

Śrī Brhad-bhāgavatāmṛta

by Śrīla Sanātana Gosvāmī

Volume - 2

Śrī-goloka-māhātmya

The Glories of Goloka

Part 6

Abhīṣṭa-lābha

The Attainment of All Desires

Then, @ put RP
chewed pān in my mouth
glancing R.R.

Text 134

athācamya yathā-nyāyam
tāmbūlam līlayottamam
carvan sa rādhikām paśyañ
carvitam man-mukhe nyadhāt

Then (atha) Kṛṣṇa properly (yathā-nyāyam) washed His mouth (ācamya) and playfully chewed (līlayā carvan) some excellent pān (uttamam tāmbūlam). Glancing at Rādhikā (rādhikām paśyañ), He put (saḥ nyadhāt) the chewed pān (carvitam) into my mouth (mat-mukhe).

Without arousing suspicion in the other gopīs, Kṛṣṇa, the most expert romantic hero, pleased Rādhikā by placing this desirable remnant into the mouth of Her family member.

Text 135

mātā snehāturā mantrān
paṭhantī bhukta-jārakān
vāma-pāṇi-talenāsyo-
daram muhur amārjayat

Kṛṣṇa's mother (**mātā**), anxious with affection (**sneha āturā**), chanted mantras (**paṭhantī mantrān**) and rubbed (**amārjayat**) His belly (**asya udaram**) with her left palm (**vāma-pāṇi-talena**) again and again (**muhuh**) to make sure He would digest what He had eaten (**bhukta-jārakān**).

Y.M. Chatter
He mixes & rubs
His belly to ensure
digestion to ensure

Text 135

mātā snehāturā mantrān
paṭhantī bhukta-jārakān
vāma-pāṇi-talenāsyo-
daram muhur amārjayat

Kṛṣṇa's mother (mātā), anxious with affection (sneha āturā), chanted
mantras (paṭhantī mantrān) and rubbed (amārjayat) His belly (asya
udaram) with her left palm (vāma-pāṇi-talena) again and again
(muhuh) to make sure He would digest what He had eaten (bhukta-
jārakān).

There was no real danger that such a lovingly prepared meal would cause indigestion, but Mother Yaśodā was obsessed with keeping her son happy and comfortable.

Such was her unique love for Him.

MM went to
cow pastures, (B) ^{the} ^{got to sleep?}
& (A) singing songs → wandered about
in the village courtyard.

Text 136

go-vrajāntar-gato nando
rāmaḥ supto vicakṣaṇaḥ
caṅkramyate sma gītāni
gāyan kṛṣṇo vrajāṅgane

Nanda Mahārāja (nandaḥ) went out (gataḥ) into the cow pastures (go-vraja antaḥ), intelligent Balarāma (vicakṣaṇaḥ rāmaḥ) went to sleep (suptaḥ), and Kṛṣṇa (kṛṣṇaḥ), singing songs (gāyan gītāni), wandered about (caṅkramyate sma) the village courtyard (vraja aṅgane).

Perceptive Balarāma could understand that this was a good chance for Kṛṣṇa to enjoy some of His more private pastimes.

He therefore rested inside the house.

Yaśodā was also inside, busy with housework.

Text 137

kṣaṇam vihr̥tya vraja-sundarī-rataḥ
sa mātur ākāraṇa-gauravād arāt
sukham sma śete śayanālayam gatas
talpe payaḥ-phenā-manojña-tūlike

Eager to enjoy
with the girls, He
played for a short time
& then out of respect for
→ He came inside to rest.

Eager to enjoy (rataḥ) with the beautiful girls of Vraja (vraja-sundarī), Kṛṣṇa played (vihr̥tya) for a short time outside (kṣanam). Then, out of respect (gauravāt) for His mother (mātuh), He (sah) responded to her distant call and came home (ākāraṇa arāt) and went straight (gataḥ) to His bedroom (śayana-ālayam) and lay down (śete sma) comfortably (sukham) on the bed (talpe), its cotton sheets (tūlike) as soft and white as the foam of milk (payaḥ-phenā-manojña).

Gaurava means “great respect.”

Although Kṛṣṇa is always eager to consort with the gopīs, He is also attracted by the special love of His mother.

