन्हें अपने बीचमें लिये बिना
आनन्द कहाँ। अतएव वह स्फुरणा स्पन्दित हो उठी
और फिर तो तुरंत एकने नीलसुन्दरको खींच ही
लिया। दूसरेने दाऊ दादाके हाथ पकड़ लिये, उन्हें
चुनौती दे दी। श्रीबलराम तो तत्क्षण भिड़ गये, पर
अनुजने देर लगायी। हँस-हँसकर वे अपनी सुन्दर
काली घुँघराली बिखरी अलकोंको समेटने लगे,
समेटकर पीछेकी ओर बाँध लिया। पीताम्बरके उत्तरीयको
फेंटमें कसा। अधोवस्त्रको दोनों जानुओंसे ऊपर
उठाकर बाँधा के इतना करके तब प्रतिद्वन्द्वी शिशुको
लक्ष्यकर वे पैंतरा बदलने लगे। ओह! किसकी
सामर्थ्य है जो इस समय उनके अधिकांश अनावृत
श्यामल चञ्चल श्रीअङ्गोंकी शोभाको शब्दोंमें चित्रित
कर दे सके! जो हो, महामहे श्वर श्रीकृष्णचन्द्रका यह
मल्लयुद्ध आरम्भ हुआ--सो भी एकके साथ नहीं,
अगणित--असंख्य सखाओंके साथ। प्राकृत मन तो
इसका समाधान करनेसे रहा। पर घटना घटित हुई
ठीक ऐसी ही। सभी शिशुओंका यह सत्य अनुभव
है--'मेरा प्राणप्रिय कन्नू पहले मुझसे भिड़ा है अथवा

एकसे भिड़कर, उससे पछाड़ा जाकर लाज छिपानेके
लिये मुझे पछाड़ने आया है या उसे 'चित' करके
गर्वमें भरकर मुझपर भी विजय करने आया है।' और
अपनी दृष्टिमें नीलसुन्दरसे कम बल उसमें थोड़े है।
तनिक भी संकोच उसे नहीं है कन्हैयाकी चुनौती
स्वीकार करनेमें। ' अच्छा, आ जा!'-कहकर वह
लिपट ही जाता है; मत्त गयंदको भी वह एवं
नीलसुन्दर दोनों मिलकर मात कर देते हैं
कबहुँ मल्लजुद्ध मिलि खेलत। मद-गज ज्यों ठेलत, पग पेलत॥
अस्तु, इनमें स्तोककृष्ण एवं उसके समवयस्क
कुछ शिशु ऐसे अवश्य हैं, जिन्हें मल्लक्रीड़ा नहीं
रुचती। इस खेलका प्रस्ताव आते ही वे सब तो
अनुत्साहमें भर जाते हैं। उन्हें लगता है कि यह खेल
तो उनके कन्हैया भैयाके सुकोमलतम श्रीअङ्गोंके प्रति
भयानक अत्याचार है। पर वे सब करें तो क्या करें;
इनी-गिनी संख्याकी सम्मति बृहत् समुदायके मतको
दबा नहीं पाती। नीलसुन्दरको ये सब कितनी बार
संकेत करते हैं कि वे स्वयं ही इस प्रस्तावको
अस्वीकार कर दें। पर वे भी नहीं मानते, उनसे
रहा नहीं जाता। विवश होकर वे कतिपय शिशु
सकरुण दृष्टिसे अपने प्राणाधार कन्हैयाकी ओर तथा
खीझभरे नेत्रोंसे इस उद्धत शिशुसमाजकी ओर देखते
रहते। आज भी-जिस क्षण व्रजेन्द्रनन्दन अपनी
चूर्णकुन्तलराशि सहेजने लगे थे, परिधान कसने लगे

ENGLISH TRANSLATION

“Ah, by singing they slight the Gandharvas, by dancing they parody the Vidyadharas, and by fighting they conquer the three worlds.” (Vaisnava-tosani)

Such was sometimes the program of Vrajendra's son's joyous forest play:

“Holding hands and laughing, the two brothers praised the cowherd boys as they danced, sang, leaped about, and wrestled with one another.” (Srimad-Bhagavatam 10.15.15)

The boys protest, “Brothers, the joy of wrestling remains incomplete. What use are these holds if Kannu does not enter the arena? Let Kannu come, and Dau Dada too, and then we shall see.” Their lives are bound upon one string. A vibration anywhere must resound alike everywhere. During the dance Krsna's ankle bells sounded at every turn of the rhythm, and during each boy's song the flute repeatedly touched His lips, as if to absorb the melody. Its familiar, heart-churning sound poured through the holes. Thus every boy felt that Kanhaiya gave not only verbal praise but active support to their dancing and singing. During the wrestling, however, He seems only a spectator standing apart. There is no joy without bringing Him among them.

One boy pulls the dark beauty into the arena, and another seizes Balarama's hands and challenges Him. Balarama grapples at once, but Krsna takes His time. Laughing, He gathers His scattered black curls and ties them behind His head. He tucks the upper cloth of His yellow garment into His sash and ties His lower cloth above both knees. Only then does He change stance before His opponent. Who can portray in words the beauty of His largely uncovered, dark, restless limbs?

The great Lord's wrestling begins, not with one boy but with innumerable friends. A material mind cannot resolve this, yet it occurs exactly so. Every child truly experiences, “My beloved Kannu grappled with me first,” or “After that boy threw Him, He came to throw me and hide His shame,” or “After pinning that boy, He came proudly to conquer me too.” In his own view, each is no less strong than Krsna and accepts His challenge without hesitation. Saying, “Come on!” he locks arms with Him. Together the boy and the dark beauty could defeat even a rutting elephant.

Sometimes they meet in wrestling, pushing and driving their feet like intoxicated elephants.

Stokakrsna and a few boys of his age do not enjoy wrestling. When it is proposed, they lose enthusiasm, feeling that it is a dreadful assault upon their Kanhaiya's supremely tender limbs. Yet the opinion of a small minority cannot suppress the large group. They repeatedly signal Krsna to reject the proposal, but He will not listen and cannot resist the game. Helplessly, they look with compassion at the support of their lives and glare resentfully at the unruly boys. Today, as Vrajendra's son arranges His curls and tightens His clothes, Stokakrsna repeatedly signals Him to remain apart as before.

ORIGINAL Hindi, Sanskrit, and Braj

थे--कितनी बार स्तोककृष्णने इङ्गित किया कि वे
पूर्ववत् दूर अवस्थित रहें; पर नीलसुन्दर हँसकर,
सलोने दृगोंको नचाकर, अपना वक्षःस्थल छूकर एक
ही संकेत कर देते-'तू देख सही, अभी-अभी
सबको पछाडे देता हूँ।' अब मौन रहनेके अतिरिक्त
स्तोक कर ही क्या सकता था। मुँह फुलाये-सा
होकर वह एक किनारे खड़ा देखने लगा। किंतु
धैर्यकी भी एक सीमा होती है--विशेषत: उसके लिये,
जिसके प्राण ' तत्सुखसुखित्वम्' की रसमयी भावनासे
निरन्तर भावित रहकर श्रीकृष्णचन्द्रमें ही समाये रहते
हैं। इस भावकी घनताका तारतम्य ही धैर्यके सीमा-
निर्धारणमें हेतु बनता है। और यह तो स्पष्ट है कि
दास्य-रसको अपेक्षा सख्यके प्रवाहमें अधिक घनता
है ही। सख्यसे अधिक वात्सल्यमें, वात्सल्यसे अत्यधिक
मधुर-रसकी धारामें सान्द्रता विद्यमान रहेगी। इनमें भी
प्रत्येक धारासे ही अपने स्वभावके अनुरूप ही स्रोत
फूट निकलते हैं। यह आवश्यक नहीं कि एक रसकी
धारा सर्वत्र समान रूपसे ही परिलक्षित हो। आलम्बनके
अनुरूप ही यह ऋजु या वक्र प्रसारित होगी, धाराको
सान्द्रता भी आलम्बनके अनुरूप ही विकसित होगी।
तथा यह नियम है-जहाँ सान्द्रताकी मात्रा जितनी
अधिक है, धैर्यकी सीमा वहाँ उतनी ही अधिक
संकुचित रहेगी। इस स्तोकमें सख्य-रसको कोमलतम
परिणतिकी नित्य प्रतिष्ठा है। अतएव सान्द्रताका
अपेक्षाकृत अधिक विकास इसमें अनिवार्य है। इसके
अतिरिक्त आयुमें वह प्रायः सबसे छोटा है। साथ
ही नन्दन-पुत्र* है वह । यह पारिवारिक सम्बन्ध भी
उसके अपनत्वके सूत्रको मृदुल बना देता है। भला,
उसके प्राण कबतक सहें अपने कन्हैया भैयापर
प्रतिद्वन्द्वी शिशुके द्वारा बारम्बार होनेवाले मल्लयुद्धके
इस आघातको। इसलिये आखिर वह गरज ही
उठा--' अरे ओ सुबल भैया! दाऊ दादा! इन उदण्डोंको
तो छोड़ो, इन्हें तो लाज नहीं रही। क्या तुम्हें भी
नहीं दीखता--ओह रे, क्या दशा कर दी इन सबोंने
मेरे कन्हैया भैयाकी !'
श्रीकृष्णचन्द्रके अतिशय प्रिय पात्र, देखनेमें
उनकी ही प्रतिमूर्ति स्तोककी यह गर्जना एक साथ
सबके कर्णकुहरोंमें निनादित हो उठी, सबका ध्यान
उस ओर चला ही गया और फिर-- ओह! सचमुच
भैया रे कन्नू! तू तो बहुत ही थक गया रे!' -इस
प्रेमपूरित विचित्र-सी ग्लानिके प्रवाहमें एक साथ
सब-के-सब बह गये। मल्लक्रीड़ा जहाँ-की-तहाँ,
ज्यों-की-त्यों स्थगित हो गयी । वास्तवमें श्रीकृष्णचन्द्रके
केश पुनः बिखरकर अस्त-व्यस्त हो चुके थे। सम्पूर्ण

श्यामल कलेवर घर्माक्त हो चुका था। श्रान्तिजन्य श्वास-प्रश्वासकी गति पर्याप्त तीव्र है, यह किसीसे छिपा न रहा। अब तो समस्त शिशुओंके प्राण तड़फड़-तड़फड़ कर उठे-'कैसे एक क्षणमें ही श्रीकृष्णचन्द्रकी यह सम्पूर्ण श्रान्ति हर ली जाय!' इस समय विलम्बका तनिक भी अवकाश नहीं है। मण्डलीभद्र, भद्रवर्द्धनने नीलसुन्दरकी भुजाएँ पकड़ लीं और चल पड़े उसे लेकर समीपवर्ती अश्वत्थकी सघन शीतल छायामें। गोभट, कुलवीर आदि सुहृद्वर्गके सखा उनके पीछे चले। श्रीकृष्णचन्द्र तो एक हैं, पर साथ ही यह नितान्त ध्रुव सत्य है--वह देखो, विशाल, वृषभ, जम्बी, देवप्रस्थ भी उन्हें दूसरी ओर उस वटके नीचे ले आये। वरूथप, मन्दार, कुसुमापीड़, मणिबन्ध आदि शिशुओंने उस अन्य तरुवरका आश्रय लिया और उनके साथ भी वास्तवमें एक श्रीकृष्णचन्द्र हैं। चन्दन, कुन्द, कलिन्द आदि उस कदम्बश्रेणीको ओर अग्रसर हो रहे हैं और वे भी एक श्रीकृष्णचन्द्रको चारों ओरसे घेरे हुए ही चल रहे हैं। इसी प्रकार दाम, वसुदाम, श्रीदामका दल, किङ्किणी, स्तोककृष्ण, अंश, भद्रसेन आदिकी मण्डली, सुबल, अर्जुन, गन्धर्व,

* महाराज नन्दके सबसे छोटे भाई नन्दनजीका लड़का।

ENGLISH TRANSLATION

The dark beauty laughs, dances His charming eyes, touches His chest, and signals only, “Watch, I shall throw them all at once.” What can Stoka do but remain silent? He stands to one side with a sulking face. Yet patience has a limit, especially for one whose life is always absorbed in Krsna through the rasa-filled feeling of finding happiness solely in His happiness. The density of this feeling determines patience's boundary. Friendship is denser than service, parental love denser than friendship, and the current of conjugal love denser still. Each rasa also gives rise to streams suited to its own nature. A single rasa does not appear identically everywhere. According to its object it flows straight or crooked, and its density develops accordingly. The greater its density, the narrower the boundary of patience.

In Stoka the most tender transformation of friendship is eternally established, so exceptional density must develop. He is also nearly the youngest and is the son of Nandana, Maharaja Nanda's youngest brother. This family bond makes his sense of possession still more tender. How long can he endure the repeated blows struck upon his Kanhaiya by rival wrestlers? At last he roars, “Subala! Dau Dada! Leave these insolent boys. They have no shame. Can you not see what they have done to my Kanhaiya?”

Stoka is exceedingly dear to Krsna and looks like His very image. His roar fills everyone's ears and draws every mind. At once all are swept into a peculiar, love-filled remorse: “Kannu, brother, You are so tired!” The wrestling stops exactly where it is. Krsna's hair has again become loose and disordered. His whole dark body is wet with perspiration, and His breath from fatigue is plainly rapid. The boys' hearts writhe with one thought: how to remove all His weariness in a single moment. There is no time to delay.

Mandalibhadra and Bhadravardhana take His arms and lead Him to the dense, cool shade of a nearby asvattha tree, followed by Gobhata, Kulavira, and their friends. Sri Krsnacandra is one, yet it is equally certain that Visala, Vrsabha, Jambi, and Devaprastha lead Him in another direction beneath a banyan. Varuthapa, Mandara, Kusumapida, Manibandha, and other boys take shelter beneath another great tree, and one Krsna is truly with them too. Candana, Kunda, and Kalinda proceed toward a row of kadambas, surrounding one Krsna on every side. Likewise go the party of Dama, Vasudama, and Sridama; the group of Kinkini, Stokakrsna, Amsa, and Bhadrasena; and the company of Subala, Arjuna, Gandharva, and Vasanta. Each takes one Sri Krsnacandra with them.

Note: Stokakrsna is the son of Nandana, Maharaja Nanda's youngest brother.

ORIGINAL Hindi, Sanskrit, and Braj

बसन्तकी गोष्ठी-सभी जा रहे हैं अपने साथ एक-
एक श्रीकृष्णचन्द्रको लेकर-कोई उस अशोककी
छायामें, कोई आम्रके उस सुन्दर-से आलवाल
(गड्ढे)-के समीप, कोई उस प्लक्षतरुके बृहत्
आटोपके नीचे। असंख्य शिशुओंकी उस प्रेमार्तिने
एक ही ब्रजेन्द्रनन्दन श्रीकृष्णचन्द्रको इतने रूपोंमें
प्रकाशित कर दिया। अवश्य ही सबको यही अनुभव
है-श्रीकृष्णचन्द्र हमारे ही साथ चल रहे हैं। अस्तु,
विश्राम करानेकी पद्धति तो सबको ज्ञात है ही। स्वयं
नीलसुन्दरने ही तो अग्रजको परिचर्या करके शिक्षा
दे रखी है। उसीका अनुसरण सबने किया, पर इस
बार कुछ और भी विशेष आयोजनके साथ। क्षणोंमें
ही राशि-राशि वृन्तहीन पुष्पदल, सुकोमल नवपल्लवकी
पंखुडियाँ सबने एकत्र कर लीं। उस उत्तुङ्ग तरुवरके
मूल देशमें उन्हीं पल्लवाग्र एवं पुष्पदलोंसे अतिशय
सुन्दर सुखद शय्याका निर्माण हुआ और फिर उस
शय्यापर श्रीकृष्णचन्द्र अपने किसी प्रिय सखाके
अङ्कमें सिर रखकर लेट गये। पुष्पोंका ही सुन्दर-
सा उपधान (तकिया) भी सखाओंने प्रस्तुत अवश्य
किया था। किंतु नीलसुन्दरको उसको अपेक्षा अपने
प्राणसखाकी गोदमें अधिक सुखको अनुभूति हुई,
उसपर ही अपना मस्तक स्थापितकर उन्होंने नेत्र
निमीलित कर लिये-

क्वचित् पल्लवतल्पेषु नियुद्धश्रमकर्शितः ।
वृक्षमूलाश्रयः शेते गोपोत्सङ्गोपबर्हणः॥
(श्रीमद्भा० १०। १५। १६)

श्रमित होत आवत तरु तरे।
किसलय सयन सुपेसल करे॥
कबहुँ बनावत दलन की, तल्प मूल तरु जाइ।
गोप गोद उपबरह करि, सोबत त्रिभुवनराइ॥

एक ही समय एक ही श्रीकृष्णचन्द्र अगणित
स्थानोंमें समान भावसे सखानिर्मित पुष्प-पल्लव-
तल्पपर विश्राम कर रहे हैं, सबका मनोरथ एक साथ
पूर्ण हो रहा है, सबकी प्रीतिका उपहार अनन्तैश्वर्यनिकेतन
श्रीकृष्णचन्द्र एक साथ ही स्वीकार कर ले रहे हैं।
सखाओंके प्रेमानुबन्धने ही उनके बाल्यावेशके दुकूलको
किञ्चित् आकर्षित-सा कर लिया है, जिससे उनके
अनन्त अपरिसीम ऐश्वर्यपर विराजित वह स्वेच्छामय
आवरण मानो किसी अंशमें तनिक हट-सा गया है।
और इसीलिये महामहेश्वर ब्रजेन्द्रनन्दन अगणित
आत्मप्रकाशके द्वारा यह विश्रामकी लीला सम्पादन
कर रहे हैं। अवश्य ही किसी भी शिशुको यह
किञ्चिन्मात्र भी भान नहीं है कि यहाँ कोई ऐसी
आश्चर्यमयी घटना घटित हो रही है। यह भान हो

जाय, फिर तो आनन्द ही जाता रहे। एक साथ उन सबको समान आनन्ददान करनेके लिये ही नीलसुन्दरकी यह अभिनव योजना बनी है। अतः -' मैंने जिस पुष्पशय्याकी रचना की, उसीपर मेरा प्राणप्यारा कन्नू विश्राम कर रहा है '--शिशुके प्राणोंका यह अनिर्वचनीय सुख ही समाप्त हो जाय-यदि उसका मन कहीं किसी अंशमें स्पर्श कर ले श्रीकृष्णचन्द्रके इस ऐश्वर्य-वैभवको। इसीलिये वे शिशु तो जान नहीं सके, कदापि जान पायेंगे भी नहीं। पर सत्य तो यह है ही कि एक ही ब्रजेशपुत्र एक ही समयमें अगणित वृक्षमूलोंके नीचे शिशुओंद्वारा आस्तृत पुष्पशय्यापर सो रहे हैं-

तेषां प्रीत्यै तत्तदलक्षितस्तत्तत्प्रेमोद्बोधितेन निजशक्तिविशेषेण बहुरूपतयैव शेत इति।

(वैष्णवतोषिणी)

*** तेषां सर्वेषामेव युगपत् सौख्यसिद्धयर्थ सर्वेष्वेव तल्पेषु भगवान् शयानो जातः।

(सुबोधिनी)

अस्तु, अब अपरिच्छिन्न-स्वरूप श्रीकृष्णचन्द्रकी चरण-सेवा आरम्भ हुई। गोप-बालकोंने अतिशय लाड़से उनके चरण-सरोजोंको अपने क्रोड़में धारण कर लिया तथा अपनी कोमल अँगुलियोंसे स्पर्श करके मन्द-मन्द-अत्यन्त सुखद भावसे दबाकर उनका श्रम हरने लगे। कुछ शिशु नवपल्लव-पुष्प-

ENGLISH TRANSLATION

All the groups proceed with a Krsna of their own. One goes beneath the asoka's shade, another beside the lovely basin around a mango tree, and another beneath the broad expanse of a plaksa. The loving anguish of the countless boys manifests the one Vrajendra's son in so many forms. Each experiences only that Sri Krsnacandra walks with his own group.

They all know how to give Him rest, for the dark beauty Himself taught them by serving His elder brother. They imitate Him and add special arrangements. Within moments they collect heaps of stemless petals and tender new leaves. At the base of each lofty tree they construct a delightful bed from leaf tips and flowers. Sri Krsnacandra lies upon it with His head in a dear friend's lap. The boys had made a lovely flower pillow, but the dark beauty feels more happiness in His intimate friend's lap, places His head there, and closes His eyes.

“Sometimes, exhausted by wrestling, He takes shelter beneath a tree, lies upon a bed of leaves, and uses a cowherd boy's lap as His pillow.” (Srimad-Bhagavatam 10.15.16)

When tired, He comes beneath a tree, where they make a very soft bed of new leaves. Sometimes they make a couch of leaves at a tree's roots, and the Lord of the three worlds sleeps with a cowherd's lap as His pillow.

At the same time the one Sri Krsnacandra rests equally in countless places upon beds of flowers and leaves made by His friends. Every desire is fulfilled simultaneously, and Krsna, abode of infinite majesty, accepts all their offerings of love at once. The bond of His friends' love tugs slightly upon the cloth of His childhood absorption, so the self-willed covering over His limitless majesty seems to move aside a little. Thus the great Lord, Vrajendra's son, performs this resting pastime through innumerable personal manifestations.

No boy has the slightest awareness that such a wonder is occurring. If he knew, his joy would vanish. The dark beauty has made this new arrangement solely to give them equal joy at once. A child's indescribable happiness rests in the thought, “My beloved Kannu rests upon the flower bed I made.” That happiness would end if his mind touched even a trace of Krsna's majesty. The boys therefore do not know and never will. Yet the truth remains that the one son of Vrajesvara simultaneously sleeps beneath countless trees upon flower beds spread by the boys.

The Vaisnava-tosani explains: “For their pleasure, unnoticed by each of them, He lies in many forms through a special manifestation of His own potency awakened by each one's love.” The Subodhini says: “To perfect the happiness of all of them simultaneously, Bhagavan lay upon every bed.”

Now service to the feet of boundless Sri Krsnacandra begins. With great fondness the cowherd boys take His lotus feet into their laps and touch them with tender fingers, pressing gently and pleasantly to remove His fatigue. Some take fresh fans made of flowers and new leaves and serve Him with cool, soft, fragrant breezes over His blue-lotus face and sapphire-radiant limbs. Others sit at His sides and, following the method used after wrestling, pleasantly massage His shoulders, arms, lotus hands, waist, and other limbs, striving to erase every trace of fatigue in a moment.

ORIGINAL Hindi, Sanskrit, and Braj

रचित आर्द्रव्यजन लेकर उनके नीलसरोरुह-से विकसित
मुखपर, इन्द्रनीलद्युति श्रीअङ्गोंपर शीतल-मन्द-सुगन्ध
बयार करनेकी सेवामें लगे। कुछ उनके पार्श्वदेशमें
बैठकर बाहुयुद्धके अनन्तर की जानेवाली प्रणालीसे
उनके स्कन्धोंका, भुजाओंका, करपल्लवोंका, कटिदेशका
यथायोग्य मधुर रुचिकर सम्मर्दन करके सम्पूर्ण श्रान्त
एक क्षणमें ही मिटा देनेके प्रयासमें संलग्न हुए। उन
बालकोंके शारदीय शुभ्र आकाश-जैसे निराविल
मानसतलमें बस, इस समय एक ही वासना है--
“कौन-सी सेवा हो, जिससे मेरा प्राण-प्यारा कन्हैया
अविलम्ब विगतश्रम हो जाय।' कौन उन्हें समझाये-
“शिशुओ ! तुम्हारे इन कन्हैयाके इस सच्चिदानन्दमय
शरीरमें श्रान्ति, व्यथा, आमयके लिये तनिक भी कहीं
त्रिकालमें भी अवकाश नहीं। प्रकृति एवं कालसे
परेकी वस्तु है यह देह और तुम भी ऐसे ही हो,
तुम्हारी देह भी ऐसी ही है।' तथा सुन लेनेपर भी,
अनादि कालसे नित्य 'हतपाप्मा '--सर्वथा पापशून्य
होनेपर भी ये कहाँ हृदयङ्गम करनेवाले हैं इस सत्यको।
इनके समान निर्मल कौन है? अनादि कालसे इनके
मानसतलमें स्वसुखवासनाका कलुष-पापबीज कदापि
अङ्कुरित होता ही नहीं। फिर भी-इतने, ऐसे नित्य
अमल होनेपर भी अपने कन्हैया भैयाके देहतत्त्वको
ये ग्रहण नहीं करेंगे, नहीं कर सकते। क्यों नहीं कर
सकते ? इसीलिये कि इनका अनादि एवं अन्तविहीन
अस्तित्व ही है इसे लेकर--' मेरा प्राणप्यारा कन्हैया
मुझसे सुखी हो।' वैसी सच्चिदानन्दमयताकी स्फूर्ति
होते ही इस रस-निर्यासका द्वार ही रुद्ध जो हो
जायगा, मनोरथ अपूर्ण रह जायँगे इनके, साथ ही
लीलाविहारी श्रीकृष्णचन्द्रके भी-जो आये ही हैं,
नहीं-नहीं, जो अनादिकालसे ही अवस्थित हैं,
अनन्तकालतक अवस्थित रहेंगे अपने इस स्वरूपभूत
नित्यलीला-रससुधाको निरन्तर अतृत-भावसे पीते
रहनेके लिये। तथा यही कारण है कि परब्रह्म सच्चिदानन्द-
स्वरूप श्रीकृष्णचन्द्र इनके समक्ष तो इनकी सेवा-
भावनाके अनुरूप स्वरूपसे ही नित्य विराजित रहते
हैं एवं इनकी श्रीकृष्णसेवामें भी कभी कोई प्रतिबन्धक
नहीं, सदा इनके प्राणोंकी लालसाके अनुरूप ही
इनकी सेवा निर्बाध चलती रहती है। इस समय भी
चल रही है अपने प्राणसखाके श्रमापनोदनकी सेवा-
पादसंवाहनं चक्रुः केचित् तस्य महात्मनः।
अपरे हतपाप्मानो व्यजनैः समवीजयन्॥
(श्रीमद्भा० १०। १५। १७)
पौढ़त सखा सथन सिर नाइ।
कोइ बड़भाग पलोटत पाइ॥

कोइ कोमल पद लै कर मींजत।
कोइ लै कुसम-बीजना बीजत॥
भूरि पुन्यकृत कोउ जन भूपा।
करत पवन तेहि सुख अनुरूपा॥

आश्चर्य है-इतने शान्त वातावरणका निर्माण ये अतिशय चञ्चल गोपशिशु भी कर सकते हैं! वन्य-विहंगमोंके रवके अतिरिक्त कहीं कोई भी शब्द नहीं; क्योंकि तनिक-सा बोलते ही उनके कन्हैया भैया सो जो नहीं पायेंगे-यह प्रेमजनित भय सबके मनमें भरा है। अद्भुत नीरवताके बीच सभी सेवाएँ सम्पन्न हो रही हैं। किसी शिशुके चलनेसे शुष्क पत्रोंकी 'मर्मर' ध्वनि भी न हो-इतनी सावधानी रखी जा रही है। किंतु यह लो, श्रीकृष्णचन्द्रने तो आँखें खोल लीं और वे हँसने लगे। पूछनेपर यह कह दिया--' भैयाओ! क्या करूँ, नींद आयी नहीं तो कितनी देर नेत्र बंद रखूँ, तुम्हीं बताओ!' सचमुच नीलसुन्दर सो ही कैसे सकते थे। अग्रज बलरामकी जैसे-जैसे जो-जो परिचर्याएँ उन्होंने की हैं, वैसी-की-वैसी सब विधियाँ हुए बिना ही यदि वे तन्द्रित हो जागें, तब तो अचिन्त्यलीलामहाशक्तिके हत्पटपर अङ्कित शिशुओंके मनोभावके चित्रोंका कोई मूल्य ही नहीं रहे। स्पष्ट तो है-शिशुओंने निर्निमेष नेत्रोंसे देखा है, किस प्रकार कन्हैया भैयाने दाऊ दादाको विश्राम कराया।

ENGLISH TRANSLATION

At this time only one desire fills the boys' minds, spotless as the clear autumn sky: “What service will make my beloved Kanhaiya free from fatigue at once?” Who can explain to them that no fatigue, pain, or disease can ever find even the smallest place in their Kanhaiya's body of eternity, consciousness, and bliss; that His form is beyond nature and time; and that they and their bodies are of the same spiritual character? Even if they heard it, though eternally free of all sin from beginningless time, they would never absorb the truth.

Who is purer than they? The impure seed of desire for personal happiness has never sprouted in their minds. Yet even in this perpetual purity they cannot comprehend the nature of their brother's body. Their beginningless and endless existence rests upon one principle: “May my beloved Kanhaiya receive happiness from me.” If awareness of His nature as eternal consciousness and bliss arose, the door to this essence of rasa would close and their wishes would remain unfulfilled. The wishes of playful Krsna would also be frustrated, for He has come, or rather has remained from beginningless time and will remain forever, to drink continuously and with perpetual thirst the nectar of His own eternal pastime rasa.

For this reason the Supreme Reality, Sri Krsnacandra, eternally appears before them in the form suited to their mood of service. Nothing ever obstructs their service to Him, which always proceeds according to their hearts' longing. Now too they serve to remove their intimate friend's weariness:

“Some massaged the feet of that great soul, while other sinless boys fanned Him.” (Srimad-Bhagavatam 10.15.17)

As He lies with His head in a friend's lap, one greatly fortunate boy rolls and massages His feet. One takes the soft feet in his hands and rubs them; another fans Him with a flower fan. Some greatly meritorious boy makes a breeze suited to His pleasure.

It is astonishing that these exceedingly restless boys can create such a peaceful atmosphere. No sound is heard except the calls of forest birds. Each fears that the slightest speech will keep Kanhaiya from sleeping. Every service proceeds in wondrous silence. They take such care that even dry leaves do not rustle beneath a moving foot.

But now Sri Krsnacandra opens His eyes and laughs. When asked, He says, “Brothers, what can I do? Sleep did not come. How long should I keep My eyes closed? You tell Me.” How could the dark beauty truly sleep? The boys watched without blinking as He served Balarama, and at once the wish awakened in them, “We too shall serve Kanhaiya just like that.” If He fell asleep before they performed every service He had offered His elder brother, the pictures of their feelings inscribed upon the heart-cloth of His inconceivable pastime potency would be left without value. How could He forget to accept their loving service? Even if childhood absorption made Him forget, that potency would not. At the proper time everything happens by itself, and now it has happened.

ORIGINAL Hindi, Sanskrit, and Braj

तथा तत्क्षण उसमें वासना जाग उठी थी--'हम भी
कन्हैयाकी ऐसी ही सेवा करेंगे।' फिर कन्हैया कैसे
भूल जायँ उनको प्रेमसेवा स्वीकार करनेकी बात।
और कदाचित् बाल्यावेशके प्रवाहमें वे भूले ही रहें,
तो भी क्या हुआ; अचिन्त्यलीलामहाशक्ति नहीं ही
भूलेंगी। समयपर अपने-आप वैसा सब कुछ हो ही
जायगा, हुआ ही। शिशु व्यग्र होकर विचार करने
' लंगे। किंतु नीलसुन्दरकी भाँति वंशीमें लोकोत्तर स्वर
भरना तो उन्हें आता नहीं। आजसे बहुत पूर्व--जिस
दिन अघासुरके संसरणका अन्त हुआ था-यह
निर्णय हो चुका है--' देखो, जब कन्नूकी वंशी बजे,
तब हममेंसे कोई भी उस समय उसका अनुकरण न
, करे। अन्यथा हम सभी इस परम सुखके पूर्ण
उपभोगसे वञ्चित रह जायँगे। और बातोंमें कन्नूको
हरायें, वह तो हारेगा ही; पर वंशीवादनमें उसकी
होड़ करने न जायँ।' फिर अपने कन्नूको वे कैसे किस
उपायसे सुलायें ? “इसने दाऊ दादाको तो मुरलीके
स्वरसे ही सुलाया था!'-सरल स्नेहार्द्रचित्त हुए
शिशुओंको इस चिन्ताका पार नहीं। आखिर सोचते-
सोचते उपाय ध्यानमें आ ही गया--' वंशी न सही,
हम गीत गाकर ही कन्नूको सुला देंगे!” तथा यह
विचार उदय होते-न-होते उन बालकोंके कण्ठसे पीयूषकी
वर्ष-सी आरम्भ हुई। अपनी भावनाके गीत, त्रजसुन्दरियोंके
मुखसे सुने हुए श्रीकृष्ण-सुयशके गान, व्रजराजके
वन्दीजन-चारण-नटोंसे सुनी हुई गीति-रचनाएँ--
में जहाँ जिसका मन डूबा, उसीको वह अतिशय
` मनोहर मन्द मधुर प्रेमार्द्र स्वरमें गाने लग गया-
अन्ये तदनुरूपाणि मनोज्ञानि महात्मनः।
गायन्ति स्म महाराज स्नेहक्लिन्नधियः शनैः ॥
(श्रीमद्भा० १०। १५। १८)
कोइ अति मधुर-मधुर सुर गावत।
सावरे कुँवरहि नांद अनावत॥
शिशुओंके नेत्र समाये हुए हैं श्रीकृष्णचन्द्रके
अनिमीलित नयन-सरोरुहमें तथा मानसतल पूरित हो
रहा है अपने ही मुखसे बाहर प्रसरित एवं पुनः
श्रुतिपथके द्वारा झरती हुई श्रीकृष्णगीतकी मधु-
धारासे। साथ ही समस्त वन-प्रान्तरमें- नहीं, नहीं,
अतीत-अनागत विश्वके कण-कणमें यह ध्वनि एक
अद्भुत सुरधुनीको धारा-सी बिखेरती जा रही है--
जो चाहे, पी-पीकर अपने प्राणोंकी प्यास बुझा
ले! --
जय कृष्नचंद्र करुनानिधान।
ब्रजजन पंकज-बन सुखद भान॥
नव-नव जलधर सम अंग स्याम।

लावन्य-धाम छबि कोटि काम॥
सुर अभय दैन भुजदंड-मूल।
दामिनि समान राजत दुकूल॥
मद छके असित सित अरुन नैन।
मृदु हँसन सुधा बरसत सुबैन॥
कुंडल मंडित श्रुति दुति अतोल।
परि छलक गंड सोभित कपोल॥
मुख मुरलि-सुधा बरसत उछंद।
निज जन जीवन, आनंदकंद॥

x x x

नंदसुत नित्य रस बाललीला मगन
उदधि आनंद गोकुल कलोलैं।
गौर अरु स्याम अभिराम भैया दोऊ
ललित लरिकान लिएँ संग डोलैं॥
भवन-प्रति-भवन चलि चोरहीं दूध-दधि,
रतन-भूषन बदन तन उजेरैं।
खात, लपटात, ढरकात, फिरि हँसि भजत,
चकृत ह्वै भवन निज भवन हेरैं॥
कबहुँ गहि-गहि फिरत पूँछ बछियान की,
किंकिनी कनक कटि मधुर बाजैं।
गोप-गोपीन मन-दृगनि के खिलौना खिलत-मुख,
कमल मोरि मुरि हँसनि भ्राजैं॥
बदन दधि-छींट, छबि, धूरि-धूसरित अंग
अबहिं ते मदन-गति पगनि पेलैं।

ENGLISH TRANSLATION

The boys anxiously consider what to do. They cannot fill a flute with transcendental melody like the dark beauty. Long ago, on the day Aghasura's movement ended, they decided: “When Kannu plays the flute, none of us should imitate Him. Otherwise we shall lose the full enjoyment of this supreme happiness. We may defeat Kannu in other things, and He will certainly lose, but we should not compete with His flute.” How, then, can they make Him sleep? “He put Dau Dada to sleep with the flute.” The simple boys, their hearts softened by affection, worry without limit.

At last a remedy occurs to them: “If not the flute, we shall sing Kannu to sleep.” The moment the thought arises, nectar begins to rain from their throats. Each sings in a slow, exceedingly enchanting, sweet, love-moistened voice whatever absorbs his mind: songs born from his own feelings, songs of Krsna's fame heard from the women of Vraja, or compositions heard from the bards, panegyrists, and actors of Vraja's king.

“Others, their minds softened by affection, slowly sang pleasing songs suited to that great soul.” (Srimad-Bhagavatam 10.15.18)

One sings in an exceedingly sweet voice and brings sleep to the dark prince.

The boys' eyes rest within Krsna's open lotus eyes, while their minds fill with the honey stream of songs about Him that flows from their mouths and returns through their ears. Throughout the forest, or rather through every particle of the worlds past and future, this sound scatters like a wondrous celestial river. Whoever wishes may drink repeatedly and quench the soul's thirst:

“Victory to Krsnacandra, abode of compassion, the bliss-giving sun for the lotus forest of Vraja's people. His limbs are dark like ever-fresh rain clouds. He is the abode of beauty, more lovely than millions of Cupids. The base of His strong arms grants fearlessness to the gods, and His yellow cloth shines like lightning. His black, white, and red eyes are intoxicated with delight. His gentle smile and sweet speech shower nectar. Earrings of immeasurable brilliance adorn His ears and spill their glow across His cheeks. Nectar rains from the flute at His mouth. Nanda's son, the life of His own people, is eternally immersed in the rasa of childhood play, an ocean of bliss in Gokula.

“The two charming brothers, fair and dark, take graceful boys with Them. Going from house to house, They steal milk and yogurt, Their faces and bodies bright with jeweled ornaments. They eat, smear one another, spill the food, laugh, and run away, leaving each householder astonished upon returning home. Sometimes They wander holding the tails of calves. Golden bells ring sweetly at Their waists. They play as toys before the eyes of cowherd men and women, Their lotus faces shining as They turn and laugh. Yogurt spots cover Their faces, Their limbs are gray with dust, and even now Their steps defeat the gait of Cupid.”

ORIGINAL Hindi, Sanskrit, and Braj

कंठ बघना दिएँ पायँ पैजनि-झनक
दास नागर हिएँ आँगन खेलैं।।
x x x
मुकुट की चटक, लटक बिबि कुंडल की,
भौंह की मटक नैक आँखिन दिखाउ रे।
ए हो बनवारी! बलिहारी जाउँ तेरी,
मेरी गैल कि न आइ नैक गाइन चराउ रे।।
'आदिल' सुजान रूप गुन के निधान कान्ह!
बाँसुरी बजाइ तन तपन बुझाउ रे।
नंद के किसोर चितचोर मोर-पंखवारे
बंसीवारे साँवरे पियारे, इत आउ रे।।
x x x
माथे पै मुकुट देखि, चंद्रिका चटक देखि,
छबि की छटक देखि, रूप-रस पीजियै।
लोचन बिसाल देखि, गरें गुंजमाल देखि,
अधर रसाल देखि चित्त चुप कीजियै।।
कुंडल-हलनि देखि, पलक-चलनि देखि,
अलक-बलनि देखि सरबस दीजियै।
पीतांबर-छोर देखि, मुरली की घोर देखि,
साँवरे की ओर देखि, देखिबौई कीजियै।।

यह है श्रीकृष्णचन्द्रके दिव्यातिदिव्य परम मनोहर अरण्य-विहारका एक अत्यन्त संक्षिप्त प्रतिचित्र। अनन्तैश्वर्यनिकेतन ब्रजेन्द्रनन्दनको और विहार करते समय ठीक-ठीक पहचान लेनेकी क्षमता किसमें है? अपनी अघटघटनी योगमायाका आवरण जो है उनके उस ऐश्वर्यमय स्वरूपपर। लीला-रस-पान करने जो आये हैं वे! इसीलिये सर्वथा प्राकृत गोपशिशुकी भाँति बनकर ही लीला कर रहे हैं। यद्यपि वैकुण्ठधाममें रमा उनके चरणसरोजोंकी परिचर्यामें नित्य संलग्न हैं, असमोर्ध्व ऐश्वर्य उनका नित्य सहचर है, फिर भी जिस प्रकार प्राकृत शिशु अपने बन्धुगणोंके साथ अनेकों खेल खेले, खेलता ही रहे, वैसे ही-वे श्रीकृष्णचन्द्र अपने इन सखाओंके साथ विविध क्रीडाओंमें-बाल्यलीला-विहारमें तन्मय हो रहे हैं। असुरोंको परमगतिका दान वितरण करते समय वह आवरण कहींसे किञ्चित् संकुचित हो जाय, एक छिद्र-सा निर्मित हो जाय एवं उस छिद्रके अन्तरालसे उनका अपरिसीम ऐश्वर्य क्षणभरके लिये झाँक भले ले। अन्यथा नीलसुन्दर तो लीला-रसपानमें ही नित्य मत्त रहते हैं-

एवं निगूढात्मगतिः स्वमायया
गोपात्मजत्वं चरितैर्विडम्बयन्।
रेमे रमालालितपादपल्लवो
ग्राम्यैः समं ग्राम्यवदीशचेष्टितः।।

(श्रीमद्भा० १०। १५। १९)
एहि बिधि निज माया करि गूढ़ा।
रहे काल, बहु, समुझ न मूढ़ा॥
बिच-बिच भए प्रगट हरि कबहूँ।
दनुज हने जब, तेहि छिन तबहुँ॥
जिमि प्राकृत बालक गुन-सीला।
करत रहे प्रभु ब्रज नित लीला॥
x x x
बिहरत इहि परकार बिहार।
ज्यां गाइन सँग गवार गँवार॥
जा कहूँ मुनि मन करत बिचार।
निगम अगम पावत नहिं पार॥
लछिमी ललना ललित सु पाइ।
लालति ज्यौ निधनी धन पाइ॥
बड़ी बेर आवत सिव-मन में।
सो प्रभु यों बिहरत या बन में॥

ENGLISH TRANSLATION

“With an amulet at His neck and anklets ringing upon His feet, He plays in the courtyard of Nagara Dasa's heart.

“Show me once the flash of Your crown, the sway of Your varied earrings, the dance of Your brows, and the movement of Your eyes. O forest-garlanded Lord, I offer myself to You. Come once along my path and graze the cows. Wise Kanhaiya, treasure of beauty and virtue, play Your flute and cool the burning of my body. O youthful son of Nanda, thief of my heart, peacock-feathered, flute-bearing dark beloved, come this way.

“See the crown upon His forehead, see the sparkling moon ornament, see the burst of beauty, and drink the rasa of His form. See His broad eyes, the gunja garland at His neck, and His nectar-fruit lips, and let the mind fall silent. See the movement of His earrings, the motion of His eyelids, and the power of His curls, and surrender everything. See the end of His yellow cloth, hear the mighty call of His flute, look toward the dark one, and make seeing Him your only act.”

This is an exceedingly brief image of Sri Krsnacandra's divinely divine and supremely enchanting forest wandering. Who can recognize Vrajendra's son exactly while He performs these pastimes? His Yogamaya, expert in arranging impossibilities, covers His majestic nature. He has come to drink pastime rasa, so He plays exactly like a natural cowherd child.

Although Rama, the goddess of fortune, eternally serves His lotus feet in Vaikuntha and unequaled majesty is His constant companion, Sri Krsnacandra becomes absorbed in many childhood games with His friends just as an ordinary boy plays endlessly with his companions. When He distributes the supreme destination to demons, that covering may contract slightly, an opening may appear, and His boundless majesty may look through it for a moment. Otherwise the dark beauty remains forever intoxicated by drinking pastime rasa:

“Thus His true nature and course concealed by His own potency, He imitated the condition of a cowherd's son through His deeds. Though the goddess of fortune caresses His tender feet, the Lord played with village boys just like a village child.” (Srimad-Bhagavatam 10.15.19)

Thus He concealed Himself by His own potency and remained for a long time, while fools could not understand. At intervals Hari became manifest, but only for the instant in which He killed a demon. Like an ordinary child of gentle character, the Lord continued His eternal pastimes in Vraja.

He wanders in this way, like a simple cowherd among cows. Sages ponder Him in their minds, yet the Vedas cannot reach His limit. Laksmi, the lovely goddess, obtains His graceful feet and fondles them as a poor person cherishes newly found treasure. The Lord who enters Siva's mind only after a very long time wanders so freely in this forest.

CHAPTER 62

# कालिय-ह्रदका विषैला जल पीकर गिरे गौओं और गोपबालकोंको श्रीकृष्णका पुनर्जीवित करना

# Śrī Kṛṣṇa Revives the Cows and Cowherd Boys Who Fell After Drinking the Poisoned Water of Kāliya's Lake

Source scan pages 412–416

ORIGINAL Hindi

बनमें गौओंका भटककर कालिय-ह्रद (कालीदह)-के समीप पहुँचना और प्यासी होनेके कारण वहाँका विषैला जल पीकर प्राणशून्य हो गिर पड़ना, गोप-बालकोंका भी उसी प्रकार निश्चेष्ट होकर गिर पड़ना; श्रीकृष्णका वहाँ आकर उन सबको तथा गौओंको करुणापूर्ण दृष्टिमात्रसे पुनर्जीवित कर देना और सबसे गले लगकर एक साथ मिलना

ENGLISH TRANSLATION

The cows stray through the forest to Kāliya's lake and, driven by thirst, drink its poisoned water and fall lifeless. The cowherd boys likewise collapse without movement. Śrī Kṛṣṇa arrives, revives all the boys and cows by His compassionate glance alone, and embraces everyone as they reunite.

ORIGINAL Hindi

काननके उस भूभागपर हरित मृदुल तृणोंका अम्बार-सा लग रहा था। ग्रीष्मका साम्राज्य भी मानो उसकी छायातक उसे छू न सकी हो, इस प्रकार वह तृणराजि लह-लह कर रही थी और वहींपर श्रीकृष्णचन्द्र अपने गोपसखाओंके साथ गोसंचारण कर रहे थे। साथ ही उनकी परम मनोहारिणी क्रीड़ाएँ भी चल रही थीं। उनके श्यामल सुन्दर श्रीअङ्गोंसे एवं शिशुओंकी प्रेमिल भावभङ्गिमाओंसे आनन्दका स्रोत झर-झर कर वन-प्रान्तरके कण-कणको प्लावित कर रहा था:

ENGLISH TRANSLATION

That part of the forest was heaped with soft green grass. The grasses flourished as though even the shadow of summer's dominion had failed to touch them. There Śrī Kṛṣṇacandra grazed the cows with His cowherd friends while their supremely enchanting games continued. From His beautiful dark limbs and the boys' loving gestures, a stream of joy flowed forth and flooded every particle of the woodland:

ORIGINAL Braj

चरावत बृंदाबन हरि गाइ॥
सखा लिऐ सँग सुबल-सुदामा, डोलत हैं सुख पाइ।
क्रीड़ा करत जहाँ-तहँ सब मिलि, अति आनंद बढ़ाइ॥

ENGLISH TRANSLATION

Hari grazed the cows in Vṛndāvana. Taking friends such as Subala and Sudāmā with Him, He wandered in delight. Together they played here and there, increasing their immense joy.

ORIGINAL Hindi

अचानक तृणग्रास मुखमें लिये ही गौएँ बिदक गयीं। वे अबतक तो शान्तभावसे तृण चरती रहकर भी अपने पालक नीलसुन्दरकी ओर सिर उठाकर देख लेती थीं; किंतु हठात् उनकी आँखें इससे भी अधिक सुन्दर एक अन्य तृणसंकुल भूमिखण्डकी ओर बरबस जा लगीं, नहीं-नहीं, आकर्षित कर दी गयीं। अचिन्त्यलीलामहाशक्तिने निर्धारित योजनाके अनुरूप डोरी खींच ली थी और इसलिये वे उस ओर ही भाग चलीं, बिखर गयीं। पर उस ओर तो सघन वन है, उनको उस ओरसे नियन्त्रित कर लेना नितान्त आवश्यक है। अतएव नीलसुन्दरकी क्रीड़ा भी स्थगित हो गयी और गोपशिशु भी गायोंको लौटा लेनेके उद्देश्यसे उस ओर ही दौड़ चले:

ENGLISH TRANSLATION

Suddenly the cows started and bolted with mouthfuls of grass still between their teeth. Until then they had grazed peacefully, occasionally raising their heads to look toward their keeper Nīlasundara. All at once their eyes became fixed upon another tract of ground covered with grass even more beautiful than that around them. More precisely, their eyes were drawn there. The inconceivable great power of divine play had pulled the cord according to its appointed design, and the cows scattered and ran in that direction. Dense forest lay ahead, so they urgently had to be brought under control. Nīlasundara's game stopped, and the cowherd boys ran after the cows to turn them back:

ORIGINAL Braj

बगरि गईं गैयाँ बन-बीथिनि, देखीं अति बहुताइ।
कोउ गए ग्वाल गाइ बन घेरन, कोउ गए बछरु लिवाइ॥

ENGLISH TRANSLATION

The many cows scattered along the forest paths. Some cowherd boys went to surround them in the woods, while others went to bring back the calves.

ORIGINAL Hindi

श्रीकृष्णचन्द्र हँस रहे हैं। उनके नेत्रसरोजोंमें उत्सुकता भी है। वे रह-रहकर पुकार भी उठते हैं, 'अरे भैयाओ! भागते क्यों हो? धीरे चलकर ही उन्हें घेर क्यों न लेते!' किंतु वे शिशु तो सुननेसे रहे। इधर उन्हें एक साथ दौड़ते देखकर गौएँ और भी वेगसे भागीं। देखते-ही-देखते वह गोराशि तथा वे शिशु, दोनों ही लता, द्रुम, वल्लरियोंकी ओटमें हो गये। यहाँ बच गये एकाकी नीलसुन्दर। बायें हस्तकमलमें एक वन्य विटपकी डाल धारण किये हुए तथा दाहिनी मुट्ठीको अरुणिम अधरोंसे सटाकर दक्षिण तर्जनी उठाये वे उस ओर ही कुछ संकेत-सा कर रहे हैं। क्या पता वे वनमाली किस धुनमें हैं। क्योंकि सदाकी भाँति सखाओंका अनुसरण उन्होंने आज नहीं किया। प्रत्युत कुछ विलम्ब हो जानेपर समीपमें ही कलिन्दनन्दिनीके तटपर स्थित उस विशाल वटकी छायामें वे जा विराजे हैं। शिशुओंके अबतक न आनेका कारण सोच रहे हैं:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra laughed, curiosity shining in His lotus eyes. Again and again He called, "Brothers, why are you running? Why not walk slowly and surround them?" The boys did not listen. Seeing them all run together, the cows fled even faster. In moments both the herd and the boys disappeared behind trees, vines, and creepers. Nīlasundara remained alone. Holding a branch from a forest tree in His left lotus hand, He placed His right fist near His crimson lips and raised His index finger, signaling something in their direction. Who could know what absorbed Vanamālī? Unlike other days, He did not follow His friends. After some delay He sat beneath the shade of the great banyan nearby on the bank of Yamunā and wondered why the boys had not returned:

ORIGINAL Braj

बंसीबट, सीतल जमुना तट अतिहिँ परम सुखदाइ।
सूर स्याम तहँ बैठि बिचारत, सखा कहाँ बिरमाइ॥

ENGLISH TRANSLATION

Vaṁśīvaṭa upon Yamunā's cool bank was supremely delightful. Sūra's Śyāma sat there wondering, "Where have My friends been delayed?"

ORIGINAL Hindi

'अरे! कितनी देर लगा दी उन सबोंने!' चिन्ताहरण विश्वनियन्ता प्रभु श्रीकृष्णचन्द्रको अब अपने सखाओंके लिये चिन्ता होने लग गयी; क्योंकि क्षण-क्षण करते ही वहाँ आये भी उन्हें प्रायः दो दण्ड हो चुके। सखाओंके अभावमें उनका चित्त वहाँ लग न सका। अन्यमनस्क-से हुए वे भी उस ओर ही चल पड़े। उनकी चिन्ताका पार नहीं:

ENGLISH TRANSLATION

"How long they have taken!" Śrī Kṛṣṇacandra, Lord and ruler of the universe who removes all anxiety, now became anxious for His friends, for nearly two daṇḍas had passed while He waited. Without His companions His heart found no rest there. Distracted, He set out in their direction, and His concern knew no limit:

ORIGINAL Braj

बार-बार हरि कहत मनहिं मन, अबहिं रहे सँग चारत धेनु।
ग्वाल-बाल कोउ कहूँ न देखौं, टेरत, नाउँ लेत, दै सैनु॥
आलस-गात जात मनमोहन, सोच करत, तनु नाहिँन चैनु।
अकनि रहत कहुँ, सुनत नहीं कछु, नहिं गो-रंभन बालक-बैनु॥

ENGLISH TRANSLATION

Again and again Hari said within Himself, "Just now they were grazing the cows beside Me, yet I see no cowherd boy anywhere." He called their names and gave signals. Manamohana walked with weary limbs, overcome by worry and unable to find bodily peace. He stopped repeatedly to listen but heard nothing, neither the lowing of cows nor the voices of boys.

ORIGINAL Hindi and Braj

इधर गायें तो सघन वनकी सीमाके उस पार जा पहुँची थीं तथा इतनी दूर बड़े वेगसे दौड़कर तृषित हो चुकी थीं। यही हाल उनके पालकवर्ग गोप-शिशुओंका था। ऊपर निदाघके सूर्य तप रहे थे। वनस्थलीके इस भागमें वृक्षोंकी शीतल छाया भी समाप्त हो चुकी थी। उन्मुक्त गगन था और नीचेकी धरती वहाँ, बस, सम्पूर्ण वृन्दावनमें एकमात्र उस देश-विशेषमें ही, हरितिमाशून्य-सी हो रही थी। अत्यन्त निकटमें ही तपनतनयाके सुन्दर मञ्जुल प्रवाहके दर्शन अवश्य हो रहे थे। पर वहाँ तटपर भी केवल एक कदम्बतरुके अतिरिक्त किसी भी वृक्षका चिह्नतक न था। आश्चर्य है, वहाँ तृण, वीरुध उगतक नहीं सके थे। बस, केवल रविनन्दिनी श्रीयमुनाकी लहरें ही वहाँ एकमात्र आकर्षणकी वस्तु थीं। विशेषतः तृषित गायें उन्हें देख लेनेके अनन्तर, इस मध्याह्नके समय वहाँ जाकर जलपानके द्वारा अपनी तृषा शान्त करनेका लोभ संवरण कर सकें, यह कैसे सम्भव था। इसीलिये स्वाभाविक ही गायें उस ओर ही मुड़ीं और पालक तो उनके पीछे चलेंगे ही। इस प्रकार सभी उस निर्वृक्ष तटपर ही जा पहुँचे; व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रकी अचिन्त्य-लीला-महाशक्ति उन्हें वहाँ उस प्रसिद्ध कालिय-ह्रदपर ले आयीं, जहाँ नीलसुन्दरकी कालियदमन-लीलाका प्रकाश होगा:

सिसु-सुरभीं तिहि बेर, तृषावंत जल के भए।
कालीदह कहँ हेरि चले, सीघ्र पहुँचे तहाँ॥

ENGLISH TRANSLATION

The cows had crossed beyond the dense forest and become thirsty after running so far at great speed. The same was true of the cowherd boys who tended them. The summer sun blazed overhead, and in this part of the woodland the trees' cooling shade had ended. Open sky stretched above, while the ground below appeared devoid of greenery. In all Vṛndāvana, only this particular place was so barren.

The lovely current of Yamunā, daughter of the sun, could be seen very near. Yet apart from a single kadamba, not a trace of any tree stood upon the bank. Astonishingly, not even grass or small plants could grow there. Only the waves of Śrī Yamunā formed an attraction. Having seen them at midday, how could the thirsty cows resist going there to drink and quiet their thirst? They naturally turned toward the river, and their keepers followed. Thus everyone reached that treeless bank. Śrī Kṛṣṇacandra's inconceivable power of divine play led them to the famous lake of Kāliya where Nīlasundara's pastime of subduing the serpent would be revealed:

At that time the boys and cows were thirsty for water. Seeing Kāliya's lake, they went toward it and quickly arrived there.

ORIGINAL Hindi

अस्तु, ग्रीष्मतापसे व्यथित वे गायें आते ही उस जल-प्रवाहमें मुँह डालकर प्यास शान्त करने लगीं। श्रीयमुनाकी उस अमृततिरस्कारिणी धाराका ही वे सदा पान करती आयी हैं, इस धाराने सदा ही उनके प्राणोंमें शीतलताका संचार किया है; इसलिये ही नित्यके अभ्यासवश सबने जल पीना आरम्भ किया। किंतु आज वह चिरपरिचित तृप्ति उन्हें न मिली, तृप्ति दूर, वारिस्पर्शमात्रसे कण्ठमें कुछ बूँदें उतरनेभरसे उनके प्राण झुलसने लगे। वे पशु इस बातको नहीं जानते कि यहाँ, तपनतनयाके इस हृदमें ही कालिय नागका निवास है, उसके सम्पर्कसे इस हृदका प्रत्येक जलकण विषपूर्ण हो चुका है; उन्हें इसका जलपान तो क्या, इसकी सीमामें भी प्रविष्ट नहीं होना चाहिये था। और इस ज्ञानके अभावमें ही स्वभाववश वे इस सद्यः प्राणहारक जलको स्पर्श कर चुके थे, उसका कुछ अंश पी चुके थे। इसीलिये जो परिणाम होना था, वही हुआ। एक ही साथ सबके शरीरोंमें, उनके स्नायुजालके प्रत्येक कणमें आग-सी जल उठी और देखते-ही-देखते वे सब-की-सब गायें वहीं, उस तटपर ही प्राणशून्य होकर गिर पड़ीं।

तथा उनके पालकवर्ग, ओह! लीलाशक्तिकी भी विचित्र महिमा है। उन मूक गो-समूहोंके लिये तो, पशुस्वभाववश उन्होंने जलपान कर लिया, यह हेतु किसी अंशमें समीचीन बन सकता है, किसी अंशकी बात इसीलिये कि सचमुच ही सच्चिदानन्द परब्रह्म पुरुषोत्तम श्रीकृष्णचन्द्रकी लीलामें उपकरणभूता ये गायें प्राकृत सृजनकी वस्तुएँ नहीं हैं; किंतु वे श्रीदाम, सुबल आदि गोपशिशु तो प्रायः सभी जानते थे कि एक महासर्पका उस हृदमें निवास है। वे अपने पिता-पितृव्योंसे सुन चुके थे; वहाँ उस स्थानकी ओर पैर रखनेके लिये सर्वथा निवारित हो चुके थे। फिर भी उनका वह ज्ञान उस समय लुप्त हो गया। हतबुद्धि-से हुए वे भी अतिशय द्रुतवेगसे दौड़कर उन गायोंके पीठ-पीछे आ पहुँचे। इतना ही नहीं, वे आये थे इस उद्देश्यसे कि शीघ्र-से-शीघ्र इन पशुओंको पीछेकी ओर हाँक लायेंगे, किंतु यहाँ आनेपर वह स्मृति भी किसीने पोंछ दी। उन्हें प्यास तो थी ही, उन सबने भी अपनी अञ्जलि उस प्रवाहमें डाल ही दी, अञ्जलिका किञ्चिन्मात्र जल अपने कण्ठमें भी डाल ही लिया। बस, जैसे इधर गिरीं गायें, वैसे ही, सर्वथा साथ-ही-साथ क्षणभरमें वहीं गिर पड़े, प्राणशून्य हुए वे सब-के-सब गोपशिशु!

ENGLISH TRANSLATION

Afflicted by the summer heat, the cows arrived and immediately lowered their mouths into the current to satisfy their thirst. They had always drunk from Śrī Yamunā's stream, which surpassed nectar and had always spread coolness through their lives. Following long habit, they began to drink. Today, however, they did not find the familiar satisfaction. Far from being refreshed, their very lives began to burn as soon as the water touched them and a few drops entered their throats.

The animals did not know that the serpent Kāliya lived in this lake of the sun-god's daughter and that his presence had filled every drop with poison. They should not have drunk from it or even entered its boundary. Lacking that knowledge, they followed their nature, touched the water that killed at once, and drank a little. The inevitable result came. Fire seemed to ignite simultaneously throughout their bodies and every strand of their nerves. Before their keepers' eyes, every cow fell lifeless upon the bank.

And then the boys who tended them fell as well. How wondrous is the majesty of the power of divine play. In the case of the silent cows, one might partly explain that they drank by animal instinct. This explanation is only partial because the cows who serve within the pastimes of Śrī Kṛṣṇacandra, Puruṣottama and the Supreme Brahman of eternity, consciousness, and bliss, are not products of material creation. Yet most of the cowherd boys, including Śrīdāmā and Subala, knew that a great serpent lived in the lake. They had heard this from their fathers and uncles and had been strictly forbidden even to approach the place. Still, their knowledge vanished at that moment. Their intelligence bewildered, they ran rapidly behind the cows.

They had come to drive the animals back as quickly as possible, but upon arriving, even that intention was erased. They too were thirsty. Each dipped his joined palms into the current and poured a small amount of water down his throat. Just as the cows fell, all the cowherd boys collapsed lifeless in the same place and at the same moment.

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.48-49

अथ गावश्च गोपाश्च निदाघातपपीडिताः।
दुष्टं जलं पपुस्तस्यास्तृषार्ता विषदूषितम्॥
विषाम्भस्तदुपस्पृश्य दैवोपहतचेतसः।
निपेतुर्व्यसवः सर्वे सलिलान्ते कुरूद्वह॥

ENGLISH TRANSLATION

Afflicted by the summer heat and tormented by thirst, the cows and cowherd boys drank Yamunā's corrupted water, polluted by poison. Their awareness overcome by divine arrangement, they touched that poisonous water and all fell lifeless at its edge, O best of the Kurus.

ORIGINAL Braj

गोप-धेनु रबि-कर लहि तापा।
ग्रीषम-धूप घोर तन ब्यापा॥
तृषित महा ब्याकुल मन तासू।
गरल-बिदूषित जल पिय आसू॥
दैवीहत चित विष जल जबहीं।
परसत मृतक भए सब तबहीं॥
गिरि गे सकल सखा अरु धेनू।
जमुना तीर तीर सुभ रेनू॥

ENGLISH TRANSLATION

The cowherd boys and cows were scorched by the sun's rays as the fierce summer heat spread across their bodies. Extremely thirsty and distressed, they quickly drank the poison-polluted water. Their minds struck by divine arrangement, they became lifeless the moment they touched it. All the friends and cows fell upon the fine dust of Yamunā's bank.

ORIGINAL Hindi

वास्तवमें तो सृजन-संहारसे परे, आदि-अन्तविहीन नित्य जीवनमें अवस्थित इन भगवत्पार्षदोंके लिये प्राणशून्य होनेकी बात बनती नहीं। यह तो अघटनघटन-पटीयसी योगमायाका ही वैभव है। नीलसुन्दरकी लीलामन्दाकिनीका, उससे निस्सृत प्रतिक्षण नूतन रस-प्रवाहका सौन्दर्य और भी निखर उठे, इस उद्देश्यसे उनके प्राण आच्छादित हो गये हैं। योगमायाके अञ्चलकी छायामें उनके उन चिन्मय प्राणोंका व्यापार अदृश्य बन गया है, स्थगितमात्र हो गया है, और वे उस रूपमें दीख पड़ रहे हैं। यह एक विचित्र-सी मूर्च्छा है उनकी:

ENGLISH TRANSLATION

In truth, these eternal associates of Bhagavān exist in beginningless and endless life beyond creation and destruction, so they cannot become lifeless. Their condition was the majesty of Yogamāyā, who expertly makes the impossible occur. Their life functions were covered so that the beauty of Nīlasundara's celestial Gaṅgā of pastimes and its ever-new current of rasa might become still more radiant. Beneath the shadow of Yogamāyā's garment, the activities of their spiritual lives became invisible and were merely suspended, causing them to appear in this way. Theirs was a wondrous kind of fainting:

ORIGINAL Sanskrit. Source: Sārārtha-darśinī

व्यसव इति लीलासौष्ठवार्थं योगमाययैव नित्यानामपि तेषामसूनाच्छाद्य तथा दर्शनात्।

ENGLISH TRANSLATION

The word "lifeless" means that, to enhance the beauty of the pastime, Yogamāyā covered the life functions even of these eternal associates and caused them to appear in that condition.

ORIGINAL Hindi

जो हो, यहाँ जब इतना हो चुका, तब कहीं श्रीकृष्णचन्द्र सखाओंको ढूँढ़ते हुए सघन वनकी सीमा पारकर इस शुष्क वृक्षशून्य भूभागपर आये और तत्क्षण दूरसे ही उनकी दृष्टि इस करुण दृश्यपर भी जा पहुँची। उस समय व्रजेन्द्रनन्दनकी कैसी दशा हुई, ओह! स्वयं वाग्वादिनीमें भी शक्ति कहाँ है जो इसपर किञ्चिन्मात्र प्रकाश दे सकें। करुणासिन्धु व्रजेन्द्रनन्दनके अन्तस्तलमें उच्छलित कृपामयी ऊर्मियोंका, किसी एक करुणालहरीके एक कणका भी वास्तविक चित्रण आजतक कहीं किसीके द्वारा भी हुआ जो नहीं। यत्किञ्चित् चित्रण हुआ है, हो सकता है तो केवल उनके बाह्य अनुभावोंको लेकर ही, सो भी उनकी चरणनखचन्द्रिकाका प्रकाश बुद्धिमें, मन-प्राण-इन्द्रियोंमें परिव्याप्त हो जाय और उस आलोकमें उन चिन्मय अनुभावोंके दर्शन हों तब। अतएव किसी भी बड़भागी लीलादर्शीके प्राणोंकी झंकृति भी वाणीद्वारा इतना ही व्यक्त कर सकती है, एक मुहूर्तके अनन्तर श्रीकृष्णचन्द्र वहाँ आये थे और तुरंत दूरसे ही उन्होंने उन सबको प्राणरहित देख भी लिया। विद्युत्-वेगसे घटनास्थलपर भी वे आ पहुँचे। पर हाय! उनकी उस नवनीरदश्यामल मूर्तिपर, आह! सौन्दर्यनिधि उस नील कलेवरपर क्षणभरमें ही, अन्तस्तलकी व्यथाके न जाने कितने शत-सहस्र काले आवरण जो आ गये! हाय रे! उनके श्याम श्रीअङ्गोंपर एक कैसी-सी, पहलेसे सर्वथा भिन्न जातिकी एक विचित्र श्यामता, नहीं-नहीं, व्यथाजन्य म्लानताका पुञ्ज जो बिखर गया। ओह!

ENGLISH TRANSLATION

After all this had occurred, Śrī Kṛṣṇacandra crossed the boundary of the dense forest while searching for His friends and entered the dry, treeless land. From a distance His gaze immediately fell upon the pitiful scene. Who could describe Vrajendra's son's condition at that moment? Even the goddess of speech lacks the power to cast the slightest light upon it. No one has ever truly portrayed even a particle of one compassionate wave among the mercy-filled surges rising within the ocean of compassion that was Vrajendra's son's heart.

Whatever can be described concerns only His outward expressions, and even that becomes possible only when the moonlight of His toenails pervades the intellect, mind, life, and senses, allowing those spiritual expressions to be seen in its radiance. Therefore, even the trembling heart of a greatly fortunate seer of divine play can express only this much through speech: after a muhūrta, Śrī Kṛṣṇacandra arrived and at once saw them all lifeless from afar. He reached the scene with the speed of lightning. In a moment, hundreds of thousands of dark coverings born of inner anguish seemed to descend upon His fresh-cloud-dark form, that blue body which was a treasury of beauty. A strange new darkness spread across His dark limbs, not their former hue but a mass of pallor born of pain.

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

अथ मुहूर्तपूर्तावागतोऽयं तोयदश्यामलपूर्तिर्मृतानिव तान् पश्यन्नन्यादृशश्यामलतामाजगाम।

ENGLISH TRANSLATION

After a muhūrta He arrived, His form dark like a rain cloud. Seeing them as though dead, He assumed an altogether different kind of darkness.

ORIGINAL Hindi

और तब आयी जड़िमा। श्रीकृष्णचन्द्र स्तब्ध खड़े हैं और सामने पड़ी हैं सर्वथा स्पन्दनशून्य असंख्य गायें और प्राणप्रिय सखाओंकी देह; किंतु मानो जड़िमाके लिये भी श्रीकृष्णचन्द्रके प्राणोंका ताप इस समय असह्य बन गया और वह भी मानो भाग निकली। फिर तो श्रीकृष्णचन्द्र चीत्कार कर उठे:

ENGLISH TRANSLATION

Then numbness came. Śrī Kṛṣṇacandra stood stunned before the countless utterly motionless cows and the bodies of His friends, dearer than life. Yet even numbness seemed unable to bear the heat of His anguish and fled. Śrī Kṛṣṇacandra cried out:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

या गावः खलु देवता व्रजसदामस्माकमुच्चैस्तरां
ये बालाश्च सदैव जीवतुलितास्तेऽमी विपन्नाः पुरः।
हा हन्त स्वयमस्मि तत्सहचरः किं भ्रातरं मातरं
तातं सर्वजनं च वच्मि मम धिक् चापल्यतः साहसम्॥

ENGLISH TRANSLATION

These cows are truly the most exalted deities of all of us who dwell in Vraja, and these boys have always been equal to life itself. Now they lie stricken before Me. Alas, I am their companion. What shall I say to My brother, My mother, My father, and all the people? Shame upon this rash venture born of My restlessness.

ORIGINAL Hindi

'ओह! ये गायें, नहीं-नहीं, निश्चितरूपसे हम व्रजवासियोंके सर्वाधिक आदरणीय देवता! तथा ये हमारे नित्य प्राणतुल्य बालक! आह! कैसी विपन्न दशामें ये सामने पड़े हैं! और मैं स्वयं, हाय रे! इनका सहचर हूँ! अब मैं क्या उत्तर दूँगा दाऊ भैयाको? मैयासे, बाबासे क्या कहूँगा? समस्त पुरवासियोंको क्या बताऊँगा? आह! मैं गोसंचारण करने आज इस पथसे, कालियहृदकी ओर आया ही क्यों? धिक्कार है मेरे चञ्चलताजन्य ऐसे साहसको।'

ENGLISH TRANSLATION

"These cows, no, truly the most honored deities of us residents of Vraja, and these boys who are eternally equal to our very lives, lie before Me in such a desperate state. Alas, I am their companion. What answer shall I give Dāū Bhaiyā? What shall I say to Mother and Bābā? What shall I tell all the people of Vraja? Why did I come along this path toward Kāliya's lake to graze the cows today? Shame upon this rash act born of My restlessness."

ORIGINAL Hindi

श्रीकृष्णचन्द्रका हृदय अनुतापवश विगलित हो उठा। वे क्रमशः एक-एकका मुख देखने लगे। फिर तो हृदयका वह द्रवभाव दृगोंमें भर आया। उनके नयनसरोरुह आर्द्र हुए एवं अश्रुवारिधारा कपोलोंपर बह चली:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra's heart melted with remorse. He looked in turn at each face until His heart's melted feeling filled His eyes. His lotus eyes grew moist, and streams of tears flowed over His cheeks:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

श्रीव्रजकुलचन्द्रमसः क्रमशः सर्वेषां मुखमभिदत्तदृशः स्तिमितीकृतनिजाधारा नेत्राम्बुधारा निपेतुः।

ENGLISH TRANSLATION

As the moon of Vraja's dynasty cast His gaze successively upon every face, streams of tears fell from His eyes, stilling their own natural current.

ORIGINAL Hindi

और यह लो! जिस गोपशिशुपर, गायपर, उनकी वह अश्रुस्रावणी, नहीं-नहीं अमृतवर्षिणी, दृष्टि पड़ती जा रही है, वे सब जीवित होकर उठते जा रहे हैं:

ENGLISH TRANSLATION

And then, every cowherd boy and cow upon whom His tear-flowing, or rather nectar-raining, glance fell came alive and rose:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

यथाक्रमं सर्वं चेतयामासुः।

ENGLISH TRANSLATION

In succession, that glance restored consciousness to them all.

ORIGINAL Hindi

इसमें आश्चर्य ही क्या है? अनन्तैश्वर्यनिकेतन श्रीकृष्णचन्द्र भले कितने ही मुग्ध वेशमें, अपने समस्त ऐश्वर्यको बाल्यावेशके अतल तलमें डुबाकर अपने स्वरूपभूत लीलारसका पान क्यों न करें, किंतु समयपर ऐश्वर्यशक्ति जाग उठेगी ही। श्रीशेष, शिव आदि योगेश्वरोंके भी ईश्वर व्रजेन्द्रनन्दनका वह अप्रतिम ऐश्वर्य ठीक अवसरपर क्रियाशील हो ही जायगा। बाल्यलीलाविहारीकी तो आँखें झर रही थीं, बालकोंको उस अवस्थामें देख-देखकर अनुताप-विह्वल हुए वे क्रन्दन कर रहे थे, किंतु उसी अश्रुपथसे उनका स्वरूपभूत ऐश्वर्य भी तो निस्सृत हो रहा था। फिर वे अनन्यगति, एकमात्र श्रीकृष्णचन्द्रपर ही निर्भर करनेवाली गायें, सर्वथा उनपर ही आश्रित वे गोपशिशु क्यों न पुनर्जीवन लाभ करें? उन्होंने किया ही, श्रीकृष्णचन्द्रने उन्हें नवजीवन प्रदान किया ही:

ENGLISH TRANSLATION

What wonder was there in this? Śrī Kṛṣṇacandra, the abode of infinite majesty, might appear utterly innocent, immerse all His power in the unfathomable depths of childhood absorption, and drink the rasa of pastimes intrinsic to His being. Yet at the proper moment His majestic power inevitably awakened. The incomparable sovereignty of Vrajendra's son, Lord even of great masters of yoga such as Śeṣa and Śiva, became active at precisely the right time.

The eyes of the enjoyer of childhood pastimes streamed with tears, and He wept in remorse upon seeing the boys in that state. Yet through the same path of tears, the majesty intrinsic to His being also flowed forth. Why then should the cows, who had no refuge but Śrī Kṛṣṇacandra, and the cowherd boys, wholly dependent upon Him, not regain their lives? They did. Śrī Kṛṣṇacandra gave them new life:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.50

वीक्ष्य तान् वै तथाभूतान् कृष्णो योगेश्वरेश्वरः।
ईक्षयामृतवर्षिण्या स्वनाथान् समजीवयत्॥

ENGLISH TRANSLATION

Seeing them in that condition, Kṛṣṇa, Lord of the masters of yoga, restored His dependents to life with His nectar-raining glance.

ORIGINAL Hindi

अब उनकी आँखें मिलनेभरकी देर थी, बस, श्रीकृष्णचन्द्रने लपककर प्रत्येकको ही, सर्वथा एक समयमें ही एक साथ पृथक्-पृथक् अपने भुजपाशमें बाँध लिया। प्राकृत बुद्धिमें यह शक्ति नहीं कि उसका समाधान कर दे, पर वास्तवमें यह आलिङ्गन संघटित हुआ इस रूपमें ही:

ENGLISH TRANSLATION

As soon as their eyes met His, Śrī Kṛṣṇacandra sprang forward and bound each one separately within His arms, all at exactly the same time. Material intellect cannot explain this, yet the embrace truly occurred in precisely this way:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

युगपदेव सर्वान् कृष्ट्वा पृथक् पृथगेवाश्लिष्टवान्।

ENGLISH TRANSLATION

Drawing everyone toward Himself simultaneously, He embraced each one individually.

ORIGINAL Hindi

शिशु एवं श्रीकृष्णचन्द्रका यह मिलन भी देखने ही योग्य है:

ENGLISH TRANSLATION

This reunion of the boys with Śrī Kṛṣṇacandra was a sight worthy of being seen:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

दृष्टिर्बाष्पमिता तनुस्तिमिततामन्तर्मतिलीनता-
मित्थं संगतिसाधने तु निखिलेऽभीक्ष्णं गते व्यर्थताम्।
किं सौख्यं किमसौख्यमेतदिति च स्फूर्तिं विनावस्थितौ
किञ्चित्कोऽपि न किञ्चिदुज्झितुमभूच्छक्तिप्रयुक्तश्चिरम्॥

ENGLISH TRANSLATION

Their sight was obstructed by tears, their bodies became motionless, and their inner awareness dissolved. All the faculties by which reunion might be experienced repeatedly became useless. Remaining without even the awareness of whether this was joy or sorrow, for a long time no one could bring himself to release even the slightest hold upon another.

ORIGINAL Hindi

'उन बालकोंकी दृष्टि बाष्पधारासे अवरुद्ध हो गयी। शरीर निश्चेष्ट हो गया। अन्तश्चेतना लुप्त हो गयी। इस प्रकार मिलनेके सभी साधन जब बारम्बार व्यर्थ होते गये, यहाँतक कि उन्हें इस बातका भी भान नहीं रहा कि यह सुखकी अवस्था है या दुःखकी। उस समय बड़ी देरतक तो कोई किसीको किञ्चिन्मात्र भी छोड़नेमें समर्थ ही न हुआ।'

ENGLISH TRANSLATION

"The boys' vision was obstructed by streams of tears, their bodies became motionless, and their inner awareness disappeared. Thus every means of experiencing their reunion repeatedly failed, until they no longer knew whether their condition was one of joy or sorrow. For a long time no one could let go of another even slightly."

ORIGINAL Hindi

और वे जब प्रकृतिस्थ हुए तब गायोंकी दशा भी निराली ही बन गयी:

ENGLISH TRANSLATION

When they regained outward composure, the cows' condition was extraordinary as well:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

गावो हुङ्कृतिघोषणावलयिताः कृष्णं लिहन्त्यश्चिरा-
द्बाहुद्वयवेष्टनेन विलसत्कण्ठ्यः समुत्कण्ठिताः।
यत्नात्त्याजिततद्गहाश्च पशुपैः क्षिप्ताश्च तस्थुश्चिरं
तास्तद्वक्त्रसुधाकरद्युतिसुधापीतावतृप्तेक्षणाः॥

ENGLISH TRANSLATION

The cows surrounded Kṛṣṇa with loud lowing and licked Him for a long time in their eagerness. Their necks shone as His two arms encircled them. With great effort the cowherd boys made them release their hold and moved them aside, yet the cows stood there for a long time, their eyes still unsatisfied after drinking the nectar of the moonlike radiance of His face.

ORIGINAL Hindi

'वे गायें उच्च स्वरसे हुंकार करती हुई श्रीकृष्णचन्द्रको घेरकर खड़ी हो गयीं, उत्कण्ठायुक्त होकर उन्हें बड़ी देरतक चाटती रहीं। नीलसुन्दर उन्हें गलबाहीं देकर खड़े थे, इससे उनकी ग्रीवा अत्यन्त सुशोभित हो रही थी। उनके पालक शिशुओंने आकर अत्यधिक प्रयास कर उन्हें श्रीकृष्णके बाहुपाशसे मुक्त किया, वे उन्हें वहाँसे हटाने लगे; किंतु गौएँ तो उनके मुखचन्द्रसे अपने अतृप्त नेत्रोंको हटा न सकीं, बड़ी देरतक ज्यों-की-त्यों खड़ी रहीं। उस अनुपम सुधाकरकी सुधाका पान करके भी वे तृप्त न हो सकीं।'

ENGLISH TRANSLATION

"The cows surrounded Śrī Kṛṣṇacandra, lowing loudly, and licked Him eagerly for a long time. Nīlasundara stood with His arms around their necks, making those necks appear exceedingly beautiful. The cowherd boys came and, with great effort, freed them from Śrī Kṛṣṇa's embrace and tried to move them away. Yet the cows could not withdraw their unsatisfied eyes from His moonlike face and remained standing there for a long time. Even after drinking the nectar of that incomparable moon, they could not be satisfied."

ORIGINAL Hindi

अस्तु, उन बालकोंके नेत्रोंमें आश्चर्य तो अब भी भरा है, अतिशय विस्मित हुए वे सब परस्पर एक-दूसरेको देख रहे हैं:

ENGLISH TRANSLATION

Wonder still filled the boys' eyes. Deeply astonished, they looked at one another:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.51

आसन् सुविस्मिताः सर्वे वीक्षमाणाः परस्परम्।

ENGLISH TRANSLATION

They were all greatly amazed and looked at one another.

ORIGINAL Hindi

अवश्य ही उन सरलमति बालकोंको यह अनुमान होते देर न लगी कि वे पुनर्जीवित कैसे हो गये। विषकी ज्वालासे उनके प्राण समाप्त हो ही चुके थे, उन्हें मृत्युके इस पार तो पुनः लौटा लाये हैं उनके कन्हैया भैया ही:

ENGLISH TRANSLATION

The simple-hearted boys quickly understood how they had returned to life. The fire of poison had ended their lives, and Kanhaiyā Bhaiyā alone had brought them back from beyond death:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.52

अन्वमंसत तद्राजन् गोविन्दानुग्रहेक्षितम्।
पीत्वा विषं परेतस्य पुनरुत्थानमात्मनः॥

ENGLISH TRANSLATION

O King, they understood that after drinking poison and dying, their return to life had come through Govinda's gracious glance.

ORIGINAL Braj

सखन इहै मन आनि, मरे जिए एहि काल हम।
कृष्न-अनुग्रह जानि, मन हरषे अति प्रेम भर॥

ENGLISH TRANSLATION

The friends realized within their hearts, "We died and have now returned to life." Knowing this to be Kṛṣṇa's grace, their hearts filled with immense love and joy.

ORIGINAL Hindi and Braj

फिर तो कन्हैया भैयाकी जय होनी ही है:

आपुस में सिसु मिलि कह्यौ, धनि धनि नंदकुमार।

ENGLISH TRANSLATION

Then Kanhaiyā Bhaiyā's triumph naturally had to be proclaimed:

The boys gathered together and said, "All glory, all glory to Nanda's son!"

ORIGINAL Hindi

नीलसुन्दरके अधरोंपर मन्द मुसकान है; किंतु उनकी दृष्टि केन्द्रित है कालियह्रदकी ओर। वे सोच रहे हैं कुछ और ही; कालियह्रदमें विहार करनेका मनोरथ निर्मित हो रहा है तथा शिशु व्यस्त हैं अपने कोटि-प्राणप्रतिम कन्नू भैयाके प्रति अपने स्नेहपूरित अन्तस्तलका आभार व्यक्त करनेमें:

ENGLISH TRANSLATION

A gentle smile rested upon Nīlasundara's lips, but His gaze remained fixed upon Kāliya's lake. His thoughts had turned elsewhere, and the desire to sport within the lake was taking form. Meanwhile, the boys were absorbed in expressing the gratitude of their love-filled hearts to Kannū Bhaiyā, who was dearer to them than millions of lives:

ORIGINAL Braj

प्रान बिनु हम सब भए ते, तुमहिं दियौ जिवाइ।
सूरके प्रभु! तुम जहाँ, तहँ हमहिं लेत बचाइ॥

ENGLISH TRANSLATION

"We had all become lifeless, and You alone restored us to life. O Lord of Sūra, wherever You are, You always protect us."

CHAPTER 63

# श्रीकृष्णका कालियनागपर शासन करनेके लिये कालियह्रदमें कूदना

# Sri Krsna Leaps into Kaliya Lake to Subdue the Serpent

Source scan pages 417–421

ORIGINAL Hindi, Sanskrit, and Braj

नीलसुन्दरके सलोने दृगोंमें मानो कालियहृदकी
वह भयंकरता प्रतिबिम्बित हो उठी--नहीं-नहीं,
चुभने-सी लगी--' अरे! यह विषपूर्ण गर्त तो एक
योजन परिमित दीर्घ एवं विस्तृत है! देवगण भी
इसको पार कर जाये, यह दुस्साध्य ही है। यह
अत्यन्त गम्भीर है, हासवृद्धिविहीन सागरके समान ही
इसका जल भी है। फिर भी जल-जन्तुओंसे, जलचर
पक्षियोंसे यह शून्य है; इसकी अगाध जलराशि
मेघावृत आकाश-सी प्रतीत हो रही है। इसकी
तीरभूमि सर्पोके आवासभूत अनेकों बिलोंसे पूर्ण है,
इतना ही नहीं, सर्पगण इनमें निवास भी कर रहे हैं;
अतएव अगम्य बन गया है यात्रियोंके लिये हृदका
यह तट । सर्पोके श्वाससे उद्भूत अग्निधूम इसे परिवेष्टित
किये हुए है । व्रजपुरवासियोंके पशुगण इसके जलका
भोग नहीं कर सकते, तृषार्त एवं जलकी आशा लेकर
आनेवालोंके लिये इसका जल अपेय बन रहा है।
और तो क्या, त्रिषवणार्थी (तीन बार स्नान करनेवाले)
अमरवृन्दने भी इसका उपभोग करना त्याग दिया।
आकाशपथसे पक्षियोंक लिये भी इसके ऊपरसे
संचरण करना सम्भव नहीं है। झंझावातके झोंकोंमें
उड़कर गिर जानेवाले तृण-पत्रतक इसके विषके
तेजसे तत्क्षण भस्म हो जाते हैं। हृदके चारों ओर चार
कोस भूमितलकी कैसी भीषण दुर्दशा है! किसको
सामर्थ्य है कि इस सीमामें प्रविष्ट हो जाय; सामर्थ्यशाली
देवोंके लिये भी यह दुर्गम है! ओह! इस घोर
विषाग्निकी ज्वालासे समस्त द्रुम, वीरुध आदि जल
जो गये हैं

दीर्घ योजनविस्तारं दुस्तरं त्रिदशैरपि।
गम्भीरमक्षोभ्यजलं निष्कम्पमिव सागरम्॥
तोयजैः श्वापदैस्त्यक्तं शून्यं तोयचरैः खगैः।
अगाधेनाम्भसा पूर्ण मेघपूर्णमिवाम्बरम्॥
दुःखोपसर्पतीरेषु ससर्पैर्विपुलैर्बिलैः ।
विषारणिभवस्याग्नेर्धूमेन परिवेष्टितम् ॥
अभोग्यं तत्पशूनां हि अपेयंच जलार्थिनाम्।
उपभोगैः परित्यक्तं सुरैस्त्रिषवणार्थिभिः॥
आकाशादप्यसंचार्यं खगैराकाशगोचरैः।
तृणेष्वपि पतत्स्वप्सु ज्वलन्तमिव तेजसा॥
समन्ताद्योजनं साग्रं देवैरपि दुरासदम्।
विषानलेन घोरेण ज्वालाप्रज्वलितद्रुमम्॥
(हरिवंश, विष्णुपर्व ११। ४२-४७)

अरे! देखो सही, अभी इस समय ही तपनतनयाके
इस कालियहदका जल कैसा उबल रहा है! मानो
चूल्हेपर स्थित विशाल जलपात्रका अत्युष्ण जल
आलोडित एवं आवर्तित हो रहा हो! तथा ऊपरकी

ओर, ओह! वह देखो, वे भूले-भटके कुछ विहंगम
उड़ते हुए आये, विषजलसे स्पृष्ट वायुने उन्हें
छू लिया और वे मूर्छित होकर, हाय! उस ह्रदमें
ही जा गिरे। इसके परिसरमें अवस्थित स्थावर प्राणी
भी जीवित रह ही कैसे सकते थे। दैवप्रेरित जंगम-
मृग आदि इस ह्रदके तीरकी ओर आकर जीवित
रह जायँ, यह सम्भव ही कहाँ है। बस, पवन इन
विषाक्त तरंगमालाओंको स्पर्शकर, विषजलकणोंको
वहन करते हुए उन्हें छू लेता है और वे जल जाते
हैं, प्राणशून्य हो जाते हैं-
कालिन्द्यां कालियस्यासीद्ध्रदः कश्चिद् विषाग्निना।
तप्यमानपया यस्मिन् पतन्त्युपरिगाः खगाः॥
विप्रुष्मता विषोदूर्मिमारुतेनाभिमर्शिताः।
म्रियन्ते तीरगा यस्य प्राणिनः स्थिरजङ्गमाः ॥
(श्रीमद्भा० १०। १६। ४-५)
जमुनहिं मिल्यौ निकट ही महा।
अति अगाध ह्रद कहियै कहा॥
बिष की आगि लागि जल जरै।
उड़ते खग जह गिरि गिरि परै॥
पवन रासि उठि सुठि जल लहें।
तिन तैं विषकी फुही जु फहरैं॥
इक जोजन के थिर-चर जंत।

ENGLISH TRANSLATION

The terror of Kaliya Lake seemed reflected in the dark beauty's charming eyes, or rather pierced them. “This poisonous abyss is a yojana in length and breadth. Even the gods cannot easily cross it. It is exceedingly deep, and its water, like an ocean free from ebb and flow, remains undisturbed. Yet it is empty of aquatic beasts and birds. Its fathomless mass of water resembles a cloud-covered sky. The shore is filled with many large holes inhabited by serpents and is therefore inaccessible to travelers. Smoke from the fire produced by the serpents' breath surrounds it. The animals of Vraja cannot use its water, and those who approach in thirst cannot drink it. Even the immortals who bathe three times daily have abandoned its use. Birds cannot pass over it through the sky. Grass and leaves carried down by gusts are instantly burned by the power of its poison. For four kos around the lake the land is in a dreadful condition. Even mighty gods cannot enter that boundary. The flames of its terrible poisonous fire have burned every tree and vine.”

“A yojana long and broad, impossible even for the gods to cross, it was deep and held unshaken water like a motionless sea. Deserted by water beasts and aquatic birds, it was filled with fathomless water like a sky filled with clouds. Its shores were painful to approach, being filled with great serpent holes, and it was surrounded by smoke from the fire born of poison. Its water could not be used by animals or drunk by those seeking water. The gods who bathe three times daily had abandoned it. Even sky-going birds could not cross above it, and grass falling into its water seemed to ignite from its power. For more than a yojana on every side it was unapproachable even to gods, and its dreadful poisonous fire set the trees ablaze.” (Harivamsa, Visnu-parva 11.42-47)

See how the water of this Kaliya Lake in the daughter of the sun boils at this very moment, like extremely hot water churning and revolving in a huge vessel upon a stove. A few lost birds fly near, but air touched by the poisonous water reaches them, and they faint and fall into the lake. How could stationary creatures around it remain alive? No deer or other moving animal driven by fate toward its shore can survive. Wind touches the poisonous waves, carries droplets of toxic water, and burns them lifeless.

“Within the Kalindi was a lake belonging to Kaliya whose water boiled from poisonous fire, so that birds flying above fell into it. Moving and stationary beings upon its bank died when touched by wind bearing droplets from its poisonous waves.” (Srimad-Bhagavatam 10.16.4-5)

Near where Yamuna flowed was a lake of immeasurable depth. Its water burned with poisonous fire, and flying birds fell into it. Wind rose after touching the water and scattered poisonous drops. Innumerable moving and unmoving beings within a yojana burned and died.

ORIGINAL Hindi, Sanskrit, and Braj

जरि-जरि, मरि मरि गए अनंत॥
जो बृंदाबन योग्य न हुते।
ते तब बिष-जल-ज्वाला हुते॥
जमुन धार कहँ तजहिं अगम दह भरिब धनुष सत।
तहँ अहि करहिं प्रबास कोह काली दुर्मद मत॥
लहरि लोल मिलि अनिल चलत, जब तपतु सकल बन।
उठति बिसम बिस ज्वाल जरत नभ उड़त निहगगन॥
तट निकट बिटप झौंके जहर, झार-भार नहिं सहि सकत।
इहि भाँत अमित उतपात लखि जगत-तात कूदन तकत॥
किंतु साथ ही ऐसे सूने निरानन्द कालियहदके
तटपर भी वह एक कदम्बतरु अवस्थित अवश्य है
तथा उसकी निराली हरितिमा भी ब्रजेन्द्रनन्दन
श्रीकृष्णचन्द्रके नयनसरोजोंमें समा जाती है। ओह!
उसकी शत-शत सुन्दर शाखाएँ-कभी एक क्षणके
लिये भी इस विषम विषकी ज्वालासे म्लान नहीं हुई,
उसका एक पल्लव भी झुलस न सका। यह तरुराज
निरन्तर एक पुण्यसौरभका संचार करता रहता है,
ब्रजपुरवासी दूरसे उसका घ्राण पाकर हर्षित होते हैं।
इतना ही नहीं, कालके नियमोंका सर्वथा अतिक्रमण
कर वह सदा एकरस मनोज्ञ एवं सुखशीतल बना
रहता है। पावस, शरद्, हेमन्त, शिशिर, वसन्त-
ग्रीष्म--इन सब ऋतुओंमें ही, बारहों मास निरन्तर
उसके अङ्ग पुष्पभारसे नमित रहते हैं, सदा ही वह
कुसुमित रहता है एवं उसकी शोभासे दसौं दिशाएँ
उद्भासित रहती हैं; किंतु ऐसी असम्भावित घटना
क्यों ? अत्यन्त घोर विषकी इस तरुके प्रति ऐसी
प्रभावहीनता कैसे ? बस, इसीलिये कि यह बड़भागी
कदम्ब तरुराज श्रीकृष्णचन्द्रके भावी चरण-सरोज-
स्पर्शकी परम पुनीत प्रतीक्षामें जो अवस्थित है;
्रजराजनन्दनके नलिन-सुन्दर श्रीचरणोंका स्पर्श उसे
भविष्यमें प्राप्त होगा, इस अप्रतिम सौभाग्यसे वह
विभूषित है--
भाविना श्रीकृष्णचरणस्पर्शभाग्येन स एकस्तत्तीरे न शुष्कः ।
(भावार्थदीपिका)
ऐसी ही है श्रीकृष्णचरणस्पर्शकी महिमा! यह
स्पर्श प्राप्त हो, फिर तो कहना ही क्या है; किसीके
लिये केवलमात्र यह सौभाग्य निर्धारित ही हो जाय
व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रकी कृपाशक्ति भविष्यमें
सहस्र-सहस्र युगसमूह व्यतीत होनेके अनन्तर भी
यदि किसीके लिये ऐसे परम सुदुर्लभ संयोगका
विधानमात्र कर दे तो इससे अधिक जीवनकी
कृतार्थता और है ही क्या । व्रजेन्द्रनन्दनकी अचिन्त्य-
लीलामहाशक्तिके कटाक्षकोरमें एक अद्भुत अनादि
अनन्त लीलोपकरणसूचिका सुरक्षित रहती है। उसमें

यह कदम्बतरु भी स्थान पाये हुए है । सुदूर भविष्यमें,
अमुक द्वापरके अन्तमें ब्रजेन्द्रनन्दन अपने बाल्यावेशको
मौजमें इस कदम्बपर आरोहण करेंगे और पश्चात्
इसीपरसे ही कालियदमनकी लीला संघटित करनेके
लिये कलिन्दनन्दिनीके उस विषमय हृदमें कूद पड़ेंगे--
यह विवरण इस तरुराजके लिये अङ्कित है। फिर
कालियका विष इसका कभी कुछ भी बिगाड़ कर
सके, यह तो असम्भव है। भला, जिन ब्रजेन्द्रनन्दनका एक
नाम जिह्वाग्रपर उपस्थित होनेमात्रसे, कर्णरन्ध्रोंमें प्रविष्ट
होनेभरसे, उनके त्रिभुवनमनोहर रूपकी एक काल्पनिक
आभा भी मानसतलपर उदय होनेमात्रसे, परिस्थितिविवश
हुए आकुल प्राणोंकी सर्वथा असहाय अवस्थामें एक
बार “नाथ! मैं तुम्हारा हूँ” इस प्रकार मन-ही-मन
जिनके शीतल शान्ततम चरणसरोरुहकी शरण ग्रहण कर
लेनेसे--संक्षेपमें कहनेपर अचिन्त्य सौभाग्यवश, उनके
नाम-रूप-लीला-गुण आदिके सम्पर्कमें किसी प्रकार
चले आनेमात्रसे जब संसार-सर्प-विषकी ज्वाला सदाके
लिये शान्त हो जाती है, तब फिर जिसे व्रजराजनन्दन
अपने श्रीचरणोंसे स्वयं स्पर्श करेंगे, उसका कालियके
विषकी ज्वाला क्या कर सकती है।
या पर कृष्न-चरन परसिहै।
इहि चढ़ि या दुष्टहि करसिहैं॥
भावी जा कदंब की ऐसैं।
बिष-जल परसि सके तिहि कैसैं॥
इसीलिये यह कदम्ब-तरुबर विषको कराल
शिखाओंसे निरन्तर परिवेष्टित रहकर भी सर्वथा अक्षत
बना है, अपने अन्तस्तलमें नित्य नवीन उल्लास लिये
निरन्तर पल्लवित एवं पुष्पित रहता है। न जाने कबसे
यह कदम्ब पल्लवोंका शृङ्गार धारणकर, अपने कुसुमरूप

ENGLISH TRANSLATION

Those unfit for Vrndavana were then consumed by the flames of poisonous water. The inaccessible lake, a hundred bows across, lay beside Yamuna's current. There the arrogant and wrathful black serpent lived. When restless waves met the wind, the entire forest burned and fierce toxic flames scorched flocks of birds in the sky. Trees near the bank could not endure the gusts of poison. Seeing these countless calamities, the father of the universe prepared to leap.

Yet one kadamba tree stands upon the shore of that desolate, joyless lake, and its unique verdure enters Vrajendra's son's lotus eyes. Not one of its hundreds of lovely branches has ever wilted in the poisonous blaze, nor has a single leaf been scorched. It continually spreads a sacred fragrance that delights Vraja's residents even from afar. Completely transcending the rules of time, it always remains equally charming, soothing, and cool. During rains, autumn, early winter, late winter, spring, and summer, through all twelve months, its limbs bend beneath flowers. It remains forever in bloom, illuminating the ten directions.

Why does this impossible event occur? Why is dreadful poison powerless against the tree? Because this greatly fortunate king of kadambas waits in sacred expectation for the future touch of Sri Krsnacandra's lotus feet. It is adorned with the incomparable fortune of someday receiving the touch of the lotus-beautiful feet of Vraja's prince: “Because it was destined to receive the touch of Sri Krsna's feet, it alone did not wither upon that bank.” (Bhavartha-dipika)

Such is the glory of touching Krsna's feet. If the touch is actually obtained, what more can be said? Yet even if the fortune is merely ordained, even if Krsna's power of grace schedules such a supremely rare meeting for thousands upon thousands of ages in the future, what greater fulfillment can life possess? The sidelong glance of Vrajendra's son's inconceivable pastime potency eternally preserves a wondrous, beginningless and endless list of instruments for His play. This kadamba has a place upon it. The list records that in the distant future, at the close of a certain Dvapara age, Vraja's prince will climb this tree in the delight of childhood and leap from it into the daughter of Kalinda's poisonous lake to perform the pastime of subduing Kaliya. How could Kaliya's venom ever injure it?

Simply when the name of Vrajendra's son appears upon the tongue or enters the ear, when even an imagined ray of His world-enchanting form rises in the mind, or when a helpless, anguished soul inwardly takes shelter of His cool, supremely peaceful lotus feet just once with the thought, “Lord, I am Yours,” the flames of the serpent of worldly existence are stilled forever. In brief, this happens through any contact, by inconceivable fortune, with His name, form, pastimes, or qualities. What then can Kaliya's flames do to one whom Vraja's prince will personally touch with His feet?

“Krsna's feet will touch this tree. Climbing it, He will punish this wicked serpent. When such is the kadamba's destiny, how can poisonous water touch it?”

Therefore the kadamba remains wholly unharmed while continually surrounded by poison's terrible flames. Bearing ever-new joy within, it constantly unfolds leaves and flowers. For an unknown span of time it has adorned itself with leaves and prepared the pathways of its flower-eyes to invite the dark beauty.

