

## CHAPTER 13

## त्रयोदशोऽध्यायः

(गोपानां श्रीकृष्णप्रभाववर्णनम्, गोपिभिः सह तस्य  
राडक्रीडा च)

पराशर उवाच

गते शक्रे तु गोपालाः कृष्णमक्लिष्टकारिणम्।  
ऊचुः प्रीत्या धृतं दृष्ट्वा तेन गोवर्द्धनाचलम् ॥ १॥  
वयमस्मान्महाबाहो! भवता महतो भयात्।  
गावश्च भवता त्राता गिरिधारणकर्मणा ॥ २॥  
बालक्रीडेयमतुला गोपालत्वं जुगुप्सितम्।  
दिव्यञ्च कर्म भवतः किमेतत् तात! कथ्यताम् ॥ ३॥  
कालियो दमितस्तोये प्रलम्बो विनिपातितः।  
धृतो गोवर्द्धनश्चायं शङ्कितानि मनांसि नः ॥ ४॥  
सत्यं सत्यं हरेः पादौ शपामोऽमितविक्रम।  
यथा त्वद्वीर्यमालोक्य न त्वां मन्यामहे नरम् ॥ ५॥  
प्रीतिः सस्त्रीकुमारस्य ब्रजस्य तव केशव।  
कर्म चेदमशक्यं यत् समस्तैस्त्रिदशैरपि ॥ ६॥  
बालत्वं चातिवीर्यञ्च जन्म चास्मास्वशोभनम्।  
चिन्त्यमानममेयात्मन्! शङ्कां कृष्ण प्रयच्छति ॥ ७॥  
देवो वा दानवो वा त्वं यक्षो गन्धर्व एव वा।  
किं वास्माकं विचारेण बाणवोऽसि नमोऽस्तु ते ॥ ८॥

After Śakra had departed, the cowherds said to Kṛṣṇa, whom they had seen holding up Govarddhana, “We have been preserved, together with our cattle, from a great peril, by your supporting the mountain above us; but this is very astonishing child's play, unsuitable to the condition of a herdsman, and all thy actions are those of a god. Tell us what is the meaning of all this, Kālīya has been conquered in the lake; Pralamba has been killed; Govarddhana has been lifted up: our minds are filled with amazement. Assuredly we repose at the feet of Hari, O you of unbounded might!

for, having witnessed thy power, we cannot believe you to be a man. Thy affection, Keśava, for our women and children, and for Vraja; the deeds that you hast wrought, which all the gods would have attempted in vain; they boyhood, and thy prowess; thy humiliating birth amongst us; are contradictions that fill us with doubt, whenever we think of them. Yet reverence be to you whether you be a god, or a demon, or a Gandharva, or whatever we may deem you; for you are our friend.”

पराशर उवाच

क्षणं भूत्वा त्वसौ तूष्णीं किञ्चित् प्रणयकोपवान्।  
इत्येवमुक्तस्तैर्गोपैः कृष्णोऽप्याह महामुने॥ १॥

When they had ended, Kṛṣṇa remained silent for some time, as if hurt and offended, and then replied to them,

श्रीभगवानुवाच

मत्सम्बन्धेन भो गोपा! यदि लज्जा न जायते।  
श्लोध्यो वाहं ततः किं वो विचारेण प्रयोजनम्॥ १०॥  
यदि वोऽस्मि मयि प्रीतिः श्लाध्योऽहं भवतां यदि।  
तदात्मबन्धुसदृशी बुद्धिर्वः क्रियतां मयि॥ ११॥  
नाहं देवी न गन्धर्वो न यक्षो न च दानवः।  
अहं वो बान्धवो जातो नास्ति चिन्त्यमतोऽन्यथा॥ १२॥

Kṛṣṇa replied— ‘Herdsmen, if you are not ashamed of my relationship; if I have merited your praise; what occasion is there for you to engage in any discussion concerning me? If you have any regard for me; if I have deserved your praise; then be satisfied to know that I am your kinsman. I am neither god, nor Yakṣa, nor Gandharva, nor Dānava; I have been born your relative, and you must not think differently of me.’

पराशर उवाच

इति श्रुत्वा हरेवाक्यं बद्धमौनास्ततो वनम्।  
ययुर्गोपा महभाग! तस्मिन् प्रणयकोपिन॥ १३॥

Upon receiving this answer, the Gopas held their peace, and went into the woods, leaving Kṛṣṇa apparently displeased.