He is akhila-rasāmṛta-mūrti, the embodiment of all relationships, not just the mādhurya-rasa.

The Spacious bed
had soft pillows,
an effulgent bed-stead,
ornamented with gold & gems.

Text 138

nirañka-pūrṇendu-samais tathāparair
mṛdūpadhānair yutam asti yat tatam
anarghya-ratnācita-kāñcanollasal-
lalāma-palyaṅka-vare mahā-prabhe

That spacious bed (yat tatam) had (yutam asti) soft pillows (mṛdu upadhānaiḥ), some like (samaih) spotless full moons (nirañka-pūrṇa indu), others of various kinds (tathā aparaiḥ). And it lay on an effulgent (mahā-prabhe) bedstead (palyaṅka-vare) beautifully ornamented (lalāma) with shining gold (ullasat kāñcana) bedecked with (ācita) priceless gems (anarghya-ratna).

Some of Kṛṣṇa's pillows in Nanda Mahārāja's home resemble the full moon in shape and color, but they aren't marred by spots.

Kṛṣṇa's bed also has other, long pillows.

Especially soft are the ones He uses to rest His head.

Text 139

yaḥ śobhate mauktika-mālikāvṛtaiś
citirair vitānair upaśobhite dhṛtaḥ
prāsāda-simhe 'guru-dhūpa-vāsīte
ramya-prakoṣṭhe bahu-ratna-nirmite

A splendid canopy
for the beauty of the
stood in the room
whose closets were
filled with aguru-
incense.

A splendid canopy (citiraiḥ vitānaiḥ) draped with (āvṛtaiḥ) strings of
pearls (mauktika-mālikā) further enhanced the beauty of that bed
(śobhate), which stood in a room (yaḥ dhṛtaḥ) fragrant (vāsīte) with
aguru incense (aguru-dhūpa), a room whose beautiful closets (ramya-
prakoṣṭhe) were built with many valuable gems (bahu-ratna-nirmite),
a palatial room that excelled all others (upaśobhite prāsāda) as the
lion excels all other animals (simhe) .

The canopies above the bed were not only decorative; they also served the practical purpose of shading Kṛṣṇa on nights when the moon was bright.

All four corners of the room were decorated with curiously constructed closets.

For R.P. Pooj
& Lalite & Gurbaksh
His feet

Text 140

rādhārpayatya asya mukhāntare sā
saṁskṛtya tāmbūla-putaṁ vidagdhā
candrāvalī śrī-lalitāpi pāda-
padme tu saṁvāhayataḥ sa-līlam

Skillful Rādhā (vidagdhā rādhā) had made pān (saṁskṛtya tāmbūla)
and wrapped it into packets (tu putaṁ) and now offered them (sā
arpayati) to Kṛṣṇa (asya) by placing them into His mouth (mukha-
antare). And Candrāvalī and Śrī Lalitā (candrāvalī śrī-lalitā api)
playfully (sa-līlam) massaged His lotus feet (saṁvāhayataḥ pāda-
padme).

Text 141

kāścic ca bāla-vyajjanāny upādaduḥ
kāścic ca tāmbūla-samudgakāvalim
kāścit patad-grāha-cayaṁ vibhāgaśo
bhṛṅgārikāḥ kāścana saj-jalair bhṛtāḥ

Some gopīs were
holding boxes, some were
others spitting & others
others water pots.

The gopīs (kāścic ca) divided the various services among themselves (vibhāgaśah). Some took up (kāścic ca upādaduḥ) yak-tail whisks (bāla-vyajjanāni), others held boxes in a row (samudgaka āvalim) with more pān (tāmbūla), others (kāścit) had several vessels for catching the falling remnants of pān (patad-grāha-cayaṁ), and others (kāścana) carried (bhṛtāḥ) large pots (bhṛṅgārikāḥ) of fresh water (sat-jalaih).

Some were singing
Others playing instruments
& others were joking
Joking words with Him.