ORIGINAL Hindi, Sanskrit, and Braj

नयनोंके पाँवडे बिछाकर नीलसुन्दरका आवाहन कर रहा है--' आओ मेरे देवता! मेरे चिरजीवनकी अभिलाषा पूर्ण हो।'

इसके अतिरिक्त इसका एक और भी समाधान है कि इस कदम्बको कालियकी विषाग्नि क्यों नहीं जला सकी। और नीलसुन्दर तो इस समाधानको ही अपने बाल्यावेशसे निस्सृत लीलारस-तरङ्गिणीमें स्थान देंगे। शालीनता गुणका सर्वश्रेष्ठ निदर्शन यदि पुरुषोत्तम प्रभु श्रीकृष्णचन्द्रमें व्यक्त न हो तो और कहाँ हो? वे भला इस निराविल लीलारससिन्धुमें अवगाहन करते हुए, अपने अनन्त ऐश्वर्यको सर्वथा पीछे रखकर, डुबोकर एक अभिनव मुग्धताके साजसे सज्जित हुए जब इसकी रसमयी ऊर्मियोंका आस्वादन ले रहे हैं, अपने स्वजनोंको स्वरूपभूत परम आनन्दका दान कर रहे हैं, उस समय अपने चरणस्पर्शकी महिमाको अपने ही श्रीमुखकी वाणीद्वारा इस कदम्बके साथ सम्बद्ध करें-यह भी कभी सम्भव है? अतएव वे तो इस दूसरे समाधानको ही उस अवसरपर महत्त्व देंगे तथा लीलारङ्गमञ्चपर झूलता हुआ आवरण-पट इस सूत्रके सहारे ही सरककर दूसरे दृश्यकी अवतारणा करेगा। जो हो, वह समाधान यह है-*उस दिन जब कि स्वर्गके देवगण पराजित हो चुके थे तथा विजेता पक्षिराज गरुड़ अमृतभाण्ड लेकर नागलोककी ओर अग्रसर हो रहे थे, उस समय-उस अमृतकलशके साथ ही--वे इस कदम्बतरुकी शाखापर क्षणभरके लिये अन्तःप्रेरित-से हुए जा विराजे थे, क्षणिक विश्राम-सा किया था उन्होंने इस वृक्षपर। तथा इस प्रकार अमृत-स्पर्शसे उस कदम्बने अमरत्व लाभ कर लिया और इसीलिये कालियविषकी अग्निसे उसकी किञ्चिन्मात्र भी क्षति न हो सकी ।'--

अमृतमाहरता गरुत्मता क्रान्तत्वादिति च पुराणान्तरम्।
(भावार्थदीपिका)

अस्तु, गोपशिशुओंके द्वारा प्रशंसा-गीतका विराम होते-न-होते-और कुछ भी लीला होनेसे पूर्व ही--श्रीकृष्णचन्द्रने कालियह्रदकी ऐसी भयावह परिस्थितिपर एवं साथ ही आकुल प्रतीक्षामें अवस्थित उस सुन्दर मनोहर कदम्बतरुपर अपनी कृपाभरी दृष्टि डाल ही दी--नहीं-नहीं, उनकी ऐश्वर्यशक्तिने ही अवसर देखकर अपनी विनम्र सेवा समर्पित करनेकी भावनासे नीलसुन्दरके नेत्र उसकी ओर फेर दिये। फिर तो तत्क्षण ही उनके हृत्पटलके स्रोत कुछ क्षणोंके लिये ऐश्वर्यसंवलित हो उठे, व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रके अन्तस्तलमें अब यह झंकृति होने लग गयी

एतदर्थं च वासोऽयं व्रजेऽस्मिन् गोपजन्म च।

अमीषामुत्पथस्थानां निग्रहार्थं दुरात्मनाम्॥
एनं कदम्बमारुह्य तदेव शिशुलीलया।
विनिपत्य ह्रदे घोरे दमयिष्यामि कालियम्॥
(हरिवंश, विष्णुपर्व ११। ५८-५९)

"इसी उद्देश्यसे तो इस व्रजमें मेरी यह प्रकट लीला है, मैंने गोपजन्म स्वीकार किया है कि इन कुमार्गगामी दुरात्माओंका निग्रह करूँ। बस, ठीक है; शिशुलीलाके आवेशमें ही मैं इस कदम्बपर चढ़ जाऊँगा और फिर इस कालियह्रदमें कूदकर कालियसर्पका दमन करूँगा।'

बस, ऐश्वर्यशक्तिकी इतनी-सी सेवा ही नीलसुन्दरने इस समय स्वीकार की और फिर पूर्वकी भाँति ही वे सरस ऊर्मियोंमें बह चले। लीलाविहारी व्रजराजदुलारेका यही स्वभाव है। उनकी नित्यसहचरी ऐश्वर्यशक्ति अपने-आपको आवृत रखकर जो-जो सेवाएँ समर्पित करती हैं, उन्हें तो वे स्वीकार करते हैं; किंतु व्यक्तरूपसे वे नीलसुन्दरके ह्रत्पटलको बार-बार स्पर्श करती रहें, यह सम्भव नहीं है। अपने विश्वविमोहन, मुग्ध, रसमय लीलाप्रवाहमें श्रीकृष्णचन्द्रको ऐश्वर्यका सम्मिश्रण अभिप्रेत जो नहीं है। इसीलिये वृन्दावनविहारी उपर्युक्त ऐश्वर्यमय चिन्तनको तत्क्षण विराम देकर पहलेकी भाँति ही अपने बाल्यावेशकी तरंगोंसे उच्छलित लीलासिन्धुमें डूबने-उतराने लगे। अवश्य ही इसकी लोल लहरें उन्हें अतिशय वेगसे बहाये लिये जा रही हैं कालियदमनलीलाकी ओर ही। वे अगणित सखा भी उनके पीछे बहते जा रहे हैं। साथ ही उन शिशुओंका उत्साह भी प्रतिक्षण नवीन होता जा रहा है। कदाचित् वे सरलमति बालक जानते होते, अपने कन्हैया भैयाकी भावी योजनाका आभास भी उन्हें प्राप्त हो जाता, फिर तो उनकी वह उमंग तत्क्षण समाप्त हो जाती, वे अपने प्राणप्रिय कन्नूको एक पग भी उस ओर बढ़ने नहीं देते, किंतु

ENGLISH TRANSLATION

The kadamba calls, “Come, my Lord, and fulfill the longing of my endless life.”

There is another explanation for why Kaliya's poisonous fire could not burn the tree, and the dark beauty will give this explanation a place in the river of pastime rasa flowing from His childhood absorption. Where could the supreme example of modesty appear if not in Sri Krsnacandra, the Supreme Person? Immersed in the spotless ocean of pastime rasa, He has placed His infinite majesty entirely behind Him, submerged it, and adorned Himself with fresh, charming innocence. While tasting those waves and giving His own people the supreme bliss inherent in their nature, how could He connect the glory of His own foot-touch with this kadamba through words from His own mouth?

He will therefore give importance to the second explanation at that moment, and by this thread the curtain hanging upon the stage of play will move aside to reveal the next scene. The explanation is this: On the day the gods of heaven had been defeated and victorious Garuda was carrying the vessel of nectar toward the realm of the serpents, he felt inwardly prompted to sit for a moment upon a branch of this kadamba with the nectar jar and briefly rest there. Contact with nectar made the tree immortal, so Kaliya's poisonous fire could not harm it in the least. “Another Purana says that Garutman alighted upon it while bringing the nectar.” (Bhavartha-dipika)

The moment the cowherd boys' songs of praise cease, before any other pastime can occur, Krsna casts His gracious glance upon the lake's terrifying condition and upon the lovely kadamba waiting in anguish. Rather, His majestic potency, seeing an opportunity to offer humble service, turns His eyes toward it. For a few moments the currents of His heart become joined with majesty, and this thought vibrates within Vrajendra's son:

“For this very purpose I dwell openly in Vraja and have accepted birth among cowherds: to restrain these wicked souls who follow evil paths. I shall climb this kadamba in the playfulness of a child, leap into the dreadful lake, and subdue Kaliya.” (Harivamsa, Visnu-parva 11.58-59)

The dark beauty accepts only this small service from His majestic potency and then again flows as before upon sweet waves. Such is the nature of Vraja's playful darling. He accepts the services His eternal companion, the majestic potency, offers while keeping herself covered, but she cannot repeatedly touch His heart in a manifest form. Krsna does not desire an admixture of majesty in His innocent, rasa-filled current of play that enchants the universe.

He therefore immediately ends that majestic contemplation and once again dives and rises in the ocean of pastimes surging with the waves of childhood absorption. Its restless waves carry Him swiftly toward the pastime of subduing Kaliya, with His countless friends flowing behind Him. The boys' enthusiasm grows fresher at every moment. Had those simple children known or even guessed Kanhaiya's plan, their delight would have ended instantly, and they would not have allowed their beloved Kannu to take a single step in that direction.

ORIGINAL Hindi, Sanskrit, and Braj

' ज्व जानें कैसे, श्रीकृष्णचन्द्रको चञ्चल चितवनकी ओटमें ऐसे समस्त अवसरोंपर ही अचिन्त्यलीला-महाशक्तिका अञ्चल स्पन्दित जो होने लगता है; इसी स्पन्दनके बयारसे उनके ज्ञानकी परमोज्ज्वल आलोकशिखा सचमुच झिलमिल करने लगती है और इसीलिये वे वस्तुस्थितिको देखकर भी नहीं देख पाते। इसके अतिरिक्त अपने कन्नू भैयाके किसी प्रस्तावका समर्थन वे न करें-यह तो उन्होंने सीखा ही नहीं। अपने प्राणोंका समस्त उत्साह लेकर वे सदा ही नीलसुन्दरकी प्रत्येक इच्छाका अनुसरण करते हैं। इसीलिये आज भी इस कालियहृदके विषमय तटपर, अभी-अभी इस विषके प्रभावसे मृत्युके उस पार जाकर लौट आनेपर भी उन्हें कोई भय नहीं है; अपितु प्रत्येक शिशु ही मन-ही-मन कुछ-न-कुछ नवीन मनोरथका निर्माण कर रहा है, सबको आँखोंमें एक पवित्रतम सरल उत्कण्ठा भरी है-'देखें। अब मेरा कन्नू क्या कहता है, क्या करता है!' अस्तु, श्रीकृष्णचन्द्रके अरुणिम अधरोंपर नित्य विराजित स्मितकी आभा किञ्चित् बदली; वे तनिक गम्भीर-से दीखे! किंतु पुनः निमेष गिरते-न-गिरते उनके नेत्र पहलेसे भी अधिक चञ्चल हो उठे। दक्षिण भुजा कालियहृदकी ओर केन्द्रित हो गयी तथा तर्जनीसे कालियनागके उस आवासकी ओर संकेत करते हुए नीलसुन्दरने कहना प्रारम्भ किया। स्वरमें एक अभिनव गम्भीरताका पुट अवश्य है, पर बाल्यावेशकी सरलता, वीणाविनिन्दित स्वरकी सरसता भी निरन्तर झर ही रही है और वे मानो एक श्वासमें ही इतनी बातें कह गये-

अहो वयस्याः! पश्यथ अत्रोदकस्तम्भ-
विद्याकृतावकाशप्रकाशमानह्रदिनीहृदस्थितस्वसदने
कालियाख्यमन्ददन्दशूकस्तिष्ठति। तेन च दुष्टनिष्ठूतया
सर्व एवाखर्वविषज्वालया ज्वलिताः पर्यग्देशा दृश्यन्ते।
उपर्यप्युत्पतिताः पतत्रिणश्चात्र पतिता इत्यात्मनेत्राभ्यां
प्रतीयताम्। येभ्यस्तु प्राणा जगत्प्राणाशनभयतः
सद्य एव विप्रतिपद्येव स्वयमुत्पतन्तः कदापि न
च वर्तन्ते। सोऽयं पुनर्गरुत्मत्कृतामृतसेक एक एव
कालकूटज्वालायामपि कृतालम्बः कदम्बः
सुललितदलादितया लालसीति। तस्मादस्योपरिग-
कोटरपिठरे स्फुटं तदनवद्यममृतमद्यापि विद्यत
इति प्रसह्याहमारुह्य पश्यानि। भवन्तस्तु गाः
किञ्चिद्दूरचरतया चारयन्तश्चरन्तु।

(श्रीगोपालचम्पूः)

' अरे भैयाओ ! देखो तो सही, यहाँ चमचम करती हुई यमुनाके वक्षःस्थलसे सटे हुए हृदमें एक बहुत बड़ा

सर्प रहता है हो! महादुष्ट है वह उसका नाम कालिय है। इतना ही नहीं, वह जलस्तम्भनविद्या जानता है। उस विद्याके प्रभावसे उसने जलमें ही स्थान बना लिया और फिर इस हदमें गृहका निर्माण कर निवास करने लगा है। और सुनो, इसकी फुफकार इतनी दूषित है, इसकी फुफकारसे ऐसी एवं इतनी अधिक भयंकर विषज्वाला निकलती है कि चारों ओरकी भूमि झुलस गयी, जल गयी है। सचमुच, सब ओरकी पृथ्वी जली हुई प्रतीत हो रही है। और यह तो अपनी आँखोंसे अभी-अभी प्रत्यक्ष देख लो, ऊपर ऊँचे आकाशमें उड़ते हुए पक्षी सब-के-सब इस हृदमें गिर पड़े। हाय! इन पक्षियोंके प्राण इस सर्पके भयसे इन्हें छोड़कर ऐसे उड़ गये मानो इनका इनसे मेल है ही नहीं, परस्पर विरोध हो गया है-सब-के-सब पक्षी बेचारे मर ही गये। इनके प्राण (तुम्हारी भाँति) लौटनेके नहीं। किंतु भैयाओ ! अरे देखो, यह अकेला कदम्ब ही ज्यों-का-त्यों बना है हो! इस सर्पकी कालकूट-ज्वालाके सम्पर्कमें भी यह अपने-आपको धारण किये हुए है -यही नहीं, अत्यन्त सुन्दर पल्लव आदिसे विभूषित रहकर अतिशय चमक रहा है । इसका कारण बताऊँ ? अच्छा सुनो, गरुड़ जब अमृत लिये जा रहे थे, उस समय इसपर भी अमृतके छींटे पड़ गये थे। और सुनो, भैयाओ ! मुझे स्पष्ट ही ऐसा लगता है कि उसी कारणसे आज भी इस वृक्षके ऊपरके कोटरमें वह विशुद्ध अमृत सुरक्षित पड़ा है। मेरी तो इच्छा है कि साहसपूर्वक मैं इस कदम्बपर चढ़ जाऊँ और देखूँ तो सही कि वहाँ उस कोटरमें सचमुच अमृत है या नहीं । हाँ, तुम सब यहाँसे किञ्चित् दूर हटकर गोचारण करते हुए विचरो !'

श्रीकृष्णचन्द्र इतना कह लेनेके अनन्तर अपने सखाओंकी ओर देखने लगे। प्रत्येक शिशुने ही देखा, ठीक ऐसी ही अनुभूति उसे हुई-- मेरा कोटिप्राणप्रिय कन्नू केवल मेरी ही आँखोंमें अपनी आँखें मिलाकर मेरी

ENGLISH TRANSLATION

Yet who knows how the edge of the inconceivable pastime potency begins to move behind Krsna's restless glance on every such occasion? The breeze from that movement makes the supremely bright flame of the boys' knowledge flicker, so they see the true situation without seeing it. Moreover, they have never learned to withhold support from any proposal of their brother Kannu. With all their life's enthusiasm, they always follow every wish of the dark beauty.

Thus even today, upon the poisonous shore of Kaliya Lake and despite having just crossed death under the poison's influence and returned, they feel no fear. Each boy inwardly forms a fresh desire, and every eye holds the purest, simplest longing: “Let us see what my Kannu says and does now.”

The radiance of the smile eternally dwelling upon Krsna's reddish lips changes slightly, and He looks somewhat grave. Before an eyelid can fall, however, His eyes grow more restless than before. His right arm points toward Kaliya Lake, and with His forefinger indicating the serpent's dwelling, He begins to speak. His voice carries a new gravity, yet the simplicity of childhood and a sweetness that shames the vina continue to flow. In one breath He seems to say all this:

“Friends, look. In his own house within this lake pressed against the shining Yamuna lives a huge, dull serpent named Kaliya. He knows the art of holding water still. Through that skill he made space within the water, built a home in this lake, and began living there. His breath is so polluted, and such tremendous poisonous flames emerge from it, that all the surrounding land has been scorched and burned. See with your own eyes how the birds flying high above have fallen into the lake. Alas, fear of the serpent made their lives fly away and abandon them as though life itself had turned against them. All the poor birds have died, and their lives will not return as yours did.

“But brothers, see how this one kadamba remains unchanged. Even in contact with the serpent's fire of deadly poison, it supports itself and shines splendidly, adorned with beautiful leaves. Shall I tell you why? When Garuda was carrying nectar, drops fell upon this tree. It seems clear to Me that pure nectar remains protected even today in a hollow at the top. I wish to climb this kadamba boldly and see whether nectar is truly there. You should move a little distance away and continue grazing the cows.” (Sri Gopala-campu)

After speaking, Krsna looks at His friends. Every child feels, “My Kannu, dearer than millions of lives, looks only into my eyes and asks only my permission.” Hundreds of thousands of streams of affection seem to flow together from the dark beauty's eyes as He seeks their consent. Yet for some unknown reason the boys' hearts overflow. Their incomparable joy of a moment before suddenly becomes utterly quiet. They try to speak, but their eyes fill with tears.

ORIGINAL Hindi, Sanskrit, and Braj

अनुमति चाह रहा है!' सचमुच मानो स्नेहकी शत-
सहस्र स्रोतनियाँ नीलसुन्दरके इन दृगोंसे एक साथ
प्रसरित हो रही हों, ऐसी स्नेहपूरित दृष्टिसे वे उन
शिशुओंको सम्मति माँग रहे हैं । किंतु उन बालकोंका
हदय-न जाने क्यों-आज भर आया। क्षणभर पूर्वका
वह अप्रतिम उल्लास भी सहसा, न जाने कैसे, सर्वथा
प्रशमित हो गया! वे कुछ बोलने चले, पर इतनेमें तो
उनके नेत्र भी छल-छल करने लगे? व्रजेन्द्रनन्दने
उन्हें दूर हटकर गोचारण करनेकी बात कह दी-इस
हेतुसे यह बात हुई क्या? नहीं-नहीं, यह तो कितनी
बार हो चुका है । आज तो बिना किसी प्रत्यक्ष कारणके
ही उनके हृदयका बाँध ही टूटा-सा जा रहा था। पर,
इधर नीलसुन्दरको भी अब अत्यधिक त्वरा है। यह
कहना सम्भव नहीं कि उन शिशुओंने उन्हें मूक
सम्मति दी या असम्मति प्रकट की; क्योंकि सहसा
ब्रजेन्द्रनन्दन उनकी ओर देखना स्थगितकर कदम्बतरुकी
ओर देखने लग गये। साथ ही उनके अधरपल्लव भी
उनकी शुभ्र दशनकान्तिसे उद्भासित हो उठे तथा सर्वत्र
एक विचित्र मनोहर हास्य गूँज उठा और फिर नादित
होने लगी उनकी यह रहस्यपूर्ण अभय वाणी--' भैयाओ!
डरना मत, डरना मत; मेरे लिये शोक मत करना, भला!
अच्छा, दूर मत जाओ । यहीं-इस स्थानपर ही गायोंको
सँभालनेकी दृष्टिसे स्थित रहना।'

मा भेतव्यं मा भेतव्यमिहैव धेनुसम्भालनया
स्थातव्यमिति हसितसितदशनरुचिरुचिराधरमाभाष्य।
( श्रीआनन्दवृन्दावनचम्पू: )

अस्तु, अपलक दृष्टिसे वे शिशु देखते ही रहे तथा
श्रीकृष्णचन्द्र दौड़कर कदम्बके समीप जा पहुँचे। अत्यन्त
शीघ्रतासे उन्होंने कटिवस्त्रको समेटकर दृढतापूर्वक बाँधा।
यह बिखरी हुई अलकावलि भी चटपट सहेज ली--

किंकिनि सौं कटि-पटहि लपेटि।
कुटिल अलक मुकुट मैं समेटि॥

फिर दाहिने करतलसे वाम भुजाको ठोककर
उन्होंने उस कदम्ब तरुपर चढ़ना आरम्भ किया, अरे
नहीं, वह देखो-वे तरुके ऊपरकी सर्वोच्च शाखापर
जा विराजे। ओह ! इस समयका उनका वह उत्साह!
वह अप्रतिम सौन्दर्य! बस, कहना ही क्या है--

चट दै जिहि कदंब पर चढ़े।
छाजत ता छिन अति छबि बढ़े॥

x x x

खेलहिं प्रभु नाँध्यौ, कसि पटु बाँध्यौ,
हरि हर बर करि कदम चढ़े।
ठोकनि भुजदंडनि लीला मंडनि
अति उर उमगि उछाह बढ़े॥

मानो, इस समय अपने मत्स्य-कूर्म आदि स्वरूपोंसे अवतरित होनेकी घटना, उन-उन दुष्टोंके दमनकी बात, खलनिग्रहकी अपनी प्रवृत्ति-इन सबका श्रीकृष्णचन्द्रको स्मरण हो आया हो और वे उन भावोंसे भावित हो उठे हों-इस प्रकार उनकी दृष्टि नीचे अवस्थित कालियहृदपर पड़ी, नहीं-नहीं स्वयं कालियपर ही पड़ी; तथा फिर क्षणार्धका सहस्रांशमात्र बीतनेसे कालियके अत्युग्र विषमय प्रभाव-पराक्रमकी समीक्षा करके लौट भी आयी। श्रीकृष्णचन्द्र अर्धनिमीलित नयनोंसे अब कलिन्दनन्दिनीके सुदूर कल-कल प्रवाहकी ओर देखने लगे। उन्होंने स्पष्ट देख लिया-केवल तीरभूमि ही नहीं, तपनतनयाका वह मञ्जुल प्रवाह भी कितने बृहत् अंशमें इस कालियने विषदूषित कर दिया है! अनन्त करुणार्णव व्रजेन्द्रनन्दन श्रीकृष्णचन्द्र फिर विलम्ब क्यों करें! कदम्बकी वह तुङ्ग शाखा अतिशय वेगसे कम्पित हुई और नीलसुन्दर उस विषमय हृदमें ही कूद पड़े

तं चण्डवेगविषवीर्यमवेक्ष्य तेन
दुष्टां नदीं च खलसंयमनावतारः।
कृष्णः कदम्बमधिरुह्य ततोऽतितुङ्गम्
मास्फोट्य गाढरशनो न्यपतद् विषोदे॥
(श्रीमद्भा० १०। १६। ६)

जिहि जल छुवत जात जन जरे।
तिहि जल कुँवर कूदि ही परे॥

ENGLISH TRANSLATION

Was this because Vrajendra's son told them to move away and graze the cows? No, that had happened many times. Today, without any visible cause, the dam of their hearts seemed ready to break. The dark beauty, however, is now in great haste. It is impossible to say whether the boys silently consent or object, for suddenly Vrajendra's son stops looking at them and turns toward the kadamba. His white teeth illuminate His tender lips, an extraordinary enchanting laugh rings everywhere, and His mysterious, reassuring words resound: “Brothers, do not fear. Do not grieve for Me. Do not go far. Remain right here and watch over the cows.”

“Speaking, ‘Do not fear, do not fear. Remain here and tend the cows,’ His charming lips shone with the radiance of His smiling white teeth.” (Sri Ananda-vrndavana-campu)

The boys watch without blinking as Krsna runs to the kadamba. Very quickly He gathers and firmly ties His waist cloth and swiftly arranges His scattered curls:

He wrapped His waist cloth with the belt of bells and gathered His curling locks into His crown.

Striking His left arm with His right palm, He begins climbing the kadamba. No, see, He is already seated upon its highest branch. What incomparable enthusiasm and beauty He displays:

In an instant He climbed the kadamba and at that moment His beauty increased beyond measure.

The Lord bound His play-cloth and tightened it well. Hari, placing His excellent hand upon the tree, climbed the kadamba. Striking His mighty arms, the ornament of play, His heart swelled with intense enthusiasm.

It seemed that Krsna remembered His descents as Matsya, Kurma, and other forms, the subduing of wicked beings in those forms, and His own disposition to restrain evil. Filled with those moods, He looked down at Kaliya Lake, or rather directly at Kaliya. In a thousandth part of half a moment His gaze assessed the force and prowess of the serpent's dreadful poison and returned. With eyes half closed, Krsna looked toward the distant, murmuring current of the daughter of Kalinda. He saw clearly that Kaliya had poisoned not only the shore but a vast portion of that lovely current.

Why should Vrajendra's son, the infinite ocean of compassion, delay? The kadamba's lofty branch shook violently, and the dark beauty leaped directly into the poisonous lake:

“Seeing the fierce force of the serpent's poison and the river polluted by him, Krsna, the divine descent who restrains the wicked, climbed a very high kadamba, tightened His belt, slapped His arms, and plunged into the poisonous water.” (Srimad-Bhagavatam 10.16.6)

Into the water whose mere touch burned living beings, the prince leaped.

CHAPTER 64

## श्रीकृष्णका कालियके शयनागारमें प्रवेश और नागवधुओंसे उसे जगानेकी प्रेरणा

# Śrī Kṛṣṇa Enters Kāliya's Bedchamber and Urges the Serpent's Wives to Awaken Him

Source scan pages 422–426

ORIGINAL Hindi

कालियके शयनागारमें प्रवेश और नागवधुओंसे उसे जगानेकी प्रेरणा करना; नागपत्नियोंका बालकृष्णके लिये भयभीत होना और उन्हें हटानेकी चेष्टा करना

ENGLISH TRANSLATION

Śrī Kṛṣṇa enters Kāliya's bedchamber and urges the serpent's wives to awaken him. Fearing for the child Kṛṣṇa, the serpent wives try to send Him away.

ORIGINAL Hindi

मानो ऊँचे आकाशमें उड़ता हुआ अत्यन्त वेगशील मत्स्यरङ्क (मछरलोका) पक्षी जलके अन्तरालमें संतरण करते हुए अपने लक्ष्यभूत मत्स्यको देख ले तथा उसे अपनी चोंचमें भर लेनेके उद्देश्यसे झपसे कूद पड़े, इसी प्रकार सर्वथा भयशून्य होकर श्रीकृष्णचन्द्र कदम्बतरुकी तुङ्गशाखासे उछलकर नीचे कालियह्रदके जलमें समा गये:

ENGLISH TRANSLATION

As a swift kingfisher flying high in the sky might see its target fish moving within the water and suddenly plunge to seize it in its beak, Śrī Kṛṣṇacandra fearlessly sprang from the kadamba's lofty branch and entered the water of Kāliya's lake below:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

दूरतरमुत्प्लुत्य झषं जिघृक्षन्नतितरस्वी मत्स्यरङ्क इव तरसा रसादम्भसि निपपात।

ENGLISH TRANSLATION

Leaping from far above, He plunged joyfully and forcefully into the water like an exceedingly swift kingfisher intent upon seizing a fish.

ORIGINAL Hindi

साथ ही ह्रदके ऊपर चारों ओर चार सौ हाथतक विषमय जलका प्रवाह बह चला। एक तो पहलेसे ही वहाँ, उस जलराशिमें कालियविषजनित लाल-लाल, पीली-पीली-सी विविध वर्णोंकी ऊँची लहरें उठ रही थीं, सब ओरसे वह ह्रद अपने-आप क्षुब्ध हो ही रहा था और फिर उसपर अतिशय वेगसे कूद पड़े परब्रह्म पुरुषोत्तम स्वयंभगवान् श्रीकृष्णचन्द्र! अतः ऊपर और भी चार सौ हाथ परिमित स्थानमें सहसा जल फैल जाय, उनके पतनके वेगसे जल इतना उछल जाय, इसमें आश्चर्य ही क्या है।

बाल्यलीलाविहारी जिस समय व्रजेन्द्रगेहिनीके अङ्कमें विराजित होते हैं, सखाओंकी मनोहर क्रीड़ामें योगदान करते हुए किसी शिशुके स्कन्धपर आरोहण करते हैं, उस समय उनका वह महामरकत-नील कलेवर अतिशय सुकोमल कुसुमदलोंकी अपेक्षा भी अत्यन्त मृदुल, मृदुलतर रहता है; एक लघु तूलपुञ्जमें जितना भार होता है, उससे भी कम भार नीलसुन्दरके श्रीविग्रहमें प्रतीत होता है। पर वे ही श्यामल-कोमल स्निग्ध लघुभारसमन्वित श्रीअङ्ग जब असुरोंके सम्पर्कमें आते हैं, व्रजराजनन्दनकी जब असुरदमनलीला आरम्भ होती है, तब फिर तो, देखनेमें ज्यों-के-त्यों रहनेपर भी, उन्हीं अवयवोंके अन्तरालमें अनन्तकोटि ब्रह्माण्डकी गुरुता, कोटि-कोटि वज्रसारकी रूक्षता भी व्यक्त हो ही जाती है। अनन्त-बलनिधान व्रजराजतनयका बल यथापेक्षित रूपमें प्रकाशित होकर ही रहता है। उनकी अपरिसीम ऐश्वर्यशक्ति आवश्यक मात्रामें क्रियाशील हुए बिना नहीं रहती।

यहाँ भी जब लीलाविहारी कालियदमनलीलाकी अवतारणा करने चले हैं, तब तदनुरूप ही मङ्गलाचरण भी होना ही चाहिये। इसीलिये जल उनके कूदनेसे इतनी दूर उछल आया है। इसमें कुछ भी नवीनता नहीं। अपितु विस्मययोग्य यदि कुछ है तो यह है कि अनन्त-ब्रह्माण्डभाण्डोदरके अतिशय वेगसे कूदनेपर भी जल इतना-सा ही प्रसरित हुआ! सो भी बाह्यदृष्टिसे ही! अन्यथा स्पष्ट इसका समाधान दीख रहा है, वह देखो, इधर तो वे असंख्य गोपशिशु विस्फारित-नेत्र हुए अपने कोटि-कोटि प्राणधन नीलसुन्दरकी ओर देख रहे हैं, उनकी पङ्क्तियाँ खड़ी हैं, उन्होंने सीमा जो बाँध दी है। उनके पार तो क्या, उन्हें भी यह विषोर्मि स्पर्श नहीं कर सकती; उनके इस ओर ही कुछ हाथ दूर रहकर ही, स्थलपर लोट रही है, नहीं-नहीं कालियकी भावी विकलताकी मानो सूचना दे रही है। तथा उस ओर कालिन्दकन्याका मञ्जुल प्रवाह है, वह अब क्षणभरके लिये भी इससे अधिक सीमामें विषसिक्त क्यों हो!

यह चार सौ हाथका विषप्लावन भी हुआ है उद्देश्यविशेषसे ही; यह तो आवश्यक है। उन विचरण करती हुई कालिय-पत्नियोंको श्रीकृष्णचन्द्र इसी मिससे एकत्र जो कर लेना चाहते हैं। इन नागवधुओंके हृदयमें अपने अनन्त ऐश्वर्य, अपनी सम्पूर्ण भगवत्ताकी भावना उदय हो जानेसे पूर्व वे उन्हें विशुद्ध लीलारसका दान देना चाहते हैं। महामहेश्वर व्रजराजनन्दनकी मुग्धता-सम्पुटित भङ्गिमाओंका रस-सुख निराला ही होता है। अतिशय महान् भाग्यशाली कतिपय जन ही एकमात्र उनकी कृपासे इसकी कदाचित् कोई झाँकी पाकर कृतार्थ होते हैं। अत्यन्त क्रूरहृदय कालिय तो इसका सर्वथा अनधिकारी है, उसका तो यह सौभाग्य ही नहीं कि वह अनन्तैश्वर्यनिकेतन गोकुलेन्द्रनन्दनके ऐश्वर्य-विहीन मधुर बाल्यलीला-रसका आस्वादन ले सके। हाँ, उन नागवधुओंके अन्तस्तलमें एक ऐसी चिरसञ्चित लालसा अवश्य है और उसके पूर्ण होनेका अवसर भी उपस्थित है। अतएव नागमन्थन होनेसे पूर्व भक्तवाञ्छाकल्पतरु प्रभु श्रीकृष्णचन्द्र पहले उनका ही मनोरथ पूर्ण करने चलते हैं। और इसीलिये अकस्मात् हृदमें एक विशाल हिण्डन उत्पन्नकर, इसके द्वारा 'कालिय, उनका पति, निद्रासे जाग उठा है' यह भ्रम उत्पन्नकर उन्हें अपने पतिके शयनागारमें ही बुला लेनेके उद्देश्यसे यह जल इतना आलोड़ित कर दिया गया है:

ENGLISH TRANSLATION

At once the poisonous water surged four hundred cubits in every direction above the lake. Kāliya's venom had already raised tall waves of many colors, some red and some yellow, and the lake churned violently on every side. Then Śrī Kṛṣṇacandra Himself, the Supreme Brahman, Puruṣottama, and Svayaṁ Bhagavān, plunged into it with tremendous force. What wonder was there if the water suddenly spread through a region four hundred cubits across and leapt so high from the force of His descent?

When the enjoyer of childhood play rests upon Mother Yaśodā's lap or climbs upon a friend's shoulders during their charming games, His great emerald-blue body is softer than the tenderest flower petals. Nīlasundara's divine form seems lighter than even a tiny tuft of cotton. Yet when those same dark, tender, smooth, and weightless limbs encounter demons and Vrajarāja's son's pastime of subduing them begins, the weight of countless universes and the hardness of millions of thunderbolts manifest within them, though their appearance remains unchanged. The power of Vrajarāja's son, treasury of infinite strength, always manifests as required, and His boundless majestic potency inevitably acts in the necessary measure.

As the playful Lord now introduced the pastime of subduing Kāliya, a fitting invocation had to occur. Thus the water leapt so far when He entered it. Nothing about this was new. If anything was astonishing, it was that the water spread only this far when the Lord who holds limitless universes within Himself plunged with such force. Even that judgment belonged only to outward vision. The explanation stood plainly before the eye: lines of countless cowherd boys stared wide-eyed toward Nīlasundara, their treasure dearer than millions of lives. They marked the water's boundary. The poisonous waves could not pass them or even touch them, but rolled upon the ground a few cubits before them, as if announcing Kāliya's coming distress. On the other side flowed the lovely current of Kalinda's daughter. Why should it remain poisoned over any greater region for even another moment?

The flood extending four hundred cubits also served a special purpose. Śrī Kṛṣṇacandra intended to gather the wandering wives of Kāliya by this means. Before awareness of His infinite majesty and complete divinity arose within their hearts, He desired to grant them pure rasa from His pastimes. The delight of Vrajarāja's son's innocent gestures, which conceal the supreme Lord of all lords, is unique. Only a few greatly fortunate souls receive even a glimpse of it by His grace and become fulfilled. Cruel-hearted Kāliya was entirely unqualified for this gift and lacked the fortune to taste the sweet childhood rasa of Gokulendra's son when His infinite majesty remained hidden. The serpent wives, however, held a long-cherished desire for such a vision, and the opportunity to fulfill it had arrived. Before churning Kāliya, Śrī Kṛṣṇacandra, the wish-fulfilling tree of devotees, first moved to satisfy their longing. He violently agitated the lake so that they would think their husband had awakened and gather in his bedchamber:

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.16.7

सर्पह्रदः पुरुषसारनिपातवेग-
संक्षोभितोरगविषोच्छ्वसिताम्बुराशिः।
पर्यक् प्लुतो विषकषायविभीषणोर्मि-
र्धावन् धनुःशतमनन्तबलस्य किं तत्॥

ENGLISH TRANSLATION

The force of that best of persons plunging into the serpent's lake violently agitated its mass of water, already heaving from the serpent's poison. Terrible waves, acrid with venom, raced outward for four hundred cubits. What significance could such a feat have for the Lord of infinite strength?

ORIGINAL Braj

बल अनंत है जासु, त्रिभुवन पति भगवंत हरि।
अचरज अहै न तासु, सत धनु जल गौ चारि दिसि॥
बर बारन ज्यौं जल में धसरै।
सत-सत धनु चहुँ दिसि पय पसरै॥

ENGLISH TRANSLATION

Hari is Bhagavān, Lord of the three worlds, whose strength is infinite. It was no wonder that the water spread four hundred cubits in every direction. He plunged into the water like a mighty elephant, and it surged a hundred bow-lengths on each of the four sides.

ORIGINAL Hindi and Braj

अस्तु, क्षण भी न लगा, श्रीकृष्णचन्द्र कालियके उस शयनगृहमें जा पहुँचे। नागवधुओंकी दृष्टि भी उनके श्यामलकोमल श्रीअङ्गोंपर जा पड़ी! फिर तो ऐसे सौन्दर्यनिधि शिशुको देखकर वे कुछ क्षणोंके लिये हतप्रभ हो गयीं। सुन्दरता तो उन वधुओंके अङ्गोंसे भी झरती थी, अपने रूपका उन्हें गर्व भी था, स्वर्बालाएँ अपनी तुलनामें उन्हें हेय प्रतीत होती थीं; किंतु नीलसुन्दरके विश्वविमोहन सौन्दर्यके दर्शन तो उन्हें आज ही हुए हैं! अपलक नेत्रोंसे वे इस त्रैलोक्य-मनोहर रूपको देख रही थीं, किंतु देखते-देखते ही सहसा उनके प्राण स्पन्दित होने लग गये, 'हाय रे! इस बालकका भविष्य! क्रूर पतिके सम्पर्कमें इस अप्रतिम सुन्दर शिशुकी क्या दशा होगी?'

अति कोमल तनु धरौ कन्हाई।
गए तहाँ, जहँ काली सोवत, उरग-नारि देखत अकुलाई॥

ENGLISH TRANSLATION

In less than a moment, Śrī Kṛṣṇacandra reached Kāliya's bedchamber, and the serpent wives' eyes fell upon His dark and tender limbs. Seeing a child who was such a treasury of beauty, they stood stunned for several moments. Beauty flowed from their own bodies, and they took pride in their appearance, considering the maidens of heaven inferior by comparison. Yet only today had they seen Nīlasundara's beauty, which enchanted the universe. They gazed without blinking at the form that delighted the three worlds, but suddenly their hearts began to tremble: "What will become of this child? What will our cruel husband do to this incomparably beautiful boy?"

Kanhāī possessed an exceedingly tender body. He entered the place where Kāliya slept, and the serpent women looked upon Him in distress.

ORIGINAL Hindi and Braj

उन नागवधुओंका हृदय भर आया। सौन्दर्यका आकर्षण तो उन्हें बाध्य कर रहा था नीलसुन्दरका परिचय प्राप्त कर लेनेके लिये; गद्गद, पर अतिशय धीमे कण्ठसे एक प्रश्न उन सबोंने श्रीकृष्णचन्द्रसे कर भी दिया; किंतु उत्तर पानेका धैर्य वे न रख सकीं! अपनी कल्पनाके अनुसार इस सुन्दर बालककी आसन्न दुरवस्थाका चित्र उनकी आँखोंमें नाच उठा। आतुर होकर वे श्रीकृष्णचन्द्रको उस स्थानसे शीघ्रातिशीघ्र भाग जानेके लिये संकेत करने लगीं, स्पष्टरूपसे कह भी बैठीं:

कहयौ, कौन कौ बालक है तू, बार-बार कहि, भागि न जाई।
छनकहि मैं जरि भस्म होइगौ, जब देखै उठि जाग जम्हाई॥

ENGLISH TRANSLATION

The serpent wives' hearts overflowed. The attraction of His beauty compelled them to learn Nīlasundara's identity, and in choked, very quiet voices they asked Śrī Kṛṣṇacandra a question. Yet they lacked the patience to await His answer. The imagined picture of the beautiful child's impending ruin danced before their eyes. Anxiously they signaled Him to flee the place at once and then said plainly:

"Whose child are You? We have told You again and again, yet You do not run away. The moment he awakens, yawns, and sees You, You will be burned to ashes."

ORIGINAL Hindi and Braj

किंतु श्रीकृष्णचन्द्र तो भागना दूर, हँस रहे हैं। हँस-हँसकर कह रहे हैं:

उरग-नारि की बानी सुनि कै, आपु हँसे मन में मुसुकाई।
मोकौं कंस पठायौ देखन, तू याकौं अब देहि जगाई॥

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra did not flee. Instead He laughed and said with a smile:

Hearing the serpent women's words, He laughed softly within Himself. "Kaṁsa has sent Me to see him. You should awaken him now."

ORIGINAL Hindi

लीलासिन्धु व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रकी अनादि-अनन्त लीलाओंमें किसी एक लीलाका भी, उसके किसी स्वल्पतम अंशका भी 'अथ'-'इति' निर्देश कर देना, यहाँ इसका आरम्भ है, यहाँ इसकी परिसमाप्ति हुई, इस प्रकार इत्थम्भूतरूप निर्धारित कर देना आजतक किसीके लिये भी सम्भव नहीं हुआ, अनन्त कालतक किसीके लिये होगा भी नहीं। इस अपरिसीम सिन्धुमें कहाँ किस समय कौन-सी ऊर्मि उठी, कहाँ कितने कालके अनन्तर वह विलीन हुई, यह आजतक किसीने नहीं जाना। वहाँ, उनके स्वरूपभूत वृन्दाकाननमें प्राकृत अवच्छेद नहीं, प्राकृत कालमान नहीं। लीला-निर्वाहके लिये वहाँ सब कुछ वस्तुएँ एवं अभिनव प्रतीयमान काल-नियन्त्रण अवश्य; पर वे सब-के-सब सर्वथा सच्चिदानन्दमय हैं, इन्हीं शब्दोंमें यत्किञ्चित् उस अप्राकृत सत्ताको हम शाखाचन्द्रन्यायसे हृदयंगम कर सकें तो भले कर लें। अन्यथा सर्वथा अनिर्वचनीय, अचिन्त्य है वह। इसीलिये किसी भी लीलाका ओर-छोर पा लेना सम्भव नहीं।

व्रजेन्द्रनन्दनकी अचिन्त्यलीला-महाशक्ति जहाँसे जिस लीलास्रोतको मोड़ देती है, अन्तर्हित कर देती है, एवं पुनः उसे उद्बुद्धकर प्रसरित कर देती है, इसे तो हम उनकी कृपाशक्तिसे अनुप्राणित होकर किसी अंशमें जान सकते हैं; पर उस स्रोतका मूल एवं उसका पर्यवसान कहाँ है, कहाँ होगा, वह सदा अज्ञात ही रहता है। अभी पाँच प्रहर पूर्वकी ही तो बात है, व्रजेन्द्रसदनमें इस कालियमन्थन-लीलाकी पृष्ठभूमिके रूपमें न जाने कितनी घटनाएँ घटित हो चुकी हैं। पर यह कौन जानता है कि वास्तवमें इनका आरम्भ कहाँ हुआ एवं इनके अवसानबिन्दुकी उपलब्धि कहाँ होगी। जिसे हम इनके मूलके रूपमें अनुभव करते हैं, जिसका हमें प्रसरित होते रहनेका भान होता है और जिसे हम समापकबिन्दु निर्धारित करते हैं, वे तो सचमुच लीलाशक्तिके नियन्त्रणमें अत्यन्त सुदूर, नहीं-नहीं अनादि-अनन्त प्रवाहके बिन्दु हैं।

व्रजराजनन्दनका आनन्दवर्धन करनेके लिये, विश्वको उनके स्वरूपभूत निराविल चिन्मय आनन्दरसका दान करनेके लिये लीलाकी धारा अपेक्षित बिन्दुके पास मुड़कर व्यक्त हो गयी है, गन्तव्य दिशाकी ओर निर्धारित बिन्दुतक प्रवाहित हो रही है और फिर वहाँसे उद्देश्य-विशेषके लिये, रसपोषणके लिये अन्तर्हित कर दी गयी है तथा अवसर आते ही फिर व्यक्त हो जायगी। इसे और भी स्पष्टरूपसे हम इन घटनाओंमें देख लें। इस क्षणसे लगभग साढ़े पाँच प्रहर पूर्व श्रीकृष्णचन्द्र जननीके द्वारा आस्तृत शय्यापर शयन कर रहे थे:

ENGLISH TRANSLATION

Within the beginningless and endless pastimes of Śrī Kṛṣṇacandra, Vrajendra's son and the ocean of divine play, no one has ever been able to mark even the smallest part of one pastime with a definite beginning and end, saying, "It began here and concluded there." Nor will anyone be able to do so throughout endless time. No one has ever known where or when a particular wave arose in this shoreless ocean or where and after how long it dissolved. In Vṛndāvana, which is intrinsic to His being, there are no material divisions and no material measure of time. For the conduct of divine play, all objects and the apparently new regulation of time are certainly present, but they are wholly composed of eternity, consciousness, and bliss. We may grasp a little of that nonmaterial reality indirectly through these words. Otherwise it is completely indescribable and inconceivable. Thus no one can discover the beginning or end of any pastime.

By the animation of His grace, we may understand to some degree where Vrajendra's son's inconceivable power of play turns a current of pastime, conceals it, and later awakens it to flow again. Yet the source and destination of that current remain forever unknown. Only five praharas earlier, countless events had taken place in Vrajendra's home as the background to this pastime of churning Kāliya. But who knows where they truly began or where their ending will be found? What we experience as their origin, what we perceive as their continuing course, and what we designate as their conclusion are merely points in a current that stretches immeasurably far, or rather beginninglessly and endlessly, under the direction of divine power.

To increase the joy of Vrajarāja's son and bestow upon the world the spotless spiritual rasa of bliss intrinsic to His being, the current of pastime turns and manifests near the required point, flows toward a designated point in the intended direction, and then becomes hidden there for a particular purpose and the nourishment of rasa, only to manifest again when the occasion arrives. The following events make this clearer. About five and a half praharas before the present moment, Śrī Kṛṣṇacandra slept upon a bed prepared by His mother:

ORIGINAL Braj

शिव-सनकादि अंत नहिं पावत, ध्यावत अह-निसि-जामहिं।
सूरदास प्रभु ब्रह्म सनातन, सो सोवत नँदधामहिँ॥
सेज मँगाइ लई तहँ अपनी, जहाँ स्याम-बलराम।
सूरदास प्रभु कें ढिग सोए, सँग पौढ़ी नँद-बाम॥

ENGLISH TRANSLATION

Śiva, Sanaka, and the other sages cannot reach His limit and meditate upon Him day and night. That eternal Brahman, Sūradāsa's Lord, slept in Nanda's abode. Nanda had his own bed brought to the place where Śyāma and Balarāma rested. He slept beside the Lord of Sūradāsa, and Nanda's queen lay there with them.

ORIGINAL Hindi and Braj

सहसा नीलसुन्दर चौंक उठे। व्रजरानी एवं व्रजेशने भी दीपकका प्रकाश और भी दीप्त किया और अपने प्राणधनके झिझक उठनेका कारण, वह अशुभ स्वप्न भी उन्होंने जान लिया:

जागि उठे तब कुँवर कन्हाई।
मैया कहाँ गई मो ढिग तैं, सँग सोवति बल-भाई॥
जागे नंद, जसोदा जागीं, बोलि लिए हरि पास।
सोवत झिझकि उठे काहे तैं, दीपक कियौ प्रकास॥
सपनें कूदि परौ जमुना-दह, काहुँ दियौ गिराइ।
सूर स्याम सौं कहति जसोदा, जनि हो लाल! डराइ॥

ENGLISH TRANSLATION

Nīlasundara suddenly awoke with a start. The queen and king of Vraja brightened the lamp and learned that an ominous dream had caused their treasure of life to recoil in sleep:

Prince Kanhāī awoke and cried, "Mother, where have you gone from beside Me? Balarāma Bhaiyā is sleeping here with Me." Nanda and Yaśodā awakened and called Hari close. They brightened the lamp and asked why He had started in His sleep. Yaśodā said to Śyāma, "My child, do not be afraid. In Your dream You jumped into Yamunā's lake, or someone pushed You there."

ORIGINAL Hindi and Braj

अपने नीलमणिको तो मैयाने हेतु बताकर आश्वासन दे दिया; नीलमणि सुखकी नींद सो भी गये:

मैं बरज्यौ जमुना-तट जात।
सुधि रहि गई न्हात की तेरें, जनि डरपौ मेरे तात॥
अब जनि जैहौ गाइ चरावन, कहूँ को रहति चलाइ।
सूर स्याम दंपति बिच सोए, नींद गई तब आइ॥

पर स्वयं नन्दगेहिनीका हृदय दुर्-दुर् कर उठा:

सपनौ सुनि जननी अकुलानी।

ENGLISH TRANSLATION

Mother explained the cause and reassured her blue jewel, and He returned to peaceful sleep:

"I had forbidden You to go to Yamunā's bank. Your memory of bathing remained, so do not fear, my child. Now do not go to graze the cows lest someone drive You away." Sūra's Śyāma slept between the royal couple, and sleep returned.

Yet the heart of Nanda's queen herself began to pound. Hearing the dream, Mother became distressed.

ORIGINAL Hindi and Braj

जैसे-तैसे इस चिन्तनमें ही निशाका अवसान हो गया। व्रजरानीके हृदयकी टीस भी किसी अचिन्त्य शक्तिने हर ली। अतिशय उमंगमें भरकर वे आज पुनः स्वयं ही अपने नीलमणिके लिये नवनीत प्रस्तुत करने चलीं:

इहि अंतर भिनुसार भयौ।
तारागन सब गगन छपाने, अरुन उदित, अँधकार गयौ॥
जागी महरि, काज गृह लागी, निसि कौ सब दुख भूलि गयौ।
मथनहारि सब बगलि बुलाई, भोर भयौ, उठि मथौ दह्यौ।
सूर नंद घरनी आपुनहू मथन मथानी-नेति गह्यौ॥

ENGLISH TRANSLATION

The night somehow ended amid these thoughts. An inconceivable power removed the ache from the queen of Vraja's heart. Filled with great enthusiasm, she again went personally to prepare fresh butter for her blue jewel:

Meanwhile dawn arrived. The stars vanished from the sky, the sun arose, and darkness departed. The queen awoke and began her household work, forgetting the night's distress. She called all the women who churned nearby and said, "Dawn has come. Rise and churn the yogurt." Sūra says that Nanda's queen herself grasped the churning rope and staff.

ORIGINAL Hindi and Braj

इधर तो यह सब हो रहा है, उधर परब्रह्म पुरुषोत्तमके इस स्वप्नकी सुन्दर-सी भूमिका भी ठीक उसी समय प्रस्तुत हो चुकी है। नराकृति परब्रह्म स्वप्न देख रहे थे तथा उसी समय उन्हींके परम भक्त देवर्षि नारदकी वीणा मधुपुरीके सम्राट् कंसके एकान्त कोष्ठमें झंकृत हो रही थी, प्रभुके हृदयस्वरूप देवर्षि उस नृशंसको परामर्श-दान कर रहे थे:

नारद रिषि नृप सौं यों भाषत।
वै हैं काल तुम्हारे प्रगटे, काहें उन कौं राखत॥
काली उरग रहै जमुना में, तहँ तैं कमल मँगावहु।
दूत पठाइ देहु ब्रज ऊपर, नंदहि अति डरपावहु॥
यह सुनि कैं ब्रज-लोग डरेंगे, वे सुनिहैं यह बात।
पुहुप लैन जैहैं नँद-ढोटा, उरग करै तहँ घात॥
यह सुनि कंस बहुत सुख पायौ, भली कही यह मोहि।
सूरदास प्रभु कौं मुनि जानत, ध्यान धरत मन जोहि॥

ENGLISH TRANSLATION

While these events unfolded in Vraja, at that same time a beautiful background to the dream of the Supreme Brahman, Puruṣottama, had already been prepared. The Supreme Brahman in human form dreamed while the vīṇā of His supreme devotee, Devarṣi Nārada, resounded in the private chamber of Kaṁsa, king of Mathurā. The divine sage, who was the very heart of the Lord, advised that cruel ruler:

Sage Nārada said to the king, "Your death has appeared. Why do you allow Him to remain? The serpent Kāliya lives in Yamunā, so order lotuses brought from there. Send a messenger to Vraja and frighten Nanda greatly. When the people of Vraja hear this, they will be terrified. Nanda's boy will go to fetch the flowers, and the serpent will strike Him there." Hearing this, Kaṁsa became very pleased and said, "You have advised me well." Sūradāsa says that the sage knew the Lord and fixed his mind upon Him in meditation.

ORIGINAL Hindi and Braj

स्वयंभगवान् श्रीकृष्णचन्द्रके यन्त्रभूत देवर्षिकी वह प्रेरणा तुरंत ही क्रियामें भी परिणत हो गयी:

पुनि-पुनि कंस मुदित मन कीन्हौ।
दूतहि प्रगट कही यह बानी, पत्र नंद कौं दीन्हौ॥
कालीदह के कमल पठावहु, तुरत देखि यह पाती।
जैसें काल्हि कमल ह्याँ पहुँचें, तू कहियौ इहिं भाँती॥
यह सुनि दूत तुरत हीं धायौ, तब पहुँच्यौ ब्रज जाइ।
सूर नंद कर पाती दीन्ही, दूत कह्यौ समुझाइ॥

ENGLISH TRANSLATION

The inspiration of the divine sage, an instrument of Svayaṁ Bhagavān Śrī Kṛṣṇacandra, was immediately translated into action:

Kaṁsa rejoiced repeatedly. He spoke openly to a messenger and gave him a letter for Nanda: "Upon seeing this letter, send me lotuses from Kāliya's lake at once. Tell him they must arrive here tomorrow." Hearing this, the messenger hurried away and reached Vraja. Sūra says he gave Nanda the letter and explained the order.

ORIGINAL Hindi and Braj

व्रजेश उस समय तोरणके समीप अवस्थित थे। अंशुमालीकी किरणें व्रजपुरको उद्भासित कर रही थीं। प्रातःका शीतल-मन्द-सुगन्ध समीर द्रुमवल्लरियोंकी ओटसे झर-झरकर व्रजेशको स्पर्श कर रहा था, किंतु उनकी आँखोंके आगे तो अँधेरा छा गया! अपने नीलमणिको अनिष्टाशङ्कासे वे काँप उठे, शूलकी-सी वेदना होने लगी। शरीर दुःखभारसे जल-सा उठा। दूत तो चला गया और व्रजेश किसीसे कुछ भी न कहकर अपने शयनागारमें व्रजरानीकी शय्यापर कटे वृक्षकी भाँति आकर गिर पड़े। परिस्थितिकी गम्भीरताका अनुमान कर प्रमुख गोप आ पहुँचे। व्रजेश्वर अत्यन्त विह्वल होकर कहने लगे:

आपु चढ़े ब्रज ऊपर काल।
कहाँ निकसि जैयै, को राखै, नंद कहत बेहाल॥
मोहि नहीं जिय कौ डर नैकहु, दोउ सुत कौं डर पाउँ।
गाउँ तजौ, कहुँ जाउँ निकसि लै, इनही काज पराउँ॥
अब उबार नहिं दीसत कतहुँ, सरन राखि को लेइ॥

ENGLISH TRANSLATION

Vrajeśa stood near the gateway. The sun's rays illuminated Vraja, and the cool, gentle, fragrant morning breeze filtered through the trees and vines and touched him. Yet darkness spread before his eyes. Fearing harm to his blue jewel, he trembled and felt pain like a piercing spear. His body seemed to burn beneath the weight of grief. The messenger departed. Without speaking to anyone, Vrajeśa entered his bedchamber and fell upon the queen's couch like a severed tree. Recognizing the gravity of the situation, the leading cowherds gathered. Overwhelmed, the lord of Vraja said:

"Death itself has descended upon Vraja. Where can we escape, and who will protect us?" Nanda cried in despair. "I have not the slightest fear for my own life, but I fear for my two sons. Should we abandon the village and flee somewhere for their sake? I see no rescue anywhere. Who will take us under protection?"

ORIGINAL Hindi and Braj

और व्रजरानी व्रजपुर-वनिताओंसे आवृत होकर सोच कर रही थीं। उनकी आँखोंसे अनर्गल अश्रुप्रवाह झर रहा था:

नंद-घरनि ब्रज-नारि बिचारति।
ब्रजहिँ बसत सब जनम सिरानौ, ऐसी करी न आरति॥
कालीदह के फूल मँगाए, को आनै धौं जाइ।
ब्रजबासी नातरु सब मारै, बाँधै बल अरु कन्हाइ॥
यहै कहत दोउ नैन ढराने, नंद-घरनि दुख पाइ॥

ENGLISH TRANSLATION

Surrounded by the women of Vraja, the queen grieved, and unrestrained tears flowed from her eyes:

Nanda's queen reflected with the women of Vraja, "We have spent our whole lives in Vraja and have never faced such calamity. He has demanded flowers from Kāliya's lake, but who can go to bring them? Otherwise he will kill all the residents of Vraja and bind Balarāma and Kanhāī." Speaking thus, Nanda's grieving queen wept from both eyes.

ORIGINAL Hindi and Braj

अब आये नीलसुन्दर। उनके सुमधुर कण्ठकी सुधाधारासे वहाँका जलता हुआ वातावरण शीतल हो गया:

सूर स्याम चितवत माता-मुख, बूझत बात बनाइ॥

ENGLISH TRANSLATION

Nīlasundara now arrived, and the stream of nectar from His exceedingly sweet voice cooled the burning atmosphere:

Sūra's Śyāma looked upon His mother's face and skillfully asked what had happened.

ORIGINAL Hindi and Braj

जननी भी उनके बिम्बविडम्बि अधरोंपर आतुर स्नेहका चुम्बन अङ्कित कर बोल उठीं:

पूछौ जाइ तात सौं बात।
मैं बलि जाउँ मुखारबिंद की, तुमही काज कंस अकुलात॥

ENGLISH TRANSLATION

Mother placed a kiss of anxious love upon His lips, which put the bimba fruit to shame, and said:

"Go ask Your father what has happened. I offer myself to Your lotus face. Kaṁsa is agitated because of You."

ORIGINAL Hindi and Braj

मैयाकी बात सुन लेनेके अनन्तर श्रीकृष्णचन्द्र बाबाके पास चले, किंतु वहाँ पहुँचनेसे पूर्व ही उनके अपरिसीम ऐश्वर्यकी एक क्षीण रेखा प्रकाशित हो उठी, बाल्यलीलाविहारीकी वह मुग्धता बाहरसे अक्षुण्ण रहनेपर भी भीतर उसका आलोक परिव्याप्त हो उठा और तदनुरूप मन-ही-मन अग्रिम कार्यक्रमका निश्चय हो गया। बाबाने भी स्थिति स्पष्ट कर दी:

आए स्याम नंद पै धाए, जान्यौ मातु-पिता बिलखात।
अबहीं दूरि करौं दुख इनकौ, कंसहि पठै देउँ जलजात॥
मोसौं कहौ बात बाबा यह, बहुत करत तुम सोच-बिचार।
कहा कहौं तुम सौं मैं प्यारे, कंस करत तुम सौं कछु झार॥
जब तैं जनम भयौ है तुम्हरौ, केते करबर टरे कन्हाइ।
सूर स्याम कुल देवनि तुमको जहाँ-तहाँ करि लियौ सहाइ॥

ENGLISH TRANSLATION

After hearing Mother, Śrī Kṛṣṇacandra went to Bābā. Before He arrived, however, a faint ray of His boundless majesty arose. Though the innocent appearance of the enjoyer of childhood pastimes remained outwardly intact, its light spread within Him, and He mentally resolved upon the next course of action. Bābā then explained the situation:

Śyāma ran to Nanda and understood that His parents were weeping. "I shall remove their grief at once and send lotuses to Kaṁsa. Bābā, tell Me what has happened. Why are You lost in so much anxious thought?" Nanda said, "What can I tell You, beloved child? Kaṁsa bears some hostility toward You. Since Your birth, so many dangers have been averted, Kanhāī. Sūra's Śyāma, the deities of our family have protected You everywhere."

ORIGINAL Hindi and Braj

फिर तो श्रीकृष्णचन्द्रका दिया हुआ मधुरातिमधुर आश्वासन एक साथ सबके कानोंमें गूँज उठा:

तुमहि कहत, कोउ करै सहाइ।
सो देवता संग हीं मेरें, ब्रज तें अनत कहूँ नहिं जाइ॥
वह देवता कंस मारैगौ, केस धरें धरनी धिसिआइ।
वह देवता मनावहु सब मिलि, तुरत कमल जो देइ पठाइ॥

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra's exceedingly sweet reassurance then resounded in everyone's ears:

"You say that some deity protects Me. That deity remains beside Me and never goes anywhere outside Vraja. He will seize Kaṁsa by the hair, drag him upon the earth, and kill him. All of you worship that deity together, and he will quickly provide the lotuses to send."

ORIGINAL Hindi and Braj

और अन्तमें व्रजराजदुलारेके होठोंपर नित्य विराजित स्मित मानो किञ्चित् और भी विकसित हो उठा हो, इस प्रकार तनिक-सा हँसकर उन्होंने कुछ और भी कह दिया। पर सच तो यह है कि वे नहीं हँसे, उन्होंने यह बात नहीं कही, यह तो उनकी अघटनघटनापटीयसी योगमाया ही अधरोंके अन्तरालसे हँस पड़ीं और साथ ही अन्तर्हित होनेसे पूर्व व्रजरानी, व्रजेन्द्र, व्रजपुरवासी, व्रजवनिताएँ, सबके स्मृतिपथसे उन्होंने इस घटनाकी सम्पूर्ण स्मृतिको पोंछकर अपने अञ्चलमें भर लिया:

बाबा नंद झखत किहिँ कारन, यह कहि माया-मोह अरुझाइ।
सूरदास प्रभु मातु-पिता कौ तुरतहिं दुख डारयौ बिसराइ॥

ENGLISH TRANSLATION

At last the smile that eternally adorned the lips of Vrajarāja's darling seemed to blossom a little more, and with a slight laugh He added something further. In truth, however, He did not laugh or speak those words. Yogamāyā, expert in making the impossible occur, laughed through His lips. Before disappearing, she erased the entire event from the memories of the queen and king of Vraja, the townspeople, and the women of Vraja and gathered it into her veil:

"Bābā Nanda, why are You grieving?" Saying this, He entangled them in Yogamāyā's enchantment. Sūradāsa says that the Lord at once made His parents forget their sorrow.

ORIGINAL Hindi

सभी इस समय तो सर्वथा भूल गये, 'नृशंस कंसका कोई दूत आया था, कमल भेजनेका आदेश है।' और तो क्या, स्वयं अनन्तैश्वर्यनिकेतन श्रीकृष्णचन्द्रने भी पहलेकी भाँति मुग्धताकी चादर ओढ़ ली। सर्वज्ञ सर्ववित् प्रभु भी इसे सर्वथा भूले-से होकर गोसंचारणके लिये वनमें पधार गये।

इस प्रकार लीलामहाशक्तिकी योजनाके अनुसार व्रजेन्द्रनन्दनके अनादि-अन्तविहीन चित्रपटमें यह दृश्य उद्भासित हुआ और फिर मानो ऐसा कुछ भी हुआ ही नहीं, इस रूपमें विस्मृतिका एक घन आवरण इसपर डाल दिया गया। अथवा ऐसे कहें, लीलाप्रवाह अनिर्देश्य-बिन्दुसे प्रसरित होकर दो भागोंमें विभाजित हो गया। एक स्रोत मधुपुरीके कंसप्रासादकी ओरसे होकर आया, अन्य नीलसुन्दरके स्वप्नको छूकर व्रजेश्वरीके वात्सल्यसिन्धुमें एक क्षीण कम्पनका सृजन कर अन्तर्हित हो गया, सदाके लिये नहीं, अपितु समयपर व्रज-दम्पतिकी वात्सल्यमन्थन-लीलामें उस वेदनाके मन्थनदण्डको अत्यधिक गतिशील बना देनेके उद्देश्यसे व्यक्त होनेके लिये। ऐसे ही मधुपुरीकी ओरसे प्रवाहित स्रोत भी कुछ देर तो प्रसरित होता रहा, पर सहसा यह भी अन्तर्हित हो गया। उसीकी भाँति यह भी उचित अवसरपर पुनः व्यक्त अवश्य होगा; किंतु यह होगा व्रजवासियोंको, व्रजेन्द्रदम्पतिको परम उल्लासमें भर देनेके लिये और उससे पूर्व नागवधुओंके हृदयमें करुण-भावका संचार करनेके लिये यह अभी-अभी यहाँ पुनः व्यक्त हो रहा है। श्रीकृष्णचन्द्र इसीलिये तो उस लीलास्रोतसे परिचालित, भावित होकर ही तो नागवधुओंसे कह बैठे हैं, 'री! कंसने मुझे कालियके दर्शनके लिये ही तो भेजा है! तुम इसे जगा दो!'

ENGLISH TRANSLATION

For the present, everyone completely forgot that cruel Kaṁsa's messenger had come and ordered them to send lotuses. Even Śrī Kṛṣṇacandra, the abode of infinite majesty, again wrapped Himself in the covering of innocent childhood. The omniscient Lord appeared to forget everything and went to the forest to graze the cows.

According to the design of the great power of divine play, this scene appeared upon the beginningless and endless canvas of Vrajendra's son's pastimes. Then a dense covering of forgetfulness was placed over it as though nothing had happened. Or one may say that the current of pastime flowed from an indefinable point and divided into two streams. One passed through Kaṁsa's palace in Mathurā. The other touched Nīlasundara's dream, created a faint vibration in the ocean of the queen of Vraja's parental love, and disappeared, not forever, but to manifest at the proper time and vigorously move the churning rod of anguish within the royal couple's pastime of churning parental affection.

The current flowing from Mathurā likewise continued for a time and then suddenly disappeared. It too would manifest again at the proper occasion, ultimately filling Vraja's residents and royal couple with supreme joy. Before that, it was now reappearing to awaken compassion within the serpent wives' hearts. Moved and inspired by this current of divine play, Śrī Kṛṣṇacandra told them, "Kaṁsa has sent Me specifically to see Kāliya. Awaken him."

ORIGINAL Hindi and Braj

अस्तु, नागवधुएँ कातर होकर बारम्बार आग्रह करने लगती हैं, 'रे बालक! तू भाग जा!'

पुनि-पुनि कहत सूर के प्रभु कौं, तू अब काहें न जाइ पराई॥

ENGLISH TRANSLATION

The distressed serpent wives repeatedly pleaded, "Child, run away!"

Again and again they said to Sūra's Lord, "Why do You not flee even now?"

ORIGINAL Hindi and Braj

किंतु श्रीकृष्णचन्द्र तो वैसे ही हँस रहे हैं। इतना ही नहीं, निर्भय नेत्रोंसे नागपत्नियोंको ही समझा रहे हैं:

कहा डर करौं इहि फनिग कौ बावरी!

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra continued to laugh. More than that, He looked fearlessly at Kāliya's wives and reasoned with them:

"Why should I fear this serpent, foolish women?"

ORIGINAL Hindi and Braj

और वे सर्पवधुएँ उत्तरोत्तर व्याकुल होती जा रही हैं, कैसे शीघ्र-से-शीघ्र भगा दें इस हठी शिशुको! छलछलाती आँखोंसे वे बार-बार कंसको कोस रही हैं और नीलसुन्दरकी मनुहार कर रही हैं:

कह्यौ मेरौ मानि, छाँडि अपनी बानि,
टेक परिहै जानि सब रावरी॥
तोहि देखें मया मोहि अतिही भई,
कौन कौ सुवन, तू कहा आयौ।
मरौ वह कंस, निरबंस वाकौ होइ,
करयौ यह गंस, तोकौं पठायौ॥

ENGLISH TRANSLATION

The serpent women grew increasingly distressed, wondering how they could make the obstinate child flee at once. With tear-filled eyes, they repeatedly cursed Kaṁsa and coaxed Nīlasundara:

"Accept our words and abandon Your insistence. Know that the force of the entire serpent will fall upon You. Seeing You has awakened immense affection within us. Whose son are You, and from where have You come? May that Kaṁsa die and his dynasty perish. He has committed this outrage by sending You here."

ORIGINAL Hindi and Braj

इसी समय कालियने करवट ले ली। फिर तो स्नेहविवश नागवधुओंके हृदयका बाँध टूटने-सा लगा, 'हाय रे! कैसी भीषण परिस्थितिमें फँसता जा रहा है यह बालक! कैसे समझायें इस सौन्दर्यनिधि हठीले सुकुमार शिशुको!' वे संकेत करती हैं मन्द स्वरमें बोलनेके लिये, पर श्रीकृष्णचन्द्र और भी स्फुट कण्ठसे पुकारने लगते हैं, 'री! कंसको मारूँगा, मारूँगा।' उत्तर सुनकर, सर्पवधुओंकी आँखें सजल तो पहले थीं ही, उनमें अत्यधिक निराशा भर जाती है और वे अस्फुट अश्रुपूरित कण्ठसे नीलसुन्दरकी 'भवितव्यताजनित' ऐसी बुद्धिको कोसने लगती हैं:

कंस कौं मारिहौं धरनि निरभारिहों,
अमर उद्धारिहौं उरग-घरनी!
सूर-प्रभुके बचन सुनत उरगिनि कह्यौ,
जाहि अब क्यौं न, मति भई मरनी॥

ENGLISH TRANSLATION

At that moment Kāliya turned in his sleep. The hearts of the serpent wives, overwhelmed by affection, seemed ready to burst: "This child is entering a terrible danger. How can we convince this delicate, obstinate boy, this treasury of beauty?" They signaled Him to speak softly, but Śrī Kṛṣṇacandra called even more clearly, "I shall kill Kaṁsa. I shall kill him!" Their eyes were already wet, but hearing His answer filled them with utter despair. In faint, tear-choked voices they lamented Nīlasundara's seemingly fatal resolve:

"I shall kill Kaṁsa, relieve the earth of its burden, and deliver the immortals, O serpent women!" Hearing the words of Sūra's Lord, a serpent wife replied, "Why will You not leave now? Your mind has become intent upon death."

CHAPTER 65

## कालियका श्रीकृष्णको डसना और वेष्टित करना तथा गोपोंका मूर्च्छित होना

# कालियका श्रीकृष्णको डसना और वेष्टित करना तथा गोपोंका मूर्च्छित होना

Source scan pages 427–428

ORIGINAL

श्रीकृष्णके द्वारा कालियह्रदके नीचे तक उद्वेलित होनेपर कालियका क्रुद्ध होकर बाहर निकलना, श्रीकृष्णको बार-बार कई अङ्गोंमें डसना और अन्तमें उनके शरीरको सब ओरसे वेष्टित कर लेना; यह देखकर तटपर खड़े हुए गोपों और गोपबालकोंका मूर्च्छित होकर गिर पड़ना

ENGLISH TRANSLATION

When Śrī Kṛṣṇa churned Kāliya Lake down to its depths, Kāliya angrily emerged, bit Śrī Kṛṣṇa repeatedly on several limbs, and finally coiled himself around the Lord's entire body; seeing this, the cowherds and cowherd boys standing on the bank fainted and fell to the ground.

ORIGINAL

नागवधुओंको उस स्नेहपूरित भर्त्सनाका भी श्रीकृष्णचन्द्रपर कोई प्रभाव न हुआ, अपितु हँस-हँसकर वे अब अपने चञ्चल कर-कमलोंसे जल बिखेरने लगे। इतना ही नहीं, पलक गिरते-गिरते वे ह्रदके वक्षःस्थलपर उठ आये और मानो संतरण करने जा रहे हों, इस भावसे भुजा फैलाकर जलको थपथपाने लगे। और फिर उनका वह श्यामल कलेवर उस विशाल ह्रदमें सर्वत्र घूमने लगा। वे यथेच्छ विचरण करने लगे। मत्त गजेन्द्रकी भाँति उनका जलविहार आरम्भ हुआ। भुजाओंसे एवं पद-संचालनके द्वारा जल अत्यधिक आलोडित हो गया, एक साथ ही अगणित आवर्त बन गये, तलदेशका जल ऊपर एवं ऊपरका प्रवाह तलदेशकी ओर प्रसरित होने लगा। कालिय-आवासको अस्त-व्यस्त बनाती हुई सहस्रों धाराएँ परस्पर नीचे-ऊपर टकराने लगीं। उनकी चपेटमें आकर सर्पावास सब ओरसे उलटने-सा लगा, कालियके कुटुम्बी सर्पगण अर्धमृत-से होने लगे। तथा लीलाविहारी व्रजेन्द्रनन्दनकी तो यह क्रीड़ा थी, वे जलको पीट-पीटकर जल-वाद्यका स्वर निकाल रहे थे। किंतु कालिय-शयनागारमें यह ध्वनि भीषण वज्रपातके रूपमें व्यक्त हो रही थी, सबके कान फटे जा रहे थे।

अचानक एक उठे हुए आवर्तने निद्रित कालियको स्पर्श किया—ऐसे प्रचण्ड वेगसे कि उसे सर्वथा बाहरकी ओर फेंक दे। और फिर इस झकझोरसे जैसे ही उसकी कराल आँखें खुलीं कि वह अत्यन्त भयावह वज्रनाद-सा शब्द भी उसके कर्णछिद्रोंमें पूरित हो गया। नेत्र तो उसके खुले थे ही एवं उसी पथसे जलताड़नकी ध्वनि भी प्रविष्ट हो रही थी। पर वह कुछ भी निर्णय न कर सका कि यह जलीय झंझावात क्यों, कैसे उत्थित हुआ। साथ ही विविध आशङ्काओंसे अभिभूत होकर वह उद्विग्न हो उठा। 'गरुड़ तो नहीं आ गये? नहीं, वे नहीं आ सकते। सौभरिके शापका वे अतिक्रमण कर सकें, यह सम्भव नहीं! हाँ, गरुड़की अपेक्षा भी अत्यधिक पराक्रमशाली ही कोई यहाँ आनेका साहस कर सकता है! पर वह है कौन?' इस चिन्तामें कालियके प्राण चञ्चल हो उठे। मनमें रोष भी भरने लगा; क्योंकि वह स्पष्ट देख रहा है—'इस उद्वेलनमें पड़कर सम्पूर्ण सर्पावास ही छिन्न-भिन्न जो होने जा रहा है। असह्य है यह। तथा क्षणभरका विलम्ब भी न जाने क्या परिणाम उपस्थित कर दे!' इस प्रकार अधीर होकर कालिय अपने आवासगर्तसे चलकर आखिर बाहर निकल आया। ह्रदके ऊपर आकर उसने अपने फण विस्तारित कर लिये और तब उसकी कराल दृष्टि अपने प्रतिद्वन्द्वीपर पड़ी। फिर तो वह उस ओर ही लपक पड़ा—

ENGLISH TRANSLATION

Even that loving rebuke from the serpent wives had no effect upon Śrī Kṛṣṇacandra. Instead, laughing all the while, he began scattering water with his restless lotus hands. In the blink of an eye he rose to the surface of the lake and, as though preparing to swim, extended his arms and slapped the water. Then his dark body began ranging everywhere through that vast lake. He moved wherever he pleased. His sport in the water began like that of an intoxicated lordly elephant. The movements of his arms and feet churned the water violently. Countless whirlpools appeared at once; the water at the bottom surged upward, while the upper currents swept down toward the depths. Thousands of streams that threw Kāliya's dwelling into disorder collided above and below. Caught in their force, the serpents' abode seemed to overturn on every side, and Kāliya's serpent kinsmen became half dead. Yet for Vrajendra's son, the enjoyer of divine play, this was sport. By striking the water again and again, he made it resound like a musical instrument. Within Kāliya's sleeping chamber, however, that sound manifested like a terrible thunderbolt and seemed to split everyone's ears.

Suddenly a rising whirlpool struck the sleeping Kāliya with such tremendous force that it nearly hurled him completely outside. The jolt opened his dreadful eyes, and at that very moment the terrifying thunderous sound filled the openings of his ears. His eyes were now open, and the sound of the beaten water entered through that path as well. Yet he could not determine why or how this storm within the water had arisen. Overwhelmed by many fears, he became agitated. “Has Garuḍa come? No, he cannot come here. It is impossible for him to transgress Saubhari's curse. Then only someone even more powerful than Garuḍa could dare to enter this place. But who could that be?” Kāliya's life-breath grew restless with these thoughts, and anger began filling his mind. He could plainly see: “This agitation is about to tear the entire serpents' dwelling apart. It is unbearable. Who knows what consequence even a moment's delay might bring?” Thus impatient, Kāliya finally left the cavern of his dwelling and emerged. Upon reaching the surface of the lake, he spread his hoods, and then his terrible gaze fell upon his opponent. At once he lunged toward him.

ORIGINAL

अति ऊधम सुनि काली ड्यौ,
बज्र पर्यौ कि गरुर बल करधौ।
अरग अरग आयौ रिस भरौ,
कोमल कुँवर दिष्टि-पथ परधौ।।

ENGLISH TRANSLATION

Hearing the tremendous uproar, Kāliya awoke,
wondering whether a thunderbolt had fallen or mighty Garuḍa had attacked.
Writhing forth, he came filled with rage,
and the tender prince entered his line of sight.

ORIGINAL

तस्य ह्रदे विहरतो भुजदण्डघूर्ण-
वार्घोषमङ्ग वरवारणविक्रमस्य।
आश्रुत्य तत्स्वसदनाभिभवं निरीक्ष्य
चक्षुःश्रवाः समसरत्तदमृष्यमाणः।।

(श्रीमद्भागवत १०।१६।८)

ENGLISH TRANSLATION

Dear king, as Kṛṣṇa sported in that lake with the prowess of a noble elephant, the circling of his mighty arms made the waters thunder. Hearing the sound and seeing his own dwelling overwhelmed, the serpent Kāliya could not tolerate it and rushed toward him.

(Śrīmad Bhāgavata 10.16.8)

ORIGINAL

बिष-कषाय जल घोर तरंगा।
ता महँ कृष्न खेल बहु रंगा॥

हरि-भुज-दंड-पात जल-घोषा।
जनु गज मत्त खेल सह रोषा॥

सो निज सदन सुन्यौ अहिराजू।
सहि नहिं सक्यो पराभव-काजू॥

रोष सहित धायौ खल आमसू।
सीघ्र आइगौ कृष्न सुपासू॥

ENGLISH TRANSLATION

The poisoned water surged in terrible waves,
and within it Kṛṣṇa played in many ways.

The blows of Hari's mighty arms made the water roar,
as though a proud elephant sported there in fury.

The serpent king heard the tumult within his dwelling
and could not endure its humiliation.

That wicked and spiteful serpent rushed forth in anger
and swiftly came close beside Kṛṣṇa.

ORIGINAL

किंतु—'अरे! यह तो एक शिशु है। सौन्दर्यका निर्झर झर रहा है इसके अङ्गोंसे! कैसा नयन-सुखद सुकुमार है यह! नवजलधरकी श्यामलता भरी है इसकी अङ्गकान्तिमें! वह नीलिमा प्रतिबिम्बित हो रही है हृदकी ऊर्मियोंमें। सम्पूर्ण हृद ही उस श्याम द्युतिसे उद्भासित हो रहा है। कहाँ गयी इसकी वह विषज्वाला! अब यहाँ तो सर्वत्र सुधाका प्रसरण है, शिशुके अङ्गोंसे प्रसरित आनन्दका प्रवाह है। शिशुके श्याम कलेवरके कटिदेशमें पीताम्बर परिशोभित है। सुविस्तीर्ण वक्षःस्थलपर कैसी शोभा है, स्वर्णाभ दक्षिणावर्त सूक्ष्म रोमराजि (श्रीवत्सचिह्न) की। तथा वेगपूर्ण संतरणके आवेशमें श्रीवत्ससे सटे हुए पीताभ उत्तरीयकी। मृदु-हास्य-समन्वित कितना सुन्दर इसका मुखकमल है। कमलकोशसे भी अधिक सुकोमल कैसे इसके अरुण चरण हैं।' कालिय एक बार तो विस्मित-सा रह गया। आगे बढ़नेकी उसकी गति रुक-सी गयी। पर आसुरी सम्पदासे पूरित हृत्पटलमें शुभ भावनाएँ स्थिर होतीं जो नहीं। वैसे निमित्त पाकर वस्तुशक्तिके प्रभावसे विद्युत्-रेखा-सी एक ज्योति जग उठती है, सत्यके प्रकाशसे हृत्पटल आलोकित हो उठता है। किंतु पुनः तिमिरका घन आवरण पूर्वकी भाँति ही हृदयको छा लेता है और प्राणी प्राकृत प्रवाहमें ही बहने लगता है। यही दशा कालियकी हुई। लीलाशक्तिकी अचिन्त्य प्रेरणासे क्षणभरके लिये सर्पके तमोमय हृदयमें एक अत्यधिक छोटा-सा छिद्र बन गया, नीलसुन्दरके अप्रतिम सौन्दर्यकी एक रेखा उस छिद्रसे झलमल कर उठी। किंतु पुनः कालियने उस द्वारको रुद्ध कर लिया। पात्रके अनुरूप ही तो परिणाम होना चाहिये और हुआ ही। कालियने देखा—'इतना कर लेनेपर भी शिशुकी आँखोंमें भयका लेश नहीं, सर्वथा निर्भय रहकर वह उद्दाम क्रीड़ामें तन्मय हो रहा है।' बस, उसके रोषमें आहुति पड़ गयी, क्रोधकी अग्नि धक्-धक् कर जल उठी। अपने-आप उसके सभी फण ऊपर उठ गये, उसके जलते हुए श्वाससे हृद धूमिल हो उठा; मुखसे प्राणहारी विषकी धारा बह चली और इस भयंकर वेशमें वह श्रीकृष्णचन्द्रको काट खानेके लिये दौड़ चला। वह नहीं जानता—किसकी ओर, किसे भस्म करनेके उद्देश्यसे जा रहा है। वह जान ही कैसे सकता है—

ENGLISH TRANSLATION

But then he thought, "Why, this is only a child! A cascade of beauty pours from his limbs. How tender he is, bringing such delight to the eyes! The dark hue of a fresh raincloud fills the radiance of his body, and that blue splendor is reflected in the waves of the lake. The entire lake shines with his dark effulgence. Where has its fiery poison gone? Nectar now spreads everywhere, and a current of bliss flows from the child's limbs. A yellow garment adorns the waist of his dark body. How beautiful upon his broad chest are the fine, golden hairs that curl to the right, the mark of Śrīvatsa, and the yellow upper cloth that clings beside Śrīvatsa in the force of his rapid swimming. How beautiful is his lotus face, joined with a gentle smile. How much softer than a lotus bud are his crimson feet!"

For a moment Kāliya stood as though astonished. His forward movement almost stopped. Yet auspicious feelings cannot remain steady within a heart filled with demonic qualities. When such a cause appears, the inherent power of the divine object kindles a brilliance like a streak of lightning, and the heart is illumined by the light of truth. Soon, however, a dense covering of darkness envelops the heart just as before, and the creature again drifts within the current of material nature. This was Kāliya's condition. Through the inconceivable prompting of the power of divine play, an exceedingly tiny opening appeared for a moment within the serpent's darkened heart, and a ray of the Dark Beauty's incomparable loveliness shimmered through it. But Kāliya closed that opening once more. The result had to accord with the nature of the vessel, and so it did. Kāliya saw: "Even after all I have done, there is not the slightest fear in the child's eyes. Utterly fearless, he remains absorbed in his exuberant sport." This poured an offering into Kāliya's rage, and the fire of his anger blazed fiercely. All his hoods rose of themselves. His burning breath darkened the lake, a stream of life-destroying venom flowed from his mouth, and in this dreadful form he charged to bite Śrī Kṛṣṇacandra. He did not know toward whom he was going or whom he intended to reduce to ashes. How could he possibly know?

ORIGINAL

ताकों कह जानै यह नीच। लोचन भरे महा तम कीच॥

ENGLISH TRANSLATION

How could this vile creature know him,
when his eyes were filled with the mire of deepest darkness?

ORIGINAL

वह तो क्या, कोई भी इस वेशमें नीलसुन्दरको देखकर पहचान ही नहीं सकता। वे अपने अनन्त ऐश्वर्यको सर्वथा किनारे रखकर मुग्ध बाल्यलीला-विहारमें तन्मय जो हो रहे हैं—

ENGLISH TRANSLATION

Not only Kāliya, no one could recognize the Dark Beauty upon seeing him in this guise. He had set his infinite majesty entirely aside and was absorbed in the enchanting sports of childhood.

ORIGINAL

बिहरत बिभु अपने रस-रंग। ईस्वरता कछु नाहिंन संग॥

ENGLISH TRANSLATION

The all-pervading Lord sports within his own rasa and delight,
with no display of divinity accompanying him.

ORIGINAL

अस्तु, अब कालियको देखते ही बाल्यलीलाविहारी तो भाग चले—भयसे नहीं, उसे और भी कुपित कर देनेके लिये। बायें, दाहिने मुड़ते हुए हँस-हँसकर जल पीटते हुए वे भागे जा रहे हैं तथा उनके पीछे अपनी सम्पूर्ण शक्ति लगाकर कालिय दौड़ रहा है। पद-पदपर उन्हें छू लेनेकी सम्भावना नागको हो जाती है, पर पुनः तिलमात्रकी दूरी बचाकर नीलसुन्दर बच निकलते हैं। भला, युग-युगके साधनश्रमसे पूत हुए अपने समाधिसिद्ध चित्तमें अगणित योगीन्द्र-मुनीन्द्र भी क्षणभरको जिनका साक्षात्कार कर लेनेके लिये लालायित रहते हैं, उन व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रको काट खानेके लिये कालिय उनके पीछे प्रत्यक्ष भागा जा रहा है—यह कितनी आश्चर्यमयी घटना है। बलिहारी है बाल्यलीलाविहारीके इस कृपादानकी। और वह देखो, वहाँ उनके चरण-सरोजके स्पर्शका सौभाग्य भी उस नीचको मिल ही गया—उन अरुण चरण-सरोरुहमें अपने प्राणोंको अनन्तकालके लिये न्योछावर कर देनेके लिये नहीं, अपितु उसमें अपने विषमय दन्त चुभो देनेके लिये। लीला-महाशक्तिकी योजना भी कैसी विचित्र है। नीलसुन्दर हँसते हुए अपनी बङ्किम चितवनसे मुड़-मुड़कर कालियकी ओर देखते हुए—मानो श्रान्त हो गये हों, इस प्रकार

ENGLISH TRANSLATION

And so, the enjoyer of childhood play fled as soon as he saw Kāliya. He did not run from fear, but to provoke the serpent still further. Turning left and right, laughing and striking the water, he sped away, while Kāliya raced behind him with all his strength. At every step the serpent seemed about to touch him, yet the Dark Beauty escaped again, preserving a distance no wider than a sesame seed. Countless lords of yoga and sages, whose minds perfected in samādhi have been purified through ages of spiritual exertion, yearn to behold Vrajendra's son Śrī Kṛṣṇacandra for even a moment. Yet Kāliya was visibly racing after that very Lord in order to bite him. What an astonishing event! All glory to the grace bestowed by the enjoyer of childhood play.

And look there, even that vile creature received the fortune of touching the Lord's lotus feet. This was not so that he might offer his life forever at those crimson lotus feet, but so that he might sink his venomous fangs into them. How wondrous is the design of the supreme power of divine play! The Dark Beauty laughed and repeatedly turned his curving glance toward Kāliya, as though he had grown weary, in this manner

CHAPTER 66

## अपशकुन देखकर नन्द-यशोदा, बलरामजी और व्रजवासियोंका कालियह्रद पहुँचना

# Nanda, Yasoda, Balarama, and the People of Vraja Reach Kaliya Lake after Seeing Evil Omens

Source scan pages 429–433

ORIGINAL Hindi, Sanskrit, and Braj

व्रजराजमहिषी अपने प्राणधन नीलसुन्दरके लिये
रुचिकर भोग-सामग्रीका निर्माण करने चली थीं कि
एक ग्वालिन छींक बैठी । तुरंत ही मुहूर्त-परिवर्तनके
उद्देश्यसे जननी आँगनमें चली आयीं और कुछ क्षण
विश्राम करनेके अनन्तर मङ्गल द्रव्योंका स्पर्श कर
पुनः पाकशालाकी ओर लौटीं। पर यह लो, आगेके
पथको काटती हुई वह बिल्ली भाग चली । व्रजरानीका
हृदय दुर्-दुर् करने लगा । चिन्ताकुल हुई वे भवनसे
बाहर आ गयीं, तोरणद्वारके समीप जा पहुँचीं, किंतु
अपशकुन यहाँ भी स्पष्ट परिलक्षित होने लगे। बायीं
ओर अशुभ स्वरमें वह काक बोल रहा था और
दाहिने गर्दभका रेंकना सुन पड़ा। फिर तो हृदय थामे
जननी यशोदा, बाहरसे भीतर, भीतरसे बाहर गमन
करती हुई रुँधे कण्ठसे अपने नीलमणिको पुकारने
लग गयीं; मनमें शान्तिका लेश भी न रह गया

जसुमति चली रसोई भीतर, तबहिं ग्वालि इक छींकी।
ठठकि रही द्वारे पर ठाढ़ी, बात नहीं कछु नीकी॥
आइ अजिर निकसी नँदरानी, बहुरी दोष मिटाइ।
मंजारी आगें ह्वै आई, पुनि फिरि आँगन आइ॥
व्याकुल भई, निकसि गइ बाहिर, कहँ धौं गए कन्हाई।
बाएँ काग दाहिनें खर-स्वर, व्याकुल घर फिरि आई॥
खन भीतर, खन बाहिर आवति, खन आँगन इहिं भाँति।
सूर स्याम कौं टेरति जननी, नैंकु नहीं मन साँति॥

इधर प्रासादसे संलग्न गोष्ठमें विराजित व्रजेशका मन
भी सहसा उत्साहशून्य हो गया। वे अन्यमनस्क-से
हुए अविलम्ब गृहकी ओर चल पड़े तथा द्वारपर पैर
रखते-न-रखते अनेक अशुभ शकुन उन्हें भी हो गये।

देखे नंद चले घर आवत।
पैठत पौरि छींक भई बाएँ, दहिनें धाह सुनावत॥
'फटकत श्रवण स्वान द्वारे पर, गररी करति लराई।
माथे पर ह्वै काग उड़ायौ, कुसगुन बहुतक पाईं॥

सामने म्लानमुख यशोदारानी दीख पड़ीं। खिन्न-
मन हुए व्रजेश उनसे बोले

नंद घरनि सौं पूछत बात।
बदन झुराइ गयौ क्यौं तेरौ, कहाँ गए बल, मोहन तात ?

अब तो नन्दगेहिनीकी आँखोंसे झर-झर अश्रु-
प्रवाह बहने लगा; साथ ही अस्फुट कण्ठसे उन्होंने
अपनी मनोव्यथा भी व्रजेशपर व्यक्त कर दी

भीतर चली रसोई कारन, छींक परी तब आँगन आई।
पुनि आगे ह्वै गई मँजारी, और बहुत कुसगुन मैं पाई॥

व्रजदम्पतिकी दशा एक-सी हो गयी। आसन्न
अमङ्गलकी प्रतिच्छाया दोनोंके हृत्पटपर झिलमिल कर
उठी, दोनों ही पहलेसे भी अधिक चञ्चल हो उठे-

महर-महरि-मन गई जनाइ।

खन भीतर, खन आँगन ठाढ़े, खन बाहिर देखत हैं जाइ ॥
इतनेमें व्रजपुरन्ध्रियाँ दौड़ती हुई आयीं। गोप भी
आ पहुँचे। कारण स्पष्ट था; अत्यन्त भयंकर अशुभसूचक
चिह्न समस्त व्रजपुरवासियोंको ही स्पष्ट दीख जो रहे
हैं~'ग्रीष्मकालके मध्याह्नें सूर्यकी ओर मुँह उठाकर
उपवनके समीप श्रगाल-अशुभकी सूचना देते हुए
बोलते ही जा रहे हैं! वायु-परिचालित धूलि-कणोंसे
परिव्याप्त न होनेपर भी दिक्-सुन्दरियाँ- दिशाएँ धूएँसे
धूमिल, अत्यन्त म्लान हो गयी हैं, महिष-शृङ्गके
वर्णके समान वे काली पड़ गयी हैं! स्वयं दिनमणि
सूर्य भी एक निस्तेज मणिके समान प्रतीत हो रहे हैं!
सुख-स्पर्शी पवन भी एक झंझावातके रूपमें अनुभूत
होने लगा है! व्रजकी धरा अभूतपूर्व रूपसे बारम्बार
कम्पित हो रही है! पुरवनिताओंके दक्षिण नेत्र, दक्षिण
अङ्गोंमें स्पन्दन हो रहा है एवं ब्रजगोपोंके वाम नेत्र,
वाम अङ्ग स्पन्दित हो रहे हैं! --

ENGLISH TRANSLATION

Vraja's queen had gone to prepare foods pleasing to her life-treasure, the dark beauty, when a cowherd woman sneezed. Mother immediately returned to the courtyard to let the inauspicious moment pass. After resting briefly and touching auspicious objects, she again went toward the kitchen, but a cat ran across her path. Her heart began to pound. Distressed, she came out of the house and reached the arched gateway, where further evil signs appeared. A crow called ominously on her left, and a donkey brayed on her right. Clutching her heart, Mother Yasoda moved from outside to inside and inside to outside, calling her dark jewel with a choked voice. Not a trace of peace remained in her mind.

As Yasomati entered the kitchen, a cowherd woman sneezed. She stopped at the doorway, feeling that nothing was right. Nanda's queen returned to the courtyard, counteracted the fault, and set out again, but a cat crossed before her, so she returned once more. Distraught, she went outside asking where Kanhaiya had gone. A crow cried on the left and a donkey on the right, and she returned home in agitation. One moment inside, the next outside, and the next in the courtyard, Mother called for Syama without the slightest peace in her mind.

In the cowshed adjoining the palace, Vrajesvara's mind suddenly lost all enthusiasm. Distracted, he immediately walked toward the house. As his foot reached the doorway, many evil omens met him. As Nanda returned home and entered the gate, someone sneezed on his left and a harsh sound arose on his right. His ear throbbed, a dog whined at the door, and a female hawk fought nearby. A crow flew over his head, and he perceived many inauspicious signs.

He saw Yasoda before him with a faded face and asked in distress, “Why has your face withered? Where have Bala and our son Mohana gone?” Tears streamed from Nanda's wife as she revealed her anguish in a broken voice: “I entered the kitchen, but someone sneezed, so I returned to the courtyard. Then a cat crossed before me, and I saw many other evil signs.”

The royal couple entered the same condition. The shadow of approaching calamity flickered upon both their hearts, making them still more restless. One moment the king and queen stood inside, the next in the courtyard, and then they went outside to look.

Women of Vraja came running, followed by cowherd men. The cause was clear: dreadful omens appeared to everyone. At midday in summer, jackals near the grove continuously faced the sun and announced misfortune. Though the air held no windblown dust, the directions were smoky, dim, and black like buffalo horns. The sun itself resembled a lusterless jewel. The once pleasant breeze felt like a tempest. Vraja's earth repeatedly shook as never before. The women's right eyes and limbs trembled, while the men's left eyes and limbs throbbed.

ORIGINAL Hindi, Sanskrit, and Braj

यथा दिनकरमुखाभिमुखमुखरताखरतार-
श्रनिष्ठानिताशिवाभिः शिवाभिः। निर्धूलीधूलीढाभिरपि
धूमधूमलतया मलीमसतया संवादिगवलाभि-
र्दिगवलाभिः। विडम्बितनिर्महोमणिनाहोमणिना।
खरतस्पर्शनेन स्पर्शनेन। बभूवे भूवेपथुना पृथुना
पृथ्वी च। पस्पन्दे वामनयनावामनयनादि पुंसां तु
वामनयनादि।
(आनन्दवृन्दावनचम्पूः)
इस प्रकार गोपावासके अन्तरिक्षमें, भूमिपर,
पुरवासियोंके अङ्गोंमें-तीनों प्रकारके ही अत्यन्त
घोर, आसन्न-विपत्-सूचक चिह्न व्यक्त हो रहे हैं-
अथ ब्रजे महोत्पातास्त्रिविधा ह्यतिदारुणाः।
उत्पेतुर्भुवि दिव्यात्मन्यासन्नभयशंसिनः ॥
(श्रीमद्भा० १०। १६। १२)
ब्रज में त्रिविध भएउ उतपाता । दिवि भू अंतरीछ दुखदाता॥
ब्रजेश्वरका, व्रजगोपोंका धैर्य जाता रहा। इन
प्रलयंकर अपशकुनोंको देख-देखकर उनके प्राण
भयसे प्रकम्पित होने लगे। उसी समय वहाँ कन्हैयाके
अग्रज बलराम आ पहुँचे। सबकी दृष्टि उनपर पड़ी।
फिर तो रही-सही आशा भी समाप्त हो गयी। ओह !
कदाचित् नीलसुन्दरके साथ बलराम होते! श्रीरोहिणीका
परम तेजोमय, मङ्गलमय यह शिशु नन्दनन्दनकी
रक्षाके लिये वहाँ उपस्थित होता, तब तो कोई भी
अनिष्ट अपने-आप निवारित होकर ही रहता! --
पुरवासियोंकी अन्तश्चेतनाकी यह भावना, सरलमति
व्रजरानी, व्रजराजकी यह प्रेमिल धारणा सदा ही
उनके प्राणोंमें शीतलताका संचार करती आयी है;
किंतु हाय रे दैवयोग! आज तो बिना बलरामको साथ
लिये ही श्रीकृष्णचन्द्र गौएँ चराने चले गये हैं-
तानालक्ष्य भयोद्विग्ना गोपा नन्दपुरोगमाः।
विना रामेण गाः कृष्णं ज्ञात्वा चारयितुं गतम्॥
(श्रीमद्भा० १०। १६। १३)
कहत कि आज राम बिनु स्याम,
बन जु गए, कछु बिगरयौ काम।
है कुछ ही नहीं, सब कुछ नष्ट हो गया दीखता
` इन दुर्निमित्तोंका और अर्थ ही क्या है? बस,
नीलसुन्दर हम सबोंको छोड़कर चला गया" ।'-
व्रजदम्पतिका एक-सा ही निर्णय हुआ; क्योंकि
अनन्तैश्वर्यनिकेतन श्रीकृष्णचन्द्रके असमोर्ध्व माहात्म्यकी
स्फूर्ति इनके वात्सल्य-परिभावित चित्तमें कभी होती
जो नहीं। वहाँ निरन्तर वात्सल्य-सिन्धु ही उद्वेलित
होता रहता है । अपना सर्वस्व न्योछावर कर वे सब-
के-सब सतत नीलसुन्दरके सुखकी कामना लिये
उस पारावार-विहीन सागरकी ऊर्मियोंमें ही अवगाहन

करते रहते हैं। इसीलिये जिनके एक नामके उच्चारणमात्रसे ही समस्त अमङ्गलोंका अवसान हो जाता है, उन श्रीकृष्णचन्द्रके लिये भी पद-पदपर उन्हें अमङ्गलका ही भान होने लगता है, उनके प्राणोंमें टीस चलने लगती है और फिर आज जब एक साथ इतने अधिक अमङ्गल-सूचक, घोर उत्पात समस्त व्रजपुरवासियोंको ही दृष्टिगोचर हो रहे हैं, तब फिर उनके कोटि-प्राण-प्रतिम नीलसुन्दरके सम्बन्धमें अनिष्ट-आशङ्काकी सीमा रहे, यह तो सोचना ही नहीं बनता। यही कारण है कि उनके मनमें नीलसुन्दरके निधनकी कल्पना ही जाग्रत् हुई तथा ऐसी स्फूर्ति होनेके अनन्तर वे पुरवासी एवं ब्रजदम्पति प्रकृतिस्थ रह सकें--यह कहाँ सम्भव है! बस, एक साथ दुःख, शोक, भयके अनन्त भारसे अभिभूत हुए उनके प्राण मानो बाहरकी ओर भाग छूटे हों, प्राण-तन्तुओंसे संनद्ध शरीर बरबस उस ओर ही खिंचता जा रहा हो-इस प्रकार समस्त व्रजपुरवासी, ब्रजदम्पति, सभी नितान्त विक्षिप्त-से हुए, गोकुलसे निकल पड़े। एक बार श्रीकृष्णचन्द्रको देख लेनेकी लालसा, अपने प्राणसारसर्वस्व नीलमणिको मानो अन्तिम बार ही जिस किसी अवस्थामें भी निहार लेनेको वासनामात्र उनमें अवशिष्ट है-बस, इतना ही उन्हें स्मरण है, इसके अतिरिक्त और कुछ भी नहीं। उनके चिरजीवनकी साधना, उनके स्नेहकी स्रोतस्विनी एकमात्र श्रीकृष्णचन्द्रकी ओर ही सदा अविराम गतिसे ही प्रसरित होती रही है। प्रतिदानमें नीलसुन्दरकी ओरसे स्नेह पानेकी वासनाका भी उनमें अत्यन्त अभाव रहा है। मानव-वात्सल्यमें तो फिर भी अपनी संततिके प्रति कर्तव्यकी भावना, कर्तव्यपालनसे उद्भूत आत्मतोषकी अनुभूति और भविष्यके गर्भमें संचित,

ENGLISH TRANSLATION

The Ananda-vrndavana-campu describes the harsh-voiced jackals calling toward the sun, the dustless directions darkened by smoke, the sun robbed of splendor, the wind harsh to the touch, the earth shaken by a great tremor, the left eyes and limbs of the men throbbing, and the corresponding right eyes and limbs of the women trembling.

Thus three kinds of exceedingly terrible signs announcing imminent danger appeared in the cowherd settlement: in the sky, upon the earth, and within the bodies of its residents.

“Then in Vraja arose three kinds of exceedingly dreadful disturbances, upon the earth, in the heavens, and within living bodies, foretelling approaching danger.” (Srimad-Bhagavatam 10.16.12)

Three kinds of calamity arose in Vraja, bringing distress in heaven, upon earth, and in the sky.

Vrajesvara and the cowherds lost their composure. Seeing these world-destroying portents, their lives trembled with fear. At that moment Kanhaiya's elder brother Balarama arrived, and every eye turned toward Him. Their last remaining hope vanished. If only Balarama had been with the dark beauty. Had Rohini's supremely radiant and auspicious child been present to protect Nanda's son, every danger would surely have removed itself. This feeling in the residents' inner awareness and this loving conviction of Vraja's simple queen and king had always cooled their lives. But by cruel fate Krsna had gone to graze the cows today without Balarama.

“Seeing those omens, the cowherds headed by Nanda became distraught when they learned that Krsna had gone to pasture the cows without Rama.” (Srimad-Bhagavatam 10.16.13)

They said, “Today Syama went to the forest without Rama. Some disaster has occurred.”

“Nothing remains. Everything seems destroyed. What else can these dreadful signs mean? The dark beauty has left us all and gone.” Vraja's king and queen reach the same conclusion because awareness of Krsna's unequaled greatness never arises in their hearts steeped in parental love. Only the ocean of parenthood continually surges there. Offering everything, they remain immersed in its shoreless waves with the single wish for His happiness.

Although the utterance of His name ends every inauspicious thing, at every step they fear misfortune for Him and feel pain in their lives. Today so many dreadful portents appear simultaneously to all of Vraja that their apprehension for the dark beauty, dearer than millions of lives, has no limit. The thought of His death awakens in them. Overwhelmed by endless grief, sorrow, and fear, they cannot remain composed. As if their lives race outward and their bodies, tied to those life threads, are pulled after them, every resident and the royal couple rush madly from Gokula.

Only the longing to see Krsna once more remains, to behold their life's complete treasure in whatever condition He may be, as though for the final time. Their lifelong discipline and river of love have always flowed unbroken toward Him alone. They have scarcely any desire to receive affection in return. Ordinary parental love still contains a sense of duty, satisfaction at fulfilling that duty, and some hope of future affection from the child.