कृष्णस्तु विमलं व्योम शरच्चन्द्रस्य चन्द्रिकाम्।  
तथा कुमुदिनीं फुल्लामामोदितदिगन्तराम् ॥ १४॥  
वनराजिं तथा कूजद् भृङ्गमाला मनोरमाम्।  
विलोक्य सह गोपीभिर्मनश्चक्रे रतिं प्रति॥ १५॥  
सह रामेण मधुरमतीव वनिताप्रियम्।  
जगौ कलपदं शौरिर्नानातन्त्री-कृतव्रतम्॥ १६॥  
रम्यं गीतध्वनिं श्रुत्वा सन्त्यज्यावसथांस्तदा।  
आजग्मुस्त्वरिता गोप्यो यत्रास्ते मधुसूदनः॥ १७॥

But Kṛṣṇa, observing the clear sky bright with the autumnal moon, and the air perfumed with the fragrance of the wild water-lily, in whose buds the clustering bees were murmuring their songs, felt inclined to join with the Gopīs in sport. Accordingly he and Rāma commenced singing sweet low strains in various measures, such as the women loved; and they, as soon as they heard the melody, quitted their homes, and hastened to meet the foe of Madhu.

शनैः शनैर्जगौ गोपी काचित् तस्य लयानुगम्।  
दत्तावधाना काचित्तु तमेव मनसास्मरत्॥ १८॥  
काचित् कृष्णोति कृष्णोति प्रोक्त्वा लज्जामुपागता।  
ययौ च काचित् प्रेमान्धा तत्पार्श्वमविलज्जिता॥ १९॥  
काचिदावसशस्यान्तः स्थिता दृष्ट्वा बहिर्गुरुन्।  
तन्मयत्वेन गोविन्दं दृष्ट्वा मीलितलोचना॥ २०॥  
तच्चिन्ताविपुलाह्लाद-क्षीणपुण्यचया तथा।  
तदप्राप्ति-महादुःखविलीनाशेषपातका॥ २१॥  
चिन्तयन्ती जगत्सूतिं परब्रह्मस्वरूपिणम्।  
निरुच्छ्वासतया मुक्तिं गतान्या गोपकन्यका॥ २२॥

One damsel gently sang an accompaniment to his song; another attentively listened to his melody: one calling out upon his name, then shrunk abashed; whilst another, more bold, and instigated by affection, pressed close to his side: one, as she sallied forth, beheld some of the seniors of the family, and dared not venture, contenting herself with meditating on Kṛṣṇa with closed eyes, and entire devotion, by which immediately all acts of merit were effaced by rapture, and all sin was expiated by

regret at not beholding him: and others, again, reflecting upon the cause of the world, in the form of the supreme Brahma, obtained by their sighing final emancipation.

गोपीपरिवृती रात्रिं शरच्चन्द्रमनोरमाम्  
मानयामास गोविन्दो रासारम्बरसोत्सुकः॥ २३॥  
गोप्यश्च वृन्दशः कृष्णचेष्टास्वायत्तमूर्त्तयः।  
अन्यदेशं गते कृष्णे चेरुर्वुन्दावनान्तरम्॥ २४॥  
कृष्णे निरुद्धहृदयां इदमूचुः परस्परम्।  
कृष्णोऽहमेतल्ललितं व्रजाम्यालोक्यतां गतिः।  
अन्या ब्रवीति कृष्णस्य मम गीतिर्निशाम्यताम्॥ २५॥  
दुष्टकालिय! तिष्ठान्न कृष्णोऽहमिति चापरा।  
बाहुमास्फोट्य कृष्णस्य लीलासर्वस्वमाददे॥ २६॥  
अन्या ब्रवीति भो गोपा! निःशङ्कैः स्थीयतामिहा।  
अलं वृष्टिभयेनात्र धृतो गोवर्द्धनो मया॥ २७॥  
धेनुकोऽयं मया क्षिप्तो विचरन्तु यथेच्छया।  
गोपी ब्रवीति वै चान्याकृष्णलीलानुकारिणी॥ २८॥

Thus surrounded by the Gopīs, Kṛṣṇa thought lovely moonlight night of autumn propitious to the Rāsa dance.<sup>1</sup> Many of the Gopīs imitated the different actions of Kṛṣṇa, and in his absence wandered through Vrindāvan, representing his person. "I am Kṛṣṇa," cries one; "behold the elegance of my movements. "I am Kṛṣṇa," exclaims another; "listen to my song." "Vile Kāliya, stay! for I am Kṛṣṇa," is repeated by a third, slapping her arms in defiance. A fourth calls out, "Herdsmen, fear nothing; the danger of the storm is over, for, lo I lift up Govardhana for your shelter." And a fifth proclaims, "Now let the heads graze where they will, for I have destroyed Dhenuka."