Text 142

anyāś ca tac-chrotra-manoharāṇi
gāyanti gītāni sa-kīrtanāni
vādyāni kāścid bahu vādayanti
tanvanti narmāṇy amunā sahānyāḥ

Other gopīs (anyāḥ ca) sang songs (gāyanti gītāni) and recited prayers (sa-kīrtanāni) that were pleasing to His ears (tat śrotra-manoharāṇi), some (kāścit) played various (bahu vādayanti) musical instruments (vādyāni), and yet others (ca anyāḥ) exchanged joking words (tanvanti narmāṇi) with Him (amunā saha).

The gopīs are always fully dedicated to satisfying Kṛṣṇa.

They sang His names and offered Him prayers because such saṅkīrtana pleases Him very much.

Ⓚ तेरुवोले
with ear got by
Serving his teḥūle remants
Unseen by others.

Text 143

sarvābhir evaṁ pariṣevyamāṇas
tābhiḥ sa sauhārda-bharārdritābhiḥ
tāmbūlikam carvitam aty-abhīṣṭam
tābhyo dade 'nyonyam alakṣyamāṇam

Kṛṣṇa, served (evaṁ pariṣevyamāṇas) by all those gopīs (sarvābhir tābhiḥ), their hearts melting (ārdritābhiḥ) in great affection (sauhārda-bhara) for Him (sah), responded by giving to each one (tābhyaḥ dade), unseen (alakṣyamāṇam) by the others (anyonyam), the prized remnants (ati-abhīṣṭam) of His chewed pān (carvitam tāmbūlikam).

Kṛṣṇa is more eager to fulfill the desires of His devotees than to receive their service.

On this occasion He gave the prasāda of His pān to all the gopīs.

This does not mean, however, that Kṛṣṇa treated all the gopīs exactly the same way; He reciprocated with each of them individually, unseen by the others.

Text 144

evam mahā-dhūrta-sadaḥ-śiromaṇiḥ
sarvāḥ priyās tā ramayan sva-ceṣṭitaiḥ
śrī-rādhikā-prema-kathāsu nirvṛtaḥ
prasvāpa-līlām abhajat kṣaṇād ayam

In this way (evam) the most eminent member of the assembly (sadaḥ-śiromaṇiḥ) of great rogues (mahā-dhūrta) gratified (ramayan) all His beloved girlfriends (sarvāḥ priyās tāḥ) with His behavior (sva-ceṣṭitaiḥ). Then, pleased (nirvṛtaḥ) by the loving talks of Śrī Rādhikā (śrī-rādhikā-prema-kathāsu), as a pastime (līlām) He took (ayam abhajat) a short nap (prasvāpa kṣaṇād).

In this way, (evam)
The most eminent (śiromaṇiḥ) → gratified (ramayan) all His girlfriends (sarvāḥ priyās tāḥ) with His behavior (sva-ceṣṭitaiḥ).
Then, pleased (nirvṛtaḥ) by the loving talks of Śrī Rādhikā (śrī-rādhikā-prema-kathāsu) as a pastime (līlām) He took (ayam abhajat) a short nap (prasvāpa kṣaṇād).

Even while exchanging affection with all the gopīs, Kṛṣṇa showed special favor to the chief of them, Śrīmatī Rādhārānī.

He took special pleasure in talking with Her.

Text 145

Signaled by
→ the gopīs, happy, went
to their homes.

kayāpi samjñayā tās tu
tena saṅketitāḥ kila
sarvāḥ sva-sva-gr̥haṁ jagmur
harṣa-pūra-pariplutāḥ

Signaled (saṅketitāḥ kila) by a gesture (kayāpi samjñayā) from Kṛṣṇa (tena), the gopīs (tāḥ tu), overflowing with happiness (harṣa-pūra-pariplutāḥ), all left (sarvāḥ jagmur) for their own homes (sva-sva-gr̥haṁ).

Even when Kṛṣṇa sent the gopīs home they were happy because as they were leaving He secretly asked each of them to meet Him later.

Śrīdāmā - came &
took me to his house &
& about Kṛṣṇa's pastimes
→ I can't tell anything

Text 146

śrīdāmnāgatyā gehaṁ svam
aham nītaḥ prayatnataḥ
anyat tasya niśā-kṛīḍā-
vṛttam nārhami bhāṣitum

Śrīdāmā came (śrīdāmnā āgatyā) and with some effort (prayatnataḥ) brought me away (aham nītaḥ) to his house (svam gehaṁ). And about Kṛṣṇa's pastimes during the night (anyat tasya niśā-kṛīḍā-vṛttam) there is nothing I can say (na bhāṣitum arhami).