ORIGINAL Hindi, Sanskrit, and Braj

उस अपनी संततिके द्वारा स्नेह-प्रतिदानकी आशा
न्यूनाधिकरूपमें परिव्याप्त रहती ही है; किंतु एक पशु
अपने नवजात शावकको जिस निराविल अन्ध-स्नेहका
दान करता है--उस पशुमें इतिकर्तव्यताका भान नहीं,
कर्तव्यपूर्तिजन्य आत्मतोषको हृदयङ्गम करनेको शक्ति
नहीं, काल-प्रवाहमें अपने उस शावकके द्वारा उपकृत
होनेकी सुप्त वासनाकी छायातक नहीं, फिर भी प्राणोंको
जिस उत्कण्ठासे वह दूर गये नवजात शावकको ओर
धावित होता है,--ठीक उसी प्रकार ये व्रजपुरवासी,
ब्रजदम्पति नितान्त अन्धवात्सल्य-स्नेहकी धारामें बहते
हुए-स्नेहदानमें उस पशुके शावक-वात्सल्यको समता
धारण किये हुए 'पशुवृत्तयः '--दौड़े जा रहे हैं। कहाँ
जाना है, किस स्थलपर जानेसे उन्हें अपने प्राणधन
नीलसुन्दरके दर्शन होंगे-यह भी उन्हें पता नहीं। पर
एक सूत्रमें बँधे हुए-से, आबाल-वृद्ध, सभी अत्यन्त
द्रुतगतिसे एक ओर ही अग्रसर हो रहे हैं। पुर-
सुन्दरियोंका केश-बन्धन उन्मुक्त हो चुका है, आवरक
वस्त्र अस्त-व्यस्त हो चुके हैं, गोपोंकी शिखाएँ खुल
गयी हैं-पद-पदपर स्खलित होते, भूमिपर गिरते-
उठते वे सब चले जा रहे हैं। और उन अगणित
कण्ठोंसे निःसृत “हाय रे! कृष्ण रे!' का करुणनाद
वन-प्रान्तरको प्रतिनादित कर दे रहा है-

तैर्दुर्निमित्तैर्निधनं मत्वा प्राप्तमतद्विदः।
तत्प्राणास्तन्मनस्कास्ते दुःखशोक भयातुराः ॥
आबालवृद्धवनिताः सर्वेऽङ्ग पशुवृत्तयः।
निर्ययुर्गोकुलाद् दीनाः कृष्णदर्शनलालसाः॥
(श्रीमद्भा० १०। १६। १४-१५)

देखि बड़ौ उतपात कठोरा।
निधन मानि मन संक न थोरा॥
बाल-बृद्ध नर-नारि समेता।
ब्याकुल तजि-तजि चले निकेता॥
कृष्न प्राधन जीवन जासू।
घर किमि रहैं दरस हरि प्यासू॥
जानत नहिं प्रभाव हरि केरा।
एहि तें मन दुख भएउ घनेरा॥
अति कलमले बिरह दलमले, बाल-बिरध सब कानन चले।

x x x

देखि यहाँ उतपात तहाँ ब्रजनंद जहाँ उर में दुख ल्याइ कै।
राम बिना बन स्याम गए छबि-धाम, कहाँ फिरिहैं भय पाइ कैं ॥
सो सुनि गोपबधू जसुधा फिरि रोहिनि ग्वाल उठे अकुलाइ कैं।
संक भरे सब धाइ परे, कब देखिबी मोहन-मूरति जाइ कैं ॥

उनके साथ रोहिणीनन्दन श्रीबलराम भी हैं।
अवश्य ही, उनके श्रीमुखपर क्लान्ति नहीं, व्यथा
नहीं, चिन्ताकी छायातक नहीं; अपितु उनके अधरोंपर

तो स्फुट हास्य भरा है। क्यों न हो? श्रीरोहिणी, ब्रजरानी, व्रजेश, व्रजपुरवासियोंको दृष्टिमें भले ही वे बलराम शिशु हों; पर वास्तवमें वे हैं भगवान् पुरुषोत्तमके द्वितीय व्यूह, मूल 'सङ्कर्षण' ही तो। उन सर्वशक्तिमान् सर्वविद्याधिपतिसे क्या छिपा है? अपने अनुजकी समस्त योजनाओंसे, उनके अनन्त अपरिसीम ऐश्वर्यसे वे चिरपरिचित हैं। उनके विषयमें भय, विस्मय, चिन्ताके लिये अवसर ही कहाँ है? हाँ, जननी यशोदा एवं नन्दबाबाका म्लान मुख देखकर रोहिणीनन्दन शान्त स्थिर रह सकें, उनके कण्ठदेशमें अपनी भुजाएँ डालकर उनके प्राणोंको शीतल न करें, यह अबतक नहीं हुआ था; किंतु आज अपनी प्राणप्रिय मैयाको, बाबाको, स्वजनोंको एवं समस्त व्रजपुरवासियोंको श्रीकृष्ण-वियोगकी सम्भावनासे अत्यधिक व्यथित व्याकुल देखकर भी वे कुछ नहीं बोले, केवल मृदु हँसी हँसकर रह गये। कौन जाने व्रजेन्द्रनन्दन श्रीकृष्णचन्द्रके अग्रज सङ्कर्षणदेवकी अभिसंधिको !

तांस्तथा कातरान् वीक्ष्य भगवान् माधवो बलः।
प्रहस्य किंचिन्नोवाच प्रभावज्ञोऽनुजस्य सः॥
(श्रीमद्भा० १०। १६। १६)

तिन सौं कछु न कहत बलदेव, जानत हरि भैया कौ भेव॥

अस्तु, गोपावाससे बाहर आते ही पुरवासियोंकी दृष्टि नीलसुन्दरके मनोहर पद-चिह्नोंपर जा पड़ी। वृन्दाकाननकी धरापर अङ्कित वे चिह्न मानो स्पष्ट ही संकेत कर रहे थे- आओ, आओ, अपने नीलमणिको हमारे सहारे ढूँढ़ लो।' उनमें संशयके लिये स्थान ही नहीं था, स्पष्ट ही उन पदचिह्नोंमें श्रीकृष्णचन्द्रके चरणतलके चिह्न व्यक्त हो रहे थे। साथ ही रविनन्दिनी श्रीयमुनाके तटकी ओर जानेवाले मार्गमें ही वे अङ्कित थे। फिर तो यह प्रत्यक्ष हो ही गया कि आज श्रीकृष्णचन्द्र गिरिराजकी ओर न जाकर

ENGLISH TRANSLATION

An animal, however, gives its newborn offspring spotless, blind affection without awareness of duty, satisfaction in fulfilling duty, or even the faint dormant wish to receive future benefit. Still, with all its life it runs toward its distant newborn. In exactly that way the people and royal couple of Vraja flow in blind parental love, equal to the animal's affection for its young. Like beings governed by animal instinct, they run without even knowing where they must go to see their life-treasure.

Bound as if by one cord, young and old hurry in one direction. The women's hair comes loose, their coverings fall into disorder, and the cowherds' topknots open. Stumbling at every step, falling to the ground and rising again, they continue onward. From countless throats the piteous cry “Alas, Krsna!” echoes through the forest.

“Not understanding the truth, they took those evil omens to mean that He had died. Their lives fixed in Him and their minds absorbed in Him, they became anguished by grief, sorrow, and fear. All the children, elders, and women, acting like animals, left Gokula in misery, longing to see Krsna.” (Srimad-Bhagavatam 10.16.14-15)

Seeing the dreadful calamity, they suspected death. Children, elders, men, and women anxiously abandoned their homes. How could those whose life was Krsna remain home while thirsty for Hari's sight? Not knowing His power, their minds filled with terrible grief. Crushed and confused by separation, young and old went to the forest.

Seeing calamity here, they carried sorrow in their hearts for the place where Vraja's darling was. “Syama, abode of beauty, went to the forest without Rama. Where can He wander without fear?” Hearing this, the cowherd women, Yasoda, Rohini, and the men rose in agitation. Full of dread, they ran, longing to see Mohana's form.

Rohini's son Balarama went with them. No fatigue, pain, or shadow of anxiety appeared upon His face; a clear smile rested upon His lips. Though Rohini, Vraja's queen and king, and the residents saw Him as a child, He was truly the second expansion of the Supreme Person, the original Sankarsana. What could be hidden from the omnipotent Lord and master of all knowledge? He knew every plan of His younger brother and His limitless majesty. What room could there be for fear, wonder, or concern?

Previously, whenever Balarama saw the faded faces of Mother Yasoda and Nanda Baba, He could not remain still without embracing their necks and cooling their lives. Today, however, though He saw His beloved mother, father, relatives, and all Vraja distressed by the prospect of separation from Krsna, He said nothing and only smiled softly. Who can know the intention of Sankarsana, elder brother of Vrajendra's son?

“Seeing them so terrified, Lord Balarama, who knew His younger brother's power, smiled slightly and said nothing.” (Srimad-Bhagavatam 10.16.16)

Baladeva said nothing to them, for He knew the secret of His brother Hari.

As soon as they left the settlement, the residents saw the dark beauty's lovely footprints upon Vrndavana's earth. The marks seemed to call, “Come, use us to find your dark jewel.” There was no room for doubt. The signs from the soles of Krsna's feet were plainly visible upon the path toward Yamuna's bank. It became clear that today He had gone to pasture the cows toward the daughter of Kalinda rather than Giriraja.

ORIGINAL Hindi, Sanskrit, and Braj

कलिन्दतनयाकी ओर गोसंचारण करने गये हैं। पुरवासियोंने उन चिह्नोंका ही अनुसरण किया और उसके सहारे ही देखते-देखते वे यमुनातटपर आ पहुँचे। यह बात नहीं कि केवल श्रीकृष्णचरण-चिह्न ही वहाँ व्यक्त हुए हों। असंख्य गोपशिशुओंके एवं उनसे परिचालित असंख्य धेनुसमूहोंके पदचिह्न भी वहाँ अङ्कित थे; और उनके अन्तरालमें सम्पृक्त हो रहे थे अब्ज, यव, अङ्कुश, वज्र, ध्वज आदि चिह्नोंसे विभूषित श्रीकृष्णचन्द्रके चरणचिह्न। इस प्रकार गोसंचारणका वह वनपथ असंख्य चिह्नोंसे परिव्याप्त था। किंतु समस्त पुरवासियोंकी, व्रजदम्पतिकी आँखें केन्द्रित हो रही थीं-एकमात्र गोपसमाजके उन अनोखे अध्यक्षके अब्ज-यवादि-परिशोभित ललित पदचिह्नोपर ही; उनके प्राण स्पर्श कर रहे थे एकमात्र उनको ही। इसके अतिरिक्त, असंख्य गोधन भी इस मार्गसे ही अग्रसर हो चुका है, अन्य गोपशिशु भी इस पथसे ही गये हैं, उनके चिह्न भी यहाँ स्पष्ट व्यक्त हो रहे हैं-इसे वे देखकर भी न देख सके। कहीं भी वे भ्रमित न हुए। हो ही कैसे सकते, श्रीकृष्णचरण-चिह्ननोंका प्रभाव ही निराला है; उनपर अपनी दृष्टि लगाये चलनेवालेके मार्गमें कहीं कदापि भ्रम होता जो नहीं। उन चिह्नोंको कोई भी प्राणी आच्छादित नहीं कर सकता, करना भी नहीं चाहता; सबके प्राणोंकी निधि हैं वे। और तो क्या, जड-भावापन्न पवनसे संचालित रजःकण भी उनकी स्पष्टताको लुप्त नहीं कर सकते। वे तो जहाँ जिस स्थलपर एक बार अङ्कित हो उठते हैं, वहाँ उनकी प्रतिष्ठा हो जाती है। अलंकार हैं वे उस स्थलके, भूमिके! तथा उनके सहारे, एकमात्र उन्हींका निरीक्षण करते हुए चलनेवालोंके लिये श्रीकृष्णचन्द्रको ढूँढ़ लेना सदा ही सहज है। इसीलिये वे गोप, गोपसुन्दरियाँ, व्रजराज, व्रजरानी-सभी केवल उन्हें ही देखते हुए शीघ्र-से-शीघ्र यमुना-तीरपर चले आये।

तेऽन्वेषमाणा दयितं कृष्णं सूचितया पदैः।
भगवल्लक्षणैर्जग्मुः पदव्या यमुनातटम्॥
ते तत्र तत्राब्जयवाङ्कुशाशनिध्वजोपपन्नानि पदानि विश्वपतेः ।
मार्गे गवामन्यपदान्तरान्तरे निरीक्षमाणा ययुरङ्ग सत्वराः॥
(श्रीमद्भा० १०। १६। १७-१८)

धुज-जव-अब्ज-गदादि तहँ, मत्स्य धनुष की रेख।
इन चिन्हन चिन्हित धरा चले सकल अवरेख॥
चरन-सरोज-खोज ही लगे, जिनमें सुभ लच्छन जगमगे।
अरि, दर, मीन, कमल, जव जहाँ, अंकुस, कुलिस, धुजा छबि तहाँ॥
ता रज कहुँ सिव, अज नित बंछत, अनुदिन सनक-सनंदन इंछत।
तिहि सिर धारत अतिसय आरत, कृष्न-कृष्न-गोबिंद पुकारत॥

इमि खोजत पहुँचे सरि-तीरा।
रवितनया, जेहि जल गंभीरा ॥
किंतु यहाँ आनेपर, तटपर स्थित उस विशाल वटकी छायासे आगे होते ही-- हाय रे! यह मार्ग तो एकमात्र कालियह्रदकी ओर ही गया है।'--सबके प्राण एक साथ ही मानो ह्रदके उस विषम विषको स्मृतिमात्रसे भस्म हो उठे। इसके अनन्तर उस सघन वनकी सीमाको श्रीकृष्णचरणचिह्नोंके सहारे ही उन सबने पार तो अवश्य किया और फिर इस पार आकर निर्वृक्ष स्थलपर भी अग्रसर होने लगे; किंतु अब उनके शरीरमें स्पन्दनकी शक्ति स्वाभाविक थी या सर्वथा किसी अचिन्त्य शक्तिके द्वारा देहके उन स्नायुजालोंमें प्राणका संचार हो रहा था और उससे अनुप्राणित हुए वे दौड़े जा रहे थे-यह निर्णय कर लेना अत्यन्त कठिन है। कुछ भी हो, ह्रदके परिसरमें तो वे आ ही पहुँचे और दूरसे ही क्रमशः उनकी फटी-सी आँखोंमें वह कराल दृश्य भर गया-चारों ओर प्राणशून्य-से असंख्य गोपशिशु, मृतवत् अगणित तरुण गोप तथा सर्वथा ह्रदके जलके समीप प्रतिमा-सी अचल, अपलक असंख्य गायें, जिनमें जीवनका चिह्न इतना-सा ही अवशिष्ट है कि रह-रहकर वे अत्यन्त करुण स्वरमें डकार उठती हैं-
गोपांश्च मूढधिषणान् परितः पशूंश्च संक्रन्दतः.....।
(श्रीमद्भा०० १०। १६। १९)

ENGLISH TRANSLATION

The residents followed those marks and soon reached Yamuna's bank. Krsna's footprints were not the only ones there. The marks of countless cowherd boys and the cows they led were also imprinted upon the path. Mingled among them were Krsna's footprints, adorned with the lotus, barleycorn, goad, thunderbolt, flag, and other emblems. The forest path was covered with innumerable tracks.

Yet the eyes and lives of every resident and the royal couple centered only upon the graceful lotus-and-barley-adorned marks of the extraordinary leader of the cowherds. They saw without seeing the signs of the countless cows and boys who had also taken that road. They never became confused. How could they? The power of Krsna's footprints is unique, and one who walks with eyes fixed upon them never loses the path.

No creature can or wishes to cover those marks, for they are the treasure of every life. Even dust moved by an insentient wind cannot erase their clarity. Wherever they are once impressed, they become established as ornaments of that place and its earth. Through them, one who walks looking only at them can always find Krsna easily. Thus the cowherd men, women, king, and queen rapidly reached Yamuna's bank while gazing only upon those signs.

“Searching for their beloved Krsna, they followed the path indicated by footprints bearing the Lord's distinctive marks and reached Yamuna's bank. Here and there along the cows' path, amid other tracks, they carefully observed the footprints of the Lord of the universe, marked with lotus, barleycorn, goad, thunderbolt, and flag, and hurried onward.” (Srimad-Bhagavatam 10.16.17-18)

The earth bore the marks of flag, barley, lotus, mace, fish, bow, and other signs. They followed that marked ground. They sought only the lotus feet whose auspicious marks shone. Wherever they saw the discus, conch, fish, lotus, barley, goad, thunderbolt, and flag, they carried upon their heads the dust desired daily by Siva, Brahma, Sanaka, and Sanandana, and cried “Krsna! Krsna! Govinda!” Thus searching, they reached the bank of the deep river, the daughter of the sun.

But when they moved beyond the shade of the great banyan upon the bank, they realized in horror that the path led only toward Kaliya Lake. Their lives seemed scorched merely by remembering its deadly poison. Guided by Krsna's footprints, they crossed the boundary of the dense forest and advanced into the treeless land beyond. Whether their bodies still possessed a natural power to move, or some inconceivable potency carried life through their network of nerves and drove them onward, is difficult to determine.

They reached the vicinity of the lake. From afar, their wide, staring eyes gradually filled with a terrible scene: countless cowherd children seemingly without life, innumerable young cowherds lying as if dead, and numberless cows standing beside the water like motionless images. The only sign of life in them was their intermittent lowing in voices of extreme grief: “The cowherds stood all around with bewildered minds, while the animals cried out.” (Srimad-Bhagavatam 10.16.19)

ORIGINAL Hindi, Sanskrit, and Braj

सुर उच्च राम्हतीं धेनुजाल। छिति परे मूर्छि गोपाल बाल।।
इसके पश्चात् तो सचमुच ही किसी अचिन्त्य
शक्तिने ही उन पुरवासियोंके, ब्रजदम्पतिके शरीरोंको
आकर्षित कर हृदके कुछ और समीप पहुँचाया,
जहाँसे हृदयविदारक घटनाका मुख्य अंश भी व्यक्त
होकर ही रहा। नेत्र-कोरोंमें सबकी पुतलियाँ तो
ऊपर टँग ही चुकी थीं, पर निर्वाणसे पूर्व मानो दीपकी
ज्योति उद्दीप्त हो उठी हो, इस प्रकार ज्योतिकी एक
क्षीण रेखा उन सबके दृग्गोलकोंमें अपने-आप झिलमिल
कर उठी और सबने यह भी देख ही लिया--'उस
हृदमें कालियके विशाल शरीरसे आकण्ठ लपेटे हुए,
आवृत हुए नीलसुन्दर चेष्टाशून्य हो चुके हैं।'
अन्तर्हृदे भुजगभोगपरीतमारात् कृष्णं निरीहमुपलभ्य"'।
(श्रीमद्भा० १०। १६। १९)
दह मैं दिष्टि परे बनमाली, लपटि रह्यौ तन कारौ काली।
और अब- ओह! तटपर सबसे प्रथम गिर पड़े
ब्रजेश ! गिरनेसे पूर्व उनके रुद्धकण्ठको वह आर्त्तध्वनि
वहाँ बिखर उठी
हा तात! तातवत्सल! किं कृतमतिसाहसं
(आनन्दवृन्दावनचम्पू: )
“हाय! मेरे लाल! तू तो मुझे अतिशय प्यार
करता था रे! तू सहसा ऐसा दुस्साहस कैसे कर
बैठा-तू मुझसे पहले कैसे चला गया ?'
फिर एक क्षणमें ही लुढ़क पड़े वे सब-के-
सब गोप
ब्रजजनप्रिय! वत्स! विपद्यते व्रजजनस्तव दर्शय संनिधिम्।
अहह! हा! बत हेत्यनुलापिनस्तमभितः पतिता भुवि गोदुहः ।।
(आनन्दवृन्दावनचम्पू: )
' अहो! व्रजवासी तुझे कितने प्रिय थे। किंतु वत्स
नीलमणि। तेरे वे प्रिय व्रजजन मृत्युके मुखमें, यह लो,
चल पड़े! तू बता दे मेरे लाल! अब तेरा सङ्ग कहाँ
मिलेगा? आह! अरे! हाय रे!" [--इस प्रकार
विलाप करते हुए वे व्रजेशको घेरकर धराशायी हो
गये ।'
तथा व्रजरानी ? ओह! मूर्च्छाके लिये भी उनकी
अपरिसीम वेदनाका भार सर्वथा असह्य है। वे तो
हृदके परिसरमें आकर न जाने कितनी बार गिर चुकी
हैं, पर उनको स्पर्श करते ही वेदनाकी ज्वालामें
मूर्च्छा स्वयं जलने लगती है--छोड़कर भाग खड़ी
होती है। इसीलिये व्रजरानी कुछ क्षण विलम्बसे भी
आयीं । पर आकर अपने नीलमणिको उस स्थितिमें
देख लेनेपर उनकी क्या दशा हुई ओह! वाग्वादिनीमें
कहाँ सामर्थ्य है कि संकेततक कर दें। और यही दशा
उनकी अनुगामिनी उन समस्त पुरसुन्दरियोंकी हुई।

हाँ, किसीके श्रीकृष्ण-रस-भावित, पर अत्यन्त आकुल
प्राण ब्रजरानी एवं व्रजसुन्दरियोंको करुण-दशाकी
छायाकी प्रतिच्छायाको किसी नगण्यतम अंशमें इतना
भर भले छू लें--' क्षणभरके लिये एक तुमुल आर्तनाद
सर्वत्र गूँज उठता है और फिर एक अत्यन्त भयावह
नीरवता छा जाती है।'
और यह सत्य है-कदाचित् अचिन्त्य-
लीलामहाशक्तिकी योजनासे नाग-परिवेष्टित नीलसुन्दरके
उन मनोहर कर्णकुण्डलोंमें रह-रहकर पर्याप्त कम्पन
न होने लगता, सर्प-कुण्डलीका आवरण रहनेपर
भी न जाने कैसे-नीलसुन्दरकी वनमाला, उनके
पीतपटकी आभा व्यक्त न होने लगती, तथा प्राणतन्तुओंके
सहारे इनसे जुड़े हुए पुरवासियोंके, व्रजदम्पतिके
हृत्पटपर ये प्रतिबिम्बित न होने लगते तो हृदके तटपर
छायी हुई यह नीरवता समस्त व्रजपुरके महानिर्वाणमें
परिणत हो जाती। किंतु वह लीला-क्रम है जो नहीं।
इसीलिये सबके हृत्पटलमें अमृत, विष-दोनोंका ही
युगपत् संचार हो रहा है। एक ओरसे प्रवाहित हो
रही है नीलसुन्दरकी रूप-सुधा तथा दूसरी ओरसे
भरी जा रही है कालियकी करालता !--
झुकि रह्यौ मुकुट मंजुल अमोल।
कच बिथुरि श्रवन कुंडल बिलोल॥
सुभ बक्षमाल उरझी दिखाइ।
कटि कस्यौ पीत पट दृढ़ सुभाइ॥
सब अंग नाग लपट्यौ प्रचंड।
जनु सघन घटा मिलि घन घुमंड॥

ENGLISH TRANSLATION

The host of cows lowed loudly, while the cowherd children lay unconscious upon the ground.

Then some inconceivable power truly drew the bodies of the residents and royal couple nearer to the lake, where the central, heart-rending sight revealed itself. Their pupils were already fixed upward in their eyes, but as a lamp's flame flares before extinction, a faint line of light flickered by itself within their eyes, and they saw the dark beauty motionless in the lake, wrapped to His neck by Kaliya's enormous body.

“From afar they saw Krsna within the lake, inactive and enveloped in the serpent's coils.” (Srimad-Bhagavatam 10.16.19)

Their eyes fell upon the forest-garlanded Lord in the lake, His body encircled by black Kaliya.

Vrajesvara was the first to fall upon the bank. Before he fell, this anguished cry escaped his choked throat: “Alas, son! You loved Your father. How could You commit such a rash act?” (Ananda-vrndavana-campu)

“My darling, You loved me so dearly. How could You suddenly dare such a deed? How could You go before me?”

Within a moment all the cowherds collapsed around him: “Child, lover of Vraja's people, Your beloved residents now enter death. Tell us, darling, where can we find Your company? Alas! Ah!” Lamenting in this way, the milkmen fell upon the ground around Vrajesvara. (Ananda-vrndavana-campu)

And Vraja's queen? Even unconsciousness could not bear the weight of her immeasurable pain. She had already fallen many times while approaching the lake, but at her touch the fire of suffering burned unconsciousness itself and drove it away. Thus she arrived slightly later. When she saw her dark jewel in that condition, what became of her? The goddess of speech has no power even to hint at it. The women following her entered the same state. A heart steeped in Krsna rasa may touch only the faintest reflection of their sorrow: for a moment a tumultuous wail resounded everywhere, and then a terrifying silence fell.

It is true that if, by the plan of the inconceivable pastime potency, the dark beauty's enchanting earrings had not trembled repeatedly within the serpent's enclosure, if somehow His forest garland and the radiance of His yellow cloth had not remained visible through the coils and reflected themselves upon the hearts of the residents and royal couple bound to Him by the threads of life, that silence upon the lake's bank would have become the great extinction of all Vraja. But that was not the sequence of the pastime.

Therefore nectar and poison flowed simultaneously through every heart. From one side came the nectar of the dark beauty's form; from the other came Kaliya's terror:

His priceless, charming crown leaned to one side. His disheveled hair and earrings swayed at His ears. The auspicious forest garland lay tangled upon His chest, and His yellow cloth was firmly bound at His waist. The mighty serpent wrapped every limb, like dense clouds gathering around a rain cloud.

CHAPTER 67

# व्रजवासियोंको कालियह्रदमें प्रवेशसे रोकना और श्रीकृष्णका शरीर बढ़ाकर बन्धन तोड़ना

# Balarama Prevents Vraja from Entering Kaliya Lake, and Krsna Breaks the Serpent's Bonds

Source scan pages 434–439

ORIGINAL Hindi, Sanskrit, and Braj

'भुवनभास्करके बिना दिन कैसा, चन्द्रदेवके
बिना रजनी कैसी ? नीलसुन्दरके बिना ब्रजमें रखा ही
क्या है? उन्हें साथ लिये बिना ही हम सब गोकुलमें
लौट जायँ--यह भी कभी सम्भव है? वारिहीन,
सौन्दर्यविरहित सरोवरके समीप कौन जाता है ?'--
दिवसः को विना सूर्य विना चन्द्रेण का निशा।
कृष्णेन को व्रजः॥
विनाकृता न यास्यामः कृष्णेनानेन गोकुलम्।
अरम्यं नातिसेव्यं च वारिहीनं यथा सरः॥
(श्रीविष्णुपु० ५। ७। २७-२८)
“बस चलो, यशोदारानीके साथ हम सभी इस
विशाल ह्रदमें डूब जायँ!'-
सर्वा यशोदया सार्द्ध विशामोऽत्र महाह्रदम्।
( श्रीविष्णुपु० ५।७। २६)
इस प्रकार मूर्च्छामें लीन वात्सल्यवती
व्रजपुरन्ध्रियोंके प्राणोंपर स्पन्दित होती हुई ये भावनाएँ
उन्हें बाह्य चेतनाकी ओर ले चलीं।
इधर वे गोपबालिकाएँ, जिनका अभी-अभी
नवविवाह हुआ था, विवाहके अवसरपर, अन्य
किसीकी दृष्टिमें कुछ भी नवीनता संघटित न होनेपर
भी जिन अधिकांश दुलहिन बनी बालिकाओंने ही
एक अत्यन्त आश्चर्यमयी घटनाके दर्शन किये थे;
विवाह-संस्कार विधिवत् सम्पन्न होते हुए, भाँवर
फिरते समय आदिसे अन्ततक जो स्पष्ट अनुभव कर
चुकी थीं कि वरके--उस भावी पतिके अणु-अणुमें
नीलसुन्दर भरे हुए हैं, उनके साथ भाँवरें नीलसुन्दरने
ही दीं, सर्वथा उनका पाणिग्रहण नीलसुन्दरने ही
किया, क्षणभरके लिये भी वह वर उनकी दृष्टिमें
न आया, जिसके साथ सगाईकी बात सुनी गयी थी
और इस प्रकार अनुभव करके जो भ्रान्त-सी बन
गयी थीं; जिनका जीवन ही कुछ और-सा बन गया
था--कभी तो वे इस घटनाको स्मरण करतीं और
कभी उन्हें सर्वथा इसकी विस्मृति हो जाती, पर
निरन्तर एक विचित्र-सी वेदना जिनके प्राणोंमें भरी
रहती; नीलसुन्दरको देखकर जो विथकित रह जातीं,
और आज व्याकुल गोप-गोपी-समाजके साथ जो
यहाँ दौड़ी आयी थीं; तथा ठीक इनको छायाकी
भाँति ही श्रीकृष्णचन्द्रकी समवयस्का वे गोपकुमारिकाएँ
भी-जिनके प्राण मानो सदा श्रीकृष्णचन्द्रमें ही समाये
रहते थे तथा न जाने क्यों जिनकी आँखें नीलसुन्दरको
देखते ही सजल हो उठतीं-आज इस कालियह्रदपर
आ पहुँची थीं; -ये दोनों ही नवविवाहिता गोपसुन्दरियाँ
एवं नीलसुन्दरकी समवयस्का गोपकुमारिकाएँ सहसा
मूर्च्छासे जगकर करुण चीत्कार कर उठीं-

> भोगेनावेष्टितस्यापि सर्पराजस्य पश्यत।
> स्मितशोभि मुखं गोप्यः कृष्णस्यास्मद्विलोकने॥
> (श्रीविष्णुपु० ५। ७। ३२)
> 'अरी गोपकाओ! देखो तो सही, इस विशाल
> सर्पके शरीरसे वेष्टित रहनेपर भी नीलसुन्दरके मुखपर
> हम सबोंको देखकर स्मित आ ही गयी री! मन्द
> मुसकानसे परिशोभित इस मुखका दर्शन तो करो!'
> इससे पूर्व ये नववधुएँ, ये कुमारिकाएँ एक शब्द

ENGLISH TRANSLATION

“What is day without the sun, and what is night without the moon? What remains in Vraja without the dark beauty? Could we ever return to Gokula without taking Him with us? Who approaches a lake without water or beauty?”

“What is day without the sun, what is night without the moon, and what is Vraja without Krsna? Deprived of Krsna, we shall not return to Gokula, just as a waterless and unattractive lake is not fit to be visited.” (Sri Visnu Purana 5.7.27-28)

“Come, let all of us enter this great lake with Queen Yasoda.” (Sri Visnu Purana 5.7.26)

These feelings, moving within the lives of the affectionate women of Vraja submerged in unconsciousness, drew them back toward external awareness.

Among them were recently married cowherd girls who had witnessed a wondrous event during their weddings. Although no one else saw anything unusual, throughout the rites and while circling the sacred fire, most brides clearly experienced the dark beauty filling every atom of the bridegroom. It was Krsna who circled with them and took their hands. Not for an instant did they see the man to whom they had heard they were betrothed. Bewildered by this experience, their lives became wholly different. Sometimes they remembered it and sometimes forgot it completely, yet a strange pain remained in them. They became exhausted merely by seeing the dark beauty and had now run with the distraught community to Kaliya Lake.

Beside them were cowherd maidens of Krsna's age, whose lives seemed forever absorbed in Him and whose eyes inexplicably filled with tears whenever they saw Him. Both the newly married women and the young maidens suddenly awakened from unconsciousness and cried piteously:

“Cowherd girls, see! Though the serpent king's body encircles Him, Krsna's face shines with a smile upon seeing us.” (Sri Visnu Purana 5.7.32)

“Friends, even while wrapped in this enormous serpent, the dark beauty smiles upon seeing us. Look at His face adorned by that gentle smile.” Until then these brides and maidens had been unable to utter a word. The moment they reached the bank and saw Him enclosed in Kaliya's coils, the three worlds without their beloved Krsna had truly become empty.

ORIGINAL Hindi, Sanskrit, and Braj

भी न बोल सकी थीं; हृदके तटपर आते ही
नीलसुन्दरको कालियकुण्डलीसे आवृत देखते ही
इनके लिये श्रीकृष्णविरहित त्रिलोक सचमुच ही शून्य
बन चुका था--
ग्रस्तेशहिना प्रियतमे भूशदुःखतप्ताः
शून्यं प्रियव्यतिहतं ददृशुस्त्रिलोकम्॥
(श्रीमद्भा० १०। १६। २०)
छिन्न हुई नन्ही-सी द्रुमलताकी भाँति वे गिर
पड़ी थीं; करुण-क्रन्दनकी एक भी 'हाय' व्यक्त
होनेसे पूर्व ही, हत्कोश सर्वथा विदीर्ण न हो जाय,
इस भयसे मूर्च्छा-सखीने सान्त्वना देनेके लिये उन्हें
अपनी गोदमें उठा लिया था--
स्खलिता भुवि मूर्च्छयैव सख्या कृतसान्त्वा इव
नो तदा बिलेपुः।
( आनन्दवृन्दावनचम्पूः )
अस्तु, इनके इसी 'स्मितशोभि मुखं पश्यत'
चीत्कारको ध्वनिको व्रजरानीके मूर्च्छित प्राणोंने ग्रहण
कर लिया और वे आँखें फाड़कर अपने नीलमणिकी
ओर देखने लगीं।
नहीं रे! निश्चेष्ट होनेपर भी मेरा नीलमणि जीवित
है, अन्यथा अधरोंपर यह स्मित कहाँ ?-
मैया प्रबलवेगसे अपने वक्षःस्थलको पीटकर आर्तनाद
करती हुई हृदकी ओर दौड़ी और अपना वामपद
हृदके जलमें डाल ही दिया; किंतु-आह ! बलरामने
पीछेसे दौड़कर उन्हें अपने भुजपाशमें बाँध लिया
जननी आगे न बढ़ सकीं--
यह दसा देखि जसुधा मलीन।
करि रुदन हृदय ताड़न सु कीन॥
सब गोप रहे कैसे डराइ।
नहिं लेत धाइ लालन छुड़ाइ॥
इमि व्याकुल ह्वै चलि धसी नीर।
तहँ धाइ धरी बलबीर धीर॥
किंतु इसी समय ब्रजरानीका यह करुण आह्वान
संज्ञा-शून्य ब्रजेन्द्रके प्राणोंमें संजीवन-मन्त्र-सा बनकर
गूँज उठा, उनके नेत्र उन्मीलित हो उठे । फिर तो उन्होंने
छलाँग-सी मारी हृदके जलको ओर। पर तुरंत ही
श्रीअनन्तदेव बलरामने मानो द्वितीय प्रकाश स्वीकार
कर लिया और बाबा भी उनकी भुजाओंमें ही रुद्ध हो
गये। अवश्य ही शेषस्वरूप रोहिणीनन्दनका अपरिसीम
बल सचमुच यहाँ कुण्ठित-सा होने लगा, अत्यन्त
कठिनतासे ही वे व्रजेशको पीछेको ओर खींच सके
फिरि नंद चले जमुना समाइ । बलिदेव रोकियौ करि उपाइ॥
गोपसुन्दरियाँ, गोपगण--कोई भी हृदमें प्रविष्ट
न हो सका; सबके आगे बलराम खड़े हैं, किसीको

संकेतसे, किसीके कंधे छूकर, किसीको भुजाओंमें
भरकर वे दूर कर देते हैं। और यह लो, अब एक
अद्भुत अलौकिक तेजोमण्डल उनके मुखको आवृत
कर लेता है और मेघ-गम्भीर स्वरसे वे पुकार
उठते हैं--
हंहो तात! तातप्यमानमानसतया समेधमानेन मानेन
शोकेन स्वदेहः खेदयितव्यो दयितव्योऽयं कृष्णस्य।
( श्रीआनन्दवृन्दावनचम्पूः )
“अरे! बाबा! अहो! प्रतिक्षण वेगसे बढ़ते हुए
इस अतिशय चित्तसंतापी शोकसे अपने शरीरको
व्यथित मत करो। तुम्हारी यह देह श्रीकृष्णचन्द्रके
प्यारकी वस्तु जो है, बाबा!'
भो मातर्मातः परं विलप लपनं मे निर्द्धारय धारय धृतिं भोः।
( श्रीआनन्दवृन्दावनचम्पूः )
“अरी मैया! अब तू विलाप मत कर! मेरी बात
सुन ले, धीरज रख री।'
भोः पौरजानपदाः! विपदाविष्करणेन मापरं परं
संतापमासुमर्हत।
( श्रीआनन्दवृन्दावनचम्पूः )
“अरे ओ पुरवासियो! अपनी अविचारपूर्वक
चेष्टासे नयी विपत्तिका सृजन कर किसी अन्य महान्
दुःखके भागी मत बन जाओ।'
रोहिणीनन्दनकी वाणीमें उत्तरोत्तर ओज बढ़ता
ही जा रहा है। अब वे कालियबन्धनमें बँधे
श्रीकृष्णचन्द्रकी ओर-अपनी भुजाओंसे संकेत करते
हुए कहने लगते हैं

ENGLISH TRANSLATION

“When their dearest beloved was seized by the serpent, they were scorched by intense sorrow and saw the three worlds, deprived of Him, as empty.” (Srimad-Bhagavatam 10.16.20)

They fell like severed tender vines. Before even one “alas” of lament could emerge, their friend Unconsciousness, fearing that their hearts would split completely, lifted them into her lap as if to console them: “Fallen upon the earth and comforted by their friend Unconsciousness, they could not then lament.” (Ananda-vrndavana-campu)

Their cry, “Look at His smiling face,” entered the unconscious life of Vraja's queen. She opened her eyes wide and stared at her dark jewel. “No, though motionless, my Nilamani is alive. Otherwise, how could that smile remain upon His lips?”

Beating her chest violently and wailing, Mother ran toward the lake and placed her left foot in its water. Balarama raced from behind and enclosed her in His arms, preventing her from advancing.

Seeing this condition, Yasoda grew pale. Weeping, she struck her heart. The cowherds stood terrified, unable to run and release their darling. Distraught, she rushed into the water, but the steadfast, heroic Bala ran and seized her.

Her anguished call then sounded like a life-restoring mantra within unconscious Vrajendra. His eyes opened and he leaped toward the water. Lord Ananta, Balarama, seemed to accept a second manifestation and caught Father in His arms too. Even the immeasurable strength of Rohini's son, the form of Sesa, seemed nearly checked; with great difficulty He pulled Vrajesvara backward. Nanda again moved to enter Yamuna, but Baladeva stopped him by every means.

No cowherd woman or man could enter the lake. Balarama stood before them all, moving one away with a gesture, touching another's shoulder, and gathering another into His arms. A wondrous supernatural halo covered His face, and in a cloud-deep voice He called:

“Father, do not afflict your body with this grief that burns the mind and grows stronger at every moment. Your body is dear to Krsna.” (Sri Ananda-vrndavana-campu)

“Mother, lament no longer. Hear my words and hold fast to patience.” (Sri Ananda-vrndavana-campu)

“Residents of town and country, do not create a new calamity through unconsidered action and become subject to another great sorrow.” (Sri Ananda-vrndavana-campu)

The strength in Rohini's son's voice steadily increased. Pointing toward Krsna bound in Kaliya's coils, He continued.

ORIGINAL Hindi, Sanskrit, and Braj

अस्य हि मदवरजस्य मदवरजस्य शौर्यस्य
महिमानं हि माऽऽनन्दवर्धनं भवन्तो जानन्ति जानाम्यहमेव
केवलं केऽवलम्बन्तामम्रपरिवृढा अपि यल्लवावबोधम्।
(आनन्दवृन्दावनचम्पूः)
“व्रजपुरवासियो ! मेरे इस कनिष्ठ भ्राताके शौर्यकी
महिमाको आपलोग निश्चय ही नहीं जानते। जब
किसीके अहंकारको चूर्ण-विचूर्ण कर देनेके लिये
इसमें भी एक महान् अहंकार जाग्रत् हो उठता है और
फिर अहंकारजनित जिस शौर्यकी इसमें अभिव्यक्ति
होती है, उसकी उस आनन्दवर्द्धिनी महिमासे आप
सब सर्वथा परिचित नहीं हैं। केवलमात्र मैं जानता हूँ ।
औरोंकी तो बात ही क्या, ऐसे देवश्रेष्ठ भी कौन हैं,
जो मेरे इस भाईकी उस महिमाके लवमात्रका भी ज्ञान
प्राप्त कर सके हों ?'
खल्वयमनेन पुन्नागेन नागेनस्य पराभवः।
(आनन्दवृन्दावनचम्पूः )
' अहो! निश्चय समझो, अभी-अभी इस पुरुषकुञ्जर
मेरे भाई श्रीकृष्णके द्वारा नागप्रमुख कालियका पराभव,
बस, होने ही जा रहा है!'
नागेनपराभवः पवनेन कर्तुं शक्यते।
(आनन्दवृन्दावनचम्पूः )
' अरे! महान् बलशाली कालियके बलकी चिन्ता
मत करो। इसका बल श्रीकृष्णचन्द्रके प्रति व्यर्थ है।
पवन अत्यन्त बलवान् होनेपर भी गिरिराजको पराजित
करनेमें कदापि समर्थ नहीं है!'
न मयूखमालिमालिन्यं तमसा कर्तुं प्रभूयते।
(आनन्दवृन्दावनचम्पूः )
“अहो! किरणमाली सूर्यमें मलिनताका संचार
कर देना तमके लिये सम्भव ही नहीं है। तम तो
सूर्यके सांनिध्यसे ही विनष्ट हो जायगा। परम तेजस्वी
श्रीकृष्णके समक्ष प्रतिपक्षी, तमरूप इस कालियका
विनाश अवश्यम्भावी है।'
किमस्य मकरकुण्डलिनः कुण्डलिनः
क्षुद्रमाद्भयसम्भावनम्। तदधुना संतापमुपश्यत
पश्यत भुजंगापसदममुममुक्तशौर्यो मुक्तप्राणमिव
कृत्वा समुत्थितप्रायोऽयम्.....।
(आनन्दवृन्दावनचम्पूः )
' अरे! मेरे इस मकरकुण्डलधारी भाई श्रीकृष्णके
लिये ऐसे क्षुद्र सर्पसे भयकी बात क्या सोचनी है ! अतः
अब तो दुःख दूर कर दो। अरे, देखो-इस अधम सर्प
कालियको प्राणहीन-सा बनाकर मेरा यह अखण्ड-
प्रतापवान् भाई श्रीकृष्णचन्द्र, बस, उठ ही चला है।'
इतना कह लेनेके अनन्तर श्रीबलरामके गम्भीर
नेत्र-गौर मुखारविन्दके वे सलोने दृग् पुनः फिर गये

श्रीयशोदा-नन्द आदिकी ओर ही । उनका वह श्वेतसुन्दर शरीर झुक-सा पड़ा व्रजदम्पतिके चरणोंमें। और अभी भी वाणी यद्यपि लोकोत्तर तेजोमय पुटसे वैसी ही रञ्जित रही, फिर भी नेत्र किंचित् अश्रुपूरित हो गये, इसमें संदेह नहीं; एवं गद्गद-कण्ठ-से हुए वे इतना और कह गये-

सत्यं वः पदपङ्कजाश्रयरुचां कुर्याममुष्य क्वचि-
न्नैकस्मिन्नपि मूर्धजे क्षतिलवो भावौ यथा गर्गगीः ।
(श्रीगोपालचम्पूः )

"व्रजेश! बाबा! व्रजरानी! मैया! अरी रोहिणी मैया! मैं तुम सबोंके समुज्ज्वल चरणोंको शपथ कर रहा हूँ-श्रीकृष्णके एक केशतककी लवमात्र क्षति भी न होगी। और गर्गाचार्य भी तो यही कह गये हैं!'

अस्तु, रोहिणीनन्दनके उस आश्वासनका प्रभाव इतना अवश्य हुआ कि कृष्णगतप्राण व्रजेश, व्रजरानी, ब्रजपुरवासी कालियहदमें प्रविष्ट न हुए; सबको रोक लिया बलरामने। किंतु यह भी वे कर सके अपनी भगवत्तामें अवस्थित होनेपर ही, ऐश्वर्यका बल लेकर ही। जो हो, व्रजरसकी यह विशुद्ध निराविल धारा सामने अनन्तदेवके लोकोत्तर-तेजसमन्वित मुखमण्डलसे निस्सृत आश्वासनको--ऐश्वर्य-पर्वतको लाँघ न सकी, एक बार रुद्ध हो गयी, यह सत्य है-

कृष्णप्राणान्निर्विशतो नन्दादीन् वीक्ष्य तं ह्रदम्।
प्रत्यषेधत् स भगवान् रामः कृष्णानुभाववित्॥
(श्रीमद्भा० १०। १६। २२)

ENGLISH TRANSLATION

“People of Vraja, you certainly do not know the glory of My younger brother's valor. When a mighty pride awakens in Him to crush another's arrogance, you know nothing of the bliss-increasing majesty of the courage then manifested. I alone know it. What foremost god could attain even a fragment of knowledge of My brother's greatness?” (Ananda-vrndavana-campu)

“Know for certain that the defeat of Kaliya, lord of serpents, by My brother Krsna, this elephant among men, is about to occur.”

“Do not worry about Kaliya's enormous strength. Before Krsna it is useless. Though wind is very powerful, it can never defeat Giriraja.”

“Darkness cannot stain the sun, bearer of a garland of rays. Darkness is destroyed merely by the sun's presence. Before supremely radiant Krsna, the destruction of this opposing darkness in the form of Kaliya is inevitable.”

“Why imagine fear from so insignificant a serpent for My brother Krsna, who wears shark-shaped earrings? Cast away sorrow now. Look! After rendering this vile serpent nearly lifeless, My brother of unbroken prowess is already rising.” (Ananda-vrndavana-campu)

After saying this, Balarama's grave, lovely eyes in His fair lotus face turned again toward Yasoda, Nanda, and the others. His beautiful white body bent toward the royal couple's feet. Though His words retained their supernatural splendor, His eyes became slightly tear-filled and His throat choked as He added:

“By the truth of your taste for shelter at the lotus feet, I swear that not even the slightest injury will touch a single hair of His head. Gargacarya's words will prove true.” (Sri Gopala-campu)

“Vrajesvara, Father, Vraja's queen, Mother, and Mother Rohini, I swear by all your radiant feet that not even the slightest harm will come to one hair of Krsna. Gargacarya too has said this.”

Balarama's assurance had this effect: Vrajesvara, Vraja's queen, and the residents whose lives were Krsna did not enter Kaliya Lake. He stopped them all. Yet He could do so only while established in His divinity and drawing upon majestic power. The pure current of Vraja rasa could not cross the mountain of majesty formed by Anantadeva's transcendent, radiant assurance. For once it was checked.

“Seeing Nanda and the others, whose lives were Krsna, about to enter the lake, Lord Rama, who knew Krsna's power, restrained them.” (Srimad-Bhagavatam 10.16.22)

ORIGINAL Hindi, Sanskrit, and Braj

नंद आदि जे गोप घनेरे।
धसत नीर बलजू गहि फेरे॥
जानत प्रभु कौतुक भलि रीती।
सुंद बचन कहे करि प्रीती॥
फिर भी उसका प्रवाह शिथिल हो गया हो,
यह कहाँ सम्भव है! वह देखो-जननी यशोदाकी
आँखें लगी हैं अपने नीलमणिकी ओर ही; उनकी
अतिशय आकुल नेत्रभङ्गिमाको देखते हुए कौन कह
सकता है कि मैया पुनः हदमें कूद पड़नेका प्रयास
न करेंगी। इसीलिये तो उन ब्रजपुरन्ध्रियोंने उन्हें घेर
रखा है, पकड़ रखा है। उन पुरसुन्दरियोंके प्राणोंमें
भी जननीके समान ही व्यथाका भार अवश्य है,
उनकी आँखें भी निरन्तर बरस रही हैं। पर मैयाके
आकुल प्राणोंमें यत्किञ्चित् सान्त्वनाका संचार करनेके
उद्देश्यसे वे पूतना-घटित घटनासे नीलमणिकी रक्षा
होनेकी, तृणावर्तसे अक्षत बच जानेकी, वकके
कराल कण्ठसे सकुशल बाहर निकल आनेकी
बातका वर्णन कर रही हैं, ऐसे विविध प्रसङ्गोंका
विवरण सुनाकर मैयामें आशाका संचार कर रही
हैं । स्वयं भी उनके नेत्र तो समाये हुए हैं नागबन्धनमें
आवृत हुए नीलसुन्दरके मुखसरोजमें ही, पर वाणी
अपने-आप अचिन्त्यलीलामहाशक्तिकी प्रेरणासे-
उन घटनाओंका वर्णन करती जा रही है तथा मैया
आशा-निराशाके झूलेमें झूल रही हैं। और सच तो
यह है कि ये कहनेभरको ही जीवित हैं। क्षण-
क्षणमें इनका शरीर मृतवत् निष्पन्द हो जाता है।
इन्हें वास्तवमें अपनी देहका भान है, यह कहना
बनता नहीं !--
ताः कृष्णमातरमपत्यमनुप्रविष्टां
तुल्यव्यथाः समनुगृह्य शुचः स्रवन्त्यः।
तास्ता व्रजप्रियकथाः कथयन्त्य आसन्
कृष्णाननेऽर्पितदृशो मृतकप्रतीकाः॥
(श्रीमद्भा० १०। १६। २१)
दृग दीने।
बदन मलीने॥
कृष्न-मुखारबिंद
रोबहिं विह्वल
बारिज-लोचन मोचहिं बारी।
संतत हिय जेहि बसत मुरारी॥
कहि कहि ललित गोपाल-गुन, ब्रज कीने जे ख्याल।
भूलीं तन सुधि मनहुँ सब मुई सकल ब्रजबाल॥
वे गोपगण भी श्रीबलभद्रके द्वारा रोक अवश्य
लिये गये, कालियहृदके विषमय जलका स्पर्श कर
जल मरनेसे उनकी रक्षा हो गयी; किंतु उनके

अन्तस्तलकी ज्वाला हृदकी प्राणहारी ज्वालासे कहीं अधिक विषम है। उसकी कराल लपटोंमें उनका शरीर, मन, प्राण-सब कुछ झुलसता जा रहा है। क्या गोप और क्या गोपी-सभीका जीवनदीप मानो अब कुछ ही क्षणोंमें निर्वापित होने जा रहा है--

नर नारि मोह-पीड़ा अधीन।
जल तें बिहाति ज्यों निकल मीन॥

और वे अनन्तैश्वर्यनिकेतन स्वयंभगवान् श्रीकृष्णचन्द्र ? क्या वे नहीं देख पा रहे हैं अपने निज जनोंकी यह परम दयनीय दशा? नहीं सुन पा रहे हैं वे उनका वह अत्यन्त करुण क्रन्दन ? नहीं-नहीं, वे करुणावरुणालय सब कुछ देख-सुन रहे हैं! यह तो व्रजजनके हृत्सिन्धुकी, उनके भावसागरकी मन्थनलीला है। त्रितापसे नित्य जलते हुए असंख्य प्राणियोंके लिये महौषधिरूप बनकर इस सागरकी कुछ बूँदें, मन्थनजात अमृतकी कुछ कणिकाएँ प्रपञ्चके तटपर बिखर जायँगी। अनन्तकालतक जो भी सौभाग्यशाली प्राणी इनके सम्पर्कमें आ सकेंगे, उनको त्रिताप-ज्वाला सदाके लिये प्रशमित होगी। इसी अभिसंधिसे-साथ ही अपने स्वजनोंके रसपोषण, रससंवर्धनके उद्देश्यसे-ब्रजेन्द्रनन्दन कालियबन्धनमें विश्राम-सा करने लगे थे। पर यह तो हो चुका। अब आगे क्षणभरका भी विलम्ब, उरगबन्धनका यह विश्राम व्रजपुरवासियोंके जीवनतन्तुको छिन्न किये बिना न रहेगा, यह भी परम करुणामय प्रत्यक्ष देख ही रहे हैं। या तो ये सब विषमय हृदमें अपने शरीर होमकर उनसे आ मिलें या विरहकी ज्वाला उनके कलेवरको भस्म कर दे और फिर निरावरण वे अपने

ENGLISH TRANSLATION

Many cowherds headed by Nanda rushed into the water, but Baladeva caught and turned them back. Knowing the Lord's playful purpose perfectly, He spoke beautiful words with affection.

Yet how could the current of their love truly grow weak? Mother Yasoda's eyes remained fixed only upon her dark jewel. Seeing her desperately agitated gaze, who could say she would not again try to leap into the lake? Therefore the women of Vraja surrounded and held her. Their lives bore the same burden of suffering and their eyes poured ceaseless tears, but to offer Mother a little comfort they recounted how Nilamani survived Putana, escaped Trnavarta unharmed, and emerged safely from Baka's terrible throat. By narrating these events, they awakened hope in her.

Their own eyes remained absorbed in the lotus face of the dark beauty enclosed in the serpent's coils. Yet under the inconceivable pastime potency's inspiration, their speech recounted those earlier events while Mother swung between hope and despair. They lived in name only. Moment by moment their bodies became motionless like corpses, and it cannot be said that they retained bodily awareness.

“Sharing her pain and shedding tears, the women supported Krsna's mother, who was about to follow her child. With their eyes fixed upon Krsna's face and appearing like corpses, they told her many beloved stories of Vraja.” (Srimad-Bhagavatam 10.16.21)

Their helpless eyes and faded faces remained upon Krsna's lotus face as they wept in agitation. Their lotus eyes released streams of water for Murari, who forever dwelt in their hearts. Recounting Gopala's lovely qualities and the wonders He performed in Vraja, all the women forgot their bodies as if they had died.

Balabhadra prevented the cowherd men from entering the lake and saved them from death through contact with its poisonous water. But the flame within them was fiercer than the lake's deadly poison. Its terrible tongues scorched body, mind, and life. Men and women alike seemed about to have their lamps of life extinguished within moments. Under the pain of bewilderment they suffered like fish removed from water.

And what of Sri Krsnacandra, Bhagavan Himself, abode of infinite majesty? Did He not see the pitiful condition of His own people or hear their anguished cries? He saw and heard everything. This was the churning of Vraja's ocean of feeling. Some drops of this ocean, some particles of nectar born from its churning, would scatter upon the shore of the material world as supreme medicine for countless beings burned by the three miseries. Whoever touched them through endless time would have those flames forever calmed.

With this intention, and to nourish and increase His people's rasa, Vrajendra's son had rested within Kaliya's coils. That purpose was now fulfilled. Even another moment of delay would sever the residents' life threads. The supremely compassionate Lord saw that they would either offer their bodies into the poisonous lake and join Him, or separation's fire would burn their bodies and, freed of covering, they would reach Him.

ORIGINAL Hindi, Sanskrit, and Braj

श्रीकृष्णका सर्पके बन्धनको फेंककर उठ खड़ा होना

प्राणाधारको प्राप्त कर लें-जैसे हो, ये सभी उनसे मिलकर ही रहेंगे, उनका सांनिध्य पा लेनेके अतिरिक्त उनके लिये अन्य गति नहीं, यह 'सर्वज्ञ सर्ववित् प्रभु श्रीकृष्णचन्द्रसे छिपा नहीं है। साथ ही जिनका नित्य स्नेहार्द्र हृदय अपने स्वजनोंकी तनिक-सी आर्ति सहनेमें भी सर्वथा असमर्थ बन जाता है;-यह प्रश्न नहीं कि उस आर्तिका क्या लक्ष्य है; बस, अपने निजजनकी वह आर्ति है, यह भावना उन्हें परिव्याप्त कर लेती है और अनन्त करुणार्णव अन्य सब कुछ भूलकर सम्पूर्ण आर्ति हर लेनेके उद्देश्यसे दौड़ पड़ते हैं-वे सर्वसुहृद् परम स्नेही, भला, स्वयं उनके लिये ही, एकमात्र उन्हें ही सुप्रसन्न देख लेनेकी वासनासे अत्यन्त दुःखित, व्यथित हुए निजजनोंको कबतक इस अवस्थामें देख सकते। अनन्त-शक्तिसम्पन्न श्रीकृष्णचन्द्रके भी धैर्यकी ऐसे अवसरोंपर सीमा आये बिना नहीं रहती। गायें वेदनाभारसे डकार रही हैं, वे उनके चिर सहचर शिशु सुबक-सुबककर रो रहे हैं; गोप करुण-क्रन्दन कर रहे हैं; मातृस्थानीया पुरन्ध्रियोंके प्राण उड़कर उनसे जा मिलनेके लिये अतिशय चञ्चल हो गये हैं; कुमारिकाएँ चिरनिद्रामें लीन होने चलीं; गोपसुन्दरियोंके दृगञ्चलपर अखण्ड समाधिकी शान्त रेखा अङ्कित-सी हो उठी-अब भी नीलसुन्दर कालिय-बन्धनमें निश्चेष्ट रहनेकी लीला कर सकेंगे? सदा सर्वसमर्थ रहनेपर भी व्रजेन्द्रकुल-चन्द्रमें इतना धैर्य है? नहीं-नहीं, कदापि नहीं! दो घड़ीका कालमान, नागबन्धनमें उनके वेष्टित रहनेकी वह अवधि-आगे त्रुटिमात्र भी बढ़नेका अर्थ है अपने स्वरूपभूत गोकुलका सम्पूर्ण ध्वंस-असमयमें ही तिरोधान! तथा सर्वेश्वरके द्वारा मनुष्यरीतिका अवलम्बन भी, "दण्डनीय अपराधीके अपराध सबके लिये प्रत्यक्ष हो जायँ,-इस प्राकृत प्रथाका पालन भी तो इतनी देरमें सम्यक् रूपसे हो ही चुका, कालियकी क्रूरता सबपर व्यक्त हो गयी, रीति सम्पन्न हो चुको। अतएव अब विलम्ब नहीं। वह लो, वहाँ देखो,-जय हो गोकुल-चन्द्रमाकी ! जय हो नीलसुन्दरकी !--वे उस सर्पके बन्धनको फेंककर उठ खड़े हुए!--

इत्थं स्वगोकुलमनन्यगतिं निरीक्ष्य
सस्त्रीकुमारमतिदुःखितमात्महेतोः।
आज्ञाय मर्त्यपदवीमनुवर्तमानः
स्थित्वा मुहूर्तमुदतिष्ठदुरङ्गबन्धात्॥
(श्रीमद्भा०० १०। १६। २३)

प्रभु देखे ब्रज के नर-नारी।
बाल-बृद्ध सब भए दुखारी॥

मम हित इन कौं दुख अति भारी।
करुनाकर निज हृदय बिचारी॥
दंड एक नर-कौतुक कीना।
अहि-बंधन तैं कढ्यों प्रबीना॥
x x x
जगन्नाथ सकल जन दुखिय देखि।
मन मोहि लगे इन के बिसेषि॥
झहराइ अंग डारयौ फनिंद।
बल तोर जोर छूटे गुबिंद॥

कालियके लिये यह सम्भव ही नहीं था कि अब वह श्रीकृष्णचन्द्रको अपने कुण्डलीबन्धनमें रख सके। कैसे हुआ, यह तो उसकी जड़बुद्धि समाधान न कर सकी। पर हुआ यह कि देखते-देखते ही श्रीकृष्णचन्द्रका वह नील कलेवर, आकृतिमें पूर्वकी भाँति ही परिदृष्ट होनेपर भी, व्यवहारमें महत्-महत्तर हो चला, अत्यधिक विस्तृत हो गया; ज्यों-के-त्यों दृढ़ बन्धनमें बँधे रहनेपर भी एक विचित्र-सी बृहत्ताका प्रकाश उसमें हो गया-ऐसी बृहत्ता कि कालियका शरीर फटने लगा, दृढ़बन्धन शिथिल होते देर न लगी, कुण्डलीका एक-एक आवरण अपने-आप खुलने लगा। क्षणार्धके सहस्र-सहस्रांश समयमें ही यह आश्चर्यमयी घटना संघटित हो गयी और कालियकी आँखोंने अविलम्ब स्पष्ट अनुभव कर लिया-अकेला वह तो क्या, उसके जैसे कोटि-कोटि कालिय अपने सुविस्तृत देहको परस्पर सम्मिलित करके भी इस अनोखे शिशुके चरणाङ्गुलितकको भी वेष्टित करनेमें असमर्थ ही रहेंगे। इस प्रकार निरुपाय कालिय उन्हें

ENGLISH TRANSLATION

However it happened, they would unite with their life's support. They had no destination except His company, and this was not hidden from the all-knowing Lord. His eternally affection-softened heart cannot bear even the slightest distress of His own people. He does not ask what that distress seeks; the knowledge that His beloved suffers overwhelms Him, and the infinite ocean of compassion forgets everything else and runs to remove all pain.

How long could the supreme friend watch His people grieve solely for Him, wishing only to see Him pleased? Even Krsna's patience reaches a limit on such occasions. The cows lowed beneath the burden of pain, His childhood companions sobbed, the cowherds wailed, and the lives of the motherly women were restless to fly and meet Him. The maidens approached endless sleep, and the cowherd women's eyes showed the peaceful line of unbroken samadhi. Could the dark beauty still enact motionlessness within Kaliya's bonds? Never.

Two gharis had passed with Him enclosed in the serpent. To extend that time by even an instant would mean the complete destruction and untimely disappearance of Gokula, which is His own essential nature. The Lord had also sufficiently followed human custom by allowing the punishable offender's crime to become visible to all. Kaliya's cruelty stood revealed and the convention had been fulfilled. There would be no more delay. Victory to the moon of Gokula. Victory to the dark beauty. He threw off the serpent's bonds and rose.

“Seeing His Gokula, including its women and children, without any refuge but Him and suffering intensely for His sake, and understanding their state, the Lord followed the human path. After remaining bound for a short time, He rose from the serpent's coils.” (Srimad-Bhagavatam 10.16.23)

The Lord saw Vraja's men and women, children and elders, all overcome with sorrow for Him. The compassionate Lord considered this within His heart. After maintaining the human amusement for a danda, the skillful Lord emerged from the serpent's bonds. Seeing everyone in the world distressed and their minds specially attached to Him, He shook His body, cast off the serpent king, broke its strength, and became free.

Kaliya could no longer keep Krsna within his coils. His dull intelligence could not understand how it happened. Before his eyes, Krsna's blue body, though appearing unchanged in shape, became greater and greater in practical extent and expanded immensely. Even while enclosed in the same tight bonds, a wondrous vastness manifested in Him. Kaliya's body began to split, the firm bonds quickly loosened, and each layer of coils opened by itself.

In thousands upon thousands of fractions of half a moment, this wonder occurred. Kaliya immediately understood that not he alone, but millions upon millions of serpents like him, joining their vast bodies together, could not encircle even one little toe of this extraordinary child. Helpless, Kaliya was forced to release Him.

ORIGINAL Hindi, Sanskrit, and Braj

छोड़ देनेके लिये बाध्य था, छोड़ ही दिया उसने।
किंतु अनादि, भगवद्विमुखजन-मोहिनी मायाका आवरण
इतना झीना नहीं कि जीव सहजमें ही चिदानन्दमय,
अनन्तैश्वर्यमय प्रभुके प्रकाशके दर्शन कर ले। इसीलिये
महामूढ़ कालिय परब्रह्म पुरुषोत्तम व्रजेन्द्रनन्दनके असमोर्ध्व
ऐश्वर्यका यत्किञ्चित् अनुसंधान प्रत्यक्ष पा लेनेपर भी
अन्धा ही बना रहा, उसकी आँखें न खुलीं। अपितु
वह क्रोधसे अधीर हो उठा। पुनः अपने फन उठा
लिये उसने । वह अत्यन्त दीर्घ श्वास फेंकने लग गया।
उसके नासाविवरसे राशि-राशि विषका प्रवाह बह
चला। कराल आँखें प्रज्वलित विषमय भाण्डकी भाँति
स्तब्ध बन गयीं। मुख जलते हुए अङ्गारोंका आकार
बन गया। और इस प्रकार मानो तमकी सम्पूर्ण
परिणति उसमें एक साथ एक समय अभिव्यक्त हो
गयी हो-इतना भयंकर बनकर, एक दृष्टिसे
श्रीकृष्णचन्द्रकी ओर देखते हुए, स्थिरभावसे वह
स्थित हो गया-अगले दाँवकी प्रतीक्षामें !
तत्प्रथ्यमानवपुषा व्यथितात्मभोग-
स्त्यक्त्वोन्नमय्य कुपितः स्वफणान् भुजङ्गः।
श्वसञ्छ्वसनरन्ध्रविषाम्बरीष-
स्तब्धेक्षणोल्मुकमुखो हरिमीक्षमाणः॥
(श्रीमद्भा० १०। १६। २४)
बढ़यो कृष्न तन अति बल-जोरू।
तज्यौ सर्प बंधन अति घोरू॥
फन उठाइ प्रभु ओर निहारू।
रोष मानि रह खरौ गँवारू॥
नासा बिबर स्वास अति घोरा।
विष भाजन जनु पाक कठोरा॥
नैन कराल अनल जनु बरई।
मुख उलमूक रासि जनु जरई॥
उमंडे घुमंडे घनै सीस छाए।
घटाटोप ह्वै कैं मनौ मेघ आए॥
लसै तेज, आरक्तता नैन बाढ़े।
मनौ अग्नि के कुंड तें ताइ काढ़े॥
तहाँ तर्कि कैं उग्रता वक्त्र बायौ।
किधौं भूरि भंडार भै कौ बतायौ॥
कढ़ी बज्र की कील-सी काल डाढ़ैं।
बसै मीचु तामें, हसैं नीच गाढ़ें॥
चले जोर जीहा महा दुःखदानी।
किधौं म्यान तैं काल खैंची क्रपानी।
भरे श्वास छाँडै खरे रोस राती।
किधौं सूर के पुत्र की कोह कानी॥
छुटे ज्वाल बिसजालकी झार झूकैं।
चहूँ ओर दिग्दाह सौं ब्रच्छ सूकैं॥

रिसै आनि कैं घ्रान के रंध्र बाजैं।
किधौं काल तंत्रावलीं ताल साजैं॥
मदोन्मत्त ह्वै जुद्ध की रोपि पाली।
न जाने परब्रह्म ऐसौ कुचाली॥

जो हो, ह्रदके तटपर अवस्थित समस्त ब्रजपुरवासियोंके जीवनशून्य-से हुए शरीरमें तो प्राण संचारित होने लगे हैं, सबके हाहाकारका विराम हो गया है। नीलसुन्दरकी अग्रिम योजनासे वे यद्यपि परिचित नहीं, फिर भी रोहिणीनन्दनकी बात सत्य होनेमें अब किसीको संदेह नहीं रह गया है। एक ओर श्यामवर्णा कलिन्दनन्दिनीकी कल-कल नीली धारा प्रसरित हो रही है, दूसरी ओर अत्यन्त काले रंगका वह महासर्प कालिय फुफकार मार रहा है; सामने नवजलधरवर्ण श्यामवर्ण श्यामसुन्दर श्रीकृष्णचन्द्र अवस्थित हैं। भला, नीलसुन्दरकी भावी रंगशालाका क्या ही सुन्दर सुयोग लगा है!-

एहि बिधि ठाढौ अहि लसत काली काल कराल।
तरु तमाल साखा मनहुँ लसत फननि कौ जाल॥

x x x

कारौ नीर कलिंदजा, कारौ अंग भुजंग।
कारे सुंदर स्याम घन, भलौ बन्यौ यह संग॥

ENGLISH TRANSLATION

Kaliya released Him, but the beginningless maya that deludes those turned away from Bhagavan is not so thin that a soul easily beholds the self-luminous Lord of consciousness, bliss, and infinite majesty. Though the great fool directly experienced a trace of Vrajendra's son's unequaled power, he remained blind and his eyes did not open. Instead he became furious, raised his hoods again, and cast long breaths. Streams of poison poured from his nostrils. His terrible eyes stood fixed like blazing vessels of poison, and his mouth resembled burning coals.

It was as though every transformation of darkness had manifested in him at once. Dreadful, staring steadily at Krsna, he waited for the next move:

“Distressed in his coils by the expansion of Krsna's body, the enraged serpent released Him and raised his hoods. Breathing poison through his nostrils, his eyes fixed and his face like a firebrand, he stared at Hari.” (Srimad-Bhagavatam 10.16.24)

Krsna's body expanded with mighty force. The serpent abandoned his terrible bonds, lifted his hoods, and stood staring at the Lord. His breath was dreadful, his nostrils like a hard furnace. His eyes burned like fire and his face like a blazing mass.

His many swollen hoods spread overhead like dense clouds gathering into a storm. His eyes shone red as though drawn hot from a furnace. Opening his fierce mouth, he displayed it like a great storehouse of poison. His fangs protruded like adamantine nails, with death dwelling within and the vile serpent laughing deeply. His powerful tongue emerged, a pain-dealing sword drawn from the sheath of death. He cast great breaths, red with rage, like the wrath of the sun's son. Jets from the net of poison blazed outward and scorched trees in every direction. The nostril holes sounded in anger like drums in the orchestra of death. Intoxicated with pride and prepared for battle, the crooked serpent did not recognize the Supreme Reality.

Life began returning to the nearly lifeless bodies of all Vraja's residents upon the bank, and their cries ceased. They did not know the dark beauty's next plan, but no one doubted that Rohini's son's words had proven true.

On one side flowed the dark blue current of Kalinda's daughter. On the other, the black great serpent Kaliya hissed. Before him stood the newly cloud-dark Syamasundara, Sri Krsnacandra. What an excellent conjunction for the dark beauty's coming theater.

In this way black Kaliya stood shining, terrible as death, his net of hoods like branches of a tamala tree. The water of Kalinda's daughter was black, the serpent's body was black, and the beautiful dark Lord resembled a black rain cloud. A fine assembly had formed.

CHAPTER 68

## श्रीकृष्णका कालियको शान्त कर उसके फनोंपर नृत्य करना

# श्रीकृष्णका कालियको शान्त कर उसके फनोंपर नृत्य करना

Source scan pages 440–444

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ORIGINAL

श्रीकृष्णका कालियको अपने चारों ओर घुमाकर शान्त कर देना और फिर उसके फनोंपर कूदकर चढ़ जाना, ललित नृत्य करने लगना; देवताओंद्वारा सुमनवृष्टि तथा ऋषियोंद्वारा स्तवपाठ, गन्धर्वोंद्वारा गान एवं चारणोंद्वारा वाद्यसेवा; कालियका अन्त समयमें प्रभुको पहचान लेना और उनकी शरण वरण करना

ENGLISH TRANSLATION

Śrī Kṛṣṇa exhausts Kāliya by making him circle all around, leaps upon his hoods, and begins a graceful dance; the gods shower flowers, the sages recite hymns, the Gandharvas sing, and the Cāraṇas offer instrumental music; at the end of his life, Kāliya recognizes the Lord and takes refuge in him.

ORIGINAL

हँस-हँसकर खेलते हुए श्रीकृष्णचन्द्र कालियके चारों ओर घूमने लगते हैं—इस प्रकार, मानो खगेन्द्र गरुड़ अपने भक्ष्य किसी क्षुद्र सर्पसे कौतुक करने लगे हों; तथा कालिय भी अवसरकी प्रतीक्षामें, पुनः अपने विषदन्तोंके द्वारा भीषण प्रहार करनेके उद्देश्यसे, नीलसुन्दरके समान ही चक्कर काट रहा है—

ENGLISH TRANSLATION

Laughing as he played, Śrī Kṛṣṇacandra began circling Kāliya, just as Garuḍa, king of birds, might sport with a petty serpent destined to become his prey. Kāliya likewise circled with the Dark Beauty, waiting for an opportunity to strike terribly once more with his venomous fangs.

ORIGINAL

क्रीडन्नमुं परिससार यथा खगेन्द्रो
बभ्राम सोऽप्यवसरं प्रसमीक्षमाणः।

(श्रीमद्भागवत १०।१६।२५)

ENGLISH TRANSLATION

Playing with him, Kṛṣṇa circled about like the king of birds, while Kāliya also wheeled around, watching closely for an opportunity.

(Śrīmad Bhāgavata 10.16.25)

ORIGINAL

ताहि कृष्न घेरयौ चहु ओरा।
मनहुँ खगेस घेर अहि घोरा॥

जेहि दिसि प्रभु तेहि दिसि ह्वै सोऊ।
एहि बिधि भ्रमत फिरे तहँ दोऊ॥

ऐसें काली सौं बनमाली।
खेलन लगे सकल गुन साली॥

बाम भाग दिए तिहि उर मेलत।
जैसैं गरुड़ सर्प सौं खेलत॥

ENGLISH TRANSLATION

Kṛṣṇa encircled him on every side,
as though the king of birds surrounded a dreadful serpent.

Whichever way the Lord turned, the serpent turned there as well.
Thus the two continued circling one another.

In this way the forest-garlanded Lord,
abode of every virtue, began playing with Kāliya.

Keeping the serpent upon his left, he met him breast to breast,
just as Garuḍa plays with a snake.

ORIGINAL

किंतु कालियके बलकी तो एक सीमा है। अनन्त अपरिसीम बलशालीसे होड़ करने जाकर वह कबतक टिक सकता था। देखते-देखते उसकी सम्पूर्ण शक्ति समाप्त हो गयी, घूम-घूमकर वह अत्यन्त श्रान्त हो गया। उसमें अब इतनी सामर्थ्य भी न रही कि अतिशय मन्द गतिसे भी नीलसुन्दरका अनुसरण कर सके। आखिर भ्रान्त-सा हुआ वह एक ओर खड़ा हो गया। दीर्घ निःश्वास आने लगे। आसन्नमृत्यु-जैसी उसकी दशा हो गयी। हाँ, उसके फन अब भी ऊपर ही उठे थे, जिनकी ओटसे अभिमान स्पष्टरूपसे झाँक रहा था। पर अब तो योजना दूसरी ही है। मदोन्मत्त कालिय स्वयं नतमस्तक न हो सका, न सही; करुणावरुणालय श्रीकृष्णचन्द्र उसे अपना चरणस्पर्श दान करनेके लिये चञ्चल हो उठे हैं, वे स्वयं उसे अतिशय विनम्र बनाकर ही छोड़ेंगे। और यह लो, वे दौड़ चले, द्रुतिगतिसे उसके समीप आ गये। उनका वह वामहस्त-कमल ऊपर उठा, सबसे ऊपर उठे हुए कुछ फनोंपर एक अत्यन्त हलकी थपकी-सी उन्होंने लगा दी। फिर तो न जाने उस किसलय-कोमल करमें कितना भार कालियको प्रतीत हुआ और वे उन्नत फन उस भारसे नमित हो ही गये। इतना ही नहीं, उनका वह पीत दुकूल विद्युत्-रेखा-सा झलमल कर उठा और पलक गिरते-न-गिरते नीलसुन्दर उन्हीं झुके हुए सुविस्तृत फनोंपर अनायास उछलकर चढ़ गये, ठीक ऐसे मानो उन्हें अपने शेषशायी स्वरूपकी स्मृति हो आयी हो और चिर अभ्यस्त होनेके कारण अपनी शय्यापर ही वे सुखपूर्वक आरोहण कर रहे हों!

ENGLISH TRANSLATION

Kāliya's strength, however, had a limit. How long could he endure after competing with the Infinite Lord of boundless power? Before long all his strength was exhausted, and the ceaseless circling left him utterly weary. He no longer possessed enough power to follow the Dark Beauty even at an exceedingly slow pace. At last, dazed, he stopped to one side. Long breaths escaped him, and his condition resembled approaching death. Yet his hoods remained raised, and pride still peered clearly from behind them.

Now, however, the Lord had another design. Proud Kāliya could not bow his own head, but that did not matter. Śrī Kṛṣṇacandra, the ocean of compassion, became eager to bestow the touch of his feet upon him and would make him profoundly humble himself. He ran swiftly toward the serpent. Raising his lotus left hand, he gave the highest of Kāliya's hoods the lightest tap. Yet Kāliya felt an unknown weight within that hand, soft as a new leaf, and the elevated hoods bent beneath it. The Lord's yellow silk flashed like a streak of lightning, and in less than the blink of an eye the Dark Beauty effortlessly leaped upon those broad, lowered hoods. It was as though he had remembered his form reclining upon Śeṣa and, through long familiarity, was comfortably mounting his own bed.

ORIGINAL

एवं परिभ्रमहतौजसमुन्नतांस-
मानम्य तत्पृथुशिरःस्वधिरूढ आद्यः।

(श्रीमद्भागवत १०।१६।२६)

ENGLISH TRANSLATION

Having thus depleted Kāliya's strength through circling, the primeval Lord bent down his raised shoulders and mounted the serpent's broad heads.

(Śrīmad Bhāgavata 10.16.26)

ORIGINAL

बुझि गयौ ओज उरग कौ ऐसें।
नाग दवन के देखत जैसें॥

× × ×

फिरि झपटि चढ़े फन पकरि हाथ।
दै भार भरत गति अमित नाथ॥

× × ×

सोहैं नंद-सुबन तहँ ऐसें।
सेस उपर नाराइन जैसें॥

ENGLISH TRANSLATION

The serpent's strength was extinguished,
as though he had merely seen the subduer of serpents.

Then the immeasurable Lord sprang forward, caught a hood with his hand,
mounted it, and filled it with his weight.

Nanda's son shone there
like Nārāyaṇa upon Śeṣa.

ORIGINAL

कालिय अपने इस अचिन्त्य सौभाग्यको अनुभव न कर सका, योगीन्द्र-मुनीन्द्र-दुर्लभ श्रीकृष्णचरण-सरोरुहका स्पर्श प्राप्तकर वह परम कृतार्थ हो चुका है, यह अनुभूति उसे नहीं हुई—यह सत्य है। पर अन्तरिक्ष तो 'जय-जय' नादसे तत्क्षण ही नादित हो उठा। ऐसे अत्यन्त अधम सर्पको भी अपनी कृपाका अयाचित दान व्रजेन्द्रनन्दन दे सकते हैं, यह प्रत्यक्ष देखकर देववृन्दके आनन्दका पार नहीं रहा है। उन सबके अपलक नेत्र केन्द्रित हो गये हैं—नीलसुन्दरके पदकमलोंपर ही। इस समय उन मृदुल चरणोंकी शोभा भी देखते ही बनती है। कालिय-मस्तकमें स्थित मणिसमूहोंके सम्पर्कमें आकर वे चरणाम्बुज अतिशय अरुणिम प्रतीत हो रहे हैं और अब देखो, नृत्यके तालबन्धका एक विचित्र-सा कम्पन उनमें भर आया है। ओह! स्पष्ट ही तो है—समस्त कलाओंके आदिगुरु ये व्रजेन्द्रनन्दन कालियफनोंपर नृत्य करने जो जा रहे हैं। एक प्राकृत नट भी अपनी कलाका प्रदर्शन करने जाकर, विविध आश्चर्यमय उपकरणोंके सहारे नाचकर अपने कौशलका परिचय देता है, मृत्तिकापात्रोंपर, आकाशमें टँगे रज्जु-खण्डपर, सूक्ष्म तारोंपर विविध तालबन्धोंकी रचना कर दर्शकको मुग्ध कर देता है। फिर अखिलकलाप्रवर्तक सकल-कलानिधि श्रीकृष्णचन्द्र कालिय-फनकी रङ्गशालामें ही अपनी कलाका दर्शन करायें, निर्निमेष नयनोंसे उनकी ओर ही देखते हुए अपने स्वजन व्रजपुरवासियोंके प्राणोंको शीतल करें, इसमें आश्चर्य ही क्या है। अतिशय चञ्चल कालियफनपर अखण्ड सुमधुर तालबन्धकी रचना एक असाधारण अभूतपूर्व कौशल जो होगी। इसीलिये लीलाविहारी इसीकी अवतारणा करने जा रहे हैं—नहीं-नहीं, कर चुके, उनका वह नृत्य आरम्भ हो गया—

ENGLISH TRANSLATION

Kāliya could not appreciate this inconceivable good fortune. He had attained supreme fulfillment by receiving the touch of Śrī Kṛṣṇa's lotus feet, a touch rare even for the greatest yogis and sages, yet he did not realize it. This is true. The heavens, however, instantly resounded with cries of "Victory! Victory!" The hosts of gods saw directly that Vrajendra's son could grant unsolicited grace even to such a degraded serpent, and their joy knew no bounds. Their unblinking eyes fixed themselves solely upon the Dark Beauty's lotus feet. How splendid those tender feet appeared! Contact with the masses of jewels upon Kāliya's heads made them seem intensely crimson, and now a strange vibration of rhythmic dance filled them.

It was clear that Vrajendra's son, the original master of every art, was about to dance upon Kāliya's hoods. Even an ordinary performer demonstrates his skill with many wondrous devices, dancing upon clay vessels, a length of rope suspended in the air, or fine wires, fashioning varied rhythms that enchant the audience. What wonder, then, if Śrī Kṛṣṇacandra, source and treasury of all arts, displayed his art upon the stage of Kāliya's hoods and soothed the hearts of his own people of Vraja, who gazed at him without blinking? To create an unbroken, exquisitely sweet rhythm upon Kāliya's exceedingly restless hoods would be an unprecedented and extraordinary feat. The enjoyer of divine play was about to reveal it. No, he had already done so. His dance had begun.

ORIGINAL

तन्मूर्धरत्ननिकरस्पर्शातिताम्रपादाम्बुजोऽखिलकलादिगुरुर्ननर्त।

(श्रीमद्भागवत १०।१६।२६)

ENGLISH TRANSLATION

His lotus feet became intensely crimson from contact with the mass of jewels upon Kāliya's heads, and the original master of every art began to dance.

(Śrīmad Bhāgavata 10.16.26)

ORIGINAL

पुनि ताके फनपर चढ़ि गए।
सकल कला गुरु निर्तत भये॥

फनन तैं निकसि-निकसि मनि परै।
पगन में झलमल-झलमल करै॥

तैसिय हरि-नख-मनि की जोति।
सब दिसि जगमग-जगमग होति॥

ENGLISH TRANSLATION

Then he mounted the serpent's hoods,
and the master of every art began to dance.

Jewels slipped out from the hoods
and shimmered brightly upon his feet.

The jewel-like radiance of Hari's toenails
likewise made every direction blaze with light.

ORIGINAL

अस्तु, नीलसुन्दरके बिम्बविडम्बी अधरोंपर नित्य व्यक्त स्मितकी वह रेखा सहसा और भी स्फुट हो गयी। सलोने चञ्चल दृग एक बार अन्तरिक्षकी ओर मुड़े और फिर दूसरे ही क्षण श्रीअङ्गोंसे एक विचित्र मनोहर नृत्यकी गतियोंका क्रमशः प्रकाश होने लगा। जिनकी चरणसेविका मायानटीके नियन्त्रणमें अनन्त ब्रह्माण्ड सृष्ट होकर निरन्तर नाच रहे हैं, ब्रह्माण्डके प्रत्येक क्षुद्रतम धूलि-कणसे आरम्भ कर अतिशय महान् सुमेरुपर्यन्त जड़वर्ग एवं कोटाणुसे लेकर ब्रह्मापर्यन्त चेतन-समुदाय अनवरत नृत्य कर रहा है, वे मायाधिपति व्रजेन्द्रनन्दन आज स्वयं कालिय-फनपर नृत्य करने चले हैं! और इस समय इन नटवर-नागरको इतनी त्वरा है कि वीणा-झंकृतिकी, मृदङ्ग आदिके तालकी सहायता प्राप्त हुए बिना ही मञ्चपर उतर आये और नृत्य आरम्भ कर दिया है उन्होंने! वाद्ययन्त्र नहीं है, न सही। उनके मधुमय कण्ठसे निःसृत 'थै-थै' का अप्रतिम अभिनव झंकार ही पर्याप्त है। बस, दिग्दिगन्त गूँजने लगा है उनके श्रीमुखसे प्रसरित 'थैया तथ-तथ, थैया थै-थै, थैया तथ' के मधुर रवसे और वे स्वयं अपने मुखसे दिये हुए तालपर ही आनन्दित हुए नृत्य कर रहे हैं। अवश्य ही अन्तरिक्षमें अवस्थित उनके 'तदीय' जन—गन्धर्व, सिद्ध, सुर, चारण, सुरसुन्दरियोंकी आँखें खुलते देर न लगीं। सबके प्राणोंमें नादित हो उठा नीलसुन्दरके मधुस्यन्दी कण्ठका 'थै-थै' नाद और साथ ही जाग उठी अग्रिम कर्तव्यकी स्फूर्ति—

ENGLISH TRANSLATION

The ever-present line of a smile upon the Dark Beauty's lips, which put bimba fruit to shame, suddenly grew still more distinct. His lovely, restless eyes turned once toward the heavens, and in the next moment his divine limbs began revealing one enchanting movement of a wondrous dance after another. Under the direction of Māyā, the dancing maidservant at his feet, endless universes arise and continually dance. From the tiniest particle of dust to the immense Mount Sumeru, all insentient things dance without cease, while every conscious being, from microscopic life to Brahmā, dances as well. Today Vrajendra's son, Lord of Māyā, had himself come to dance upon Kāliya's hoods.

This supreme dancer was in such haste that he stepped upon the stage and began without waiting for the resonance of a vīṇā or the rhythm of a mṛdaṅga. If there were no instruments, no matter. The matchless new resonance of "thai, thai," issuing from his honeyed throat, was enough. Every direction resounded with the sweet sounds "thaiyā tath-tath, thaiyā thai-thai, thaiyā tath" flowing from his divine mouth, while he danced in delight to the rhythm he himself uttered. His own attendants in the heavens, the Gandharvas, Siddhas, gods, Cāraṇas, and celestial women, quickly understood. The Dark Beauty's cry of "thai, thai" from his nectar-flowing throat resounded within all their hearts, and the awareness of their next duty awakened at once.

ORIGINAL

वाद्यं विनैव स्वमुखेनैवोच्चारितैस्थैथैशब्दैः प्रभुर्नृत्यति तद्वयं कं समयं प्रतीक्षिता इति।

(सारार्थदर्शिनी)

ENGLISH TRANSLATION

“The Lord dances without instruments, keeping rhythm solely with the sounds ‘thai, thai’ uttered from his own mouth. For what moment, then, are we waiting?”

(Sārārthadarśinī)

ORIGINAL

‘ओह! बिना वाद्यके ही अपने मुखसे उच्चारित ‘थै-थै’ शब्दके तालपर ही प्रभु नृत्य कर रहे हैं; फिर हमलोग किस समयकी बाट देख रहे हैं।’

ENGLISH TRANSLATION

“The Lord is dancing without instruments, keeping time with the sound ‘thai, thai’ uttered from his own mouth. What occasion are we waiting for?”

ORIGINAL

अब तो कहना ही क्या है। प्रेममग्न उन गन्धर्वोंने नीलसुन्दरकी ताल एवं लयमें अपनी ताल-लय मिलाकर उनकी गुणावलीकी मधुर तान छेड़ दी। स्नेहपूरित हुए स्वर्ग-चारणगण मृदङ्ग, पणव, आनक आदि वाद्य-यन्त्रोंकी ताल श्रीकृष्णचन्द्रके चरणविन्याससे एककर ताल देने लगे। मधुर गीत गाते हुए देवगण एवं देववधुओंने नन्दनकाननसे मन्दार, पारिजात आदि पुष्पोंका चयन किया; क्षणभरमें सबने ही राशि-राशि कुसुमोंसे अपने दुकूल, अञ्चल-अञ्जलि भर लिये और श्रीकृष्णचन्द्रके चरणप्रान्तमें कुसुमोंकी अविरल धारा बरसने लगी। सचमुच ही सुरगण एवं सुरसुन्दरियोंके द्वारा प्रक्षिप्त, स्नेहसिक्त प्रसूनोंसे कलिन्दकन्याका प्रवाह, ह्रदका कूल सम्पूर्णतया आस्तृत होने लगा। व्रजेन्द्रनन्दनका माहात्म्य-कीर्तन करते हुए सिद्धगणोंने हरिचन्दन, कुङ्कुम आदि दिव्य सौरभमय विविध चूर्णोंके उपहार बिखेर दिये; समस्त दिशाएँ आमोदित हो उठीं और उधर ऋषिगणोंका स्तवपाठ भी आरम्भ हो गया। सभी अपना सर्वस्व समर्पितकर श्रीकृष्णचन्द्रकी सेवामें तत्क्षण उपस्थित हो गये—

ENGLISH TRANSLATION

What more need be said? Absorbed in love, the Gandharvas joined their rhythm and melody to those of the Dark Beauty and began a sweet song celebrating his virtues. Filled with affection, the celestial Cāraṇas matched the beats of mṛdaṅgas, paṇavas, ānakas, and other instruments to the placement of Śrī Kṛṣṇacandra's feet. Singing sweetly, the gods and celestial women gathered mandāra, pārijāta, and other flowers from Nandana Garden. Within moments they filled their garments, hems, and cupped hands with heaps of blossoms, and an unbroken stream of flowers began falling around Śrī Kṛṣṇacandra's feet. Flowers cast by the gods and celestial beauties and saturated with their love completely covered the current of Yamunā and the bank of the lake. Singing the majesty of Vrajendra's son, the Siddhas scattered offerings of fragrant celestial powders such as sandalwood and kuṅkuma. Every direction became perfumed, while the sages began reciting hymns. Offering everything they possessed, all appeared at once to serve Śrī Kṛṣṇacandra.

ORIGINAL

तं नर्तुमुद्यतमवेक्ष्य तदा तदीय-
गन्धर्वसिद्धसुरचारणदेववध्वः।
प्रीत्या मृदङ्गपणवानकवाद्यगीत-
पुष्पोपहारनुतिभिः सहसोपसेदुः॥

(श्रीमद्भागवत १०।१६।२७)

ENGLISH TRANSLATION

Seeing him poised to dance, his Gandharvas, Siddhas, gods, Cāraṇas, and celestial women immediately approached in love, offering mṛdaṅgas, paṇavas, ānakas and other instruments, songs, flowers, gifts, and hymns of praise.

(Śrīmad Bhāgavata 10.16.27)

ORIGINAL

थैया तथतथ थैया थै थै थैया तथेति गन्धर्वाः।
तालं पाठं वादनमारेभिरे उच्चकैर्मुदिताः॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Crying aloud in delight, “thaiyā tath-tath, thaiyā thai-thai, thaiyā tath,” the Gandharvas began marking the rhythm, reciting the dance syllables, and playing their instruments.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

प्रभु कहँ नचत देखि सुर-चारन।
आए बनि-बनि सेवा कारन॥

देवबधू गावहिं पिकबैनी।
अप्सरा संग मिली मृगनैनी॥

पनव मृदंग आदि बहु बाजे।
भिन्न भिन्न नाना बिधि राजे॥

करि अस्तुति, सुरसिद्ध गन, सुमन बरषि हरखाइ॥
नचत सु कालीके फननि, कृष्ण देखि सुख पाइ॥

ENGLISH TRANSLATION

Seeing the Lord dance, the gods and Cāraṇas
came in splendid array to offer service.

The doe-eyed celestial women sang with voices like cuckoos,
joining the hosts of Apsarās.

Paṇavas, mṛdaṅgas, and many other instruments sounded,
each splendid in a different way.

The gods and Siddhas offered praise and joyfully showered flowers.
They found delight in seeing Kṛṣṇa dance upon Kāliya's hoods.

ORIGINAL

× × ×

सिर डुलति चंद्रिका सरिस माल।
कुंडलनि गंड मंडत रसाल॥

जुरि गंधर्व आए समय जान।
सुरबधू अपछरा करहि गान॥

सुर भरहि तार दै-दै उचार।
बीनादि जंत्र बाजैं अपार॥

ENGLISH TRANSLATION

As his head moved, his necklace swayed like moonlight,
and his earrings beautifully adorned his cheeks.

Recognizing the moment, the Gandharvas assembled,
while celestial women and Apsarās sang.

The gods filled the high register with repeated notes,
and countless instruments such as vīṇās resounded.

ORIGINAL

श्रीकृष्णचन्द्र और भी उत्साहमें भरकर नृत्य करने लगते हैं। गन्धर्वोंका स्तवन जिस क्रमसे चल रहा है, उनकी गद्य-पद्यमयी स्तुति जिस प्रवाहमें व्यक्त हो रही है उसीके अनुरूप ही ताल-संकेतकी व्यञ्जना भी हो रही है तथा अखिल-कलानिधि श्रीकृष्णचन्द्र भी उसी ताल एवं वृत्तमें बँधे हुए ही नृत्य कर रहे हैं। कहीं भी स्खलन नहीं, स्वरका व्यतिक्रम नहीं। साथ ही कालियके एक फनसे दूसरे फनपर वे चले गये हैं, यह तो दीख पड़ता है और वे गये हैं ठीक तालके विरामके समय ही; परंतु स्थान-परिवर्तन करते समय सिद्ध, चारण, गन्धर्व आदि किसीने भी उन्हें सचमुच देखा हो, यह कहते बनता नहीं। बलिहारी है नीलसुन्दरकी इस कलाकी!

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra danced with still greater enthusiasm. The Gandharvas' praise proceeded in a particular sequence, their prose and verse flowing in a particular current, and the signals of rhythm arose in exact accord with it. Śrī Kṛṣṇacandra, treasury of every art, danced within that same rhythm and meter. There was no faltering anywhere and no deviation in pitch. Everyone could see that he had passed from one of Kāliya's hoods to another, always precisely at a pause in the rhythm. Yet no Siddha, Cāraṇa, Gandharva, or other witness could say that he had actually seen the Lord while he changed position. All glory to this art of the Dark Beauty!

ORIGINAL

उद्घाटयन्ति शब्दं तालं पाठं च ते यथा विरुदम्।
अयमपि तथैव नृत्यति फणिनः फणतः फणान्तरं गच्छन्॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

As they unfold the song, rhythm, and dance syllables according to the hymn of praise, he dances in precisely the same way, passing from one hood of the serpent to another.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

और कुछ ही क्षणोंके अनन्तर गन्धर्व-चारणोंकी कला कुण्ठित होने लगी। नृत्य एक शास्त्र है, उसके निर्धारित नियम हैं। गति-विन्यासका कौशल तो कोई अपेक्षाकृत एक-दूसरेसे अधिक प्रदर्शित कर सकता है। दर्शकके हृतारोंको झंकृत कर देनेकी सामर्थ्य सभी नर्तकोंमें समान हो ही नहीं सकती; किंतु प्रत्येक नर्तक ही नृत्य-परम्पराकी सीमामें ही रहता है, कभी उसका अतिक्रमण नहीं करता। नृत्यविशेषमें जो उसकी स्वतन्त्रता रहती है, एक नवीनताका भान जो वह अपने दर्शकोंको करा देता है, वह भी नृत्य-कलाकी एक नियमगत वस्तु ही है; किंतु यहाँ तो व्रजेन्द्रनन्दन देखते-देखते ही सर्वथा स्वकल्पित गतिसे ही नृत्य करने लगते हैं। परम स्वतन्त्र व्रजेन्द्रनन्दनके द्वारा नृत्यकी यह गति-रचना है तो अत्यधिक मनोहर, अत्यन्त मोहक; पर चारण-गन्धर्वोंने कहाँ शिक्षा पायी है ऐसी अद्भुत कलाकी! कब देखा है उन सबने ऐसा प्राणोन्मादी उद्दाम नृत्य? इसीलिये अब सम्भव ही नहीं रहा कि वे श्रीकृष्णचन्द्रके कण्ठमें कण्ठ मिलाकर उनके गीतमें योगदान कर सकें, वाद्ययन्त्रोंको उनके तालमें बाँधे रखकर चल सकें; यहाँतक कि वे ताल-पाठका संकेत भी उच्चारण कर सकें, यह क्षमता भी उनमें न रही—

ENGLISH TRANSLATION

Within a few moments, however, the art of the Gandharvas and Cāraṇas began to fail. Dance is a discipline governed by established rules. One performer may display more skill in arranging movements than another, and not every dancer has equal power to make the strings of an audience's heart resound. Yet every dancer remains within the limits of the dance tradition and never transgresses them. Even a dancer's apparent freedom within a particular dance, the sense of novelty conveyed to the audience, is itself governed by the rules of the art.

Here, however, Vrajendra's son suddenly began dancing through movements conceived entirely by himself. The movement created by the supremely independent Lord was exquisitely beautiful and captivating, but where had the Cāraṇas and Gandharvas ever learned such a wondrous art? When had they ever seen such an unrestrained dance that drove the heart into ecstasy? They could no longer join their voices with Śrī Kṛṣṇacandra's song, keep their instruments bound to his rhythm, or even pronounce the signals of the dance syllables.

ORIGINAL

निजकल्पितया गत्या नृत्यति कृष्णो यथा स्वैरी।
न तदनुरूपं गातुं पठितुमप्यमी शेकुः॥

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

Kṛṣṇa, perfectly free, dances with movements of his own invention. The celestial performers could neither sing nor even recite in a manner that matched them.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

कौन बताये उन चारण-गन्धर्वोंको—'अरे! कालियके अन्तस्तलके स्पन्दनपर ही तो व्रजेन्द्रनन्दनकी गति निर्भर करती है।' उसकी स्तब्धताको आत्यन्तिक रूपसे हर लेनेके लिये ही तो नीलसुन्दरने उसके फनोंपर अपनी रङ्गशालाका निर्माण किया है। पर कालियकी बहिर्मुखता भी अपनी जातिकी एक ही है। वह न जाने रोष-प्रतिशोधकी किन-किन लहरोंमें बह रहा है। भक्तवाञ्छाकल्पतरु व्रजेन्द्रनन्दनको अपने मस्तकपर अवस्थित अनुभव करके वह आनन्दसिन्धुमें सदाके लिये निमग्न न हो सका; अपितु वह तो यह सोच रहा है कि कहीं, तनिक-सा भी अवसर मिल जाय और वह इस 'शिशु' को तपनतनयाके प्रवाहमें फेंक दे। इसीलिये रह-रहकर उसके फन उठते हैं; जिस फनमें तनिक भी शक्तिका अनुभव उसे होता है, उसे ही वह ऊपर उठाता है तथा उस साँवरे शिशुको दबोच लेनेका स्वप्न देखता है। सहस्र फन उसके हैं। उनमें एक शत मुख्य हैं तथा उन सौमें ही निरन्तर अत्यन्त उग्र विषका कुण्ड धक्-धक् जलता रहता है और इन्हींमेंसे किसी फनको उठाकर उसका समस्त विष व्रजेन्द्रनन्दनपर उँडेलकर वह उन्हें भस्म कर देना चाहता है; किंतु होता यह है कि जो भी फन नमित नहीं दीखते, ठीक उन्हींपर श्रीकृष्णचन्द्रका पाद-प्रहार होने लगता है। नृत्यके आवेशमें, एक नयी गतिका सृजन करके अपनी अतिशय मनोरम भङ्गिमाको अक्षुण्ण रखते हुए ही, वे उसी फनको बारंबार तालका विरामस्थल बना लेते हैं; वही मस्तक उनकी रङ्गस्थलीमें परिणत हो जाता है और फिर उनके चरण-प्रहारसे टूटकर वह नीचेकी ओर झुक पड़ता है। इस प्रकार एक ओर तो श्रीकृष्णचन्द्र ताण्डवका रस ले रहे हैं, पर साथ ही आनुषङ्गिकरूपसे खल-संयमनकी लीला भी सम्पन्न होती जा रही है। हाँ, कालियके लिये तो अब उसके जीवनदीप बुझते-से दीख रहे हैं। कितनी देरतक वह सह सकता था उनकी ताड़नाको। बार-बारके पदाघातसे उसका एक-एक फन टूट-टूटकर नीचेकी ओर लटकने लगा है। मुखसे, नासाविवरसे अनर्गल रक्तकी धारा बहने लगी है। अत्यधिक व्यथाके भारसे वह मूर्च्छित होने लगा है—

ENGLISH TRANSLATION

Who could tell those Cāraṇas and Gandharvas, "The movement of Vrajendra's son depends upon the very throbbing within Kāliya's heart"? The Dark Beauty had built his stage upon the serpent's hoods precisely to remove that inner rigidity completely. Yet Kāliya's outward-turned consciousness was singular even among his kind. No one could say through what waves of rage and revenge he was drifting. Though he felt Vrajendra's son, the wish-fulfilling tree of devotees' desires, standing upon his heads, he could not sink forever into the ocean of bliss. Instead, he thought only of finding the slightest opportunity to cast this "child" into the current of Yamunā, daughter of the sun.

Thus his hoods rose again and again. Whenever he felt even a trace of strength in one, he raised it and dreamed of seizing the dark child. He possessed a thousand hoods, of which one hundred were principal. Within those hundred, pools of fierce venom continually blazed. Kāliya wished to lift one of them, pour all its poison upon Vrajendra's son, and burn him to ashes. Yet every hood that did not appear bowed immediately received a blow from Śrī Kṛṣṇacandra's foot. Absorbed in the dance, the Lord created a new movement while preserving his supremely graceful posture and repeatedly made that very hood the resting point of the rhythm. That head became his stage and then broke beneath the blow of his foot and bent downward.

Thus Śrī Kṛṣṇacandra savored the rasa of the tāṇḍava dance while, as a natural accompaniment, completing the divine play of subduing the wicked. Kāliya now saw the lamp of his life beginning to go out. How long could he endure the Lord's chastisement? Repeated blows from those feet broke his hoods one after another, leaving them hanging downward. Unchecked streams of blood flowed from his mouth and nostrils, and the burden of overwhelming pain made him lose consciousness.

ORIGINAL

यद् यच्छिरो न नमतेऽङ्ग शतैकशीर्ष्ण-
स्तत्तन्ममर्द खरदण्डधरोऽङ्घ्रिपातैः।
क्षीणायुषो भ्रमत उल्बणमास्यतोऽसृङ्
नस्तो वमन् परमकश्मलमाप नागः॥

(श्रीमद्भागवत १०।१६।२८)

ENGLISH TRANSLATION

Dear king, whenever one of the hundred and one heads would not bow, the Lord, chastiser of the cruel, crushed it beneath the blows of his feet. Kāliya's life nearly spent, the serpent reeled about, violently vomiting blood from his mouth and nostrils, and fell into extreme anguish.