एवं नानाप्रकारासु कृष्णचेष्टासु तास्तदा।  
गोप्यो व्यग्राः समं चेरु रम्यं वृन्दावनान्तरम्॥ २९॥  
विलोकयैका भुवं प्राह गोपी गोपवराङ्गना।  
पुलकाञ्चितसर्वाङ्गी विकाशि-नयनोत्पला॥ ३०॥  
ध्वजबज्राङ्कशाब्जाङ्क-रेखावन्त्यालि पश्यता।  
पदान्येतानि कृष्णस्य लीलालङ्कृतगामिनः॥ ३१॥  
कापि तेन समं याता कृतपुण्या मदालसा।

पदानि तस्याश्चैतानि घनान्यल्पतनूनि च ॥ ३२॥

Thus in various actions of Kṛṣṇa the Gopīs imitated him, whilst away, and beguiled their sorrow by mimicking his sports. Looking down upon the ground, one damsel call to her friend, as the light down upon her body stands erect with joy, and the lotuses of her eyes expand," See here are the marks of Kṛṣṇa's feet, as he has gone alone sprotively, and left the impressions of the banner, the thuodebolt, and the goad.<sup>2</sup> What lovely maiden has been his companion, inebriate with passion, as her irregular footmarks testify?

पुष्पावचयमत्रोच्चैश्चक्रे दामोदरो ध्रुवम्।  
येनाग्राक्रान्तिमात्राणि पदान्यत्र महात्मनः॥ ३३॥  
अत्रोपविश्य सा तेन कापि पुष्पैरलङ्कृता।  
अन्यजन्मनि सर्वात्मा विष्णुरभ्यर्चिता यया॥ ३४॥  
पुष्पबन्धनसम्मान-कृतमानामपास्य ताम्।  
नन्दोपसुतो यातो मार्गेणानेन पश्यता॥ ३५॥  
अनुयोगऽसमर्थान्या नितम्बभरमन्थरा।  
या गन्तव्ये द्रुतं याति निम्नपादाग्रसंस्थितिः॥ ३६॥  
हस्तन्यस्ताग्रहस्तेयं तेन याति तथा सखि।  
अनायत्तपदन्यासा लक्ष्यते पदपद्धतिः॥ ३७॥  
हस्तसंस्पर्शमात्रेण धूर्त्तेनैषा विमानिता।  
नैरास्यमन्दगामिन्या निवृत्तं लक्ष्यते पदम्॥ ३८॥

Here Dāmodara has gathered flowers from on high, for we see alone the impressions of the tips of his feet. Here a nymph has sat down with him, ornamented with flowers, fortunate in having propitiated Viṣṇu in a prior existence. Having left her in an arrogant mood, because he had offered her flowers, the son of Nanda has gone by this road; for see, unable to follow him with equal steps, his associate has here tripped along upon her toes and holding his hand the damsel has passed, as is evident from the uneven and intermingled footsteps. But the rogue has merely taken her hand, and left her neglected, for here the paces indicate the path of a person in despair.

नूनमुक्ता त्वरामीति पुनरेष्यामि तेऽन्तिकम्।  
तेन कृष्णेन येनैषा त्वरिता पदपद्धतिः॥ ३९॥

प्रविष्टो गहनं कृष्णः पदमत्र न लक्ष्यते।  
 निवर्तध्वं शशाङ्कस्य नैतद्दीधितिगोचरे॥ ४०॥  
 निवृत्तास्तास्ततो गोप्यो निराशाः कृष्णदर्शने।  
 यमुनातीरमागत्य जगुस्तच्चरितं तदा॥ ४१॥  
 ततो ददृशुरायान्तं विकाशिमुखपङ्कजम्।  
 गोप्यस्त्रैलोक्यगोसारं कृष्णमक्लिष्टचेष्टितम्॥ ४२॥  
 काचिदालोक्य गोविन्दमायन्तमतिहिर्षिता।  
 कृष्ण कृष्णोति कृष्णोति प्राह नान्यवुदैरयत्॥ ४३॥  
 काचिद् भूभङ्गरं कृत्वा ललाटफलकं हरिम्।  
 विलोक्य नेत्रभृङ्गाभ्यां पपौ यन्मुखपङ्कजम्॥ ४४॥  
 काचिदालोक्य गोविन्दं निमीलित-विलोचना ।  
 तस्यैव रूपं ध्यायन्ती योगारूढेव चाबभौ॥ ४५॥