Sarūpa's disciple might be curious about the pastimes Kṛṣṇa
hinted at to the gopīs by moving His eyebrows, but, as Sarūpa
tells him, that topic is not theirs to discuss.

1 Spent the night
in great distress.
Early next morning I went to
N.M's house & saw P asleep with
signs of conjugal enjoyment with

Text 147

nītvā mahārtyā tām rātrim
prātar nanda-gr̥he gataḥ
apaśyam sa hi supto 'sti
paryanke rati-cihna-bhāk

I spent that night (nītvā tām rātrim) in great distress (mahā -ārtyā).
And early next morning (prātar) I went to the house of Nanda
Mahārāja (nanda-gr̥he gataḥ) and saw Kṛṣṇa asleep (apaśyam saḥ hi
suptaḥ) in bed (paryanke), His body showing signs of conjugal
enjoyment (rati-cihna-bhāk).

Sarūpa stayed awake all night, so there is no mention of his waking up.

At dawn he went to Kṛṣṇa and saw fingernail scratches all over Kṛṣṇa's body.

Simple letter YH
Gave it & slow
affection in various
ways. → She said
under her breath.

Text 148

sarala-prakṛtir mātā
niviṣṭā tasya pārśvataḥ
bahudhā lālayantī taṁ
kiñcid ātmany abhāṣata

Kṛṣṇa's simple-hearted mother (sarala-prakṛtir mātā) came in and sat down (niviṣṭā) at His side (tasya pārśvataḥ). While attending to Him in various ways (bahudhā lālayantī taṁ), she said something (kiñcid abhāṣata) under her breath (ātmani).

Mother Yaśodā saw the same marks as Sarūpa but was not capable of wondering what had caused them.

Her mind worked in a simple, straightforward way.

She busied herself in bathing Kṛṣṇa and getting Him ready for the day.

All day my little boy
was busy tending the cows
Now fatigued, He is still not awake.

Text 149

śrī-yaśodovāca

hanta bālo mamāvitvā

gā vaneṣv akhilaṁ dinam

śrānto nidrā-sukhaṁ prāpto

na jāgarty adhunāpy ayam

Śrī Yaśodā said: Dear me (hanta)! All day (akhilaṁ dinam) my little boy (mama bālah) tended the cows (avitvā gāḥ) in the forests (vaneṣu). Fatigued (śrāntaḥ), He was happy to go to sleep (nidrā-sukhaṁ prāptaḥ), and now He is still (ayam adhunā api) not awake (na jāgarti).

Yaśodā could hardly think that Kṛṣṇa was not yet up because
He had been awake all night dancing with the gopīs.

Instead she thought He was still asleep because He was just a
little boy.

AS HE RAN ABOUT THE
FOREST - NASTY THORNS
MUST HAVE CUT HIS BODY.

Text 150

araṇya-kaṇṭakair duṣṭaiḥ
kṣatānīmāni sarvataḥ
ākriyantāsyā gātरेषु
parito dhāvato muhuḥ

As He ran about (dhāvataḥ muhuḥ) the forest (araṇya), nasty thorns (imāni duṣṭaiḥ kaṇṭakaiḥ) made cuts (ākriyanta kṣatāni) all over His body (sarvataḥ gātरेषु paritaḥ).

This was Yaśodā's explanation for the scratches made by the fingernails of the amorous gopīs.

But as she carefully examined and gently touched the marks with her hand, she wondered, How could thorns in the forest have cut His lips?

Well, running all over and playing wildly with the boys, He must have fallen, face first, into a bush.

Oh! how painful
this must be for Him.
And moreover, He has smeared
the kajjāla all over His body.

Text 151

aho kaṣṭam na jānāti
kiñcin nidrā-vaśam gataḥ
mrakṣayām āsa gātreṣu
svasyedaṁ netra-kajjalam

Oh (aho), how painful this must be for Him (idam kaṣṭam) ! But now, fast asleep (nidrā-vaśam), He is not aware of anything (na jānāti kiñcit). And He has smeared (mrakṣayām āsa) the kajjāla from His eyes (netra-kajjalam) all over His body (svasya gātreṣu).