(Śrīmad Bhāgavata 10.16.28)

ORIGINAL

प्रभु तजत उरग के नमित सीस।
जे उन्नत, तिन पर नचत ईस॥

निरतत नंद-किसोर जोर पगतल हनि फन-फन।
गावत अंबर चढ़े अमर-किंनर-गंध्रप-गन॥

फिरि भर तालनि अनक फनिक फिरि फेनहि डारतु।
बमतु रुधिर मुख धार, भार, नहिं अंग सम्हारतु॥

जोइ-जोइ फन अहि उन्नत करै।
तहँ तहँ पाँव कान्ह कौ परै॥

पगन की कूटनि दुखित जु भयौ।
सर्प कौ दर्प सबै गिरि गयौ॥

ENGLISH TRANSLATION

The Lord left untouched the serpent's bowed heads,
but danced upon each one that remained raised.

Nanda's young son danced, striking hood after hood forcefully with his feet,
while the gods, Kinnaras, and Gandharvas in the heavens sang.

Again he filled the rhythm upon many a hood, while the serpent cast forth foam.
Blood streamed from his mouth, and beneath that weight he could no longer control his body.

Whichever hood the serpent raised,
there Kṛṣṇa's foot descended.

Tormented by the pounding of those feet,
all the serpent's pride collapsed.

ORIGINAL

आकाशसे अभी भी प्रसूनोंकी वृष्टि हो ही रही है। देवद्रोही इस कालियके गर्वको प्रभुने हर लिया—यह दर्शन देव-समाजके कण-कणको आनन्दित कर दे रहा है। उन्हें तृप्ति नहीं हो रही है नीलसुन्दरके चरणसरोरुहमें कुसुमोंका अभिनन्दन समर्पित करनेसे। और क्या पता—शेषशायी पुराणपुरुषके पादारविन्दमें पाद्य, अर्घ्य, सुमन समर्पित करनेका अवसर तो उन्हें कितनी बार मिल चुका है; पर वहाँ इन नृत्यपरायण नीलसुन्दरकी बङ्किम झाँकी कहाँ? और इसी उल्लासमें ही उनके पुष्पवर्षण—पुराण-पुरुषके पूजनका विराम नहीं हो रहा है!

ENGLISH TRANSLATION

Flowers continued raining from the sky. The sight of the Lord removing the pride of this enemy of the gods filled every member of the celestial assembly with joy. They could not satisfy themselves by offering the welcome of flowers at the Dark Beauty's lotus feet. Perhaps they had received many opportunities to offer water, arghya, and blossoms at the lotus feet of the primeval Lord reclining upon Śeṣa, but where in that form had they seen the curving beauty of this Dark Lord absorbed in dance? In such exultation, their shower of flowers, their worship of the primeval Lord, would not cease.

ORIGINAL

... पुष्पैः प्रपूजित इवेह पुमान् पुराणः॥

(श्रीमद्भागवत १०।१६।२९)

ENGLISH TRANSLATION

... the primeval Person appeared here as though worshiped with flowers.

(Śrīmad Bhāgavata 10.16.29)

ORIGINAL

तेहि-तेहि समै देव-गंधर्बा।
किंनर, चारन, मुनिगन सर्बा॥

जसुदानंदन कहँ सब आई।
पूजहिं सुमन सुरभि सुख पाई॥

सेषासन जनु पुरुष पुराना।
पूजेउ एहि बिधि करि सनमाना॥

ENGLISH TRANSLATION

At that very moment the gods and Gandharvas,
Kinnaras, Cāraṇas, and all the sages assembled.

They all came to Yaśodā's son
and joyfully worshiped him with fragrant flowers.

It was as though the primeval Person reclining upon Śeṣa
were being honored and worshiped in this manner.

ORIGINAL

जो हो, अब कालियका गर्व शमित हो चुका था। उसकी शारीरिक शक्ति तो पूर्णतया क्षीण हो ही चुकी थी; निराश मन भी चिर-निद्रामें प्रविष्ट होने चला। किंतु ठीक यही अपेक्षित क्षण जो है, अवसर है श्रीकृष्णचरण-नख-चन्द्रिकाके आलोकसे अन्तस्तल उद्भासित हो उठनेका। और यही हुआ। कालियके मन, बुद्धि, इन्द्रियों एवं प्राणोंमें एक ज्योति-सी जाग उठी और उसने उसी प्रकाशमें व्रजेन्द्रकुलचन्द्रके स्वरूपको पहचान लिया। 'पर हाय! शरीरमें तो अब शक्ति नहीं कि वह स्पन्दित भी हो सके, श्रीकृष्णचन्द्रके चरण-सरोजोंमें न्योछावर हो सके! अब क्या हो! बहुत विलम्ब हो गया...!' फिर भी अन्तिम श्वासकी-सी अवस्थामें कालिय मन-ही-मन पुकार उठा—

ENGLISH TRANSLATION

Kāliya's pride was now subdued. His physical strength had been completely exhausted, and his despairing mind was about to enter the sleep of death. Yet this was precisely the awaited moment, the opportunity for his inner being to become illumined by the moonlight of Śrī Kṛṣṇa's toenails. And so it happened. A light arose within Kāliya's mind, intellect, senses, and vital breath, and in that radiance he recognized the true nature of the moon of Vrajendra's dynasty. “Alas, no strength remains in my body even to move, much less to offer itself at Śrī Kṛṣṇacandra's lotus feet! What can I do now? I have delayed too long!” Even so, in a condition resembling his final breath, Kāliya cried out within his mind.

ORIGINAL

सरन-सरन अब मरत हौं, मैं नहिं जान्यौ तोहि॥

ENGLISH TRANSLATION

Shelter, shelter! I am dying now,
for I did not recognize you.

ORIGINAL

स्मृत्वा चराचरगुरुं पुरुषं पुराणं
नारायणं तमरणं मनसा जगाम॥

(श्रीमद्भागवत १०।१६।३०)

ENGLISH TRANSLATION

Remembering the primeval Person Nārāyaṇa, teacher of all moving and unmoving beings, he sought refuge in him within his mind.

(Śrīmad Bhāgavata 10.16.30)

ORIGINAL

साथ ही उस ओर नाग-वनिताओंपर योगमायाके द्वारा प्रसारित वह आवरण भी सहसा हट गया। युग-युगसे जिन व्रजेन्द्रनन्दनको वे अपना मन-प्राण समर्पित कर चुकी थीं, प्राणोंकी उत्कण्ठा लिये जिनकी प्रतीक्षा कर रही थीं, वे ही जब उनके आवासमें स्वयं पधारे, तब उन सबने—दर्शनसे कृतार्थ होकर भी—उन्हें नहीं पहचाना। हाँ, इस समय अकस्मात् अपने-आप—जाने कैसे हृत्पटल आलोकित हो उठा और उन सबने देख लिया, जान लिया —‘हमारे चिरजीवनके आराध्य प्राणाधार ही तो वहाँ विराजित हो रहे हैं।’ किंतु पतिदेव—आह! वे तो महाप्रयाणकी ओर अग्रसर हो रहे हैं। नागवधुएँ तत्क्षण उपस्थित हो जाती हैं श्रीकृष्णचन्द्रके चरण-प्रान्तमें ही—

ENGLISH TRANSLATION

At the same moment, the covering spread over the serpent women by Yogamāyā suddenly withdrew. For ages they had offered mind and life to Vrajendra's son and awaited him with intense longing. Yet when he personally entered their dwelling, they failed to recognize him even though his vision fulfilled them. Now, suddenly and somehow, their hearts became illumined of themselves, and they saw and understood: “The worshipful support of our lives through all time is seated there.” But their husband, alas, was approaching his final departure. The serpent women immediately came before Śrī Kṛṣṇacandra's feet.

ORIGINAL

गति सबल अबल स्वाँसानि बल, हहरि सुहिय लहरातु घट।
लखि बिकल ब्याल काली सिथिल, तब आई अबला निकट।।

ENGLISH TRANSLATION

The wives gathered the strength of their breath and moved forward,
their tender hearts surging within them.
Seeing the serpent Kāliya distressed and weakened,
the helpless women then drew near.

CHAPTER 69

# नागपत्नियोंका शिशुओं सहित शरणागत होकर पतिके जीवनकी भिक्षा माँगना

# Kāliya's Wives and Children Surrender and Beg for His Life

Source scan pages 445–450

ORIGINAL Hindi

नागपत्नियोंका भी अपने शिशुओंको लेकर श्रीकृष्णकी शरणमें उपस्थित होना, स्तुति एवं प्रणाम करना और पतिके जीवनकी भिक्षा माँगना; श्रीकृष्णका करुणापूर्वक कालियके फनोंसे नीचे उतर आना

ENGLISH TRANSLATION

Kāliya's wives come before Śrī Kṛṣṇa with their children, surrender to Him, offer praise and obeisance, and beg for their husband's life. Śrī Kṛṣṇa compassionately steps down from Kāliya's hoods.

ORIGINAL Hindi

नेत्रोंसे अविरल प्रवाह बह रहा है, अङ्गोंके वस्त्र-भूषण स्खलित हो चुके हैं, वेणी खुल गयी है, आकुलतावश देहकी सुधि छूटती-सी जा रही है, चित्त उत्तरोत्तर विह्वल होता जा रहा है, इस दयनीय दशामें नागवधुएँ अपने छोटे शिशुओंको सामने रखकर, अञ्जलि बाँधकर श्रीकृष्णचन्द्रके चरणकमलोंके समीप दण्डवत् गिर पड़ीं। उन्हें बार-बार प्रणाम करने लगीं। वे जानती हैं, समस्त भूतप्राणियोंके पति, प्राणिमात्रके रक्षक ये व्रजेन्द्रनन्दन ही हैं; एकमात्र आश्रयदाता ये नन्दकुलचन्द्र ही हैं। यद्यपि कालियने अपराध इन श्रीचरणोंमें ही किया है, अत्यन्त पापात्मा है यह, फिर भी इन व्रजराजनन्दनके अतिरिक्त अन्य कोई त्राता भी जो नहीं; हम सबोंको अपने पतिके लिये प्राणदानकी भिक्षा भी केवल इन्हींसे प्राप्त हो सकती है। परम करुणामय हमें निराश नहीं करेंगे, हमारी यह कामना अवश्य पूर्ण करेंगे। अतएव एक क्षण भी न खोकर वे श्रीकृष्णचन्द्रकी ही शरण ले लेती हैं:

ENGLISH TRANSLATION

Unbroken streams flowed from their eyes. Their garments and ornaments had slipped, their braids had come undone, distress made them lose awareness of their bodies, and their minds grew increasingly overwhelmed. In this pitiful condition, the serpent wives placed their small children before them, joined their palms, and fell prostrate near Śrī Kṛṣṇacandra's lotus feet. Again and again they bowed to Him.

They knew that Vrajendra's son was the Lord of all living beings and the protector of every creature. The moon of Nanda's dynasty alone could grant refuge. Kāliya had offended these very feet and was deeply sinful, yet no savior existed apart from Vrajarāja's son. Only from Him could they beg the gift of their husband's life. The supremely compassionate Lord would not disappoint them and would surely fulfill their desire. Without losing even a moment, they took shelter of Śrī Kṛṣṇacandra:

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.16.31-32

आर्ताः श्लथद्वसनभूषणकेशबन्धाः
तास्तं सुविग्नमनसोऽथ पुरस्कृतार्भाः।
कायं निधाय भुवि भूतपतिं प्रणेमुः
साध्व्यः कृताञ्जलिपुटाः शमलस्य भर्तुः॥
मोक्षेप्सवः शरणदं शरणं प्रपन्नाः॥

ENGLISH TRANSLATION

Distressed, their garments, ornaments, and braids loosened and their minds deeply agitated, those virtuous wives placed their children before them, laid their bodies upon the ground, and bowed to the Lord of all beings with joined palms. Desiring the release of their sinful husband, they surrendered to the giver of refuge.

ORIGINAL

Braj

चौ०-छुट्टे लरिकन आगे किऐं।
जैसें दया फुरै हरि हिएँ॥
नैनन तैं जलकन यों परैं।
कमलन तैं जनु मुक्ता झरैं॥
बिगलित कच सु बदन छबि बढ़े।
अहि-सिसु जनु कि ससिन पर चढ़े॥
मन-चित अति उदबेग, न थोरा।
हरि कहँ देखि उभय कर जोरा॥
आगे धरि निज बाल अनेका।
करहिं दंडवत छिति सिर टेका॥
प्रभु शरण्य वरदेश अनंता।
शरण गही तिन श्रीभगवंता॥

ENGLISH TRANSLATION

They placed their little children in front so that compassion might arise in Hari's heart. Tears fell from their eyes like pearls dropping from lotuses. Their loosened hair enhanced the beauty of their faces, and the serpent children seemed to climb upon moons. Their minds and hearts were filled with immense agitation. Seeing Hari, they joined both hands, placed their many children before them, touched their heads to the earth, and prostrated themselves. They took refuge in Śrī Bhagavān, the infinite Lord, giver of boons and shelter.

ORIGINAL

Hindi and Braj

कालियके द्वारा किये हुए अगणित अपराधोंकी स्मृति तो उनमें किञ्चित् भयका संचार कर रही है; पर साथ ही नीलसुन्दरका वह प्रसन्न वदनारविन्द प्राणोंके कण-कणमें उल्लास भर दे रहा है। इसी अवस्थामें किसी अचिन्त्य प्रेरणासे अभिभूत होकर वे सब-की-सब श्रीकृष्णचन्द्रका स्तवन करने लगती हैं:

चौ०-कछु मुद भरी, कछू भय भरी।
करि दंडवत स्तुती अनुसरी॥

ENGLISH TRANSLATION

The memory of Kāliya's countless offenses awakened some fear within them, yet Nīlasundara's cheerful lotus face simultaneously filled every particle of their lives with joy. Overcome by an inconceivable inspiration, they all began to praise Śrī Kṛṣṇacandra:

Partly filled with joy and partly filled with fear, they prostrated themselves and began their hymn.

ORIGINAL Hindi and Braj

उनके गद्गद कण्ठका वह अतिशय मधुर स्वर सर्वत्र गूँज उठा। ह्रदके तटपर अवस्थित समस्त व्रजवासी भी प्रत्यक्ष सब कुछ देख रहे हैं, सुन पा रहे हैं:

ठाढ़े देखत हैं ब्रजबासी।
कर जोरें अहि-नारि बिनय करि, कहतिं धन्य अबिनासी॥

ENGLISH TRANSLATION

The exceedingly sweet sound of their choked voices resounded everywhere. All the residents of Vraja standing upon the bank could directly see and hear everything:

The residents of Vraja stood watching as the serpent women joined their palms and humbly praised the blessed, imperishable Lord.

ORIGINAL Hindi

नागपत्नी सुबलाने तो श्रीकृष्णचन्द्रके पदसरोजोंको अपने अञ्जलिपुटमें धारण कर लिया है। अन्य पत्नियाँ अत्यन्त समीपमें हाथ जोड़े खड़ी हैं। तथा उन सबके ही अन्तस्तलके भाव क्रमशः एक-एकके वचनसे बाहर आकर नीलसुन्दरके चारु चरणोंमें समर्पित होने लगते हैं। वे अविराम कहती जा रही हैं, 'नाथ! प्रभो! जगतमें तुम्हारा आविर्भाव ही होता है दुष्टोंका दमन करनेके लिये। अतएव मेरे स्वामिन्! सर्वथा उचित है कालियके प्रति तुम्हारा यह दण्डविधान, महान् अपराधी हमारे पतिके लिये यह उचित ही है। एक ओर अपनेसे निरन्तर शत्रुता रखनेवालेके प्रति तथा दूसरी ओर अपनी संततिके प्रति तुम्हारी नित्य समदृष्टि रहती है, भगवन्! दोनोंके सम्बन्धमें कदापि तुममें भेदभावका उन्मेष नहीं होता। अपराधीको परम कृतार्थ करनेके लिये ही, उसे अपने पादपद्मोंकी शीतल शान्ततम छायाका दान कर अनन्त अपरिसीम सुखमें सदाके लिये निमग्न करनेके लिये ही तुम्हारा दण्डविधान होता है।

'अहा! करुणावरुणालय! कितना महान् अनुग्रह हुआ है तुम्हारा हम सबोंके प्रति, इस कालियके प्रति! इस दण्डके रूपमें तुम्हारी परम कृपा ही तो व्यक्त हो रही है; क्योंकि यह निश्चित है, तुम्हारे द्वारा विहित दण्ड समस्त पापोंका क्षय कर देता है। देखो सही, स्पष्ट है कि पापोंके परिणामस्वरूप ही तो कालियको सर्पयोनिकी प्राप्ति हुई है; किंतु यह लो प्रभो! तुम्हारे क्रोधमें कालियके वे पाप, नहीं-नहीं, उसकी सम्पूर्ण पापराशि ध्वंस हो गयी! यह केवल देखनेभरको अब सर्प रहा है, वास्तवमें तो यह जीवन्मुक्त हो चुका है। इतना ही नहीं, भक्तिकी अजस्र धारा संचरित हो चुकी है इसके अन्तस्तलमें और यह परम कृतार्थ हो चुका है। इसीलिये, दयामय! तुम्हारा दण्ड, दण्डका हेतुभूत क्रोध सर्वथा तुम्हारे अनुग्रहकी ही परिणति है। इसमें तनिक भी संदेहके लिये स्थान नहीं।

'अवश्य ही अतीतके किसी जन्ममें हमारी बुद्धिसे अगोचर किसी तपका आचरण इसने किया है, स्वयं अभिमानशून्य रहकर एवं दूसरोंको सम्मान दान करते हुए उस तपमें अचल भावसे यह परिनिष्ठित रहा है। अथवा समस्त भूतप्राणियोंके प्रति दयापरायण रहकर किसी धर्मविशेषका इसने अनुष्ठान किया है; जिसके फलस्वरूप तुम सर्वान्तर्यामी इसपर प्रसन्न हो उठे हो, निग्रहके रूपमें इसे अपने अनुग्रहका परम दान देने आये हो, देव!

'किंतु नहीं, हम सब भूल रही हैं, भगवन्! तपसे, धर्मानुष्ठानसे ऐसे अप्रतिम सौभाग्यकी उपलब्धि कहाँ सम्भव है। यह तो निश्चय ही तुम्हारे अचिन्त्य कृपावैभवका ही चमत्कार है। तुम्हीं सोचो, सर्वेश्वर! तप आदिके द्वारा ब्रह्मा आदि भी जिन लक्ष्मीकी प्रसन्नता प्राप्त कर लेनेकी अभिलाषा करते हैं, उन स्वयं श्रीदेवीतकने भी तुम्हारी चरणरजको स्पर्श कर लेनेका अधिकार चाहा है और फिर इस अदम्य लालसासे प्रेरित होकर वे तुम्हारे अतिरिक्त अन्य समस्त कामनाओंका परित्याग कर, विविध नियमोंका पालन करती हुई दुश्चर तपमें बहुत समयतक संलग्न रही हैं। ऐसी-इतनी दुर्लभ वस्तु तुम्हारे श्रीचरणोंकी रज है! पर यहाँ तो, बलिहारी है तुम्हारे इस अयाचित कृपादानकी, इन चरणसरोरुहके धूलिकणोंको स्पर्श कर लेनेका अधिकार अधम कालियको मिल रहा है! अब कौन बताये, कौन जानता है, कालियकी किस साधनाका यह फल है। हम सब तो समझ नहीं पातीं, भगवन्!

'अहा! कितनी महिमामयी है तुम्हारे श्रीचरणोंकी धूलि! जो इस परम दुर्लभ धूलिकी शरण ग्रहण कर लेते हैं, उनके मनमें सागरसमन्वित सम्पूर्ण धराका आधिपत्य पा लेनेकी इच्छा नहीं होती। इसकी अपेक्षा भी उत्कृष्ट, जरा आदि दोषोंसे रहित देहके द्वारा एक मन्वन्तर-कालपर्यन्त भोगनेयोग्य स्वर्गसुखकी भी कामना उन्हें नहीं होती। इससे भी अत्यधिक मात्रामें लोभनीय एवं विघ्न-बाधाशून्य पातालसुख, पाताललोकका आधिपत्य भी उन्हें आकर्षित नहीं करता। इस सुखसे भी अत्यधिक महान् ब्रह्मपदको पा लेनेकी वासना भी उनमें कभी नहीं जागती। ब्रह्मपदसे भी श्रेष्ठ योगसिद्धिकी ओर भी उनका मन नहीं जाता। इससे भी श्रेष्ठ जन्म-मृत्युविहीन मोक्षपदतककी इच्छा उनमें उत्पन्न नहीं होती। यह है तुम्हारी चरणरजकी शरणमें चले आनेका परिणाम, प्रभो!

'अहो! क्या ही आश्चर्य है! उसी चरणरजको इस सर्पराज कालियने बिना किसी प्रयासके ही पा लिया। तमोमय योनिमें उत्पन्न एवं अत्यन्त क्रोधी स्वभावका होनेपर भी इसे उसका स्पर्श प्राप्त हो गया, उस चरणरजका स्पर्श कि जो श्रीदेवी आदितकके लिये परम दुर्लभ है तथा जिसे प्राप्त कर लेनेकी इच्छामात्रसे ही संसारचक्रमें भ्रमण करते हुए जीवको सर्वविध सम्पदा, अपवर्गतककी प्राप्ति अनायास ही हो जाती है। सचमुच कालिय-जैसे महापराधीके जीवनमें यह अनिर्वचनीय सौभाग्योदय केवल तुम्हारी कृपासे ही सम्भव हुआ है, स्वामिन्!'

ENGLISH TRANSLATION

Kāliya's wife Subalā held Śrī Kṛṣṇacandra's lotus feet within her joined palms. The other wives stood very near with folded hands. The feelings within all their hearts emerged one after another through their words and were offered at Nīlasundara's beautiful feet. They spoke without interruption:

"Lord, You appear within the world to subdue the wicked. Therefore Your punishment of Kāliya is entirely just, and our greatly sinful husband deserves it. Bhagavān, You eternally view in the same way both one who remains Your enemy and Your own child. No partiality toward either ever arises within You. You punish an offender only to bring him supreme fulfillment, grant him the cool and peaceful shade of Your lotus feet, and immerse him forever in infinite joy.

"Ocean of compassion, how great is the grace You have shown us and Kāliya. Your supreme mercy has manifested as this punishment, for chastisement ordained by You destroys every sin. Kāliya received a serpent's birth as the result of sin, yet within Your anger those sins, indeed his entire accumulation of sin, have been destroyed. He now appears to be a serpent only outwardly. In truth, he has attained liberation while living. An unbroken current of devotion has begun to flow within his heart, and he has become supremely fulfilled. Therefore, merciful Lord, Your punishment and the anger that caused it are wholly transformations of Your grace. No room for doubt remains.

"In some former birth he must have performed austerity beyond the reach of our understanding, remaining free from pride, honoring others, and standing firm in that discipline. Or perhaps he practiced some dharma by showing compassion toward all beings. As its fruit, You, the indwelling witness of all, became pleased with him and came to grant the supreme gift of Your favor in the form of restraint.

"Yet no, Bhagavān, we are mistaken. How could austerity or religious practice bestow such incomparable fortune? This can only be the wonder of Your inconceivable grace. Brahmā and others desire through austerity to please Lakṣmī, yet Śrī herself longed for the right to touch the dust of Your feet. Driven by that unconquerable desire, she abandoned every wish apart from You, observed many disciplines, and performed difficult austerity for a long time. So rare is the dust of Your feet. Yet lowly Kāliya has received the right to touch those particles without asking. Glory to this unsolicited gift of grace. Who can say what practice of Kāliya produced such a result? We cannot understand it.

"How glorious is the dust of Your feet. Those who take shelter of that supremely rare dust do not desire sovereignty over the entire earth surrounded by oceans. Nor do they desire the still greater pleasure of heaven, enjoyed for a manvantara in a body free from old age and similar defects. They are not attracted by dominion over Pātāla with its greater and unobstructed pleasures. They never desire the office of Brahmā, which exceeds even that happiness. Their minds do not turn toward yogic perfection, greater than Brahmā's position, or even toward liberation from birth and death. Such is the result of taking shelter of the dust of Your feet.

"What wonder. Kāliya, king of serpents, has obtained that very dust without effort. Though born in a dark species and ruled by violent anger, he has received the touch of dust exceedingly rare even for Śrī. Simply by desiring it, a soul wandering through the cycle of worldly existence effortlessly attains every prosperity, even liberation. Such indescribable fortune could arise in the life of a great offender like Kāliya only through Your grace, Master."

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.16.33-38

न्याय्यो हि दण्डः कृतकिल्बिषेऽस्मिंस्तवावतारः खलनिग्रहाय।
रिपोः सुतानामपि तुल्यदृष्टेर्धत्से दमं फलमेवानुशंसन्॥
अनुग्रहोऽयं भवतः कृतो हि नो दण्डोऽसतां ते खलु कल्मषापहः।
यद्दन्दशूकत्वममुष्य देहिनः क्रोधोऽपि तेऽनुग्रह एव सम्मतः॥
तपः सुतप्तं किमनेन पूर्वं निरस्तमानेन च मानदेन।
धर्मोऽथ वा सर्वजनानुकम्पया यतो भवांस्तुष्यति सर्वजीवः॥
कस्यानुभावोऽस्य न देव विद्महे तवाङ्घ्रिरेणुस्पर्शाधिकारः।
यद्वाञ्छया श्रीर्ललनाचरत्तपो विहाय कामान् सुचिरं धृतव्रता॥
न नाकपृष्ठं न च सार्वभौमं न पारमेष्ठ्यं न रसाधिपत्यम्।
न योगसिद्धीरपुनर्भवं वा वाञ्छन्ति यत्पादरजःप्रपन्नाः॥
तदेष नाथाप दुरापमन्यैस्तमोजनिः क्रोधवशोऽप्यहीशः।
संसारचक्रे भ्रमतः शरीरिणो यदिच्छतः स्याद्विभवः समक्षः॥

ENGLISH TRANSLATION

Your punishment of this offender is just, for You descend to subdue the wicked. Viewing enemy and child equally, You impose punishment only to grant its true fruit. This is indeed Your grace upon us, for Your punishment destroys the sins of the wicked. This embodied being received the form of a venomous serpent through sin, yet even Your anger is accepted as grace.

What austerity did he perform in the past, free of pride and honoring others? Or what dharma did he practice through compassion toward all beings, that You, the life of every creature, became pleased with him? O Lord, we do not know what power has granted him the right to touch the dust of Your feet. Desiring that dust, Śrī herself abandoned all other wishes, observed vows, and performed austerity for a very long time.

Those surrendered to the dust of Your feet desire neither heaven, universal sovereignty, the post of Brahmā, dominion over Pātāla, yogic perfections, nor freedom from rebirth. Yet this serpent king, born in darkness and ruled by anger, has attained what others find difficult to obtain. By merely desiring that dust, an embodied soul wandering through worldly existence beholds every prosperity before him.

ORIGINAL Braj

चौ०-अहो नाथ! यह दंडन जोगू।
न्याय दंड, यह भयौ निरोगू।।
तव अपराध कीन एहि भारी।
जोग्य दंड एहि दियौ मुरारी।।
सुत अरु रिपु एक सरिस तुम्हारे।
तद्यपि खल तुम अमित संघारे।।
खल निग्रह हित अवतारू।
हरि महि-भार उतारनहारू।।

छं०-एहि दंड जु दीना अति भल कीना परम अनुग्रह मैं माना।
तव पगतल धूरी भव रुज मूरी लहैं न सूरी श्रुति गाना।।
इन निज सिर धारा पुण्य अपारा, कै ब्रत, दान करेउ ध्याना।
यह सर्प कुजाती अघ भव पाती, सो जरि गौ अब मैं जाना।।
यह नाम जु काली परम कुचाली, परि पूरब तप कृत रासी।
कै तजि मद-माना जप कछु ठाना, कै तीरथ कौ है बासी।।
कै धौं यह दानी जन-सनमानी, कै जानी इन अबिनासी।
याकी सुभ करनी जात न बरनी, पाय धरे सिर भय-नासी।।
हे देव! मुकुंदा! आनँदकंदा! अहि मतिमंदा, क्रूर महा।
एहि सुकृत पुराना हम नहिं जाना, तव पद-पंकज सीस लहा।।
निति करि तप भारी अज असुरारी चाहत जासु प्रसाद सदा।
सो रमा सदा ही हिय उमगाही, तव पद-पंकज-आस मुदा।।

दो०-रमा आदि जेहि परस हित, करहि सदा ब्रत-नेम।
अहो सर्प सठ भाग की, परस्यो पद बिनु प्रेम।।

सो०-ऐसी मोहि लखाइ, नहिं तपादि कारन कछू।
तव कृपालुता गाइ, कहत बेद कछु मिति नहीं।।

चौ०-जे तव पद-रज सरन गहाहीं।
ते कछु अपर न सुख ललचाहीं।।
नाक-लोक सुर-ईस-निकेता।
एक चक्र भू धन-सुख जेता।।
नागलोक-सुख अमित प्रकारा।
जोगसिद्धि-फल कहे अपारा।।
मुक्ति चाह नहिं तिन कहुँ अबहूँ।
तव पद-पंकज में सुख सबहूँ।।
अखिल लोक तेहि तुच्छ समाना।
जिन किय कंज-रसासव-पाना।।
अहि मलीन पति नाथ! हमारा।
बिष अति घोर, मूढ़, तम भारा।।
सो रज बिनु प्रयास इन पावा।
तासु भाग्य कौं को कबि गावा।।
जो रज हित करि जतन अनेका।

> करत जोग गहि नेम-बिबेका॥
> इन बिना जतन सिर धरेऊ।
> भव-रुज रोग सकल परिहरेऊ॥

ENGLISH TRANSLATION

O Lord, he deserves this punishment. Your just chastisement has cured him. He gravely offended You, and Murāri has given him the fitting penalty. Son and enemy are equal in Your sight, though You destroy countless wicked beings. Hari descends to subdue the wicked and remove the earth's burden.

The punishment You gave was exceedingly good. I accept it as supreme grace. The dust beneath Your feet uproots the disease of worldly existence and is not attained even by the gods, as the Vedas sing. He has borne it upon his head. What immense merit, vows, charity, meditation, or austerity did he perform? This serpent of a low species attained a sinful birth, but I now understand that his sins have burned away. Kāliya is utterly wicked, yet perhaps he accumulated austerity in a former life, abandoned pride, undertook some recitation, lived at a holy place, gave charity, honored others, or somehow knew the imperishable Lord. His virtuous deeds cannot be described, for he placed upon his head those feet that destroy fear.

O Deva, Mukunda, source of bliss, this serpent is dull-minded and exceedingly cruel. We do not know his ancient merit, yet he has obtained Your lotus feet upon his head. Ramā, who is always eager for the hope of Your lotus feet, continually performs severe austerity seeking the grace desired even by Brahmā and the enemy of demons. Lakṣmī and others forever observe vows and disciplines to receive their touch, yet behold the fortune of this wicked serpent, who touched those feet without love.

This shows me that no austerity or other practice is the cause. The Vedas sing Your compassion and say it has no limit. Those who take shelter of the dust of Your feet do not crave any other happiness. They desire neither heaven, the realm of the lord of gods, the wealth and pleasure of ruling the earth, the many enjoyments of the serpent world, nor the boundless fruits of yogic perfection. They do not even desire liberation, for every joy rests within Your lotus feet. All worlds seem insignificant to one who drinks the nectarean wine of those lotuses.

Lord, our husband is a polluted serpent, filled with terrible poison, deluded and heavy with darkness. Yet he obtained that dust without effort. What poet can sing his fortune? Others undertake countless efforts, practicing yoga with discipline and discrimination to attain that dust, but he placed it upon his head without striving and thereby cast off every disease of worldly existence.

ORIGINAL Hindi

नागवधुओंका अन्तस्तल सदाके लिये आलोकित हो चुका है। ज्ञान-विज्ञानकी रश्मियोंमें वे व्रजेन्द्रनन्दनकी अपरिसीम भगवत्ताका दर्शन कर रही हैं। जहाँ, जिस ओर, जिस तत्त्वमें चित्तवृत्ति डूब रही है, उसीका आभास उनकी वाणी ग्रहण कर लेती है, उसीका उल्लेख स्तवनमें होने लगता है और आगे चलकर तो विह्वलतावश, प्रेमवश उन्हें यह भी भान नहीं रहता कि वे क्या कह रही हैं, कहीं व्यक्त हुई भावनाकी ही पुनरावृत्ति तो नहीं कर रही हैं। वे तो बस कहती ही चली जा रही हैं और नीलसुन्दरके पादपद्मोंमें बार-बार नमस्कार समर्पण कर रही हैं:

'भगवन्! तुम अनन्त ऐश्वर्य-निकेतन हो, सर्वान्तर्यामी हो, अपरिच्छिन्न हो, सर्वभूताश्रय हो, सबके आदि हो, सर्वकारणकारण हो, कारणातीत हो। तुम्हारे चरणोंमें प्रणाम है!

'तुम ज्ञान-विज्ञान-निधि हो, सजातीय-विजातीय-भेदरहित हो, अनन्तशक्तिशाली हो, प्राकृत-गुणरहित हो, अविकारी हो, अप्राकृत-गुणगण-समलंकृत हो! तुम्हें नमस्कार है!

'तुम कालस्वरूप हो, कालशक्तिके आश्रय हो, कालके अवयव निमेष आदिके साक्षी हो, विश्वरूप हो, विश्वान्तर्यामी हो, विश्वकर्ता एवं विश्वकारण हो, तुम्हें हमारा वन्दन है!

'विभो! पञ्चभूत, पञ्चतन्मात्र, दशेन्द्रिय, पञ्चप्राण, मन, बुद्धि, चित्त, अहंकार, इन सबके रूपमें तुम्हीं विराजित हो। त्रिगुणसे होनेवाले देहादिमें अभिमानके द्वारा तुमने आत्मतत्त्वज्ञानको आवृत कर रखा है! तुम्हारे श्रीचरणोंमें नमन है।

'तुम अनन्त हो, अज्ञेय हो, उपाधिकृत-विकाररहित हो, सर्वज्ञ हो, विभिन्न मतवादियोंकी भावनाके अनुरूप ही रूप धारण करते हो। तुम्हीं शब्दोंके अर्थके रूपमें हो एवं शब्द भी तुम्हीं हो; इन दोनोंको संधित करनेवाली शक्ति भी तुम्हीं हो। तुम्हें नमस्कार है!

'तुम समस्त प्रमाणोंके मूलस्वरूप हो, स्वतःसिद्ध-ज्ञानवान् हो, शास्त्रोंके उद्भवस्थान हो, तुम्हीं प्रवृत्तिशास्त्र हो, तुम्हीं निवृत्तिशास्त्र हो, इन दोनोंके मूलस्वरूप निगम, वेद भी तुम्हीं हो। तुम्हें नमस्कार, नमस्कार है, प्रभो!

'तुम्हीं वासुदेव हो, तुम्हीं संकर्षण हो, तुम्हीं प्रद्युम्न हो, तुम्हीं अनिरुद्ध हो, इस प्रकार चतुर्व्यूहरूप एवं भक्तोंके स्वामी, यादवपति श्रीकृष्णचन्द्र! तुम्हें नमस्कार है!

'तुम अन्तःकरणके, अन्तःकरणकी वृत्तियोंके प्रकाशक हो; उन्हींसे अपने-आपको आवृत भी रखते हो। उन्हींके द्वारा तुम्हारा संकेत भी प्राप्त होता है। तुम उनके साक्षी हो, स्वयंप्रकाश हो। तुम्हें प्रणाम है!

'अतर्क्य महिमा है तुम्हारी, नाथ! समस्त स्थूल-सूक्ष्म जगत्की सिद्धि तुमसे ही है, प्रभो! तुम आत्माराम हो, आत्मारामस्वभाव हो। हृषीकेश! तुम्हें हमारा वन्दन स्वीकार हो!

'तुम स्थूल-सूक्ष्म गतियोंके ज्ञाता हो, सर्वाधिष्ठाता हो; विश्वसे अभिन्न हो, पर साथ ही विश्वातीत हो, विश्वद्रष्टा हो, विश्वहेतु हो। तुम्हें नमस्कार है, स्वामिन्!'

ENGLISH TRANSLATION

The inner beings of the serpent wives had become illumined forever. In the rays of knowledge and realization they beheld the boundless divinity of Vrajendra's son. Wherever their minds became immersed, their voices reflected that truth and their hymn began to speak of it. Eventually, overwhelmed by love and distress, they no longer knew what they were saying or whether they repeated feelings already expressed. They simply continued to speak and repeatedly offered obeisance at Nīlasundara's lotus feet:

"Bhagavān, You are the abode of infinite majesty, the indwelling witness of all, unlimited, the shelter of every being, the origin of all, the cause of every cause, and beyond causation. We bow at Your feet.

"You are the treasury of knowledge and realization, free from distinctions within and without, endowed with infinite power, untouched by material qualities, unchanging, and adorned with hosts of spiritual qualities. We bow to You.

"You are time, the foundation of time's power, and the witness of its divisions such as moments. You are the universal form, the indwelling witness of the universe, its maker, and its cause. We offer You worship.

"All-pervading Lord, You abide as the five elements, the five subtle elements, the ten senses, the five vital airs, mind, intellect, awareness, and ego. Through identification with bodies and other products of the three guṇas, You conceal direct knowledge of the Self. We bow at Your divine feet.

"You are infinite, subtle and unknowable, free from changes produced by limiting conditions, and omniscient. You take forms according to the conceptions of followers of different doctrines. You are the meanings expressed by words, the words themselves, and the power joining word and meaning. We bow to You.

"You are the root of all valid knowledge, self-established in wisdom, and the source of scripture. You are the scriptures of engagement and withdrawal, and You are the Vedas from which both arise. Again and again we bow to You, Lord.

"You are Vāsudeva, Saṅkarṣaṇa, Pradyumna, and Aniruddha. O Śrī Kṛṣṇacandra, Lord of the devotees and master of the Yādavas, manifest as the fourfold expansion, we bow to You.

"You illuminate the inner faculty and all its movements, yet You also conceal Yourself through them. Through them Your presence is indicated. You are their witness and are self-luminous. We bow to You.

"Your glory is beyond reason, Lord. Every gross and subtle manifestation receives its existence from You. You delight within the Self and possess the nature of one who delights in the Self. Hṛṣīkeśa, accept our worship.

"You know all higher and lower destinations and are the overseer of everything. You are nondifferent from the universe yet transcend it, behold it, and are its cause. We bow to You, Master."

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.16.39-48

नमस्तुभ्यं भगवते पुरुषाय महात्मने।
भूतावासाय भूताय पराय परमात्मने॥
ज्ञानविज्ञाननिधये ब्रह्मणेऽनन्तशक्तये।
अगुणायाविकाराय नमस्तेऽप्राकृताय च॥
कालाय कालनाभाय कालावयवसाक्षिणे।
विश्वाय तदुपद्रष्ट्रे तत्कर्त्रे विश्वहेतवे॥
भूतमात्रेन्द्रियप्राणमनोबुद्ध्याशयात्मने।
त्रिगुणेनाभिमानेन गूढस्वात्मानुभूतये॥
नमोऽनन्ताय सूक्ष्माय कूटस्थाय विपश्चिते।
नानावादानुरोधाय वाच्यवाचकशक्तये॥
नमः प्रमाणमूलाय कवये शास्त्रयोनये।
प्रवृत्ताय निवृत्ताय निगमाय नमो नमः॥
नमः कृष्णाय रामाय वसुदेवसुताय च।
प्रद्युम्नायानिरुद्धाय सात्वतां पतये नमः॥
नमो गुणप्रदीपाय गुणात्मच्छादनाय च।
गुणवृत्त्युपलक्ष्याय गुणद्रष्ट्रे स्वसंविदे॥
अव्याकृतविहाराय सर्वव्याकृतसिद्धये।
हृषीकेश नमस्तेऽस्तु मुनये मौनशीलिने॥
परावरगतिज्ञाय सर्वाध्यक्षाय ते नमः।
अविश्वाय च विश्वाय तद्द्रष्ट्रेऽस्य च हेतवे॥

ENGLISH TRANSLATION

Obeisance to You, Bhagavān, the Supreme Person and great Self, the dwelling place of all beings, existence itself, the transcendent Supreme Self. Obeisance to the treasury of knowledge and realization, the Absolute of infinite potency, beyond material qualities, changeless, and spiritual.

Obeisance to time, the hub of time, and the witness of time's divisions; to the universe, its overseer, its maker, and its cause. You are the Self of the elements, subtle objects, senses, vital airs, mind, intellect, and inner awareness. Through identification born of the three guṇas, direct realization of the Self remains hidden.

Obeisance to the infinite, subtle, unchanging, and all-knowing Lord; to the One who accommodates many doctrines and is the power of both word and meaning. Obeisance to the root of all valid knowledge, the omniscient seer and source of scripture; to the paths of engagement and withdrawal and to the Vedas. Again and again we bow.

Obeisance to Kṛṣṇa, Rāma, the son of Vasudeva, Pradyumna, Aniruddha, and the Lord of the Sātvatas. Obeisance to the illuminator of the guṇas, who conceals Himself through them, is indicated by their functions, beholds them, and knows Himself directly.

Obeisance to Hṛṣīkeśa, whose play is unmanifest yet establishes every manifestation, the silent sage established in silence. Obeisance to You who know all higher and lower destinations, oversee everything, transcend the universe while also being the universe, behold it, and are its cause.

ORIGINAL Braj

छं०-तब नमामि पद अनंत।
भगवंत कमलाकंत॥
तुम पुरुष परम सुजान।
जेहि महत करि श्रुति गान॥
अग जग सकल तव बास।
सब के परे सुख-रास॥
चर-अचर कहँ तुम हेतु।
निज संत कहँ सुख देतु॥
तुव आदि-अंत न जान।
जेउ निपुन जग महँ ग्यान॥
हम नारि सब बिधि हीन।
तव चरन अब दृग दीन॥
तुम ग्यानरूप जु ईस।
हम नमहिं पद धरि सीस॥

छं०-तुम ग्यान-घन बिग्यान-रूप सरूप ब्रह्म नमामि हे।
तुम अगुन-सगुन-सरूप, सुंदर सकल सक्ति निधान हे॥
प्रभु कालरूप, सरूप अद्भुत, भुवन-संभव-पाल हे।
तुम कालहू के परम साच्छी, बिस्वरूप नमामि हे॥
तव पाद नुति करि बार-बार उदार द्रष्टा जगत के।
तव पद नमामि, बदामि किमि, गुन अखिल-सुखप्रद भगत के॥
छिति आदि पंच प्रपंच रचना सकल तव बपु, नाथ हे।
दस प्रान, इंद्री, बुद्धि, मन, चित, सकल तुम ब्रजनाथ हे॥

चौ०-नमो त्रिगुण सत्वादि स्वरूपं।
नमो अहंकृत ईश अनूपं॥
नमो महत प्रकृतिन के ईसा।
नमो सकल-कर्ता जगदीसा॥
जय कूटस्थ, अनंत, एकरस।
जय सूच्छम सर्बग्य बिस्वबस॥

छं०-षटसास्त्र बिचारि-बिचारि रहे।
तव भूति न तद्यपि कोउ लहै॥
नत बाचक-बाच्य सरूप करं।
जग-बंदित रूप परेस परं॥
दृग आदि सरूप नमामि बिभो।
तिन तें निरपेछिक रूप प्रभो॥
तन स्वास सबै निगमादि हरे।
तिन में द्वै भेद प्रसिद्ध करे॥
जय कृष्न किसोर नमामि पदं।
भव खंडन राम महा बिपदं॥
जय बासुदेव-पद-कंज नमो।
परद्युम्न बिभो! अपराध छमो॥
अनिरुद्ध सुखाकर रूप हरे।
पति-ऐगुन नाथ! छिमा जु करे॥

> जय भक्तपते जदुनाथ प्रभो!
> पद कंज नमामि नमामि बिभो।।
> हिय अंतहकरन चतुर्बिध जो।
> तुम कारन रूप सदा सब जो।।
>
> दो०-अग जग के अंतहकरन, सकल प्रकासक नाथ।
> सब के साच्छी रूप तुम, मम पति भयौ सनाथ।।
>
> सो०-मन अरु बुद्धि बिचार! नहिं गोचर तव रूप हरि।
> अहि कहुँ यह अधिकार! तव महिमा कहुँ को लखै।।

ENGLISH TRANSLATION

We bow to Your infinite feet, Bhagavān and beloved of Lakṣmī. You are the supremely wise Person whom the Vedas glorify as the Great. All moving and unmoving existence dwells within You, yet You transcend everything as a mass of bliss. You are declared the cause of all beings and give happiness to Your saints. Even the wisest in the world do not know Your beginning or end. We women lack every qualification and now place our humble eyes upon Your feet. You are the Lord whose nature is knowledge, and we bow our heads there.

We bow to You, the mass of knowledge, embodiment of realization, and Absolute. You are the beautiful source of every power, both beyond qualities and endowed with qualities. Lord, You are time, wondrous in form, creator and protector of the worlds, the supreme witness even of time, and the universal form. Again and again we praise Your feet, generous witness of the world. How can we describe the qualities through which You grant every joy to devotees? The five elements beginning with earth and the whole manifested creation are Your body. The senses, vital airs, intellect, mind, and awareness are all You, Lord of Vraja.

Obeisance to the Lord manifest through the three guṇas beginning with sattva, to the incomparable Lord of ego, to the master of the great principle and material nature, and to the creator of everything. Glory to the unchanging, infinite, uniform Lord. Glory to the subtle, omniscient ruler of the universe.

Though the six systems of philosophy continue to inquire, none can attain Your majesty. We bow to Your form as word and meaning, to the supreme Lord worshiped by the world. All-pervading Lord, we bow to You as the senses and their objects and as the form independent of them. The body and breath are all the Vedas and related scriptures, within which the two paths are well known.

Glory to youthful Kṛṣṇa. We bow to Your feet. Glory to Rāma, who shatters worldly existence and great calamity. Glory to the lotus feet of Vāsudeva. All-pervading Pradyumna, forgive our offense. Aniruddha, form of delight and Hari, please forgive the offenses of our husband. Glory to the Lord of devotees, Lord of the Yadus. Again and again we bow to Your lotus feet. You are forever the cause of the fourfold inner faculty within the heart.

Lord, You illuminate the inner faculties of all moving and unmoving beings and witness everyone. Through You our husband has now found a protector. Hari, Your form lies beyond the thought of mind and intellect. What right has a serpent to speak of it? Who can behold Your glory?

ORIGINAL Hindi

इस प्रकार कालियपर किये गये शासनका अनुमोदन एवं श्रीकृष्णचरणसरोजोंमें शत-सहस्र प्रणाम निवेदन करनेके अनन्तर अब अन्तमें नागवधुएँ प्राणियोंकी परतन्त्रताका संकेत करती हुई कालियको क्षमा करनेके लिये, उसे प्राणदान देनेके लिये व्रजेन्द्रनन्दनसे प्रार्थना करती हैं:

'सर्वेश्वर! तुम अनीह, इच्छारहित हो। तथापि अनादि कालशक्तिको स्वीकार करते हो! और फिर हे अमोघलीलाविहारिन्! सत्यसंकल्प! अपने ईक्षणमात्रसे संस्काररूपमें विद्यमान प्राणियोंके स्वभावको जाग्रत् कर देते हो; जाग्रत् करते हुए इस परिदृश्यमान विश्वका सत्त्वादि त्रिगुणोंके द्वारा सृजन, पालन एवं प्रलय करते हो!

'भगवन्! त्रिलोकीकी तीनों योनियाँ, सत्त्वप्रधान शान्त, रजोगुणप्रधान अशान्त, तमःप्रधान मूढ़, तुम विश्वनिर्माताकी ही लीलामूर्तियाँ तो हैं! तथापि संतजनोंका, धर्मका परिपालन करनेकी इच्छासे तुम अवतरित हुए हो। इसीलिये उनकी रक्षाके लिये आविर्भूत हुए तुम लीलामयको इस समय सत्त्वप्रधान शान्तजन ही प्रिय हैं, अन्य नहीं देव!

'शान्तात्मन्! स्वामीके लिये, पालकके लिये आखिर एक बार तो अपनी प्रजा, संतानके द्वारा हुआ अपराध क्षमाके योग्य है ही। इसीलिये, स्वामिन्! क्षमा कर दो इस मूढ़के द्वारा किये हुए अपराधको भी। तुम्हें यह पहचानता नहीं, नाथ!

'हे परमदयालो! सर्वज्ञशिरोमणे! इस सर्पका प्राणान्त बस हो ही चला है। कृपा, कृपा करो, नाथ! साधु पुरुष हम अबलाओंपर सदा ही दयार्द्र रहते हैं। बस, अब, अब विलम्ब मत करो, भगवन्! प्राणतुल्य पतिको हमें भिक्षामें दे दो, दयामय!

'स्वामिन्! हम तुम्हारी दासियाँ तुम्हारे समक्ष उपस्थित हैं; हमारे योग्य सेवाका निर्देश करो, देव! क्योंकि तुम्हारे आदेशका श्रद्धासहित पालन करते ही कोई भी व्यक्ति समस्त भयसमूहोंसे त्राण पा लेता है, प्रभो!'

ENGLISH TRANSLATION

Having approved Śrī Kṛṣṇa's discipline of Kāliya and offered hundreds and thousands of obeisances at His lotus feet, the serpent wives concluded by acknowledging the dependence of all beings and praying that Vrajendra's son forgive Kāliya and grant him life:

"Lord of all, You are without material desire, yet You accept the beginningless power of time. O performer of unfailing pastimes, whose resolve is truth, by a mere glance You awaken the natures of living beings that remain as latent impressions. Having awakened them, You create, sustain, and dissolve the visible universe through the three guṇas beginning with sattva.

"Bhagavān, the three kinds of birth within the three worlds, the peaceful dominated by sattva, the restless dominated by rajas, and the deluded dominated by tamas, are forms within the play of You, the maker of the universe. Still, You have descended from the desire to protect saints and dharma. Therefore, as the playful Lord manifested to protect them, You now favor the peaceful and sattvic, not the others.

"Peaceful Lord, a master and protector should forgive at least one offense committed by his own subject or child. Therefore, Master, forgive the offense of this deluded serpent. He does not recognize You, Lord.

"Supremely merciful Lord, crown of the omniscient, this serpent's life is nearly finished. Show mercy, Lord. Saintly persons are always tender with compassion toward helpless women such as us. Do not delay any longer, Bhagavān. Merciful Lord, give us our husband, who is equal to our lives, as alms.

"Master, we are Your maidservants standing before You. Command us to perform whatever service is suitable, for anyone who faithfully carries out Your command is delivered from every fear."

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.16.49-53

त्वं ह्यस्य जन्मस्थितिसंयमान् प्रभो
गुणैरनीहोऽकृत कालशक्तिधृक्।
तत्तत्स्वभावान् प्रतिबोधयन् सतः
समीक्षयामोघविहार ईहसे॥
तस्यैव तेऽमूस्तनवस्त्रिलोक्यां
शान्ता अशान्ता उत मूढयोनयः।
शान्ताः प्रियास्ते ह्यधुनावितुं सतां
स्थातुश्च ते धर्मपरीप्सयेहतः॥
अपराधः सकृद्भर्त्रा सोढव्यः स्वप्रजाकृतः।
क्षन्तुमर्हसि शान्तात्मन् मूढस्य त्वामजानतः॥
अनुगृह्णीष्व भगवन् प्राणांस्त्यजति पन्नगः।
स्त्रीणां नः साधुशोच्यानां पतिः प्राणः प्रदीयताम्॥
विधेहि ते किंकरीणामनुष्ठेयं तवाज्ञया।
यच्छ्रद्धयानुतिष्ठन् वै मुच्यते सर्वतो भयात्॥

ENGLISH TRANSLATION

Lord, though free from desire, You wield the power of time and bring about the birth, maintenance, and dissolution of this universe through the guṇas. Performer of unfailing pastimes, by Your glance You awaken the various natures latent within living beings.

The peaceful, restless, and deluded species within the three worlds are all manifestations of Your power. Yet because You have now appeared to protect the saintly and preserve dharma, the peaceful are dear to You.

A master should tolerate one offense committed by his own subject. O peaceful Lord, please forgive this deluded serpent who did not recognize You. Show grace, Bhagavān, for the serpent is giving up his life. Give us helpless women our husband, who is our very life.

Command us, Your maidservants, to perform whatever You desire. One who faithfully executes Your order becomes free from every fear.

ORIGINAL Braj

छं०-प्रभु कारन-कारज-रूप नमो।
गुनजाल प्रवर्तक नाथ नमो॥
जग-संभव पालन आपु करौ।
पुनि अंत समै निज माहि धरो॥
गुन-ईस नियंता नाथ हरे।
पद-द्वंद नमामि, दया जु करे॥
जग आदि समै पुनि नाथ तुम्हीं।
जस जासु उदिष्ट रच्यौ सब ही॥
प्रतिबोध करावत हौ तुम ही।
पद-कंज नमामि, कृपा कर ही॥
एहि तें जग जीव जहाँ लगि जे।
सब के करता तुम नाथ अजे॥
कोउ सांत, असांत जु मूढ़ महा।
जस संचित है, तस रूप लहा॥
तव क्रीड़ा-साधन हैं सिगरे।
सबके तुम रच्छक एक हरे॥
हित साधुन के अवतार स्वयं।
तेहि रच्छक हौ सुख कंदमयं॥
खल-खंडन, मंडन भूमि ब्रजं।
श्रुति-धर्म-परायन त्रान अजं॥

छं०-बिनती प्रभु! मोरी सुनिय बहोरी, नंदसुअन सुखकंदा।
अहिजाति कुजाती अघ मैं ख्याती रचेहु मोर पति मंदा॥
यह प्रजा तिहारी छमहु बिचारी सुत पितु इव जदुनंदा।
तुम सीलनिधाना छमा प्रधाना छमहु नाथ यह अति मंदा॥

छं०-तुम दीन दयाला होहु कृपाला, न तरु तजै यह प्रान प्रभो!
हम कहुँ बड़ सोचू, तिय मति-पोचू, दीजै पति यह दान बिभो॥
पद-पंकज-दासी, हे अबिनासी! जानि हमैं अब पाहि प्रभो!
तव आज्ञाकारी रहिहि मुरारी! नाथ! कृपा पति छाड़ि बिभो॥

ENGLISH TRANSLATION

Obeisance to the Lord who is both cause and effect and sets the network of guṇas in motion. You create and sustain the world and at the end draw it into Yourself. Hari, You are the Lord and controller of the guṇas. We bow to Your two feet. Show mercy. You alone exist at the world's beginning and end, and You fashion everyone according to his appointed nature. You alone awaken every being. We bow to Your lotus feet. Bestow grace.

You are the unborn Lord and maker of every living being in the world. Some are peaceful, some restless, and some deeply deluded, each receiving a form according to accumulated impressions. All are instruments of Your play, and You alone protect everyone. You descend personally for the welfare of saints and protect them, O source of bliss. You destroy the wicked, adorn the land of Vraja, and protect those devoted to Vedic dharma.

Lord, hear my prayer once more, O son of Nanda and source of joy. You created my dull husband in the low serpent species, renowned for sin. Consider him Your own subject and forgive him as a father forgives a son, O son of Yadu. You are the treasury of virtue and foremost in forgiveness. Lord, forgive this deeply deluded one.

You are compassionate to the lowly. Show mercy, Lord, or he will give up his life. We face immense grief, and the understanding of women is weak. All-pervading Lord, give us our husband as a gift. Imperishable Lord, know us as maidservants of Your lotus feet and protect us. Murāri, he will obey Your command. Master, show grace and release our husband.

ORIGINAL Hindi and Braj

नागसुन्दरियोंका यह स्तवन समाप्त होते-न-होते नीलसुन्दरके अरुणिम अधरोंपर समुज्ज्वल स्मित भरने लगता है। अन्तर्हृदयमें उठी हुई करुणाकी ऊर्मियाँ श्यामल अङ्गोंको चञ्चल करने लगती हैं। पुनः पीत दुकूल झलमल करने लगता है और देखते-ही-देखते वे कालियके फनोंसे उतर आते हैं:

तिय प्रेम सौं रचि बैन। मुसक्याइ राजिव नैन।
करुना उठी अति अंग। दिय छाँडि नाग अभंग॥

ENGLISH TRANSLATION

Before the serpent women's hymn had fully ended, a radiant smile filled Nīlasundara's crimson lips. Waves of compassion rising within His heart set His dark limbs in motion. His yellow cloth began to shimmer once again, and before their eyes He stepped down from Kāliya's hoods:

The women's words were woven with love. The lotus-eyed Lord smiled, and immense compassion stirred every limb. The invincible Lord released the serpent.

CHAPTER 70

# कालियकी स्तुति, समुद्र जानेकी आज्ञा, गरुड़के भयसे मुक्ति और रमणक-द्वीप प्रस्थान

# Kaliya's Praise, the Command to Go to the Ocean, Freedom from Fear of Garuda, and Departure for Ramanaka-dvipa

Source scan pages 451–455

ORIGINAL Hindi, Sanskrit, and Braj

कालियद्वारा श्रीकृष्णकी स्तुति और श्रीकृष्णकी उसे ह्रद छोड़कर
समुद्रमें चले जानेकी आज्ञा तथा गरुड़के भयसे मुक्तिदान;
कालिय एवं उसकी पत्नियोंद्वारा श्रीकृष्णकी अर्चना तथा
उनसे विदा लेकर रमणक-द्वीपके लिये प्रस्थान

जिन आँखोंमें निरन्तर विषकी ज्वाला जलती
रहती, कालियके उन नेत्रोंमें ही एक अतिशय पवित्र
दैन्यका संचार होने लगा। क्रमशः इन्द्रियोंकी,
प्राणोंकी शक्ति भी लौट आयी। नासाछिद्रोंसे व्यथाभरे
दीर्घ निःश्वास अवश्य आ रहे हैं, किंतु भक्तिरसकी
आद्रता उसे आत्मसात् करती जा रही है। और यह
लो, उसके अत्यन्त सुलम्बित भयावह सर्प-शरीरके
अन्तरालमें एक सौम्य देवविग्रहकी अभिव्यक्ति हो
गयी। पहले भी कालियमें देवोंके अनुरूप अगणित
शक्तियाँ वर्तमान थीं, वह इच्छित रूप धारण कर
सकता था। और आज तो वह श्रीकृष्णचन्द्रके
पादपद्मोंका पावन स्पर्श पाकर परम कृतार्थ हो चुका
है। फिर इस समय अञ्जलि बाँधकर आराध्यदेवकी
आराधना करनेका सुदुर्लभ अवसर वह क्यों छोड़
दे। इसीलिये अपने दुर्मद-दोषहारी श्रीहरि व्रजराजनन्दनके
समक्ष कृताञ्जलि होकर वह अवस्थित हुआ है,
उनका स्तवन करने जा रहा है-

प्रतिलब्धेन्द्रियप्राणः कालियः शनकैर्हरिम्।
कृच्छ्रात्समुच्छ्वसन् दीनः कृष्णं प्राह कृताञ्जलिः॥
(श्रीमद्भा० १०। १६। ५५)

सावधान भा छन एक बीते।
इंद्रिय प्रान भए सुखहीते॥
अति दुख लह्यौ, सिथिल सब गाता।
मंद क्रिया, मुख आव न बाता॥
दीरघ स्वास डारि बहु बारा।
जेन-तेन हिय साहस धारा॥
दीन जोरि जुग हाथ महीसा।
बोल्यौ हरि सन बचन अहीसा॥
करि आइ कालिय प्रीति, गति मंद-मंद बिनीति।
प्रभु पाँइ मेले सीस, करिये कृपा जगदीस॥

कालिय कहने लगा-- नाथ! महामहेश्वर! हम
जन्मसे ही अत्यन्त दुष्ट हैं । परपीड़ा हमारा जन्मसिद्ध
स्वभाव है। तमका घन आवरण हमपर नित्य फैला
रहता है। विवेकसे सर्वथा शून्य हम हैं, प्रभो! क्रोध
हमारा चिरसङ्गी है। हमारी प्रतिशोधकी भावना कभी
शान्त होती ही नहीं। क्या करें-किसीके लिये,
जीवमात्रके लिये, अपने स्वभावका परित्याग अत्यन्त
कठिन जो है, नाथ! और यही कारण है कि जीव
अनेक प्रकारके दुरभिनिवेशोंमें रच-पच जाता है; बस
तुम्हीं बचा सकते हो, सर्वेश्वर! --

वयं खलाः सहोत्पत्त्या तामसा दीर्घमन्यवः।
स्वभावो दुस्त्यजो नाथ लोकानां यदसदग्रहः॥
(श्रीमद्भा० १०। १६। ५६)
हम निसर्ग तें खल अति घोरा।
तामस अधिक, क्रोध नहिं थोरा॥
नाथ! सुभाव दुसह सब काहू।
तजि न सके कोउ, भलि मति जाहू॥
आग्रह असत करे सब कोई।
त्यागि न सके कोऊ किन होई॥
“हे विश्वविधाता! इस स्थावर-जंगम सम्पूर्ण
परिदृश्यमान जगत्की रचना तुमने ही की है। तुम्हीं
सोचो, स्वामिन्! गुणोंके भेदसे यह विस्तार, नानाविध
स्वभाव, देहशक्ति, इन्द्रियशक्ति, मातृशक्ति, पितृशक्ति,
वासना, आकृति-इनसे विशिष्ट यह विविध वैचित्र्यमय
विश्व तुमसे ही तो सृष्ट है! और तुम्हारी ही सृष्टिमें
तुमसे ही निर्मित हम सर्प भी हैं, सर्वेश्वर! जातिस्वभावसे
ही हम अत्यन्त क्रोधी हैं; तुम्हारी मायासे नितान्त
मोहित हैं । अब, भला, तुम्हारी कृपाके बिना, स्वयं
अपनी शक्तिसे ही तुम्हारी दुस्त्यज मायाको हमारे
लिये पार कर लेना कैसे सम्भव है भगवन्?
त्वया सृष्टमिदं विश्वं धातर्गुणविसर्जनम्।

ENGLISH TRANSLATION

Kaliya's praise of Shri Krishna; Shri Krishna's command that he leave the lake and go to the ocean, and His deliverance of Kaliya from fear of Garuda; Kaliya and his wives worship Shri Krishna, take leave of Him, and depart for Ramanaka-dvipa.

A profoundly pure humility began to enter those very eyes of Kaliya in which the flames of venom had always burned. Gradually the strength of his senses and vital airs also returned. Long, pain-filled breaths were still emerging from his nostrils, but the moist tenderness of devotional rasa was steadily absorbing that anguish. And behold, within that enormously long and terrifying serpent body, a gentle divine form manifested. Even before this, Kaliya possessed countless powers befitting a celestial being and could assume whatever form he desired. Today, moreover, he had become supremely blessed through the sacred touch of Shri Krishnachandra's lotus feet. Why, then, would he let slip this exceedingly rare opportunity to stand with folded hands and worship his adored Lord? Thus he stood before Shri Hari, the son of the King of Vraja and destroyer of his arrogant fault, joined his palms, and prepared to praise Him:

Having regained his senses and vital airs, Kaliya slowly addressed Hari. Breathing again only with great difficulty, the humbled serpent spoke to Krishna with folded hands.

(Shrimad Bhagavata 10.16.55)

After a moment he regained awareness;
his senses and life-breaths found relief.
He had suffered intensely, and all his limbs were limp;
his movements were slow and no words came to his mouth.
Again and again he drew long breaths;
somehow he summoned courage in his heart.
The serpent king meekly joined both hands
and spoke these words to Hari.

Kaliya approached with love and humbly petitioned Him, moving very slowly. He laid his head at the Lord's feet and said, "O Lord of the universe, please show mercy."

Kaliya began to say, "O Lord! O Supreme Lord of lords! We have been extremely wicked from birth. Causing pain to others is our inborn nature. A dense covering of darkness perpetually envelops us. We are wholly devoid of discernment, Lord, and anger is our constant companion. Our urge for revenge never subsides. What can we do? For anyone, indeed for any living being, abandoning one's innate disposition is exceedingly difficult, O Lord. For this very reason a creature becomes steeped in many kinds of false attachment. Only You can save us, O Lord of all:

"We are wicked from our very birth, steeped in darkness and long possessed by anger. O Lord, a creature's innate nature, because of which it clings to what is unreal, is difficult to abandon."

(Shrimad Bhagavata 10.16.56)

"By nature we are exceedingly fierce and wicked,
deeply tamasic, with no small measure of anger.
O Lord, one's nature is difficult for everyone to overcome;
even a person of good understanding cannot cast it off.
Everyone clings to what is false;
whoever one may be, one cannot readily relinquish it.

"O Creator of the universe! You alone have created this entire visible world of moving and unmoving beings. Consider it Yourself, Master. This expansion produced by the differentiation of the gunas, this manifold nature, bodily power, sensory power, maternal power, paternal power, latent desire, and form, this richly varied universe distinguished by all of these, has been created by You alone. Within Your creation are we serpents, also made by You, O Lord of all. By the nature of our species we are fiercely angry and are utterly deluded by Your maya. Without Your grace, Lord, how could it possibly be within our own power to cross Your maya, which is so difficult to abandon?

"O Creator, this universe, with its unfolding of the gunas, has been created by You."

ORIGINAL Hindi, Sanskrit, and Braj

नानास्वभाववीर्यौजोयोनिबीजाशयाकृतिः॥
वयं च तत्र भगवन् सर्पा जात्युरुमन्यवः ।
कथं त्यजामस्त्वन्मायां दुस्त्यजां मोहिताः स्वयम्॥
(श्रीमद्भा० १०। १६। ५७-५८)
नाथ! बिस्व यह गुन कृत कीन्हा।
जस गुन जासु, तासु तस चीन्हा॥
पुनि नाना बिधि जाति सुभाऊ।
बल बिक्रम आकार बनाऊ॥
जस जेहि जोनि, बीज जस जासू।
फल उपजै तैसैं तब तासू॥
हे भगवंत अनंत गोसाई।
हम पुनि सर्प जाति दुखदाई॥
बिषधर, क्रूर, क्रोध नहिं थोरा।
किमि त्यागहिं निज प्रकृति कठोरा॥
तव माया मोहित हम स्वामी।
अति अतर्क पद कंज नमामी॥
माया दुस्तर नाथ! तव, सो तव सदा अधीन।
माया कृत चर-अचर सब, कैसी करें प्रबीन॥
रिस सर्प में अधिकाइ, तम जोनि, दुष्ट सुभाइ।
मद मोह कोह प्रबंध, फिरि हैं बिरज बिस अंध॥
इन में सदा मन दीन, तव भक्ति में नहिं लीन।
तुम दीनबंधु दयाल, मुहि रच्छ रच्छ क्रपाल॥
“तुमसे छिपा ही क्या है, नाथ! तुम सर्वज्ञ जो
ठहरे, जगत्के समस्त प्राणियोंके सम्पूर्ण स्वभावको
सदा जानते रहते हो। जगन्नियन्ता भी तुम्हीं हो, तुमसे
ही तो जगत्के समस्त जीवोंके स्वभावोंका सृजन
एवं नियन्त्रण होता है। मायाकृत बन्धनमें, तथा
मायापाशसे मुक्तिदानमें भी तुम्हीं मुख्य हेतु हो, प्रभो!
अब तुम स्वेच्छासे मेरे प्रति अनुग्रह तथा निग्रह-
जो भी करना चाहो--वही करो, सर्वेश्वर! हमारे लिये
तो तुम्हारी इच्छा ही परम कल्याणमय है, वही
शिरोधार्य है, स्वामिन्! बस, आदेश करो, देव!-
भवान् हि कारणं तत्र सर्वज्ञो जगदीश्वरः।
अनुग्रहं निग्रहं वा मन्यसे तद् विधेहि नः॥
(श्रीमद्भा० १०। १६। ५९)
तुम सर्वज्ञ, सुजान, जिमि कोउ पाल बबूर बन।
आँव न फरै निदान, तद्यपि हम आधीन तव॥
कारन-करन-ईस भगबंता।
सब जग के तुम एक, अनंता॥
निग्रह, अनुमोदन--दोउ नाथा।
सकल अहै प्रभु! तब एक हाथा॥
आग्या देहु, नाथ! तुम जैसी।
हम करिहैं संतत प्रभु तैसी॥
इतना कहकर कालिय स्थिरदृष्टिसे श्रीकृष्णचन्द्रकी

ओर देखने लगा। सचमुच अन्तस्तलसे ही वह
ब्रजेन्द्रनन्दनकी आज्ञाकी प्रतीक्षा कर रहा है। तथा
नीलसुन्दर भी तुरंत ही उसे अपना निर्णय सुना देते
हैं। व्रजपुरवासियोंका वह चिर-परिचित मधुस्यन्दी
स्वर ह्रदके वक्षःस्थलपर सर्वत्र गूँज उठता है, वे
अतिशय प्रेमभरे कण्ठसे स्पष्ट कह रहे हैं-
नात्र स्थेयं त्वया सर्प समुद्रं याहि मा चिरम्।
स्वज्ञात्यपत्यदाराढ्यो गोनृभिर्भुज्यतां नदी॥
(श्रीमद्भा० १०। १६। ६०)
'कालिय! देख, अब तुझे यहाँ इस ह्रदमें,
ब्रजपुरकी सीमामें, मेरे इस लीलाक्षेत्रमें निवास नहीं
करना चाहिये। तनिक भी विलम्ब न करके तू
आत्मीय कुटुम्ब-पुत्र-भार्या-इन सबके सहित
यहाँसे समुद्रमें चला जा तथा जाकर अपने उस पूर्व
वासस्थलमें ही बस जा। अब तो यमुना-जलका
उपभोग व्रजकी गायें एवं व्रजपुरवासी ही करें!'
सुनि असि बचन, कृष्ण सुखकंदा।
बोले बचन सुखद नंदनंदा॥
इहाँ न तू अब बसहि फनीसा!
जाहि सीघ्र तूँ तट बारीसा॥
जमुना जल पीवैं नर-नारी।
धेनु-बत्सतर होहिं सुखारी ॥
सुत-दारादिक कौं लै साथा।
जाहि बेगि अबहीं, अहिनाथा॥
सुखसदन मोहन मदन मूरति बदन-ससि मुसक्याइ कैं।
करुना-अगार अपार सोभा दया उर में ल्याइ कैं॥
दुखहरन उर सीतल करन प्रभु बचन कहत सुनाइ कैं।
अहिराज! सकल समाज लै तुम बसहु जलनिधि जाइ कैं ॥

ENGLISH TRANSLATION

"It possesses diverse natures, powers, vigor, wombs, seeds, dispositions, and forms. We too, O Lord, are among these beings: serpents, exceedingly wrathful by birth. Deluded as we are, how can we cast off Your maya, which is so difficult to relinquish?"

(Shrimad Bhagavata 10.16.57-58)

"O Lord, You fashioned this universe through the gunas;
as each one's guna is, so You made that being known.
You further made many kinds of birth and nature,
with their strength, prowess, shape, and constitution.
According to each womb and each one's seed,
so does its corresponding fruit arise.
O infinite Lord and Master,
we belong to the serpent race that inflicts pain.
Venomous and cruel, our anger is not slight;
how can we abandon our own harsh nature?
We are deluded by Your maya, Master;
I bow to Your lotus feet, whose state is beyond all reasoning.

"Your maya is difficult to cross, O Lord, yet it is always subject to You. All moving and unmoving beings are fashioned by maya; how can they become wise enough to escape it?

"Serpents abound in rage; theirs is a dark birth and a wicked nature. Bound by pride, delusion, and anger, they wander through Vraja blinded by venom.

"Among these my mind has ever remained lowly and has not become absorbed in devotion to You. You are the compassionate friend of the helpless; protect me, protect me, merciful Lord."

"What indeed can be hidden from You, O Lord? You are omniscient and always know the entire nature of every creature in the universe. You alone govern the universe; from You come the creation and regulation of the dispositions of all its beings. You are also the principal cause both of bondage wrought by maya and of release from maya's noose, Lord. Therefore, by Your own will, bestow grace upon me or restrain and punish me, whatever You deem fit, O Lord of all. For us, Your will alone is supremely beneficent and worthy of being borne upon our heads, Master. Only command me, Lord:

"For in this matter You are the cause, the omniscient Lord of the universe. Grant us favor or restraint, whichever You consider proper."

(Shrimad Bhagavata 10.16.59)

"You are all-knowing and wise. Just as one may tend a grove of babul trees and yet no mango will bear fruit there, so, though we are subject to You, our innate nature persists.

"O blessed Lord, source, agent, and ruler of causes,
You alone are the one Lord of the whole world, O Infinite One.
Both restraint and approval, O Lord,
lie wholly in Your one hand.
Give whatever command You will, O Lord;
we shall always act exactly according to it."

Having said this, Kaliya gazed steadily at Shri Krishnachandra. From the depths of his being he truly awaited the command of the son of the King of Vraja. Nila-sundara at once pronounced His decision. That familiar, honey-flowing voice of the beloved of Vraja resounded everywhere over the bosom of the lake. In a voice overflowing with love He clearly said:

"Serpent, you must not remain here. Go to the ocean without delay, accompanied by your kinsmen, children, and wives. Let this river be enjoyed by the cows and the people."

(Shrimad Bhagavata 10.16.60)

"Kaliya, listen. You must no longer live here in this lake, within the bounds of Vraja, in this field of My pastimes. Without the least delay, take all your relatives, children, and wives and go from here to the ocean. Settle again in your former dwelling. From now on, let the water of Yamuna be used by the cows of Vraja and the residents of Vrajapura."

Hearing these words, Krishna, the fountain of bliss,
Nandanandana spoke words that bestowed joy:
"O serpent king, you shall dwell here no longer;
go quickly to the shore of the lord of waters.
Let men and women drink Yamuna's water,
and let cows and calves become happy.
Take your children, wives, and all the rest with you;
depart at once, O lord of serpents."

The abode of happiness, the enchanting image of Love himself, smiled with his moonlike face. The boundless treasury of compassion brought mercy into His heart. The Lord, who removes sorrow and cools the heart, spoke these words for all to hear: "O serpent king, take your entire community and go dwell in the ocean."

ORIGINAL Hindi, Sanskrit, and Braj

नतमस्तक हुए कालियने व्रजेद्रनन्दनके इस आदेशको स्वीकार किया। किंतु उन नागवधुओंकी आँखें तो झर-झरकर बह चलीं। 'हाय रे! शत-सहस्र जन्मोंको अभिलाषा पूर्ण तो हुई, आराध्यदेव श्रीकृष्णचन्द्र मिले अवश्य; पर उनकी लीलास्थलीका अब हमें परित्याग कर देना है !'--इस दुस्सह तापमें ही नाग-रमणियोंका हृदय द्रवित होकर बाहरकी ओर प्रवाहित होने लगता है, सामने अवस्थित नीलसुन्दरके उस श्यामल छबिसिन्धुमें ही विलीन होनेकी आशासे प्रसरित हो रहा है; क्योंकि श्रीकृष्णचन्द्रके प्रत्यक्ष दर्शनका यह अनिर्वचनीय सुदुर्लभ सौभाग्य फिर प्राप्त हो, न हो! इधर इसी समय बाल्यलीलाविहारीने एक क्षणके लिये आकाशको ओर देखा। उस अभिनव मुग्धताको ओटसे झाँकती हुई अनन्त ऐश्वर्यकी छाया-जिसने अभी-अभी कालियको सागर लौट जानेका आदेश किया है--किंचित् और भी गाढ़ी हुई। अन्तरिक्षके वे गन्धर्व, सिद्ध, देव, चारण आदि सचकित होकर उन्हे देखने लगे। प्रतीत हुआ-मानो कालियके मिससे ब्रजराजनन्दन उन अन्तरिक्षवासियोंको, सम्पूर्ण जगतमें विस्तारित कर देनेके लिये, एक सुन्दर संदेश-दान करने जा रहे हों! और सचमुच ही उन महामहेश्वरने अपनी असमोर्ध्व महिमाके एक तनिकसे अंशकी घोषणा स्वयं अपने श्रीमुखसे कर ही दी। उनके वे दृग्-सरोज अन्तरिक्षसे मुड़कर पुनः नागराजपर ही पीयूषकी वर्षा करने लगे तथा मेघगम्भीर स्वरमें उन्होंने कहा--

य एतत् संस्मरेन्मर्त्यस्तुभ्यं मदनुशासनम्।
कीर्तयन्नुभयोः संध्योर्न युष्मद् भयमाप्लुयात्॥
योऽस्मिन् स्नात्वा मदाक्रीडे देवादींस्तर्पयेज्जलैः।
उपोष्य मां स्मरन्नर्चेत् सर्वपापैः प्रमुच्यते॥
(श्रीमद्भा० १०। १६। ६१-६२)

“कालिय! सुनो, जो व्यक्ति सायं-प्रातः तुम्हारे प्रति किये हुए मेरे अनुशासन-वाक्यको उच्चारण करते हुए मेरी इस लीलाका स्मरण करे, अथवा मेरी इस आज्ञाका या मेरे इस सम्पूर्ण चरित्रका स्मरण एवं कीर्तन करे, उसे सर्पोंसे भय न हो! देखो, यह हृद मेरा विहारस्थल बन चुका है। जो कोई इसमें विधिवत् स्नान करके, इस हृदके जलसे देव, ऋषि एवं पितृगणोंका तर्पण करेगा एवं तीर्थोपवासकी विधिसे उपवास कर मुझे स्मरण करता हुआ मेरी पूजा करेगा, वह समस्त पापोंसे पूर्णतया मुक्त हो जायगा।'

यह प्रसंग गावै जो सुनई।
तुम तें भय सो कबहुँ न लहई॥
एहिं सर जो मजन कोउ करिहै।
देव-पितर हित पिंड जु भरिहै॥

ब्रत करि मम सुमिरन अरु ध्याना।
जे करिहे तेहि पाप नसाना॥
श्रीकृष्णचन्द्रकी यह परम मधुर कल्याणमयी वाणी कालियके कर्णरन्ध्रोंमें भी प्रविष्ट हो रही है; किंतु अब तो उसका भी हृदय भर आया है। अतीतके अगणित वर्षोंकी घटनाएँ, अपने बहिर्मुख जीवनका प्रवाह और अभी-अभी ब्रजेन्द्रनन्दनके द्वारा पाये हुए अनिर्वचनीय सौभाग्य-दानकी निराविल सुखानुभूति-दोनोंके अत्यन्त जीवंत प्रतिचित्र हृत्पटपर झलमल कर रहे हैं। पश्चात्तापकी दुस्सह व्यथा, परमानन्दका अपरिसीम उद्वेलन-दोनों क्रमशः, नहीं-नहीं, एक साथ ही उसके प्राणोंको अभिभूत कर रहे हैं। वह सोच रहा है--'इस महामलिन सर्पदेहमें अध्यस्त रहकर, इससे सम्बद्ध समस्त वस्तुओंमें अपने-परायेकी भावनासे सतत भावित रहकर न जाने कहाँ-से-कहाँ बहता रहा हूँ, अपनी इस तमोमयी जीवन-धारामें बहते हुए न जाने कितनी कोटि-कोटि नृशंस कर्मराशियोंका निर्माण मैंने किया है। फिर भी इन सामने अवस्थित करुणावरुणालय प्रभु व्रजराजनन्दनने मुझे अपने चरणसरोजोंको शीतल शंतम छायाका दान किया ही! प्राणधारण सफल हो गया मेरा। पर हाय! यह हुआ उस अन्तिम मुहूर्तमें जब कि मैं, बस, तुरंत इस आगेके कुछ क्षणोंमें ही-स्वेच्छा या अनिच्छासे--मृत्युको वरण करने जा रहा हूँ, हृदकी सीमाके उस पार कालिय नामसे अभिहित इस शरीरका सदाके लिये अवसान होने जा रहा है! पक्षिराज गरुड़ प्रतीक्षा ही कर रहे होंगे मेरी! और यद्यपि इस विनश्वर तमोमय सर्प-शरीरकी तो सचमुच अब चिन्ता ही क्या है, मेरी एकमात्र निधि, इन मेरे आराध्यदेव श्रीकृष्णचन्द्रको

ENGLISH TRANSLATION

Kaliya bowed his head and accepted this command of the son of the King of Vraja. But tears streamed from the eyes of the serpent women. "Alas! The longing of hundreds of thousands of births has indeed been fulfilled, for we have attained our adored Lord Shri Krishnachandra, but now we must leave the place of His pastimes!" In the unbearable heat of this thought, the hearts of the serpent women melted and began to flow outward. They extended in the hope of dissolving into the dark ocean of beauty that was Nila-sundara standing before them, for who knew whether this indescribably rare fortune of beholding Shri Krishnachandra directly would ever come again?

At that very moment, the Enjoyer of childhood pastimes looked toward the sky for an instant. The shadow of infinite majesty peeking from behind His fresh and captivating innocence, the majesty that had just commanded Kaliya to return to the ocean, deepened a little more. The Gandharvas, Siddhas, gods, Charanas, and others in the heavens looked at Him in wonder. It seemed that, on the pretext of addressing Kaliya, the son of the King of Vraja was about to give those celestial dwellers a beautiful message to spread throughout the whole world. And indeed, the Supreme Lord Himself proclaimed from His own holy mouth a tiny portion of His unequalled and unsurpassed glory. His lotus eyes turned from the sky and again showered nectar upon the serpent king, and in a voice deep as a cloud He said:

"Any mortal who remembers this command I have given you and recites it at both dawn and dusk shall not be overcome by fear of your kind. Whoever bathes here in this playground of Mine, offers its waters to the gods and others, fasts, remembers Me, and worships Me shall be freed from every sin."

(Shrimad Bhagavata 10.16.61-62)

"Kaliya, listen. Whoever morning and evening remembers this pastime while reciting the words of instruction I have spoken to you, or remembers and sings this command of Mine or My entire deed, shall have no fear of serpents. See, this lake has become the playground of My pastimes. Whoever bathes here according to sacred rule, offers this lake's water to the gods, sages, and ancestors, observes the prescribed pilgrimage fast, and worships Me while remembering Me shall be completely freed from all sins."

Whoever sings or hears this account
shall never suffer fear from you.
Whoever bathes in this lake
and offers oblations for the gods and ancestors,
whoever undertakes a vow and remembers and meditates upon Me,
that person's sins shall be destroyed.

These supremely sweet and beneficent words of Shri Krishnachandra entered Kaliya's ears as well, but now his own heart overflowed. The events of innumerable past years, the current of his outward-turned life, and the stainless happiness of the indescribable gift of fortune just granted by the son of the King of Vraja, vivid images of both shimmered upon the canvas of his heart. The unbearable agony of repentance and the boundless surge of supreme bliss overwhelmed his life in succession, or rather, both at once. He thought, "Dwelling in this profoundly impure serpent body, continually regarding all things connected with it as mine or another's, who knows how far and where I have drifted? Carried along the dark stream of my life, I have created untold millions upon millions of cruel deeds. Yet the Lord, the son of the King of Vraja, the oceanic abode of compassion standing before me, has truly granted me the cool, most peaceful shade of His lotus feet. My sustaining of this life has become fruitful. But alas, this happened only at the final moment, when in merely the next few instants I am about to embrace death, willingly or unwillingly. Beyond the boundary of this lake, the body called Kaliya is about to come to its end forever. Garuda, king of birds, must surely be waiting for me. Although there is now truly no concern for this perishable, dark serpent body, after attaining my only treasure, this adored Lord Shri Krishnachandra of mine..."

ORIGINAL Hindi, Sanskrit, and Braj

पा लेनेके अनन्तर अब क्या भय है; किंतु प्राणोंकी
यह नवीन अभिलाषा तो हाय! अपूर्ण ही रह गयी!
मेरा कर्मविपाक मुझे शरीर तो दे सकता है, पर ओह !
श्रीकृष्णचरणसरोरुहसे स्पृष्ट हुए शरीरकी उपलब्धि
मुझे कहाँ होगी ? मेरे अनादि अज्ञान-तिमिरका आज
सहसा अन्त हो जानेके उपरान्त इन मेरी भक्तिमती
पत्नियोंके साथ, ऐसे पावन परिवारसे आवृत होकर,
श्रीकृष्णचरणोंकी सेवा मैं आगे कहाँ किस जन्ममें
कर पाऊँगा ? आह! कदाचित् किसी भी मूल्यमें मैं
इतना-सा और पा जाता--अपने इस शरीरको गरुड़के
मुखसे सुरक्षित अनुभव कर लेता! मेरे प्रभुके ही प्रिय
पार्षद गरुड़में कृपालुता भर आती! मुझे कृपापूर्वक
वे भी जीवन-दान दे देते। हृदकी सीमाका उल्लङ्घन
करनेपर भी वे मेरा प्राण हनन न करते! फिर तो
अवशिष्ट जीवनकी यह अन्तिम साध भी पूरी हो
जाती; शेष आयुका प्रत्येक क्षण श्रीकृष्णचरणसेवामें
व्यतीतकर अपना यह मनोरथ भी पा लेता; मुझे अपने
प्राणोंसे भी अधिक स्नेहदान करनेवाली मेरी इन
पत्नियोंको चिरवाञ्छित वस्तुका दान करके इनके
ऋणका भी किसी अंशमें परिशोध कर लेता; अबतक
मेरी बहिर्मुखताको देख-देखकर निरन्तर व्यथित
इनका हृदय, इनके अश्रुपूरित नेत्र शीतल हो जाते;
मेरे साथ अवस्थित होकर श्रीकृष्ण-चरणोंमें प्रतिक्षण
श्रद्धाञ्जलि समर्पित करते रहनेको इनकी लालसा पूर्ण
हो जाती; हम सभी एक साथ क्षण-क्षणमें श्रीकृष्णचन्द्रके
चारु-चरणोंमें न्योछावर होते रहते"! किंतु अब
अवकाश नहीं; प्रभुने आज्ञा दे दी, बस, अब तो
यहाँसे चलना है! देव! मेरे नाथ! हे परम कृपालो!
भक्तवाञ्छाकल्पतरो! अशरणशरण! स्वामिन्! बस,
इतनी कृपा हो-तुम्हारा यह कालिय, मृत्युपथका
यह पथिक उस अन्तिम क्षणमें कहीं तुम्हें विस्मृत
न हो जाय ! जन्म-जन्मातरमें भी कभी, किसी कालमें
भी, एक क्षणके लिये भी तुम्हारे दिये हुए इस
अप्रतिम कृपादानके अधिकारसे वञ्चित न हो जाय!
बस, इतनी-सी कृपा, हे करुणार्णव!!

कालियके नेत्रोंसे भी बिन्दु झरने लगे। पर व्रजेन्द्रनन्दनकी वह वीणाविनिन्दित वाणी तुरंत कालियके कण-कणको झंकृत कर उठी। वे कहने लगे-

द्वीपं रमणकं हित्वा ह्रदमेतमुपाश्रितः।
यद्भयात् स सुपर्णस्त्वां नाद्यान्मत्पदलाञ्छितम्॥
(श्रीमद्भा० १०। १६। ६३)

"कालिय! सुनो, जिनके भयसे तुम रमणक-द्वीपको छोड़कर वृन्दावनके इस ह्रदमें निवास कर रहे
हो, वे गरुड़ अब, तुम्हारे मस्तकको मेरे पद-चिह्नोंसे
चिह्नित देखकर अपने मुँहका ग्रास तुम्हें नहीं बनायेंगे।'

रमनक नामा दीपबर, तहाँ बसौ सुख पाइ।
जासु त्रास तैं इत बस्यौ, सो भय गयौ नसाइ॥

गरुड़ खाइ तो कॅह नहिं कबहूँ।
तहाँ बसहु सुत परिजन सबहूँ॥
मम चरन चिह्नित फन तिहारे, बिहगपति यह जानि कैं।
करि कैं सुहदता, हितु करै, मन मित्रता कौं मानि कैं॥

प्रेमविह्वल होकर कालिय श्रीकृष्णचन्द्रके चरणोंमें ही गिर पड़ा। आँखोंसे अनर्गल अश्रुधारा प्रवाहित हो रही है; किंतु अब उसे नीलसुन्दरके पादपद्मोंकी पूजा भी तो करनी है। इसीलिये किसी अचिन्त्य शक्तिने ही उसे अनुप्राणित कर अग्रिम कृत्यकी प्रेरणा दी, अन्यथा उसमें तो ऐसी सामर्थ्य रही नहीं थी। जो हो, कालिय तुरंत यन्त्रप्रेरित-सा हुआ उठ बैठा, नीलसुन्दरके श्यामल सुकोमल कलेवरकी ओर उसकी दृष्टि गयी और हृदय विदीर्ण होने लगा--'हाय रे! इन्हीं मृदुल अङ्गोंको मैंने वेष्टित किया था, शतसहस्रदंशनसे क्षत-विक्षत करनेका अथक प्रयास किया था।' फिर तो कालिय मानो भूल-सा गया व्रजेन्द्रनन्दनके अपरिसीम ऐश्वर्यको; उसे बस, डँसे हुए उन-उन स्थलोंकी भावना होती और उसके प्राण हाहाकार करने लगते। सहसा झरते हुए नेत्रोंसे ही उसने अपनी पत्नियोंको कुछ संकेत किया। भक्तिरसकी लहरोंपर वे सब स्वयं बह रही थीं। इसीलिये पतिके रसमय प्राणोंका संवेदन उनमें संकेतमात्रसे ही व्याप्त हो गया। वे दौड़ीं, नहीं-नहीं, वहीं-न जाने कैसे-कालियके कोषागारकी सम्पूर्ण सम्पत्ति तत्क्षण उपस्थित हो गयी। कालियने, उसकी पत्नियोंने नीलसुन्दरको सर्वप्रथम एक परम दिव्य आसनपर पधराया; फिर दिव्यातिदिव्य मृगमद, कुङ्कुम, चन्दन

ENGLISH TRANSLATION

"...what fear can remain? Yet alas, this new longing of my life remains unfulfilled. The fruition of my karma may give me a body, but where will I ever obtain a body touched by the lotus feet of Shri Krishna? Now that the beginningless darkness of my ignorance has suddenly ended, in what future birth and in what place shall I be able to serve Shri Krishna's feet, together with these devoted wives and surrounded by so sacred a family? Ah, if at any price I could gain just this much more: that I might feel this body safe from Garuda's mouth. If Garuda, the beloved attendant of my Lord, were filled with compassion and graciously granted me life; if, even after I crossed the boundary of the lake, he did not take my life! Then this final yearning of my remaining life would be fulfilled. I could spend every moment of my remaining years in the service of Shri Krishna's feet and attain this cherished aim. By giving my wives, who love me more than their own lives, the object they have long desired, I could repay some part of my debt to them. Their hearts, always distressed by the sight of my outward-turned condition, and their tear-filled eyes would grow cool. Their longing to remain with me and offer homage at Shri Krishna's feet at every moment would be fulfilled. All of us together would keep offering ourselves at every instant to the beautiful feet of Shri Krishnachandra. But there is no time now. The Lord has commanded me; I must leave. O God! My Lord! Supremely merciful One! Wish-fulfilling tree of the devotees' desires! Refuge of the shelterless! Master! Grant only this much grace: at that final moment, may this Kaliya, this traveler upon the path of death, not forget You. Birth after birth, at no time and not even for a moment, may I never be deprived of the claim conferred by this incomparable gift of grace You have given. Only this little mercy, O ocean of compassion!"

Drops began to fall from Kaliya's eyes as well. But the son of the King of Vraja immediately thrilled every particle of Kaliya's being with His voice, more melodious than a vina. He said:

"You abandoned the island of Ramanaka and took refuge in this lake out of fear of Garuda. That Suparna will not eat you now, for you are marked with the signs of My feet."

(Shrimad Bhagavata 10.16.63)

"Kaliya, listen. You left Ramanaka-dvipa in fear of Garuda and came to dwell in this lake of Vrindavana. Now, when Garuda sees your head marked with the impressions of My feet, he will not make you a morsel for his mouth."

"Ramanaka is the noble island; go and dwell there in happiness. The fear that drove you to live here has now been destroyed.

"Garuda shall never eat you there;
dwell there with your children and all your family.

"The lord of birds will recognize that your hoods bear the marks of My feet. He will treat you with goodwill, act for your benefit, and hold friendship toward you in his heart."

Overwhelmed with love, Kaliya fell at Shri Krishnachandra's feet. Unchecked streams of tears flowed from his eyes, but he must now worship the lotus feet of Nila-sundara. Some inconceivable power therefore infused him with life and impelled him toward the next act, for otherwise no such capacity remained in him. Kaliya immediately sat up as if moved by a mechanism. His gaze fell upon Nila-sundara's dark, tender form, and his heart began to split: "Alas! I coiled around these very soft limbs and tirelessly tried to tear them apart with hundreds of thousands of bites." Kaliya then seemed to forget the limitless majesty of the son of the King of Vraja. He remembered only each place he had bitten, and his whole being cried out in anguish. With his streaming eyes he suddenly signaled something to his wives. They themselves were being borne upon waves of devotional rasa, and so the feeling in their husband's rasa-filled heart pervaded them through that mere signal. They ran, or rather, without anyone knowing how, the whole treasury of Kaliya appeared there at once. Kaliya and his wives first seated Nila-sundara upon a supremely divine throne. Then with musk, kunkuma, sandal paste, and other substances of surpassing divinity...

ORIGINAL Hindi, Sanskrit, and Braj

आदिसे उनके समस्त अङ्गोंको विलेपित किया-मानो उनके प्राण अत्यन्त आकुल हो उठे हों इस विलेपनके द्वारा सबसे पहले उन दंशित स्थलोंकी वेदना हर लेनेके लिये! इसके अनन्तर परम दिव्य पीताम्बर धारण कराया। पश्चात् वहीं नाग एवं नागवधुओंके पार्श्वदेशमें रंग-बिरंगे विविध सुरभित कुसुमोंकी राशि एकत्र हो गयी; उनके स्पर्शमात्रसे ही अतिशय सुन्दर पुष्पमालाएँ गुम्फित हो गयीं और उन सबने व्रजेन्द्रनन्दनको एक-एक सौरभमय पुष्पमाला धारण करायी। अब पद्मराग आदि मणियोंका शृङ्गार धराया तथा अमूल्य अलंकारोंसे श्रीअङ्गोंको अलंकृत किया। फिरसे अतिशय शोभामय एक कमलमाला समर्पित की। इसीके साथ क्षणभरमें ही अर्चनाके कितने उपचार अर्पित हुए-यह गणना सम्भव ही नहीं है वहाँ। बस, उनके भावोंकी ऊर्मियाँ जिन-जिन उपचारोंका सृजन कर रही हैं, वे ही मूर्त हो जा रहे हैं और उनसे ही ब्रजेनद्रकुलचन्द्रकी अर्चना सम्पन्न हो रही है। और सच तो यह है कि महामहेश्वरके वे चिदानन्दस्वरूपभूत अलंकार आभूषण आदि ही-जो बाल्यावेश-रसके अनुरूप न होनेके कारण तिरोहित हैं-आविर्भूत होकर उनके श्रीअङ्गोंका स्पर्श लेने आये हैं। इसीलिये तो नित्य कौस्तुभ भी आज उनकी ग्रीवाको, वक्षःस्थलको अलंकृत करने आया है-

तं पूजयामास मुदा नागपत्न्यश्च सादरम्॥
दिव्याम्बरस्रङ्मणिभिः परार्ध्यैरपि भूषणैः।
दिव्यगन्धानुलेपैश्च महत्योत्पलमालया ॥
(श्रीमद्भा० १०। १६। ६४-६५)

पुनि सादर जुत बिबिध प्रकारा।
प्रभुहि पूजि कीन्हौ सतकारा॥
दिब्य बसन, मनिगन, सुभ माला।
दिब्य गंध सब सौरभ साला॥
दिव्य कंज स्त्रज भूषन आनी।
अरपेउ प्रभु कहँ, अति सुख मानी॥

अस्तु, इस प्रकार जगदीश्वरकी पूजा सम्पन्न हुई; कालियने श्रीकृष्णचन्द्रकी प्रसन्नता प्राप्त की। अनुरागभरे हृदयसे उसने देवाधिदेवकी परिक्रमा की; फिर अनेक वन्दन समर्पित किये और रमणक चले जानेकी अनुमति ली--

पूजयित्वा जगन्नाथं प्रसाद्य गरुड़ध्वजम्।
ततः प्रीतोऽभ्यनुज्ञातः परिक्रम्याभिवन्द्य तम्॥
(श्रीमद्भा० १०। १६। ६६)

एहि बिधि प्रभुहि प्रसन्न कराई।
पुनि अति बिनय करथौ, मन लाई॥
आयसु माँगि प्रदच्छिन कोन्हा।

पुनि निज सिर हरिचरन सु दीन्हा॥
ह्रदके तटपर अवस्थित व्रजपुरवासी देख रहे हैं;
अन्तरिक्षचारी देवगण देख रहे हैं-कलिन्दनन्दिनीके
प्रवाहमें एक वेगपूर्ण स्पन्दन हो रहा है, नहीं-नहीं,
पत्नी-पुत्र- बन्धु-बान्धवके साथ कालिय यमुनाप्रवाहके
मार्गसे चला जा रहा है; आगे सुरसरि की धाराका अनुसरण
करते हुए समुद्रके रमणक द्वीपमें चले जानेके उद्देश्यसे
उसने इस जलपथका ही आश्रय लिया है-
सकलत्रसुहृत्पुत्रो द्वीपमब्धेर्जगाम ह।
(श्रीमद्भा० १०। १६। ६७)
सुत कलत्र मिलि कैं एक साथा । गए द्वीप रमनक नर नाथा॥
और तपनतनया श्रीयमुनाके ह्रदका वही जलप्रवाह
तत्क्षण निर्विष ही नहीं अपितु सुधा-मधुर बन
गया है-
तदैव सामृतजला यमुना निर्विषाभवत्॥
(श्रीमद्भा० १०। १६। ६७)
ता दिन ते रबिसुता सुहावनि।
गत-बिष भई सुभग अति पावनि॥
अब विविध शृङ्गारसे सुशोभित श्रीकृष्णचन्द्र तो
तटकी ओर अग्रसर हो रहे हैं तथा अन्तरिक्ष एवं
वृन्दाकाननका कण-कण देवोंके जयघोषसे नादित हो
रहा है--
जय-जय धुनि अमरनि नभ कीन्हौ।
धन्य-धन्य जगदीस गुसाई अपनौ करि अहि लीन्हौ॥

ENGLISH TRANSLATION

...they anointed all His limbs, as though their hearts had become intensely restless to remove first of all the pain of the bitten places through that anointment. After this they dressed Him in a supremely divine yellow garment. Then, beside the serpents and serpent women, there appeared a mass of fragrant flowers of many colors and kinds. At their mere touch, exceedingly beautiful garlands were woven, and each of them placed a fragrant flower garland upon the son of the King of Vraja. Next they offered an arrangement of padmaraga and other gems and adorned His sacred limbs with priceless ornaments. Then they offered another splendid lotus garland. How many articles of worship were presented in that single moment cannot be counted. Whatever articles the waves of their feeling created took material form, and by these the worship of the Moon of Vrajendra's line was accomplished. And in truth, those ornaments and adornments that are embodiments of the Supreme Lord's own consciousness and bliss, but remain hidden because they are unsuited to the rasa of His childhood absorption, manifested now and came to touch His sacred limbs. Thus even the eternal Kaustubha came today to adorn His neck and chest:

Kaliya joyfully worshiped Him, and the serpent wives did so with reverence, offering divine garments, garlands, and gems, priceless ornaments, divine fragrant ointments, and a magnificent garland of lotuses.

(Shrimad Bhagavata 10.16.64-65)

Then, with reverence and in many ways,
they worshiped and honored the Lord.
They brought divine garments, gems, auspicious garlands,
and every heavenly fragrance filled with perfume.
They brought a divine lotus garland and ornaments
and joyfully offered them to the Lord.

Thus the worship of the Lord of the universe was completed, and Kaliya gained Shri Krishnachandra's favor. With a loving heart he circumambulated the God of gods, offered many obeisances, and sought permission to depart for Ramanaka:

Having worshiped the Lord of the universe and pleased Him whose banner bears Garuda, Kaliya became joyful. With the Lord's permission, he circumambulated and bowed to Him.

(Shrimad Bhagavata 10.16.66)

In this way he brought pleasure to the Lord;
then, concentrating his mind, he petitioned with deep humility.
He sought permission and circumambulated Him,
then placed his head again at Hari's feet.

The people of Vrajapura standing upon the bank of the lake watched; the gods moving through the sky watched. A swift vibration arose in the current of Kalindanandini. No, it was Kaliya traveling along the Yamuna's current with his wives, sons, relatives, and companions. Intending to reach Ramanaka-dvipa in the ocean, he took this waterway and would proceed by following the current of the celestial river:

Together with his wives, friends, and sons, he went to the island in the ocean.

(Shrimad Bhagavata 10.16.67)

Children and wives all went together;
O lord of men, they went to the island of Ramanaka.

At that very moment the same current in the lake of Shri Yamuna, daughter of the sun, became not only free of poison but sweet as nectar:

At once Yamuna became free of poison, and her water was like nectar.

(Shrimad Bhagavata 10.16.67)

From that day the daughter of the sun became lovely,
free of poison, beautiful, and exceedingly pure.

Shri Krishnachandra, now adorned with many ornaments, advanced toward the bank, while every particle of the sky and Vrindavana resounded with the gods' cries of victory:

The immortals raised cries of victory in the sky.
"Blessed, blessed is the Lord of the universe, who has made the serpent His own!"

CHAPTER 71

## कालियपर विजयके बाद श्रीकृष्णका प्रियजनों और गौओंद्वारा आलिङ्गन

# कालियपर विजयके बाद श्रीकृष्णका प्रियजनों और गौओंद्वारा आलिङ्गन

Source scan pages 456–460

ORIGINAL

महाकाय सर्पके चंगुलसे विजयी होकर निकले हुए श्रीकृष्णका क्रमशः सखाओं, मैया रोहिणीजी, बाबा, अन्य वात्सल्यवती गोपियों तथा बलरामजीद्वारा आलिङ्गन; फिर गौओं, वृषभों एवं वत्सोंसे गले लगकर मिलना; सम्पूर्ण व्रजवासियोंका रात्रिमें यमुना-तटपर ही विश्राम

ENGLISH TRANSLATION

After Śrī Kṛṣṇa emerges victorious from the coils of the immense serpent, his friends, Mother Rohiṇī, his father, other affectionate gopīs, and Balarāma embrace him in turn; he then meets the cows, bulls, and calves, embracing them around their necks; all the residents of Vraja rest for the night upon the bank of Yamunā.