Undoubtedly he promised that he would quickly come again, for here are his own footsteps returning with speed. Here he has entered the thick forest, impervious to the rays of the moon, and his steps can be traced no farther." Hopeless then of beholding Kṛṣṇa, the Gopīs returned, and repaired to the banks of the Yamunā, where they sang his songs; and presently they beheld the preserver of the three worlds, with a smiling aspect, hastening towards them: on which, one exclaimed, "Kṛṣṇa! Kṛṣṇa!" unable to articulate any thing else: another affected to contract her forehead with frowns, as drinking with the bees of her eyes the lotus of the face of Hari: another, closing her eyelids, contemplated internally his form, as if engaged in an act of devotion.

ततः काञ्चित् प्रियालापैः काञ्चिद् भूभङ्गचीक्षणैः।  
 निव्येऽनुनयमन्याञ्च करस्पर्शेन माधवः॥ ४६॥  
 ताभिः प्रसन्नचित्ताभिर्गोपीभिः सह सादरम्।  
 राम रासगोष्ठीभिरुदारचरितो हरिः॥ ४७॥  
 रासमण्डलबन्धोऽपि कृष्णपार्श्वमनुज्झता।  
 गोपीजनेन नैवाभूदेकस्थानस्थिरात्मना ॥ ४८॥  
 हस्ते प्रगृह्य चैकेकां गोपिकां रासमण्डलीम्।  
 चकार तत्करस्पर्श-निमीलितदृशं हरिः॥ ४९॥  
 ततः स ववृते रासश्चलद्वलयानिःस्वनः।  
 अनुयातशरत्काव्यगेयगीतिरनुक्रमात् ॥ ५०॥

कृष्णः शरच्चन्द्रमसं कौमुदी कुमुदाकरम्।  
 जगौ गोपीजनस्त्वकं कृष्णानाम पुनः पुनः॥ ५१॥  
 परिवर्त्तश्रमेणैका चलद्वलयलापिनीम्।  
 ददौ बाहुलतां स्कन्धे गोपी मधुनिघातिनः॥ ५२॥

Then Mādhava, coming amongst them, conciliated some with soft speeches, some with gentle looks, and some he took by the hand; and the illustrious deity sported with them in the stations of the dance. As each of the Gopīs, however, attempted to keep in one place, close to the side of Kṛṣṇa, the circle of the dance could not be constructed, and he therefore took each by the hand, and when their eyelids were shut by the effects of such touch, the circle was formed<sup>3</sup> Then proceeded the dance to the music of their clashing bracelets, and songs that celebrated in suitable strain the charms of the autumnal season. Kṛṣṇa sang the moon of autumn, a mine of gentle radiance! but the nymphs repeated the praises of Kṛṣṇa alone.

काचित् प्रविलसद्बाहुः परिरभ्य चुचुम्ब तम्।  
 गोपी गीतस्तुतिव्याज-निपुणा मधूसूदनम्॥ ५३॥  
 गोपी-कपोलं-संश्लेषमभियत्य हरेर्भुजौ।  
 पुलकोद्गमशस्याय स्वेदाम्बुधनतां गतौ॥ ५४॥  
 रासगेयं जगौ कृष्णो यावत् तारतरध्वनिः।  
 साधु कृष्णोति कृष्णोति तावत् ता द्विगुणं जगुः॥ ५५॥

At times, one of them, wearied by the revolving dance, threw her arms, ornamented with tinkling bracelets, round the neck of the destroyer of Madhu: another, skilled in the art of singing his praises, embraced him. The drops of perspiration from the arms of Hari were like fertilizing rain, which produced a crop of down upon the temples of the Gopīs, Kṛṣṇa sang the strain that was appropriate to the dance. The Gopīs repeatedly exclaimed, "Bravo, Kṛṣṇa!" to his song.