This kajjāla was from the gopīs' eyes, which Kṛṣṇa had been kissing.

Text 152

tathātmādhara-tāmbūla-
rāgam cetas tato 'vidan
ciccheda hāra-mālādi-
parivṛttim muhur bhajan

He doesn't even know
that He has spilled pān juice
all over Himself.
& by turning
leg book His necklaces & garlands.

He doesn't even know (tathā avidan) that He has spilled red
pān juice (tāmbūla rāgam) from His lips (ātma adhara) all
over Himself (itah tatah), and that by turning (parivṛttim
bhajan ca) over and over in bed (muhuh) He has broken
(ciccheda) His necklaces (hāra) and garlands and other
ornaments (mālā ādi).

The red stains on Kṛṣṇa's cheeks were actually from the pān
chewed by the gopīs, and His garlands and necklaces had
broken while He was embracing them.

Kṛṣṇa's clothing and the protective thread on His neck were
also in disarray.

But Mother Yaśodā ascribed all this to His rolling about in His
sleep.

Text 153

nūnaṁ kāśmīra-varṇeyaṁ
yamunā-tīra-mṛttikā
na parityājitā hanta
snānenāpi vapuḥ-sakhī

This reddish
-clay is
an inseparable
to His body.

My goodness (hanta)! This (iyam) saffron-colored (kāśmīra-varṇā)
clay (mṛttikā) from the shore of the Yamunā (yamunā-tīra)—it seems
that even His bath (snānena api) couldn't wash it off (na parityājitā).
It has become like an inseparable friend (nūnaṁ sakhī) to His body
(vapuḥ).

This “red clay” was actually kuṅkuma from the gopīs' breasts.

Text 154

bālābhiś capalābhir hyaḥ
sandhyāyām avadhānataḥ
snānam na kāritaṁ samyañ
nābhyāṅgodvartane tathā

Yesterday (hyaḥ) evening (sandhyāyām), those fickle (capalābhiḥ) girls (bālābhiḥ) didn't bathe Him (snānam na kāritaṁ) with proper attention (avadhānataḥ). They didn't nicely (na samyak) apply the oil (abhyāṅga) and wipe off what was left (udvartane tathā).

If those silly girls had bathed Kṛṣṇa more carefully, she thought, the dirt would have come off.

The girls must
not have silver hair
& curly hair.
...to get colour is still too.

While YM was
speaking like this he
gets up & says to
entertainment of their faces
the girls
sons of fear, laughter &
embarrassment

Text 155

śrī-sarūpa uvāca

mātā yaśodā muhur evam āha
tāsām samakṣam vraja-kanyakānām
tatrāgatānām bhaya-hāsa-lajjā-
virbhāva-mudrā-vilasan-mukhīnām

Śrī Sarūpa said: Mother Yaśodā (mātā yaśodā) spoke like that (evam āha) again and again (muhur), right in front (samakṣam) of the young girls of Vraja (tāsām vraja-kanyakānām), who had just arrived (tatra āgatānām) and who now had signs (virbhāva-mudrā) of fear (bhaya), laughter (hāsa), and embarrassment (lajjā) playfully shining on their faces (vilasat-mukhīnām).

Mother Yaśodā's name implies that she added to Kṛṣṇa's fame
(yaśo dadau).

The gopīs arrived at Nanda Mahārāja's house just as she was
complaining about Kṛṣṇa's disheveled state.

Listening to her, they became afraid that she might begin to
understand what Kṛṣṇa had actually been doing at night.

Still, they couldn't help but laugh at her naive statements and
shrink in embarrassment at seeing the obvious signs of their
dalliance with Kṛṣṇa.

Ⓐ then wake up
& Y.M. settled Him
washed Him & fed Ⓐ & Ⓑ.

Text 156

tato 'sau svāpa-līlāyā
virataḥ snāpitas tayā
bhūṣaṇair bhūṣitaḥ sākam
balarāmeṇa bhojitaḥ

Kṛṣṇa then (tataḥ asau) finished (virataḥ) His pastime of sleep (svāpa-līlāyāḥ), and His mother bathed Him (snāpitaḥ tayā), adorned Him (bhūṣitaḥ) with ornaments (bhūṣaṇaiḥ), and fed (bhojitaḥ) both Him and Balarāma (sākam balarāmeṇa).