ORIGINAL

श्रीकृष्णचन्द्र ह्रदकी उस गभीर जल-राशिपर इस प्रकार चरण रखते हुए बाहर निकल आये, जैसे वह स्थल हो और तटपर आते ही श्रीअङ्गोंकी अप्रतिम शोभासे ह्रदका सम्पूर्ण परिसर उद्भासित हो उठा। दिव्य माल्य, चन्दन एवं वस्त्रकी शोभा, अमूल्य रत्नाभरणोंकी छटा, स्वर्णालंकारकी वह चमक-दमक—सब कुछ अनोखा था।

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra walked out across the deep waters of the lake as though they were solid ground. As soon as he reached the bank, the incomparable beauty of his divine limbs illumined the entire region around the lake. The splendor of his celestial garlands, sandalwood paste, and garments, the radiance of priceless jeweled ornaments, and the brilliance of golden adornments were unlike anything ever seen.

ORIGINAL

कृष्णं ह्रदाद्विनिष्क्रान्तं दिव्यस्रग्गन्धवाससम्।
महामणिगणाकीर्णं जाम्बूनदपरिष्कृतम्॥

(श्रीमद्भागवत १०।१७।१३)

ENGLISH TRANSLATION

Kṛṣṇa emerged from the lake wearing celestial garlands, fragrances, and garments, covered with masses of great jewels and adorned with gold.

(Śrīmad Bhāgavata 10.17.13)

ORIGINAL

तब नँद-नंदन दह तैं निकसे।
मुसकत नवल कमल-से बिकसे॥

अहिपति निज कर पूजे स्याम।
अद्भुत पट, अद्भुत मनि-दाम॥

बन्यौ जु बदन सु को छबि गनौं।
दीनी ओप चंद मधि मनौं॥

ENGLISH TRANSLATION

Then Nanda's son emerged from the lake,
smiling and blooming like a fresh lotus.

The serpent king had worshiped the Dark Lord with his own hands,
offering wondrous cloth and a wondrous jeweled necklace.

Who could describe the beauty that adorned his face?
It seemed to lend its splendor to the moon itself.

ORIGINAL

× × ×

इत जमुन-दह तैं कढ़े सुंदर स्याम घन छबि छाजहीं।
नव रतन भूषन तन अलंकृत किरन जगमग राजहीं॥

ENGLISH TRANSLATION

Here the beautiful Dark Lord emerged from Yamunā's lake, clothed in the splendor of a raincloud.
New jeweled ornaments adorned his body, their rays shining brilliantly.

ORIGINAL

व्रजपुरवासियोंकी दृष्टि तो सदासे उस ओर केन्द्रित थी ही; किंतु अब मानो मृत देहमें सचमुच ही प्राणोंका संचार हो गया हो, इस प्रकार उनकी समस्त इन्द्रियाँ उत्फुल्ल हो उठीं। उनके कोटिप्राणसर्वस्व श्रीकृष्णचन्द्र उनके सामने पुनः अवस्थित हैं, यह अनुभव करते ही उनका कण-कण परमानन्दसे पूर्ण हो उठा। सबसे पहले सुबल एवं श्रीदाम—दोनों ही विद्युत्-वेगसे दौड़कर नीलसुन्दरके समीप आये। दोनोंने एक ही साथ उन्हें अपने भुजपाशमें भर लिया। इसके अनन्तर वे असंख्य गोपबालक अपने प्राणसखासे मिलने आये। प्राकृत जगत्में तो यह सम्भव नहीं, पर वहाँ तो व्रजेन्द्रनन्दनने एक साथ प्रत्येक सखाका ही प्रेमालिङ्गन स्वीकार कर लिया। स्नेहके उस स्रोतमें श्रीकृष्णचन्द्र एवं सखा डूबने-उतराने लगे, कुछ क्षणके लिये सचमुच ही सुध-बुध भूल गये—

ENGLISH TRANSLATION

The eyes of the people of Vraja had remained fixed in that direction throughout. Now all their senses blossomed as though life had truly returned to a dead body. The moment they realized that Śrī Kṛṣṇacandra, the sole treasure of their millions of lives, stood before them once more, every particle of their being filled with supreme bliss. Subala and Śrīdāma came first, racing toward the Dark Beauty with the speed of lightning. Both enclosed him in their arms at the same instant. Then countless cowherd boys came to meet the friend of their lives. Such a thing is impossible in the material world, but there Vrajendra's son simultaneously accepted the loving embrace of every friend. Śrī Kṛṣṇacandra and his companions rose and sank within that current of affection, truly losing all awareness for a few moments.

ORIGINAL

उपलभ्योत्थिताः सर्वे लब्धप्राणा इवासवः।
प्रमोदनिभृतात्मानो गोपाः प्रीत्याभिरेभिरे॥

(श्रीमद्भागवत १०।१७।१४)

ENGLISH TRANSLATION

Having regained Kṛṣṇa, all the cowherds rose as the senses revive when life returns. Their hearts filled with joy, they embraced him with love.

(Śrīmad Bhāgavata 10.17.14)

ORIGINAL

देखि कृष्ण कहँ सब ब्रजबासी।
हरखि उठे लहि सुख की रासी॥

प्रान पाइ इंद्रीगन जैसैं।
सुखित भए सब एहि बिधि तैसैं॥

गोपन कहँ आनंद अपारा।
मिले परस्पर बारहिं बारा॥

ENGLISH TRANSLATION

Seeing Kṛṣṇa, all the residents of Vraja
rose in delight, gaining a treasury of happiness.

As the senses rejoice when life returns,
so all of them became joyful.

The cowherds knew boundless bliss
and embraced one another again and again.

ORIGINAL

इतनेमें जननी यशोदा आयीं। अघटघटनापटीयसी योगमायाने उनके लिये भी स्थान बनाया। सखाओंके भुजपाशसे नीलसुन्दर सहसा अनावृत हो गये। जननीको अपनी प्राणनिधि अपने सामने अत्यन्त निकटमें ही दीख गयी, किंतु मैया एवं मैयाके लालका वह मिलन—ओह! वाग्वादिनीमें कहाँ सामर्थ्य है कि चित्रित कर दें! केवल उसकी छायामात्र—सो भी न जाने कितने कालके अनन्तर—इतनी-सी झंकृत हो सकी—

ENGLISH TRANSLATION

Mother Yaśodā arrived just then. Yogamāyā, expert in making the impossible possible, created a place for her as well, and the Dark Beauty suddenly became free from the circle of his friends' arms. The mother saw the treasure of her life directly before her and exceedingly near. Yet who could describe the meeting of Mother Yaśodā and her beloved child? Even the goddess of speech lacks that power. Only the faintest shadow of it, vibrating forth after an unknown span of time, could be expressed.

ORIGINAL

मन संग हिय अगवानि करि जननी लए तट आइ कैं।
पय स्रवत, आँसू ढरत अंक गुबिंद भेटे धाइ कैं॥

× × ×

लीन्हौ जननि कंठ लगाइ।
अंग पुलकित, रोम गदगद, सुखद आँसु बहाइ॥

ENGLISH TRANSLATION

Welcoming him within her heart and mind, the mother brought him to the bank.
Milk flowed and tears fell as she ran to clasp Govinda in her lap.

The mother took him and pressed him to her throat.
Her limbs thrilled, every hair trembled, and tears of bliss streamed down.

ORIGINAL

अब श्रीरोहिणीजीने नीलसुन्दरको अपने वक्षःस्थलपर धारण किया—

लखि अतुल-छबि प्यारे ललन, उर उरकि लागी रोहिनी।

ENGLISH TRANSLATION

Now Śrī Rohiṇī held the Dark Beauty against her breast:

Seeing the incomparable beauty of the beloved child,
Rohiṇī pressed him tightly to her heart.

ORIGINAL

व्रजेश्वर अबतक मानो प्रतीक्षा-सी कर रहे थे। बालकोंको, व्रजरानीको, श्रीरोहिणीको ही प्रथम अधिकार है नीलमणिको अपने वक्षःस्थलपर धारण करनेका—सुप्त चेतनाकी यह भावना उन्हें रोके हुए थी। पर उनका मिलन तो हो चुका। इसीलिये अब धैर्यका बाँध टूटा। परम शीलवान् व्रजेन्द्र प्रेमजनित उत्कण्ठासे अतिशय चञ्चल हो उठे। उनकी गम्भीरता नष्ट हो गयी। विलम्ब असह्य हो गया। व्रजपुरन्ध्रियोंकी अपार भीड़का भी जैसे उन्हें तनिक भान न रहा हो, ऐसे वे उस स्त्री-समूहमें प्रविष्ट हो गये और श्रीकृष्णचन्द्रको अपने अङ्कमें भर लिया—

ENGLISH TRANSLATION

The king of Vraja had seemed to wait until now. A feeling within his dormant awareness restrained him: the boys, the queen of Vraja, and Śrī Rohiṇī held the first right to press the Dark Jewel against their breasts. Their reunion was now complete, and the dam of his patience broke. Though supremely dignified, Vrajendra became intensely restless with love-born longing. His gravity vanished, and delay became unbearable. Seemingly unaware of the vast crowd of women of Vraja, he entered their midst and gathered Śrī Kṛṣṇacandra into his lap.

ORIGINAL

ततः प्रेमौत्कण्ठ्यचुलुकितगाम्भीर्यो विलम्बासहिष्णुः
स्त्रीसम्मर्दमध्य एव प्रविश्य नन्दः।

(सारार्थदर्शिनी)

ENGLISH TRANSLATION

Then Nanda, his gravity swallowed by the intensity of loving longing and unable to endure delay, entered directly into the dense gathering of women.

(Sārārthadarśinī)

ORIGINAL

गहबर गरे उर कहूँ भरे, कहि नंद कछुव न आवहीं।
धरि अंक सुत कौं अंग लागे, रंक ज्यौं निधि पावहीं॥

ENGLISH TRANSLATION

His throat choked and his heart overflowed; Nanda could speak no word.
Holding his son in his lap, he pressed him to his body like a pauper who had found a treasure.

ORIGINAL

फिर अवसर मिला वात्सल्यवती गोपियोंको। सबने ही श्रीकृष्णचन्द्रको अपने हृदयपर धारणकर प्राण शीतल किये। तथा इसके अनन्तर मिलन हुआ उपनन्द आदिका एवं तरुण व्रजगोपोंका। श्रीकृष्णचन्द्र उनके कण्ठसे लगकर, उनकी ग्रीवामें अपनी भुजाएँ डालकर झूलने लगे—

ENGLISH TRANSLATION

Then the affectionate gopīs received their opportunity. Each pressed Śrī Kṛṣṇacandra to her heart and soothed her life-breath. After them came Upananda and the other elders, followed by the young cowherds of Vraja. Śrī Kṛṣṇacandra embraced their necks, placed his arms around them, and began swinging from their shoulders.

ORIGINAL

ततोऽन्या गोप्यो वत्सला गोपाश्चोपनन्दादयः।

(सारार्थदर्शिनी)

ENGLISH TRANSLATION

Then came the other affectionate gopīs and the cowherds headed by Upananda.

(Sārārthadarśinī)

ORIGINAL

और वे तरुणी गोपसुन्दरियाँ, गोपकुमारिकाएँ—व्रजेन्द्रनन्दनको यद्यपि अपने वक्षःस्थलपर प्रत्यक्षरूपसे धारण न कर सकीं, फिर भी अपने दृगञ्चलके पथसे उनका मानस-मिलन संघटित हुआ ही; उनकी इन्द्रियोंमें भी सामयिक शक्तिका संचार हुआ; उनके मनोरथ भी पूर्ण हुए। मृत्युके उस पारसे वे भी मानो लौट आयीं—

ENGLISH TRANSLATION

The youthful gopī beauties and cowherd maidens could not physically hold Vrajendra's son against their breasts. Yet through the path of their sidelong glances they met him within their minds. Strength returned to their senses for the moment, and their desires were fulfilled. They too seemed to return from beyond death.

ORIGINAL

पूर्वरागवत्यो गोप्यश्च दूरतो लोचनाञ्चलीभिरेव
समेत्य परिष्वङ्गादिभिः संगतीभूय लब्धचेष्टा
लब्धवाञ्छिता मृता इव जीवन्त्यो बभूवुः।

(सारार्थदर्शिनी)

ENGLISH TRANSLATION

The gopīs filled with the love of first attraction met him from afar through the corners of their eyes alone. Through inner embraces and other forms of union, they regained movement and attained their desires, becoming alive like those returned from death.

(Sārārthadarśinī)

ORIGINAL

इस प्रकार व्रजपुरवासी—व्रजेन्द्रगेहिनी, श्रीरोहिणी, व्रजेश्वर, गोपिकाएँ, गोप, गोपतरुणियाँ, गोपकुमारिकाएँ—नीलसुन्दरसे यथायोग्य मिलकर परमानन्दमें निमग्न हैं। सबका मनोरथ पूर्ण हो गया है। आनन्द-सिन्धुकी लहरें सबको आत्मसात् कर रही हैं—

ENGLISH TRANSLATION

Thus the people of Vraja, the queen of Vrajendra's house, Śrī Rohiṇī, the king of Vraja, the gopīs, the cowherds, the young women of Vraja, and the cowherd maidens, each met the Dark Beauty in the fitting way and became immersed in supreme bliss. Every desire was fulfilled, and waves from the ocean of joy absorbed them all.

ORIGINAL

यशोदा रोहिणी नन्दो गोप्यो गोपाश्च कौरव।
कृष्णं समेत्य लब्धेहा आसँल्लब्धमनोरथाः॥

(श्रीमद्भागवत १०।१७।१५)

ENGLISH TRANSLATION

O descendant of Kuru, Yaśodā, Rohiṇī, Nanda, the gopīs, and the cowherds met Kṛṣṇa, regained their lives, and attained their cherished desires.

(Śrīmad Bhāgavata 10.17.15)

ORIGINAL

सुख-पयोधि पय प्रेम कौ उमगि चल्यौ चहुँ ओर।
प्रीति-लहरि लखि-लखि बढ़तु राकारमन किसोर॥

ENGLISH TRANSLATION

The waters of love surged from the ocean of happiness in every direction.
Seeing each wave of affection, the full-moon-like child grew ever more radiant.

ORIGINAL

अबतक रोहिणीनन्दन श्रीबलराम दूर अवस्थित रहकर मन्द-मन्द मुसकाते हुए सबके मिलन-सुखका आनन्द ले रहे थे, किंतु अग्रज-अनुजका मिलन भी तो अनिवार्य है। इसीलिये दाऊ भैया भी दौड़े ही और लपककर अनुजको वक्षःस्थलपर धारण कर लिया। अवश्य ही दाऊ भैयाके नेत्रोंसे अश्रु ढलकनेपर भी मुख-कमलपर एक दिव्य हास्य भरा है, वे हँस रहे हैं। वे क्यों न हँसें, अपने भाईके अनन्त ऐश्वर्यसे वे चिर-परिचित जो ठहरे—

ENGLISH TRANSLATION

Until now Śrī Balarāma, Rohiṇī's son, had remained at a distance, smiling gently and enjoying the happiness of everyone's reunion. Yet the elder and younger brothers also had to meet. Dau Bhaiyā ran forward, sprang toward his younger brother, and held him against his chest. Though tears fell from his eyes, a divine smile filled his lotus face. Why should he not laugh? He had always known his brother's infinite majesty.

ORIGINAL

रामश्चाच्युतमालिङ्ग्य जहासास्यानुभाववित्।

(श्रीमद्भागवत १०।१७।१६)

ENGLISH TRANSLATION

Balarāma embraced infallible Kṛṣṇa and laughed, knowing his younger brother's power.

(Śrīmad Bhāgavata 10.17.16)

ORIGINAL

मिलि हँसे मुसुकाई।
जानत भ्रात-चरित-समुदाई॥

ENGLISH TRANSLATION

Meeting him, Balarāma laughed with a smile,
for he knew the full range of his brother's deeds.

ORIGINAL

किंतु दूसरे ही क्षण बाल्यलीलारसका उनमें भी आवेश हुए बिना न रहा। रोहिणीनन्दनका वह नित्यसिद्ध बलदेव-ज्ञान, अपने अनुजके अपरिसीम ऐश्वर्यकी अनुभूति स्नेहरसकी उत्ताल तरङ्गोंमें सहसा विलीन हो गयी। और यह लो, वे नीलसुन्दरको अपने क्रोडमें धारण कर बारंबार देखने लगते हैं—'कहीं दुष्ट कालियके द्वारा उन मृदुल अङ्गोंमें कोई क्षत तो नहीं हो गया है!'

ENGLISH TRANSLATION

In the very next moment, however, the rasa of childhood play swept over him as well. Rohiṇī's son's eternally perfect knowledge of Baladeva and his awareness of his younger brother's boundless majesty suddenly dissolved within the towering waves of affectionate rasa. Holding the Dark Beauty in his lap, he looked him over again and again, wondering whether wicked Kāliya had injured any of those tender limbs.

ORIGINAL

प्रेम्णा तमङ्कमारोप्य पुनः पुनरुदैक्षत।

ENGLISH TRANSLATION

With love he placed Kṛṣṇa upon his lap and looked at him again and again.

ORIGINAL

अग्रजसे मिल लेनेपर श्रीकृष्णचन्द्रकी दृष्टि उस असंख्य धेनुराशिकी ओर जाती है। वे गायें, वृषभ, वत्स अभी भी चित्रलिखे-से हुए निष्पन्द मुग्ध-से अवस्थित हैं, अपलक दृष्टिसे उनकी ओर ही देख रहे हैं। सदा ही वे गायें श्रीकृष्णचन्द्रको देखते ही उनकी ओर दौड़ पड़तीं। पर आज वे स्वयं चलकर नहीं आयीं! कारण स्पष्ट है—वे गोपगोपी-समूहके श्रीकृष्णमिलनमें बाधक बनना नहीं चाहतीं। पशुयोनिमें होनेपर भी उनमें पशुताका अभाव है। वे श्रीकृष्णचन्द्रकी प्रिय गायें जो ठहरीं। अस्तु, अब नीलसुन्दर उनकी ओर ही दौड़ पड़ते हैं, जाकर उनके ग्रीवा-देशमें अपनी भुजाएँ डाल देते हैं। एक साथ प्रत्येक गौ, वृषभ, वत्सको ही श्रीकृष्णचन्द्रका परम दिव्य स्पर्श प्राप्त हो जाता है। उस समय उन मूक पशुओंकी दशा—ओह! कोई कैसे बताये! वे गायें अपनी सजल आँखोंसे श्रीकृष्णचन्द्रको मानो पी जाना चाह रही हों, अपने प्रफुल्ल नासापुटोंसे उनके प्रत्येक अङ्गको ही सूँघ रही हों, अपनी रसज्ञा रसनाके द्वारा प्रेमातिरेकवश उन्हें चाट लेना चाह रही हों; प्रेमविह्वलताके कारण मधुर अस्फुट हाम्बारव करती हुई मानो वे नीलसुन्दरका कुशल जान लेना चाह रही हों—'मेरे जीवनाधार! कालियके द्वारा तुम्हें कहीं चोट तो नहीं आयी!'

ENGLISH TRANSLATION

After meeting his elder brother, Śrī Kṛṣṇacandra looked toward the countless cows. The cows, bulls, and calves still stood motionless and entranced, like figures in a painting, gazing at him without blinking. Ordinarily the cows ran toward Śrī Kṛṣṇacandra as soon as they saw him, but today they had not come forward themselves. The reason was clear: they did not wish to obstruct the meeting between Kṛṣṇa and the cowherd men and women. Though born as animals, they possessed no animal coarseness, for they were Śrī Kṛṣṇacandra's beloved cows.

The Dark Beauty now ran toward them and placed his arms around their necks. Every cow, bull, and calf simultaneously received Śrī Kṛṣṇacandra's supremely divine touch. Who could describe the condition of those voiceless creatures? With tear-filled eyes the cows seemed to drink Śrī Kṛṣṇacandra. With widened nostrils they smelled each of his limbs, and in the excess of their love they wished to lick him with tongues that knew his taste. Their tender, indistinct lowing, choked by love, seemed to ask about the Dark Beauty's welfare: “Support of my life, did Kāliya injure you anywhere?”

ORIGINAL

धेनुभिरपि सास्रैरेव नयनपुटैः पीयमान इव
प्रफुल्लाभिर्घोणाभिर्घ्रायमाण इव रसज्ञाभी
रसेन लिह्यमान इव कलगद्गदेन हम्बारवेण
सप्रणयमनामयं पृच्छ्यमान इव।

(श्रीआनन्दवृन्दावनचम्पूः)

ENGLISH TRANSLATION

The cows seemed to drink him with the cups of their tearful eyes, smell him with their expanded nostrils, and lick him with tongues filled with rasa. Through tender lowing choked with emotion, they lovingly seemed to ask whether he was unharmed.

(Śrī Ānandavṛndāvanacampū)

ORIGINAL

जिस समय श्रीकृष्णचन्द्र उस असंख्य धेनुराशिसे मिल रहे हैं, उस समय उनके चरणसरोरुह ह्रदकी उस जली हुई तट-भूमिको, तृणरहित स्थलको स्वाभाविक अपना पावन स्पर्श-दान करते जा रहे हैं और इसका यह तत्क्षण परिणाम हो रहा है—अद्भुत हरितिमा वहाँ व्यक्त होने लगती है। वह जला हुआ स्थल-देश मनोहर तृण-संकुलित श्यामल बन जाता है। इतना ही नहीं, ह्रदकी सीमासे पारके जो वृक्ष विषकी ज्वालासे झुलस गये थे, वे भी नीलसुन्दरकी दृष्टि पड़ते ही तत्क्षण पल्लवित, पुष्पित हो गये—

ENGLISH TRANSLATION

As Śrī Kṛṣṇacandra met that innumerable host of cows, his lotus feet naturally bestowed their purifying touch upon the scorched and grassless bank of the lake. The effect appeared immediately: wondrous greenery began emerging there. The burnt land became dark and lovely, thick with fresh grass. Even the trees beyond the lake's boundary, which had withered beneath the flames of its poison, instantly put forth leaves and flowers when the Dark Beauty's glance fell upon them.

ORIGINAL

नगा गावो वृषा वत्सा लेभिरे परमां मुदम्।

(श्रीमद्भागवत १०।१७।१६)

ENGLISH TRANSLATION

The trees, cows, bulls, and calves attained supreme joy.

(Śrīmad Bhāgavata 10.17.16)

ORIGINAL

धेनु बृच्छ बछरा ब्रष सारे।
लहे परम आनंद अति भारे॥

ENGLISH TRANSLATION

All the cows, trees, calves, and bulls
attained immense and supreme bliss.

ORIGINAL

इसी समय अपने परिवारको साथ लिये व्रजवासी ब्राह्मण एवं गोपकुल-पुरोहितगण व्रजेन्द्रके समीप आये। ये सभी आये तो वहाँ पहले ही थे। जब सम्पूर्ण व्रज अशकुनका अनुभव कर कालियह्रदकी ओर भाग छूटा था तो ये भी उनके पीछे-पीछे दौड़ आये थे, किंतु आकर किंकर्तव्यविमूढ़ हो गये थे। अब पुनः व्रजेन्द्रनन्दनके दर्शनसे ये भी अतिशय प्रफुल्लित हो उठे एवं व्रजेशसे कहने लगे—'नन्दराय! सुनो, तुम्हारे एवं हम सबके भाग्यसे ही तुम्हारा पुत्र श्रीकृष्ण अक्षत बचकर चला आया, कालिय-जैसे महाविषधर नागसे ग्रस्त होनेपर भी यह छूट आया। एकमात्र श्रीनारायणकी अनुकम्पासे ही यह सौभाग्य हम सबोंके लिये सम्भव हुआ है व्रजेश! शीघ्र ही श्रीनारायणकी अर्चनाके रूपमें महामहोत्सव आरम्भ करो, ब्राह्मणोंको दानसे परितृप्त कर दो।' तथा व्रजेशने भी अतिशय प्रसन्नताका अनुभव करते हुए तत्क्षण इस आदेशका पालन किया। अपरिमित स्वर्णराशि, अगणित गो-दानका संकल्प व्रजेन्द्रने अविलम्ब ग्रहण कर लिया। संकल्पपाठके समय व्रजेश्वरकी आँखें बरस रही हैं एवं मनका प्रत्येक अंश इस भावनामें निमग्न है—'मेरे प्राणधन नीलमणिको ऐसी कोई विपत्ति छू तक न सके, सदा ही मेरा लाल इन सबसे सर्वथा अक्षत बच निकले।'

ENGLISH TRANSLATION

At that moment the brāhmaṇas of Vraja and the family priests of the cowherd community approached Vrajendra with their families. They had already come to the lake. When all of Vraja perceived the evil omens and rushed toward Kāliya Lake, these priests had run behind them, but upon arriving they had become bewildered and unable to decide what to do. Now the sight of Vrajendra's son filled them with delight, and they said to the king of Vraja: “Nanda Rāya, listen. By your good fortune and ours, your son Śrī Kṛṣṇa has escaped unharmed. Though seized by a powerfully venomous serpent like Kāliya, he has been released. This blessing became possible for us only through Śrī Nārāyaṇa's compassion. Quickly begin a great festival of worship for Śrī Nārāyaṇa and satisfy the brāhmaṇas with gifts.”

Overjoyed, Vrajendra immediately obeyed their instruction. He at once took a vow to donate immeasurable quantities of gold and countless cows. As the vow was recited, the king of Vraja's eyes streamed with tears, and every part of his mind rested in a single prayer: “May no such danger ever touch my Dark Jewel, the treasure of my life. May my child always escape every peril completely unharmed.”

ORIGINAL

नन्दं विप्राः समागत्य गुरवः सकलत्रकाः।
ऊचुस्ते कालियग्रस्तो दिष्ट्या मुक्तस्तवात्मजः॥

देहि दानं द्विजातीनां कृष्णनिर्मुक्तिहेतवे।
नन्दः प्रीतमना राजन् गाः सुवर्णं तदादिशत्॥

(श्रीमद्भागवत १०।१७।१७-१८)

ENGLISH TRANSLATION

The brāhmaṇas and family priests came before Nanda with their wives and said, “By good fortune your son has been freed after being seized by Kāliya. Give charity to the twice-born in gratitude for Kṛṣṇa's deliverance.” O king, joyful Nanda then ordered that cows and gold be given.

(Śrīmad Bhāgavata 10.17.17-18)

ORIGINAL

आए ब्रज के द्विज अनुरागे।
नंद सौं कहन सबै यौं लागे॥

बोले भूसुर आइ, अहो नंद तव भाग्य बड़।
पर्यौ सर्प-मुख जाइ, दैव बचायौ सुअन तव॥

देहु दान द्विज कौं सनमानी।
अहि तैं छुट्यौ तनय निज जानी॥

सुनि कै नंद बहुत सुख माना।
दिए धेनु, कंचन, मनि नाना॥

जु कछु जन्म-उत्सव में कीनौं।
ब्रजपति तातैं दूनौ दीनौ॥

ENGLISH TRANSLATION

The devoted twice-born of Vraja arrived
and all began speaking to Nanda.

The brāhmaṇas said, “Nanda, how great is your fortune!
Your son entered a serpent's mouth, yet providence saved him.

Honor the twice-born and give them charity,
knowing that your child has escaped the serpent.”

Hearing this, Nanda felt immense happiness
and gave cows, gold, and many kinds of jewels.

Whatever he had given at Kṛṣṇa's birth festival,
the lord of Vraja now gave twice as much.

ORIGINAL

अस्तु, सबका मिलन सम्पन्न होनेके अनन्तर श्रीकृष्णचन्द्र पुनः जननीके पास ही चले आये। जननीने भी अपने लालको हृदयसे लगाकर क्रोडमें धारण किया। महाभाग्यवती कृष्णवत्सला मैया यशोदा अपने विनष्टप्राय पुत्र नीलमणिको फिरसे हृदयपर धारण कर सकीं—बस, इससे अधिक उन्हें और कुछ नहीं चाहिये; किंतु उनके आँसू अभी भी थम नहीं रहे हैं। नीलसुन्दरको गोदमें लिये मूर्ति-सी बनी वे बैठी हैं तथा नेत्रोंसे निरर्गल अश्रुप्रवाह बहता जा रहा है—

ENGLISH TRANSLATION

After everyone had completed their reunion, Śrī Kṛṣṇacandra returned to his mother. She pressed her child to her heart and held him in her lap. Most fortunate Mother Yaśodā, whose love centered entirely upon Kṛṣṇa, could again hold upon her heart the Dark Jewel she had nearly lost. She wanted nothing more. Yet her tears still would not stop. She sat motionless like an image with the Dark Beauty in her lap, while an unchecked stream of tears flowed from her eyes.

ORIGINAL

यशोदापि महाभागा नष्टलब्धप्रजा सती।
परिष्वज्याङ्कमारोप्य मुमोचाश्रुकलां मुहुः॥

(श्रीमद्भागवत १०।१७।१९)

ENGLISH TRANSLATION

Most fortunate and virtuous Yaśodā, who had regained the child she had nearly lost, embraced him, placed him upon her lap, and repeatedly shed tears.

(Śrīmad Bhāgavata 10.17.19)

ORIGINAL

जसुमति परम भाग्य निधि भूपा।
नष्ट प्राय सुत लह्यमौ अनूपा॥

अंक राखि, पुनि-पुनि हिय लाई।
जलज-नयन जल-धार बहाई॥

ENGLISH TRANSLATION

Yaśodā was a treasury of supreme good fortune,
for she regained her incomparable son, who had nearly been lost.

Keeping him in her lap, she pressed him repeatedly to her heart,
while streams of tears flowed from her lotus eyes.

ORIGINAL

जननीका यह करुणभाव सबको आर्द्र कर देता है। पुनः सबकी आँखें झरने लगती हैं—

ENGLISH TRANSLATION

The mother's tender sorrow melted everyone, and all their eyes began streaming once more.

ORIGINAL

चलत सबन के नैनन नीर।
जनु निकसी जल ह्वै उर पीर॥

ENGLISH TRANSLATION

Tears flowed from every eye,
as though the pain within each heart had become water and poured forth.

ORIGINAL

बीच-बीचमें व्रजेन्द्रगेहिनी अस्फुट कण्ठसे बार-बार इतना-सा कह उठती हैं—

ENGLISH TRANSLATION

From time to time, the queen of Vrajendra's house repeatedly managed only these few words in a choked voice.

ORIGINAL

मैं तुमहिं बरजति रही हरि, जमुन-तट जनि जाइ॥
कह्यौ मेरौ कान्ह कियौ नहिं, गयौ खेलन धाइ॥

ENGLISH TRANSLATION

Hari, I kept forbidding you to go to Yamunā's bank.
My Kanhā did not heed my words and ran there to play.

ORIGINAL

श्रीकृष्णचन्द्र मैयाके अङ्कमें विराजित रहकर मन्द-मन्द हँस रहे हैं। अचानक उनके चञ्चल नेत्र किंचित् और भी चञ्चल हो उठे। ताली पीटकर, हँसकर उन्होंने व्रजेशका ध्यान अपनी ओर आकर्षित किया और पुकार उठे—'बाबा! बाबा! विलम्ब मत करो, वे कमलपुष्प कंसको भेजने हैं न; शीघ्र भेज दो!'

ENGLISH TRANSLATION

Seated in his mother's lap, Śrī Kṛṣṇacandra laughed softly. Suddenly his restless eyes grew still more animated. Clapping and laughing, he drew the king of Vraja's attention toward himself and called, “Bābā! Bābā! Do not delay. We must send those lotus flowers to Kaṁsa, must we not? Send them quickly!”

ORIGINAL

तुरत कमल अब देहु पठाइ।
सुनहु तात कछु बिलँब न कीजै, कंस चढ़ै ब्रज ऊपर धाइ॥

ENGLISH TRANSLATION

Send the lotus flowers at once.
Listen, Father, do not delay, or Kaṁsa will come charging upon Vraja.

ORIGINAL

फिर तो व्रजेश्वर चौंक उठे, व्रजरानीका वह करुणभाव शिथिल हो गया। अन्य समस्त व्रजवासियोंका ध्यान भी उधर ही जा लगा। ऐसा इसीलिये हुआ कि व्रजेन्द्रनन्दनकी अचिन्त्यलीला-महाशक्तिकी योजनाके अनुसार ही तो लीलाप्रवाह अग्रसर होगा। उसी योजनासे अबतक सब कुछ हुआ है, आगे अनन्त कालतक होता रहेगा। व्रजेश्वरके समीप सम्राट् कंसका दूत आया था, कालियह्रदके कमलपुष्प सूर्यास्तसे पूर्व सम्राट्के समीप प्रेषित कर देनेकी आज्ञा हुई थी, व्रजेश्वर-व्रजवासी चिन्तामें निमग्न थे तथा उससे पूर्व रात्रिमें श्रीकृष्णचन्द्रने एक स्वप्न देखा था। मैया स्वप्न सुनकर आकुल हो गयी थीं। इन सबकी सर्वथा विस्मृति जिस योजनाके अनुसार हो गयी थी, उसीके अनुसार अब समयपर पुनः स्मृति भी उदय हो आयी है। जो हो, व्रजेश्वर तो नीलसुन्दरकी बात सुनते ही अग्रिम व्यवस्थाकी बात सोचने लग गये तथा बाल्यलीलाविहारी जननीकी ठोढ़ी छूकर अतिशय मधुकण्ठसे उन्हें प्रबोध देने बैठे—

ENGLISH TRANSLATION

The king of Vraja started in surprise, and the queen's sorrowful mood relaxed. Every other resident of Vraja turned attention in that direction. This occurred because the current of divine play proceeds according to the design of the inconceivable supreme power of Vrajendra's son's līlā. Everything had happened according to that design and would continue to do so throughout endless time. Emperor Kaṁsa's messenger had come before the king of Vraja with an order to send the lotus flowers of Kāliya Lake before sunset. The king and the people of Vraja had been immersed in anxiety, and on the preceding night Śrī Kṛṣṇacandra had seen a dream that greatly disturbed his mother. By the same design through which all this had been completely forgotten, its memory now returned at the proper moment.

As soon as he heard the Dark Beauty's words, the king of Vraja began considering the necessary arrangements. Meanwhile, the enjoyer of childhood play touched his mother's chin and began consoling her in an exceedingly honeyed voice.

ORIGINAL

कंस कमल मँगाइ पठए, तातें गयउँ डराइ।
मैं कह्यौ निसि सुपन तोसौं, प्रगट भयौ सु आइ॥

ग्वाल सँग मिलि गेंद खेलत, आयौ जमुना तीर।
काहु लै मोहिं डारि दीन्हौ, कालिया-दह-नीर॥

यह कही तब उरग मो सौं, किन पठायौ तोहि।
मैं कही, नृप कंस पठयौ, कमल कारन मोहि॥

यह सुनत डरि कमल दीन्हौ, लियौ पीठि चढ़ाइ।
सूर यह कहि जननि बोधी, देख्यौ तुमहीं आइ॥

ENGLISH TRANSLATION

Kaṁsa sent an order demanding lotuses, and that frightened me.
I told you my dream at night, and now it has come true.

While playing ball with the cowherd boys, I came to Yamunā's bank.
Someone picked me up and cast me into the waters of Kāliya Lake.

Then the serpent asked me, “Who sent you?”
I replied, “King Kaṁsa sent me to obtain the lotuses.”

Hearing this, he became afraid, gave me the lotuses, and carried me upon his back.
Sūra says that with these words he reassured his mother: “You saw me return yourself.”

ORIGINAL

जय हो बाल्यलीलारसमत्त प्रभु व्रजेन्द्रनन्दनकी! प्रभुकी शिशुसुलभ परम रसमय सरल वचनावलीकी!!

और वह देखो—वहाँ कालियह्रदकी ओर! जहाँ उस सुविस्तीर्ण ह्रदके जलपर एक तृणका चिह्नतक उपलब्ध न था, वहीं सर्वत्र मानो कमलपुष्पोंका ही आस्तरण आस्तृत हो रहा है, राशि-राशि विकसित पद्मोंसे सम्पूर्ण ह्रद आच्छादित हो रहा है! इतना ही नहीं, ह्रदके स्थान-स्थानपर एकत्र किये हुए पद्मपुष्पोंका अंबार लग रहा है।

दृश्य देखकर व्रजेश्वरका रोम-रोम खिल उठा। व्रजपुरवासियोंके आनन्दका पार नहीं रहा। आदेशभरकी देर थी। सभी सेवक कंस-सम्राट्के लिये आवश्यक उपहार-सामग्री एकत्र करनेमें जुट पड़े। व्रजसे शकटोंका समूह आया। भेंटकी अन्य सामग्रियाँ आयीं। देखते-देखते ही तीन कोटि पद्मपुष्प सहस्र शकटोंमें पूरित कर दिये गये और गोपरक्षकोंके संरक्षणमें शकट मधुवनकी ओर चल पड़े—

ENGLISH TRANSLATION

All glory to Vrajendra's son, the Lord intoxicated with the rasa of childhood play! All glory to the supremely rasa-filled simplicity of his childlike words!

And look toward Kāliya Lake. Where not even the mark of a blade of grass had existed upon those expansive waters, a covering of lotus flowers now seemed to spread everywhere. Heaps of fully blossomed lotuses covered the entire lake, and piles of gathered flowers rose at place after place along its shore.

Every hair upon the king of Vraja's body blossomed at the sight, and the joy of the people of Vraja knew no bounds. They needed only receive the order. Every servant began collecting the gifts required for Emperor Kaṁsa. A host of carts came from Vraja, together with other offerings. Before long, thirty million lotus flowers had been loaded into a thousand carts, which set out toward Madhuvana under the protection of cowherd guards.

ORIGINAL

सहस सकट भरि कमल चलाए।
अपनी समसरि और गोप जे, तिन कौं साथ पठाए॥

और बहुत काँवरि दधि-माखन, अहिरनि काँथें जोरि।

ENGLISH TRANSLATION

They filled a thousand carts with lotuses and sent them forth.
He dispatched his own peers and other cowherds to accompany them.

Many more carried shoulder yokes laden with yogurt and butter,
which the cowherd women had bound together.

ORIGINAL

व्रजेश्वरने सम्राट् कंसके लिये पत्र भी दिया एवं कुछ मौखिक संदेश भी दिये—

ENGLISH TRANSLATION

The king of Vraja also gave them a letter for Emperor Kaṁsa and several oral messages.

ORIGINAL

नृप कें हाथ पत्र यह दीजौ, बिनती कीजौ मोरि॥
मेरौ नाम नृपति सौं लीजौ, स्याम कमल लै आए।

कोटि कमल आपुन नृप माँगे, तीनि कोटि हैं पाए॥
नृपति हमहिं अपनौं करि जानौ, तुव लायक हम नाहिं।

सूरदास कहियौ नृप आगैं, तुमहिं छाँड़ि कहँ जाहिं॥

ENGLISH TRANSLATION

Place this letter in the king's hands and submit my request.
Speak my name before him and say that Śyāma has brought the lotuses.

The king requested ten million lotuses, but thirty million have been obtained.
May the king regard us as his own, for we are not worthy of him.

Sūradāsa says: tell the king, “Leaving you, where else could we go?”

ORIGINAL

इधर भुवनभास्करका रथ अस्ताचलको स्पर्श करने लगा है। व्रजेन्द्र किंचित् चिन्तित-से हो गये—‘इतने बड़े समुदायके साथ व्रजमें पहुँचते-पहुँचते अर्द्ध निशा हो जानेमें संदेह ही क्या है!’ किंतु नीलसुन्दरने अपने तातकी यह चिन्ता हर ली, अतिशय सुन्दर समाधान कर दिया—

ENGLISH TRANSLATION

Meanwhile the chariot of the sun, illuminator of the worlds, began touching the western mountain. Vrajendra grew somewhat concerned: “With such a vast company, there is no doubt it will be midnight before we reach Vraja.” The Dark Beauty removed his father's worry by offering a most lovely solution.

ORIGINAL

ब्रजबासिनि सौं कहत कन्हाई।
जमुना-तीर आजु सुख कीजै, यह मेरें मन आई॥

गोपनि सुनि अति हरष बढ़ायौ, सुख पायौ नँदराइ।
घर-घर तैं पकवान मगायौ, ग्वारनि दियौ पठाइ॥

दधि-माखन षट-रसके भोजन, तुरतहिं ल्याए जाइ।
मातु-पिता-गोपी-ग्वालनि कौं, सूरज प्रभु सुखदाइ॥

ENGLISH TRANSLATION

Kanhā said to the residents of Vraja,
“Let us happily remain on Yamunā's bank tonight. This thought has come to my mind.”

Hearing him, the cowherds' delight increased, and Nanda Rāya found relief.
He sent cowherd women to bring prepared foods from every home.

Yogurt, butter, and meals containing all six tastes were quickly brought.
Sūra says the Lord bestowed happiness upon mother, father, gopīs, and cowherds.

CHAPTER 72

## यमुना-तटपर दावाग्निका प्रकट होना और श्रीकृष्णका उसे बुझाना

# The Forest Fire Appears on Yamunā's Bank and Śrī Kṛṣṇa Extinguishes It

Source scan pages 461–465

ORIGINAL Hindi

यमुनातटपर श्रीकृष्णको बीचमें रखकर सोये हुए समस्त व्रजवासियों एवं गायोंको घेरकर दावाग्निके रूपमें कंसके भेजे हुए दावानल नामक राक्षसकी मायाका आधी रातके समय प्रकट होना और सबका भगवान् नारायणकी भावनासे श्रीकृष्ण-बलरामको रक्षाके लिये पुकारना तथा उनका जगते ही फूँकमात्रसे दावाग्निको बात-की-बातमें बुझा देना

ENGLISH TRANSLATION

At midnight, the illusion of the demon Dāvānala, sent by Kaṁsa, appears as a forest fire surrounding all the residents of Vraja and their cows as they sleep upon Yamunā's bank with Śrī Kṛṣṇa in their midst. Thinking of Bhagavān Nārāyaṇa, everyone calls upon Kṛṣṇa and Balarāma for protection. Upon awakening, Kṛṣṇa extinguishes the fire instantly with a single breath.

ORIGINAL Hindi and Braj

रजनीकी वह 'साँय-साँय' ध्वनि कंसको सहस्र-सहस्र सर्पोंके श्वासोच्छ्वास-सी लग रही है। प्रकोष्ठमें एकाकी वह उन आये हुए कमल-पुष्पोंकी चिन्तामें ही निमग्न है; वे उसे असंख्य विषधर नाग-से प्रतीत हो रहे हैं तथा रह-रहकर गूँज उठता है उसके कर्णरन्ध्रोंमें व्रजेन्द्रनन्दनका वह गुप्त रहस्यमय संदेश, जिसे उन्होंने अपने बाबासे, मैयासे, व्रजपुरवासियोंसे, सबसे छिपाकर हँसते हुए, कमल-भारवाहक गोपोंके प्रमुखको दिया था और उस गोपने भी उसे ज्यों-का-त्यों निवेदित कर दिया था। वह इनपर जितना अधिक विचार करता, उतना ही उसका उद्वेग बढ़ता; प्राण उसी अनुपातसे सत्त्वहीन होने लगे थे और शरीरका भान भी विलुप्तप्राय हो चला था:

कमल सकटनि भरे ब्याल मानो।
स्याम के बचन सुनि, मनहिं मन रह्यौ गुनि,
काठ ज्यों गयौ घुनि, तनु भुलानौ॥

ENGLISH TRANSLATION

The sighing sound of night seemed to Kaṁsa like the breathing of thousands of serpents. Alone in his chamber, he remained absorbed in thought of the lotuses that had arrived. They appeared to him as countless venomous snakes. Again and again Vrajendra's son's secret, mysterious message echoed in his ears. Smiling, Kṛṣṇa had concealed it from Bābā, Mother, and all the residents of Vraja and given it to the chief cowherd carrying the load of lotuses, who had repeated it exactly. The more Kaṁsa reflected upon these things, the greater his agitation became. His life progressively lost its strength, and awareness of his body nearly disappeared:

The carts filled with lotuses seemed full of serpents. Hearing Śyāma's words, he continued pondering within himself. Like wood hollowed by worms, he forgot his body.

ORIGINAL Hindi and Braj

शूलकी भी इतनी व्यथा नहीं, जितनी इन पंक्तियोंमें थी:

यह कह्यौ स्याम-बलराम, लीजौ नाम,
राज कौ काज यह हमहिं कीन्हौ।
और सब गोप आवत-जात नृप-बात कहत,
सब सूर मोहि नहीं चीन्हौ॥

ENGLISH TRANSLATION

Even a spear could not inflict the anguish contained in these lines:

"Give Kaṁsa the names of Śyāma and Balarāma and tell him, 'We have performed this royal task.' All the other cowherds come and go speaking of the king, but none of them, says Sūra, has recognized Me."

ORIGINAL Hindi and Braj

और इसके उत्तरमें कंसकी बुद्धि बारंबार एक ही निष्कर्षके पास जा पहुँचती:

यासौं मेरौ नहीं उबार।
मोहि मारि, मारै परिवार॥
दैत्य गए, ते बहुरि न आए।
काली तैं ये कयौं बच पाए॥
ताही पर धरि कमल लदाए।
सहस सकट भरि ब्याल पठाए॥
एक ब्याल मैं उनहिं बताए।
कोटि ब्याल मम सदन चलाए॥

ENGLISH TRANSLATION

In response, Kaṁsa's mind repeatedly reached the same conclusion:

"There is no escape for me from Him. He will kill me and destroy my family. The demons who went against Him never returned. How did these two survive Kāliya? Beyond that, they loaded lotuses and sent a thousand carts full of serpents. I directed them toward one serpent, but they have sent millions into my palace."

ORIGINAL Hindi and Braj

घड़ीभर पूर्व अपना समस्त साहस, सम्पूर्ण शक्ति बटोरकर, हृदयके दुःखको छिपाते हुए उसने पुष्प लानेवाले गोपोंको आदरके साथ विदा अवश्य किया था, व्रजेशके प्रति भी सम्मानकी वस्तुएँ प्रेषित कीं, मिथ्या प्रेम-संदेश भी भेजा था:

हृदय दुख, मुख हलबली करि, दिए ब्रजहिं पठाइ।
नंद कों सिरपाव दीन्हौ, गोप सब पहिराइ॥
यह कह्यौ बलराम-स्यामहि देखिहौं, दोउ भाइ।
अतिहिं पुरुषारथ कियौ उन, कमल दहके ल्याइ॥

ENGLISH TRANSLATION

Only a short time earlier he had gathered all his courage and strength, concealed his heart's anguish, and respectfully dismissed the cowherds who brought the flowers. He sent honors to Vrajeśa and a false message of affection:

Hiding his heart's pain beneath outward excitement, he sent them back to Vraja. He presented Nanda with a ceremonial turban and clothed all the cowherds. He said, "I shall see the two brothers Balarāma and Śyāma. They have shown immense courage by bringing lotuses from the lake."

ORIGINAL Hindi and Braj

पर अब उसका धैर्य छूट गया है; क्योंकि असम्भव बात घटित हो गयी है, कालियसे भी नन्दनन्दन बच ही आये!

भयौ बेहाल, नँदलाल कें ख्याल इहिं,
उरग तैं बाँचि फिरि ब्रजहिं आयौ॥

इसी समय अचानक कोष्ठकी नीरवता भङ्ग हुई।

ENGLISH TRANSLATION

Now his composure failed because the impossible had occurred. Nanda's son had escaped even Kāliya.

Thinking of Nandalāla, Kaṁsa became distraught: "He escaped the serpent and returned to Vraja."

At that moment the chamber's silence was suddenly broken.

ORIGINAL Hindi

द्वारीने सम्राट्का अभिवादन किया। पश्चात् राक्षसदूतने संवाद बताया, 'देव! नवीनतम सूचना यह है, व्रजराज, व्रजराजतनय, समस्त व्रजपुरवासी, सभी यमुनातटपर ही आज विश्राम कर रहे हैं। सूर्यास्त हो जानेके कारण गोपपुरीमें नहीं लौटे!'

और इतनेमें संयोगवश ठीक अवसरपर वहीं आ पहुँचा वह दावानल नामसे अभिहित महामायावी दानव; सो भी अकेला नहीं, सपरिकर! फिर तो मधुवनका वह अतिशय विषण्ण राजा, अभी-अभी मृतप्राय-सा प्रतीत होनेवाला वह कंस हुंकार कर उठा। उस समय उसकी आँखोंमें स्पष्ट व्यक्त हुई एक विचित्र-सी नृशंस उत्फुल्लता राक्षस सामन्तोंके लिये दर्शनीय वस्तु थी। महाकर्कश स्वरमें अधिपतिका आदेश भी सबने तुरंत ही सुन लिया:

ENGLISH TRANSLATION

The gatekeeper saluted the emperor, after which a demon messenger reported, "Lord, the latest news is that Vrajarāja, his son, and all the residents of Vraja are resting tonight upon Yamunā's bank. Because the sun had set, they did not return to the cowherd settlement."

By coincidence, the immensely powerful illusionist demon named Dāvānala arrived at that exact moment together with his entire retinue. Kaṁsa, the deeply dejected king of Mathurā who had seemed nearly dead moments before, roared. His eyes displayed a strange and cruel delight that was a spectacle for the demon chieftains. Everyone immediately heard their ruler's order in his harshest voice:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

भवन्तस्तत्र प्रविशन्तः समन्ततः प्रबलतया ज्वलनं प्रचलनमाचरन्तः स्वयमन्तर्धानमाचरन्तु।

ENGLISH TRANSLATION

"Enter that forest and cause a mighty fire to spread forcefully from every side. Then make yourselves disappear."

ORIGINAL Hindi and Braj

'आप सभी उसी वनमें प्रवेश करते हुए, चारों ओरसे अत्यन्त प्रबलरूपमें अग्निज्वालाकी महान् राशि धधकाते चले जायँ और फिर स्वयं अन्तर्धान हो जायँ!'

विशेषतः दावानल नामक दैत्यके लिये यह आदेश अट्टहासके साथ इन शब्दोंमें पुनः दुहरा दिया गया:

कह्यौ दावानलहि, देखौं तेरे बलहि,
भस्म करि ब्रज पलहिं, कहि पठायौ॥

ENGLISH TRANSLATION

"All of you enter the forest, kindle a great mass of flames with immense force on every side, and then disappear."

Laughing loudly, Kaṁsa repeated the order specifically to the demon named Dāvānala:

He said to Dāvānala, "Let me see your strength. Reduce Vraja to ashes in a moment." With these words he sent him away.

ORIGINAL Hindi and Braj

अब क्या कहना है दावानलके कण-कणसे फूटते हुए अभिमानकी लपटोंका!

चल्यौ रिस पाइ अतुराइ तब धाइ कै,
ब्रज-जननि बन सहित जारि आऊँ।
नृपति के लै पान, मन कियौ अभिमान,
करत अनुमान चहु पास धाऊँ॥
बृंदाबन आदि, ब्रज आदि, गोकुल आदि,
आदि बुन्यादि सब अहिर जारौं।
खेल्यौ मग जात, कहि बात, इतरात अति,
पूर प्रभु सहित संघारि डारौं॥

ENGLISH TRANSLATION

Who can describe the flames of pride bursting from every particle of Dāvānala?

Receiving the order, he ran furiously and eagerly, thinking, "I shall burn the residents of Vraja together with the forest." Accepting the king's betel, he swelled with pride and planned to race around them on every side. "I shall burn Vṛndāvana, Vraja, Gokula, and every foundation of the cowherds. I shall destroy all of them together with their Lord." Boasting in this way, he strutted along the road.

ORIGINAL Hindi

इधर तपन-तनया श्रीयमुनाके शान्त तटपर व्रजेश्वर, व्रजरानी, रोहिणी, व्रजराजकी समस्त प्रजा एवं उनके प्राण-सर्वस्व राम-श्याम तन्द्रित हो चुके हैं। हृदसे कुछ दूर हटकर अतिशय मनोहर मण्डलोंकी रचना कर दी गयी है। श्रीकृष्णचन्द्रको मध्यमें विराजित करके उनके चारों ओर, उन्हें वेष्टित करते हुए व्रजराज आदि अवस्थित हैं। कहीं तो सखाओंका दल है, कहीं व्रजेश्वरी आदि विराजित हैं, कहीं अपनी माताओंके निकट कुमारिकाएँ हैं और कहीं सासके समीप गोपवधुएँ। यह प्रथम मण्डल है:

ENGLISH TRANSLATION

Meanwhile, upon the peaceful bank of Śrī Yamunā, daughter of the sun, Vrajeśvara, the queen of Vraja, Rohiṇī, all of Vrajarāja's people, and Rāma and Śyāma, the treasures of their lives, had fallen asleep. A short distance from the lake, they arranged themselves in beautiful circles. Śrī Kṛṣṇacandra rested at the center. Vrajarāja and the others surrounded Him. Groups of friends lay in one place, Vrajeśvarī and the other mothers in another, maidens beside their mothers elsewhere, and young cowherd wives near their mothers-in-law. This formed the first circle:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

तदेवं श्रीकृष्णं मध्यमध्यवस्थाप्य तमभितोऽभितो व्रजराजादयः क्वचन सखायः क्वचन व्रजेश्वरीप्रभृतयः। क्वचन मातृनिकटस्थाः कुमार्यः क्वचन श्वश्रूनिकटस्था वध्वश्च।

ENGLISH TRANSLATION

Thus they placed Śrī Kṛṣṇa in the very center. Around Him lay Vrajarāja and the others, with the friends in one place, Vrajeśvarī and the other mothers in another, maidens beside their mothers, and young wives near their mothers-in-law.

ORIGINAL Hindi and Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

इस मण्डलसे बाहर चारों ओर गोपसुन्दरियोंके पति, युवक गोपसमूहोंको स्थान मिला है। यह दूसरा मण्डल हुआ। तथा इनके चारों ओर तृतीय मण्डलमें धनुर्धर गोपोंकी टोलियाँ विश्राम कर रही हैं:

परितस्तद्बहिरपि चापरास्तद्बहिरपि चापराः।

ENGLISH TRANSLATION

Outside that circle, the young cowherd men, husbands of the cowherd women, rested on every side. This formed the second circle. Around them, bands of bow-bearing cowherds lay within a third circle:

Others lay outside them on every side, and still others beyond those.

ORIGINAL Hindi and Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

इनसे बाहर चतुर्थ मण्डलमें धेनु-समूह है एवं इन गायोंको परिवेष्टित करते हुए, पाँचवें मण्डलमें महाशौर्यशाली, विविध-अस्त्रधारी गोपगण अवस्थित हैं:

तद्बहिरपि धेनवः सविधे नवः स विविधास्त्रधारिगणो यासाम्।

ENGLISH TRANSLATION

Beyond them the cows formed a fourth circle. Surrounding the cows in a fifth circle stood greatly heroic cowherds bearing many kinds of weapons:

Outside them were the cows, and close around the cows stood a fresh company of men carrying various weapons.

ORIGINAL Hindi

पहले श्रीकृष्णविरहका तीव्र ताप एवं पश्चात् श्रीकृष्णमिलनका महान् आनन्द, व्रजवासियोंके लिये आजका दिन विचित्र-सा बीता था। इस प्रकार क्षुधा-तृषाकी निवृत्तिके लिये दिनमें तो अवकाश ही कहाँ था आज! व्रजपुरसे सायंकाल विभिन्न भोज्यवस्तुएँ भी आयीं अवश्य, पर तब भी किसीने उस ओर देखातक नहीं; सभीकी आँखें लगी थीं नीलसुन्दरको निहारनेमें ही। और तो क्या, व्रजेन्द्रगेहिनीने अपने नीलमणिको क्षुधित अनुभव कर लेनेपर भी आज गायोंका दूध भी दुहकर उन्हें नहीं पिलाया; क्योंकि वे अत्यधिक शङ्कित हो चुकी हैं, उन्हें ऐसा लग रहा है कि यहाँकी सभी वस्तुएँ विषसे दूषित हो गयी हैं:

ENGLISH TRANSLATION

The day had passed strangely for Vraja's residents, first with the fierce heat of separation from Śrī Kṛṣṇa and then the immense joy of reunion. They had found no opportunity during the day to relieve hunger or thirst. Many foods arrived from Vraja that evening, yet no one even looked toward them, for every eye remained fixed upon Nīlasundara. Although Mother Yaśodā knew her blue jewel was hungry, she did not even milk the cows and give Him their milk, for she had become deeply suspicious and felt that everything there had been contaminated by poison:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

हन्त हन्त क्षुध्यन्तं तमपि गवां दुग्धमपि दुग्धं विधाय न पाययामास। सत्यं सर्वमत्रत्यं विषसकलङ्कमिति शङ्कया।

ENGLISH TRANSLATION

Alas, although He was hungry, she did not milk the cows and give Him their milk, fearing that everything in that place had truly been stained by poison.

ORIGINAL Hindi

इस प्रकार क्षुधा-तृषा एवं परिश्रमसे कर्षित हुए वे व्रजपुरवासी, वे गायें, सभी कलिन्दनन्दिनीके प्रवाहसे कुछ दूर हटकर सुखकी नींदमें सो चुके हैं, अपनी भाव-समाधिमें लीन हैं:

ENGLISH TRANSLATION

Thus, exhausted by hunger, thirst, and exertion, the residents of Vraja and their cows slept peacefully a short distance from Yamunā's current, absorbed in the samādhi of their loving moods:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.17.20

तां रात्रिं तत्र राजेन्द्र क्षुत्तृड्भ्यां श्रमकर्शिताः।
ऊषुर्व्रजौकसो गावः कालिन्द्या उपकूलतः॥

ENGLISH TRANSLATION

O King, exhausted by hunger, thirst, and exertion, the residents of Vraja and the cows spent that night near the bank of Yamunā.

ORIGINAL Braj

तेहि निसि सकल रहे तेहि ठामा।
छुधा तृषा श्रम करषित घामा।।
सोए सकल गोप अरु गोपी।
कृष्न-चरन तन-मन जिन रोपी।।

ENGLISH TRANSLATION

That night everyone remained in that place, exhausted by hunger, thirst, labor, and heat. All the cowherd men and women slept, having rooted body and mind in Kṛṣṇa's feet.

ORIGINAL Hindi

किंतु वह देखो, अर्धनिशा हुई और वह आ पहुँचा महामायावी दानव दावानलका दल। तथा क्षण भी न लगा, ग्रीष्म-ऋतुकी वह शुष्क वनस्थली एक सुन्दर माध्यम बनकर असुरको प्राप्त हो गयी और उसीकी ओटमें दावाग्निके रूपमें व्यक्त हो उठी उसकी माया। उन सम्पूर्ण व्रजपुरवासियोंको सब ओरसे घेरकर सर्वथा भस्म कर देनेके लिये महाघोर दावानल जल उठा:

ENGLISH TRANSLATION

At midnight the company of the greatly powerful illusionist demon Dāvānala arrived. In an instant, the dry summer forest provided a perfect medium for the demon, and beneath its cover his illusion appeared as a forest fire. A terrible conflagration arose to surround all the residents of Vraja and reduce them utterly to ashes:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.17.21

तदा शुचिवनोद्भूतो दावाग्निः सर्वतो व्रजम्।
सुप्तं निशीथ आवृत्य प्रदग्धुमुपचक्रमे।।

ENGLISH TRANSLATION

At midnight a forest fire, raised by the dry summer woodland, surrounded sleeping Vraja on every side and began to burn it.

ORIGINAL Braj

जमुना तट सुंदर अति कानन।
निद्रा बस सब ह्वै गए राजन॥
ग्रीषम तृन सूखे चहु ओरा।
ता महँ दाव लगेउ बरजोरा॥
निसि निसीथ सोवत ब्रजबासी।
घेरे चहूँ दिसि अग्नि प्रकासी॥
चाहत सबहि जराइ कैं भस्म करौं छन माहि॥

× × ×

दसहुँ दिसा तैं बरत दवानल, आवत है ब्रज-जन पर धायौ।
ज्वाला उठी अकास बराबर, घात आपनी सब करि पायौ॥
बीरा लै आयौ सनमुख तैं, आदर करि नृप कंस पठायौ।
जारि करौ परलय छिन भीतर, ब्रज बपुरौ केतिक कहवायौ॥
धरनि अकास भयौ परिपूरन, नैकु नहीं कहुँ संधि बचायौ।
सूर स्याम बलरामहिं मारन, गर्ब-सहित आतुर ह्वै आयौ॥

ENGLISH TRANSLATION

Upon Yamunā's bank the forest was exceedingly beautiful, and everyone had fallen under sleep's control, O King. Summer had dried the grass on every side, and a mighty fire arose within it. As the residents of Vraja slept at midnight, the blazing fire surrounded them from every direction, seeking to burn them all to ashes in a moment.

× × ×

The forest fire burned in all ten directions and rushed upon the people of Vraja. Flames rose as high as the sky, and the demon found every opportunity to strike. King Kaṁsa had respectfully sent him forward with an offering of betel: "Burn them and create devastation in an instant. What significance does wretched Vraja possess?" Earth and sky became completely filled, with no opening left for escape. Sūra says the demon came eagerly and proudly to kill Śyāma and Balarāma.

ORIGINAL Hindi and Braj

व्रजपुरवासी जाग उठे। उन्हें यह पता नहीं कि असुरराज कंसका ही आयोजन है यह भी! उन्होंने तो यह समझा कि दैवकी गति है, आज सचमुच दावाग्नि ही जल उठी है:

वह तौ असुर घात किए आवत, धावत बनहिं समाज।
सूरदास ब्रज-लोग कहत यह उठ्यौ दवानल आज॥

ENGLISH TRANSLATION

The residents of Vraja awoke. They did not know that this too was an arrangement of the demon king Kaṁsa. They thought it an act of providence and believed that a real forest fire had arisen:

The demon rushed through the forest with his company, intent upon killing them. Sūradāsa says the people of Vraja cried, "A forest fire has arisen today."

ORIGINAL Hindi and Braj

एक तुमुल कोलाहल आरम्भ हुआ, प्राण-रक्षाकी आशा नहीं। कदाचित् रविनन्दिनीकी शीतल धाराके पासतक पहुँचा जा सके। पर वह भी सम्भव नहीं, चारों ओर ही आगकी भीषण लपटें उठ रही हैं:

आइ गई दव अतिहिं निकटहीं।
यह जानत, अब ब्रज न बाँचिहै, कहत चलौ जल-तटहीं॥
करि बिचारि उठि चलन चहत हैं, जो देखें चहुँ पास।
चकित भए नर-नारि जहाँ-तहुँ, भरि-भरि लेत उसास॥
झरझराति, भहराति लपट अति, देखियत नहीं उबार।
देखत सूर अग्नि अधिकानी, नभ लौं पहुँची झार॥

ENGLISH TRANSLATION

A tumultuous uproar began, with no hope of saving their lives. Perhaps they could reach the cool stream of Yamunā, daughter of the sun. Yet even that was impossible, for terrible flames rose on every side:

The forest fire had come extremely near. Knowing that Vraja could not survive, they cried, "Let us go to the water's edge." After deliberating, they rose to leave, but when they looked around, men and women everywhere stood astonished, drawing deep breaths. Flames rushed and roared, and no rescue could be seen. Sūra beheld the fire swelling until its blaze reached the sky.

ORIGINAL Hindi and Braj

कितना भयंकर दृश्य है!

बरत बन-बाँस, थरहरत कुस-काँस, जरि,
उड़त है भास, अति प्रबल धायौ।
झपटि झपटत लपट, फूल-फल चट-चटकि,
फटत, लटलटकि द्रुम-द्रुम नवायौ॥
अति अगिनि-झार, भंभार धुंधार करि,
उचटि अंगार झंझार छायौ।
बरत बन पात, भहरात झहरात,
अररात तरु महा, धरनी गिरायौ॥

ENGLISH TRANSLATION

How terrifying was the scene.

The forest bamboo burned, kuśa and kāśa grasses trembled and blazed, and fiery light flew through the air as the powerful fire rushed onward. Leaping flames made flowers and fruits crackle and burst, hanging upon each tree and bending it down. Great showers of fire created dense smoke, while scattered embers covered the sky in a storm. Leaves burned, flames roared and streamed, and great trees cracked and fell to the earth.

ORIGINAL Hindi

इसी समय अचानक सबकी मनोवृत्ति एक अद्भुत-सी प्रेरणा पाकर इस भावनासे भावित हो उठी, 'अहा! हमारे प्राणसंकटके समय इसी बालकमें ही तो प्रभु नारायण आविष्ट हो जाते हैं! क्यों न हों, यह उनकी कृपासे ही हमलोगोंके यहाँ उत्पन्न जो हुआ है! आवेशका समुचित पात्र है यह! तथा इस प्रकार इसमें आविष्ट होकर वे हमारी रक्षा करते हैं! बस, बस, अब इस समय भी श्रीनारायणदेवके द्वारा आविष्ट हुए इस बालक श्रीकृष्णमें ही हमलोग नारायणकी भावना कर लें। इसीको नारायणरूप मानकर दावाग्निकी विपत्तिसे पार पहुँचनेके लिये इसीकी शरण ले लें! और यह अग्रज भी तो आज ही अपनी सर्वज्ञताका परिचय दे चुका है; अतएव यह कृष्णभ्राता राम भी देवाविष्ट है, ऐसा अनुमान हो रहा है!'

ENGLISH TRANSLATION

At that moment everyone's mind suddenly received a wondrous inspiration and became absorbed in this thought: "Whenever our lives are in danger, Lord Nārāyaṇa enters this very child. Why should He not, since by His grace the child was born among us and is a fitting vessel for divine presence? Entering Him in this way, Nārāyaṇa protects us. Let us now contemplate Nārāyaṇa within this child Śrī Kṛṣṇa, who has been entered by Him. Regarding Kṛṣṇa as Nārāyaṇa, let us take refuge in Him to cross the calamity of the forest fire. His elder brother has also revealed His omniscience today, so Rāma, Kṛṣṇa's brother, likewise appears to be divinely possessed."

ORIGINAL Sanskrit. Source: Śrī Sārārtha-darśinī

अहो अस्माकं प्राणसंकटसमयेऽस्मिन्नेव बालके स्वप्रसादोद्भूते नारायण आविश्यास्मान् पालयति। तमिमं सम्प्रति श्रीनारायणाविष्टं कृष्णमेव नारायणत्वेन विश्रभ्य विपत्तरणार्थं शरणं याम इति विमृश्य। तस्यापि तद्दिने सर्वज्ञत्वदर्शनादयमपि कृष्णभ्राता देवाविष्ट इत्यनुमानात्।

ENGLISH TRANSLATION

They reflected, "At times of mortal danger, Nārāyaṇa enters this very child, born among us by His grace, and protects us. Let us now confidently regard Kṛṣṇa, entered by Śrī Nārāyaṇa, as Nārāyaṇa Himself and take refuge in Him to cross this calamity." Because Balarāma had displayed omniscience that day, they inferred that Kṛṣṇa's brother was also divinely possessed.

ORIGINAL Hindi

फिर तो सर्वथा यन्त्र-प्रेरित-से हुए सभी व्रजवासी पुकार उठे:

ENGLISH TRANSLATION

Then all the residents of Vraja cried out as though moved by a single mechanism:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.17.23-24

कृष्ण कृष्ण महाभाग हे रामामितविक्रम।
एष घोरतमो वह्निस्तावकान् ग्रसते हि नः॥
सुदुस्तरान्नः स्वान् पाहि कालाग्नेः सुहृदः प्रभो।
न शक्नुमस्त्वच्चरणं संत्यक्तुमकुतोभयम्॥

ENGLISH TRANSLATION

Kṛṣṇa, Kṛṣṇa, greatly fortunate Lord. O Rāma of immeasurable valor, this most terrible fire is devouring us, Your own people. Lord, protect us, Your relatives and friends, from this insurmountable fire of death. We cannot abandon Your fearless feet.

ORIGINAL Hindi and Braj

'हे कृष्ण! हे महाभाग श्रीकृष्ण! हे अमित बलशाली बलदेव! तुम्हारे आत्मीयजन हम सबोंको यह महाघोर दावाग्नि निश्चितरूपसे ग्रास बनाने जा रही है! हे सर्वसामर्थ्यशालिन्! इस सुदुस्तर कालाग्निसे हम सब अपने आत्मीयजनोंकी, सुहृद्समुदायकी रक्षा करो। सर्वथा भयरहित तुम्हारे श्रीचरणोंको क्षणभरके लिये भी छोड़नेमें हम सभी असमर्थ हैं, देव!'

माया मानुष रूप, भए तासु की सरन सब।
बचन अनूप, कृष्न कृष्न करुनानिधे॥
हे बलदेव नाथ बल-रासी।
घोर कृसानु लागि चहुँ पासी॥
हम तव किंकर, ग्रसै कृसानू।
पाहि पाहि हे श्रीभगवानू॥
पावक काल रूप अति घोरा।
राखि ताहि तैं तू प्रभु मोरा॥
तव चरनारबिंद छन एकू।
तजि न सकैं, यह अहै बिबेकू॥
तव पद अभय सदा, जदुनंदा!
तासु वियोग छनक दुख-दंदा॥

ENGLISH TRANSLATION

"Kṛṣṇa, greatly fortunate Śrī Kṛṣṇa, and Baladeva of immeasurable strength, this terrible forest fire is about to devour all of us, Your own people. All-powerful Lords, protect us, Your relatives and friends, from this insurmountable fire of death. We cannot leave Your utterly fearless feet for even a moment."

All took shelter of Him who appeared in an illusory human form, crying incomparable words: "Kṛṣṇa, Kṛṣṇa, treasure of compassion. Lord Baladeva, mass of strength, a terrible fire burns on every side. We are Your servants, and the flames are swallowing us. Protect us, protect us, Śrī Bhagavān. My Lord, save us from this dreadful fire in the form of death. We understand that we cannot abandon Your lotus feet for even a moment. Your feet are eternally fearless, O son of Yadu, and separation from them for an instant is torment."

ORIGINAL Hindi

व्रजराज भी अपने पुत्रमें आविष्ट हुए नारायणदेवकी कृपा-याचना करने चले अवश्य; पर उनकी भाषा सर्वथा बदल गयी, स्वर बदल गया, भाव भी कुछ-के-कुछ हो गये। गद्गद कण्ठसे वे इतना ही कह सके:

ENGLISH TRANSLATION

Vrajarāja intended to beg mercy from Lord Nārāyaṇa, whom he believed had entered his son. Yet his language changed entirely, his tone changed, and his feelings became something altogether different. In a choked voice he could say only this:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

शङ्कामहे न मृत्योश्च न च कृच्छ्रप्रवाहतः।
किंतु त्वन्मुखचन्द्रांशुदर्शनाभाववैशसात्॥

ENGLISH TRANSLATION

We do not fear death or the continuing stream of calamities. We fear only the torment of losing the sight of the rays from Your moonlike face.

ORIGINAL Hindi

'आह! मृत्युसे डर नहीं; विपत्तियोंका प्रवाह चलता रहे, इससे भी भय नहीं। पर तुम्हारे मुखचन्द्रकी किरणोंके दर्शनका अभाव हो जाय, इस यन्त्रणाका ही भय है!'

ENGLISH TRANSLATION

"We do not fear death, nor do we fear an unending stream of calamities. We fear only the torment of being deprived of the rays of Your moonlike face."

ORIGINAL Hindi and Braj

तथा व्रजरानी तो नारायणकी भावना करनेसे रहीं। छलछलाती आँखोंसे वे राम-श्यामकी ओर देखती हुई इस चिन्तामें डूबी हैं:

जेवन करन चली जब भीतर, छींक परी ती आजु सबारे।
ताकौ फल तुरतहिं इक पायौ, सो उबरघौ, भयौ धर्म सहारे॥
अब सब कौ संहार होत है, छींक किए ये काज बिचारे।
कैसेहुँ ये बालक दोउ उबरैं, पुनि-पुनि सोचति परी खभारे॥

ENGLISH TRANSLATION

The queen of Vraja could not contemplate Nārāyaṇa. Looking toward Rāma and Śyāma with tear-filled eyes, she remained immersed in worry:

"When I went inside to prepare the meal, someone sneezed this morning. We have already received one result of that omen, and escaped through the support of dharma. Now everyone faces destruction. That sneeze has brought these terrible affairs. Somehow may these two children survive." Again and again she thought this, overcome with distress.

ORIGINAL Hindi and Braj

अब नींद खुली व्रजेन्द्रनन्दनकी और वे तत्क्षण उठ बैठे। उस समय आलस्यभरे श्रीअङ्गोंकी शोभा देखते ही बनती है:

सुनत जगे, अति नीके लगे।
आलस पगे, उठे रँगमगे॥
करन नैन मींजत छबि पावत।
रूठे कमल मनु कमल मनावत॥

ENGLISH TRANSLATION

Vrajendra's son awoke and immediately sat up. The beauty of His limbs, still filled with sleepiness, had to be seen:

Hearing their calls, He awoke and appeared exceedingly beautiful. Steeped in drowsiness, He rose, absorbed in delight. Rubbing His eyes with His hands, He looked as though one lotus were coaxing two offended lotuses.

ORIGINAL Hindi

अस्तु, नीलसुन्दरने अपनी जननीकी ओर देखा; उनकी सजल आँखें अपने लालके सलोने दृगोंमें प्रतिबिम्बित हो गयीं, जननीकी अन्तर्व्यथाका असह्य भार भी पुत्रके अन्तस्तलपर ज्यों-का-त्यों सरक आया। फिर क्या था, श्रीकृष्णचन्द्रके नयनसरोजोंमें एक कम्पन हुआ, होठ भी किञ्चित् हिल-से गये और जैसे फूँक लगनेसे एक तुच्छ दीप बुझ जाय, इस प्रकार उनके अधरोंसे निस्सृत मन्द सुरभित फूत्कारके द्वारा ही वह महाप्रचण्ड दावाग्नि तत्क्षण शान्त हो गयी:

ENGLISH TRANSLATION

Nīlasundara looked toward His mother. Her tear-filled eyes were reflected in her beloved son's lovely gaze, and the unbearable weight of her inner pain passed unchanged into His heart. Śrī Kṛṣṇacandra's lotus eyes trembled, and His lips moved slightly. Just as a trivial lamp is extinguished by a breath, the tremendously fierce forest fire was instantly calmed by the gentle, fragrant breath issuing from His lips:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

हरेः फूत्कारमात्रेण निर्ववौ दवदीपकः।

ENGLISH TRANSLATION

By Hari's breath alone, the lamp of the forest fire was extinguished.

ORIGINAL Hindi

और वे व्रजवासी, जिन्होंने नीलसुन्दरमें श्रीनारायणदेवके आविष्ट होनेकी भावनासे नारायणके द्वारा अपनी रक्षा चाही थी, उन्हें ऐसा लगा कि सदाकी भाँति इस बार भी उन श्रीनारायणने हमारी व्याकुल पुकार सुन ही ली, हमारे प्राणसर्वस्व इस नन्दपुत्रमें आविष्ट हो गये वे जगदीश्वर तथा यह लो! वे अनन्त-शक्तिशाली, अनन्तस्वरूपैश्वर्यनिकेतन प्रभु उस दावाग्निको पी गये:

ENGLISH TRANSLATION

The residents of Vraja had sought protection from Nārāyaṇa, believing He had entered Nīlasundara. They now felt that, as always, Śrī Nārāyaṇa had heard their desperate cries. The Lord of the universe had entered Nanda's son, the treasure of their lives, and the infinitely powerful Lord, abode of boundless majesty, had swallowed the forest fire:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.17.25

इत्थं स्वजनवैक्लव्यं निरीक्ष्य जगदीश्वरः।
तमग्निमपिबत्तीव्रमनन्तोऽनन्तशक्तिधृक्॥

ENGLISH TRANSLATION

Seeing the distress of His own people, the infinite Lord of the universe, possessor of limitless power, swallowed the terrible fire.

ORIGINAL Braj

मम आश्रित किमि घटै कलेसू।
दावानल किय पान नरेसू॥
जगत-ईस प्रभु सक्ति अनंता।
कृष्न देव प्रभु श्रीभगवंता॥

× × ×

लखौ अब नैन भरि, बुझि गई अगिनि-झरि,
चितै नरनारि आनंद भारी।
सूर-प्रभु सुख दियौ, दावानल पी लियौ,
कहत सब ग्वाल, धनि-धनि मुरारी॥

ENGLISH TRANSLATION

"How can distress overcome one who has taken shelter of Me?" The Lord drank the forest fire. Kṛṣṇa is Deva, the Lord of the universe, Śrī Bhagavān of infinite power.

× × ×

"Look now to your hearts' content. The torrent of fire has been extinguished." Men and women gazed in immense joy. Sūra says the Lord gave them happiness and swallowed the forest fire. All the cowherds cried, "All glory, all glory to Murāri."

ORIGINAL Hindi and Braj

इतना ही नहीं, नीलसुन्दरकी एक दृष्टि उन दग्ध द्रुमवल्लरियोंपर भी पड़ी और वे सभी वैसे-के-वैसे अमित-सुषमाशाली बन गये:

जे द्रुमलता दवानल जरे। अमी-दृष्टि करि तैसेइ करे॥

ENGLISH TRANSLATION

More than that, a single glance from Nīlasundara fell upon the burned trees and vines, and all regained their former boundless beauty:

The trees and vines burned by the forest fire became just as they had been when He cast His nectarean glance upon them.

ORIGINAL Hindi

विस्मयसे भरे व्रजेश तो भ्रमित होने लगे। वे बोले:

ENGLISH TRANSLATION

Filled with wonder, Vrajeśa became confused and said:

ORIGINAL Sanskrit. Source: Śrī Ānanda-vṛndāvana-campū

किमस्माभिः प्रमत्तैरिवापलपितं कुतो वनाग्निरिति।

ENGLISH TRANSLATION

"Why did we rave as though delirious? Where is the forest fire?"

ORIGINAL Hindi and Braj

'अरे! क्या हम सब प्रमत्तकी भाँति इस प्रकार व्यर्थका बकवाद कर रहे थे? कहाँ है वह दावानल?'

इस प्रकार मथुराधिपति कंसकी यह योजना भी विफल बन गयी। व्रजपुरवासियोंपर आया हुआ यह महाभय दरिद्रके मनोरथकी भाँति, स्वप्नकी भाँति विलीन हो गया। उन्हें सचमुच कहाँ किससे भय है?

जाके सदा सहाइ कन्हाई।
ताहि कहौ काको डर, भाई॥
बन-घर जहाँ-तहाँ सँग डोलै।
खेलत-खात सबनि सौं बोलै॥
जाकौं ध्यान न पावैं जोगी।
सो ब्रज मैं माखन कौ भोगी॥
जाको माया त्रिभुवन छावै।
सो जसुमति कें प्रेम बंधावै॥
मुनि-जन जाकौं ध्यान न पावैं।
ब्रज-जन लै-लै नाम बुलावैं॥
सूर ताहि सुर अंबार देखैं।
जीवन-जन्म सुफल करि लेखैं॥

ENGLISH TRANSLATION

"Were we all raving uselessly like mad people? Where is that forest fire?"

Thus this plan of Kaṁsa, ruler of Mathurā, also failed. The great danger that had descended upon the residents of Vraja vanished like a poor man's fantasy or a dream. What could they truly fear, and from whom?

Tell me, brother, whom should one fear when Kanhāī is always his helper? He wanders beside them in forest and home, plays and eats with everyone, and speaks with them all. Yogīs cannot attain Him in meditation, yet in Vraja He enjoys butter. His Māyā covers the three worlds, yet Yaśomatī binds Him with her love. Sages cannot reach Him in meditation, while the people of Vraja call Him by name. Sūra says the gods gather in hosts to behold Him and consider their lives and births successful.

CHAPTER 73

# धेनुकासुर-वध
# The Slaying of Dhenukāsura

Source scan pages 466–470

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ORIGINAL Hindi

धेनुकासुर-वध

ENGLISH TRANSLATION

The Slaying of Dhenukāsura

ORIGINAL Hindi and Braj

प्रतिदिन गोचारणके अनन्तर श्रीकृष्णचन्द्र ब्रजमें प्रविष्ट होते थे सायंकाल। किंतु आज वे आ रहे हैं उस समय, जब कि किरणमाली पूर्व क्षितिजकी ओटसे झाँकने लगे हैं। कालियदमनका वह दिन, दावानल-शमनकी वह निशा व्यतीत हो जानेपर व्रजेश्वरने अपने आवासकी ओर प्रस्थान किया तथा गो-गोप-गोपियोंसे परिवृत होकर नीलसुन्दर गोष्ठमें पधारे:

सुख कियौ जमुन-तट एक दिन-रैनि बसि,
प्रातहीं ब्रज गईं गोप-नारी।
सूर-प्रभु स्याम-बलराम नँद-धाम गए,
मातु-पितु घोष-जननी-सुखकारी॥
जगत-ईस प्रभु सक्ति अनंता।
कृष्नदेव प्रभु श्रीभगवंता॥
पुनि निज बंधु सहित जदुनाथा।
प्रबिसे ब्रज हरषित एक साथा॥
गोपी मुदित गान कल बानी।
सुनत गेह पहुँचे सुखदानी॥

ENGLISH TRANSLATION

Each day Śrī Kṛṣṇacandra entered Vraja in the evening after grazing the cows. Today, however, He returned as the sun's rays began to peer above the eastern horizon. After the day of subduing Kāliya and the night of extinguishing the forest fire had passed, Vrajeśvara set out for home. Surrounded by cows, cowherd men, and women, Nīlasundara entered the settlement:

After spending a day and night happily upon Yamunā's bank, the cowherd women returned to Vraja in the morning. Sūra's Lords Śyāma and Balarāma went to Nanda's home, bringing joy to Their parents and all the cowherd people. Lord Kṛṣṇa is Deva, Śrī Bhagavān, ruler of the universe and possessor of infinite power. The Lord of the Yadus then entered Vraja joyfully with His companions. Hearing the delighted gopīs sing in lovely voices, the giver of happiness reached His home.

ORIGINAL Hindi

एक बार यह प्रयास अवश्य किया गया कि गायें वनमें ही रह जायँ, उनके संचारणका समय तो प्रायः हो ही चुका है। पर वे पशु भले ही वाणीके द्वारा अपने हृदयकी भावना व्यक्त न कर सकें, शरीरसे तो किसी अंशमें स्वतन्त्र हैं ही। वश चलते वे श्रीकृष्णचन्द्रको छोड़कर वनमें कैसे रह जायँगी? गोपरक्षकोंकी वह चेष्टा सर्वथा व्यर्थ सिद्ध हुई। सबने स्पष्ट अनुभव कर लिया कि मनुष्योंकी भाँति ही ये पशु भी इस समय व्रजमें प्रवेश करते हुए श्रीकृष्णचन्द्रको छोड़कर वनमें नहीं रह सकते:

ENGLISH TRANSLATION

An attempt was made to leave the cows in the forest, for their grazing time had nearly arrived. Though the animals could not express the feelings of their hearts through speech, their bodies possessed some freedom. Given a choice, how could they remain in the forest after leaving Śrī Kṛṣṇacandra? The cowherds' effort proved entirely futile. Everyone clearly understood that, just like human beings, the animals could not abandon Śrī Kṛṣṇacandra as He entered Vraja and remain behind in the forest:

ORIGINAL Sanskrit. Source: Vaiṣṇava-toṣaṇī

मनुष्या इव पशवोऽपि तं व्रजं प्रविशन्तं त्यक्तुं नाशक्नुवन्निति।

ENGLISH TRANSLATION

Like human beings, the animals too were unable to abandon Him as He entered Vraja.

ORIGINAL Hindi and Braj

अस्तु, आज गोचारण स्थगित रहा। श्रीकृष्णचन्द्रकी मनोहारिणी क्रीड़ाएँ नन्दप्राङ्गणमें, नन्दोद्यानमें एवं व्रजपुरमें होती रहीं। वनमें होनेवाले विविध कौतुकोंकी एक झाँकी पाकर पुरसुन्दरियोंने अपने नेत्र शीतल किये। और आठ पहरमें ही अतीत दिवसकी सारी घटनावली उनके स्मृतिपथसे इतनी दूर चली गयी, मानो कुछ हुआ ही न हो! सर्वत्र परमानन्दकी निराविल धारा प्रसरित हो रही है और उसमें अवगाहन करते हुए व्रजवासी अन्य सब कुछ भूल गये हैं; बस, स्मरण रह गया है उन्हें केवल यशोदानन्दनका। उन्हें देखते-देखते ही न जाने कब अंशुमाली अस्ताचलमें चले गये और कब रजनी भी आकर, उषाका आलिङ्गन कर विदा हो गयी, यह भी उन्होंने नहीं जाना। सभीका अनुभव है, हम तो सदा व्रजमें ही थे, व्रजमें ही हैं, नीलसुन्दरकी दैनंदिनी क्रीड़ा भी वैसे ही एकरस चल रही है। और इस समय वह देखो, वहाँ नन्दप्राङ्गणमें गोचारणके लिये वन जानेसे पूर्व व्रजेश्वरी अपने नीलमणिको कलेवा करा रही हैं, नीलमणि भी अन्यान्य खाद्य-सामग्रियोंको किञ्चिन्मात्र होठोंसे स्पर्श कराकर अब केवल नवनीतका आस्वाद ले रहे हैं। कर-किसलयपर जननीके द्वारा रखे हुए नवनीत-ग्रासको मुखमें भरकर वे पुनः अपना हस्त-कमल सामने कर देते हैं एवं मैया पुनः उसपर ग्रास सजा देती हैं:

हरि ब्रज-जन के दुख-बिसरावन।
कहाँ कंस, कब कमल मँगाए, कहाँ दवानल-दावन॥
जल कब गिरे, उरग कब नाथ्यौ, नहिं जानत ब्रज-लोग।
कहाँ बसे इक दिवस-रैनि भरि, कबहिं भयौ यह सोग॥
यह जानत हम ऐसेहिं ब्रज में, वैसेहिं करत बिहार।
सूर स्याम जननी सौं माँगत माखन बारंबार॥

ENGLISH TRANSLATION

Thus cow grazing was suspended for the day. Śrī Kṛṣṇacandra's enchanting games continued in Nanda's courtyard, garden, and throughout Vraja. Seeing a glimpse of the many wonders that normally occurred in the forest, the women of the settlement cooled their eyes. Within a single day and night, all the previous day's events had moved so far from their memories that it seemed nothing had happened. A spotless current of supreme bliss flowed everywhere, and bathing within it, the residents of Vraja forgot everything except Yaśodā's son.

As they gazed upon Him, no one knew when the sun disappeared behind the western mountain or when night arrived, embraced dawn, and departed. Everyone felt that they had always lived in Vraja, were still there, and Nīlasundara's daily play continued in its usual steady current. Now, in Nanda's courtyard before He went to the forest to graze the cows, the queen of Vraja fed her blue jewel His morning meal. After barely touching other foods to His lips, Nīlamaṇi relished only fresh butter. He placed in His mouth the morsel Mother set upon His tender hand, then held out His lotus palm again, and Mother placed another morsel upon it.

Hari makes the people of Vraja forget their sorrows. Where was Kaṁsa? When had he demanded lotuses? Where was the burning forest fire? The people of Vraja did not remember when Kṛṣṇa entered the water, when He subdued the serpent, where they spent an entire day and night, or when grief had arisen. They knew only, "We have always been in Vraja while He performs His pastimes as before." Sūra's Śyāma repeatedly asked His mother for butter.

ORIGINAL Hindi

इस प्रकार अबसे ग्रीष्मके अवसानतक, पुनः ग्रीष्मके आगमनतक एवं पावसकी अवधि समाप्तप्राय होनेतक श्रीकृष्णचन्द्रकी क्रीड़ा निर्बाध चलती रही। व्रजमें, वृन्दाकाननमें, कहीं भी राक्षसोंके द्वारा कोई उत्पात न हुआ। हाँ, इसी वर्षा-ऋतुके अन्तमें एक दिन जब मेघ पर्याप्त रूपसे बरस चुके थे, विविध वनक्रीड़ाओंसे श्रान्त होकर श्रीकृष्णचन्द्र एक वृक्षके नीचे विश्राम कर रहे थे, गायें समीप ही तृण चर रही थीं, गोपशिशुओंने अग्रज बलराम एवं नीलसुन्दरके समीप एक नवीन प्रस्ताव रखा। बलराम एवं श्यामके प्रधान सखा श्रीदाम गोपने तथा सुबल एवं स्तोककृष्ण आदिने हँस-हँसकर, अतिशय प्रेमके सहित समीप आकर अपना मनोभाव बताया:

ENGLISH TRANSLATION

From then until the end of summer, through the return of summer and almost to the close of the rainy season, Śrī Kṛṣṇacandra's play continued without interruption. No demon caused any disturbance anywhere in Vraja or Vṛndāvana. Then one day near the end of the rainy season, after the clouds had poured abundant rain, Śrī Kṛṣṇacandra rested beneath a tree, tired from many forest games, while the cows grazed nearby. The cowherd boys presented a new proposal to Nīlasundara and His elder brother Balarāma. Śrīdāmā, foremost friend of Rāma and Śyāma, together with Subala, Stokakṛṣṇa, and others, approached with great love, laughing as they expressed their desire:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.20

श्रीदामा नाम गोपालो रामकेशवयोः सखा।
सुबलस्तोककृष्णाद्या गोपाः प्रेम्णेदमब्रुवन्॥

ENGLISH TRANSLATION

A cowherd named Śrīdāmā, a friend of Rāma and Keśava, together with Subala, Stokakṛṣṇa, and other boys, spoke these words with love.

ORIGINAL Braj

श्रीदामा एक सखा सयानौ।
सुबल आदि प्रिय अपर सुजानौ॥
बोले बचन बिहँसि सुख मानी।
कृपासिंधु सौं अति सनमानी॥

ENGLISH TRANSLATION

Śrīdāmā was a wise friend, and Subala and the others were beloved and discerning. Filled with joy, they laughed and spoke with deep respect to the ocean of mercy.

ORIGINAL Hindi

बालकोंके स्वरमें अद्भुत उत्साह है, पूर्ण आशा भरी है कि उनकी वह योजना उनके बलराम, उनका कन्नू, दोनोंके द्वारा स्वीकृत होकर ही रहेगी और वे अविराम कहते चले जा रहे हैं, 'भैया राम, कितना सुख तुम हम सबको देते हो! और ओह! कितना बल है तुम्हारी इन भुजाओंमें। तथा भैया रे श्रीकृष्ण! तुम्हारा तो स्वभाव ही है दुष्टोंका दमन करते रहना। इसीलिये आज एक बात बताता हूँ, तुम दोनों सुन लो। देखो, यहाँसे कुछ ही दूरपर तालवन नामक एक सुविस्तृत वन है, हो! और क्या कहें, उसमें न जाने ताल-वृक्षोंकी कितनी पंक्तियाँ सुशोभित हैं। इतना ही नहीं, तालके पके फल वहाँ गिरते ही रहते हैं, पहलेसे गिरे हुए भी अगणित फल वहाँ पड़े रहते हैं। किंतु यह सब होकर भी क्या हुआ! वहाँ तो एक अत्यन्त हिंस्र-स्वभावका दैत्य रहता है। धेनुक उसका नाम है। उसी दुष्टने सम्पूर्ण फलोंपर ही अपना अधिकार जमा रखा है।

'बलराम भैया! और प्राणसखा श्रीकृष्ण! सुनो, वह असुर गधेका रूप धारण किये रहता है। महाबलशाली है वह, और उसके साथ ही उसीके समान पराक्रमशाली उसके अन्य असंख्य भाई-बन्धु भी निवास करते हैं। हमारे शत्रुनाशक भैयाओ! मनुष्योंको तो मारकर वह खा जाता है। उस नर-मांसभक्षी राक्षसके भयसे मनुष्य, पशु-पक्षी, सबने ही उस वनको छोड़ दिया; कोई भी वहाँ नहीं जाता, तालफलोंका लाभ नहीं ले पाता; जब कि ऐसे सुस्वादु एवं सद्गन्धयुक्त फल आजतक किसीने खाये ही नहीं! बस, स्वयं अभी प्रत्यक्ष अनुभव कर लो, उन फलोंकी मनोहर सुगन्ध सर्वत्र फैल रही है, हम सभीको यहाँसे उसकी स्पष्ट गन्ध मिल जो रही है। भैया रे श्रीकृष्ण! इस गन्धसे तो हम सबोंका मन ही लुब्ध हो गया; हमें तुम तालफल अवश्य खिला दो! दाऊ दादा! हमारी प्रबल इच्छा है इन फलोंको पा लेनेकी, भोजन करनेकी! बस, अब देर न करो। यदि हमारा प्रस्ताव तुम्हें रुचिकर लगे तो वहाँ अवश्य चलो, दादा।'

ENGLISH TRANSLATION

The boys' voices held astonishing enthusiasm and complete confidence that Balarāma and their Kannū would accept the proposal. They continued eagerly:

"Rāma Bhaiyā, how much happiness You give us all, and how powerful are Your arms. Śrī Kṛṣṇa, Your very nature is to subdue the wicked. Therefore hear something we wish to tell You both. A vast forest named Tālavana lies a short distance from here. Innumerable rows of palm trees beautify it. Ripe palm fruits constantly fall there, and countless fallen fruits already cover the ground. Yet a violent demon named Dhenuka has claimed all the fruit for himself.

"Balarāma Bhaiyā and Śrī Kṛṣṇa, friend dearer than life, that powerful demon assumes the form of a donkey. Countless relatives equal to him in strength live beside him. Brothers who destroy our enemies, he kills and eats human beings. Fearing that man-eating demon, humans, animals, and birds have all abandoned the forest. No one enters or enjoys its palm fruits, though no one has ever eaten fruit so delicious and fragrant. Experience it Yourselves. The fruit's enchanting aroma spreads everywhere, and we can clearly smell it from here. Śrī Kṛṣṇa, the fragrance has captivated all our minds. You must feed us those palm fruits. Dāū Dādā, we intensely desire to obtain and eat them. Do not delay. If our proposal pleases You, please take us there."

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.15.21-26

राम राम महाबाहो कृष्ण दुष्टनिबर्हण।
इतोऽविदूरे सुमहद्वनं तालालिसंकुलम्॥
फलानि तत्र भूरीणि पतन्ति पतितानि च।
सन्ति किं त्ववरुद्धानि धेनुकेन दुरात्मना॥
सोऽतिवीर्योऽसुरो राम हे कृष्ण खररूपधृक्।
आत्मतुल्यबलैरन्यैर्ज्ञातिभिर्बहुभिर्वृतः॥
तस्मात् कृतनराहाराद्भीतैर्नृभिरमित्रहन्।
न सेव्यते पशुगणैः पक्षिसङ्घैर्विवर्जितम्॥
विद्यन्तेऽभुक्तपूर्वाणि फलानि सुरभीणि च।
एष वै सुरभिर्गन्धो विषूचीनोऽवगृह्यते॥
प्रयच्छ तानि नः कृष्ण गन्धलोभितचेतसाम्।
वाञ्छास्ति महती राम गम्यतां यदि रोचते॥

ENGLISH TRANSLATION

Rāma, mighty-armed Rāma, and Kṛṣṇa, destroyer of the wicked, not far from here lies a vast forest crowded with rows of palm trees. Many fruits fall there and lie upon the ground, but the evil Dhenuka prevents anyone from taking them.

Rāma and Kṛṣṇa, that immensely powerful demon assumes a donkey's form and is surrounded by many relatives equal to him in strength. O destroyers of enemies, he eats human flesh. Out of fear, people do not enter that forest, and even animals and flocks of birds avoid it.

There are fragrant fruits there that no one has ever tasted. Their aroma spreads in every direction and reaches us here. Kṛṣṇa, please give those fruits to us, whose minds their fragrance has enticed. Rāma, we desire them greatly. Let us go there if the idea pleases You.

ORIGINAL Braj

राम राम हे यदुकुल भूषन।
अहो कृष्न अघ-दनुज-विदूषन॥
इत तैं निकट ताल-बन सुंदर।
सघन सुहावन फल सुख-मंदिर॥
गिरे-झरे फल पक्क सुहावन।
छिति छपि रही, अमिय सम पावन॥
है परंतु धेनुक अति घोरा।
रोक्यौ तिन सब फल चहु ओरा॥
अति बिसाल, बल काल समाना।
खर-सरूप तन कुलिस प्रमाना॥
ताहि सरिस बल अपर बहु, ज्ञाति तासु अति घोर।
नर-अहार संतत करें, कुमती कठिन कठोर॥
तेहि भय भीत मनुज नहिं जाहीं।
पसु-पंछी नहिं निकट रहाहीं॥
फल अभुक्त-पूरब जदुनंदा।
अति सौरभ फल हैं सुख-कंदा॥
अनिल संग यह सुरभि अनूपा।
मन कहँ खैंचि लेइ सुखरूपा॥
मन लोभित फल चाह विसेषी।
दीजिय नाथ कृपा हिय पेखी॥
हे बलदेव! चाह चित भूरी।
चलिय, नाथ! कीजै रुचि पूरी॥
जो इच्छा प्रभु! होइ तुम्हारी।
चलहु, नाथ! तौ जन सुखकारी॥
भारी भूख लगी है, चलौ।
भैया, बहुत मानिहैं भलौ॥

ENGLISH TRANSLATION

Rāma, adornment of the Yadu dynasty, and Kṛṣṇa, destroyer of sin and demons, a beautiful palm forest lies nearby, dense and lovely, an abode of delightful fruit. Beautiful ripe fruits have fallen and covered the ground, pure as nectar. Yet the terrible Dhenuka has blocked access to every fruit. His huge donkey body is hard as a thunderbolt, and his strength resembles death. Many fierce relatives equal to him in power live there. Cruel and wicked, they continually eat human flesh.

Fearing him, people do not enter, and animals and birds stay away. O son of Yadu, the fruit has never been tasted and is exceedingly fragrant, a source of delight. Its incomparable aroma travels upon the breeze and draws the mind. Our minds are enticed, and we greatly desire the fruit. Lord, see our hearts and mercifully give it to us. Baladeva, our hearts desire it intensely. Come, Lord, and fulfill our longing. If the idea pleases You, please go there and bring joy to Your servants. We are extremely hungry. Come, brother, and we shall consider it a great favor.

ORIGINAL Hindi

गोपशिशुओंका यह निवेदन पूर्ण होते-न-होते राम-श्याम दोनों भाई उठकर खड़े हो गये। उनके नित्य-प्रफुल्ल वदनारविन्दपर एक अभिनव उल्लासकी लहर-सी बह चली। दोनों ही हँसे और उनके उस उन्मुक्त हास्यसे समस्त अरण्यप्रान्त गूँज उठा। फिर बाल्यलीलाविहारी श्रीकृष्ण एवं बलराम तत्क्षण उन अपने सुहृद् बन्धुओंका मनोरथ पूर्ण करनेके लिये तालवनकी ओर चल ही तो पड़े। हँसते हुए वे असंख्य बालक भी उनके साथ चले जा रहे हैं। देखते-देखते ही तालवनकी सीमा भी आ पहुँची। यह लो, यह रही तालवनकी समतल, स्निग्ध सुविस्तीर्ण कृष्णवर्ण मृत्तिकामयी भूमि! वे खड़े हैं तालके उत्तुङ्ग वृक्ष! बस, बलराम तो दौड़ पड़े। किसीके पहुँचनेसे पूर्व ही रोहिणीनन्दनने वहाँ जाकर तालवृक्षोंको अपनी भुजाओंमें भर लिया और एक करिशावक मानो कदली वृक्षोंको प्रकम्पित कर रहा हो, इस प्रकार उन्हें बड़े वेगसे हिलाकर क्षणोंमें ही राशि-राशि फल भूमिपर गिरा दिये:

ENGLISH TRANSLATION

Before the cowherd boys had finished their plea, the brothers Rāma and Śyāma rose. A fresh wave of delight flowed across Their ever-cheerful lotus faces. They laughed, and the entire woodland resounded with Their open laughter. Śrī Kṛṣṇa and Balarāma, enjoyers of childhood play, immediately set out for Tālavana to fulfill Their beloved friends' desire. Countless laughing boys accompanied Them.

Soon they reached Tālavana's boundary. Before them lay its level, smooth, expansive ground of dark soil and its towering palm trees. Balarāma ran ahead. Before anyone else arrived, Rohiṇī's son embraced the palms with His arms and shook them forcefully like a young elephant agitating banana trees. In moments, masses of fruit fell upon the ground:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.27-28

एवं सुहृद्वचः श्रुत्वा सुहृत्प्रियचिकीर्षया।
प्रहस्य जग्मतुर्गोपैर्वृतौ तालवनं प्रभू॥
बलः प्रविश्य बाहुभ्यां तालान् सम्परिकम्पयन्।
फलानि पातयामास मतङ्गज इवौजसा॥

ENGLISH TRANSLATION

Hearing Their friends' words and desiring to please them, the two Lords laughed and went to Tālavana surrounded by cowherd boys. Entering the forest, Balarāma grasped the palms with His arms and forcefully shook them like a great elephant, causing the fruits to fall.

ORIGINAL Braj

सुनतहिं चले सु लागत भले।
ऐसैं दुष्ट किते दलमले॥
आगैं भए बिहँसि बलराम।
पाछैं करि लए मोहन स्याम॥

× × ×

बिहँसत हरि सँग चले गुवाला।
नाचत-गावत गुन गोपाला॥

× × ×

गए ताल-बन राजत दोऊ।
मत्त गयंद सरिस सुठि सोऊ॥
गहन जाइ बल कर गहि ताला।
दियउ हलाइ गिरे फल-जाला॥

× × ×

सो सुनि कै जुग बंधु चले मिलि संग सखा जु प्रमोद भरे रस।
सुंदर रम्य अरन्य लख्यौ, बन पैंठत अग्रज अग्र भये हँस॥
मंजुल पक्क फरे फल-पुंजन, गुंजन भौर, प्रसून भरे तहँ।
राम कँपावत वृच्छ-समूह, झरे फल-फूल, ढरे छिति पै जहँ॥
झरत सुमन-फल, गिरत तहँ, बिथुरत बिपुल रसाल।
भरत गोद हरबर धरत करत कुलाहल बाल॥

ENGLISH TRANSLATION

As soon as They heard, They happily set out. How many such wicked beings had They crushed? Laughing, Balarāma went ahead and brought charming Śyāma behind Him.

× × ×

The cowherd boys accompanied laughing Hari, dancing and singing Gopāla's glories.

× × ×

The two brothers entered Tālavana and shone like intoxicated elephants. Balarāma went deep into the forest, seized the palms, and shook them until masses of fruit fell.

× × ×

Hearing the proposal, the two brothers went together with friends filled with joyous rasa. They saw the lovely forest, and the laughing elder brother entered first. Beautiful ripe fruit hung in clusters, bees hummed, and flowers filled the grove. Rāma shook the trees, and fruit and flowers poured to the earth. Blossoms and fruit fell, scattering abundant juice. The boys filled their laps, eagerly gathered the fruit, and raised a joyful commotion.

ORIGINAL Hindi

समीपमें ही अवस्थित धेनुकके कर्णरन्ध्रोंमें एक साथ इतने ताल-फलोंके गिरनेका घनघोर शब्द प्रविष्ट हो गया। तुरंत ही उसने अपनी हिंस्र आँखें फिराकर इस ओर देखा और दीख पड़े राम-श्याम तथा आनन्द-कोलाहल करते हुए असंख्य गोपशिशु! अब तो धेनुकके रोषका क्या कहना है! उसके विशाल पर्वताकार गर्दभ-शरीरका रोम-रोम क्रोधसे जल उठा। द्रुतगतिसे वह चल पड़ा उसी ओर, जहाँ बलराम तालके समीप खड़े हँस रहे हैं। उसे आनेमें भी कितनी देर लगती। जिस वेगसे वह चला है, उससे, उसके पदभारसे पर्वतके सहित सम्पूर्ण पृथ्वीतल प्रकम्पित जो हो रहा है। बस, आधे क्षणसे पूर्व ही मानो एक प्रकाण्ड पर्वत ही उड़ता-सा आया हो, इस प्रकार वह बलरामके पास आ पहुँचा। और आकर तनिक रुके, यह बात भी नहीं, उस महाबलवान् क्रूरस्वभाव दैत्यने अपना मुँह फिराया तथा पीछेके दोनों पैरोंको उठाकर एक भरपूर दुलत्ती रोहिणीनन्दनके वक्षःस्थलपर उसने मार ही तो दी। साथ ही यह प्रहार कर चुकनेपर अत्यन्त कर्कश स्वरमें वह रेंक उठा और रेंकता हुआ ही चारों ओर घूमने लगा। दूसरी दुलत्तीके प्रहारकी ताकमें धेनुकने दुष्टताकी सीमा पार कर ली!

ENGLISH TRANSLATION

The thunderous sound of so many palm fruits falling at once entered the ears of Dhenuka, who stood nearby. He immediately turned his savage eyes toward the grove and saw Rāma, Śyāma, and countless cowherd boys raising a joyful uproar. Rage burned through every hair of his vast, mountainlike donkey body. He rushed toward the place where Balarāma stood laughing near the palms.

He arrived in less than half a moment, seeming like an enormous mountain flying through the air. The speed and weight of his steps shook the entire earth together with its mountains. Without pausing, the mighty, cruel demon turned around, raised both hind legs, and struck Rohiṇī's son squarely in the chest. After the blow he brayed harshly and circled about, waiting to deliver another kick. Dhenuka crossed every limit of wickedness.

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.29-30

फलानां पततां शब्दं निशम्यासुररासभः।
अभ्यधावत क्षितितलं सनगं परिकम्पयन्॥
समेत्य तरसा प्रत्यग्द्वाभ्यां पद्भ्यां बलं बली।
निहत्योरसि काशब्दं मुञ्चन् पर्यसरत् खलः॥

ENGLISH TRANSLATION

Hearing the sound of falling fruits, the demon in donkey form rushed forward, shaking the earth and its mountains. The powerful villain reached Balarāma at great speed, turned his back, struck His chest with both hind legs, brayed harshly, and circled Him.

ORIGINAL Braj

फल कें गिरत सोर चहुँ ओरा।
धायौ अकनि असुर खल घोरा॥
चलेउ रोष भरि, छोभ करि, गिरि सम काय बिसाल।
कंपित छिति गिरि-द्रुम सहित अतिसै क्रूर कराल॥
आइ तुरित जहँ हलधर ठाढ़े।
जुगुल पाय उर में हनि गाढ़े॥
करि खर नाद मूढ़ सठ घोरा।
भ्रमत भयौ बल के चहुँ ओरा॥
सोर सुनत अति जोर भरौ धेनुक धरि धायव।
रासभ रूप उमंडि मंडि रन सनमुख आयव॥
फल लखि बड़किम रोस, घोष घन रोष सौं बोलत।
धमकत धरनि धधाय, भूमि भूधर सब डोलत॥
करि श्रवन-पुच्छ उन्नत, तजतु घ्रान-रंध्र स्वाँसानि सुर।
लखि महाबली बलभद्र कहँ पिछले पग घालत असुर॥

ENGLISH TRANSLATION

Hearing the sound of fruit falling everywhere, the terrible wicked demon rushed forward. Filled with rage and agitation, his huge body resembled a mountain. The exceedingly cruel and dreadful creature made the earth tremble together with its mountains and trees. He quickly reached the place where Haladhara stood and struck His chest deeply with both feet. The deluded villain brayed terribly and circled Balarāma.

Hearing the great noise, mighty Dhenuka charged. Swelling in donkey form, he entered the battle face to face. Seeing the fruit, he glanced crookedly in rage and brayed with deep fury. The earth thundered beneath his rush, and the ground and mountains shook. Raising ears and tail and blowing fierce breaths from his nostrils, the demon saw mighty Balabhadra and kicked backward at Him.

ORIGINAL Hindi

किंतु बलराम तो अभी भी वैसे ही हँस रहे हैं। अवश्य ही गर्दभरूपधारी असुर पुनः आ पहुँचा है उनके अत्यन्त निकटमें ही और क्रोधसे सर्वथा अधीर हो रहा है वह! पुनः उसने उनकी ओर पीठ कर ली और फिर अत्यन्त क्रोधसे पिछले पैरोंकी दुलत्ती भी चला ही दी। पर इस बार अपने वक्षःस्थलपर उसके पैर आनेसे पूर्व ही रामने अपना वामहस्त आगे बढ़ा दिया; बढ़ाकर उसके पैरके अग्रभागको पकड़ लिया। धेनुककी कोई अन्य चेष्टा तो अब होनेसे रही; क्योंकि राम उसे आकाशमें उठाकर अलात-चक्रकी भाँति बारम्बार घुमा रहे थे और वह विवश घूम रहा था। बस, कुछ ही क्षण घूमनेमें उसके प्राण भी घूमकर बाहर निकल आये तथा उसके जीवनशून्य शरीरको रामने तालवृक्षपर फेंक दिया:

ENGLISH TRANSLATION

Balarāma continued to laugh. The donkey demon again came very near, utterly maddened by rage. He turned his back and violently kicked with his hind legs. This time, before his feet reached Balarāma's chest, Rāma extended His left hand and caught their tips. Dhenuka could do nothing further. Rāma lifted him into the sky and whirled him repeatedly like a circle of firebrands. The helpless demon spun until, within moments, his life left his body. Rāma then threw the lifeless body upon a palm tree:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.31-32

पुनरासाद्य संरब्ध उपक्रोष्टा पराक् स्थितः।
चरणावपरौ राजन् बलाय प्राक्षिपद्रुषा॥
स तं गृहीत्वा प्रपदोर्भ्रामयित्वैकपाणिना।
चिक्षेप तृणराजाग्रे भ्रामणत्यक्तजीवितम्॥

ENGLISH TRANSLATION

Approaching again in fury, the braying demon stood with his back toward Balarāma and angrily thrust both hind legs at Him, O King. Balarāma seized him by the hooves with one hand, whirled him until the motion took his life, and threw him into the top of a palm tree.

ORIGINAL Braj

पुनि करि क्रोध निकट चलि आवा।
बल सनमुख निज बल देखरावा॥
पिछले जुग पद जोरि गँवारा।
पुनि बल-उर कहुँ करेउ प्रहारा॥
आवत चरन देख बल जबहीं।
पकरि लियौ पग जुग कर तबहीं॥
एक पानि गहि, ताहि घुमाई।
पटकि ताल तरु पै सुख पाई॥
भ्रमतहिं प्रान गयौ चलि तासू।
मरौ अघी अपने अघ आसू॥
बल-उद्धत बलराम महाबल झपटि धरधौ झुकि असुर कठोर।
कर पर हरबर फेरि फिरावत, उलछारत, झारत झकझोर॥
तरबर-मूल भूमि गहि पटक्यौ, झटक्यौ चट-चट-फटक्यौ फेरि।
झहरत प्रभु, हहरति बसुधा, तहँ भभरि भगे मृग-गन तेहि बेरि॥

ENGLISH TRANSLATION

The demon again approached in anger and displayed his strength before Balarāma. The fool joined his hind legs and attacked Balarāma's chest once more. Seeing the feet approach, Balarāma immediately caught both of them. Holding him with one hand, He whirled him and joyfully hurled him into a palm tree. His life departed while he spun, and the sinner died through his own sin.

Mighty Balarāma seized the hard demon swollen with pride, bending to catch him in a sudden rush. Holding him in His hand, He turned him rapidly, tossed him, shook him, and whirled him violently. He dashed him down near the tree roots, jerked and battered him repeatedly. As the Lord shook him and the earth roared, herds of deer fled in terror.

ORIGINAL Hindi

उस मृतदेहके प्रबल आघातसे तालका वह उत्तुङ्ग एवं अत्यन्त सुपुष्ट वृक्ष तड़-तड़कर, विचूर्ण होकर गिर पड़ा। केवल वह गिरा, इतना ही नहीं, उसने अपने पार्श्ववर्ती सटे वृक्षको भी प्रकम्पित कर तोड़ डाला। पुनः उसने तीसरेको, तीसरेने चौथे पार्श्ववर्ती तालको, इस प्रकार एक-दूसरेको धराशायी करते हुए न जाने कितने तालवृक्ष टूटकर खण्ड-खण्ड हो गये। रोहिणीनन्दनको तो यह एक क्रीड़ा हुई, एक साधारण-सा खेल खेलते हुए ही रामने उस मृत देहको फेंका था। किंतु वह आघात इतना भीषण था कि उस वनके समस्त तालवृक्ष ही प्रकम्पित हो उठे, मानो किसी अत्यन्त प्रबल झंझावातके वेगसे वे विताड़ित हो गये हों:

ENGLISH TRANSLATION

The mighty impact of the corpse shattered the tall, sturdy palm and sent it crashing down. As it fell, it struck and broke the neighboring tree, which toppled into a third, and the third into a fourth. In this way countless palms knocked one another down and broke into pieces. For Rohiṇī's son this was mere play. Rāma threw the corpse as part of an ordinary game, yet the impact was so fierce that every palm in the forest shook as though battered by a tremendous storm:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.33-34

तेनाहतो महातालो वेपमानो बृहच्छिराः।
पार्श्वस्थं कम्पयन् भग्नः स चान्यं सोऽपि चापरम्॥
बलस्य लीलयोत्सृष्टखरदेहहताहताः।
तालाश्चकम्पिरे सर्वे महावातेरिता इव॥

ENGLISH TRANSLATION

Struck by the demon's body, the great palm with its broad crown shook, broke, and made the tree beside it tremble. That tree struck another, and the next struck still another. Battered one after another by the donkey's body, which Balarāma had tossed in play, all the palms shook as though driven by a mighty wind.

ORIGINAL Braj

एहि बिधि नृप! धेनुक बल मार्यौ।
गिरौ ताल लै बहु छिति डार्यौ॥
ताल ताल फल गिरे अनेका।
को गनि सक अस काहि बिबेका॥

× × ×

परे जु ताल बिसाल सु ऐसैं।
प्रबल पवनके मारे जैसैं॥

ENGLISH TRANSLATION

In this way, O King, mighty Balarāma killed Dhenuka. He fell, bringing many palms down upon the earth. Innumerable trees and fruits fell. Who could count them or possess the understanding to describe them?

× × ×

The great palms fell as though struck by a powerful wind.

ORIGINAL Hindi

श्रीबलरामके आघातसे ऐसा हो जानेमें आश्चर्य ही क्या है। इन्हीं सर्वैश्वर्यनिकेतन अनन्त जगन्नियन्तामें ही तो यह सम्पूर्ण परिदृश्यमान जगत् सूत्रमें वस्त्रकी भाँति ओतप्रोत है। क्या महत्त्व बढ़ता है उनका इन तुच्छातितुच्छ घटनाओंको घटित कर देनेसे?

ENGLISH TRANSLATION

What wonder was there in such an event resulting from Śrī Balarāma's blow? This entire visible universe is woven into Ananta, ruler of the universe and abode of all majesty, as cloth is woven upon threads. How could causing such utterly insignificant events increase His glory?

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.35

नैतच्चित्रं भगवति ह्यनन्ते जगदीश्वरे।
ओतप्रोतमिदं यस्मिंस्तन्तुष्वङ्ग यथा पटः॥

ENGLISH TRANSLATION

This is no wonder for Bhagavān Ananta, Lord of the universe, within whom the whole cosmos is woven like cloth upon threads, dear King.

ORIGINAL Hindi

जो हो, इस सम्बन्धमें कुछ क्रीड़ा अवशिष्ट रही थी, वह भी पूरी हो गयी। धेनुकके बन्धु-बान्धव अपने स्वजनका यह आकस्मिक प्राणनाश देखकर अत्यन्त क्रुद्ध हो उठे; प्रतिहिंसाकी आगमें जलते हुए वे राम-श्यामकी ओर अग्रसर हुए। गधोंका दल एकत्र हो गया। फिर तो अग्रज एवं नीलसुन्दरको भी कौतुक करना ही था। खेल आरम्भ हुआ। खेलते हुए दोनों भाई जो भी समीप आता, उसकी पिछली टाँगें पकड़कर तालवृक्षपर दे मारते अथवा अन्य कौतुक करते हुए उनका कचूमर निकाल देते। देखते-देखते वहाँकी सम्पूर्ण भूमि तालफलोंसे, भग्न तालवृक्षोंके अग्रभागसे एवं दैत्योंके मृतदेहोंसे पट गयी। क्षितितलने एक विचित्र-सी शोभा धारण कर ली, वैसी शोभा जो विविध वर्णोंके मेघसे आवृत होनेपर आकाशको हो जाती है:

ENGLISH TRANSLATION

Some play still remained in this episode, and that too was completed. Seeing their relative's sudden death, Dhenuka's kinsmen became furious and advanced toward Rāma and Śyāma, burning with revenge. A herd of donkeys gathered. The elder brother and Nīlasundara now had to enjoy another sport. Their game began. Whenever one approached, the brothers seized his hind legs and hurled him into a palm tree, or crushed him through some other playful act.

Soon the ground was covered with palm fruits, the broken crowns of palms, and the dead bodies of demons. The earth assumed a strange splendor like the sky when covered by clouds of many colors:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.15.36-38

ततः कृष्णं च रामं च ज्ञातयो धेनुकस्य ये।
क्रोष्टारोऽभ्यद्रवन् सर्वे संरब्धा हतबान्धवाः॥
तांस्तानापततः कृष्णो रामश्च नृप लीलया।
गृहीतपश्चाच्चरणान् प्राहिणोत्तृणराजसु॥
फलप्रकरसङ्कीर्णं दैत्यदेहैर्गतासुभिः।
रराज भूः सतालाग्रैर्घनैरिव नभस्तलम्॥

ENGLISH TRANSLATION

Then all Dhenuka's braying kinsmen, enraged at their relative's death, rushed upon Kṛṣṇa and Rāma. O King, as each attacked, Kṛṣṇa and Rāma playfully seized his hind legs and hurled him into a palm. Covered with heaps of fruit, dead demons, and palm crowns, the earth shone like the sky filled with clouds.

ORIGINAL Braj

राम-स्याम प्रभु लीला बाढ़े, सठ मारे इक भुजा उखार।
तोरत सीस, सीस सौं फोरत, ढोरत धर धरनी के भार॥
इक पग पकरि उच्च गहि पटकत, छी मुरकत खल अमर-अगार।
जिमि घन सघन गगन महँ छाए, भ्रमत भयानक इमि अनुहार॥
परे बिसाल ताल इमि मही।
बिच-बिच गर्दभ परत न कही॥
ज्यों रबि अस्त होत आडंबर।
कारे-पियरे बादर अंबर॥

ENGLISH TRANSLATION

Rāma and Śyāma expanded Their play. They killed the villains, uprooting them with one arm, breaking heads against heads, and removing the earth's burden. Seizing one by the foot, They raised and dashed him down. The wicked creatures twisted as they went to the abode of the gods. Their terrible bodies whirled like dense clouds covering the sky. Great palm trees lay across the ground with innumerable donkeys between them, like black and yellow clouds filling the sky at sunset.

ORIGINAL Hindi and Braj

अब अन्तरिक्षसे देवगण कुसुमोंकी वर्षा करने लगते हैं। साथ ही उनके 'जय-जय' घोषसे कानन प्रतिनादित हो उठता है:

हरखत हिय बरखत कुसुमावलि बृन्दारक के बृन्द अपार।
जय-जय धुनि जन करत मगन मन अतुल-पराक्रम प्रभुहि निहार॥

ENGLISH TRANSLATION

The gods now showered flowers from the sky, and the forest echoed with their cries of victory:

Countless hosts of gods rejoiced in their hearts and rained garlands of flowers. Beholding the Lord's incomparable valor, they cried, "Victory, victory," with minds absorbed in joy.

CHAPTER 74

# बलराम-श्रीकृष्णका किशोरावस्थामें प्रवेश

# Balarama and Shri Krishna Enter Adolescence

Source scan pages 471–475

ORIGINAL Hindi, Sanskrit, and Braj

बलराम-श्रीकृष्णका किशोरावस्थामें प्रवेश

एक दिन श्रीकृष्णचन्द्रके उन त्रैलोक्यसुन्दर श्रीअङ्गोंपर पौगण्डका साम्राज्य था, उनकी समस्त भाव-भङ्गिमाएँ उसकी छाप लेकर ही व्यक्त होतीं; किंतु उस पौगण्डकी भी सीमित अवधि थी। उसने सोचा-- जब मैं आया था, तब उन श्यामल अङ्गोंपर कौमारका शासन था । अनेक क्रीडाओंकी ओटमें स्थित होकर मैंने क्रमशः उसे यहाँसे निस्सारित किया, शासनसूत्र अपने हाथमें लिया; क्योंकि कौमार इन मनोहर अवयवोंमें अपेक्षित विकास नहीं कर पा रहा था। हाँ, मेरी अपेक्षा भी अधिक योग्यता 'कैशोर' में अवश्य है और वह द्वारपर अपना अधिकार सँभालने आ भी पहुँचा है। मैं इसके लिये कोई त्याग कर रहा हूँ, यह बात नहीं; यह तो अवश्यम्भावी घटना है; निर्धारित समयपर ही वह आया है। एक तो वह उपयुक्त पात्र है, फिर अपने-आप आकर उपस्थित हो गया है। इतना ही नहीं--यह लो, उसके आते ही, उसकी छाया पड़ते ही नीलसुन्दरके श्रीअङ्गोंपर कितना सुन्दर विकास परिलक्षित होने लगा है! अहा! कर्तव्यका कितना गम्भीर ज्ञान है इसे । अपने अस्तित्वकी चरम कृतार्थता व्रजेन्द्रनन्दनके श्रीअङ्ग-स्पर्शसे ही हो सकती है-- यह विवेक इसमें है, तभी तो यह आया और ठीक अवसरपर आया तथा आते ही इसने अपनी योग्यताका परिचय भी दे दिया, आवासकी व्यवस्था सँभाल ली, अभी-अभी देखते-देखते इसने कैसा सुन्दर विस्तार कर लिया।' बस, यह विचार आते ही पौगण्डने अपने समस्त वैभव, श्रीकृष्णचन्द्रके श्रीअङ्गोंपर प्राप्त हुए अपने सम्पूर्ण अधिकार कैशोरको समर्पित कर दिये और अलक्षित रूपसे ही वह स्वयं अन्तर्हित हो गया--

राज्यं सम्यगुपेत्य कृष्णवपुषि त्रैलोक्यलक्ष्मीमये
क्रीडाभिर्लघु निर्गमय्य समया नोदार्यपर्याकुलम्।
पात्राय स्वयमागताय गुणितावासाय सद्वेदिने
कैशोराय निजं प्रदाय विषयं पौगण्डमन्तर्दधे॥
( श्रीगोपालचम्पूः )

फिर तो कैशोरने अपने ढंगसे सब कुछ पूरा-का-पूरा सजाया-नीलसुन्दरके मुखसरोजका सर्वांश विकसित हो उठा, एक अभिनव कान्ति प्रसरित होने लगी। दृगोंमें मनोहर दीर्घता दीख पड़ी और वे नयन-सरोरुह अरुणप्रभासे रञ्जित होने लगे। वक्षःस्थल ऊँचा हुआ, सुन्दर विस्तार भी हो गया उसका। मध्यदेशमें परम रमणीय कृशता परिलक्षित होने लगी। इस प्रकार एक अद्भुत अनिर्वचनीय सौन्दर्यसिन्धुका निर्माण कर दिया कैशोरने। तथा जैसे ही उसमें पहली ऊर्मि उठी कि समस्त व्रजपुर प्लावित हो उठा,

स्थावर-जंगम सबके नेत्र भर गये इस सौन्दर्यपूरसे सबकी आँखें आकर्षित होकर बरबस बह चलीं उस प्रवाहमें और जाकर आखिर डूब ही गयीं नीलसुन्दरके श्रीअङ्गके समीप उठती हुई उन श्यामल लहरोंमें! -

मुखे पूर्तिः कान्तिर्नयनयुगले दैर्घ्यमरुण-
प्रभा हृद्युच्छ्रायः प्रततिरपि मध्ये तु कृशता।
इतीदं सौन्दर्यं यदवधि मनागप्यधिजगे
जगन्नेत्रश्रेणी तदवधि हरौ तेन चकृषे॥

( श्रीगोपालचम्पूः )

कदाचित् किसीकी आँखें कुछ क्षणोंके लिये बाहर उतराने लगतीं तो उस समय उसके प्राण इस प्रकार झंकार करने लगते-- अहा! कैसी शोभा है नीलसुन्दरकी! मानो वसन्तके दिन हों, नव-तमाल-तरुकी शाखाओंमें, शाखाकी प्रत्येक ग्रन्थिमें विविध वर्णमयी नवाङ्कुरश्रेणी फूट पड़ी हो; इन नवाङ्कुरोंसे श्याम-तमालका सौन्दर्य प्रस्फुटित हो रहा हो। पर यह शोभा भी सर्वथा तिरस्कृत जो हो रही है नीलसुन्दरके रोम-रोमसे प्रस्फुटित हुए सौन्दर्य-स्रोतकी तुलनामें !'

अधिमधुदिनमनुपर्वकर्बुरितनवाङ्कुरकन्दलदल-
द्रामणीयकनवतमालकदम्बविडम्बकम्॥

( श्रीआनन्दवृन्दावनचम्पूः)

“देखो तो सही, अङ्ग-प्रत्यङ्गोंका आनन्दसूचक यह उच्छलित कैशोरभाव अपनी समस्त मधुरिमा उँडेलने जा रहा है और व्रजेन्द्रनन्दनके श्रीअङ्ग भी उस माधुर्यभारको वहन करनेमें सर्वथा समर्थ दीख रहे हैं। अहा! पौगण्डके अन्तरालमें ही सहसा व्यक्त हुए

ENGLISH TRANSLATION

Balarama and Shri Krishna Enter Adolescence

One day, paiganda childhood held dominion over those limbs of Shri Krishnachandra that beautify the three worlds, and every one of His gestures and expressions appeared bearing its stamp. Yet paiganda too had a limited term. It thought, "When I arrived, kaumara infancy ruled those dark limbs. Concealed behind many games, I gradually expelled it and took the reins of government into my own hands, for kaumara was unable to produce the required development in those enchanting members. Yes, kaishora adolescence certainly possesses greater fitness than I do, and it has now reached the door to assume its authority. It is not that I am making some sacrifice for it; this event is inevitable, and it has arrived precisely at its appointed time. It is a worthy recipient, and moreover has come forward of its own accord. Not only that, see how beautifully Nila-sundara's sacred limbs have begun to develop as soon as it arrived and cast its shadow upon them! Ah, how profound is its knowledge of duty. It understands that the highest fulfillment of its existence can come only through contact with the limbs of the son of the King of Vraja. That is why it has come, and come at exactly the right moment. As soon as it arrived, it displayed its capability, took charge of the dwelling, and, just now before our eyes, expanded so beautifully." The instant this thought arose, paiganda surrendered all its splendor and its entire authority over Shri Krishnachandra's limbs to kaishora, and itself vanished unseen:

Having fully assumed its kingdom in Krishna's body, the abode of the beauty of the three worlds, paiganda quickly drove out kaumara through play, for that former age was not wholly fitted to such nobility. It then gave its own domain to adolescence, the worthy heir that had come of itself, had enlarged its dwelling, and knew what was proper, and paiganda disappeared.

(Shri Gopala-champu)

Adolescence then arranged everything completely in its own manner. Nila-sundara's lotus face blossomed in every part, and a fresh radiance began to spread. A charming length appeared in His eyes, and those lotus eyes began to glow with a reddish luster. His chest rose and broadened beautifully, while an exceedingly lovely slenderness appeared at His waist. In this way kaishora fashioned a wondrous, indescribable ocean of beauty. As soon as its first wave arose, all Vrajapura was inundated. The eyes of every moving and unmoving being filled with this flood of beauty. Drawn irresistibly, everyone's eyes flowed away in that current and finally drowned in the dark waves rising beside Nila-sundara's sacred limbs:

Fullness appeared in His face, luster there, length in the pair of eyes with a reddish glow, elevation and breadth in the chest, and slenderness at the waist. From the moment this beauty arose even slightly, the rows of eyes throughout the world were drawn by it toward Hari.

(Shri Gopala-champu)

If someone's eyes managed for a few moments to float back outward, that person's life would begin to resonate: "Ah, what beauty Nila-sundara possesses! It is as though, on spring days, rows of newly colored shoots had burst from every joint of every branch of a fresh tamala tree, and through those new shoots the beauty of the dark tamala were blossoming. Yet even that beauty is utterly put to shame beside the current of loveliness bursting from every pore of Nila-sundara."

Like a grove of young tamala trees whose loveliness, during the days of spring, is dappled at every joint with masses of tender new shoots and leaves.

(Shri Ananda-vrindavana-champu)

"Just look. This surging state of adolescence, which announces joy through every limb and lesser member, is about to pour out all its sweetness, and the sacred limbs of Vrajendranandana appear wholly capable of bearing that weight of sweetness. Ah, how beautiful is adolescence suddenly manifesting from within paiganda..."

ORIGINAL Hindi, Sanskrit, and Braj

कैशोरकी कैसी शोभा है! मानो कुसुम अपने हृद्देशमें
प्रतिक्षण सृष्ट होते हुए मकरन्द एवं परागका उपहार
एकत्रकर मधुकरका प्रीतिभाजन बनने जा रहा हो;
अभिनव मुकुलके रूपमें, मुकुलकी कान्ति धारण
किये अवस्थित हो।'
प्रत्यङ्गरङ्गितरङ्गितविशेषमाधुरीधुरीणमन्तरुत्पद्यमान-
मधुपरागमधुपरागभागभिनवकुड्मलीभावभावहितं
कुसुममिव।
( श्रीआनन्दवृन्दावनचम्पूः )
(अहा! नीलसुन्दर मानो श्याम लता नामकी
लताका वह एक अनिर्वचनीय सुन्दर फल हों, जो
अभी परिपक्व तो नहीं हो, फिर भी कसैलेपनसे रहित
हो जाय, मृदुता धारण कर ले, मधुर-सुस्वादु रससे
पूरित हो जाय, सबकी एकमात्र लोभनीय वस्तु बन
जाय!'
अपाकनिष्कषायमृदुमधुरलुलितं श्यामलतालतायाः
किमपि फलमिव।
( श्रीआनन्दवृन्दावनचम्पूः )
इस प्रकार भावावेशमें उन व्रजवासियोंके प्राण न
जाने क्या-क्या अनुभव करने लगते। विशेषत: उन
ब्रजवधुओंकी, गोपकुमारिकाओंकी क्या दशा हुई, इसे
तो एकमात्र वे ही जानती हैं।
प्रतिदिन-जब भुवनभास्कर प्राचीको रञ्जित करने
लगते-नीलसुन्दर वंशीके छिद्रोंमें स्वर भरते हुए
गोचारणके लिये वनमें पधारते। उस समय एक
विचित्र-सी दशामें अवस्थित हुई वे व्रजवधुएँ,
गोपकुमारिकाएँ निर्निमेष दृष्टिसे उनकी ओर देखती
रहतीं। क्रमशः नीलसुन्दर उनकी दृष्टिसे ओझल हो
जाते। इसके कितनी देर पश्चात् उन्हें बाह्य ज्ञान होता,
यह कहना कठिन है। तथा जब उन्हें अपने शरीरका
भान होता, तब ऐसी प्रतीति होती कि प्राणोंमें एक
वेदना-सी हो रही है, प्राण कुछ चाह रहे हैं! पर
वे क्या चाहते हैं, यह वे स्वयं निर्णय नहीं कर
पातीं। श्रीकृष्णचन्द्रके मुखसरोजको वे नहीं देख पा
रही हैं, वे बनमें पधारे हुए हैं, संध्याके समय लौटेंगे;
उनके इस स्वल्प अदर्शनके समय अन्तस्तल
सर्वथा सूना-सा क्यों लगता है, इसे वे समझ नहीं
पातीं। पहले ऐसा नहीं होता था, श्रीकृष्णचन्द्र जब
भी गोष्ठमें पधारते, वे सर्वथा संकोचशून्य मनसे उनके
समीप दौड़ जातीं। पर अब उनके निकट जानेमें एक
विचित्र-सी हिचकका बोध क्यों होता है जब कि
उस समय भी प्राण श्रीकृष्ण-दर्शनके लिये अत्यधिक
मचले होते हैं-इसका कोई अर्थ उनकी कल्पनामें
नहीं आता। फिर भी जैसे संध्या होती, बंशी-रव

वनकी ओरसे सुनायी पड़ता, वैसे ही सब-की-सब
उधर ही अत्यन्त द्रुतगतिसे चल पड़ती, दौड़ने लग
जातीं तथा दूरसे आते हुए श्रीकृष्णचन्द्र भी दीख
ही जाते। उनकी उस समयको शोभा भी निराली
ही होती-- घुँघराली अलकें कपोलोंपर, ललाटके
कुछ अंशपर झूलती रहतीं। गोखुरोंसे बिखरे हुए
धूलिकण उड़-उड़कर उन अलकोंपर पड़ते रहते।
कुन्तलमण्डित मस्तकपर मयूरपिच्छका मुकुट सुशोभित
रहता एवं केशोंमें सुन्दर सुरभित वन्यप्रसून ग्रथित
होते। नेत्रोंकी मनोहर चितवन एवं अधरोंपर व्यक्त
हुए मृदु स्मितकी शोभा देखते ही बनती, मानो
नृत्यपरायण खञ्जनमिथुन अपनी नैसर्गिक भावनामें
तन्मय हों, सद्यः प्रस्फुटित नीलसरोरुहसे सुधाविनिन्दित
मधुधारा क्षरित हो रही हो! वेणुके छिद्रोंमें वे स्वर
भरते रहते तथा उनके असंख्य सखा-गोपशिशु
मधुमय कण्ठसे उनके ललित लीलाविहारका गान
करते चलते ।'--बस, इस अप्रतिम सौन्दर्यको निहारकर
उन गोपवधुओंकी, गोपकुमारिकाओंकी क्या अवस्था
होती-इसे कोई कैसे बताये। आह ! दो-तीन प्रहरका
यह व्यवधान उनके लिये कितने युगोंके समान बन
गया था, उनकी आँखें न जाने कबसे तरस रही
थीं और श्रीकृष्णचन्द्र सहसा मिल गये-उस समय
उन्हें कितना आह्लाद होता, उनमें क्या-क्या अनुभाव
व्यक्त होते और नीलसुन्दरपर कैसी प्रतिक्रिया होती,
इसे वाग्वादिनी तो कह नहीं सकतीं। हाँ, इतना-
सा संकेतमात्र कर सकती हैं।
अरे! सुन सको तो सुन लो-वे गोपवधुएँ,
गोपकुमारिकाएँ एक साथ दौड़कर व्रजसे बाहर चली
आयीं; नीलसुन्दरके मुखकमलपर उनकी दृष्टि पड़ी
और फिर तत्क्षण ही उनके नेत्र मानो भ्रमरके रूपमें

ENGLISH TRANSLATION

"...It is as though a flower, gathering within its heart the gifts of nectar and pollen created at every moment, were preparing to become the honeybee's beloved, while still remaining in the form and bearing the luster of a newly formed bud."

Like a flower whose every limb is colored and rippling, foremost in special sweetness, inwardly producing nectar and pollen, becoming the delight of honeybees, and dwelling in the state of a newly formed bud.

(Shri Ananda-vrindavana-champu)

"Ah, Nila-sundara is like an indescribably lovely fruit of the vine named Shyama-lata. Though not yet fully ripe, it has become free of astringency, acquired tenderness, filled with sweet and delectable juice, and become the sole object coveted by all."

Like some fruit of the Shyama-lata vine, not fully ripe yet free from astringency, soft, sweet, and delightful.

(Shri Ananda-vrindavana-champu)

Thus, swept up in emotion, the people of Vraja began to experience no one knows what. As for the condition of the women of Vraja, especially the young cowherd maidens, they alone know it.

Every day, when the sun that illumines the worlds began to color the eastern sky, Nila-sundara would fill the holes of His flute with melody and proceed to the forest to graze the cows. At that time the women and maidens of Vraja, overtaken by a peculiar condition, would gaze at Him without blinking. Gradually Nila-sundara vanished from their sight. How long after this they regained outward awareness is difficult to say. When consciousness of their bodies returned, they felt as though an ache lived in their vital being, as though their lives wanted something. Yet they themselves could not determine what they wanted. They could not see Shri Krishnachandra's lotus face; He had gone to the forest and would return in the evening. Why did their innermost hearts feel utterly empty during this brief interval without seeing Him? They could not understand.

This had not happened before. Whenever Shri Krishnachandra moved about the settlement, they would run near Him with minds entirely free of hesitation. Yet now, although their very lives still yearned intensely for a sight of Krishna, why did they feel this strange reluctance to approach Him? Their imagination could discover no meaning in it. Even so, as soon as evening came and the flute's call sounded from the forest, all of them set out in that direction with extreme haste and began to run. Soon they caught sight of Shri Krishnachandra approaching from afar.

His beauty at that hour was unique. Curly locks swung over His cheeks and part of His forehead. Particles of dust raised by the cows' hooves flew up and settled upon those curls. A crown of peacock feathers adorned His head, encircled by tresses, and beautiful fragrant forest flowers were woven into His hair. The loveliness of His enchanting glance and the gentle smile upon His lips could only be seen, never described. It was as though a pair of wagtails absorbed in their natural emotion were devoted to dance, or as though a stream of honey, putting nectar to shame, flowed from a newly opened blue lotus. He kept filling the openings of His flute with melody, while His countless cowherd boy companions walked beside Him, singing His graceful pastimes in honeyed voices.

Who could tell what became of the cowherd women and maidens when they beheld this incomparable beauty? Ah, the interval of two or three watches had become for them like so many ages. Their eyes had long been thirsting, and suddenly Shri Krishnachandra was before them. What delight arose then, what outward signs of emotion appeared in them, and what response arose in Nila-sundara, even the goddess of speech cannot express it. She can only offer this small hint.

Listen, if you can. The women and maidens of Vraja ran together beyond the village. Their gaze fell upon Nila-sundara's lotus face, and instantly their eyes seemed to turn into honeybees...

ORIGINAL Hindi, Sanskrit, and Braj

परिणत हो गये। वहाँ श्रीकृष्णमुखारविन्दसे राशि-
राशि मधुकी धारा प्रवाहित हो रही थी तथा वे असंख्य
नेत्रभ्रमर उसी मकरन्द-रसका पान कर रहे थे। इन
भौंरोंसे ब्रजसुन्दरियोंके हृदय एवं प्राण संनद्ध थे ही।
अतएव वह मधुधारा उसी तन्तुके सहारे झरने लग
गयी उनके उत्तप्त हृदयमें भी, प्राणोंमें भी। दिनभरकी
वह विरहाग्नि, जो अन्तस्तलके प्रत्येक अंशमें अलक्षितरूपसे
ही धक्-धक् जल रही थी, प्रशमित हो गयी। इतना
हो लेनेपर पुनः उसी संकोचका आविर्भाव हुआ।
मधुकर मानो अत्यधिक मधुपानसे मत्त होकर तन्द्रित-
से होने चले--इस प्रकार उनके नेत्र पुनः किञ्चित्
नमित-से हो गये। उसी समय रसपूरित हृदयमें एक
विशाल लहर-सी आयी। पर लज्जाने प्रायः सम्पूर्ण
द्वार रुद्ध कर दिये थे, सबका एक साथ वह नियन्त्रण
कर रही थी; इसीलिये केवल लाजभरी पवित्र हँसी
एवं अतिशय विनम्र भाव-मुद्राके रूपमें व्यक्त होकर
ही वह उन्मादी प्रवाह पुनः पीछेकी ओर लौट गया।
हाँ, लौटते-लौटते ही उसने अपने आवेगसे व्रजसुन्दरियोंके,
गोपकुमारिकाओंके नेत्रोंको स्निग्ध एवं चञ्चल अवश्य
बना दिया; साथ ही उसके उन्मादी प्रभाववश नेत्रोंकी
वह चञ्चलता वङ्किम चितवनके रूपमें भी परिणत
हो गयी। यों तो वे आयी थीं नीलसुन्दरका दर्शन
करने; पर भावावेशवश अपने अन्तस्तलमें संचित सम्पूर्ण
आदरकी भेंट भी समर्पित करने लग गयीं। कदाचित्
द्वार अनावृत होता, लज्जा सामने खड़ी न होती तो
हृदयकी ओरसे आये हुए उस प्रवाहमें बहकर उनका
सब कुछ बाहर आ जाता, श्रीकृष्णचरणसरोरुहमें
सर्वस्व समर्पित हो जाता। किंतु अचिन्त्य लीलामहाशक्तिके
विधानसे ठीक अवसरपर ही लज्जा आकर व्यवधान
बन गयी। इसीलिये आदरकी सामग्रियोंमें व्रजवधुएँ,
गोपकुमारिकाएँ, श्रीकृष्णचन्द्रको केवल दे सकीं
लज्जामिश्रित हास्य एवं विनयसे पूरित स्निग्ध वङ्किम
चितवनकी भेंटमात्र। किंतु करुणावरुणालय, गुणनिधान,
परम रसमय व्रजेन्द्रनन्दनने इसे ही बहुत-बहुत करके
माना; इस सत्कारके उपहारको आन्तरिक उल्लाससे
स्वीकार करके तब वे व्रजके देवता, भावग्राही,
रसिक, रसनिधान प्रभु गोष्ठमें प्रविष्ट हुए।

तं गोरजश्छुरितकुन्तलबद्धबर्ह-
वन्यप्रसूनरुचिरेक्षणचारुहासम्।
वेणुं क्वणन्तमनुगैरनुगीतकीर्तिं
गोप्यो दिदृक्षितदृशोऽभ्यगमन् समेताः॥
पीत्वा मुकुन्दमुखसारघमक्षिभृङ्गै-
स्तापं जहुर्विरहजं व्रजयोषितोऽह्नि।
तत्सत्कृतिं समधिगम्य विवेश गोष्ठं

सव्रीडहासविनयं यदपाङ्गमोक्षम्॥
(श्रीमद्भा० १०। १५। ४२-४३)
स्याम सचिक्न सौरभ केसा।
गोरज भरौ सुभग सुठि बेसा॥
मोर-पच्छ, बन सुमन-सुहाए।
अंग-अंग सोभित मन भाए॥
चितवनि ललित-मंद मृदु हासा।
बंसी-रव सब सुख निधि बासा॥
ब्रज-जुवती-दृग भृंग सम, कृष्ण-बदन बर कंज।
पान कस्यौ मकरंद-मद, बिरह-ताप-भय-भंज॥
ललित कटाच्छ-छेप हरि कीन्हा।
सलज मंद मुसुकनि सुख दीन्हा॥
ब्रजबनिता एहि बिधि सनमानी।
भवन प्रवेस कीन रसखानी॥
मंद-मंद गति गाइन पाछे।
चलत ललन छबि पावत आछे॥
गोरज-छुरित कुटिल कच बने।
जनु मधुकर पराग-रस सने॥
मंजुल मोरमुकुट की लटकनि।
कंचन कुंडल गंडनि झलकनि॥
उर बनमाल, सुनैन बिसाल।
बाजत मोहन बेनु रसाल ॥
सुनि कै गोपबधू सब निकसौं।
मुद्रित कमलकलीं जनु बिकसीं॥
हरि-मुख-कमल भरयौ रस-रंग।
गोपी-लोचन लंपट भृंग॥
पुनि-पुनि करि कै पान अधघाने।
दृगन के बासर बिरह सिराने॥
तब कछु नैनन पूजा कीनी।

ENGLISH TRANSLATION

...From the lotus of Shri Krishna's face streamed abundant currents of honey, and those countless bee-like eyes drank that nectar. The hearts and lives of the beauties of Vraja were already bound to those bees. Thus, along the same thread, the stream of honey began to trickle into their fevered hearts and vital being. The fire of separation that had burned unseen, throbbing in every part of their inner hearts throughout the day, was pacified.

Once this had occurred, the same reserve appeared again. The honeybees, as if intoxicated by excessive draughts of nectar and beginning to grow drowsy, lowered themselves slightly; in just this way, their eyes again became somewhat downcast. At that moment an immense wave arose in their rasa-filled hearts. But modesty had closed nearly every door and controlled all of them at once. Therefore the maddened current could manifest only as a pure, bashful smile and an exceedingly humble expression, after which it turned back inward. Yet in retreating, the force of that current made the eyes of Vraja's beauties and cowherd maidens tender and restless. Under its ecstatic influence, that restlessness of their eyes also became a sidelong, curving glance.

They had come to see Nila-sundara, yet, overcome with emotion, they began offering Him the whole treasure of reverence accumulated in their innermost hearts. Had the door been open and modesty not stood before it, everything belonging to them would have poured outward upon the current flowing from their hearts, and their all would have been surrendered at Shri Krishna's lotus feet. But by the arrangement of the inconceivable great power of divine play, modesty arrived at precisely the right moment and became an obstruction. Of all the offerings of reverence, the women and maidens of Vraja could therefore give Shri Krishnachandra only the gift of a bashful smile and a tender, curved glance filled with humility. Yet Vrajendranandana, the oceanic abode of compassion, treasury of virtues, and embodiment of supreme rasa, esteemed this as exceedingly abundant. Accepting the gift of this welcome with inner delight, the Lord who is the deity of Vraja, who receives the heart's feeling, who relishes rasa and is its treasury, entered the cowherd settlement.

The gopis came together to behold Him with yearning eyes. His locks were sprinkled with cow dust; peacock feathers were bound in His hair; forest flowers adorned Him; His eyes were charming and His smile lovely. He played the flute while His followers sang His glories.

Drinking with the bees of their eyes the honey of Mukunda's lotus face, the women of Vraja cast off the anguish born of separation during the day. Receiving their welcome, their modest smile, humility, and released sidelong glances, He entered the cowherd settlement.

(Shrimad Bhagavata 10.15.42-43)

Dark Shyama's fragrant, curling hair
was beautifully filled with cow dust.
Peacock feathers and lovely forest flowers
delighted the mind as they adorned every limb.
His charming glance and gentle, tender smile,
and the sound of His flute, were the abode of every joy.

The eyes of Vraja's young women became bees, and Krishna's noble face a lotus. Drinking its intoxicating nectar, they destroyed the fear and pain of separation.

Hari cast a graceful sidelong glance
and bestowed joy with a modest, gentle smile.
Having honored the women of Vraja in this way,
the treasury of rasa entered His home.

Walking slowly behind the cows,
the beautiful Youth attained wondrous splendor.
His curling locks were sprinkled with cow dust,
like bees immersed in pollen and nectar.
The lovely peacock crown swayed,
and golden earrings flashed upon His cheeks.
A forest garland lay upon His chest, His lovely eyes were large,

and the enchanting flute poured forth nectar.
Hearing it, all the cowherd women came out,
like closed lotus buds suddenly opening.
Hari's lotus face brimmed with the color of rasa,
and the gopis' eager eyes became bees.
Again and again they drank until satisfied,
ending the long day of separation for their eyes.
Then their eyes performed a little worship...

ORIGINAL Hindi, Sanskrit, and Braj

लजासहित हँसनि रँग भीनी॥
ता पाछे बर कुटिल कटाछे।
चली जु प्रेम रँगीलौ आछे॥
यह तिन की पूजा अभिराम।
आए घर मोहन स्याम॥

इस प्रकार जबसे नीलसुन्दरके श्रीअङ्गोंके अन्तरालसे कैशोर झाँकने लगा, तबसे व्रजवधुओंकी, गोपकुमारिकाओंकी मन:स्थिति बदली, दिनचर्यामें परिवर्तन हुआ तथा प्रातः-सायं श्रीकृष्णदर्शनके समय उनकी यह उपर्युक्त अवस्था रहती। अवश्य ही अबतक कोई भी इसे जान नहीं सका था। किंतु आज जब श्रीकृष्णचन्द्र धेनुकवधके अनन्तर संध्याके समय गोष्ठ में प्रवेश करने लगे; वंशीका रव गूँज उठा--

वै मुरली की टेर सुनावत।
बृंदाबन सब बासर बसि, निसि-आगम जानि चले ब्रज आवत॥
सुबल, सुदामा, श्रीदामा सँग, सखा मध्य मोहन छबि पावत।
सुरभीगन सब लै आगैं करि, कोउ टेरत, कोउ बेनु बजावत ॥
केकी-पच्छ-मुकुट सिर भ्राजत, गौरी राग मिलै सुर गावत।
सूर स्याम के ललित बदन पर गोरज छबि कछु चंद छपावत॥

उस समय उन्हें देखकर वे व्रजवधुएँ, गोपकुमारिकाएँ एक बार तो उन्मादिनी-सी हो उठीं। कुछ क्षणोंके पश्चात् किसी अचिन्त्य शक्तिने उन्हें प्रकृतिस्थ अवश्य बना दिया; पर उनकी यह विचित्र अवस्था कतिपय वयस्क व्रजपुरन्ध्रियोंके लिये आश्चर्यका विषय तो बन ही गयी। लज्जाके भारसे दबी वे ब्रजवधुएँ, गोपकुमारिकाएँ, आज नन्दावासमें भी न जा सकीं। श्रीकृष्णचन्द्रकी स्मृति अपने मनमें धारण किये उस तोरणकी ओर शून्य आँखोंसे देखती रह गयीं, जहाँ पहुँचकर नीलसुन्दर व्रजरानीका लाड़ स्वीकार करते हुए गायोंको यथास्थान पहुँचाते हुए उनके दृष्टिपथसे ओझल हो चुके थे।

इधर व्रजेन्द्रगेहिनी, श्रीरोहिणी आदिके मनमें यह भावना स्पर्शतक नहीं कर सकी है कि उनके नीलमणिमें आयुसम्बन्धी अथवा चेष्टागत कोई विशेष परिवर्तन हुआ है। जननीकी, श्रीरोहिणीकी आँखोंके सामने तो वे अभी भी दुधमुंहे बच्चे-जैसे ही हैं। सच तो यह है-माताओंके लिये नीलसुन्दरका कौमार, पौगण्ड, कैशोर उनकी वात्सल्य-धाराके आवर्त्तमें स्मृतिरूपसे, भविष्यकी सुखमयी कल्पनाके रूपसे सर्वथा प्रत्यक्ष-सा बनकर न जाने कितनी बार घूम जाता है! पर वास्तवमें उनके समक्ष कौन कितनी देर टिकता है, टिकेगा-इसकी मीमांसा आजतक किसीके लिये सम्भव न हो सकी। उनके मनोभाव जितने अंशमें क्रियारूपमें व्यक्त होते हैं, उसके आधारपर कोई सूक्ष्मदर्शी यत्किञ्चित् अनुमान भले कर ले कि मैया अमुक समयमें अपने पुत्रके अमुक वयस्-उचित भावसे भावित हैं। अन्यथा

किसीको--अचिन्त्य सौभाग्यवश यदि माताओंको देख सकनेकी आँखें उसके पास हों तो-इतना ही दीख सकता है कि वात्सल्यजनित परम आर्ति एवं परम आनन्दकी लहरें उठ रही हैं एवं माताएँ सतत उसीमें बह रही हैं । जननी कभी तो किसी अनिष्ट-आशङ्कासे अत्यन्त विषण्ण हैं, कभी अत्यन्त तत्परतासे पुत्रके लिये खाद्य वस्तुएँ सँजो रही हैं, कभी आकुल चित्तसे प्रतीक्षा कर रही हैं और कभी प्राणोंके उल्लासमें भरकर प्रत्यक्ष लाड़ लड़ानेमें तन्मय हैं इतनी बेसुध-सी कि अपने शरीरका कोई भान ही जैसे न रहा हो। व्रजपुरमें क्या हो रहा है, क्या हुआ है यह कोई उन्हें सुना दे तो भले ही मनोयोगपूर्वक उसे सुन लें वह भी यदि घटना नीलमणिसे सम्बद्ध हो तो। नहीं तो, मनसे, शरीरसे राम-श्यामको लेकर वे अपने भावमें बह रही हैं। वनसे आते हुए नीलमणि, बलराम उन्हें दीख जाने चाहिये अथवा नीलमणि गोचारणके लिये वनमें चले गये, यह भावना उन्हें छू ले। फिर मैयाका, श्रीरोहिणीका मन कहाँ उलझा है-नीलसुन्दरको वे चन्द्र-दर्शन करा रही हैं कि गोचारणके प्रसङ्गमें छाक भोजन करा रही हैं अथवा मण्डप सजाकर नीलसुन्दरके ब्याहकी कल्पनामें तन्मय हैं यह जानना सहज नहीं है। इसीलिये श्रीकृष्णचन्द्रके अङ्गोंके अन्तरालमें वस्तुतः व्यक्त हुआ कैशोर व्रजेन्द्रगेहिनीके लिये कोई विशेष महत्त्व नहीं रखता। उनके लिये तो वह कितनी बार आता है और फिर ततक्षण ही नीलसुन्दर उन्हें स्तनपान करा देनेके लिये क्रन्दन करते हुए दीखने लग जाते हैं। अस्तु, मैया इस समय भी अपने भावमें मग्न रहकर ही प्रतीक्षामें बैठी हैं। और यह लो, देखो, उनके

ENGLISH TRANSLATION

...Their smile was colored and steeped in modesty. After it came the noble, curving sidelong glance, beautifully dyed in love. This was their delightful worship. Then enchanting Shyama came home.

From the time adolescence began to peep through Nila-sundara's sacred limbs, the state of mind of the women and maidens of Vraja changed, their daily routine altered, and each morning and evening, when they beheld Shri Krishna, they entered the condition described above. Until now, certainly, no one had discerned it. But today, after the slaying of Dhenuka, when Shri Krishnachandra began to enter the cowherd settlement at dusk, the sound of the flute rang out:

He sounds the call of that flute.
Having spent the whole day in Vrindavana, He knows that night approaches and returns to Vraja.
With Subala, Sudama, and Shridama, enchanting Krishna shines among His friends.
Driving all the surabhi cows before them, one calls while another plays the flute.
A crown of peacock feathers shines upon His head, and He sings the notes of the Gauri raga.
Sura says: upon Shyama's charming face the cow dust partly veils the moonlike splendor.

At that moment the women and maidens of Vraja saw Him and for an instant became almost mad. After a few moments some inconceivable power certainly restored them to composure, but their strange state nevertheless became a cause of wonder to some of the older matrons of Vrajapura. Crushed beneath the weight of modesty, the women and maidens could not even go to Nanda's residence that day. Holding the memory of Shri Krishnachandra in their minds, they kept staring with vacant eyes toward the archway where Nila-sundara, accepting the affection of the Queen of Vraja and sending the cows to their proper places, had disappeared from their sight.

Meanwhile, not even the faintest thought had touched the minds of Vrajendra's queen, Shri Rohini, and the others that some notable change in age or behavior had occurred in their Nilamani. Before the eyes of His mother and Shri Rohini, He was still like a milk-drinking baby. The truth is that for the mothers, Nila-sundara's infancy, boyhood, and adolescence revolve in the whirlpool of their current of maternal love, now as memories and now as joyful visions of the future, and become fully present who knows how many times. But how long any one of those ages actually remains or will remain before them is something no one has ever been able to determine.

From the portion of their feelings that becomes manifest in action, a subtle observer may perhaps infer that at a certain moment Mother is absorbed in an emotion suited to a certain age of her son. Otherwise, if by inconceivable good fortune someone possesses eyes capable of beholding the mothers, all that person can see is that waves of supreme anguish and supreme joy born of maternal love are rising, and the mothers are forever borne upon them. At one moment Mother is deeply dejected by apprehension of some misfortune; at another she very attentively gathers foods for her son; at another she waits with an anxious heart; and at yet another she overflows with the delight of her life and becomes absorbed in openly fondling Him, so lost that she appears to have no awareness of her own body.

If someone tells them what is happening or has happened in Vrajapura, they may listen attentively, but only if the event concerns Nilamani. Otherwise, with mind and body centered upon Rama and Shyama, they continue to flow within their own emotion. They need only catch sight of Nilamani and Balarama returning from the forest, or be touched by the thought that Nilamani has gone to the forest to graze the cows. After that, who can know where the minds of Mother and Shri Rohini are entangled? Are they showing Nila-sundara the moon, feeding Him a packed meal in the context of cowherding, or absorbed in imagining Nila-sundara's wedding beneath a decorated pavilion? This is not easy to know.

Thus the adolescence actually manifest within Shri Krishnachandra's limbs holds no special importance for Vrajendra's queen. For her, it comes many times, and the very next instant Nila-sundara appears crying for her to nurse Him. So Mother remains immersed in her own mood and sits waiting even now. And behold, see, the flute's call has entered her ears as well...

ORIGINAL Hindi, Sanskrit, and Braj

कर्णपुटोंमें भी वंशीरव प्रविष्ट हुआ तथा जननी एवं
श्रीरोहिणी उधर ही दौड़ चलीं। नहीं-नहीं, राम-
श्याम तो उनके भुजपाशमें बँध चुके
पहुँचे आइ स्याम ब्रजपुर में, घरहिं चले मोहन-बल आछे।
सूरदास प्रभु दोउ जननी मिलि, लेति बलाइ बोलि मुख ' बाछे'॥
प्रतिदिनकी भाँति आज भी जननी एवं श्रीरोहिणीने
राम-श्यामका संलालन किया। भवनमें पधार जानेपर
समयके अनुरूप एवं दोनों पुत्रोंको रुचिके अनुसार
समस्त वस्तुओंकी व्यवस्था की गयी। परिधेयवस्त्र,
भोजनसामग्री, पेयपदार्थ-सभी राशि-राशि एकत्रित
कर दिये गये एवं राम-श्यामकी मनुहार आरम्भ हुई ।
दोनों माताओंने उद्वर्तन लगाकर, स्नान कराकर एवं
अन्य विविध उपचारोंसे अपने पुत्रोंको वनविहारजन्य
समस्त श्रान्ति हर ली। अतिशय मनोहर सुन्दर वस्त्र
धारण कराये, चन्दनसे श्रीअङ्गोंको चर्चित किया,
दिव्य पुष्पोंकी मालाएँ धारण करायीं। इतना हो
जानेके अनन्तर सुन्दर आसनपर उन्हें विराजितकर
परम सुस्वादु भोजन-सामग्रियाँ माताओंने अपने हाथों
परोसीं तथा राम-श्यामने भी जननीका लाड स्वीकार
कर एक-एक वस्तुका स्वाद लिया। भोजनसे परितृप्त
होकर-होते-होते ही नीलसुन्दरकी, बलरामकी
आँखें घुलने लगीं और तब व्रजरानीने दोनोंको ही
अतिशय सुन्दर शय्यापर पधराया। बस, फिर तो
देखते-देखते राम-श्यामके दृग् निमीलित हो गये।
जननीका अङ्क उपधान बना और वे दोनों सुखकी
नींद सो गये-
तयोर्यशोदारोहिण्यौ पुत्रयोः पुत्रवत्सले।
यथाकामं यथाकालं व्यधत्तां परमाशिषः॥
गताध्वानश्रमौ तत्र मज्जनोन्मर्दनादिभिः।
नीवीं वसित्वा रुचिरां दिव्यस्रग्गन्धमण्डितौ॥
जनन्युपहृतं प्राश्य स्वाद्वन्नमुपलालितौ।
संविश्य वरशय्यायां सुखं सुषुपतुर्व्रजे॥
(श्रीमद्भा० १०। १५। ४४-४६)
दोउ जननीं सुत उभय निहारी।
हरषि उठाय अंक बैठारी॥
आसिष दै पुनि बिबिध प्रकारा।
सुत लड़ाई सुख लहीं अपारा॥
ललित कपूर उबटि अन्हवाए।
श्रम-पथ सकल सुदूरि बहाए॥
नील-पीत पट कटि-तट बाँधी।
एहि बिधि सुत जसुमति आराधी॥
पुनि सुगंध चर्चित करि गाता।
सुमन माल पहिराइ सुहाता॥
भोजन बिबिध प्रकार अनेका।

जसुमति परसे सहित बिबेका॥
भोजन करि हरि प्रीति जुत, जननी-तलप सवारि।
सोए तहँ जदुबंसमनि, अखिल लोक सुखकारि॥
x
जसुमति द्वारा आरतौ कियौ।
पौंछि कै बदन सदन मैं लियौ॥
उबटन उबटि फुलेल लगाइ।
स्वच्छ सुगंध सलिल अन्हवाई॥
सुभग सुस्वाद सुबिंजन आनि।
जननी ज्याँये अपने पानि॥
रितु-रितु के भोजन अनुकूल।
रितु-रितु के बर फूल-दुकूल॥
दुग्ध-फेन सम सेज बनाइ।
पौढ़े तहाँ कुँवर बर जाइ॥
व्रजेन्द्रनन्दनकी यह सुखमयी निद्रा उनके ही
चरणसरोरुहकी छायामें सतत विश्राम करनेवाले भक्तोंकी
परम निधि होती है। प्रतिदिन उनके प्राण पूर्णतया
आश्वस्त होते हैं अन्तमें यह दर्शन कर लेनेपर ही।
अतिशय मञ्जुल झाँकी होती है यह यदि किसीकी
आँखोंमें इसे देखनेकी क्षमता नीलसुन्दर भर दें तो!
'नंद' नींद नँद-नंद की, कही जु इहि अध्याई।
गुनातीत कौ सोइबौ, सब भगतन कौ भाइ॥

ENGLISH TRANSLATION

...Mother and Shri Rohini ran in that direction. No, Rama and Shyama were already bound within the embrace of their arms:

Shyama reached Vrajapura, and charming Balarama and Krishna came home. Suradasa says: the Lord's two mothers met them, warded off evil, and called them "my calves."

As on every day, Mother and Shri Rohini lovingly tended Rama and Shyama today as well. Once they entered the house, everything was arranged according to the hour and the liking of the two sons. Garments, foods, and drinks were gathered in abundance, and the coaxing of Rama and Shyama began. By applying cleansing paste, bathing them, and rendering many other services, the two mothers removed every trace of weariness caused by their sons' wandering in the forest. They dressed them in exceedingly lovely garments, anointed their sacred limbs with sandal paste, and placed garlands of divine flowers around them.

When this was done, the mothers seated them upon beautiful seats and served supremely delicious foods with their own hands. Rama and Shyama accepted Mother's fond attentions and tasted every item. As they became satisfied by the meal, Nila-sundara's and Balarama's eyes began to grow heavy. The Queen of Vraja then laid them both upon an exceedingly lovely bed. In moments the eyes of Rama and Shyama closed. Their mother's lap became their pillow, and both fell into a blissful sleep:

Yashoda and Rohini, loving their two sons, bestowed supreme blessings upon them in accordance with their desires and the proper time. They relieved the fatigue of the journey by bathing, massaging, and other attentions, clothed them in beautiful lower garments, and adorned them with divine garlands and fragrances. Having eaten the delicious food offered by their mothers and received their caresses, they lay upon an excellent bed and slept happily in Vraja.

(Shrimad Bhagavata 10.15.44-46)

The two mothers beheld both sons,
joyfully lifted them, and seated them in their laps.
Again and again they gave many kinds of blessings
and gained boundless joy by fondling their sons.
They bathed them after rubbing them with lovely camphor paste
and drove away all the weariness of the road.
They tied blue and yellow cloths around their waists;
in this manner Yashoda lovingly worshiped her sons.
Then she anointed their bodies with fragrance
and placed lovely flower garlands upon them.
Yashoda thoughtfully served
many different kinds of food.
Hari ate with love; His mother prepared the bed,
and there the jewel of Yadu's line, giver of joy to every world, slept.

Yashoda performed arati,
wiped their faces, and led them into the house.
She rubbed on cleansing paste and applied fragrant oil,
then bathed them in clean, perfumed water.
Their mother brought delicious, pleasing dishes
and fed them with her own hands.
For every season she provided suitable food,
and for every season excellent flowers and garments.
She made a bed like the foam of milk,
and the noble princes lay down upon it.

This blissful sleep of Vrajendranandana is the supreme treasure of the devotees who rest forever in the shade of His lotus feet. Each day their lives become fully assured only after receiving this final vision. It is an exceedingly lovely scene, if Nila-sundara should fill someone's eyes with the capacity to behold it.

This chapter has told of the blissful sleep of Nanda's son. The repose of Him who is beyond the gunas is dear to all devotees.

CHAPTER 75

# गोपबालकोंके साथ बलराम-श्रीकृष्णकी विविध मनोहारिणी लीलाएँ

# Balarāma and Śrī Kṛṣṇa's Many Enchanting Pastimes with the Cowherd Boys

Source scan pages 476–481

ORIGINAL

गोप-बालकोंके साथ बलराम-श्रीकृष्णकी विविध मनोहारिणी लीलाएँ

ENGLISH TRANSLATION

Balarāma and Śrī Kṛṣṇa's Many Enchanting Pastimes with the Cowherd Boys

ORIGINAL

शरद्रे राशि-राशि कमलोंके उपहार श्रीकृष्णचन्द्रको समर्पित किये, हेमन्तने नवधान्योंका अम्बार सजाकर नन्दनन्दनकी अर्चना की, शिशिरने ओसकणोंकी असंख्य मालाएँ पिरोकर श्रीचरणोंके लिये पथ सजाया, वसन्तने कुसुमित वल्लरियोंका, मुकुलित आम्रशाखाओंका वितान निर्मितकर, मलयमारुतका व्यजन डुलाकर, भ्रमर-गुञ्जनसे, कोकिलके कुहू-कुहू रवसे नीलसुन्दरका क्षण-क्षणमें अभिनन्दन किया। इस प्रकार धेनुक-वधके अनन्तर चार ऋतुएँ आयीं तथा श्रीकृष्णचन्द्रका आनन्दवर्धन कर, उनकी उन-उन लीलाओंके अनुरूप देश-कालका निर्माण कर वृन्दाकाननके सघन कुञ्जोंमें जा छिपीं और अब इनके पश्चात् समयपर ही आया है नन्दनन्दनके सप्तम वर्षका ग्रीष्म। शरीरधारीमात्र इसके स्पर्शसे जलने लगते हैं, इसलिये उन्हें यह बहुत प्रिय नहीं; किंतु वृन्दाकाननका स्पर्श इसे भी मनोरम बना देता है, सर्वथा बदल देता है इसके तपनशील, ज्वालामय स्वभावको। व्रजवासी कालमानसे गणना भले कर लें कि यह ग्रीष्म है, पर ग्रीष्मके दाहक गुण उनके दृष्टिपथमें नहीं आते। वहाँ तो वसन्तकी ही छटा फैली होती है। क्यों न हो, जहाँ अनन्त-ऐश्वर्यनिकेतन स्वयं भगवान् व्रजेन्द्रनन्दन एवं उनके अग्रज श्रीबलराम साक्षात् विराज रहे हों, उनकी लीला-मन्दाकिनीकी चिन्मय सरस धारा नित्य प्रसरित हो रही हो, वहाँ ग्रीष्मके जलते हुए नेत्रोंमें वसन्तकी सुषमा क्यों न पूर्ण हो उठे!

ENGLISH TRANSLATION

Autumn offered heaps upon heaps of lotuses to Śrī Kṛṣṇacandra. Hemanta worshiped Nanda's son by arranging mounds of newly harvested grain. Winter strung countless garlands of dewdrops and spread a path for his blessed feet. Spring erected canopies of flowering creepers and budding mango branches, waved a fan of the Malaya breeze, and welcomed the Dark Beauty at every moment with the humming of bees and the cuckoo's call of “kuhū, kuhū.” Thus, after Dhenuka's death, four seasons arrived. Having increased Śrī Kṛṣṇacandra's joy and fashioned the proper place and time for each of his pastimes, they hid themselves in the dense bowers of Vṛndāvana. After them, at the appointed time, came the summer of Nanda's son's seventh year. Mere contact with summer makes embodied beings burn, so it is not very dear to them. Yet contact with Vṛndāvana makes even summer delightful and utterly transforms its scorching, fiery nature. By the calendar the residents of Vraja may reckon that it is summer, but none of summer's burning qualities enter their sight. Only the splendor of spring extends there. And why should it not? Where Bhagavān himself, Vrajendra's son, the abode of infinite majesty, visibly dwells with his elder brother Śrī Balarāma, and where the conscious, nectarous current of the celestial Gaṅgā of their pastimes flows eternally, why should the beauty of spring not fill even summer's blazing eyes?

ORIGINAL

ग्रीष्मो नामर्तुरभवन्नातिप्रेयान् शरीरिणाम्॥
स च वृन्दावनगुणैर्वसन्त इव लक्षितः।
यत्रास्ते भगवान् साक्षाद् रामेण सह केशवः॥

(श्रीमद्भा० १०।१८।२-३)

ENGLISH TRANSLATION

The season called summer arrived, a season not greatly loved by embodied beings.
Yet through the virtues of Vṛndāvana it appeared like spring,
for there Keśava, Bhagavān himself, dwelt together with Rāma.

(Śrīmad Bhāgavatam 10.18.2-3)

ORIGINAL

ग्रीषम रितु आपने सुभाइक।
प्रगट्यौ जगत सबन दुखदाइक॥
अति निदाघ तहँ कछु सुधि नाहीं।
दादुर दुरे फनी-फन-छाँहीं॥

सो बृंदाबन मधि जब आयौ।
सरस बसंत समान सुहायौ॥
श्रीबृंदाबन गुन करि सोऊ।
मधु रितु सरिस देख सब कोऊ॥

ENGLISH TRANSLATION

The summer season appeared in its natural character,
bringing misery to everyone in the world.
Yet no one there was aware of its fierce heat;
frogs rested beneath the shade of serpents' hoods.

When that season entered Vṛndāvana,
it became as lovely as the fresh spring.
Through the virtues of blessed Vṛndāvana,
everyone beheld it as the season of blossoms.

ORIGINAL

आइ ग्रीषम तेज तीषन भानु भीषम देखियै।
मंडि भू नभ खंड मंडल कौं तच्यौ अवरेखियै॥
तप्त बेग प्रचंड ह्वै चलि सो प्रभंजन आइ कैं।
संधि-संधि दिसानि पूरत धूर-धारनि धाइ कैं॥
सूर वोजन की जलाकनि जगत कौ उर तापही।
बासु जे ब्रज में करहिं, तिन कौं प्रतापु न ब्यापही॥

ENGLISH TRANSLATION

Summer came, and the terrible sun appeared with piercing heat.
Its blazing disk seemed to scorch the earth, the sky, and every quarter.
The wind arrived in a fierce rush, searing and violent,
racing through every opening of the directions and filling them with streams of dust.
Sūra says its flames burn the heart of the world,
yet its fierce power cannot touch those who dwell in Vraja.

ORIGINAL

सचमुच वनकी, इस ग्रीष्मके समय भी, कैसी निराली शोभा है! अगणित निर्झरोंके मधुर 'झर-झर' शब्दमें झींगुरोंकी कर्णकटु झंकार आच्छादित हो गयी है। उन प्रपातोंसे असंख्य जलकण निरन्तर उच्छलित हो रहे हैं, उनसे सिक्त हुई सम्पूर्ण वनस्थली, वह स्निग्ध हुई समस्त तरुश्रेणी अद्भुतरूपसे सुशोभित हो रही है। सर्वत्र हरित तृणोंका आस्तरण-सा आस्तृत है। सरिता, सरोवर एवं प्रपातोंकी लहरोंपर बहती हुई वायु अत्यन्त शीतल हो रही है; कुमुद, पद्म, नीलोत्पल आदि अनेक पुष्पोंके किञ्जल्कको अपने अञ्चलमें भरकर वनकी, व्रजपुरकी परिक्रमा कर रही है; मन्द मन्थर गतिसे झुर-झुर कर प्रत्येक वृन्दावनवासीका स्पर्श कर रही है वह। इसीलिये किसी भी काननवासीको ग्रीष्मकालीन सूर्यके, अग्निके तापकी अनुभूति नहीं। सरिताओंका जल क्षीण न हुआ, ह्रद शुष्क न हुए, सरोवरकी श्री म्लान न हो सकी; अपितु सबमें ही अगाध जल भरा है। उनमें अभी भी ऊँची-ऊँची लहरें उठ रही हैं। उन लहरोंसे तट निरन्तर प्लावित हो रहा है। भूमिमें, पुलिनमें सर्वत्र आर्द्रता भरी है। विषके समान उग्र सूर्यकी ये रश्मियाँ तनिक भी काननके, व्रजपुरके धरातलका रस-शोषण न कर सकीं, वहाँकी हरितिमाका अपहरण न कर सकीं; सर्वत्र हरियाली ज्यों-की-त्यों बनी है। वहाँकी तरुराजि, लताएँ वैसी-की-वैसी राशि-राशि कुसुमोंके भारसे अभी भी नमित हैं। कण-कणसे सौन्दर्यका स्रोत वैसे-के-वैसे प्रसरित हो रहा है। विविध विचित्र विहंगमोंका कलरव, मृगोंका मनोहर संचरण, मयूरोंका सुन्दर रव, भ्रमरोंका मधुर गुञ्जन, कोकिलका, सारसका कूजन, सभी ज्यों-के-त्यों बने हैं। वृन्दाकाननमें निरन्तर परिव्याप्त उस अप्रतिम श्रीका कहींसे तनिक भी ह्रास न हो सका है।

ENGLISH TRANSLATION

How extraordinary the forest's beauty truly is, even in summer! The sweet rushing sound of countless waterfalls has drowned out the crickets' harsh chirping. Innumerable droplets continually leap from those cascades, drenching the whole woodland and moistening every row of trees, which shine with wondrous beauty. A carpet of green grass seems to cover everything. The wind passing over the waves of rivers, lakes, and waterfalls grows exceedingly cool. Gathering the pollen of water lilies, lotuses, blue lotuses, and many other flowers in its hem, it circles the forest and the settlement of Vraja. Moving very gently with a soft rustling, it touches every resident of Vṛndāvana. Therefore no forest dweller feels the fiery heat of the summer sun. The rivers have not lost their water, the deep pools have not dried, and the lakes have not lost their loveliness. Instead, all are filled with unfathomable water. Lofty waves still rise within them and continually flood their banks. Moisture fills the earth and the sandy shores everywhere. The rays of the sun, fierce as poison, have been wholly unable to draw the moisture from the forest floor and the land of Vraja or steal away its verdure. Greenery remains everywhere just as before. Rows of trees and creepers still bend beneath clusters upon clusters of flowers. A stream of beauty flows from every particle as fully as ever. The calls of many wondrous birds, the graceful roaming of deer, the lovely cries of peacocks, the sweet humming of bees, and the calls of cuckoos and cranes all remain unchanged. The matchless splendor that forever pervades Vṛndāvana has not diminished in the least.

ORIGINAL

यत्र निर्झरनिर्हादनिवृत्तस्वनझिल्लिकम्।
शश्वत्तच्छीकरर्जीषद्रुममण्डलमण्डितम्॥
सरित्सरःप्रस्रवणोर्मिवायुना
कह्लारकञ्जोत्पलरेणुहारिणा।
न विद्यते यत्र वनौकसां दवो
निदाघवह्न्यर्कभवोऽतिशाद्वले॥
अगाधतोयह्रदिनी तटोर्मिभि-
र्द्रवत्पुरीष्याः पुलिनैः समन्ततः।
न यत्र चण्डांशुकरा विषोल्बणा
भुवो रसं शाद्वलितं च गृह्णते॥
वनं कुसुमितं श्रीमन्नदच्चित्रमृगद्विजम्।
गायन्मयूरभ्रमरं कूजत्कोकिलसारसम्॥

(श्रीमद्भा० १०।१८।४-७)

ENGLISH TRANSLATION

There the crickets' cries were silenced by the thunder of waterfalls,
and the circles of trees were ever adorned by the spray they cast.
The breeze passing over rivers, lakes, and cascades carried
the pollen of water lilies, lotuses, and blue lotuses.
Thus the forest dwellers felt no torment from the forest fire
born of the summer sun amid the luxuriant grass.
Deep waters filled its lakes, whose waves washed their shores,
and moist sandbanks surrounded them on every side.
There the fierce and venomous rays of the scorching sun
could not drink the earth's moisture or take away its green covering.
The flowering forest shone with beauty, filled with the calls of many-colored birds and beasts,
with singing peacocks and bees and the cries of cuckoos and cranes.

(Śrīmad Bhāgavatam 10.18.4-7)

ORIGINAL

झरना झरत बिपुल बहु रंगा।
झिल्ली-रव सब है गए भंगा॥
तरु-राजी तेहि तट-तट सोहति।
जल-कन तें सुभ हरित विमोहति॥
फल-दल-सुमन ललित सब काला।
मुनि-मन-मोहक सुरभि रसाला॥
सरिता-सर-थल सुभग अनूपा।
बिगसे कंज-पुंज बहुरूपा॥
ताहि परसि बह मंद समीरा।
सीतल-सुखद हरे जन पीरा॥

तृन तट हरित सुभग सुखकारी।
ब्रज जन ताप-ओघ-अघहारी॥
तहँ निदाघ ब्यापै नहीं, भानु-कृसानु न जार।
बनबासी मुद जुत रहत, निरखत नंदकिसोर॥

हृदनी बारि अगाध, तरल तरंगिनि तट परसि।
तृन सब हरित अबाध, छिति रह संतत पंक-जुत॥
नहिं प्रचंड कर छुअत दिनेसू।
तेहि थल कौ रस कबहुँ नरेसू॥
जाहि रस्मि करि सब जग तापू।
सो ब्रज भू रंचक नहि ब्यापू॥
कुसुमित बन सुंदर अति पावन।
बोलत खग-मृग सुभग सुहावन॥
गावत मत्त मयूर अनेका।
अलि सारस परिभृत सुर एका॥

(एक हस्तलिखित भागवतसे)

ENGLISH TRANSLATION

Abundant waterfalls descend in many lovely forms;
all the crickets' cries are broken and subdued.
Rows of trees shine along their banks,
bewitchingly fresh and green from the droplets of water.
Fruit, leaves, and flowers are lovely in every season;
their fragrant nectar entrances even sages' minds.
The rivers, lakes, and woodland grounds are graceful beyond compare,
and many-colored clusters of lotuses bloom.
Touching them, a gentle breeze blows,
cool and comforting, taking away all pain.

The grass and banks are green, lovely, and delightful,
destroying the residents of Vraja's floods of heat and distress.
Summer cannot prevail there, nor can the sun's fire burn.
The forest dwellers remain joyful as they behold Nanda's son.

The pools hold unfathomable water, and their restless waves touch the banks.
All the grass remains freely green, while the earth is ever moist with mud.
The fierce rays of the sun do not touch it,
nor, O king, do they ever drink that land's moisture.
Those rays that scorch the whole world
do not affect the land of Vraja in the least.
The flowering forest is exceedingly beautiful and pure;
lovely birds and beasts utter their charming calls.
Many intoxicated peacocks sing,
while bees and cranes mingle their notes as one.

(From a handwritten manuscript of the Bhāgavatam)

ORIGINAL

× × ×

ठाँ-ठाँ गिरि तैं निर्झर झरैं।
ते वै सलिल सिलन पर परैं॥
तिन तैं बहति जु सरिता गहिरी।
दूरि-दूरि लौं परसति लहरी॥
बहुरि अनेक अगाध जु सरबर।
रस झूमरे, घूमरे तरबर॥
तिन के तर तृन-बीरुध जिते।
हरित-हरित रँग भरित सु तिते॥
तरनि-किरनि जिन नैंक न परसे।
छिन छिन में छबि तिन में सरसे॥
कुसुमित बनराजी अति राजी।
जैसी नहिंन बसंत बिराजी॥
ठौर-ठौर सर सरसिज फूले।
डोलत लंपट अलिकुल भूले॥
कमल पवन अरु चंदन पौन।
मिलि जु बहत, सुख कहियै कौन॥
बोलत सुक, जनु सुक-मुनि पढ़े।
सरसुति सम कल कोकिल रढ़े॥
मधुर-मधुर सुर बोलत मोर।
नंद-सुवन के मन के चोर॥

(नंददास)

ENGLISH TRANSLATION

× × ×

Here and there waterfalls descend from the hills,
their waters falling upon the rocks.
From them deep rivers flow,
their waves touching the land far and wide.
There are also many unfathomable lakes,
while the trees sway and whirl in delight.
All the grass and plants beneath them
are filled everywhere with vivid green.
The sun's rays do not touch them at all,
and at every moment their beauty grows more succulent.
The flowering groves rejoice exceedingly,
with a splendor surpassing even spring.
In lake after lake the lotuses bloom,
and wanton swarms of bees wander, lost in delight.
The lotus-scented breeze and sandalwood breeze
flow together. Who can describe the joy?
Parrots speak as though the sage Śuka were reciting scripture,
while cuckoos sing sweetly like Sarasvatī.
Peacocks utter soft, melodious notes
that steal the heart of Nanda's son.

(Nandadāsa)

ORIGINAL

× × ×

कुंज कुंज कदंब भूरुह बृंद बेलिनि सौं मिलैं।
फूल झौरनि भौरि झौरत दौरि भौरन सौं हिलैं॥
चंड अंसन कौं प्रबेसु न है सके तिन में तहाँ।
मित्रजा-जल की हिलोरनि के परैं कनिका जहाँ॥
गंधबाहक पौंन जो मधु डारि कंजन कोस कौं।
देखि कैं मिटि जातु दग्ध हृदै तृषार्दित जास कौं॥
हंस बंस करें कलोलनि, कोकिला कल कौं करें।
स्वच्छ पच्छिय लच्छ लच्छन बोलि कैं मन कौं हरैं॥
मोदकारी है सदा बन, पुष्प सौरभ कौं भरैं।
सक्र कौ बन होतु का, वह नाम नंदन कौं धरै॥

(कृष्णचन्द्रिका)

ENGLISH TRANSLATION

× × ×

In bower after bower, clusters of kadamba trees mingle with the creepers.
Flower-laden branches sway, shaken by bees that dart and whirl around them.
The fierce rays of the sun cannot enter there,
where droplets fall from the waves of Yamunā's water.
The fragrance-bearing breeze pours nectar into the lotus cups;
at its sight, the burning thirst of every scorched heart disappears.
Flocks of swans sport, cuckoos pour out sweet calls,
and countless bright-winged birds steal the heart with their songs.
The forest forever gives delight and is filled with floral fragrance.
What need is there of Indra's grove? This forest truly bears the name Nandana, the giver of joy.

(Kṛṣṇacandrikā)

ORIGINAL

अस्तु, आज भी सदाकी भाँति श्रीकृष्णचन्द्र सब ओरसे कुसुमित, हरितिमाका पुञ्ज बने हुए इस परम रमणीय वनमें विहार करनेके उद्देश्यसे चले जा रहे हैं। आगे-आगे उछलती-कूदती चली जा रही हैं असंख्य गायें तथा उन्हें सब ओरसे घेरकर अतिशय उल्लासमें भरे फुदकते-से जा रहे हैं वे अपरिमित शिशु। पथका निर्देश उनके पार्श्वमें विराजित अग्रज श्रीबलरामके द्वारा हो रहा है; क्योंकि स्वयं नीलसुन्दर तो आज अधरोंपर वंशी धारण किये हुए विविध रागिनियोंकी तान छेड़नेमें तन्मय-से हुए झूम रहे हैं—

ENGLISH TRANSLATION

And so today, as always, Śrī Kṛṣṇacandra proceeds to sport in this supremely delightful forest, flowering on every side and gathered into a mass of verdure. Countless cows bound and leap ahead, while innumerable boys, brimming with delight, skip along as they surround the herd on every side. His elder brother Śrī Balarāma, walking beside him, directs the path, for today the Dark Beauty himself holds the flute to his lips and sways, absorbed in sounding the melodies of many rāgas.

ORIGINAL

क्रीडिष्यमाणस्तत् कृष्णो भगवान् बलसंयुतः।
वेणुं विरणयन् गोपैर्गोधनैः संवृतोऽविशत्॥

(श्रीमद्भा० १०।१८।८)

ENGLISH TRANSLATION

Then Bhagavān Kṛṣṇa, intent upon play and accompanied by Balarāma,
entered the forest sounding his flute, surrounded by cowherd boys and cattle.

(Śrīmad Bhāgavatam 10.18.8)

ORIGINAL

तेहिं बन प्रबिसे कृष्ण कृपाला।
भ्रात सहित छबि-धाम गुपाला॥
बेनु बजाइ, गोप लै संगा।
धेनु अग्र लिएँ नाना-रंगा॥
क्रीडा हित तहँ गे जदुनंदा।
जन पालक-हरि आनँद-कंदा॥

ENGLISH TRANSLATION

Merciful Kṛṣṇa entered that forest,
the cowherd abode of beauty, together with his brother.
Playing the flute, he took the cowherds with him,
while cows of many colors went ahead.
Yadu's delight went there to play,
Hari, protector of all, the very root of bliss.

ORIGINAL

× × ×

इहि बिधि बृंदाबन छबि पावत।
तहँ मनमोहन धेनु चरावत॥
बल समेत ब्रजबाल समेत।
श्रीनिकेत सबहिन सुख देत॥

ENGLISH TRANSLATION

× × ×

In this way Vṛndāvana attained its full beauty,
as the Enchanter of Hearts grazed the cows there.
Together with Balarāma and the boys of Vraja,
the abode of all splendor gave happiness to everyone.

ORIGINAL

× × ×

उमड़े द्रुम, झुमड़े लतनि, सुमड़े सुमन अपार।
निबिड़ छाँह सीतल, जहाँ बिहरत नंद कुमार॥

ENGLISH TRANSLATION

× × ×

The trees swell with life, the creepers sway, and endless flowers cluster thickly.
Deep and cooling is the shade where Nanda's young prince roams.

ORIGINAL

तथा वनविहार आरम्भ होनेसे पूर्व सबका अपना मनोवाञ्छित शृङ्गार हो जाना भी अनिवार्य है ही। इसके लिये भी सम्पूर्ण व्यवस्था काननकी अधिष्ठात्री पहलेसे ही प्रस्तुत रखती हैं। वह देखो, आगे उस विस्तृत वनखण्डमें वृक्षोंके वितानके नीचे भूमिको स्पर्श करनेवाली उन हरी-हरी लताओंके समीप सभी अपेक्षित सामग्रियाँ एकत्रित कर दी गयी हैं। नव पल्लव झुक-झुककर आह्वान-से कर रहे हैं, 'आओ, वनके देवता! मुझे अपने श्रीअङ्गपर, सखाओंके अङ्गोंपर स्थान देकर कृतार्थ कर दो! तुम्हारा आभरण मैं बनूँ, इससे अधिक मेरा और सौभाग्य क्या होगा।' राशि-राशि मयूरपिच्छ विस्फारित-नेत्र-से हुए प्रतीक्षा कर रहे हैं, 'कब नन्दनन्दनका, उनके सखाओंका स्पर्श हमें प्राप्त हो जाय।' किसीने जैसे चयन कर पुष्पोंका ढेर लगा दिया है, उनके रूपमें द्रुमवल्लरियोंके हृदयका आह्लाद, आह्लादकी बिखरी हुई लहरें मानो बाट देख रही हैं, 'वे आ रहे हैं नीलसुन्दर, हमें धारणकर अलङ्कृत होंगे वे एवं उनके प्राणसखावर्ग!' गैरिक आदि धातुओंने तो जैसे अपने अन्तस्तलका राग समर्पित करनेके उद्देश्यसे वनकी उन पगडंडियोंके समीप ही अपना नित्य आवास बना लिया है, 'पता नहीं, कब नीलसुन्दर हमारे द्वारा रञ्जित होनेकी इच्छा कर लें!' इस प्रकार सभी वस्तुएँ एक साथ उपलब्ध हो गयी हैं, तब इनके उपयोगमें विलम्ब क्यों हो। राम-श्यामने, गोपशिशुओंने देखते-देखते ही इन नव किसलयोंसे, मोरपंखोंसे, चित्र-विचित्र कुसुमगुच्छोंसे, विविध वर्णमयी पुष्पमालाओंसे, रंगीन धातुओंसे अपने-आपको भाँति-भाँतिके वेशमें सजा लिया—

ENGLISH TRANSLATION

Before their forest excursion begins, each of them must, of course, put on the adornment his heart desires. The presiding goddess of the forest has already made every arrangement. Look there, ahead in that broad woodland. Beneath the canopy of trees, beside the green creepers that touch the earth, all the desired materials have been assembled. The tender new leaves bend low as though inviting them: "Come, gods of the forest! Fulfill me by granting me a place upon your blessed limbs and the limbs of your friends. What greater fortune could be mine than to become your ornament?" Heaps of peacock feathers wait like wide-open eyes: "When will we receive the touch of Nanda's son and his friends?" Someone appears to have carefully gathered a mound of flowers. In their form, the joy within the hearts of the trees and creepers, waves of joy scattered abroad, seems to await them: "The Dark Beauty is coming. He and the friends dearer to him than life will wear us and become adorned!" Red ocher and other colored minerals seem to have made their eternal homes beside those forest paths so that they might offer the affection of their innermost hearts: "Who knows when the Dark Beauty may desire to be colored by us?" When all these things are available together, why delay their use? In moments Rāma and Śyāma and the cowherd boys adorned themselves in many kinds of dress with tender new leaves, peacock feathers, variegated clusters of flowers, many-colored flower garlands, and bright mineral pigments.

ORIGINAL

प्रवालबर्हस्तबकस्रग्धातुकृतभूषणाः।

(श्रीमद्भा० १०।१८।९)

ENGLISH TRANSLATION

They fashioned ornaments from tender shoots, peacock feathers, flower clusters, garlands, and mineral pigments.

(Śrīmad Bhāgavatam 10.18.9)

ORIGINAL

मोर-पच्छ, स्रज, धातु, प्रबाला।
सुमन-गुच्छ किय बेस बिसाला॥

ENGLISH TRANSLATION

With peacock feathers, garlands, pigments, and tender shoots,
and clusters of flowers, they fashioned splendid attire.

ORIGINAL

× × ×

कहूँ रचत भूषन, बनमाल।
लै-लै फल-दल-फूल-प्रबाल॥

ENGLISH TRANSLATION

× × ×

Some fashioned ornaments and forest garlands,
taking fruits, leaves, flowers, and tender shoots.

ORIGINAL

× × ×

सिर मोरपच्छ बनाइ खसित संगमें।
गिरि-धातु गात लगाइ राजत रंगमें॥
उरमाल स्वच्छ बिसाल गुंजनि की बनी।
कुसुमालि सुष्ठ सुगन्ध सोहति है घनी॥

ENGLISH TRANSLATION

× × ×

Peacock feathers arranged upon their heads shone among their locks.
Mineral pigments from the hills brightened their bodies with color.
Broad, spotless necklaces of guñjā berries rested upon their chests,
and dense garlands of lovely, fragrant flowers adorned them.

ORIGINAL

और तब ब्रजेन्द्रनन्दन खेलने चले नृत्यमय, संगीतमय बाहुबलप्रदर्शनमय विविध खेल!—

ENGLISH TRANSLATION

Then Vrajendra's son went forth to play many games filled with dance, music, and displays of physical strength.

ORIGINAL

रामकृष्णादयो गोपा ननृतुर्युयुधुर्जगुः।

(श्रीमद्भा० १०।१८।९)

ENGLISH TRANSLATION

Rāma, Kṛṣṇa, and the other cowherd boys danced, wrestled, and sang.

(Śrīmad Bhāgavatam 10.18.9)

ORIGINAL

नृत्य-गान करि जुद्ध-बिधानू।
राम-कृष्ण मिलि गोप सुजानू॥

ENGLISH TRANSLATION

Rāma, Kṛṣṇa, and the wise cowherd boys joined together
in dancing, singing, and contests of strength.

ORIGINAL

× × ×

तहँ निर्त करत अनेक लीलनि कों धरैं।
गति भेदवर्ति अपार तालनि कौं भरैं॥

ENGLISH TRANSLATION

× × ×

There they danced, assuming the gestures of countless pastimes,
filling innumerable rhythms with every variety of movement.

ORIGINAL

किसकी सामर्थ्य है, जो ठीक-ठीक चित्रित कर दे चिदानन्दमयके इस खेलको। सूचीमात्रका निर्माण कर देते हैं वे लोग, जिनके नेत्रमें श्रीकृष्णचरणसरोरुहकी रजका अञ्जन लगा होता है। वह भी इतना-सा ही, जिस समय श्रीकृष्णचन्द्र नृत्य करने लगते, उस समय अतिशय मधुर कण्ठसे बलराम संगीतकी तान छेड़ते तथा एक मण्डली उनके कण्ठमें कण्ठ मिलाकर उस संगीतमें योगदान करती। सुबल बाँसुरीमें स्वर भरता तथा उसकी गमकका अनुसरण करते हुए कुछ शिशु वंशीवादनमें तत्पर होते। अर्जुन शृङ्ग बजानेका नेता होता एवं उसी लयके साथ एक मण्डली अपने-अपने शृङ्गोंको फूँकती रहती। कुछ शिशु अर्ध निमीलित नेत्रोंसे, कुछ अपलक-नेत्र हुए हथेलीके द्वारा ताल देनेमें संलग्न रहते। स्तोककृष्ण एवं उसके समवयस्क शिशुओंकी एक टोली नीलसुन्दरकी गतिभङ्गिमाओंका ठीक-ठीक अनुकरण करनेमें, वैसे ही नृत्य करनेके प्रयासमें तन्मय रहती। इस अवसरपर श्रीदाम सभापतिके आसनपर विराजित होता तथा उसके मुखसे एवं शेष समस्त बालकोंके मुखसे 'वाह-वाह' की अतिशय उल्लासभरी ध्वनि अन्तरिक्षको रह-रहकर निनादित करती रहती। किंतु नीलसुन्दरके उस त्रिभुवनमोहन नृत्यका प्रभाव भी विचित्र ही होता। कुछ ही क्षणोंमें सहचारी नर्तक बालक मुग्ध होकर, अपने नृत्यका विराम कर उनकी ओर ही निर्निमेष नेत्रोंसे देखने लग जाते। रामका एवं उनके सहयोगी गायकोंका कण्ठ भर आता, संगीत-स्वर-लहरी स्थगित हो जाती और मत्त-से हुए वे सब-के-सब देखने लग जाते श्रीकृष्णचन्द्रकी ओर ही। वंशीमें स्वर भरनेवाले अर्जुन एवं उसके सहायकोंकी भी यही दशा होती। कब वंशीवादनकी क्रिया छूट गयी, वह भी वे नहीं जान पाते। अँगुलियाँ छिद्रोंसे लगी रहतीं, होठ भी फूँक भरनेकी मुद्रामें ही रहते, पर फूँक भरनेकी क्रियात्मक वृत्ति नृत्यपरायण नन्दनन्दनमें सहसा विलीन हो जाती। शृङ्गवादी बालक भी अपनी सुध-बुध खोकर ज्यों-की-त्यों मुद्रामें ब्रजेन्द्रनन्दनकी ओर देखने लग जाते। हथेलीसे ताल देनेवाले शिशु भी विभोर हो जाते, उनके तालका भी विराम हो जाता। श्रीदाम एवं शिशु-सभासदोंकी वाणी भी रुद्ध हो जाती। इस प्रकार एक अद्भुत नीरवता-सी छा जाती और इसके बीच अपने ही नूपुर, कङ्कण एवं कटिकिङ्किणीके 'रुन-झुन' तालपर नीलसुन्दरका नृत्य चलता रहता। उस समय अन्तरिक्षचारी देवगणोंको सुन्दर अवसर प्राप्त हो जाता। वे गोपशिशुओंका रूप धारण करते, नीचे उतर आते तथा गोपरूपधारी परब्रह्म पुरुषोत्तम श्रीकृष्णचन्द्रकी स्तुति करने लगते, इस भाँति जैसे मञ्चपर विराजित एक नरश्रेष्ठका स्तवन अन्य नट कर रहे हों! इतनेमें शिशु-सभासदोंकी, वंशी-शृङ्गवादकोंकी, तालधारियोंकी, गायकवर्गकी भावसमाधि टूटती और फिर साधुवादके तुमुल रवसे इस नृत्योत्सवकी समाप्ति होती!

ENGLISH TRANSLATION

Who has the power to portray precisely this play of the embodiment of conscious bliss? Those whose eyes are anointed with the dust of Śrī Kṛṣṇa's lotus feet can do no more than prepare a mere list. Even that list says only this much. Whenever Śrī Kṛṣṇacandra began to dance, Balarāma started a musical melody in his exceedingly sweet voice, and one group joined their voices with his. Subala filled his flute with notes, and some boys eagerly played their flutes in imitation of its resonant turns. Arjuna led the playing of horns, while another group blew their own horns in the same rhythm. Some boys, their eyes half closed, and others gazing without blinking, kept time with their palms. A group led by Stokakṛṣṇa and boys of his age became absorbed in precisely imitating the Dark Beauty's gestures and trying to dance just as he did. On such occasions Śrīdāma occupied the president's seat, while ecstatic cries of “Wonderful! Wonderful!” from him and all the other boys repeatedly resounded through the sky.

Yet the effect of the Dark Beauty's dance, which enchanted the three worlds, was wondrous. Within moments the boys dancing beside him became spellbound. They stopped dancing and gazed at him without blinking. Rāma and the singers accompanying him felt their throats choke, the flowing notes ceased, and all of them, as though intoxicated, simply looked toward Śrī Kṛṣṇacandra. Arjuna and his companions, who had been filling their flutes with sound, met the same fate. They did not even know when their playing had stopped. Their fingers remained upon the holes and their lips retained the posture of blowing, but the active impulse to produce breath and sound suddenly dissolved into Nanda's son, wholly absorbed in dance. The horn players too lost awareness of themselves and remained frozen in their poses, gazing toward Vrajendra's son. The boys keeping time with their palms were also overwhelmed, and their rhythm ceased. The voices of Śrīdāma and the young members of the assembly fell silent. Thus a wondrous stillness spread. Amid it, the Dark Beauty's dance continued to the chiming rhythm of his own anklets, bracelets, and waist bells.

At that moment the gods who traveled through the sky found a beautiful opportunity. Assuming the forms of cowherd boys, they descended and began to praise Śrī Kṛṣṇacandra, the Supreme Absolute and highest Person in cowherd form, as actors might praise the finest man seated upon a stage. Meanwhile the devotional absorption of the young spectators, the flute and horn players, the keepers of rhythm, and the singers broke, and this festival of dance concluded with a mighty roar of applause.

ORIGINAL

अब दूसरी क्रीडाओंका क्रम चलता। कभी दोनों भाई राम-श्याम परस्पर हाथ पकड़कर कुम्हारके चाककी तरह घूमने लगते। उस समय कंधोंपर झूलती हुई उनकी घुँघराली अलकें अद्भुत शोभा धारण करतीं। पुनः साधुवादका स्वर गूँजता और शिशु भी तत्क्षण इस ‘घुमरी-परेता’ खेलका अनुकरण आरम्भ करते। तबतक राम-श्याममें होड़ लगती, कौन कितनी दूर पृथ्वीको फाँद सकता है। फिर तो दोनों ही साथ-साथ कूदते और कई हाथ लंबी भूमिका लङ्घन कर जाते। कभी यह परीक्षा होती कि क्षेपणयन्त्रसे अथवा हाथके वेगसे ही ढेले, प्रस्तरखण्ड अथवा अमुक मानके फलको कौन कितनी दूर फेंक सकता है। कभी ताल ठोक-ठोककर दोनों भाई दो दलोंके अधिनायक बन जाते! नीलसुन्दर अपना अथवा राम अपना उत्तरीय गोदोहनकी रज्जुमें लपेट देते। इसकी एक छोरको पकड़ लेता रामके सहित रामका दल एवं दूसरे छोरको धारण करता नीलसुन्दरके सहित उनका दल और तब उसे खींचते दोनों अपनी-अपनी ओर। विजय किसकी होती, इसे देखते अन्तरिक्षचारी देवगण अथवा वे देखें, जिन्हें वैसी आँखें प्राप्त हों। शिशुओंमें तो विवाद हो जाता, ‘जय मेरी हुई। नहीं-नहीं, मेरे दलकी हुई।’ अवश्य ही उस समय भी राम-श्याम हँसते होते तथा बलाबलका निर्णय करनेके लिये जब बाहुयुद्धकी परस्पर दोनों दलोंमें चुनौती होती, तब हँस-हँसकर पहला युद्ध दोनों भाइयोंका ही होता।

ENGLISH TRANSLATION

Then came a succession of other games. Sometimes the two brothers, Rāma and Śyāma, clasped hands and spun like a potter's wheel. Their curling locks swung over their shoulders and assumed a wondrous beauty. Once again applause rang out, and at once the boys began imitating this whirling game. Meanwhile Rāma and Śyāma would begin a contest to see who could leap farther across the ground. Both jumped side by side and cleared stretches of earth many cubits long. At other times they tested who could hurl a clod, a stone, or a fruit of a certain weight the farthest with a sling or simply with the force of his arm.

Sometimes, slapping their arms in challenge, the two brothers became captains of opposing teams. The Dark Beauty or Rāma would wrap his upper cloth around a cow-milking rope. Rāma's team took one end together with Rāma, while the Dark Beauty and his team held the other. Then both sides pulled it toward themselves. The gods traveling through the sky could see who won, as could those gifted with such eyes. Among the boys, however, a dispute arose: “I won!” “No, no, my team won!” Rāma and Śyāma were surely laughing even then. When the teams challenged each other to wrestling in order to decide their relative strength, the two brothers laughingly fought the first bout themselves.

ORIGINAL

किंतु अधिक देरतक यह मल्लक्रीडा चल नहीं पाती। सदाकी भाँति स्तोककृष्ण गरज उठता और सभी शङ्कित हो जाते, ‘अरे! कन्नू श्रान्त हो गया है।’ तथा प्रसङ्ग बदलनेके उद्देश्यसे एक मण्डलीका प्रस्ताव अग्रजके समक्ष या नीलसुन्दरके आगे आ ही जाता, ‘अरे दादा! अरे कन्नू भैया! हमलोग तो नाच ही नहीं सके, कुछ हमलोगोंकी भी कला देखो!’ बस, वहीं श्रीकृष्णचन्द्र एवं रोहिणीनन्दनका कार्यक्रम बदल जाता। पुनः छिड़ जाती बाँसुरीकी तान, बह चलती संगीतकी मधुधारा और वे शिशु नृत्य करने लगते। स्वयं श्याम-बलराम राग अलापकर, वंशी-शृङ्ग बजाकर उनमें उत्साह भरते, साथ ही नृत्यके ताल-परिवर्तनके समय, न जाने कैसे, संगीत-स्वरलहरी, वाद्य-झंकृति अक्षुण्ण बनी रहकर ही, दोनों भाइयोंके श्रीमुखसे निर्गत साधुवादका वह सुधास्यन्दी स्वर सखाओंमें आनन्दोन्मादका संचार करने लगता।

ENGLISH TRANSLATION

This wrestling match could not continue for long. As always, Stokakṛṣṇa roared out, and everyone became anxious: “Oh! Kannū has grown tired.” To change the subject, one group would inevitably present a request to the elder brother or to the Dark Beauty: “Brother Rāma! Brother Kannū! We have not had a chance to dance. Come see some of our skill too!” At once Śrī Kṛṣṇacandra and Rohiṇī's son changed their program. The flute sounded again, a honeyed stream of music began to flow, and those boys started dancing. Śyāma and Balarāma themselves encouraged them by singing rāgas and playing flutes and horns. Somehow, whenever the dancers changed rhythm, the flow of melody and resonance of instruments remained unbroken, while the brothers' nectar-dripping cries of praise infused their friends with ecstatic joy.