Text 157

viśramayya kṣaṇam taṁ ca
gopīnām sukha-vārtayā
vane śubha-prayāṇāya
tasya kṛtyāni sākarot

Ⓟ She then made
→ make relax for cultivate
with the goṛis. talking
She heard everything for
His departure to the forest.

She made Kṛṣṇa relax (taṁ viśramayya) a short while (kṣaṇam), and He enjoyed talking (ca sukha-vārtayā) with the gopīs (gopīnām). Then she (sā) got things ready (akarot kṛtyāni) for His auspicious departure (śubha-prayāṇāya) to the forest (vane).

Text 158

Even though, the
gopīs were pained,
Y.M. had the thought of separation,
So, he had them sing auspicious
songs & carry full pots.

tāsām apy antar-ārtānām
bhāvi-viccheda-cintayā
divya-maṅgala-gītena
pūrṇa-kumbhādikam nyadhāt

Though (api) the young gopīs (tāsām) were pained (ārtānām) at heart (antaḥ) at the thought (cintayā) of soon being separated from Kṛṣṇa (bhāvi-viccheda), Mother Yaśodā had them (nyadhāt) sing transcendental songs (divya gītena) for His good fortune (maṅgala) and ceremoniously carry full pots (pūrṇa-kumbha) and other auspicious items (ādikam).

No matter what ecstasy impeded them, the gopīs had to do their service.

After all, they had to sing and carry pūrṇa-kumbhas—full pots of water with yogurt, flowers, unhusked barley, parched rice, and other pure substances—or else Kṛṣṇa’s departure for the forest would not be auspicious.

She then sat
& adorned them with ornaments
& robes suitable for forest.

Text 159

niveśya sāgrajaṁ putraṁ
pīṭhe 'raṇyocitāni sā
paryadhāpayad aṅgeṣu
bhūṣaṇāny auśadhāni ca

She (sā) sat Kṛṣṇa (niveśya putraṁ) on a chair (pīṭhe) with His elder brother (sa-agrajaṁ) and adorned (paryadhāpayad) Their limbs (aṅgeṣu) with ornaments (bhūṣaṇāni) and medicinal herbs (auśadhāni ca) suitable for the forest (arānya ucitāni).

Besides decorative ornaments, Yaśodā placed various items on
Their bodies to assure Their safety, such as tiger nails,
enchanted talismans, protective threads, herbs meant for
healing wounds, and gāruḍa-maṇi (emeralds for guarding
against poison).

Text 160

prajojya vṛddha-viprābhir
anyābhiś ca śubhāśiṣaḥ
balād yātrā-vidhim tena
sarvaṁ sā samapādayat

She engaged (prajojya) elderly (vṛddha) brāhmaṇa ladies (viprābhiḥ) and other ladies (anyābhiḥ ca) in offering blessings (śubha-āśiṣaḥ), and she (sā) made Kṛṣṇa do (tena balāt samapādayat) all the prescribed rituals (sarvaṁ vidhim) to prepare for His outing (yātrā).

She engaged elderly
brāhmaṇa ladies in offering
blessings & she made
all the rituals for His outing

Elderly brāhmaṇīs blessed Kṛṣṇa, as did the older gopīs.

Kṛṣṇa was more eager to get going than to touch His nose with His fingers and carry out other protective rituals, but His mother gave Him no choice.

He collected his
cows & putting the
cows in front, left, playing
his flute.

Text 161

bhogyam mādhyāhnikam mātrā-
rpitam ādāya kiñcana
utthāpya gāḥ puraḥ kurvan
prasthito veṇum īrayan

Kṛṣṇa took (ādāya) the lunch (kiñcana bhogyam) His mother
gave Him (mātrā arpitam) for noontime (mādhyā-ahnikam),
stirred the cows from their rest (utthāpya gāḥ) and got them
in front of Him (puraḥ kurvan), and set off (prasthitaḥ),
playing (īrayan) His flute (veṇum).

Mother Yaśodā had prepared lunch for Kṛṣṇa to take with Him, and He packed as much of it as He could in a bag tied to a stick.