ORIGINAL

अस्तु, यह उद्दाम नृत्य पुनः चञ्चल चेष्टाओंको जाग्रत् करता। देखते-देखते ही बिल्व, जायफल, आमलकी फलोंको परस्पर एक-दूसरेपर फेंकनेकी क्रीडा आरम्भ हो जाती। मार बचानेके उद्देश्यसे पराजित दल कुञ्जमें छिपने जाता और इस प्रकार आँख-मिचौनीके खेलका सूत्रपात होता। दौड़-दौड़कर परस्पर स्पर्श करनेकी क्रीडा भी इसके अन्तर्गत ही प्रारम्भ हो जाती तथा आगे चलकर न जाने कितने रूपोंमें यह खेल चलता रहता।

ENGLISH TRANSLATION

This exuberant dance awakened lively mischief once more. In moments a game began in which they threw bilva fruits, nutmegs, and āmalakī fruits at one another. To escape being struck, the losing team hid in a bower, and thus a game of hide-and-seek began. Within it they also started running after one another in a game of tag, and the play continued onward in countless forms.

ORIGINAL

विहंगम एवं पशुओंकी चेष्टानुकृति भी दैनंदिनी क्रीडाका आवश्यक अङ्ग है ही। यह भी होती ही। साथ ही अल्पवयस्क शिशुओंके साथ मेढककी भाँति फुदक-फुदककर चलनेका खेल राम-श्याम न खेलें, यह कैसे सम्भव है। अपने मुँह फुला-फुलाकर, उसे भाँति-भाँतिसे विकृतकर सजाकर सखाओंका आनन्दवर्धन भी वे करेंगे ही, करते ही। इसके अतिरिक्त वह स्थावर तरुश्रेणी सेवा समर्पित करनेकी, उनके योगीन्द्र-मुनीन्द्र-दुर्लभ श्रीअङ्गस्पर्शकी प्रतीक्षामें ही तो खड़ी है तथा परमोदार गुणागार प्रभु उसका मनोरथ पूर्ण किये बिना कैसे रहें? इसीलिये उन तरुशाखाओंमें अपने हाथों झूला डालकर श्रीकृष्णचन्द्र झूलने लगते। राज्यशासन, प्रजापालनका खेल हुए बिना भी उन शिशुओंको चैन नहीं। इसलिये इसका भी सम्पूर्ण अनुकरण होता। राजाके पदको या तो सुशोभित करते नीलसुन्दर या बलराम और फिर देखनेयोग्य होती उनकी वह खेल-खेलकी अद्भुत शासन-व्यवस्था! अस्तु, यह है उनकी ग्रीष्मकालीन, विशेषतः आजकी क्रीडाकी एक संक्षिप्त सूचिका—

ENGLISH TRANSLATION

Imitating the movements of birds and animals was an essential part of their daily play, so they did this as well. And how could Rāma and Śyāma fail to play at hopping like frogs with the younger boys? They also delighted their friends by puffing out their cheeks and contorting their faces into all kinds of shapes. Furthermore, the rows of motionless trees stood waiting to offer service and receive the touch of their blessed limbs, a touch difficult even for the greatest yogis and sages to attain. How could the supremely generous Lord, treasury of all virtues, fail to fulfill their longing? Śrī Kṛṣṇacandra therefore hung a swing from their branches with his own hands and began to swing.

Nor could those boys rest without playing at governing a kingdom and caring for its subjects, so they enacted that in full as well. Either the Dark Beauty or Balarāma adorned the throne, and their marvelous make-believe system of government then became a sight worth seeing. Such is a brief catalogue of their summer games, especially the games they played today.

ORIGINAL

कृष्णस्य नृत्यतः केचिज्जगुः केचिदवादयन्।
वेणुपाणितलैः शृङ्गैः प्रशशंसुरथापरे॥
गोपजातिप्रतिच्छन्नौ देवा गोपालरूपिणः।
ईडिरे कृष्णरामौ च नटा इव नटं नृप॥
श्रामणैर्लङ्घनैः क्षेपैरास्फोटनविकर्षणैः।
चिक्रीडतुर्नियुद्धेन काकपक्षधरौ क्वचित्॥
क्वचिन्नृत्यत्सु चान्येषु गायकौ वादकौ स्वयम्।
शशंसतुर्महाराज साधु साध्विति वादिनौ॥
क्वचिद्विल्वैः क्वचित् कुम्भैः क्व चामलकमुष्टिभिः।
अस्पृश्यनेत्रबन्धाद्यैः क्वचिन्मृगखगेहया॥
क्वचिच्च दर्दुरप्लावैर्विविधैरुपहासकैः।
कदाचित् स्पन्दोलिकया कर्हिचिन्नृपचेष्टया॥

(श्रीमद्भा० १०।१८।१०-१५)

ENGLISH TRANSLATION

As Kṛṣṇa danced, some sang and others played instruments;
still others praised him with flutes, clapping hands, and horns.
The gods, concealed among the cowherd folk in the forms of cowherds,
praised Kṛṣṇa and Rāma as actors praise a fellow actor, O king.
The two boys with side locks played by spinning, leaping, throwing,
slapping their arms, tugging, and sometimes wrestling.
When others danced, the two themselves became singers and musicians,
exclaiming, “Excellent! Wonderful!” O great king.
Sometimes they played with bilva fruits, sometimes with kumbha fruits,
and sometimes with handfuls of āmalakī fruits; at other times they played tag, blindman's buff, and games imitating birds and beasts.
Sometimes they leaped like frogs or made one another laugh in many ways;
at times they played on swings, and at other times they imitated the deeds of kings.

(Śrīmad Bhāgavatam 10.18.10-15)

ORIGINAL

नचत कृष्ण जब ता समैं, कोउ गावत सुर बाँधि।
अपर बाद्य बहु बिधि करत, कोउक ताल सुर साँधि॥
धन्य-भाग्य ते गोपबर, जे बिहरत हरि संग।
मिले न थोरे पुन्य बिनु, सपरस प्रभुको अंग॥
गोप जाति करि बेस, बिबुध बृंद मोहैं सकल।
पहिलेहिं कह्यौ नरेस, छिति गइ जब बिधि के निकट॥

कोउक गोप तहँ करें प्रसंसा।
कोउक संग रव पूरहिं बंसा॥
कोउ कह भले-भले जू नटबर।
नचे भली बिधि सौं गति धर बर॥
रीझि रीझि कोउ इमि कह बानी।
जिमि नट कौं नट कहै बखानी॥
क्रीडत बिबिध भाँति दोउ भ्राता।
काक पच्छ धर सुभग सुगाता॥
ताल ठोकि लंघत अरु गाजत।
आकरषन करि जुग-जुग राजत॥
कबहुँ ग्वाल सँग भिरत बलाई।
कबहुँ हास्य करि हँसत हँसाई॥
अपर ग्वाल कोउ नचत प्रबीना।
गावत दोउ जन राग नबीना॥
बाद्य बजाइ प्रसंसत तिनही।
परम भाग्य मानौं जग उनही॥
कबहुँ बिल्व फल सौं हरि लरहीं।
कबहुँक अमलक लै पुनि भिरहीं॥
कबहुँक कुंभी फल बहु आनी।
भिरत परसपर अति सुख मानी॥
मुष्टि बंध कबहुँक करि ख्याला।
रमे गोप सँग प्रभु गोपाला॥
नेत्र-बंध-लीला पुनि करहीं।
खग-मृग-ईहा पुनि संचरहीं॥
पुनि दादुर-गति चलत-चलावत।
बहुत हास्य करि सखन हँसावत॥
कबहुँक करि स्पंदोलिका, क्रीडत नृप इव ख्याल।
अखिल लोक पति गोपबर, बन्यौ नंद कौ लाल॥

ENGLISH TRANSLATION

When Kṛṣṇa danced, one boy sang in a carefully formed melody;
others played many kinds of instruments, while some joined rhythm to tune.
Blessed indeed are those excellent cowherds who sport in Hari's company.
Without abundant merit, no one can receive the touch of the Lord's limbs.
Hosts of gods assumed the guise of the cowherd clan and enchanted everyone,
as was already related, O king, when the earth went before Brahmā.

Some cowherds praised him there,
while others filled their flutes with sound.
One cried, “Excellent, excellent, O finest dancer!
How beautifully you dance, assuming the loveliest movements!”
Another, delighted again and again, spoke in this way,
as one actor offers praise to another.
The two brothers played in many different ways,
their graceful bodies adorned with side locks.
Slapping their arms, they leaped and roared,
and shone together as they engaged in tugging contests.
Sometimes they wrestled vigorously with the cowherds;
sometimes they made jokes, laughing and causing others to laugh.
When another skillful cowherd danced,
the two brothers sang fresh rāgas.
Playing instruments, they praised him,
as though he alone possessed the highest fortune in the world.
Sometimes Hari battled with bilva fruits;
at other times he fought with āmalakī fruits.
Sometimes they brought many kumbhī fruits
and happily battled one another with them.
Sometimes they closed their fists and played at boxing;
the Lord, protector of the cows, sported with the cowherds.
Then they played blindman's buff
and imitated the movements of birds and beasts.
They walked and made others walk like frogs,
creating much laughter and delighting their friends.
Sometimes they played upon swings or pretended to act as kings.
The Lord of all worlds, the finest cowherd, had become Nanda's darling son.

ORIGINAL

× × ×

कहूँ अवधि बदि मेलत डेलन।
कहूँ परस्पर खेलत बेलन॥
कहूँ अँग छुवनि, कहूँ दृग बंधनि।
कहूँ चढ़ि जात द्रुम के कंधनि॥
कबहुँ नृतत मोहनलाल।
ताल बजावत गावत ग्वाल॥
कबहुँ बर हिंडोल बनावत।
झूलत मिलि, गावत छबि पावत॥
कबहुँ राज-सिंहासन ठानत।
छत्र, चँवर फूलन के बानत॥
राजा ह्वै रजई दिखरावत।
ग्वाल-बाल दुंदुभी बजावत॥

ENGLISH TRANSLATION

× × ×

Sometimes they set a limit and threw clods;
sometimes they played together at rolling objects.
Here they played tag, and there they covered their eyes;
elsewhere they climbed upon the shoulders of trees.
Sometimes the Enchanting Boy danced
while the cowherds clapped and sang.
Sometimes they made an excellent swing,
then swung together, singing and growing radiant.
Sometimes they erected a royal throne
and fashioned parasols and yak-tail fans from flowers.
One became king and displayed his sovereignty,
while the cowherd boys sounded kettledrums.

ORIGINAL

× × ×

करि गान, तान उचारि मोहन मोहियौ।
सुर बीन बेनु बजाइ सोहन सोहियौ॥
फिरि बाहु-जुद्ध बिसाल आपुस में रचें।
उत-सर्प, कूदन, बाहुछेपनता सचें॥
फल-फूल-पत्र नवीन कोमल हेरि कैं।
तहँ जुद्ध-उद्धतता करैं हँसि-मेलि कैं॥
धुनि फेरि जो मृग आदि पच्छिन की करैं।
सब गोप-ग्वाल उमंगि आनंद सौं भरैं॥
अमित भाव लीला करत, अमित चरित्र बिहार।
अमित ख्याल नाँधत तहाँ, राम-कृष्ण सुकुमार॥

ENGLISH TRANSLATION

× × ×

Singing and voicing melodies, the Enchanter enchanted all.
Playing divine lutes and flutes, the beautiful one shone.
Then they arranged a great contest of arm-to-arm combat,
with rising, darting, leaping, and displays of throwing strength.
Seeing fresh, tender fruits, flowers, and leaves,
they laughingly joined together and played at fierce battle with them.
Then they imitated the calls of deer and many kinds of birds,
and every cowherd boy surged with delight and became filled with bliss.
Tender Rāma and Kṛṣṇa enacted pastimes of boundless feeling,
roamed through numberless exploits, and devised endless games there.

ORIGINAL

कौन पहचान सकता है इस समय परब्रह्म पुरुषोत्तमको इस वेशमें? एक प्राकृत शिशु और उनमें क्या अन्तर रहा है?—

ENGLISH TRANSLATION

Who could recognize the Supreme Absolute, the highest Person, in this guise? What difference remained between him and an ordinary child?

ORIGINAL

लौकिक लरिकन की सी नाँई।
खेलत खेल जगत के साँई॥

ENGLISH TRANSLATION

Like an ordinary village boy,
the Lord of the universe played children's games.

ORIGINAL

इसीलिये कंसप्रेरित प्रलम्ब दैत्य भी भ्रमित हो गया, प्रत्यक्ष दर्शन पाकर भी नहीं पहचान सका वह अनन्तैश्वर्यनिकेतन प्रभुको और अब गोपशिशुका वेश धारणकर उन विश्वपतिकी वञ्चना करने चला है वह मूढ़!—

ENGLISH TRANSLATION

Therefore even the demon Pralamba, sent by Kaṁsa, became bewildered. Although he beheld the Lord directly, he could not recognize that abode of infinite majesty. Now the fool assumed the guise of a cowherd boy and set out to deceive the Lord of the universe.

ORIGINAL

असुर-राज प्रलंब आइव।
सखा-रूप अनूप ठाइव॥
दनुज-कुल-सिरताज जानहुँ।
कंस नृप कौ मित्र मानहुँ॥
आइ मिलि खल खेल खेलतु।
बात नहिं मन में गदेलतु॥
अखिल जगु जिहिनै रमायव।
असुर तासौं छल बनायव॥

ENGLISH TRANSLATION

Pralamba, king of demons, arrived
and assumed the peerless form of a friend.
Know him as the crown of the demon race
and regard him as King Kaṁsa's companion.
The wicked one joined them and entered their game,
betraying nothing of his purpose within his heart.
He sought to deceive the very Lord
who gives delight to the whole universe.

CHAPTER 76

# प्रलम्बासुर-उद्धार
# The Deliverance of Pralambāsura

Source scan pages 482–487

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ORIGINAL Hindi

प्रलम्बासुर-उद्धार

ENGLISH TRANSLATION

The Deliverance of Pralambāsura

ORIGINAL Hindi

यद्यपि प्रलम्बने वेशका अनुकरण करनेमें कोई कसर नहीं की, बाह्यदृष्टिमें वह सचमुच गोपशिशुके रूपमें ही परिणत हो गया, श्रीकृष्णसङ्गसे दिनभरके लिये वञ्चित हुए, घरमें अभिभावकोंद्वारा रुद्ध उस बालककी सम्पूर्ण मुद्राएँ, चेष्टाएँ सोच-सोचकर उसने अपनेमें व्यक्त कर लीं, और यहाँ आकर इस समाजमें मिश्रित होनेके उद्देश्यसे, इसका ही आश्रय ले लेनेकी इच्छासे वह इसमें हँसता हुआ प्रविष्ट भी हो गया। तथापि सर्वज्ञ, सर्ववित् श्रीकृष्णचन्द्रकी आँखें तो उसपर पड़ ही गयीं:

ENGLISH TRANSLATION

Pralamba spared no effort in imitating his disguise. To outward sight, he truly became a cowherd boy. He carefully considered and reproduced every gesture and manner of a boy whose guardians had confined him at home, depriving him of Śrī Kṛṣṇa's company for the day. He arrived laughing and entered the group, intending to mingle with the boys and take shelter among them. Yet Śrī Kṛṣṇacandra, all-knowing and omniscient, immediately noticed him:

ORIGINAL Sanskrit. Source: Śrī Gopāla-campū

वेशमस्थितगोपबालविशेषवेषं समुह्य तमेव च व्युह्य मिश्रीभवितुं शिश्रीषन् हसन्नेव तत्र प्रविष्टः परिदृष्टश्च कृष्णेन।

ENGLISH TRANSLATION

Assuming the particular dress and manner of a cowherd boy kept at home, he arranged himself accordingly and entered laughing, desiring to mingle with the group and take shelter there. Kṛṣṇa saw him.

ORIGINAL Hindi and Sanskrit. Source: Śrī Gopāla-campū

और लीलाविहारी ही तो ठहरे वे, कैसे अनजान-से बन गये और हँसकर बोले:

भद्र कथं विलम्बमालम्बथास्तथापि भ्रातर्दुद्यूषासमय एव समयितस्त्वमसीति।

'अरे भैया! तुमने देर क्यों कर दी रे! फिर भी बहुत सुन्दर! तुम आ तो गये ठीक खेलनेकी तैयारी करते ही।'

ENGLISH TRANSLATION

As the enjoyer of divine play, Kṛṣṇa appeared unaware and said with a laugh:

"Dear brother, why were you delayed? Still, all is well. You have arrived at the very moment we are preparing to play."

ORIGINAL Hindi and Sanskrit. Source: Śrī Gopāla-campū

नीलसुन्दरके सलोने दृगोंमें प्रलम्बका यह कृत्रिम सुन्दर गोपशिशुरूप ही नहीं, इसके अन्तरालमें प्रतिष्ठित महाभयंकर असुर-देह तथा इससे भी पूर्व जब वह 'विजय' नामक गन्धर्वके शरीरमें अधिष्ठित था, उस समयकी घटना, विजय गन्धर्वकी भावना, सब कुछ प्रतिचित्रित हो उठा। यह शिशु, नहीं-नहीं, प्रलम्बासुर अभी-अभी तो निराश कंस सम्राट्को क्रोधमें भरकर आश्वासन दे आया है, 'घबरायें नहीं, प्रभो! क्या वह सामान्य गोपशिशु नष्ट नहीं होगा? अहो! सर्वविध्वंसी कालकी महिमा बड़ी विचित्र है; हिमाचलको भी वह दग्ध कर देता है, उसके आश्रित नदी-नदी-तड़ागोंको भी वह सोख लेता है।'

अहो सर्वकषज्वालस्य कालस्य महिमा हिमाचलमपि ज्वलयति तदाश्रितांस्तडागांश्च ताडयति।

ENGLISH TRANSLATION

Nīlasundara's lovely eyes reflected not only Pralamba's artificial form as a handsome cowherd boy, but also the terrifying demon body concealed within it and the events and feelings from his still earlier life as a Gandharva named Vijaya. This was no child but Pralambāsura, who had just angrily reassured the despairing emperor Kaṁsa: "Do not be afraid, Lord. Can an ordinary cowherd boy not be destroyed? How strange is the majesty of all-consuming time. It burns even the Himalayas and dries up the rivers and lakes that depend upon them."

ORIGINAL Hindi and Sanskrit. Source: Śrī Gopāla-campū

तथा इस अभिसंधिसे ही वह इस समय यहाँ वनमें आया है, 'राम-कृष्ण दोनोंको ही कंधोंपर उठाकर शीघ्र मधुवनकी सीमामें कंसके समीप ले जाऊँगा।'

द्वयमपि प्रक्षिप्य क्षिप्रमेव भोजराजपरिसरं परिसमुपहरिष्यामीति।

ENGLISH TRANSLATION

He had entered the forest with this design: "I shall place Rāma and Kṛṣṇa upon my shoulders and quickly carry Them into Kaṁsa's domain at Mathurā."

ORIGINAL Hindi

सर्वथा भूल गया है वह अपने अतीतके जीवनको। वह हूहू गन्धर्वका पुत्र विजय था। कुसुम-चयन करने आया था चैत्ररथ वनमें। यक्षपति कुबेरके शापकी बात उसे ज्ञात न थी, 'जो भी मेरे इस उद्यानसे पुष्प ग्रहण करेगा, वह, देव हो, मानव हो, कोई भी हो, असुर बनकर भूतलपर जन्म ग्रहण करेगा।' दैवप्रेरित विजयने अनजानमें ही पुष्पचयन किया और देखते-देखते ही गन्धर्व-पदसे च्युत हो गया। अवश्य ही असुर-देहमें अभिनिविष्ट होनेसे पूर्व उसने कुबेरकी शरण ले ली थी तथा यह वरदान भी वह प्राप्त कर चुका था, 'विनीत गन्धर्व! चिन्ता मत करो! तुम विष्णुभक्त हो, तुम्हारी वृत्तियाँ शान्त हैं। जाओ, द्वापरके अन्तमें श्रीबलरामके हस्तकमलोंसे तुम्हें मुक्ति मिल जायगी। भाण्डीरवनमें यमुना-पुलिनपर वे प्रभु तुम्हारे अनादि संसरणको सदाके लिये शान्त कर देंगे, तनिक भी इसमें संदेह नहीं।' पर इन बातोंकी अब उसे तनिक भी स्मृति नहीं रही है, किंतु जगन्नियन्ता कैसे विस्मृत हो जायँ। प्रलम्ब उनके दृष्टिपथमें आया, चाहे कितना भी भ्रान्त होकर क्यों न आया हो, वे करुणावरुणालय प्रभु तो भ्रान्त नहीं हैं। वे तो सम्पूर्ण अतीत-अनागतको वर्तमानके रूपमें ही नित्य देखते रहते हैं। इसीलिये इस समय यदुवंशविभूषण प्रभुने प्रलम्बकी मैत्रीका अभिनन्दन किया है; उसे इस असुर-देहसे निकालकर दूर, बहुत दूर, प्रकृतिके पार जो ले जाना है उन्हें:

ENGLISH TRANSLATION

Pralamba had completely forgotten his former life. He had been Vijaya, son of the Gandharva Hūhū. Vijaya came to Caitraratha forest to gather flowers, unaware of Yakṣa king Kubera's curse: "Whoever takes flowers from my garden, whether god, human, or anyone else, will be born upon earth as a demon." Driven by providence, Vijaya unknowingly picked the flowers and at once fell from his Gandharva station.

Before entering the demon body, he had taken shelter of Kubera and received a blessing: "Humble Gandharva, do not worry. You are a devotee of Viṣṇu and possess a peaceful nature. Go. At the end of Dvāpara-yuga, Śrī Balarāma's lotus hands will grant you liberation. Upon Yamunā's bank in Bhāṇḍīravana, the Lord will forever quiet your beginningless wandering. Of this there is no doubt."

Pralamba remembered none of this, but how could the ruler of the universe forget? However confused Pralamba might be when he entered the Lord's sight, the ocean of compassion was not confused. He eternally saw the entire past and future as present. Therefore the Lord, ornament of the Yadu dynasty, welcomed Pralamba's friendship. He intended to free him from the demon body and carry him far beyond material nature:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.18.18

तं विद्वानपि दाशार्हो भगवान् सर्वदर्शनः।
अन्वमोदत तत्सख्यं वधं तस्य विचिन्तयन्॥

ENGLISH TRANSLATION

Though He recognized him, Bhagavān, descendant of Daśārha and seer of everything, accepted his friendship while contemplating his death.

ORIGINAL Braj

सर्बग्य प्रभु जानि सब बाता।
ताहि मारिबे कहँ मन राता॥
करयौ सखा ता कहँ सब जानी।
मरिहै खल एहि बिधि मन ठानी॥

ENGLISH TRANSLATION

The omniscient Lord knew everything and fixed His mind upon killing him. Knowing the whole truth, He accepted him as a friend and resolved that the villain would die in this way.

ORIGINAL Hindi and Sanskrit. Source: Śrī Gopāla-campū

अस्तु, नीलसुन्दरने शिशुवेशधारी प्रलम्बको स्नेहसे आप्यायित करते हुए यहाँतक कह दिया:

अद्यारभ्य सभ्य मम परमसुहृद्भवानेव। त्वामहमक्षिगततया स्थापयिष्यामि। श्रीदामा राममेवान्वेतु।

'मित्र! आजसे तुम्हीं मेरे परम सुहृद् हुए। तुम्हें मैं अपनी आँखोंमें ही रखूँगा। श्रीदामा अब बलरामदादाका अनुसरण करें।'

ENGLISH TRANSLATION

Nīlasundara welcomed Pralamba in his boyish disguise with affection and even said:

"Noble friend, from today You are My dearest companion. I shall keep you before My very eyes. Let Śrīdāmā now follow Balarāma Dādā."

ORIGINAL Hindi

प्रलम्ब आया है उनपर अपनी चातुरीका विस्तार करने, जिनसे स्वयं विश्वस्रष्टा ब्रह्मामें भी ज्ञानका संचार होता है। अतएव वह मूढ़ समझ नहीं सका श्रीकृष्णचन्द्रकी इस उक्तिका तात्पर्य। वह तो क्या समझे, स्वयं समीपमें स्थित उनके अभिन्नस्वरूप, साक्षात् शेष, अनन्तदेव श्रीबलराम भी गन्ध न पा सके कि क्यों आज अभी सहसा, उनके अनुज अपने प्राण-प्रतीक श्रीदाम सखाको उनका अनुयायी बना दे रहे हैं। इससे पूर्व कि दाऊ दादा कुछ पूछ बैठें, वह नवागत गोपबालक, प्रलम्ब, कुछ स्वीकृति या अस्वीकृतिकी मुद्रा भी प्रदर्शित कर सके, नीलसुन्दरका मेघ-गम्भीर स्वर सर्वत्र गूँज उठा। वे अभिनवकौतुकी क्रीडानायक पुकार उठे, 'अरे भैयाओ! अब तो पहले हमलोग भलीभाँति बलाबलका निर्णय करके दो दलोंमें बँट जायँ और तब खेलें।'

ENGLISH TRANSLATION

Pralamba had come to employ his cleverness against the One from whom even Brahmā, creator of the universe, receives knowledge. The fool therefore failed to understand Śrī Kṛṣṇacandra's words. Even Śrī Balarāma, His nondifferent form, Śeṣa and Anantadeva Himself, standing nearby, did not suspect why His younger brother suddenly assigned Śrīdāmā, the embodiment of His life, to Balarāma's side.

Before Dāū Dādā could ask, and before the newly arrived cowherd boy Pralamba could show acceptance or refusal, Nīlasundara's cloud-deep voice resounded everywhere. The leader of ever-fresh games called, "Brothers, first let us carefully judge one another's strength, divide into two teams, and then play."

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.18.19

तत्रोपाहूय गोपालान् कृष्णः प्राह विहारवित्।
हे गोपा विहरिष्यामो द्वन्द्वीभूय यथायथम्॥

ENGLISH TRANSLATION

Kṛṣṇa, knower of play, called the cowherd boys and said, "Cowherds, let us pair according to our strength and play."

ORIGINAL Braj

सकल गोप टेरे जदुनाथा।
क्रीड़ा रत बोले गहि हाथा॥
अहो मित्र! द्वै द्वै मिलि साथा।
खेल खेलियै, होहु सनाथा॥
बल-बय सरिस आपने जानी।
जुग-जुग मिलि आवहु मन मानी॥
कहत कि सुनहु भैया ही हीरी।
अवर खेल खेलहु बटि बीरी॥
द्वै ह्वै है है आवहु ऐसें।
बल अरु अबल जानि कै जैसें॥
सखा सिगरे निकट बोलत।
स्याम तिन सौं बचन खोलत॥
सुनहु, सिस! सब खेल छाँड़हु।
हौं कहतु, सोइ खेल माँड़हु॥

ENGLISH TRANSLATION

The Lord of the Yadus called every cowherd. Absorbed in play, He took their hands and said, "Friends, come together in pairs and play under My protection. Judge your own strength and age, and form pairs as your hearts desire. Brothers, listen. Divide into teams and play another game. Come two by two, matching strong and less strong as appropriate." Śyāma called all His friends near and said, "Boys, leave every other game and begin the one I describe."

ORIGINAL Hindi

क्या क्रीड़ा होगी, यह घोषणा तो श्रीकृष्णचन्द्र कर ही देंगे। किसे अवकाश है कि वह पूछे। वहाँ तो नीलसुन्दरके इस आदेशके साथ ही आनन्दकी सहस्र-सहस्र धाराएँ उमड़ चलीं और गोपशिशु उसमें बहने लगे, 'कन्नू रे! भैया रे! तुमने हमारी मनचाही कर दी।'

इस उन्मादी साधुवादके स्वरमें सबने ही समर्थन किया; और तो क्या, स्तोककृष्ण भी, जो सदा दलबंदीका प्रस्ताव आनेपर भयभीत हो जाता, चिढ़ने लगता, किलक उठा; ताल ठोंककर उसने भी अनुमोदन किया। फिर क्या था, सर्वसम्मतिसे गोपशिशुओंने दलके अधिनायकका निर्णय किया; एकका नेतृत्व करेंगे बलराम तथा दूसरेका श्यामसुन्दर। यह हो जानेपर कुछ तो स्वेच्छासे श्रीकृष्णचन्द्रके अनुयायी बन गये और कुछ श्रीरामके। कुछने क्रीडामें विभाग करनेके नियमोंका अवलम्बन लिया और उसके अनुसार विभक्त हुए। इसके अतिरिक्त शेष बालक विभाग कर देनेका अधिकार भी अपने प्राणसखा कन्नूको ही दे देनेका निश्चय कर उनकी ओर देखने लगे। और यह लो! आज श्रीकृष्णचन्द्रने भी, पता नहीं क्यों, एक-एक शिशुको इस क्रमसे ही अपने पक्षमें लिया जो अपेक्षाकृत अपने प्रतिस्पर्धीसे न्यून बलशाली है। जो हो, श्रीकृष्णचन्द्रके मनोऽभिलषित दो विभाग प्रस्तुत हो गये:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra would certainly announce the game, so no one needed to ask. With Nīlasundara's command, thousands of streams of joy surged forth, and the cowherd boys were swept away in them: "Kannū, brother, You have given us exactly what we wanted."

Everyone enthusiastically approved. Even Stokakṛṣṇa, who usually became frightened and irritated when teams were proposed, cried out happily and slapped his arms in agreement. By unanimous choice, the boys selected the team captains: Balarāma would lead one side and Śyāmasundara the other. Some freely became Śrī Kṛṣṇacandra's followers and others Śrī Rāma's. Some divided according to the game's rules, while the rest entrusted the right of assignment to Kannū, their friend dearer than life, and looked toward Him. For some unknown reason, Śrī Kṛṣṇacandra placed on His own team each boy who was somewhat weaker than his opponent. The two divisions desired by Kṛṣṇa were thus formed:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.18.20

तत्र चक्रुः परिवृढौ गोपा रामजनार्दनौ।
कृष्णसङ्घट्टिनः केचिदासन् रामस्य चापरे॥

ENGLISH TRANSLATION

The cowherd boys made Rāma and Janārdana the leaders. Some joined Kṛṣṇa's group and others Balarāma's.

ORIGINAL Braj

सुनत सखा सब अति हरषाने।
द्वै मुखिया करि सब बिलगाने॥
बीरी बाँटि कीन्ह ह्वै जूथा।
राम-कृष्न ह्वै जूथप जूथा॥
एक ओर भए कन्हाइय।
एक ओर जु राम भाइय॥
सखा प्रभु सबरे गनावतु।
जुगल जुग जोरिन लगावतु॥

ENGLISH TRANSLATION

Hearing this, all the friends rejoiced greatly. They chose two leaders and separated. Dividing the company, they formed two teams, with Rāma and Kṛṣṇa as captains. Kanhāī stood on one side and Rāma Bhaiyā on the other. The Lord counted every friend and began arranging them in pairs.

ORIGINAL Hindi, Sanskrit, and Braj. Sanskrit source: Śrī Gopāla-campū

आजके खेलमें कौन किसका प्रतिस्पर्धी है, यह निर्णय भी स्वयं व्रजेन्द्रनन्दनने ही कर दिया। श्रीबलराम हुए शिशुछद्मधारी प्रलम्बके प्रतिस्पर्धी और स्वयं श्रीकृष्णचन्द्रने अपने लिये वरण किया श्रीदामको:

बलप्रलम्बौ श्रीदामात्मानौ मिथः प्रतिसङ्घट्टिनौ सङ्घटय्य।

आप श्रीदामहि बुलावतु।
राम अरु असुरहि मिलावतु॥

ENGLISH TRANSLATION

Vrajendra's son Himself decided the opponents for the game. Śrī Balarāma was paired against Pralamba in his boyish disguise, while Śrī Kṛṣṇacandra chose Śrīdāmā as His own competitor:

He paired Balarāma with Pralamba and Himself with Śrīdāmā as mutual opponents.

The Lord called Śrīdāmā and matched Rāma against the demon.

ORIGINAL Hindi

अब श्रीकृष्णचन्द्रने क्रीडाका नाम एवं विवरण सबको सुना दिया। क्रीड़ा है 'हरिणाक्रीडन' नामक। दो-दो बालक हिरनकी भाँति चौकड़ी भरते हुए एक निर्दिष्ट स्थानकी ओर चलेंगे। जो पहले उस लक्ष्यको स्पर्श कर ले, वह विजेता है। फिर उस विजेताको वह पराजित बालक अपनी पीठपर चढ़ाकर या तो मुख्य स्थानपर ले आये अथवा एक निर्दिष्ट स्थानतक पीठपर चढ़ाये हुए ले जाय और ले आये। यह विवरण समाप्त होते-न-होते गोपशिशुओंने तो खेल आरम्भ कर दिया। दो-दोकी अगणित जोड़ियाँ एक साथ उठ गयीं। और फिर तो देखने ही योग्य है उन बालकोंके द्वारा हरिणोंका अनुकरण। इस एक क्रीड़ाको ही उन सबोंने न जाने कितने विविध रूपोंमें सजा दिया:

ENGLISH TRANSLATION

Śrī Kṛṣṇacandra announced the game's name and rules. It was called "the deer game." Pairs of boys would bound like deer toward a designated place. Whoever touched the target first would win. The defeated boy would then carry the winner upon his back either to the main position or to a designated point and back. Before the explanation ended, the cowherd boys began. Countless pairs rose simultaneously, and their imitation of deer was a sight to behold. They adorned the single game in innumerable forms:

ORIGINAL Sanskrit. Source: Śrī Viṣṇu Purāṇa 5.9.12

हरिणाक्रीडनं नाम बालक्रीडनकं ततः।
प्रकुर्वन्तो हि ते सर्वे द्वौ द्वौ युगपदुत्थितौ॥

ENGLISH TRANSLATION

They then performed the children's game called "playing deer," all rising simultaneously in pairs.

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.18.21

आचेरुर्विविधाः क्रीडा वाह्यवाहकलक्षणाः।
यत्रारोहन्ति जेतारो वहन्ति च पराजिताः॥

ENGLISH TRANSLATION

They played various games characterized by carrying and being carried, in which the winners mounted and the defeated carried them.

ORIGINAL Braj

जे जीते ते चढ़ि चले, हारे बहैं सु ताहि।
एहि बिधि क्रीड़ा रचि तहाँ खेलत अति चित चाहि॥

ENGLISH TRANSLATION

The winners mounted, and those who lost carried them. Arranging the game in this way, they played there with intense delight.

ORIGINAL Hindi and Braj

अधिनायक राम, कृष्ण एवं उनके प्रतिस्पर्धी प्रलम्ब तथा श्रीदामकी बारी पीछे आयेगी। अभी तो शिशुओंके उद्दाम कौतुकका प्रवाह है। वाग्वादिनीको भी उनके कण्ठकी ओटसे अवसर मिल गया है। न जाने कैसी-कैसी अद्भुत विचित्र एवं रसमयी, प्रतिभामयी तुकबंदियोंकी रचना कर वे शिशु अपने आन्तरिक उल्लासको व्यक्त कर रहे हैं:

लागे आवन धरि-धरि नाम॥
कोउ लेउ चंद, कोउ लेउ सूर।
कोउ खजूर, कोउ लेहु बबूर॥

ENGLISH TRANSLATION

The captains Rāma and Kṛṣṇa and their opponents Pralamba and Śrīdāmā would take their turns later. For now the boys' unrestrained delight flowed. The goddess of speech found an opportunity through their throats, and they expressed their inner joy by composing strange, wonderful, rasa-filled, and ingenious rhymes:

They began arriving while calling out names. One chose the moon, another the sun, one the date palm, and another the acacia.

ORIGINAL Hindi and Braj

किंतु अब प्रलम्बको त्वरा है, 'कैसे इन दोनोंको उठाकर ले भागूँ?' फिर तो तत्क्षण ही अनन्तैश्वर्यनिकेतन व्रजेन्द्रनन्दनके हृत्तलपर भी उसकी यह त्वरा प्रतिचित्रित हो जाती है। वाञ्छाकल्पतरु ही ठहरे वे। तुरंत बोल उठे, 'अच्छा श्रीदाम! आओ, तुम मेरे साथ और यह मेरा नवीन मित्र होड़ बद रहा है दाऊ दादासे। देखें, जय किसकी होती है। सामने वह भाण्डीरका विशाल वृक्ष है न? वही अवरोहणस्थान निर्दिष्ट हुआ। विजेताको वहाँतक देखो, इस स्थानसे आरम्भ करते हुए पीठपर वहन करना होगा! और फिर उस वटकी शाखाका स्पर्श कर यहाँ इसी मुख्य स्थानपर लौटना है, भला! अब चलो, हमलोग चलें; और भैयाओ! तुम सब लोग भी परस्पर अपनी-अपनी जोड़ीके साथ एक बार जमकर खेल लो।'

जो हारै, सो लेइ चढ़ाइ।
बट भंडी तीर लै जाइ॥

ENGLISH TRANSLATION

Pralamba now felt urgent desire: "How can I lift both brothers and flee?" His haste was instantly reflected in the heart of Vrajendra's son, abode of infinite majesty and wish-fulfilling tree of all desires. Kṛṣṇa said, "Śrīdāmā, come with Me. My new friend will race Dāū Dādā. Let us see who wins. The great Bhāṇḍīra banyan before us is the designated dismounting place. Beginning here, the loser must carry the winner there, touch one of the banyan's branches, and return to this central spot. Come, let us go. Brothers, each of you play wholeheartedly with your own partner."

Whoever lost would place the winner upon his back and carry him to the Bhāṇḍīra banyan.

ORIGINAL Hindi

यह कहते-कहते ही उनके बिम्बविडम्बि अधरोंका स्मित किञ्चित् गम्भीर हो उठा। और वह देखो, श्रीदामके साथ ही वे उछल पड़े। प्रलम्ब भी कूदा बलरामके साथ। अपने-अपने प्रतिद्वन्द्वियोंके सहित वे अगणित शिशु भी चौकड़ी भरने लगे:

ENGLISH TRANSLATION

As He spoke, the smile upon His lips, which put the bimba fruit to shame, became slightly grave. Then He bounded forward beside Śrīdāmā, while Pralamba leapt with Balarāma. Countless boys likewise began bounding with their respective opponents:

ORIGINAL Sanskrit. Source: Śrī Harivaṁśa 14.19-20

कृष्णः श्रीदामसहितः पुप्लुवे गोपसूनुना।
संकर्षणस्तु प्लुतवान् प्रलम्बेन सहानघ॥
गोपालास्त्वपरे द्वन्द्वं गोपालैरपरैः सह॥

ENGLISH TRANSLATION

Kṛṣṇa bounded beside the cowherd boy Śrīdāmā, while Saṅkarṣaṇa leapt with Pralamba, sinless one. The other cowherd boys competed in pairs with one another.

ORIGINAL Hindi and Sanskrit. Source: Śrī Gopāla-campū

कौन जान सकता है व्रजेन्द्रनन्दनकी गूढ़ अभिसंधिको। इधर तो कौतुकका आनन्द उद्वेलित हो उठा है और उधर नीलसुन्दर, कालियके सहस्र फणोंको चूर्ण-विचूर्ण करनेवाले महामहेश्वर श्रीकृष्णचन्द्र, पराजय स्वीकार करने जा रहे हैं। वे तो करेंगे ही। उन्हें प्रलम्बके पीठपर बलरामको चढ़ाना जो है!

तदेवं कुतूहले तु प्रबले बलं प्रलम्बस्कन्धारूढं संधातुं जितभुजगभुजः श्रीबलानुजः पराभवमगणयत्।

ENGLISH TRANSLATION

Who could know Vrajendra's son's hidden design? The joy of play surged on one side while Nīlasundara, Śrī Kṛṣṇacandra, supreme Lord of all lords who had crushed Kāliya's thousand hoods, prepared to accept defeat. He had to make Balarāma mount Pralamba's back.

As the game grew intense, Śrī Balarāma's younger brother, who had conquered the serpent's hoods, disregarded defeat in order to arrange for Balarāma to mount Pralamba's shoulders.

ORIGINAL Hindi and Braj

केवल वे अकेले हारे हों, सो नहीं; उनके दलका प्रत्येक शिशु ही पराजित हो गया:

लै गए मारि टोल बल प्यारे।
कमल-नयन दिसि के सब हारे॥

ENGLISH TRANSLATION

He was not the only one who lost. Every boy on His team was defeated:

Beloved Balarāma's group won decisively, and everyone on the lotus-eyed Lord's side lost.

ORIGINAL Hindi

और अब आगे, जय हो लीलाविहारीकी! अनन्तब्रह्माण्डभाण्डोदर स्वयं भगवान् व्रजेन्द्रनन्दन पराजित होकर विजेता श्रीदामको अपनी पीठपर चढ़ाकर लिये जा रहे हैं भाण्डीर वटकी ओर। साथ ही प्रलम्बके पीठपर आसीन हैं श्रीबलराम एवं भद्रसेन वहन कर रहा है वृषभको। इसी प्रकार अन्य समस्त विजयी बालक भी अपने पराजित प्रतिद्वन्द्वी शिशुकी पीठपर चढ़, आनन्दकोलाहल करते चले जा रहे हैं। तृण चरती हुई असंख्य गोराशि भी उनका अनुसरण कर रही है:

ENGLISH TRANSLATION

Now all glory to the enjoyer of divine play. Svayaṁ Bhagavān, Vrajendra's son, whose belly contains infinite universes, accepted defeat and carried the victorious Śrīdāmā upon His back toward the Bhāṇḍīra banyan. Śrī Balarāma rode upon Pralamba, and Bhadrasena carried Vṛṣabha. Every other victor rode upon his defeated opponent, and all proceeded amid a joyful uproar. Countless grazing cows followed them:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.18.22, 24

वहन्तो वाह्यमानाश्च चारयन्तश्च गोधनम्।
भाण्डीरकं नाम वटं जग्मुः कृष्णपुरोगमाः॥
उवाह कृष्णो भगवान् श्रीदामानं पराजितः।
वृषभं भद्रसेनस्तु प्रलम्बो रोहिणीसुतम्॥

ENGLISH TRANSLATION

Carrying and being carried while tending the cows, they followed Kṛṣṇa to the banyan named Bhāṇḍīraka. Defeated Bhagavān Kṛṣṇa carried Śrīdāmā, Bhadrasena carried Vṛṣabha, and Pralamba carried Rohiṇī's son.

ORIGINAL Braj

बाहत-बहत ग्वाल हरि-संगी।
गोधन-ब्यूह चरत बन रंगी॥
बट भांडीर नाम है जासू।
गए कृष्न-संगी तहँ आसू॥
श्रीदामा कों पीठि चढ़ाई।
हरि लै चले आपु नरराई॥
अजित-पराजय सुनी न काना।
भक्त-अधीन एक भगवाना॥
वृषभ नाम एक गोप अनूपा।
भद्रसेनि तेहि बह सुखरूपा॥
बलजू के लै चल्यौ प्रलंबू।
चल्यौ सीघ्र, नहिं करेउ बिलंबू॥
श्रीदामा हरि पर चढ़ि चले।
को ठाकुर, जो खेल में रले॥
बल प्रलंब पर सोहत ऐसें।
सो उपमा अब कहियत कैसें॥
बट भंडी तीर लगि चढ़े।
लै गए बालकेलि रस बढ़े॥

ENGLISH TRANSLATION

Hari's cowherd companions carried and were carried while the colorful herds grazed in the forest. Following Kṛṣṇa, they quickly reached the banyan named Bhāṇḍīra. Hari Himself, king among men, placed Śrīdāmā upon His back and carried him. No ear had ever heard of the unconquerable Lord's defeat, yet Bhagavān submits to His devotees. Beautiful Bhadrasena joyfully carried the incomparable cowherd Vṛṣabha, while Pralamba carried Balarāma and moved quickly without delay. Śrīdāmā rode upon Hari. Who could identify the master when everyone was immersed in play? Balarāma shone upon Pralamba in a manner beyond comparison. They rode as far as Bhāṇḍīra banyan, increasing the rasa of childhood play.

ORIGINAL Hindi

इसके पश्चात् तो कुछ क्षणोंमें ही बहुत-सी घटनाएँ घटित हो गयीं। श्रीकृष्णचन्द्र एवं उनके दलके समस्त शिशु विजेताओंको पीठपर धारण किये हुए, अवरोहणस्थानका स्पर्श कर पीछेकी ओर लौट चले; किंतु प्रलम्ब नहीं लौटा, अपितु वह अवरोहणकी सीमासे पार चला गया। इतनी देर साथ रहकर प्रलम्बने यह देख लिया था कि नन्दनन्दनका अपहरण उसके द्वारा सम्भव ही नहीं, इतना दुर्धर्ष है यह श्यामवर्ण शिशु; और इसलिये अत्यन्त द्रुत वेगसे केवल रोहिणीनन्दनको ही ले भागनेके उद्देश्यसे वह आगे बढ़ गया। अवश्य ही कुछ पद बढ़ते ही उसे प्रतीत हुआ, 'ओह! इस बालकमें तो सुमेरु पर्वतसे भी अधिक भार है। इस शिशु-वेशसे तो मैं इसे वहन कर ही नहीं सकता।' सचमुच बलरामके भारसे उसकी गति रुद्ध हो चुकी थी। इस प्रकार बाध्य होकर वह तत्क्षण ही अपने सुबृहत् असुररूपमें व्यक्त हुआ। उसका वह काला-काला शरीर स्वर्णाभूषणोंसे अलङ्कृत था और उसपर विराजित थी श्रीबलरामकी शुभ्र छटा। उन गौरसुन्दरकी सन्निधिसे उस दैत्यकी अद्भुत शोभा हुई, मानो विद्युत्प्रभामण्डित मेघ पूर्ण शशधरको धारण किये हुए हो! अब वह पृथ्वी-पथका परित्याग कर आकाशमार्गमें उठ चुका था। बड़े वेगसे जा रहा था वह! उसकी आँखें प्रज्वलित अग्निकी भाँति धक्-धक् जल रही थीं। उग्र दन्तपंक्तियाँ भौंहोंतक पहुँची हुई थीं। सिरपर अग्निज्वालाके समान ऊपर उठे हुए केश थे। हाथ-पैर वलयसे अलङ्कृत थे। सिरपर मुकुट सुशोभित था। कर्ण-रन्ध्रोंमें कुण्डल जगमगा रहे थे। इन आभूषणोंसे उसके काले शरीरपर एक विचित्र-सी कान्ति फैली थी।

एक बार तो प्रलम्बके इस महाभयंकर रूपको देखकर बलराम किञ्चित् भयभीत-से हो उठे और सहसा मुँहसे निकल पड़ा, 'कृष्ण! अरे भैया रे!' किंतु उन महामहिमको स्वरूपस्मृति होते कितनी देर लगती। वे लीलामय प्रभु तुरंत अपने स्वरूपमें स्थित हो गये। हाँ, बाह्यदृष्टिमें इतना-सा निमित्त अवश्य हुआ, अग्रजके द्वारा वह 'कृष्ण-कृष्ण' का आह्वान अनुजके कर्णपुटोंमें जा पहुँचा था और अनुजने भी अविलम्ब प्रत्युत्तर दिया था, 'सर्वात्मन्! सम्पूर्ण गुह्य पदार्थोंमें अत्यन्त गुह्यस्वरूप होकर भी आप यह स्फुट मानव-भावका अवलम्बन क्यों कर रहे हैं? अमेयात्मन्! अपने स्वरूपका स्मरण करें आप और फिर इस मानवभावकी ओटमें ही इस दैत्यका विनाश कर दें।' अग्रजने वैसे-के-वैसे अपने छोटे भाईकी बात मान ली। तुरंत उनकी स्वरूपभूत निर्भयता उच्च हास्यके रूपमें बाहर व्यक्त हो उठी और फिर रोषमें भर गये वे प्रभु, 'अरे! जैसे धन अपहरणकर चोर उसे लेकर भाग चले, इस प्रकार यह मुझे चुराकर आकाशपथसे भाग रहा है। अच्छा!' बस, पलक गिरते-न-गिरते प्रलम्बके सिरपर रोहिणीनन्दनने अपनी एक दृढ़ मुट्ठीकी चोट लगा दी। पर उस मुट्ठीका वेग ऐसा था, मानो सुरेन्द्रने किसी पर्वतपर वज्रप्रहार किया हो। इसीलिये इसका स्पर्श होते ही प्रलम्बका सिर चूर्ण-विचूर्ण हो गया, मुखसे रक्तका प्रवाह फूट निकला। चेतना तो लुप्त हो ही चुकी थी, केवल एक महाभयंकर शब्दमात्र, सिरका कचूमर निकल जानेके अनन्तर भी न जाने कैसे, वह व्यक्त कर सका। पर इतनेमें तो उसका वह प्राणशून्य विकराल कलेवर वृन्दावनकी उस पावन धरापर गिर चुका था, मानो सचमुच ही सुरराजका वह वज्रप्रहार सफल हो गया हो और उससे आहत एक महान् पर्वत ही धराशायी हो गया हो।

ENGLISH TRANSLATION

Many events occurred within the next few moments. Carrying the winners, Śrī Kṛṣṇacandra and every boy on His team touched the dismounting place and turned back. Pralamba did not return but crossed the boundary. During his time among them he had realized that abducting Nanda's son was impossible because the dark child was unconquerable. He therefore sped onward intending to carry away only Rohiṇī's son.

After only a few steps he thought, "This boy weighs more than Mount Sumeru. I cannot carry Him in this childlike form." Balarāma's weight had stopped his progress. Forced by necessity, he immediately revealed his enormous demon form. His black body was adorned with gold ornaments and surmounted by Śrī Balarāma's brilliant white beauty. Through the fair Lord's presence, the demon acquired a strange splendor like a lightning-adorned cloud carrying the full moon. Abandoning the path upon earth, he rose into the sky and traveled swiftly. His eyes blazed like kindled fire, fierce teeth reached toward his brows, and hair rose above his head like flames. Bracelets adorned his hands and feet, a crown shone upon his head, and earrings glittered in his ears, casting a strange brilliance across his dark body.

Seeing Pralamba's terrifying form, Balarāma at first appeared slightly afraid and suddenly cried, "Kṛṣṇa, brother!" Yet how long could it take the supremely glorious Lord to remember His nature? The playful Lord immediately became established in Himself. Outwardly, His elder brother's cry of "Kṛṣṇa, Kṛṣṇa" reached the younger brother's ears, and Kṛṣṇa instantly replied, "Self of all, though You are the most hidden reality among all secrets, why do You openly adopt this human mood? Immeasurable Lord, remember Your true nature and, still sheltered behind this human appearance, destroy the demon."

The elder brother followed His younger brother's words exactly. His intrinsic fearlessness appeared outwardly as loud laughter, and then the Lord filled with anger: "This creature has stolen Me and is fleeing through the sky like a thief carrying away treasure. Very well." Before an eyelid could close, Rohiṇī's son struck Pralamba's head with His firm fist. The blow carried the force of Indra's thunderbolt striking a mountain. At its touch Pralamba's head shattered, and blood poured from his mouth. His consciousness vanished, though somehow he released one terrifying cry even after his head had been crushed. His lifeless, monstrous body fell upon Vṛndāvana's holy earth like a great mountain felled by the successful strike of Indra's thunderbolt.

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.18.25-27

अविषह्यं मन्यमानः कृष्णं दानवपुङ्गवः।
वहन् द्रुततरं प्रागादवरोहणतः परम्॥
तमुद्वहन् धरणिधरेन्द्रगौरवं
महासुरो विगतरयो निजं वपुः।
स आस्थितः पुरटपरिच्छदो बभौ
तडिद्युमानुडुपतिवाडिवाम्बुदः॥
निरीक्ष्य तद्वपुरलमम्बरे चरत्
प्रदीप्तदृग्भ्रुकुटितटोग्रदंष्ट्रकम्।
ज्वलच्छिखं कटककिरीटकुण्डल-
त्विषाद्भुतं हलधर ईषदत्रसत्॥

ENGLISH TRANSLATION

Considering Kṛṣṇa impossible to overcome, the foremost demon carried Balarāma swiftly beyond the designated dismounting place. Bearing Him whose weight equaled the king of mountains, the great demon lost his speed and assumed his natural body. Adorned with gold, he shone like a lightning-filled cloud carrying the moon.

Seeing the demon's immense body moving through the sky, with blazing eyes, fierce teeth reaching his brows, flaming hair, and the wondrous brilliance of bracelets, crown, and earrings, Haladhara was momentarily startled.

ORIGINAL

Sanskrit. Source: Śrī Viṣṇu Purāṇa 5.9.23, 33

किमयं मानुषो भावो व्यक्तमेवावलम्ब्यते।
सर्वात्मन् सर्वगुह्यानां गुह्यागुह्यात्मना त्वया॥
तत् स्मर्यतामममेयात्मंस्त्वयात्मा जहि दानवम्।
मानुष्यमेवावलम्ब्य॥

ENGLISH TRANSLATION

"Self of all, though You are the hidden Self within every secret, why do You so openly adopt this human mood? Immeasurable Lord, remember Your own nature and, while maintaining this human appearance, kill the demon."

ORIGINAL

Sanskrit. Source: Śrīmad Bhāgavatam 10.18.28-29

अथागतस्मृतिरभयो रिपुं बलो
विहायसार्थमिव हरन्तमात्मनः।
रुषाहनच्छिरसि दृढेन मुष्टिना
सुराधिपो गिरिमिव वज्ररंहसा॥
स आहतः सपदि विशीर्णमस्तको
मुखाद्वमन् रुधिरमपस्मृतोऽसुरः।
महारवं व्यसुरपतत् समीरयन्
गिरिर्यथा मघवत आयुधाहतः॥

ENGLISH TRANSLATION

Recovering His awareness and becoming fearless, Balarāma saw the enemy carrying Him away through the sky like a thief stealing treasure. In anger He struck the demon's head with His hard fist, as Indra strikes a mountain with the force of his thunderbolt. The blow immediately shattered the demon's head. He lost consciousness, vomited blood, released a tremendous roar, and fell lifeless like a mountain struck by Indra's weapon.

ORIGINAL Braj

काहू कुँवर की दृष्टि बचाई।
असुर अवधि तैं आगे जाइ॥
असुर रूप आश्रित धरी तातें।
तब हीं अंबर लौं चढ़ि गयौ॥
ता छिन भयौ भयानक भारौ।
पहिरें कंचन भूषन कारौ॥
ता पर संकर्षन अति सोहे।
ब्रज बालक बिलोकि सब मोहे॥
जो होइ कारी भारी घटा।
बिच-बिच चमकै दमकै छटा॥
ऊपर सरद-चंद होइ जैसें।
सोहैं रोहिनि-नंदन तैसैं॥
बिकट बदन अरु बड़े दंत।
बिकट भृकुटि, दृग अग्नि बमंत॥
तपत ताम्र-से सिररुह लसे।
देखि तब हलधर रंचक त्रसे॥
पुनि सुधि आइ तनक मुसुकाइ।
दियौ जु मुठिका मूँड़ बनाइ॥
किरच-किरच ह्वै गयौ लिलार।
मुख तैं चली रुधिर की धार॥
धरयौ प्रलंब न कछु संभार्यौ।
गिरि जस गिरत बज्र कौ मार्यौ॥

× × ×

अरुन नैन ह्वै गए, साँस छाँड़त रिस रत्तिय।
आय बरन आबेस बीर रस महँ मन मत्तिय॥
महाबाहु बलभद्र! अमित बल विक्रम धारिय।
मुष्टि तौलि तिहि हनिय कोटि बज्रहु ते भारिय॥
खल घात होत आघात इमि जनु पर्वत पर पवि पर्यौ।
सिरु फूटि रुधिरधारा स्रवत चीतकार करि महि पर्यौ॥
कहुँ कुंडल मनि, मुकुट मनि, कहूँ बिभूषन माल।
राम बिरोधै फल मिल्यौ, पर्यौ मृतक बेहाल॥

ENGLISH TRANSLATION

Escaping the prince's sight, the demon passed beyond the boundary. He assumed his natural demonic form and rose into the sky. At once he became enormously terrifying, his black body covered with golden ornaments. Saṅkarṣaṇa shone so beautifully upon him that all the cowherd boys were enchanted. He resembled a massive dark cloud flashing with lightning, while Rohiṇī's son shone above him like the autumn moon.

His face and teeth were terrible, his brows fierce, and his eyes emitted fire. His hair glowed like heated copper. Seeing him, Haladhara was briefly afraid. Then awareness returned. He smiled slightly, formed His fist, and struck the demon's head. His forehead shattered into fragments, and blood streamed from his mouth. Pralamba could not maintain his hold and fell like a mountain struck by a thunderbolt.

× × ×

Balarāma's eyes became red. Breathing heavily, He filled with rage, His complexion transformed as His mind became intoxicated with heroic rasa. Mighty-armed Balabhadra, bearer of immeasurable power and valor, weighed His fist and struck a blow heavier than millions of thunderbolts. The villain fell as though lightning had struck a mountain. His head split, streams of blood flowed, and with a scream he fell upon the earth. Jeweled earrings, crown gems, and garlands of ornaments scattered everywhere. He received the fruit of opposing Rāma and lay dead and helpless.

ORIGINAL Hindi and Sanskrit. Source: Śrī Garga-saṁhitā

अन्तरिक्षचारियोंने यह भी स्पष्ट देखा, प्रलम्बके शरीरसे एक सुदीर्घ ज्योति निकली और रोहिणीनन्दनके अङ्गोंमें विलीन हो गयी:

तज्ज्योतिर्निर्गतं दीर्घं बले लीनं बभूव ह।

ENGLISH TRANSLATION

Those traveling through the sky clearly saw a long ray of light emerge from Pralamba's body and merge into Rohiṇī's son's limbs:

A long radiance emerged from him and merged into Balarāma.

ORIGINAL Hindi and Braj

और जिस समय बलरामका नीलसुन्दर एवं गोपशिशुओंसे मिलन हुआ, ओह! कोई कैसे भर दे वाणीके क्षुद्र पात्रमें उस अपरिसीम आनन्दसिन्धुमें उठी हुई असंख्य ऊर्मियोंको!

मर्यौ जिवै, तिमि प्रीति जुत, मिलत हिएँ करि चाव॥

× × ×

प्रेम भरे चित आइ, अंक लाइ पुनि-पुनि मिलत॥

ENGLISH TRANSLATION

When Balarāma reunited with Nīlasundara and the cowherd boys, who could pour the countless waves rising within that limitless ocean of joy into speech's tiny vessel?

They met with loving hearts and delight as though one who had died had returned to life.

× × ×

They came with hearts filled with love, embraced Him, and met Him again and again.

ORIGINAL Hindi and Braj

पारिजातग्रथित मालाओंसे एवं राशि-राशि अन्य स्वर्गीय कुसुमोंसे वनकी धरा आच्छादित हो चुकी है। फिर भी सुरवृन्दोंके द्वारा रोहिणीनन्दनके अभिषेकका, स्तवनका विराम कहाँ हो रहा है!

सुमन बरषि, झर लाइ, साधु-साधु कहि सब्द पुनि,
जस गावहिं सुख पाइ, बार-बार बहु बिनय जुत॥

× × ×

अमर-निकर बर अतिसय हरषे।
बल पर सुमन सु-सुंदर बरषे॥

ENGLISH TRANSLATION

The forest floor became covered with garlands woven of pārijāta and heaps of other celestial flowers. Still the gods did not cease their showering of flowers or their praise of Rohiṇī's son:

They rained flowers in showers, repeatedly cried, "Excellent, excellent," and joyfully sang His glory with many humble prayers.

× × ×

The noble hosts of immortals rejoiced greatly and showered beautiful flowers upon Balarāma.

CHAPTER 77

# मुञ्जाटवीमें गोवृन्दको दावाग्निसे बचानेके लिये श्रीकृष्णका अग्निपान

# Shri Krishna Drinks the Forest Fire to Save the Herd in the Munja Forest

Source scan pages 488–492

ORIGINAL Hindi, Sanskrit, and Braj

कंसके अनुचरोंका मुञ्जाटवीमें स्थित गोवृन्दको पुनः दावाग्निसे
वेष्टित करना और भयभीत गोप-बालकोंका श्रीकृष्ण-
बलरामको पुकारना; श्रीकृष्णका बालकोंको अपने
नेत्र मूँदनेको कहकर स्वयं उस प्रचण्ड
दावानलको पी जाना

खेलमें उलझे हुए गोपशिशु तो गोधनकी सँभालकी
बात सर्वथा भूल गये और गौएँ--आश्चर्य है, जो
श्रीकृष्णचन्द्रके दृष्टिपथसे ओझल होते ही तृण चरना
स्थगित कर देतीं, वे आज क्रमशः सुदूर वनस्थलीकी
ओर अपने-आप बढ़ती ही चली गयीं। उनकी
आँखोंमें नित्य विराजित नीलसुन्दरके स्थानपर न जाने
कैसे हरित तृणोंका लोभ झलमल कर उठा और फिर
भ्रान्त-सी बनकर तृण चरती हुई वे आगे-से-आगे
चलकर एक गहन वनमें प्रविष्ट हो गयीं

क्रीडासक्तेषु गोपेषु तद्गावो दूरचारिणीः।
स्वैरं चरन्त्यो विविशुस्तृणलोभेन गह्वरम्॥
(श्रीमद्भा० १०। १९। १)

खेलत-हसत ग्वाल मन लाई।
स्वेच्छा चरति धेनु सुख पाई॥
तृन-लोभित गइ गहन गँभीरा।
गई दूरि चलिं हे नृप धीरा॥

वृन्दावनका प्रत्येक स्थल ही सदा हरितिमाका
पुञ्ज बना रहता है; कहीं भी दृष्टि डालें, श्यामल
तृणोंकी प्रचुरता है । इन तृणोंसे गायोंकी उदरपूर्ति होते
देर नहीं लगती और उनके पर्याप्त चर लेनेके अनन्तर
भी वहाँ, उस स्थलपर ही वैसी-की-वैसी हरियाली,
उतनी-की-उतनी मृदुल सुकोमल तृणाङ्कुर-राशि लह-
लह करने लगती है। फिर भी आज गायें प्रलुब्ध
होकर आगे चली गयीं-वे गायें, जिनके अङ्ग-
संस्थानका प्रत्येक कण सच्चिदानन्दमय है, जो स्वयं
भगवान् व्रजेन्द्रनन्दनकी नित्य-पार्षदभूता हैं, जो सदा
श्रीकृष्णचन्द्रकी सहचारिणी हैं, नीलसुन्दरके योगीन्द्र-
मुनीन्द्र-दुर्लभ चारु चरणोंका, मुखारविन्दका नित्य
दर्शन करती रहती हैं, व्रजराजनन्दन जिनके अङ्गोंका
स्वयं अपने हस्तकमलोंसे सम्मार्जन करते हैं, यशोदा-
प्राणधनकी वह ललित त्रिभंगी सुन्दर छबि जिनके
पृष्ठ-देशसे संलग्न होकर वनमें विराजित रहती है, जो
स्वयं भी व्रजेश-तनयके प्यारसे नित्य-निरन्तर आप्यायित
रहकर अपने सद्योजात वत्सतकको भूली रहती हैं
अचिन्त्य लीला-महाशक्तिकी प्रेरणाके अतिरिक्त उसमें
और कारण ही क्या हो सकता है? तृण-लोभसे ये
मुग्ध हो सकें, यह तो सम्भव ही नहीं; क्योंकि
श्रीकृष्णचन्द्रके अतिरिक्त अन्य किसी वस्तुमें ये स्वतः
अभिनिविष्ट होतीं नहीं, हो सकतीं नहीं। यह तो--

वह देखो! विनष्ट हुए प्रलम्ब दैत्यके मित्र कंसके वे
अनुचर घातमें बैठे हैं, उनके मलिन मनकी छाया
लीलाविहारी व्रजराज-दुलारेके सलोने दृगोंमें अङ्कित
हो रही है और फिर उसीके संकेतसे लीला-
महाशक्तिने तदनुरूप साज सजाया है।
अस्तु, आगे तो सघन वन है; गायें इससे आगे
जा सकतीं नहीं। कलिन्दनन्दिनीकी वह शीतल धारा
दूर-अत्यन्त दूर हो गयी है। अब यहाँ तो ग्रीष्मके
सूर्य हैं, उनका ताप है। यहाँ जलकी एक बूँद भी
नहीं, शीतल-मंद-सुगन्ध समीरका प्रवाह नहीं। और
तो क्या, पीछे लौट चलनेका मार्गतक नहीं । सरकंडोंका
यह वन है, आगे बढ़ते ही पीछेसे पथको आवृत कर
देनेवाले इन मुंजों (सरकंडों)-के जालमें फँसकर वे
लौटनेका पथ नहीं पा सकतीं। बेचारी गायें विकल
होकर डकराने लगीं -
मुञ्जारण्य नाम है जहाँ।
अति गहबर, सुधि परत न तहाँ॥
आगे कुंज-पुंज अति भीर।
नहिन नीर परसै न समीर॥
मारग नहिं जु उलटि इत परै।
गोधन-बृंद सु क्रंदन करै॥
और इधर क्रीडामें तन्मय हुए नीलसुन्दरके
अधरोंपर हँसी-सी व्यक्त हुई। गोपशिशुओंने उस

ENGLISH TRANSLATION

Kamsa's followers again surround the herd in the Munja forest with a forest fire; the frightened cowherd boys call to Shri Krishna and Balarama; Shri Krishna tells the boys to close their eyes and Himself drinks the raging fire.

Absorbed in play, the cowherd boys completely forgot to tend the cattle. And the cows, astonishingly, those cows who stopped grazing the moment Shri Krishnachandra passed out of their sight, today continued by themselves ever farther toward a distant woodland. Somehow, in place of Nila-sundara, who always dwelt in their eyes, the allure of green grass began to glitter there. As if bewildered, they grazed and moved farther and farther ahead until they entered a deep forest:

While the cowherds were absorbed in play, their cows wandered far away. Grazing freely, they entered a cavernous forest out of longing for grass.

(Shrimad Bhagavata 10.19.1)

The cowherd boys laughed and played with minds absorbed;
the cows grazed at will and found delight.
Enticed by grass, they entered the deep and trackless wood;
they wandered far away, O steadfast king.

Every place in Vrindavana is always a mass of verdure. Wherever one looks, dark green grasses grow abundantly. Those grasses quickly fill the cows' bellies, and even after the cows have grazed their fill, the same luxuriant green remains in that very place, with just as many tender, delicate shoots waving afresh. Yet today the cows were tempted onward. Every particle of their bodily constitution is made of existence, consciousness, and bliss. They are eternal companions of Bhagavan, the son of the King of Vraja. They always accompany Shri Krishnachandra and perpetually behold Nila-sundara's beautiful feet and lotus face, which are difficult even for the greatest yogis and sages to attain. The beloved son of the King of Vraja personally rubs and tends their limbs with His lotus hands. Yashoda's life-treasure, His graceful threefold-bending form, rests against their backs while He shines in the forest. Continually nourished by the love of Vrajesha's son, they even forget their newborn calves. What cause could there be for this event apart from the prompting of the inconceivable great power of divine play?

It is impossible that greed for grass could enchant them, for apart from Shri Krishnachandra they do not and cannot naturally become absorbed in any object. This is something else. Look there. Those followers of Kamsa, friends of the slain demon Pralamba, are waiting in ambush. The shadow of their impure minds is being reflected in the lovely eyes of the playful darling of Vrajaraja, and at His indication the great power of play has arranged the scene accordingly.

In any case, dense forest lies ahead and the cows can go no farther. The cool current of Kalindanandini is far, exceedingly far away. Here there is only the summer sun and its heat. There is not a single drop of water and no current of cool, gentle, fragrant air. There is not even a path by which to turn back. This is a forest of reeds. As they move forward, the network of munja reeds closes the path behind them, trapping them so that they cannot find the way back. The poor cows grew distressed and began to low:

The place is called the Munja forest,
so deep and dense that one loses all sense of direction.
Ahead stand thick masses of bowers;
there is no water, nor does a breeze touch them.
There is no path by which to turn back;
the entire herd cries out.

Meanwhile, a slight smile appeared upon the lips of Nila-sundara, who was absorbed in play. The cowherd boys looked toward that...

ORIGINAL Hindi, Sanskrit, and Braj

हास्यकी ओर देखा। क्रीडाके विरामका संकेत तो
उसमें था ही, साथ ही कुछ और नवीनता थी उसमें ।
इसीलिये बालक चारों ओर देखने लगे तथा लीला-
महाशक्तिको जो कुछ उन्हें दिखलाना अभीष्ट था,
उसे तुरंत ही देख लिया सबोंने-
खेल छाँडि जो इत-उत चहै।
गोधन कहूँ निकट नहिं लहै॥
फिर तो केवल शिशुओंके ही नहीं, राम-श्यामके
मुखपर भी गम्भीर चिन्ताकी स्पष्ट रेखा व्यक्त हो
उठी। अत्यन्त पश्चात्ताप होने लगा उन्हें अपनी इस
असावधानतापर। इधर-उधर दौड़कर उन्होंने गायोंको
पर्याप्त ढूँढ़ा भी; पर कुछ भी पता नहीं लग सका कि
गायें किधर चली गयीं
तेऽपश्यन्तः पशून् गोपाः कृष्णरामादयस्तदा।
जातानुतापा न विदुर्विचिन्वन्तो गवां गतिम्॥
(श्रीमद्भा० १०। १९। ३)
गोप कृष्न-बलदेव समेता।
खेल तज्यो जब कृपा-निकेता॥
देखहिं ग्वाल, गाइ नहिं एकू।
खोजन लगे सु सहित बिबेकू॥
इत-उत खोजि, देखि चहु ओरा।
नहिन लह्यौ गोधन कौ छोरा॥
्रजवासियोंकी सम्पत्ति, उनकी जीविकाका एकमात्र
साधन ये गौएँ मिल नहीं रही हैं, इससे कितने
व्याकुल हो उठे वे शिशु-यह कोई उन्हें प्रत्यक्ष
देखकर ही अनुभव कर सकता है। "भैया रे कन्नू!
क्या मुँह दिखायेंगे हमलोग बाबाको, मैयाको !'-
शिशुओंकी यह आर्तवाणी सर्वत्र अरण्यमें गूँज उठती
है। उनका धैर्य छूटने लगता है। किंतु राम-श्यामके
प्रोत्साहनसे जैसे भी हो, उन्हें ढूँढ़ लेनेका ही निश्चय
किया गया। सब-के-सब गायोंके खुर एवं दाँतोंसे
कटे हुए तृणोंके पीछे, एवं स्थान-स्थानपर आर्द्र
धरापर बने हुए खुरोंके चिह्नोंका अनुसरण करते हुए
आगे बढ़े
तृणैस्तत्खुरदच्छिन्नैर्गोष्पदैरङ्कितैर्गवाम्।
मार्गमन्वगमन् सर्वे नष्टाजीव्या विचेतसः॥
(श्रीमद्भा० १०। १९। ४)
देत खुरन तृन तूटे देखी।
पुनि अंकित पद भू-थल पेखी॥
तेहि मग चले सकल अकुलाई।
अति चिंता गोपन उर छाई॥
धेनु जीविका है सब जासू।
नष्ट-चित्त सब ह्वै गए आसू॥
उभय भ्रात बिनु सब अकुलाने।

ढूँहत गोधन सब बिलखाने॥
बहुत दूर चलनेके अनन्तर जब उस मुञ्जाटवीका आरम्भ हुआ, तब गौओंका वह आर्त्तनाद उन्हें सुन पड़ा। किंतु आगे सरकंडोंके गहन वनमें वे प्रविष्ट हो सकें, यह तो सम्भव ही नहीं । श्रान्त हुए वे सब शिशु अपने सखा 'कन्नू' भैयाकी ओर ही देखने लगे-
आगे अति गहबर दिखि चके।
धसि न सके तित ही सब थके॥
तथा उनकी ओर देख लेनेपर अबतक कहाँ किसे निराशा मिली है? फिर शिशु तो उनके प्राणसखा ठहरे। तत्क्षण लीला-विहारीने गायोंको बुला लेनेकी एक अतिशय सुन्दर युक्ति निकाल दी। जय हो नीलसुन्दरकी, उनकी उस मनोहर भङ्गिमाकी! वह देखो
तब हरि इक कदंब पर चढ़े।
छाजत तिहि छिन अति छबि बढ़े॥
जनु सब कृत कौ फल रस-पग्यौ।
इहि कदंब एकै यह लग्यौ॥
चँचल दूगन की इत-उत हेरनि।
मधुर-मधुर टेरनि, पट फेरनि॥
मुकट की झलकनि, कुंडल-झलकनि।
कछु-कछु राजति गोरज अलकनि॥
लै-लै नामन गाइन टेरे।
यह छबि सदा बसहु मन मेरे॥
कदम्बकी उस उत्तुङ्ग शाखापर अवस्थित होकर परब्रह्म पुरुषोत्तम प्रभु मेघमन्द्र स्वरमें गायोंका नाम ले-लेकर पुकार रहे हैं-' अरी पिशङ्गि! मणिकस्तनि! री प्रणतश्रृङ्गि! पिङ्गेक्षणे! अरी, आ जा री मृदङ्गमुखि, धूमले, शबलि हंसि! वंशीप्रिये!' तथा सहसा अपने नामोंका आह्वान सुनकर, उस करुण-क्रन्दनका अवसान होकर कितनी प्रहर्षित हो उठी हैं वे पथभ्रष्ट असंख्य गायें! उनके पास और तो साधन ही क्या है, हाँ, बारंबार हुंकार कर वे अपने पालकको प्रत्युत्तर दे रही हैं। उनके तुमुल हाम्बारवसे सम्पूर्ण वन

ENGLISH TRANSLATION

...smile. It certainly signaled the end of their game, but it contained something new as well. The boys therefore looked in every direction and immediately saw whatever the great power of play wished to show them:

Leaving their game, they looked here and there,
but found none of the herd anywhere nearby.

Then a clear line of grave concern appeared not only on the boys' faces but on the faces of Rama and Shyama as well. They deeply regretted their carelessness. Running here and there, they searched extensively for the cows, yet they could discover nothing about the direction in which they had gone:

When the cowherds, Krishna, Rama, and the others, did not see the animals, they became remorseful. Though they searched, they could not discover the cows' course.

(Shrimad Bhagavata 10.19.3)

The cowherds, together with Krishna and Baladeva,
left their play when the abodes of grace rose.
The cowherd boys looked, but not one cow was there;
they began to search with careful understanding.
They searched here and there and looked in every direction,
but found not the least trace of the herd.

The cows, the wealth of Vraja's people and their sole means of livelihood, could not be found. How distressed those children became can be felt only by seeing them directly. "Brother Kannu, what face will we show Father and Mother?" Their anguished voices echoed throughout the forest. Their courage began to fail. Yet with Rama and Shyama's encouragement they resolved to find the cows somehow. All of them moved forward, following grass cut by the cows' teeth and hooves and the hoofprints impressed here and there upon the damp earth:

By grasses cut with their hooves and teeth, and by the hoofprints of the cows marked upon the ground, they all followed the path. Having lost their livelihood, they were distraught.

(Shrimad Bhagavata 10.19.4)

They saw grass broken beneath the cows' hooves,
then hoof marks impressed upon the earth.
All followed that path in agitation,
and great anxiety filled the cowherds' hearts.
The cows were the livelihood of them all;
at once they became utterly distracted.
Without the two brothers all were distressed,
and searched for the herd while lamenting.

After they had traveled a great distance and reached the beginning of the Munja forest, they heard the cows' anguished cries. But it was impossible for them to enter the dense reed forest ahead. Exhausted, all the boys looked toward their friend and brother Kannu:

They stared at the extremely dense forest ahead;
unable to force their way in, they stopped there exhausted.

And who, having looked toward Him, has ever been disappointed? These children, moreover, were His dearest friends. The Enjoyer of divine play immediately devised an exceedingly beautiful means of calling the cows. Glory to Nila-sundara and His enchanting gesture. Look:

Hari then climbed a kadamba tree;
at that instant His beauty spread magnificently.
It was as though the rasa-filled fruit of every good deed

had grown upon this single kadamba.
His restless eyes searched here and there;
He called sweetly, turned His garment,
and His crown and earrings flashed,
while a little cow dust shone upon His locks.
Calling each cow by name, He summoned them.
May this vision dwell forever in my mind.

Standing upon that lofty branch of the kadamba, the Supreme Brahman, the Supreme Person, called the cows one by one in a cloud-deep voice: "O Pishangi! Manikastani! O Pranatashringi! Pingekshane! Come, Mridangamukhi, Dhumale, Shabali, Hamsi, Vamshipriye!" Suddenly hearing their own names, the countless lost cows ended their piteous cries and became wonderfully joyful. What other means did they possess? By repeatedly lowing, they answered their protector. The whole forest reverberated with their tumultuous calls...

ORIGINAL Hindi, Sanskrit, and Braj

प्रतिनादित हो रहा है--
ता आहूता भगवता मेघगम्भीरया गिरा।
स्वनाम्नां निनदं श्रुत्वा प्रतिनेदुः प्रहर्षिताः॥
(श्रीमद्भा० १०। १९। ६)
लै-लै नाम तासु जगदीसा।
टेर्यौ मेघ-गिरा-धुनि ईसा॥
हे गंगे-जमुने, हे धौरी।
हे स्यामा, पीरी, हे गौरी॥
सुनि निज नाम धेनु हुंकारी।
आई दौरत निकट मुरारी॥
सागरकी ओर प्रसरित सुरसरिकी शत-सहस्र
धाराके समान वे गायें श्रीकृष्णचन्द्रकी ओर दौड़
चलीं-- ।
बगदीं उत तैं चाइन-चाइन।
हरि-मुख तैं सुनि अपने नाइन॥
प्रेम सहित आवनि, हुंकारनि।
सींचत धरनि दूधकी धारनि॥
आनि जु भई धेनु इकठोरी।
धौरी-धौरी, प्रति छबि बोरी॥
सब के कंठनि कंचन-माला।
सोहत सुंदर नयन बिसाला॥
घनन-घनन घंटागन गजैं।
अमरराज-गजकी छबि लजैं॥
हरि सनमुख आवति उमहि, उज्वल गोधन-नार।
समुदहि मनहुँ मिलन चली, गंग भई सतधार॥
गोप-शिशुओंने उन्हें एकत्र सम्मिलित किया
तथा सबका अब आन्तरिक प्रस्ताव यही है--' चलो,
अब गायोंको गोष्ठकी ओर हाँक दो।' किंतु इससे
पूर्व कि यह प्रस्ताव कार्यमें परिणत हो, वहीं अचानक
चारों ओरसे एक महाभयंकर दावाग्नि धक्-धक् कर
जल उठी। भला, इससे अधिक सुन्दर अवसर कंसके
उन अनुचरोंको मिलता जो नहीं। वे समीपमें
अवस्थित रहकर देख चुके हैं किस प्रकार बलरामने
देखते-देखते ही तनिक-सी देरमें प्रलम्बका अन्त कर
दिया। फिर तो अपने स्वजनका वह अन्त उनके लिये
असह्य बन गया और अवसरकी प्रतीक्षा ही कर रहे थे वे। इसीलिये अत्यन्त शीघ्रतासे उन सबोंने सम्पूर्ण मुञ्जाटवीको घेर लिया तथा
श्रीकृष्णचन्द्रके प्रति अपना बैर साध लेनेकी दृष्टिसे चटपट ऐसी भीषण अग्नि प्रज्वलित कर दी कि जिसका निवारण किसी प्रकार भी सम्भव न हो!
तदेवं यदालम्भि चास्तम्भि च नैचिकीनिचयस्तदानीमेव च दृष्टनिर्विलम्बप्रलम्बप्रलयचराः कंसचरा लब्धावसरा मुञ्जाटवीमुद्धटचेष्टतया वेष्टयित्वा
निर्निवारणकृपीटकारणवृष्टिं झटिति तस्मिन् प्रतिपक्षताकल्पनया निसृष्टवन्तः।
(श्रीगोपालचम्पूः)
ओह! कैसी प्रचण्ड है वह वनवहि !--
दसौं दिसानि पै क्रसानु झार-झार धाइ कैं।
प्रचंड मंडि ब्यौम लौं सिखी सिखा बढाइ कैं ॥
झँझाइ कैं झकोर झोक उग्र ऊक फूटहीं।

महाभयान भीम रूप सौं भभूक छूटहीं।।
सधूम देखिये अकास धुंध रुंध जाइ कैं।
दिसानि द्वार दाबियौ सगाढ़ बाढ़ छाइ कैं।।
सँसातु पौन साँइ-साँइ सर्बरातु धावहीं।
प्रकोप भौरि भर्भरातु झरझरातु आवहीं।।
त्रनादि चटचटात पट-पटात बेनु-जाल सौं।
चिरादि चर्चरात तर्तरात हैं तमाल सौं।।
फलादि फूटि-टूटि झूमि भूमि में परैं तहाँ।
उड़े फुलिंग फैलि गैल घेरि कैं फिरै महाँ।।
समूल भस्मभूत होत अग्नि के अकूत सौं।
अँगार उल्लकादि दारु होत तेज तूत सौं।।
चिहारि चीह घुर्घुरात हैं बराह दाह सौं।
हुँकारि हूँक दै कपीस कूदहीं उछाह सौं।।
गँगाइ ब्याघ्र साँस रुँध धूम्र जोर सौं उठैं।
उछार लेत झार सौं बिहाल भूमि पै लुठैं।।
हकारि रिच्छ खर्भराइ भागि सो दुराइ कैं।
सकाइ सूखि साँस लै ससा चलै सँसाइ कैं ।।
हहाइ कै मृगी-मृगनि चौक भूलि कैं गए।
उफाल फाल बाँधि कैं सुनैन मूँदि कैं लए।।
कढ़े सुदौर दर्बराइ हर्बराइ भागि कैं।
निहंग भर्भराइ कैं चले अकास लागि कैं।।

अब तो बालकोंके भयका पार नहीं। किंतु आश्चर्य है, ऐसे भीषण प्राणसंकटके समय भी उनके अन्तस्तलमें अपनी प्राणरक्षाकी चाह न जगकर व्याकुलता उत्पन्न हुई नीलसुन्दरकी रक्षाके लिये। इसी समय किसी अचिन्त्य प्रेरणासे उन्हें स्मृति हो आयी दो वर्ष पूर्व

ENGLISH TRANSLATION

...Thus summoned by Bhagavan in a voice deep as a cloud, they heard their own names and answered with delighted lowing.

(Shrimad Bhagavata 10.19.6)

The Lord of the universe called each one by name,
His summons sounding like the voice of a cloud:
"O Ganga, Yamuna, Dhauri,
O Shyama, Piri, and Gauri!"
Hearing their own names, the cows lowed
and ran close to Murari.

Like the hundreds of thousands of streams of the celestial Ganga spreading toward the ocean, the cows ran toward Shri Krishnachandra:

From that side they came in flock after flock,
hearing their own names from Hari's mouth.
They approached with love, lowing,
sprinkling the earth with streams of milk.
All the cows came and gathered together,
each fair cow immersed in beauty.
Golden necklaces hung upon all their throats,
and their broad eyes shone beautifully.
Their many bells rang ghanan-ghanan,
putting the splendor of Indra's elephant to shame.

The radiant female herd surged toward Hari. It seemed the Ganga had divided into a hundred streams as she flowed to meet the ocean.

The cowherd boys gathered all of them together. The thought within every heart was, "Come, let us now drive the cows toward the settlement." But before this thought could be put into action, an immensely terrifying forest fire suddenly sprang up on every side, blazing and throbbing. Kamsa's followers could hardly have found a better opportunity. From nearby they had watched Balarama end Pralamba in an instant before their eyes. The death of their kinsman had become intolerable to them, and they were waiting for an opportunity. They quickly surrounded the whole Munja forest and, eager to avenge themselves upon Shri Krishnachandra, immediately kindled such a terrible fire that no means could extinguish it.

Thus, as soon as the cows had been obtained and assembled, Kamsa's followers, who had witnessed the immediate destruction of Pralamba and now found their opportunity, violently surrounded the Munja forest. Imagining this as their retaliation against their foe, they at once unleashed a shower that caused an inextinguishable blaze.

(Shri Gopala-champu)

Oh, how fierce was that forest fire!

Flames rushed crackling in all ten directions,
their fiery crests rising fiercely to the sky.
Gusts of wind hurled savage bursts,
and dreadful tongues of flame leapt in terrifying forms.
The smoke obscured and choked the sky;
dense, spreading fire blocked every gate of escape.
The gasping wind raced with a shrill sai-sai,
and the enraged blaze came roaring and showering sparks.
Grass crackled, bamboo thickets split and burst,
and tamala trees groaned, cracked, and tore apart.
Fruits burst and broke, swaying to the ground;

sparks flew and spread, circling every path.
The fire's limitless force reduced roots and all to ash;
wood became embers and blazing brands.
Boars shrieked and grunted from the burning,
while monkeys cried out and leapt wildly.
Tigers rose choking in the force of the smoke,
then collapsed upon the ground, tormented by showers of flame.
Bears cried, stumbled, and fled into hiding;
rabbits, frightened and breathless, ran in confusion.
Deer and does cried out and lost all direction,
bounding with beautiful eyes tightly closed.
Great creatures rushed out, running in panic,
and birds flew frantically up into the sky.

The boys' fear now knew no limit. Yet astonishingly, even amid this dreadful peril to life, no desire for their own safety arose within them. Their agitation was for Nila-sundara's protection. At that moment, through some inconceivable prompting, they remembered the event of two years earlier...

ORIGINAL Hindi, Sanskrit, and Braj

तपन-तनयाके तटपर रात्रिके समय प्रज्वलित हुए दावानलकी । उस समय व्रजपुरवासियोंने किस उपायका अवलम्बन लिया था-इसे किसी अलक्षित शक्तिने उनके हृत्पटपर ज्यों-का-त्यों चित्रित कर दिया। साथ ही, अबतकका उनका अनुभव है, ऐसे अनेक अवसरोंपर वे देख चुके हैं-'जब कभी भी हमलोगोंपर संकट उपस्थित हुआ है और हमें बचानेकी तीव्र इच्छा कन्नू भैयामें जाग्रत् हुई है, उस समय कन्हैयामें अत्यधिक शक्तिका संचार हो जाता है।' इस भावनाने भी उनके मनको भावित किया। सबके हृत्तन्त्रीके तार अपने-आप जुड़-से गये, सबने मन-ही-मन स्थिर किया--' कन्नू भैयाकी रक्षाका उपाय तो यही है कि हम सब इससे, इसके सम्बन्धमें कुछ भी न कहकर केवल अपनी रक्षाकी बात ही कहें,-उसी प्रकार, जैसे उस रात्रिको ब्रजपुरवासियोंने कहा था--फिर तो निश्चय ही कन्हैयामें हमें बचानेकी तीव्र भावना जाग्रत् होगी और जहाँ उसमें यह इच्छा उत्पन्न हुई कि फिर तो तदनुरूप शक्तिका बारम्बार यथेच्छ प्रकाश भी इसमें होकर ही रहेगा।' अतएव इस प्रकारकी भावना लिये सभी बालकोंने नीलसुन्दरके समक्ष एक स्वरसे अपनी रक्षाको ही याचना की

दावाग्निं दृष्ट्वा ते यदपि हरिरक्षापरतया
समीयुर्वैयग्र्यं तदपि निजरक्षामवृणुत।
प्रसक्तिस्तस्येत्थं किल भवति सा चेदुदयते
तदा शक्तिश्चास्य प्रभवति यथेच्छं मुहुरिति॥
( श्रीगोपालचम्पू: )

इतनेमें तो दावाग्निज्वाला और भी निकट आ पहुँची। नीलसुन्दरकी ओर दृष्टि करके गायें डकराने लगीं--

निहारि धेनु तर्फरं सँघट्ट बाँधि घेरि कैं।
हुँकार दै रँभा उठें सुनंद-नंद हेरि कैं॥

फिर तो, अपनी स्मृतिके आधारपर शिशु भी उन पुरवासियोंकी भाँति ही अविलम्ब, कातरकण्ठसे पुकार उठे--

कृष्ण कृष्ण महावीर हे रामामितविक्रम।
दावाग्निना दह्यमानान् प्रपन्नांस्त्रातुमर्हथः॥
नूनं त्वद्बान्धवाः कृष्ण न चार्हन्त्यवसादितुम्।
वयं हि सर्वधर्मज्ञ त्वन्नाथास्त्वत्परायणाः॥
(श्रीमद्भा० १०। १९। ९-१०)

"महाप्रभावशाली श्रीकृष्ण! भैया श्रीकृष्ण! परम बलशाली बलराम! देखो, दावाग्निसे हम सब भस्म होने जा रहे हैं हो! तुम दोनों हम शरणागतोंकी रक्षा कर लो! अहो कृष्ण! भला, तुम जिनके बान्धव हो-तुमपर ही जिनका सर्वस्व अवलम्बित है, उन्हें

किसी प्रकारसे भी दुःखभागी नहीं होना चाहिये।
हमारे लिये एकमात्र तुम्हीं आश्रय हो, हमारी एकमात्र
तुममें ही निष्ठा है। अपना एवं हमारा क्या धर्म--
कर्तव्य है, इसे तुम जानते हो। अतएव इस समय भी
तुम्हें जो करना है, वह करोगे ही।'
राम-कृष्ण हम सरन तिहारी।
राखहु तुम अब, हे दनुजारी॥
दावानल यह प्रबल न थोरा।
जारत नाथ! जीव बरजोरा॥
राखनहार नाथ! तुम अहहू।
अमित पराक्रम गति बल सबहू॥
ग्याति सुहृद तव दास हम, निज करि नंदकिसोर।
तव जन कहूँ नहिं दुख घटे, इमि कह सब सिरमौर॥
हमरे तुम इक नाथ, तव पद-पंकज आस एक।
राखहु सब गहि हाथ, करुनासिंधु कृपाल तुम॥
अति सरास तहँ अगिनि ककुभ कोसन कहूँ पूरत।
त्रन बन घन संघात जात बरबर कहूँ चूरत॥
झपटत लपट लपेट दीह दारुन दव धावत।
उठतु भयंकर भहरि अवनि अंबर कहुँ तावत॥
जग जीव बिकल खरभर परे, गोप पुकारत हैं सरन।
जग जानि कान्ह! रक्षा करहु, त्राहि-त्राहि करुना करन॥
अनन्तैश्वर्यनिकेतन श्रीकृष्णचन्द्रके प्रति नित्य
सख्यरससे भावित रहनेवाले उन शिशुओंके मनमें
उनको अपरिसीम भगवत्ताका उन्मेष कभी भी नहीं
होता। यह तो लीलाशक्तिकी प्रेरणासे उनमें अनुकरणकी
वृत्ति जाग उठी है, “ऐसा कहनेसे ही मेरे कन्नूमें उस
दिन एक विचित्र-सी शक्ति जाग उठी थी, आज भी
जाग उठेगी और फिर यह दावानलको शान्त कर
देगा'--इस भावनासे परिभावित होकर ही वे ऐसा
कह गये हैं। अन्यथा अपनी प्रार्थनाके वास्तविक
रहस्यका उन्हें कोई ज्ञान नहीं है। वे तो, बस, अपने
कोटिप्राणप्रिय सखा ' कन्नू' भैयाकी प्राणरक्षाके लिये
अपनी जानमें सर्वोत्तम उपायका आश्रय ले रहे हैं,
पुरवासियोंकी अनुकृति मात्र कर रहे हैं। हाँ, सर्वथा

ENGLISH TRANSLATION

...the forest fire that had blazed at night upon the bank of the daughter of the sun. An unseen power pictured upon the canvas of their hearts exactly what means the residents of Vraja had adopted then. Their experience up to this point also influenced them. On many occasions they had observed, "Whenever danger has arisen before us and the intense desire to save us has awakened in brother Kanhaiya, extraordinary power enters Him." The strings of all their heart-lutes seemed to join of themselves, and silently they resolved, "The way to protect brother Kannu is this: we must say nothing about Him or His safety, but speak only of our own protection, just as the residents of Vraja did that night. Then an intense desire to save us will surely awaken in Kanhaiya. Once that desire arises in Him, the corresponding power will repeatedly manifest in Him at will." Bearing this feeling, all the boys asked Nila-sundara in one voice only for their own protection:

Although on seeing the forest fire they became anxious to protect Hari, they nevertheless asked for their own protection. For in this way His concern becomes engaged, and if it arises, His power repeatedly manifests as He wills.

(Shri Gopala-champu)

Meanwhile the flames of the forest fire drew nearer still. Looking toward Nila-sundara, the cows gathered tightly around Him and lowed:

The cows looked upon Him in agitation and formed a close circle. Gazing at Sunanda and Nanda, they raised a resounding low.

Then, guided by their memory, the boys immediately cried out in piteous voices just as the residents of Vraja had done:

"Krishna, Krishna, mighty hero! O Rama of immeasurable prowess! We are surrendered to You and are being burned by the forest fire; You two must save us. Surely, Krishna, those whose kinsman You are do not deserve to sink into distress. O knower of every dharma, You are our Lord and we are wholly devoted to You."

(Shrimad Bhagavata 10.19.9-10)

"Supremely powerful Shri Krishna! Brother Krishna! All-powerful Balarama! Look, we are all about to be reduced to ashes by the forest fire. Protect us who have taken refuge in You. O Krishna, those whose friend and relative You are, and whose entire support rests upon You, should never have to suffer. You alone are our shelter, and our faith rests in You alone. You know what duty belongs to You and to us. Therefore, even now, You will surely do what must be done."

Rama and Krishna, we seek Your refuge;
save us now, O enemy of demons.
This forest fire is immensely strong;
O Lord, it violently burns living beings.
You alone are our protector, Lord,
with limitless prowess, motion, and strength.

We are Your kin, friends, and servants; make us Your own, Nandakishora. Those who belong to You should suffer no sorrow, so say all the foremost among us.

You alone are our Lord, and our only hope is in Your lotus feet. Take everyone by the hand and save us, compassionate ocean of mercy.

The fire quickly filled directions for many leagues;
the dense masses of grass and forest were violently crushed.
The dreadful forest blaze rushed forward, striking, enfolding, and licking;
it rose with a terrifying roar, heating earth and sky.
Living beings everywhere fell distraught and agitated;
the cowherds cried for refuge.
Knowing the whole world, Kanhaiya, protect us;
save us, save us, source of compassion.

These boys were perpetually steeped in the rasa of friendship toward Shri Krishnachandra, the abode of infinite majesty. No awareness of His boundless divinity ever arose in their minds. Prompted by the power of divine play, they had merely acquired an impulse to imitate: "When they spoke this way that day, a strange power awoke in my Kannu. It will awaken today as well, and then He will calm this forest fire." Moved by this feeling alone, they spoke as they did. Otherwise they had no understanding of the true mystery of their prayer. To save the life of their friend and brother Kannu, dearer than millions of lives, they were adopting what they knew as the finest possible measure, merely imitating the residents of Vraja. Yes, entirely...

ORIGINAL Hindi, Sanskrit, and Braj

उनकी अनजानमें ही उनके मुखद्वारा आनुषङ्गिक रूपसे इसीमें प्रपञ्चके त्रितापदग्ध प्राणियोंके लिये यह परम आश्वासनमय संकेत अवश्य व्यक्त हो जा रहा है-'संसारके जीवो! यदि इस भवाटवीमें धधकती हुई आगसे त्राण पानेकी इच्छा हो तो ऐसे ही 'कृष्ण-कृष्ण.....' पुकार उठना! फिर देखो, क्या-से-क्या हो जाता है।'

अस्तु, उनकी वह पुकार समाप्त होते-न-होते महामहेश्वर श्रीकृष्णचन्द्रके मनमें तदनुरूप संकल्पका भी सृजन हो ही गया। वे महामहिम सोचने लगे--

“ओह! अपने आत्मस्वरूपकी अपेक्षा भी मुझे अधिक प्रिय मेरे ये बन्धुजन इस दावानलको देखकर अत्यधिक संतप्त हो रहे हैं। इसलिये इस प्रचण्ड वनवहिको मैं अब निगल जाऊँ-- भले ही यमराज या ब्रह्मा अथवा स्वयं हर ही इस रूपमें व्यक्त क्यों न हुए हों।'

आत्मनोऽप्यलममी मम प्रिया हा! दवं प्रतिदवं सन्नियन्ति।
गीर्णमेव करवाण्यमुं ततः को यमः क इह वा भवेद्धरः॥
( श्रीगोपालचम्पूः )

' किंतु मेरे द्वारा अग्निभक्षण होते देखकर इसे सह जो नहीं सकेंगे ये मेरे शिशु सखा!'--

किंतु मया वैश्वानरनिगरणं न सोढुं परिवृढा भवेयुरेत इति।
(श्रीगोपालचम्पूः)

बस, श्रीकृष्णचन्द्रका मधुस्यन्दी स्वर गूँज उठा--

' भैयाओ! डरो मत, तुम सभी अपने नेत्र निमीलित कर लो तो !'--

निमीलयत मा भैष्ट लोचनानीत्यभाषत।
(श्रीमद्भा० १०। १९। ११)

और शिशु तो नीलसुन्दरके किसी भी आदेशकी अवज्ञा करना जानते ही नहीं। सबने तत्क्षण अपनी आँखें मूँद लीं। उनकी विशुद्ध सख्य-रस-भावित बुद्धिने एक अत्यन्त सुन्दर यह निर्णय जो दे दिया--

“कन्हैया भैयामें अब शक्ति तो अवश्य जागेगी, पर वह भी तो इस शक्ति-उन्मेषके लिये आखिर कुछ-न-कुछ तन्त्र-मन्त्रका आश्रय लेगा ही। कन्नू भैया अग्नि-विष आदिकी शान्तिके सम्बन्धमें मणिमन्त्र-महौषधके अनेक प्रयोग जानता है और इन प्रयोगोंके लिये यह नितान्त आवश्यक है ही कि उस सम्बन्धमें कुछ भी दूसरोंके समक्ष न किया जाय। एकान्त हुए बिना वे सिद्ध ही नहीं होते। अब यहाँ इस जनसमुदायमें हमारे नेत्र मूँद लेनेसे ही वह एकान्तकी विधि पूरी हो जायगी। इसलिये कन्नूने आँखें बंद करनेकी बात कही है। अतः हमलोग दृढ़तासे अपनी आँखें मूँद लें।'

वह्निविषादीनामुपशमकं मणिमन्त्रमहौषधादिकमयं कृष्णो बहुतरं जानातीति तच्च विविक्तं विना न सिद्ध्येदतोऽत्र जनसंघट्टे अस्माकं लोचननिमीलनमेव विविक्तमित्यभिप्रेत्यैवं ब्रूते तद् वयं दृढतरमेव स्वनेत्र निमीलयाम इति।

( श्रीसारार्थदर्शिनी)
इधर शिशुओंको आँखें निमीलित होते ही
श्रीकृष्णचन्द्रकी अघट-घटना-पटीयसी योगमाया
शक्तिका विकास हुआ। देखते-देखते ही नीलसुन्दरके
मृदुल सुकोमल श्रीअङ्गोंके अन्तरालसे तत्क्षण ही
महाजलधरतुल्य एक प्रकाण्ड विग्रहका आविर्भाव
हुआ। विग्रहके अनुरूप ही उसमें अत्यन्त सुबृहत्
मुख है। यह लो, वह मुख खुल पड़ा और वे
महामहेश्वर उस मुखके पथसे ही अनायास उस
सर्वभक्षक दावानलको पी गये!
निमीलद्विलोचनेषु च तेषु तदावेशवशया
कृतप्रवेशया योगमायया तत्कालकल्पितमहाजलधर-
कल्पापरशरीरस्तमनेनानल्पेनाननेन तमदुःखत एव
सर्वं विश्रक्षन्तं भक्षितवान्।
( श्रीगोपालचम्पूः )
अवश्य ही पीते समय वह महाभयंकर वनवह्नि
श्रीकृष्णचन्द्रकी अलङ्घनीय इच्छाशक्तिके प्रभावसे
सुधामधुर पानीयके रूपमें परिणत हो गयी--
तदिच्छया सुधाचुलुकायमानमिति।
( श्रीगोपालचम्पूः )
चंदन चंद समान, अनल-तेज सीतल भयौ।
जन हित कीन्हों पान, को प्रभु दीन-दयाल-सौ॥

ENGLISH TRANSLATION

...without realizing it, their words also incidentally expressed this supremely reassuring message for all beings of the manifested world scorched by the threefold miseries: "O beings of samsara, if you desire rescue from the blazing fire of this forest of worldly existence, cry out in this very way, 'Krishna, Krishna...' Then see what transformation takes place."

In any case, before their cry had even ended, a corresponding resolve arose in the mind of the Supreme Lord Shri Krishnachandra. The supremely glorious One thought, "Alas, these relatives of Mine, dearer to Me even than My own Self, are deeply tormented on seeing this forest fire. I shall now swallow this raging blaze, whether Yamaraja, Brahma, or Hara himself has appeared in this form."

"These dear ones are more precious to Me than My own Self. Alas, fire after fire assails them. I shall swallow it at once; then what can Yama, or anyone here, even Hara, do?"

(Shri Gopala-champu)

"But these dear child friends of Mine will not be able to bear the sight of Me swallowing the fire."

(Shri Gopala-champu)

Then Shri Krishnachandra's honey-flowing voice resounded: "Brothers, do not be afraid. All of you, close your eyes."

"Close your eyes and do not fear," He said.

(Shrimad Bhagavata 10.19.11)

The boys did not know how to disobey any command of Nila-sundara. They immediately closed their eyes. Their pure intelligence, steeped in the rasa of friendship, had produced a beautiful conclusion: "Power will surely awaken in brother Kanhaiya now, but to bring forth that power He will have to employ some tantra or mantra. Brother Kannu knows many applications of gems, mantras, great medicines, and other means for pacifying fire, poison, and the like. For such procedures it is absolutely necessary that nothing connected with them be performed before others. They cannot succeed without seclusion. Here amid this crowd, our closing our eyes will itself fulfill the requirement of privacy. That is why Kannu told us to close them. So let us shut our eyes firmly."

"Krishna knows many applications consisting of gems, mantras, great medicines, and other means for pacifying fire, poison, and the like. These cannot succeed without privacy. Here in this crowd, the closing of our eyes alone constitutes seclusion. Understanding that He speaks for this reason, let us close our eyes very firmly."

(Shri Sarartha-darshini)

As soon as the boys closed their eyes, Shri Krishnachandra's Yogamaya power, adept at making the impossible happen, unfolded. In an instant, from within Nila-sundara's tender, delicate limbs there manifested a vast form resembling a massive rain cloud. Corresponding to that form was an immensely great mouth. Look, that mouth opened, and through it the Supreme Lord effortlessly drank the all-consuming forest fire.

When their eyes had closed, Yogamaya entered under the force of that divine absorption and instantly fashioned another body like a great rain cloud. With that vast mouth, He effortlessly swallowed the entire fire that was consuming everything.

(Shri Gopala-champu)

Certainly, while He drank it, the dreadful forest blaze was transformed by Shri Krishnachandra's invincible will into a beverage sweet as nectar:

By His will, it became like a palmful of nectar.

(Shri Gopala-champu)

The fire's heat became cool like sandal paste and the moon. He drank it for the welfare of all. What other Lord is compassionate to the helpless as He is?

CHAPTER 78

# दावानल-पानके बाद श्रीकृष्णका व्रज लौटना और व्रजसुन्दरियोंका विरह-ताप शान्त होना

# Śrī Kṛṣṇa Returns to Vraja after Drinking the Forest Fire and Relieves the Vraja Beauties' Daylong Anguish of Separation

Source scan pages 493–496

ORIGINAL Hindi

दावानल-पानके अनन्तर श्रीकृष्णका ब्रजमें लौटना और ब्रजसुन्दरियोंका उनका दर्शन करके दिनभरके विरह-तापको शान्त करना

ENGLISH TRANSLATION

Śrī Kṛṣṇa Returns to Vraja after Drinking the Forest Fire and Relieves the Vraja Beauties' Daylong Anguish of Separation

ORIGINAL Hindi

एक क्षण बीतते-न-बीतते नीलसुन्दरने पुकारकर कहा, 'भैयाओ! अपनी आँखें खोल लो।' और शिशुओंने पलक उघाड़कर देखा। फिर तो एक साथ सभी विस्मित हो उठे, 'अरे! यह तो भाण्डीर-वट है। कहाँ गया वह मुञ्जका वन, क्या हुई वह दावाग्नि, अपने-आप हम सब वहाँसे यहाँ कैसे चले आये? जलने जा रहे थे हम सब, गायें उस भीषण ज्वालासे चीत्कार कर रही थीं; किंतु किसीको कुछ भी न हुआ। हम सभी सुरक्षित यहाँ आ पहुँचे। यह तो विचित्र-सी बात है हो! कन्नूने तो हद कर दी रे!'

ENGLISH TRANSLATION

Before even a moment had passed, Nīlasundara called out, "Brothers, open your eyes!" The boys raised their eyelids and looked. At once they all exclaimed in astonishment, "Why, this is the Bhāṇḍīra banyan! Where has the muñja forest gone? What became of the forest fire? How did we all come here from there without even knowing it? We were about to be burned, and the cows were crying out amid those terrible flames, yet no one was harmed at all. We have all arrived here safely. How extraordinary! Kannū has truly surpassed all bounds!"

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.19.13

ततश्च तेऽक्षीण्युन्मील्य पुनर्भाण्डीरमापिताः।
निशाम्य विस्मिता आसन्नात्मानं गाश्च मोचिताः॥

ENGLISH TRANSLATION

Then they opened their eyes and found themselves brought back to Bhāṇḍīra. Seeing that they and the cows had been delivered, they were astonished.

ORIGINAL Braj

ता छिन नैन उघारि सखा सब देखहीं।
खेलत पूरब खेल तहीं चलि लेखहीं॥
सो थल जाइ निहारि रहे चकचौंधि हैं।
मोहन जानि प्रभाव करे सब चौंधि हैं॥

× × ×

दृग उघारि जो चहहिं अभीर।
ठाढ़े बट भांडीर के तीर॥
कहन लगे अति विस्मय पाए।
कित हम हुते, कितै अब आए॥

ENGLISH TRANSLATION

At that moment all the friends opened their eyes and looked. They began to think they were continuing the game they had played before. Reaching that place, they gazed about in dazzling wonder; recognizing Mohana's power, they were utterly amazed.

× × ×

When the cowherd boys opened their eyes, they found themselves standing beside the Bhāṇḍīra banyan. Filled with immense wonder, they began to ask, "Where were we, and where have we now arrived?"

ORIGINAL Hindi

भय तो कुछ रह नहीं गया था अब। अतएव उसी विशाल वटके नीचे शिशुओंकी गोष्ठी आरम्भ हुई, विचार होने लगा, 'आखिर यह अत्यन्त आश्चर्यमयी असम्भव घटना संघटित हुई तो कैसे! अधिक-से-अधिक मन्त्र-तन्त्रके प्रभावसे दावानलकी ज्वाला हमें जला नहीं पाती, हम सब उसके बीच रहकर ही उससे बच जाते; किंतु बिना प्रयास एक क्षणमें ही इन असंख्य धेनुसमूहोंके साथ इतनी दूर कैसे आ गये? सोचो, पहले तो वह वनवह्नि-जैसी भयानक थी, उसे देखते मान ही लेना पड़ता है कि साधारण मन्त्रवेत्ताकी शक्तिके बाहरकी बात है उसे शान्त कर देना और हम सबोंको बचा लेना। अब भला, तन्त्रविज्ञानका कितना बड़ा अनुभवी है वह हमारा कन्नू! क्योंकि जो कुछ किया है वह तो सब-का-सब हमारे कन्हैयाने ही किया है! उसीकी अचिन्त्य महाशक्तिके प्रभावसे ही तो हम सबकी रक्षा हुई है और फिर ऐसी रक्षा कि अनजानमें ही हम सभी विपत्तिके उस स्थानतकसे हटकर, उससे बहुत दूर अपनी पूर्व-परिचित सुन्दर समतल भयशून्य भूमिपर भी आ पहुँचे!' इस प्रकार न जाने कितने संकल्प-विकल्प उन शिशुओंके मनमें उदय हुए तथा अन्तमें सर्वसम्मतिसे यह निर्णय हुआ, 'देखो, यह जो हमलोगोंका कन्नू है, वह कोई देवता है!'

ENGLISH TRANSLATION

There was now no fear left at all. The boys therefore gathered beneath that enormous banyan and began to deliberate: "How could this utterly wondrous and impossible event have occurred? At most, the power of mantras and rituals might have kept the forest fire from burning us, allowing us to remain in its midst and survive. But how have we come so far in a single moment without any effort, together with these countless herds of cows? Think about it. That fire was as dreadful as a cosmic conflagration. Merely seeing it compels one to admit that calming it and saving us all lay beyond the power of any ordinary knower of mantras. How deeply versed in sacred arts our Kannū must be! Everything that happened was done by our Kanhaiyā alone. We were protected only by the influence of His inconceivable supreme power, and protected so completely that, without even realizing it, we were removed from that perilous place and brought far away to this familiar, beautiful, level, and fear-free ground!" Innumerable thoughts and counterthoughts arose in the boys' minds, until at last they reached a unanimous conclusion: "Look, our Kannū must be a god!"

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.19.14

कृष्णस्य योगवीर्यं तद् योगमायानुभावितम्।
दावाग्नेरात्मनः क्षेमं वीक्ष्य ते मेनिरेऽमरम्॥

ENGLISH TRANSLATION

Seeing Kṛṣṇa's yogic power, manifested through Yoga-māyā, and seeing themselves delivered from the forest fire, they considered Him a god.

ORIGINAL Braj

यह जु नंद कौ नंदन आहि।
भिया! मनुज जिनि जानहु याहि॥
देवन में जु देव बड़ कोई।
हम जानहिं कि आहि यह सोई॥

× × ×

निज मोचन लखि अग्नि तें, अति बिसमय चित आनि॥
मान्यौ कृष्ण कृपाल कौं, बिबुध-रिषभ सुख-दानि॥

ENGLISH TRANSLATION

This is indeed Nanda's son. Brothers, do not think Him human. Whatever great god there may be among the gods, we know that He is that very one.

× × ×

Seeing themselves freed from the fire, they were filled with deepest wonder. They accepted merciful Kṛṣṇa as the foremost of the gods, the giver of joy.

ORIGINAL Hindi

सखाओंकी बात सुनकर श्रीकृष्णचन्द्र हँसने-से लगे। फिर अस्ताचलगामी भुवनभास्करकी ओर अपने दक्षिण हस्तसे संकेत करते हुए बोले, 'भैयाओ! उस ओर भी देखो! कितनी चिन्ता हो रही होगी मैयाको। ओह! आज वनमें कितना विलम्ब हो गया। अब तो क्षणभरका भी अवकाश नहीं। चलो, गायोंको गोष्ठकी ओर हाँक दो!' और यह कहकर नीलसुन्दरने अधरोंपर वंशी रखकर स्वर भरना आरम्भ किया। उनका यह स्वर कितना उन्मादी है, इसे व्रजके कीट-पतङ्ग-भृङ्गतक जानते हैं। अभी-अभी जो शिशु उन्हें देवता मानने लगे थे, सब-के-सब बह चले वंशीके उस मधुमय प्रवाहमें। अचिन्त्य शक्तिमत्ताकी वह भावना, वह देवता-बुद्धि न जाने कहाँ विलीन हो गयी! नीलसुन्दरकी ग्रीवासे झूल-झूलकर स्नेह प्रदर्शित करते हुए उन सबने गायोंको गोष्ठकी ओर प्रेरित किया, साथ ही अपने सुरीले कण्ठोंकी तान भी छेड़ दी। वंशीका स्वर एवं उनके गीतकी स्वर-लहरी, दोनोंका संयोग अद्भुत ही है। एक ओर अत्यन्त स्पष्ट प्रत्येक गायका नाम नीलसुन्दरके वंशीछिद्रोंसे झरता जा रहा है और वे गायें भी उसी क्रमसे गोष्ठकी ओर संचालित होती जा रही हैं तथा दूसरी ओर गोपशिशुओंके संगीतमें प्रलम्बासुरके विनाशका, दावानलपानका सुयशगीत, नीलसुन्दरकी अद्भुत महिमा, भूरि-भूरि प्रशंसा व्यक्त हो रही है तथा उन-उन भावोंसे परिभावित हुए वे शिशु तदनुरूप विविध भङ्गिमाओंका प्रकाश करते हुए नाचते चल रहे हैं। कितनी देर लगती गोष्ठ पहुँचनेमें; क्योंकि अब पथमें क्रीड़ा तो होगी नहीं। बस, यह रहा सामने व्रजपुरका तोरणद्वार और श्रीबलरामके साथ नीलसुन्दर गोष्ठमें प्रविष्ट हो रहे हैं:

ENGLISH TRANSLATION

Hearing His friends' words, Śrī Kṛṣṇacandra began to smile. Pointing with His right hand toward the sun, illuminator of the world, as it descended toward the western mountain, He said, "Brothers, look over there too! How worried Mother must be. Oh, we have been so delayed in the forest today. There is not even a moment to spare now. Come, drive the cows toward the cowherd settlement!"

With these words, Nīlasundara placed the flute upon His lips and began to fill it with melody. How intoxicating that sound was, even the insects, moths, and bees of Vraja knew. The very boys who a moment before had begun to regard Him as a god were all swept into the honeyed current of His flute. Their awareness of His inconceivable power and their conception of Him as divine vanished no one knew where. Hanging affectionately around Nīlasundara's neck, they urged the cows toward the settlement and joined Him with melodies from their tuneful voices.

The union of the flute's music and the waves of their song was wondrous indeed. On one side, the distinct name of every cow poured from the holes of Nīlasundara's flute, and each cow moved toward the settlement in that same order. On the other, the cowherd boys' song celebrated the destruction of Pralambāsura and the drinking of the forest fire, expressing abundant praise for Nīlasundara's astonishing glory. Filled with those various moods, the boys danced onward, displaying gestures suited to each one. How long could it take them to reach the settlement, since there would now be no play along the way? There stood Vrajapura's arched gateway just ahead, and Nīlasundara entered the settlement beside Śrī Balarāma:

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.19.15

गाः संनिवर्त्य सायाह्ने सहरामो जनार्दनः।
वेणुं विरणयन् गोष्ठमगाद् गोपैरभिष्टुतः॥

ENGLISH TRANSLATION

At evening, Janārdana turned the cows homeward and, accompanied by Rāma, entered the cowherd settlement while sounding His flute and being praised by the cowherd boys.

ORIGINAL Braj

साँझ भएँ सब गोपनि-गौवन हेरि कैं।
मंदिर जात सम्हारि सबै धन हेरि कैं॥
स्याम सुबेन बजाइ चले तहँ रंग में।
गावत ग्वाल अनंद भरे सब संग में॥

× × ×

आगें धरि लै गोधन बृंद।
चले सदन ब्रज कदन-निकंद॥
मधुर-मधुर धुनि बेनु बजावत।
बालकबृंद सुकीरति गावत॥

ENGLISH TRANSLATION

When evening came, the cowherds gathered all the cows and calves. Carefully tending their entire wealth, they set out for home. Śyāma walked on joyfully, playing His lovely flute, while all the cowherd boys, filled with bliss, sang beside Him.

× × ×

Keeping the herd of cows before Him, the destroyer of Vraja's afflictions proceeded home. He played sweet melody after sweet melody upon the flute while the company of boys sang His glorious fame.

ORIGINAL Hindi

इधर व्रजपुरवासियोंकी विशेषतः गोपसुन्दरियोंकी क्या दशा है, इसे कोई कैसे जाने। वहाँ तो मुञ्जाटवीमें एक दावानल फूटा था। पर यहाँ व्रजके प्रत्येक गृहमें, प्रत्येक गोपसुन्दरीके हृदयका वह भाव-पुष्प-पल्लवमय मनोहर उद्यान विरहाग्निकी भीषण ज्वालासे धक्-धक् जल रहा है। नीलसुन्दरका एक क्षणके लिये अदर्शन उन रागमयी पुर-रमणियोंकी दृष्टिमें शत-सहस्र युगोंका व्यवधान प्रतीत होने लगता है, उनके प्राण जलने लगते हैं। कदाचित् श्रीकृष्णचन्द्रकी अखण्ड स्मृति रह-रहकर उनमें प्रत्यक्ष संयोगकी भ्रान्ति न उत्पन्न करती रहती तो वे सचमुच उनके वनगमनके अनन्तर सायंकालतक भी जीवन धारण कर पातीं या नहीं, यह निर्णय कर लेना सहज नहीं है। इसीलिये व्रजेन्द्रनन्दनके मुखचन्द्रका दर्शन पाकर एक अप्रतिम परमानन्दसिन्धु उच्छलित हो उठा है उन गोपरमाओंके हृदयमें। तथा कितनी भाव-विह्वल हो उठी हैं वे, इसे अचिन्त्य सौभाग्यवश कोई देख भले ले; वाग्वादिनी तो इसका एक अल्प-सा अंश भी चित्रण करनेसे रही। अवश्य ही उनके अन्तस्तलकी वही रसमयी अनुभूति तरलित होकर प्रतिफलनके रूपमें इन शब्दोंकी ओटसे किंचिन्मात्र झलमल-सी कर उठी है, इसमें कोई सन्देह नहीं:

ENGLISH TRANSLATION

Who can know the condition of Vrajapura's residents, especially its beautiful cowherd women? A forest fire had broken out there in the muñja woodland, but here, in every home of Vraja, the lovely garden in each cowherd beauty's heart, filled with the flowers and fresh shoots of sacred emotion, was fiercely blazing in the flames of separation. To those passionate women of the village, a single moment without seeing Nīlasundara seemed an interval of hundreds of thousands of ages, and their very life-airs began to burn. Had their unbroken remembrance of Śrī Kṛṣṇacandra not repeatedly created the illusion of directly meeting Him, it would be difficult to decide whether they could truly have remained alive until evening after He entered the forest.

Thus, when they saw the moon of Vrajendra's son's face, an incomparable ocean of supreme bliss surged within the cowherd women's hearts. How overwhelmed with emotion they became might perhaps be seen by someone blessed with inconceivable good fortune, but even the goddess of speech could not portray the least portion of it. There is no doubt that the same nectarean experience within their innermost hearts melted and glimmered faintly through the veil of these words as its reflection:

ORIGINAL Braj

प्रभु मुख पंकज स्वेद मधु, गोरज लगिव पराग।
तिय मन मधुकर रमत तहुँ, पियत उमगि अनुराग॥

ENGLISH TRANSLATION

The Lord's lotus face bore honeylike beads of perspiration, with pollenlike dust from the cows clinging to it. The bee of each woman's mind sported there, drinking with love's swelling rapture.

ORIGINAL Sanskrit. Source: Śrīmad Bhāgavatam 10.19.16

गोपीनां परमानन्द आसीद् गोविन्ददर्शने।
क्षणं युगशतमिव यासां येन विनाभवत्॥

ENGLISH TRANSLATION

The gopīs experienced supreme bliss upon seeing Govinda, for without Him a single moment had seemed like a hundred ages to them.

ORIGINAL Hindi

अस्तु, नीलसुन्दर तो अपनी जननीके भुजपाशमें जा बँधे और जननी उन्हें लेकर अन्तःपुरकी ओर चल पड़ीं; किंतु गोपसुन्दरियाँ अब पहलेकी भाँति नीलसुन्दरके समक्ष, उनके साथ जा नहीं पातीं। एक विचित्र-से शील-संकोचका आवरण आ जाता है उनके मनपर, नेत्रोंपर। इसीलिये आज भी न जा सकीं। यन्त्र-परिचालित-सी हुई सब-की-सब लौट आयीं अपने-अपने गृहमें। पर इससे क्या हुआ? नीलसुन्दर तो उनके समक्ष ही अवस्थित हैं और वे भावनामें तन्मय हो रही हैं:

ENGLISH TRANSLATION

Nīlasundara was enfolded in His mother's arms, and she led Him toward the inner apartments. The beautiful cowherd women, however, could no longer go before Nīlasundara and accompany Him as they once had. A strange veil of modest reserve descended upon their minds and eyes. Thus they could not follow Him today either. Moving as though mechanically, they all returned to their respective homes. Yet what did that matter? Nīlasundara remained present before them, and they became wholly absorbed in contemplation:

ORIGINAL Sanskrit

सुधालावण्यमाधुर्यदलिताञ्जनचिक्कणः।
इन्द्रनीलमणिः किं वा नीलोत्पलरुचिप्रभः॥

ENGLISH TRANSLATION

Is He lustrous like smooth collyrium softened by nectar, beauty, and sweetness? Is He an indranīla sapphire, or does His radiance possess the lovely hue of a blue lotus?

ORIGINAL Sanskrit

किं वा नव्यतमालोऽपि मेघपुञ्जमनोहरः।
प्रभा मारकतीकान्तिः सुधालावण्यवारिधिः॥

ENGLISH TRANSLATION

Or is He a fresh tamāla tree, enchanting like a mass of clouds? His radiance bears the splendor of emerald, and He is an ocean of nectarean grace.

ORIGINAL Sanskrit

पीतवस्त्रपरीधानो वनमालाविभूषितः।
नानारत्नभूषिताङ्गो नानाकेलिरसाकरः॥

ENGLISH TRANSLATION

He is dressed in yellow garments and adorned with a garland of forest flowers. His limbs are ornamented with many jewels, and He is the source of the nectar of every kind of play.

ORIGINAL Sanskrit

दीर्घकुञ्चितकेशोऽपि बहुगन्धसुगन्धितः।
नानापुष्पमालया च चूडादीप्तिर्मनोहरा॥

ENGLISH TRANSLATION

His long, curling hair is fragrant with many perfumes. Decorated with garlands of varied flowers, the brilliance of His crest is captivating.

ORIGINAL Sanskrit

श्रीमल्ललाटपाटीरस्तिलकालकशोभितः।
लीलोन्नतभ्रूविलासकामिनीचित्तमोहनः॥

ENGLISH TRANSLATION

His splendid forehead is beautified with sandalwood, tilaka, and curling locks. The playful movement of His raised brows steals the hearts of loving women.

ORIGINAL Sanskrit

घूर्णमानं सुनयनं रक्तनीलोत्पलप्रभम्।
खगेन्द्रचञ्चुलावण्यसुनासाग्रजसुन्दरः॥

ENGLISH TRANSLATION

His lovely, roving eyes shine like blue lotuses tinged red at their edges. The beautiful tip of His fine nose has the graceful curve of Garuḍa's beak.

ORIGINAL Sanskrit

मनोहारिकर्णयुग्मं मणिकुण्डलशोभितम्।
नानामणिकुण्डलाढ्यगण्डस्थलविराजितम्॥

ENGLISH TRANSLATION

His enchanting pair of ears shines with jeweled earrings. Their many gems are reflected upon His cheeks and make them radiant.

ORIGINAL Sanskrit

मुखपद्मं सुलावण्यं कोटिचन्द्रप्रभाकरम्।
नानाहास्यसुमधुरश्चिबुको दीप्तिमान् भवेत्॥

ENGLISH TRANSLATION

His exquisitely graceful lotus face radiates the splendor of millions of moons. His chin, made delightful by many kinds of smiles, shines brilliantly.

ORIGINAL Sanskrit

कण्ठदेशः सुलावण्यो मुक्तामालाविभूषितः।
त्रिभङ्गी ललितस्निग्धग्रीवस्त्रैलोक्यमोहनः॥

ENGLISH TRANSLATION

His graceful neck is adorned with a necklace of pearls. Standing charmingly in a threefold-bending posture, the gentle curve of His neck enchants the three worlds.

ORIGINAL Sanskrit

वक्षःस्थलं च लावण्यं रमणीरमणोत्सुकम्।
मणिकौस्तुभविद्युद्दामुक्ताहारविभूषितम्॥

ENGLISH TRANSLATION

His graceful chest is ever eager to delight the beautiful cowherd women. It is adorned with the jeweled Kaustubha and a pearl necklace flashing like lightning.

ORIGINAL Sanskrit

आजानुलम्बितभुजौ केयूरवलयान्वितौ।
रक्तोत्पलहस्तपद्मौ नानाचिह्नसुशोभितौ॥

ENGLISH TRANSLATION

His two arms extend to His knees and are adorned with armlets and bracelets. His lotus hands, red as red lotuses, are beautifully marked with many signs.

ORIGINAL Sanskrit

गदाशङ्खयवच्छत्रचन्द्रार्धाङ्कुशशोभितौ।
ध्वजपद्मयूपहलघटमीनविराजितौ॥

ENGLISH TRANSLATION

They are beautified by the marks of a mace, conch, barleycorn, parasol, half-moon, and elephant goad, and they shine with a banner, lotus, sacrificial post, plough, water pot, and fish.

ORIGINAL Sanskrit

उदरं च सुमधुरं लावण्यकेलिसुन्दरम्।
पृष्ठपार्श्वं सुधारम्यं रमणीकेलिलालसम्॥

ENGLISH TRANSLATION

His abdomen is exceedingly sweet and beautiful, a playground of grace. His back and sides are delightful as nectar and ever eager for loving play with the cowherd women.

ORIGINAL Sanskrit

कटिबिम्बं सुधाम्भोजं कन्दर्पमोहनोत्सुकम्।
रामरम्भे इवोरू द्वौ नारीमोहनकारकौ॥

ENGLISH TRANSLATION

The rounded curve of His hips resembles a lotus brimming with nectar and is eager to bewilder Kandarpa. His two thighs are like lovely plantain trunks and enchant the women.

ORIGINAL Sanskrit

जानू द्वौ च सुलावण्यौ मधुरौ परमोज्ज्वलौ।
पादपद्मौ सुमधुरौ रत्ननूपुरभूषितौ।।

ENGLISH TRANSLATION

His two knees are graceful, charming, and supremely radiant. His lotus feet are exceedingly sweet and adorned with jeweled anklets.

ORIGINAL Sanskrit

जवापुष्पसमरुची नानाचिह्नसुशोभितौ।
चक्रार्धचन्द्राष्टकोणत्रिकोणयवशोभितौ।।

ENGLISH TRANSLATION

The soles of His feet glow like hibiscus flowers and are beautified with many signs. They shine with the marks of a discus, half-moon, octagon, triangle, and barleycorn.

ORIGINAL Sanskrit

अम्बरच्छत्रकलशशङ्खगोष्पदस्वस्तिकौ।
अङ्कुशाम्भोजधनुषा जाम्बवेन च शोभितौ।।

ENGLISH TRANSLATION

They bear the signs of the sky, parasol, water pot, conch, cow's hoofprint, and svastika, and are adorned with an elephant goad, lotus, bow, and jambu fruit.

ORIGINAL Sanskrit

अङ्गुल्योऽरुणभाः सम्यङ्नखचन्द्रसमन्विताः।
श्रीयुतौ चरणाम्भोजौ नानाप्रेमसुखार्णवौ।।

ENGLISH TRANSLATION

His toes glow with a rosy hue and are perfectly crowned by moonlike nails. His glorious lotus feet are oceans of the bliss of manifold love.

ORIGINAL Hindi

'अहा! प्रियतम श्रीकृष्ण कितने मनोहर हैं। उनका वर्ण पिसे हुए काजलके समान सुचिक्कण है! परंतु काजलमें सुचिक्कणताके अतिरिक्त कौन-सा गुण है? जो काजल सुधाके समान शीतल, सरस, मादक और प्राणोंको आप्यायित करनेवाला हो, साथ ही लावण्य एवं मधुरतासे युक्त हो, वही श्रीकृष्णके वर्णकी उपमाको पा सकता है। परंतु उसमें प्रकाश कहाँ? हाँ, इन्द्रनीलमणि उसकी इस कमीको पूरा कर सकती है। पर इन्द्रनीलमणिमें प्रकाश होनेपर भी वह है अत्यन्त कठोर। फिर उसमें श्रीकृष्णके वर्णकी समता कैसे आ सकती है। हाँ, नीलकमल उनके अङ्गोंकी कोमलताको किसी अंशमें पा सकता है। अथवा नवीन तमालके साथ उनकी तुलना की जा सकती है। सरसताकी दृष्टिसे हम उनके श्रीअङ्गोंको मेघमालाकी उपमा भी दे सकते हैं। उनके अङ्गोंसे जो कान्तिकी किरणें फूट रही हैं, वे मरकतमणिकी आभाको हेय बना दे रही हैं। परंतु इन सब उपमानोंके गुण परिच्छिन्न हैं, ससीम हैं। हमारे प्राणवल्लभ तो माधुर्य एवं लावण्यके अपरिसीम सागर हैं। उनके श्रीअङ्गोंमें पीताम्बर झलमला रहा है, वक्षःस्थलपर रंग-बिरंगी वनमाला झूल रही है। अङ्ग-अङ्गपर रत्नजटित आभूषण शोभा पा रहे हैं। विविध प्रकारके क्रीड़ा-रसके वे अनुपम आकर हैं। लंबी घुँघराली अलकें हैं, जिनसे विविध प्रकारका सुवास प्रसरित हो रहा है। केशपाश विभिन्न पुष्पमालाओंसे सुशोभित है। ओह, कितनी मनमोहक बन गयी है इनसे चूड़ाकी कान्ति! चमकते हुए ललाटपर चन्दनकी खौर अत्यन्त शोभा दे रही है, बीचमें गोरोचनका सुन्दर तिलक है और दोनों ओर अलकावली झूल रही हैं। लीलायुक्त चढ़ी हुई भौंहोंके विलाससे वे हम कामिनियोंका चित्त अपहरण कर रहे हैं। उनके झूमते हुए कमनीय नेत्र बीचमें नील कमल एवं प्रान्तोंमें लाल कमलोंकी छटा धारण किये हुए हैं। गरुड़की चोंचके समान नुकीली नासिकाके अग्रभागमें मुक्ताफल लटक रहा है। इससे उनकी शोभा कितनी बढ़ गयी है! दोनों कान स्वभावसे ही मनोहर हैं, विविध-मणि-जटित मकराकृति कुण्डलोंसे वे और भी भले लगते हैं। उनका प्रतिबिम्ब दर्पण-सदृश कपोलोंपर पड़ रहा है, जिससे वे कपोल और भी चमक उठे हैं। लावण्ययुक्त मुखारविन्द कोटि-कोटि शशधरोंकी कान्ति बिखेर रहा है। ठोड़ी विविध हास्यरसकी छटासे अत्यन्त मधुर एवं प्रकाशयुक्त प्रतीत हो रही है। कण्ठ-देशमें मुक्ताहार सुशोभित है। अहा! कितना लावण्य भरा है इस कण्ठमें! त्रिभङ्गी मुद्रासे खड़े हुए वे त्रिलोकीको मोहित कर रहे हैं। ग्रीवाकी मरोड़ कैसी मधुर एवं आकर्षक है! वक्षःस्थल तो मानो लावण्यका आकर ही है, हम व्रजाङ्गनाओंको परमानन्द दान करनेके लिये नित्य उत्सुक है यह! मणिश्रेष्ठ कौस्तुभ तथा विद्युत् के समान चमचम करती मुक्तामाला उसकी शोभाको द्विगुणित कर रही है। घुटनोंतक लटकती हुई दोनों भुजाओंमें केयूर एवं कङ्कण शोभा पा रहे हैं। रक्त कमलके समान लाल-लाल करतल विविध चिह्नोंसे सुशोभित हैं। गदा, शङ्ख, यव, छत्र, अर्धचन्द्र, अङ्कुश, ध्वजा, कमल, यूप, हल, कलश एवं मत्स्यके चिह्न कितने मनोहर हैं! उदर अत्यन्त मनोमोहक है, उसपर लावण्य अहर्निश क्रीड़ा करता रहता है। पृष्ठदेश एवं पार्श्वभाग भी अमृतके समान मधुर हैं। हम व्रजरमणियोंके साथ दिव्य चिन्मय विहार करनेके लिये सदा चञ्चल हैं ये। वर्तुल नितम्बभाग सुधा-सम्भृत कमलके समान मादक है। कंदर्प स्वयं मोहित है इसे देखकर। दोनों ऊरु मनोहर कदली-स्तम्भोंकी शोभाको परास्त कर रहे हैं। हम व्रज-सुन्दरियोंका मन मुग्ध हो रहा है इन्हें देखकर। दोनों घुटने कितने लावण्ययुक्त, मनोहर एवं चमकीले हैं! चरणकमल भी परम मनोहर एवं रत्नजटित नूपुरोंसे मण्डित हैं। जवापुष्पके समान लाल-लाल चरणतल अनेक चिह्नोंसे सुशोभित हैं। चक्र, अर्धचन्द्र, अष्टकोण, त्रिकोण, यव, आकाश, छत्र, कलश, शङ्ख, गोपद, स्वस्तिक, अङ्कुश, कमल, धनुष एवं जम्बूफलोंकी कितनी मनोहर कान्ति है! अरुण चरणोंकी अङ्गुलियोंके नख चन्द्रमाओंके समान प्रतीत हो रहे हैं। उनकी शोभा अपूर्व है। विलक्षण प्रेम एवं आनन्दके सिन्धु हैं ये।'

ENGLISH TRANSLATION

"Ah, how enchanting is our beloved Śrī Kṛṣṇa! His complexion is as smooth and lustrous as finely ground collyrium. Yet what quality does collyrium possess besides smoothness? Only collyrium that is cool as nectar, succulent, intoxicating, life-giving, graceful, and sweet could serve as a likeness for Śrī Kṛṣṇa's complexion. But where would it possess radiance? Yes, an indranīla sapphire could supply that deficiency. Yet though the sapphire shines, it is exceedingly hard, so how could it equal Śrī Kṛṣṇa's complexion? A blue lotus may perhaps approach the softness of His limbs to some degree. Or He may be compared to a fresh tamāla tree. Considering their rich moisture, we may also compare His beautiful limbs to a bank of clouds. The rays of splendor streaming from His body make an emerald's brilliance seem contemptible. Yet every quality in these comparisons is bounded and finite. The beloved of our lives is an immeasurable ocean of sweetness and grace.

"A yellow garment glimmers upon His beautiful limbs, and a many-colored garland of forest flowers sways across His chest. Gem-studded ornaments beautify every limb. He is the incomparable source of the nectar of every kind of play. His long, curling locks diffuse many fragrances, and His mass of hair is decorated with various flower garlands. Oh, how captivating these make the brilliance of His crest! A line of sandalwood paste beautifully adorns His shining forehead, a lovely tilaka of gorocanā rests at its center, and rows of curls hang on either side. With the playful movement of His raised brows, He steals the hearts of us passionate women. His lovely, roving eyes bear the hue of blue lotuses at their centers and red lotuses at their edges. A pearl hangs at the tip of His pointed nose, which curves like Garuḍa's beak, greatly increasing His beauty. His two ears are naturally charming, and the many-jeweled, makara-shaped earrings make them lovelier still. Their reflections fall upon His mirrorlike cheeks and cause those cheeks to shine all the more.

"His graceful lotus face scatters the radiance of millions upon millions of moons. His chin appears exceedingly sweet and brilliant with the beauty of many kinds of smiles. A pearl necklace adorns His throat. Ah, how full of grace that throat is! Standing in a threefold-bending posture, He enchants the three worlds. How sweet and captivating is the turn of His neck! His chest seems the very source of grace and is forever eager to bestow supreme bliss upon us women of Vraja. The finest jewel, the Kaustubha, and a pearl necklace sparkling like lightning double its beauty. Armlets and bracelets adorn His two arms, which extend to His knees. His palms, red as red lotuses, are beautified with various signs. How charming are the marks of the mace, conch, barleycorn, parasol, half-moon, elephant goad, banner, lotus, sacrificial post, plough, water pot, and fish!

"His abdomen is supremely captivating, and beauty sports upon it day and night. His back and sides are as sweet as nectar. They remain forever eager to enjoy divine, spiritual pastimes with us women of Vraja. The rounded curve of His hips is intoxicating like a lotus filled with nectar. Kandarpa himself is bewildered upon seeing it. His two thighs surpass the beauty of lovely plantain trunks, and the minds of us Vraja beauties are enchanted at their sight. How graceful, charming, and radiant His two knees are! His lotus feet too are supremely delightful and adorned with gem-studded anklets. Their soles, red as hibiscus flowers, are beautified with many signs. How captivating are the marks of the discus, half-moon, octagon, triangle, barleycorn, sky, parasol, water pot, conch, cow's hoofprint, svastika, elephant goad, lotus, bow, and jambu fruits! The nails upon the rosy toes of His feet resemble moons. Their splendor is incomparable. These lotus feet are oceans of extraordinary love and bliss."

ORIGINAL Hindi

अवश्य ही पुरसुन्दरियोंकी इस भावनाका उद्वेलन होनेमें अभी किञ्चित् विलम्ब है। पहले पावसमें रसकी सरिता प्रसरित होगी, उसमें वे अवगाहन करेंगी। फिर क्रमशः शरत्, हेमन्त, शिशिर, वसन्त एवं ग्रीष्ममें उनकी भावना तदनुरूप उद्दीपनोंसे सुसज्जित होगी, वे गोपसुन्दरियाँ विविध भावमय शृङ्गार धारण करेंगी। पुनः पावसका विकास होगा और उसके अवसान होनेपर शारदीय सुषमा व्रजपुरको अलंकृत करेगी और इन ऋतुओंमें गोपरमाओंका भी पुनः भावमय अभिषेक होगा तथा ये नीलसुन्दरके प्रति आत्मसमर्पणके योग्य वेश-भूषासे विभूषित होंगी। इतने दिनों बाद, अबसे लगभग पंद्रह मासके पश्चात्, तब कहीं अवसर आयेगा; इनकी यह भावना अन्तस्तलसे बाहरकी ओर अनर्गल प्रसरित होने लगेगी। इस प्रबल प्रवाहमें लोकलज्जाका बाँध भी टूट पड़ेगा और ये मुक्तकण्ठसे पुकार उठेंगी:

ENGLISH TRANSLATION

The full surging forth of these village beauties' contemplative mood is still somewhat delayed. First, in the rainy season, a river of divine nectar will spread forth, and they will immerse themselves in it. Then, through autumn, the dewy season, winter, spring, and summer, their feelings will successively be ornamented by the corresponding stimulants of each season, and the beautiful cowherd women will assume many forms of emotion-filled adornment. The rainy season will unfold once again, and at its close autumnal splendor will decorate Vrajapura. Through these seasons, the cowherd women will again be consecrated in sacred emotion and adorned in dress and ornaments worthy of self-surrender to Nīlasundara.

Only after so many days, approximately fifteen months from now, will the occasion finally arise. Their feeling will then stream unrestrained from the depths of their hearts into outward expression. In that powerful current, even the embankment of concern for public opinion will break, and they will cry out freely:

ORIGINAL Braj

नंदलाल सौं मेरौ मन मान्यौ, कहा करैगौ कोय री।
हौं तौ चरन-कमल लपटानी, होनी होय सो होय री॥

ENGLISH TRANSLATION

My heart has chosen Nandalāla. What can anyone do to me? I have embraced His lotus feet. Let whatever is destined to happen, happen.

CHAPTER 79

# व्रजमें पावसकी शोभाका वर्णन

# A Description of the Beauty of the Rainy Season in Vraja

Source scan pages 497–503

ORIGINAL

व्रजमें पावसकी शोभाका वर्णन

ENGLISH TRANSLATION

A Description of the Beauty of the Rainy Season in Vraja

ORIGINAL

ग्रीष्मका अवसान हुआ और व्रजपुरकी धराको अलंकृत करने वर्षा-ऋतु आ गयी। जहाँ, जब कभी भी यह आती है, स्थावर-जंगम समस्त प्राणियोंमें ही नवजीवनका संचार होता है, उनकी वंशपरम्परा बढ़ती है। सभी स्वागत करते हैं इसका। दिक्-सुन्दरियाँ सौदामिनीका वलय धारण कर इसका अभिनन्दन करती हैं। सूर्य, चन्द्र अपने चारों ओर मण्डलका निर्माण करके इसे सम्मान-दान करते हैं। आकाश बारम्बार गम्भीर नादके रूपमें जयघोष करता है। आनन्दमत्त पवन प्रत्येक गृहद्वारपर, गवाक्ष-जालोंके समीप राशि-राशि बूँदोंकी मुक्ता बिखेरकर अपना उल्लास व्यक्त करता है—

ENGLISH TRANSLATION

Summer ended, and the rainy season arrived to adorn the land of Vraja. Wherever and whenever it comes, it infuses all moving and unmoving beings with new life and increases their lineages. Everyone welcomes it. The beautiful maidens of the directions greet it wearing bracelets of lightning. The sun and moon honor it by forming halos around themselves. Again and again the sky proclaims its victory with a deep roar. Intoxicated with joy, the wind expresses its delight by scattering masses of pearly drops at every doorway and beside every latticed window.

ORIGINAL

ततः प्रावर्तत प्रावृट् सर्वसत्त्वसमुद्भवा।
विद्योतमानपरिधिर्विस्फूर्जितनभस्तला॥

(श्रीमद्भा० १०।२०।३)

ENGLISH TRANSLATION

Then the rainy season began, bringing forth all living beings.
Its horizon flashed with lightning, and the surface of the sky resounded with thunder.

(Śrīmad Bhāgavatam 10.20.3)

ORIGINAL

प्रथमहिं प्रावृट् प्रगटित तहाँ।
सब जंतुन कौ उद्भव जहाँ॥
छुभित जु गगन पवन संचरै।
रबि अरु ससि कहुँ मंडल परै॥

ENGLISH TRANSLATION

First the rainy season appeared there,
the season in which all creatures arise.
The sky grew turbulent and the wind moved through it,
while halos formed around the sun and moon.

ORIGINAL

इस बार यह व्रजेन्द्रनन्दनके अष्टम वर्षकी वर्षगाँठ देखने आयी है। व्रजपुरके आकाशमें वितान तानकर प्रतीक्षा कर रही है। अगणित मनोरथ हैं इसके तथा उन-उन भावोंसे भावित होकर वृन्दाकाननको, नन्दरायके व्रजमण्डलको इसने विभूषित किया है। अब कवियो! तत्त्वदर्शियो! अपने श्रीकृष्णरसभावित मनके निराविल स्रोतमें प्रतिचित्रित उन भावोंका जो जितना अंश लेना चाहो, ले लो और फिर उसको किञ्चिन्मात्र वाणीसे व्यक्त कर दो। उसकी प्रतिच्छायाके दर्शनसे प्रपञ्चके प्राणियोंका अशेष मङ्गल होगा; क्योंकि तुम्हारा वर्णन आश्रित है उस पावसपर, जो व्रजेशतनय श्रीकृष्णचन्द्रकी लीलाका उपकरण है; तुम्हारी आँखें डूबी हैं नीलसुन्दरके चारु चरण-सरोरुहमें और उसी मकरन्दसे सुवासित होकर ही उपमाएँ व्यक्त होंगी तुम्हारी वाणीके पथसे।

ENGLISH TRANSLATION

This time the rainy season has come to witness the anniversary of Vrajendra's son's eighth year. It stretches a canopy across the sky of Vraja and waits. It cherishes countless desires and, moved by each of those feelings, has adorned Vṛndāvana and Nanda Rāya's realm of Vraja. O poets, O seers of truth! Take whatever portion you wish of those feelings reflected in the stainless current of your minds, which are imbued with the nectar of Śrī Kṛṣṇa, and express even a little of it through speech. The mere sight of its reflection will bestow unbounded welfare upon the beings of the material world, for your description rests upon that rainy season which serves as an instrument of Śrī Kṛṣṇacandra's pastime. Your eyes are immersed in the Dark Beauty's lovely lotus feet, and only after becoming fragrant with their nectar will comparisons emerge along the path of your speech.

ORIGINAL

अस्तु, वह देखो व्रजपुरका दिव्यातिदिव्य चिन्मय धाम और उसके आकाशमें छायी हुई निबिड़ नील अम्बुदराशि! रह-रहकर विद्युत् कौंध उठती है और फिर मेघ-गर्जनका तुमुल नाद परिव्याप्त हो जाता है। सूर्य, चन्द्र एवं तारक-समूह सर्वथा आवृत हो चुके हैं, गगनतलसे मानो अन्तर्हित हो गये हों, ठीक उस प्रकार जैसे स्वप्रकाश परमानन्द ब्रह्म-स्वरूप जीव प्रकृतिके त्रिगुण, सत्त्व, रज एवं तमसे आवृत हो जाता है। बस, तडित्-लहरी-सी उसमें सत्त्वकी जागृति रहती है, रजोमय नादका बोल-बाला होता है और तमका घन आवरण तो सतत उसपर रहता है ही। हाँ, वास्तवमें विद्युत्का, मेघ-गर्जनका, मेघोंका ज्योतिष्क-मण्डलसे कोई सम्बन्ध नहीं; ये उसे आवृत कर ही नहीं सकते; आवरण तो दर्शकके दृष्टिपथपर रहता है, अपने स्थानपर ज्योतिष्कमण्डल प्रकाशित है ही। वैसे ही इन गुणोंसे शुद्ध ब्रह्मस्वरूप जीवका वास्तविक कोई सम्बन्ध नहीं, जीवका आवरण इन प्राकृत गुणोंके द्वारा सम्भव ही नहीं; यह तो अज्ञानजन्य प्रतीतिमात्र है, जीव स्वप्रकाश परमानन्दस्वरूप है ही। अवश्य ही अपने ऐसे स्वरूपका भान जीवको तभी होता है, जब उसकी आँखें उन सान्द्र-नीलद्युति व्रजराजतनयकी ओर केन्द्रित हो जाती हैं, उसके सत्त्वके आलोकको नीलसुन्दरकी चरण-नख-चन्द्रिका आत्मसात् कर लेती है, उसकी रजसे भरी 'मैं'-'मेरे' की गर्जना उनके मधुमय कण्ठसे निस्सृत मुरलीके स्वरमें विलीन हो जाती है, उसके तमकी कालिमा उन निरञ्जनकी नीली ज्योतिमें घुलकर उनके नेत्र-सरोजोंका आभरण, सेवाका उपकरण बन जाती है। जगत्के जीवो! कदाचित् व्रजपुरके आकाशमें छायी वर्षा-ऋतुके अन्तरालसे व्यक्त हुए इस संकेतको तुम हृदयंगम कर लेते।

ENGLISH TRANSLATION

Now behold the supremely divine, conscious realm of Vraja, and the dense masses of dark blue clouds covering its sky. Lightning flashes again and again, followed by the all-pervading tumult of thunder. The sun, moon, and hosts of stars are completely veiled, as though they have vanished from the heavens. In the same way the self-luminous living being, whose true nature is the blissful Absolute, appears covered by nature's three qualities of sattva, rajas, and tamas. There remains an awakening of sattva like a streak of lightning, the clamor of rajas predominates, and the dense covering of tamas continually rests upon it.

In truth, lightning, thunder, and clouds have no connection with the celestial luminaries and cannot cover them. The obstruction lies only along the observer's line of sight; the celestial bodies remain luminous in their own places. Similarly, the living being, pure and of the nature of Brahman, has no real relation with these qualities. The natural qualities cannot truly cover the self. Such covering is merely an appearance born of ignorance, for the self remains self-luminous and blissful by nature.

The living being becomes aware of this true nature only when its eyes turn toward Vrajarāja's son, whose radiance is deeply blue. The moonlight of the Dark Beauty's toenails absorbs the light of its sattva. Its rajasic roar of “I” and “mine” dissolves into the notes of the flute flowing from his honeyed throat. The darkness of its tamas melts into the stainless Lord's blue effulgence and becomes an ornament for his lotus eyes, an instrument of service. O beings of the world! If only you could take to heart this message revealed through the rainy season that covers the sky of Vraja.

ORIGINAL

सान्द्रनीलाम्बुदैर्व्योम सविद्युत्स्तनयित्नुभिः।
अस्पष्टज्योतिराच्छन्नं ब्रह्मेव सगुणं बभौ॥

(श्रीमद्भा० १०।२०।४)

ENGLISH TRANSLATION

Covered by dense blue clouds bearing lightning and thunder,
the sky's lights grew indistinct, and it appeared like Brahman clothed in qualities.

(Śrīmad Bhāgavatam 10.20.4)

ORIGINAL

नील-बरन नीरद उनए।
गरजि-गरजि नभ छादत भए॥
जैसें सगुन ब्रह्म यह जीय।
सत-रज-तम करि आवृत कीय॥

दिनमनि बिंब ब्योम आच्छादित सघन घननि में देखौ।
मानहुँ ब्रह्म छप्यौ माया में, यह उर अंतर लेखौ॥
बिसद भेस परिबेस रेख ससि गेरि गरद फिरि आई।
मानहुँ ईस-जीव जुग राजत, इहि प्रकार छबि छाई॥

ENGLISH TRANSLATION

Dark-colored clouds rose up
and covered the sky with repeated thunder.
The living being seemed like Brahman endowed with qualities,
enveloped by sattva, rajas, and tamas.

Behold the sun's disk covered in the sky by dense clouds.
Understand within your heart that Brahman appears similarly concealed by māyā.
A clear encircling line returned and formed a halo around the moon;
thus the Lord and the living being seemed to shine together in this imagery.

ORIGINAL

अब देखो, देव अंशुमालीके विशाल हृदयकी भावनाको। अपनी किरणोंके सहारे आठ मासतक, कार्तिकसे आरम्भ करके ज्येष्ठतक, उन्होंने धराकी रसरूपी सम्पदा, सरिता-जलाशयोंका जलरूपी सम्पत्ति ग्रहण की थी; किंतु समय आते ही उन्हें तनिक भी संकोच नहीं हुआ और उन्मुक्त हृदयसे अपनी उस संचित सम्पत्तिको वे प्रत्यर्पित कर दे रहे हैं। उस समय धरा रससे पूरित थी, सरिता एवं जलाशयमें तरंगें उठ रही थीं। इसीलिये किरणमालीने उसका कुछ अंश लेना आरम्भ किया था; ले-लेकर वे उसे मेघके रूपमें संचित करते जा रहे थे। परंतु जब ग्रीष्मके आवेशसे धरणी रसशून्य होने लगी, ग्रीष्मतापसे पीड़ित हो उठी, तब वे तपनदेव तुरंत ही वर्षाके रूपमें वह रस, वह सम्पदा लौटाने लग गये। न्यायी, धर्मनिष्ठ राजा भी तो यही करता है। प्रजाकी सम्पत्ति बढ़ जानेपर समुचित राज्य-'कर' के रूपमें ग्रहणकर उसे अपने कोशमें संचित रखता है और जब प्रजाको उसकी आवश्यकता होती है, तब उन्मुक्तभावसे उसे लौटा देता है। प्रजाकी सम्पत्ति पुनः प्रजाजनोंमें ही वितरित हो जाती है। सूर्य भी आज पावसके समय यही कर रहे हैं। लेना होता ही है देनेके लिये, सूर्यदेवका यह इङ्गित कितना स्पष्ट है! सच तो यह है कि यह गुण भुवनभास्करमें संचरित हुआ ही है व्रजेन्द्रतनयसे। वे भी लेते-से दीखते हैं; किंतु कहाँ अपने समीप रखते हैं वे किसीके द्वारा कुछ भी दी हुई वस्तुको। कितना सुन्दर बनाकर और कैसी अपरिसीम मात्रामें परिवर्धित करके वे अर्पित वस्तुको लौटा देते हैं, इसे देखना चाहो तो देख लो उनके चारु चरणोंमें न्योछावर हुए प्रत्येक भक्तके जीवनमें। अतएव चिन्तित मत होना; अपितु अहोभाग्य समझना, यदि नीलसुन्दर तुम्हारी कोई-सी वस्तु ले लें। अप्रतिम सुन्दर एवं अनन्त बनकर तुम्हारी वस्तु तुम्हारे पास ही लौट आयेगी, भला! दिवाकरका यह संकेत समझ रहे हो न?

ENGLISH TRANSLATION

Now behold the feeling within the vast heart of the radiant sun god. For eight months, from Kārttika through Jyeṣṭha, he used his rays to receive the earth's wealth of moisture and the rivers' and lakes' wealth of water. Yet when the proper time arrived, he felt not the slightest hesitation and began returning all that accumulated treasure with an open heart. The earth had then been filled with moisture, and waves had risen in its rivers and reservoirs. The radiant sun therefore began taking a portion, gathering it little by little and storing it in the form of clouds. But when the force of summer began draining the earth of moisture and tormenting her with heat, the god of warmth immediately started returning that moisture and wealth as rain.

A just and righteous king does the same. When his subjects' wealth increases, he takes a proper portion as state tax and preserves it in his treasury. When his people need it, he freely gives it back. The people's wealth is thus distributed among the people once more. Today the sun does the same during the rainy season. One takes only in order to give. How clear is this message from the sun god!

The truth is that this virtue entered the sun from Vrajendra's son. He too appears to take, but does he keep beside himself anything that anyone has offered? If you wish to see how beautifully and immeasurably increased he makes an offering before returning it, look at the life of every devotee who has surrendered everything at his lovely feet. Therefore do not be troubled if the Dark Beauty takes something of yours. Regard it instead as magnificent good fortune. Your possession will return to you made matchlessly beautiful and infinite. You understand the sun's message, do you not?

ORIGINAL

अष्टौ मासान्निपीतं यद् भूम्याश्चोदमयं वसु।
स्वगोभिर्मोक्तुमारेभे पर्जन्यः काल आगते॥

(श्रीमद्भा० १०।२०।५)

ENGLISH TRANSLATION

When the proper time arrived, the sun began releasing through the rain clouds
the water-born wealth he had drunk from the earth with his rays for eight months.

(Śrīmad Bhāgavatam 10.20.5)

ORIGINAL

अष्टमास धर कौ जल जितौ।
रस्मिन करि रबि पीयत तितौ॥
चारि मास पुनि निर्झर झरैं।
सब दुख हरैं, सुखन निस्तरैं॥
जैसें नृप अपनौ कर लेइ।
समय पाइ पुनि परजहि देइ॥

ENGLISH TRANSLATION

For eight months the sun drinks
the earth's water through his rays.
Then for four months the torrents pour,
removing every sorrow and overflowing with delight.
It is just as a king receives his tax
and, when the time comes, returns it to his subjects.

ORIGINAL

इन मेघोंके अन्तरालमें एक और रहस्य है, उसे देखो! ये महान् मेघ निरन्तर बरस रहे हैं। क्यों, जानते हो? अच्छा सुनो, इन्होंने अपनी विद्युत्की आँखोंसे दूसरेकी व्यथा-व्याकुलता देख ली। पवनरूपी दयाने इन्हें झकझोर दिया। उसके प्रचण्ड वेगसे परिचालित होकर ये उड़-उड़कर आ गये तथा अपने हृदयका जलरूपी सम्पूर्ण रस उड़ेलने जा रहे हैं। विश्व आप्यायित हो रहा है। सर्वथा दयाशील सत्पुरुषोंका ही स्वभाव व्यक्त हो रहा है इन महामेघोंमें। वे करुण महापुरुष भी तो यही करते हैं। जीवोंका दुःख देखते ही वे कृपापरवश हो उठते हैं तथा अपना सर्वस्व देकर, प्राणतक न्योछावर करके पीड़ितोंको सुख-सुविधाका दान करते हैं। किंतु यह करुणता भी आती है मूलतः उन्हीं नीलसुन्दरके सलोने दृगोंसे झरकर ही। जिनके हृदयका स्रोत 'अहम्' को विदीर्णकर उन करुणासिन्धुकी करुण लहरोंसे संगमित हो पाता है, उसीमें ऐसी दयाशीलता व्यक्त होती है। इन महामेघोंने व्रजराजनन्दनके श्रीअङ्गोंकी नीलिमाको अपनाया। बाहर-भीतर ये रँगे हुए हैं उनके रंगमें। तभी तो ये बरस रहे हैं दूसरोंके ताप-निवारणके लिये और बरसते-बरसते ये विलीन हो जायेंगे इस व्रजपुरके आकाशमें, नहीं-नहीं, शरत्कालीन जलाशयमें विकसित सुन्दरातिसुन्दर सरसिज-कर्णिकाकी सुषमा धारण करनेवाले श्रीकृष्ण-नयनोंमें। जगत्के जीवो! कदाचित् इन महामेघोंका पाठ तुम भी पढ़ सकते; नीलसुन्दरको हृदयमें बसाकर बाहर-भीतर उनके रंगमें रँग जाते! फिर तो तुम्हारा अस्तित्व भी विश्वके लिये अशेष मङ्गलकारी होता, करुणाके झकोरोंपर उड़ते हुए तुम भी सदा रस बरसाते होते, जगत्का ताप मिट जाता और अन्तमें तुम्हारा नित्य निवास होता नीलसुन्दरके नेत्रसरोजोंमें!

ENGLISH TRANSLATION

See yet another mystery within these clouds. These great clouds pour rain without ceasing. Do you know why? Listen. With their eyes of lightning they saw the anguish and distress of others. Compassion in the form of wind shook them. Driven by its fierce force, they flew here and now pour out all the water-like nectar of their hearts. The world is being refreshed. These mighty clouds display the very nature of thoroughly compassionate saints. Those merciful great souls act in the same way. As soon as they see the suffering of living beings, mercy overcomes them. They give everything they possess, even sacrificing their lives, to bring comfort and happiness to the afflicted.

Yet such compassion originally descends from the lovely eyes of the Dark Beauty alone. This depth of mercy appears only in one whose heart's current can break through the barrier of “I” and merge with the compassionate waves of that ocean of mercy. These great clouds have adopted the blueness of Vrajarāja's son's blessed limbs. Inside and out they are dyed in his color. That is why they rain to relieve the heat of others. As they continue raining, they will dissolve into the sky of Vraja. No, they will dissolve into Śrī Kṛṣṇa's eyes, which possess the beauty of the exquisite lotus centers blooming in autumn lakes.

O beings of the world! If only you too could learn the lesson of these mighty clouds, installing the Dark Beauty within your hearts and becoming dyed inside and out in his color. Your existence would then bring unlimited welfare to the world. Carried upon gusts of compassion, you too would rain nectar forever. The world's torment would cease, and in the end your eternal home would be within the Dark Beauty's lotus eyes.

ORIGINAL

तडित्वन्तो महामेघाश्चण्डश्वसनवेपिताः।
प्रीणनं जीवनं ह्यस्य मुमुचुः करुणा इव॥

(श्रीमद्भा० १०।२०।६)

ENGLISH TRANSLATION

Great clouds filled with lightning, shaken by violent winds,
released life-giving water for the world's delight, like compassionate souls.

(Śrīmad Bhāgavatam 10.20.6)

ORIGINAL

तड़ित-दृगन करि मेघ महंत।
देखे ताप तपे सब जंत॥
प्रेरे पवन सुजीवन बरषै।
सब के दुख करषै, मन हरषै॥
जैसें करुन पुरुष पर हेत।
अपने प्यारे प्रानन देत॥

ENGLISH TRANSLATION

The great clouds made lightning their eyes
and saw every creature scorched by heat.
Driven by the wind, they rained life-giving water,
drawing away everyone's suffering and gladdening every heart.
They were like compassionate souls who, out of love for others,
give even their own dear lives.

ORIGINAL

किंतु यदि तुम इतने महान् नहीं बन सकते, केवल परार्थ जीवन-धारणके लिये तुम प्रस्तुत नहीं हो तो स्वार्थके लिये भी तुम इस धराका आदर्श स्वीकार करो। देखो तो सही, धरणी कैसी हो गयी थी, तप करते-करते इसकी क्या दशा थी। सचमुच अत्यन्त कृश-शुष्क हो गयी थी यह। क्यों न हो, कितने मासोंतक इसने जलकी एक बूँदको भी ग्रहण नहीं किया था। बस, नील जलधरकी आशा लगाये बैठी थी। उसका परिणाम यह हुआ है कि आखिर श्याम जलधर आया ही और जैसे सकाम तपस्वीका शरीर काम्यतपका पूर्ण फल पाकर हृष्ट-पुष्ट हो उठता है वैसे ही धरा भी जलधरकी दी हुई वारिधारासे सिक्त होकर उत्फुल्ल हो उठी है। इसी प्रकार तुम भी तपश्चर्यामें संलग्न हो जाओ, जगत्के सम्पूर्ण भोगोंको त्यागकर एक बार सूख जाने दो अपने-आपको। किसीके द्वारा दिये हुए प्रलोभनका एक कण भी स्वीकार मत करो। बस, एकमात्र आशा लगाये रहो नवनीरदाभ गोकुलेन्द्रनन्दन श्रीकृष्णचन्द्रकी। फिर तुम्हारे हृदयाकाशमें भी इन अभिनव श्यामल मेघका उन्मेष होकर ही रहेगा; इनकी दी हुई आनन्द-धारासे सिक्त होकर तुम सदाके लिये खिल उठोगे, चाहे किसी भी उद्देश्यसे तुमने इनकी आशा क्यों न लगायी हो!

ENGLISH TRANSLATION

But if you cannot become so great and are not prepared to live solely for the good of others, then accept the earth as your model even for your own sake. Look at what the earth had become and what condition she reached through austerity. She had grown exceedingly thin and dry. How could it be otherwise? For many months she had not accepted even a single drop of water. She simply waited in hope for the dark rain cloud. As a result, the dark cloud finally came. Just as the body of one who performs austerity for a desired end grows robust upon receiving its complete reward, the earth became radiant after being drenched by the stream of water given by the cloud.

In the same way, engage in austerity. Renounce all the world's enjoyments and allow yourself to dry out completely just once. Do not accept even a particle of temptation offered by anyone. Fix your sole hope upon Śrī Kṛṣṇacandra, Gokulendra's son, whose complexion resembles a fresh rain cloud. Then this ever-new dark cloud will surely arise in the sky of your heart. Drenched by the stream of bliss he gives, you will blossom forever, whatever purpose first led you to place your hope in him.

ORIGINAL

तपःकृशा देवमीढा आसीद् वर्षीयसी मही।
यथैव काम्यतपसस्तनुः सम्प्राप्य तत्फलम्॥

(श्रीमद्भा० १०।२०।७)

ENGLISH TRANSLATION

The earth, emaciated by austerity and then showered by the gods, grew full again,
just as the body of one practicing austerity for a desire flourishes upon attaining its fruit.

(Śrīmad Bhāgavatam 10.20.7)

ORIGINAL

ग्रीष्म-ताप करि कृश हुति धरनी।
सरस भई, सोहति बर-बरनी॥
ज्यों सकाम कोउ फल कौं पाइ।
भोगन भुगति पुष्ट ह्वै जाइ॥

ENGLISH TRANSLATION

The earth had grown thin from summer's heat;
now she became lush and shone with an excellent complexion.
She was like one who gains the desired fruit of austerity
and grows well nourished through enjoying its reward.

ORIGINAL

व्रजपुरकी पावस ऋतुमें आयी हुई संध्याके समय आकाशमें तरुवल्लरियोंकी ओटमें चमकते हुए ये खद्योत भी अपनी अनजानमें तुम्हें कुछ संदेश दे रहे हैं। एक विचित्र-सा संकेत प्राप्त हो रहा है इनसे। अवश्य सुन लो; क्योंकि तुम जहाँ हो, वहाँके कालका स्वरूप, जिस कालमें निरन्तर सावधान रहनेमें ही लाभ है, तुम जान लोगे। देखो, इस सांध्य-तिमिरमें सम्पूर्ण व्रज आच्छादित है, चन्द्र एवं शुक्र आदि तारक-मण्डलका प्रकाश सर्वथा लुप्त हो चुका है। हाँ, अगणित खद्योत अवश्य उड़ रहे हैं और उनके पुच्छदेशका प्रकाश भी दीख रहा है। अब कलियुगके समय क्या होता है, जानते हो? अच्छा सुनो, पापका तिमिर अत्यन्त घन हो जाता है। वैदिक सम्प्रदायके दर्शन तो होनेसे रहे। उनके स्थानपर अगणित पाखण्ड-मतोंका प्रचार चलता रहता है। अब तुम्हीं सोचो, जुगनूके प्रकाशमें कहीं व्रजरानीके अन्तःपुरमें विराजित व्रजेन्द्रकुलचन्द्रका दर्शन पा सकोगे! दर्शन तो दूर, नन्दभवन किस ओर है, यह अनुसन्धान भी लग सकेगा क्या? इसी प्रकार तुम्हारे मानव-जीवनका एकमात्र उद्देश्य पाखण्डमतोंसे सिद्ध हो सकेगा? उसे छोड़ो, लोक-व्यवहारका निर्वाह भी कर सकोगे क्या? अतएव ऐसी भूल मत कर बैठना कि खद्योत-प्रकाशको ही चन्द्रका प्रकाश मान लो। जिनसे प्रकाश लेकर केवल चन्द्र ही नहीं, समस्त ज्योतिष्कमण्डल प्रकाशित है, वे तो व्रजेन्द्रगेहिनीके समीप उनके पर्यङ्कपर विराजित हैं और उनके श्रीअङ्गोंकी नीली ज्योतिसे अभी इस समय भी व्रजेशका आवास, आवासका कण-कण उद्भासित है। अब यदि तुम्हें पथ नहीं दीख रहा है तो चिन्तित मत हो। तुम जहाँ, जैसे अवस्थित हो, वहींसे वैसे ही भावमय अर्घ्य उन खद्योतोंके आलोकको लक्ष्य करके नहीं, अपितु व्रजेन्द्रकुलचन्द्रके उद्देश्यसे समर्पित करो। फिर देखोगे, घन तिमिरका वह आवरण फट जायेगा, अपूर्व ज्योत्स्नाका विस्तार हो जायगा, खद्योत-प्रकाशको आत्मसात् कर लेगी वह ज्योत्स्ना और नन्दभवनके पथके क्या, स्वयं व्रजपुरके चन्द्रमाके ही दर्शन तुम्हें वहींसे हो जायेंगे।

ENGLISH TRANSLATION

During the rainy-season twilight in Vraja, the fireflies gleaming in the sky from behind trees and creepers unknowingly offer you a message. A curious indication comes from them. Listen well, for it will reveal the nature of the age in which you live, an age in which constant vigilance alone brings benefit. Behold, evening darkness covers all of Vraja. The radiance of the moon, Venus, and the other celestial bodies has vanished entirely. Countless fireflies do fly about, and the lights at their tails are visible.

Do you know what occurs in the age of Kali? Listen. The darkness of sin becomes exceedingly dense. The Vedic traditions cease to be visible, and countless heretical doctrines are propagated in their place. Consider this yourself. Could the light of a firefly reveal Vrajendra's family moon, seated in Queen Yaśodā's inner chamber? Far from seeing him, could you even discover the direction of Nanda's palace? Likewise, could false doctrines fulfill the sole purpose of your human life? Leaving that aside, could they even enable you to conduct ordinary worldly affairs? Do not make the mistake of taking a firefly's glow for moonlight.

He from whose light not only the moon but the entire host of celestial bodies becomes luminous is seated upon his bed beside Vrajendra's queen. Even now, the blue radiance of his blessed limbs illumines Vraja's lordly residence and every particle within it. If you cannot see the path, do not be troubled. Wherever and however you are situated, offer from that very place an oblation filled with feeling. Direct it not toward the fireflies' glow but toward Vrajendra's family moon. Then you will see the dense covering of darkness split apart. An unprecedented moonlight will spread and absorb the glow of the fireflies. From that very place you will behold not merely the path to Nanda's palace, but the moon of Vraja himself.

ORIGINAL

निशामुखेषु खद्योतास्तमसा भान्ति न ग्रहाः।
यथा पापेन पाखण्डा न हि वेदाः कलौ युगे॥

(श्रीमद्भा० १०।२०।८)

ENGLISH TRANSLATION

At nightfall the fireflies shine in the darkness, but the planets do not,
just as false doctrines shine through sin in the age of Kali, while the Vedas do not.

(Śrīmad Bhāgavatam 10.20.8)

ORIGINAL

साँझ समै पटबिजना चमकैं।
घन करि छपे नखतगन दमकें॥
ज्यौं कलि विषै पाप पाखंड।
नहिन निगमके धरम प्रचंड॥

ENGLISH TRANSLATION

At evening the fireflies gleam,
while dense clouds hide the shining host of stars.
So in Kali's age sin and false teachings appear,
while the powerful dharma of the Vedas does not.

ORIGINAL

अब पुनः प्रातः हो चुका है। पावसके शृङ्गारसे सजे हुए व्रजपुरकी शोभा देखो। इन मेढकोंकी टर्र-टर्र भी निराली ही है। मेघोंका मन्द नाद सुनकर उल्लाससे पूर्ण हो उठे हैं ये सब। ऐसा लगता है मानो ये भेकसमूह गुरुकुलके ब्राह्मण बालक हों। अबतक इनके अध्यापक अपने नित्यकर्मानुष्ठानमें निरत थे और जब गुरुदेव शान्त-मौन हों तो शिष्यमण्डली भी शान्त होकर ही आचार्यके आह्वानकी प्रतीक्षा करेगी। किंतु आचार्यके नित्यकर्माचरणका अवसान हुआ। गम्भीर स्वरमें उनके द्वारा आज्ञा हुई अपने-अपने पाठ कण्ठस्थ करनेकी। फिर तो एक साथ छात्रावास गूँज उठेगा ही। मेघरूप आचार्य भी अबतक जैसे किसी नित्यकर्मानुष्ठानमें संलग्न थे। उसकी समाप्ति हुई है और गम्भीर नादसे आदेश हुआ है भेकरूप शिष्य-समुदायको अपने-अपने पाठके लिये। इसलिये इन अद्भुत ब्राह्मण-वटुकोंका अविराम शास्त्र-पाठ चल रहा है, टर्र-टर्रका शब्द थोड़े ही है यह!—

ENGLISH TRANSLATION

Morning has come again. Behold the beauty of Vraja adorned by the rainy season. Even the frogs' croaking is extraordinary. Hearing the clouds' gentle rumble, they have all become filled with delight. The company of frogs seems like a group of young brāhmaṇa students in a gurukula. Until now their teacher had been engaged in his daily rites. While the revered teacher remains silent, the students too stay quiet and await their preceptor's summons. But now the teacher's daily observances have concluded, and in a deep voice he commands them to recite their respective lessons from memory. The entire residence of students must then resound at once. The clouds serving as teachers also seemed until now to be engaged in daily rites. Those rites have ended, and their deep voice commands the frog-like pupils to begin their lessons. Therefore these remarkable young brāhmaṇas now continue their scriptural recitation without pause. This is no mere sound of croaking!

ORIGINAL

श्रुत्वा पर्जन्यनिनदं मण्डूका व्यसृजन् गिरः।
तूष्णीं शयानाः प्राग् यद्वद् ब्राह्मणा नियमात्यये॥

(श्रीमद्भा० १०।२०।९)

ENGLISH TRANSLATION

Hearing the thunder of the rain clouds, the frogs released their voices,
just as brāhmaṇas who had lain silent speak when their period of discipline ends.

(Śrīmad Bhāgavatam 10.20.9)

ORIGINAL

घन-गरजनि सुनि मुदित जु भेक।
बोले धरनि अनेक-अनेक॥
ज्यों गुरु आग्या सुनि चटसार।
चटा पढ़ि उठत एकहि बार॥

ENGLISH TRANSLATION

Hearing the clouds thunder, the delighted frogs
uttered countless cries across the earth.
They were like a class hearing the teacher's command,
all the pupils rising to recite at once.

ORIGINAL

× × ×

उमँडि उमँडि मंडि मेढुकगन दस दिसि बोलत भार।
जिमि रिषि सिष्य ब्रह्मवेत्ता जुरि बेद-ध्वनि उच्चारै॥

ENGLISH TRANSLATION

× × ×

Gathering and swelling in great assemblies, the frogs called loudly in all ten directions,
like disciples of a Brahman-knowing sage assembled to proclaim the sound of the Vedas.

ORIGINAL

किसी अचिन्त्य सौभाग्यसे ही वृन्दाकाननमें भेक बनकर टर्र-टर्र करनेका, नीलसुन्दरकी लीलामें उपकरण बननेका अवसर प्राप्त होता है। यह तो दूर, व्रजपुरके रजःकणमें मिल जानेका भी सौभाग्य कहाँ है? पद्मयोनि तरसते ही रह गये; अबतक कहाँ पूर्ण हुई उनकी वह अभिलाषा!—

ENGLISH TRANSLATION

Only through inconceivable good fortune can one become a frog in Vṛndāvana, croak there, and receive the opportunity to serve as an instrument in the Dark Beauty's pastime. Far beyond that, where can one obtain the fortune of merging with even a particle of Vraja's dust? Brahmā, lotus-born, has continued to yearn for it. His longing has still not been fulfilled.

ORIGINAL

माधौ मोहि करौ बृंदाबन-रेनु।
जिहिं चरननि डोलत नँद-नंदन, दिन-प्रति बन-बन चारत धेनु॥

ENGLISH TRANSLATION

O Mādhava, make me a particle of Vṛndāvana's dust,
upon which Nanda's son walks each day as he grazes the cows from forest to forest.

ORIGINAL

वृन्दाकाननके ये स्रोत शुष्कप्राय हो चुके थे। ग्रीष्मके आतपका तो मिस था, वास्तवमें नीलसुन्दर इस दिशामें कुछ दिनोंसे गोचारण करने नहीं पधारे, उन्होंने इनमें अवगाहन नहीं किया, उनके चरण-सरोरुहका स्पर्श इन्हें प्राप्त नहीं हुआ। इसीलिये इनकी लहरियाँ शान्त हो गयी थीं। अपनी सीमामें ये क्रमशः संकुचित होते जा रहे थे। श्रीकृष्णचन्द्रके अदर्शनकी ज्वाला इनके हृदयके रसको जला रही थी। अन्यथा वृन्दावनमें ग्रीष्म भी आता है सबका सुखवर्धन करने; प्रपातोंके कलकल-नादका, स्रोतोंकी झर्-झर् झंकृतिका विराम यहाँ कदापि नहीं होता। दूसरे ही नीलसुन्दरका वंशीरव इन्हें उनका आगमन सूचित कर देता है और ग्रीष्मके मध्याह्नमें भी ये हँस-हँसकर अपने प्राणोंके देवताका स्वागत करनेके लिये मनोरम साजसे सज्जित हो उठते हैं। किंतु जब प्राणाराम व्रजेन्द्रनन्दन आये नहीं, आज नहीं आये, दूसरे दिन भी नहीं पधारे, तीसरे दिन भी उनकी वंशीध्वनि काननके इस अंशमें प्रतिनादित नहीं हुई, तब फिर स्रोत किस उद्देश्यसे प्रसरित हों; उनके हृदयकी ऊर्मियाँ किसके चरण-प्रान्तमें न्योछावर हों। वे तो क्रमशः क्षीण होंगे ही।

ENGLISH TRANSLATION

These streams of Vṛndāvana had nearly dried. The summer heat was only a pretext. In truth, the Dark Beauty had not come to graze the cows in this direction for several days. He had not bathed in them, and they had not received the touch of his lotus feet. Their ripples therefore grew still, and they gradually contracted within their bounds. The fire of separation from Śrī Kṛṣṇacandra burned away the nectar of their hearts.

Otherwise, even summer comes to Vṛndāvana to increase everyone's happiness. The gurgling of waterfalls and the softly rushing music of streams never ceases here. The Dark Beauty's flute immediately announces his arrival to them, and even at midday in summer they laugh and adorn themselves with charming decorations to welcome the deity of their lives. But when the delight of their lives, Vrajendra's son, did not come that day, did not arrive the next day, and even on the third day his flute did not echo through this part of the forest, why should the streams continue to flow? At whose feet could they offer the surging feelings of their hearts? They could only grow thinner and thinner.

ORIGINAL

हाँ, अब जब एक ओर पावसकी घटाएँ अम्बुराशि दान करने आयी हैं, कर रही हैं और इधर नीलसुन्दर उल्लासमें भरकर, वर्षाकी सम्पूर्ण शोभा निहारनेकी इच्छासे वनके मानो प्रत्येक भागमें ही भ्रमण कर रहे हों, तब फिर इन स्रोतोंमें अपरिसीम उल्लासका संचार क्यों न हो। अपनी मर्यादाका उल्लङ्घन कर ये भी व्रजपुरकी वीथियोंकी ओर क्यों न दौड़ चलें! पथ-अपथका विचार तो तभीतक है, जबतक व्रजेन्द्रनन्दन दृष्टिपथमें नहीं आते, उनका वेणुनाद कर्णपुटोंमें प्रविष्ट नहीं होता। जब उनके श्रीअङ्गोंकी श्यामल कान्ति नेत्रोंमें पूरित हो जाती है, वेणुकी लहरी श्रवणपथसे हृदयको सिक्त करने लगती है, फिर विचारके लिये अवकाश नहीं रहता। इसीलिये अतिशय वेगसे ये भागे जा रहे हैं; कहाँ, किस ओर जा रहे हैं, जाना चाहिये या नहीं, इसका भी भान इन्हें नहीं रहा है। अवश्य ही अपनी जानमें तो ये नीलसुन्दरके चरणसरोरुहमें ही प्रसरित हो रहे हैं। किंतु प्रपञ्चके जीवो! तुम्हारे लिये तो ये कुछ और ही संदेश दे रहे हैं। उसे हृदयमें धारणकर कदाचित् ऊपर उठ सको तो अवश्य उठ जाना, व्रजेशतनयकी ओर बह चलना। देखो, तुम्हारे यहाँ, इस प्रपञ्चमें क्या होता है?

ENGLISH TRANSLATION

Now the rain clouds have come and pour down masses of water, while the Dark Beauty, filled with delight and eager to behold the rainy season's entire splendor, seems to wander through every part of the forest. Why should limitless joy not awaken in these streams? Why should they not break their bounds and race toward the lanes of Vraja? One considers path and wrong path only until Vrajendra's son enters one's sight and the sound of his flute enters one's ears. Once the dark radiance of his blessed limbs fills the eyes and the flute's waves pass through the ears to drench the heart, no room remains for deliberation.

That is why these streams race with tremendous speed. They no longer know where they go, in which direction, or whether they ought to go at all. As far as they understand, they flow only toward the Dark Beauty's lotus feet. Yet, O beings of the material world, they offer you another message. If taking it into your heart can raise you upward, then surely rise and flow toward Vraja's lordly son. Observe what happens where you live, in this material world.

ORIGINAL

ग्रीष्मके समय क्षुद्र स्रोतस्विनी, स्रोत सभी क्षीण हो जाते हैं; वह वेग, वह चञ्चलता उनमें नहीं होती। किंतु जब पावसकी अजस्र धाराएँ उनके ह्रतलको परिपूर्ण कर देती हैं, तब वे सहसा उच्छृङ्खल हो उठते हैं, पथकी मर्यादाको तोड़कर वे विपथगामी हो उठते हैं, ठीक उनकी भाँति, जिन्होंने देहको ही अपना स्वरूप मान रखा है, मनके संकेतपर ही जो सतत नाचते रहते हैं, इन्द्रियाँ जिन्हें बरबस विषयोंकी ओर भगाये लिये चलती हैं, कर्तव्य-अकर्तव्यका निर्णय करनेवाली बुद्धि जिनकी सोयी रहती है। स्पष्ट देख सकते हो, तनिक भी ध्यान देते ही उन देह-इन्द्रियोंके अधीन रहनेवाले प्राणियोंकी अवस्था सामने आ जायगी। देखो, जबतक उनके शरीरमें शारीरिक शक्तिका, दैहिक ओजका अभाव रहेगा, यौवनके मदसे वे परिव्याप्त नहीं रहेंगे, धन-सम्पत्तिके लाले पड़े रहेंगे, इनके मदसे उनकी आँखें चौंधी हुई न रहेंगी, तबतक उनका जीवन रहता है मर्यादामें, मर्यादाका उल्लङ्घन वे नहीं करते। किंतु कहीं दैवका विधान परिवर्तित हुआ, शरीरमें बल-वीर्यका संचार हो गया, अनर्गल धन-सम्पत्तिकी प्राप्ति हो गयी, फिर तो क्या कहना है, वे न जाने कहाँ-से-कहाँ बह जाते हैं। मर्यादा टूट जाती है, सुमार्ग छूट जाता है और निर्बाध-स्वच्छन्द कुमार्गपर अग्रसर होते हैं वे। अपने-आप भी नष्ट होते हैं और न जाने कितनोंके नाशका हेतु बनते हैं। वर्षाकालीन क्षुद्र नदियोंकी भी यही दशा है। ग्रीष्मके आतपमें जलके अभावसे मर्यादामें रहती हैं, जलमदका प्रवाह उनमें नहीं होता; पर पावसका संयोग होते ही उमड़ चलती हैं, विपथगामिनी होकर कितनोंको ध्वंस कर देती हैं। नीलसुन्दरके विहारस्थलके स्रोत उमड़कर भी किसीको ध्वंस नहीं करते, अपथसे चलकर भी, अत्यन्त वेगसे बहकर भी वे प्रक्षालित करते हैं व्रजेन्द्रनन्दनके चरणनखचन्द्रको ही। किंतु अपने पुनीत प्रवाहके अन्तरालसे जगत्के देहाभिमानी जीवोंके लिये कितना सुन्दर पाठ दे रहे हैं वे!—

ENGLISH TRANSLATION

In summer small rivers and streams all grow thin. Their force and restlessness disappear. But when the rainy season's unbroken torrents fill their depths, they suddenly become unrestrained. They break the bounds of their channels and follow destructive paths. They resemble those who identify the body as the self, dance constantly at the mind's command, are forcibly driven toward sense objects by their senses, and possess a sleeping intelligence that cannot distinguish duty from wrongdoing.

With the slightest attention you can plainly see the condition of creatures ruled by body and senses. As long as their bodies lack physical strength and vigor, they are not intoxicated with youth, and wealth remains scarce, their eyes do not become dazzled by these forms of pride. Their lives remain within bounds and they do not transgress propriety. But if destiny changes, bodily strength and virility arise, and unlimited wealth is obtained, there is no telling how far they will be swept away. Their limits collapse, the right path is abandoned, and they advance freely and without restraint along the wrong one. They ruin themselves and cause the ruin of countless others.

The small rivers of the rainy season are in the same condition. During summer's heat, lack of water keeps them within their bounds and they do not flow with the pride of abundance. As soon as the rains arrive, they surge forth, leave their channels, and destroy many things. The streams in the Dark Beauty's playground destroy no one even when they swell. Though they leave their paths and flow with immense speed, they wash only the moon-like toenails of Vrajendra's son. Yet through their sacred current they teach such a beautiful lesson to the world's body-conscious beings.

ORIGINAL

आसन्नुत्पथवाहिन्यः क्षुद्रनद्योऽनुशुष्यतीः।
पुंसो यथास्वतन्त्रस्य देहद्रविणसम्पदः॥

(श्रीमद्भा० १०।२०।१०)

ENGLISH TRANSLATION

The small rivers, which had nearly dried, now overflowed and left their proper courses,
like the body and wealth of an undisciplined man when they suddenly flourish.

(Śrīmad Bhāgavatam 10.20.10)

ORIGINAL

पाछे सुकी हुती जे सरिता।
उत्पथ चलीं बहुत जल भरिता॥
अजितेंद्रिय नर ज्यों इतराइ।
देह-गेह, धन-संपति पाइ॥

ENGLISH TRANSLATION

The rivers that had previously dried
now filled with abundant water and left their courses.
They were like an uncontrolled man growing arrogant
upon gaining bodily strength, a house, and wealth.

ORIGINAL

एक ओर हरित तृणोंका अम्बार लगा है; हरितिमा लह-लह कर रही है। कहीं यूथ-की-यूथ वीरबहूटियोंका साम्राज्य है; उनसे अभिनव लालिमा छायी हुई है। फिर कहीं बरसाती छत्ते असंख्य वितान-से बनकर अगणित विश्रामागारोंके समान उज्ज्वल आभाका दान कर रहे हैं। इस प्रकार हरित, अरुण एवं समुज्ज्वल ज्योतिसे विभूषित धरणीकी छटा निराली बन गयी है, मानो धराके वक्षःस्थलपर किसी सम्राट्की सेना फैली हुई हो, उनके श्वेत-लोहित आदि वर्णोंके अगणित पटगृह सुशोभित हो रहे हों। वास्तवमें बात भी ऐसी ही है। विश्वपति व्रजेन्द्रनन्दनके स्वागतके लिये ही तो यह साज-सजा प्रस्तुत हुई है; उनकी अनन्त श्रीका प्रकाश ही तो सर्वत्र व्याप्त हो रहा है।

ENGLISH TRANSLATION

On one side lie masses of green grass, their verdure shimmering luxuriantly. Elsewhere companies upon companies of scarlet indragopa insects establish their realm and spread a fresh crimson hue. In other places countless rain mushrooms rise like canopies, shedding a bright glow like innumerable resting pavilions. Adorned with green, red, and radiant light, the earth has acquired an extraordinary splendor. It seems that an emperor's army has spread across her breast and that innumerable tents of white, crimson, and other colors shine there. In truth, this is indeed so. All this decoration has been prepared to welcome Vrajendra's son, Lord of the universe. The radiance of his infinite splendor pervades everything.

ORIGINAL

हरिता हरिभिः शष्पैरिन्द्रगोपैश्च लोहिता।
उच्छिलीन्ध्रकृतच्छाया नृणां श्रीरिव भूरभूत्॥

(श्रीमद्भा० १०।२०।११)

ENGLISH TRANSLATION

The earth became green with fresh grass, red with indragopa insects,
and shaded by rising mushrooms, like the opulence of a king.

(Śrīmad Bhāgavatam 10.20.11)

ORIGINAL

बुढ़ी लुढ़ी जु हरित भई धरनी।
उच्छिलींध्र छबि फबि हिय हरनी॥
जनु कोउ भूपति उतरयौ आइ।
छत्र तनाइ, बिछौन बिछाइ॥

तृन-अंकुर-संकुलित भूमितल ललित कलित हरियाहीं।
जिमि सुकृतिन के पुन्य पुराकृत दिन प्रतिदिन अधिकाहीं॥
हरित भूमिपर इंद्रबधू छबि छत्रक दंड बिराजै।
जिमि नरनाह राजसी राजति सुंदर सुषमा साजै॥

ENGLISH TRANSLATION

The earth, which had grown old and fallen faint, became green again.
The beauty of the rising mushrooms delighted and stole the heart.
It seemed that a king had arrived and encamped,
raising parasols and spreading bedding.

The lovely earth, crowded with sprouts of grass, was clothed in green,
like the accumulated merit of the virtuous increasing day after day.
Against the green ground, scarlet indragopa insects and mushroom stems shone,
like a sovereign resplendent in the beautiful array of royalty.

ORIGINAL

उधर देखो, गोपकृषकोंका मन कितने उल्लाससे भरा है। उनके खेतोंमें नवधान्यकी सम्पदा जो लहलहा रही है तथा उस ओर कंस नृपतिके उन राक्षस सामन्तोंमें इसे देखकर कैसी ज्वाला फूट रही है, व्रजपुरवासियोंका यह अभ्युदय उनके प्राणोंको कैसे कुरेद रहा है। क्या करें बेचारे; दैवकी गतिसे वे परिचित जो नहीं। वे नहीं जानते, किसी अचिन्त्य सौभाग्यवश स्वयं व्रजेन्द्रनन्दन उन गोपोंके स्वामी हैं। वे जहाँ विराजित रहेंगे, वहाँ सर्वथा-सर्वदा आनन्दसिन्धु उद्वेलित रहेगा। और उनका अधिपति है कंस। जहाँ उसकी छत्र-छाया है वहाँ विषाद-वेदनाकी भट्टी निरन्तर सर्वत्र धक्-धक् जलती ही रहेगी।

ENGLISH TRANSLATION

Look there at the cowherd farmers, whose hearts are filled with delight because the wealth of new grain flourishes in their fields. Yet see the flames rising in Kaṁsa's demonic vassals as they behold it. How the prosperity of Vraja's residents torments their very lives! What can the poor creatures do? They do not understand the movement of providence. They do not know that through inconceivable good fortune Vrajendra's son himself is the master of those cowherds. Wherever he dwells, the ocean of bliss will remain forever and wholly surging. Their own master, however, is Kaṁsa. Wherever his shadow falls, the furnace of grief and pain must burn ceaselessly on every side.

ORIGINAL

क्षेत्राणि सस्यसम्पद्भिः कर्षकाणां मुदं ददुः।
धनिनामुपतापं च दैवाधीनमजानताम्॥

(श्रीमद्भा० १०।२०।१२)

ENGLISH TRANSLATION

The fields, rich with crops, gave joy to the farmers
and distress to the wealthy, who did not understand that everything rests under providence.

(Śrīmad Bhāgavatam 10.20.12)

ORIGINAL

निपजे क्षेत्र कागुनी धान।
तिनहिं निरखि हरखे जु किसान॥
धनी लोग उपतापहिं जाहीं।
दैवाधीन सु जानत नाहीं॥

ENGLISH TRANSLATION

Millet and rice sprang up in the fields,
and the farmers rejoiced to behold them.
The wealthy burned with distress,
not understanding that all rests under providence.

ORIGINAL

इस पावसके समय व्रजपुरके सभी जलज-स्थलज जीव प्रसन्न हो रहे हैं। सबकी मूर्ति प्रफुल्ल हो गयी है; अतिशय सुन्दर रूप धारण किया है सबने ही। कहनेके लिये तो यह है कि इन्होंने वर्षाकालीन नव वारिका पान किया है, इसीलिये इतने उल्लसित हो रहे हैं। संसारतापदग्ध प्राणी जैसे श्रीहरिके चरणोंका सेवन कर उत्फुल्ल हो उठते हैं, उनका बाहर-भीतर सब कुछ सुन्दर बन जाता है, ऐसे ही ये जलचर-थलचर पावसका नवीन जल पीकर सुन्दर बन गये हैं। पर सच तो यह है कि कब इनके अप्रतिम सौन्दर्यका ह्रास हुआ था? जिनपर नीलसुन्दरकी सलोनी दृष्टि पड़ती है, वे कब म्लान होते हैं? अवश्य ही जैसे श्रीकृष्णचन्द्रके नेत्र-सरोजोंकी सुषमा प्रतिक्षण नवनवायमान रहती है, वैसे ही उनकी सुधादृष्टिसे सिक्त समस्त वस्तुओंका सुन्दर रूप भी नित्य नूतन बनता रहता है। यह तारतम्य भले कोई कर ले। हाँ, यह इङ्गित इनसे अवश्य प्राप्त हो रहा है, 'जगत्के जलज-स्थलज प्राणियो! सुनो, मेरी भाँति सुन्दर बनना चाहो तो तुम भी इन नवजलधर श्यामचन्द्रका सेवन करो। संसारकी भीषण ज्वालासे निरन्तर जलनेके कारण तुम्हारा सौन्दर्य नष्ट हो चुका है, तुम अत्यन्त कुरूप बन गये हो। बस, पान कर लो इन नीलसुन्दरके श्रीअङ्गोंके कण-कणसे झरते हुए पीयूषके एक कणको। फिर तुम्हारा रूप नित्य एवं अपरिसीम सुन्दर बन जायगा। देखो, नव वारिके बिना वृक्ष आदिमें सौन्दर्यका विकास असम्भव है; वैसे ही त्रिताप-संतप्त जीव कदापि इन नवनीरद व्रजेन्द्रनन्दनके सम्पर्कमें आये बिना शीतल होता ही नहीं, उसमें वास्तविक सुन्दरता आती ही नहीं।'

ENGLISH TRANSLATION

During this rainy season all the aquatic and terrestrial creatures of Vraja rejoice. Every form has blossomed, and all have assumed extraordinary beauty. One might say they are so delighted because they have drunk the rainy season's fresh water. Just as beings scorched by worldly suffering blossom through serving Śrī Hari's feet and become beautiful within and without, these creatures of water and land have grown beautiful by drinking the rain's new water.

Yet when did their matchless beauty ever decline? When do those touched by the Dark Beauty's lovely glance become withered? Just as the beauty of Śrī Kṛṣṇacandra's lotus eyes becomes ever new at every moment, the beauty of everything drenched by his nectarean glance also remains eternally fresh. One may understand the comparison in that way.

They certainly offer this indication: “O creatures of the world's waters and lands, listen! If you wish to become beautiful like us, then serve this dark moon who resembles a fresh rain cloud. Constantly scorched by the material world's terrible flames, you have lost your beauty and become exceedingly misshapen. Drink merely one drop of the nectar falling from every particle of the Dark Beauty's blessed limbs. Your form will then become eternally and immeasurably beautiful. Without fresh water, beauty cannot unfold in trees and other plants. Likewise, a living being scorched by the three kinds of suffering can never become cool or attain true beauty without entering the company of Vrajendra's son, who resembles a new rain cloud.”

ORIGINAL

जलस्थलौकसः सर्वे नववारिनिषेवया।
अबिभ्रद् रुचिरं रूपं यथा हरिनिषेवया॥

(श्रीमद्भा० १०।२०।१३)

ENGLISH TRANSLATION

All creatures of water and land assumed beautiful forms by enjoying the fresh rainwater,
just as beings become beautiful through serving Hari.

(Śrīmad Bhāgavatam 10.20.13)

ORIGINAL

जलके, थलके बासी जिते।
जल-सोभा करि सोभित तिते॥
जैसैं हरि-सेवा करि कोई।
रुचिर रूप अति राजत सोई॥

ENGLISH TRANSLATION

All the inhabitants of water and land
became radiant through the water's splendor.
Likewise, one who renders service to Hari
shines with an exceedingly beautiful form.

ORIGINAL

और भी देखो, जानते हो कलिन्दनन्दिनीका प्रवाह किस ओर जा रहा है, क्यों इसमें इतनी ऊँची-ऊँची तरंगें उठ रही हैं? अच्छा सुनो, अन्तर्दृष्टिसे देखो, उद्वेलित प्रवाह पहले सुरसरिसे संगमित हो जाता है। फिर दोनोंकी एकीभूत धारा सागरका आलिङ्गन कर रही है। सागर इस परम पावन स्पर्शसे कृतार्थ हो रहा है। आनन्दातिरेकसे उसके श्वास फूल रहे हैं, बड़ी-बड़ी लहरें उठ रही हैं उसमें, उसने तपनतनयाके हृदयमें संचित श्रीकृष्णचरणसरोरुहका पराग जो पा लिया, नहीं-नहीं, पावसके इस प्लावनमें व्रजपुरकी धराके राशि-राशि रजःकण बटोरकर रविनन्दिनी ले आयी हैं। सागरको यह अप्रतिम निधि अपने-आप प्राप्त हो गयी है, वह निधि जिसके लिये पितामह तरसते रहते हैं। स्वयं यमुना जब इन रजःकणोंको बटोरने लगती हैं, मर्यादा तोड़कर जब काननकी उन पगडंडियोंको, निम्नदेशमें अवस्थित पुरवीथियोंको जिनपर व्रजपुरवासी अपना पग रखते हैं, धोने लगती हैं, उस समय उनका आनन्दविवश हृदय, हृदयका सम्पूर्ण रस उच्छुलित हो उठता है। यह रस ही तो इनकी विशाल ऊर्मियोंके रूपमें व्यक्त हो रहा है और फिर बड़े वेगसे सागरको भेंट समर्पित करनेके लिये वहन किये जा रही हैं व्रजपुरवासियोंके, गोपशिशुओंके, व्रजदम्पतिके, व्रजाङ्गनाओंके चरणपद्मोंका पराग। कितना अचिन्त्य सौभाग्य है इनका और सागरका! इसीलिये तो सागर भी उन्मत्त हो उठा है। अब यदि समझ सकते व्रजरजकी महिमाको तो तुम्हें भी भान होता यह आनन्द कैसा होता है। किंतु तुम्हारा मन तो कामना-वासनासे युक्त है, नेत्रोंपर घना आवरण है इनका। कैसे हृदयंगम कर सकोगे इस अप्राकृत दिव्यातिदिव्य आनन्दको। हाँ, अपने अधिकारके अनुरूप इसकी ओटसे एक संकेत प्राप्त कर लो, बड़ा लाभ होगा तुम्हारा। इस पाठको सामने रखकर अग्रसर होना, फिर पथश्रान्त नहीं होओगे। देखो, सागर स्थिर है, फिर भी वर्षाकालीन नद-नदियोंका उद्दाम प्रवाह, पावसका झंझावात इसे विक्षुब्ध कर देता है, ठीक उसी प्रकार, जैसे अविशुद्धचित्त योगियोंका विविध वासना-बीजयुक्त चित्त विषयोंके सम्पर्कमें आते ही चञ्चल हो उठता है। कदाचित् वे सावधान होते, विषयोंका सम्बन्ध परित्याग कर, यथायोग्य साधनानुष्ठानमें संलग्न होते तो क्रमशः इन वासनाओंका विनाश हो जाता, नीलसुन्दरकी चरणनख-चन्द्रिकासे उनका अन्तस्तल उद्भासित हो उठता; किंतु इस ओर उनका ध्यान नहीं होता, मायाके चाकचिक्यमें वे साधनानुष्ठानका पथ भूल जाते हैं, विषयोंका सम्बन्ध होने लगता है। फिर तो आन्तरिक सुप्त वासनाएँ जाग उठेंगी ही, चित्त विक्षुब्ध होकर ही रहेगा। इसके कितने उदाहरण तुम्हारे सामने ही होंगे। परमार्थ-जीवनका आरम्भ कितना त्यागमय था। एक दिन हिमाचलकी शान्त कन्दरामें निवास था, उस अकिंचन जीवनमें कामनाएँ स्वप्नमें भी नहीं स्पर्श करती थीं। उत्कट वैराग्यकी आगमें मानो संसार स्वाहा-सा हो चुका था; किंतु भक्त दर्शन करने आये, उनकी एकान्त प्रार्थनासे उनके गृहकुटीरको पवित्र करनेकी शुद्ध वासना जाग उठी और फिर शैलेन्द्रकी शरण त्यागकर भक्तके उद्यानमें, एक शान्त कुटियामें निवास हुआ। अब भक्तोंकी और भीड़ बढ़ी। प्रत्येक भक्तका मनोरथ पूर्ण करना भगवत्सेवा प्रतीत होने लगी। उनकी मनुहार स्वीकार करना कर्तव्य-बोध होने लगा। भू-शयन छूटा, कन्था छूटा, कन्द-मूल-वन-फलका आहार छूटा और उसके स्थानपर आयी मनोरम सुकोमल शय्या, क्षौमनिर्मित उत्तरीय एवं अधोवस्त्र, विविध चर्व्य-चोष्य-लेह्य-पेयका सुखद भोग। वहाँ तो अङ्गोंमें शीतजन्य चिह्न अङ्कित हो गये थे, धूलिधूसरित रहते थे वे, और अब कहाँ सम्पूर्ण अवयव सुचिक्कण हो गये। ग्रीवामें भक्तोंके द्वारा अर्पित पुष्पहार सुशोभित हो उठा! ऐसी स्थितिमें पावसके समुद्रकी जो दशा होती है, वही चित्तकी हो जाती है। अतएव सावधान रहना, भला! नीलसुन्दरके श्रीअङ्गोंमें जबतक तुम्हारा चित्त मिल न जाय, व्रजेन्द्रनन्दनके अतिरिक्त कुछ भी स्फूर्ति हो रही हो, तबतक विषय-सम्बन्धसे दूर-दूर रहना। चित्तमें अविराम अङ्कित करते रहना उस इन्द्रनीलद्युति छविको ही! उस नीलिमाके अतिरिक्त बाहरका कुछ भी स्वीकार न करना। कलिन्दनन्दिनी, सुरसरि एवं सागरके संगमकी ओटमें व्यक्त हुआ यह पाठ, शिक्षा क्षणभरके लिये भी भूल न जाना!—

ENGLISH TRANSLATION

Look further. Do you know where the current of Yamunā, daughter of Mount Kalinda, is going and why such towering waves rise within her? Listen and see with inward vision. Her surging current first unites with the celestial Gaṅgā. Their merged stream then embraces the ocean. The ocean feels fulfilled by this supremely sacred touch. Its breath swells with excessive joy and immense waves arise, for it has received the pollen of Śrī Kṛṣṇa's lotus feet stored within the heart of the sun's daughter. No, there is more. In this rainy-season flood, Yamunā has gathered masses of dust from the land of Vraja and brought them with her. The ocean has effortlessly obtained this matchless treasure, the treasure for which Brahmā himself continually longs.

When Yamunā gathers these particles of dust, breaks her bounds, and begins washing the forest paths and the lower streets upon which Vraja's residents place their feet, her heart becomes overwhelmed with joy and all its nectar surges upward. That nectar manifests as her mighty waves. With tremendous speed she then carries an offering to the ocean: pollen from the lotus feet of Vraja's residents, the cowherd boys, the divine couple of Vraja, and the women of Vraja. How inconceivable is the good fortune of Yamunā and the ocean! That is why the ocean too has become intoxicated. If you could understand the glory of Vraja's dust, you would know the nature of such joy. But your mind is filled with desires and longings, which form a dense covering over your eyes. How could you comprehend this unworldly, supremely divine bliss?

Still, according to your capacity, receive one indication from behind this mystery. It will bring you immense benefit. Advance with this lesson before you, and you will not grow weary upon the path. The ocean is steady, yet the wild currents of rain-swollen rivers and the rainy season's tempest agitate it. In just the same way, the minds of immature yogis, filled with the seeds of many desires, become restless as soon as they contact sense objects. Had they remained vigilant, renounced contact with objects, and engaged in appropriate spiritual discipline, these desires would have gradually perished and their inner being would have become radiant with the moonlight of the Dark Beauty's toenails. But they give no attention to this. Dazzled by māyā's glitter, they forget the path of discipline and begin associating with sense objects. Their dormant inner desires inevitably awaken, and their minds remain agitated. You will have many examples before you.

How full of renunciation the spiritual life appeared at its beginning! Once there was residence in a tranquil Himalayan cave. In that possessionless life, desires did not touch one even in dreams. The world seemed to have been offered into the fire of intense detachment. Then devotees came for an audience. Their earnest request awakened the pure desire to sanctify their cottage, and the shelter of the lord of mountains was abandoned for a quiet hut in a devotee's garden. More devotees gathered. Fulfilling each devotee's wish began to appear as service to Bhagavān, and accepting their entreaties began to feel like duty. Sleeping upon the ground was abandoned, the patched cloak was abandoned, and the diet of roots, tubers, and forest fruits was abandoned. In their place came a charming, soft bed; upper and lower garments of fine linen; and pleasing foods to chew, suck, lick, and drink. In the mountains the limbs had borne marks of the cold and remained covered with dust. Now every limb became smooth and polished, and flower garlands offered by devotees adorned the neck.

In such a state the mind becomes like the ocean during the rains. Therefore remain watchful. Until your mind has merged into the Dark Beauty's blessed limbs, so long as anything other than Vrajendra's son still arises within it, remain far from all contact with sense objects. Unceasingly imprint upon the mind only that sapphire-radiant form. Accept nothing external except that blueness. Never forget, even for a moment, this lesson revealed behind the meeting of Yamunā, Gaṅgā, and the ocean.

ORIGINAL

सरिद्भिः संगतः सिन्धुश्चुक्षुभे श्वसनोर्मिमान्।
अपक्वयोगिनश्चित्तं कामाक्तं गुणयुग् यथा॥

(श्रीमद्भा० १०।२०।१४)

ENGLISH TRANSLATION

Joined by the rivers, the ocean became agitated, breathing forth waves,
just as an immature yogi's desire-stricken mind is disturbed by contact with the qualities of nature.

(Śrīmad Bhāgavatam 10.20.14)

ORIGINAL

सरित-संग करि छुभित जु सिंधु।
उमगि ऊरमी है गयौ अंधु॥
यों अपक्व जोगी चित धाइ।
बिषयन पाइ भ्रष्ट ह्वै जाइ॥

ENGLISH TRANSLATION

Meeting the rivers, the ocean became agitated,
its waves surging until it seemed blind.
So an immature yogi's mind runs outward
and falls from its path upon encountering sense objects.