Then He roused the cows, who were lying down, and drove them forward, urging them on with the music of His flute.

By the way
all his other shroes
these around Him.

Text 162

tāvat saharāḥ sarve
tasyābhyarṇe samāgatāḥ
nirgatyā vargaśo ghoṣāt
tat-sakhyocitatām gatāḥ

Just then (tāvat) His companions (sarve saha-carāḥ) came out (nirgatyā) in groups (vargaśaḥ) from the cowherd village (ghoṣāt) and gathered (samāgatāḥ) around Him (tasya-abhyarṇe). The boys were all fit to be His intimate friends (tat-sakhya-ucitatām gatāḥ).

Because the attention of the cowherd boys was never diverted to anything other than pleasing Kṛṣṇa, the boys needed only to hear Kṛṣṇa's flute to know that it was time to leave.

It hardly mattered whether they had finished having breakfast or preparing themselves; if Kṛṣṇa was going to the forest they had to follow right behind.

There were a great number of these companions of Kṛṣṇa, and they naturally divided themselves into groups, led by prominent boys.

All the boys, however, were completely fit to be with the Supreme Lord in close friendship.

Text 163

kadācit taiḥ samaṁ vaṁśīḥ
śṛṅgāṇi ca kadāpi saḥ
kadācit patra-vādyāni
bahudhā vādayan babhau

They picked
up sticks, buffalo horns,
& other instruments
showing off.

At one moment (kadācit) He and the boys (taiḥ samaṁ) played their flutes (vaṁśīḥ), at another (kadā api ca) their buffalo horns (saḥ śṛṅgāṇi), at still another (kadācit) some instruments fashioned from leaves (patra-vādyāni). Thus He and the boys showed off (babhau) by playing various kinds of music (bahudhā vādayan).

The boys made noisemakers out of leaves and blades of darbha grass they picked up from the side of the path.

Ⓐ & Ⓑ stand
catching His friends
singing, dancing & glorifying
Them.

Text 164

samaṁ bhrātrāvatasthe 'sāv
āta-kṛīḍā-paricchadaiḥ
gāyadbhis taiś ca nṛtyadbhiḥ
stuvadbhis taṁ prahaṣataḥ

Kṛṣṇa (asau) stood (avatasthe) with His brother (bhrātrā
samaṁ) while Their friends (taiḥ ca), playthings (kṛīḍā-
paricchadaiḥ) in hand (āta), joyfully sang (prahaṣataḥ
gāyadbhiḥ), danced (nṛtyadbhiḥ), and glorified Them
(stuvadbhis taṁ).

Among the various things the boys carried were balls, drums, fans, flags, seats, umbrellas, cāmara fans, hand cymbals, wooden shoes, and food and drink.

This was the paraphernalia for their games in the forest.

The boys were very happy to be away from their homes and on the way to the forest, where they could play however they liked.

Text 165

agre jyāyān aham prṣṭhe
tāś cānuvrajana-cchalāt
ākṛṣṭāḥ prema-pāśena
prasthitā virahāśahāḥ

Behind & I little
Bekāṅgīrī
Girls, unable to tolerate separation,
Great - helplessly pulled by ropes
& love.

Kṛṣṇa's elder brother walked (jyāyān) in front (agre) and I (aham) walked behind (prṣṭhe). And the girls (ca tāḥ), unable to tolerate (asahāḥ) being separated from Kṛṣṇa (viraha), found excuses (chalāt) to follow (anuvrajana) and came out from the village (prasthitāḥ), helplessly pulled (ākṛṣṭāḥ) by ropes of love (prema-pāśena).

Here Sarūpa gives the gopīs only a slight mention, referring to them simply as (tāḥ) (“those girls”), because anything he says about them might stir his memories of the special relations between the gopīs and Kṛṣṇa and disturb the mood he is trying to set.

Even though his relationship with Kṛṣṇa was in sakhya-rasa, if he were to remember the gopīs’ love for Kṛṣṇa he would be unable to control his ecstasy.

The gopīs could hardly justify walking out of the village in
broad daylight and in front of everyone, but because they were
helplessly attracted to Kṛṣṇa they were unable to tolerate His
absence.