गते तु गमनं चक्रुर्वलने सम्मुखं ययुः।  
 प्रतिलोमानुलोमाभ्यां भेजुर्गोपाङ्गना हरिम्॥ ५६॥  
 स तथा सह गोपीभिः राम मधूसूदनः।  
 यथाब्दकोटिप्रमितः क्षणस्तेन विनाभवत्॥ ५७॥

ता वार्यमाणाः पतिभिः पितृभिर्भ्रातृभिस्तथा।  
 कृष्णं गोपाह्वना रात्रौ रमयन्ति रतिप्रियाः॥५८॥  
 सोऽपि कैशोरकवयो मानयन् मधुसूदनः.  
 रेमे ताभिरमेयात्मा क्षपासु क्षपिताहितः॥५९॥  
 तद्भर्तृषु तथा तासु सर्वभूतेषु चेश्वरः।  
 आत्मस्वरूपरूपोऽसौ व्याप्य सर्वमवस्थितः॥६०॥  
 यथा समस्तभूतेषु नभोऽग्निः पृथिवी जलम्।  
 वायुश्चात्मा तथैवासौ व्याप्य सर्वमवस्थितः॥६१॥  
 इति श्रीविष्णुपुराणे पञ्चमांशे त्रयोदशः अध्यायः॥

When leading, they followed him, when returning, they encountered him; and, whether he went forwards or backwards, they ever attended on his steps. Whilst frolicking thus with the Gopīs, they considered every instant without him a myriad of years; and, prohibited in vain by husbands, fathers, brothers, they went forth at night to sport with Kṛṣṇa, the object of their affection. Thus the illimitable being, the benevolent remover of all imperfections, assumed the character of youth amongst the females of the herdsmen of Vraja; pervading their natures, and that of their lords, by his own essence, all diffusive like the wind : for even as in all creatures the elements of ether, fire, earth, water, and air, are comprehended, so also is he every where present, and in all.

#### NOTES

1. The Rāsa dance is danced by men and women, holding each other's hands, and going round in a circle, singing the airs to which they dance. According to Bharata, the airs are various both in melody and time, and the number of persons should not exceed sixty-four : अनेकनर्तकीयोज्यौ चित्तताललयान्वितं। आचतुः षष्टियुग्मत्वाद्वासकं मसृणोद्धतं॥

2. The soles of the feet of a deity are usually marked by a variety of emblematical figures: this is carried to the greatest extravagance by the Buddhists, the mark on the feet of Gautama being 130: see Trans. R. As. Sac. III. 70.' It is a decoration very moderately employed by the Hindus.

3. This is a rather inexplicit statement, but the comment makes it clear, Kṛṣṇa, it is said, in order to form the circle, takes each damsel by the hand,

and leads her to her place: there he quits her : but the effect of the contact is such, that it deprives her of the power of perception, and she contentedly takes the hand of her female neighbour, thinking it to be Kṛṣṇa's. The Bhāgavata is bolder, and asserts that Kṛṣṇa multiplied himself, and actually stood between each two damsels: 'रासोत्सवः सम्प्रवृत्तो गोपीमण्डलमण्डितः। योगेश्वरेण कृष्णेन तासां मध्ये द्वयोर्द्वयो प्रविष्टेन इति॥ 'The Rāsa dance, formed of a circle graced by the Gopīs, was then led off by the Lord of magic, Kṛṣṇa having placed himself in the midst of every two of the nymphs.' The Hari Vamśa intimates the same, though not very fully: तास्तुपंक्तीकृता सर्वा रमयन्ति मनोरमम्। गायन्त्याः कृष्णचरितं द्रुष्टुंशो गोपकन्यकाः॥ 'Then all the nymphs of the cowherds, placing themselves in couples in a row, engaged in pleasant diversion, singing the deeds of Kṛṣṇa,' The Pañkti, or row, is said by the commentator to mean here, the Maṇḍala, or ring; and the 'couples' to imply that Kṛṣṇa was between every two, He quotes a verse to this effect from some other Vaiṣṇava work: अङ्गनामङ्गनामन्तरे माधवो माधवः माधवं चान्तरे चाङ्गना संजगौ वेणुना देवकीनन्दनः॥ 'Between each two damsels was Mādhava, and between each two Mādhavas was a nymph : and the son of Devakī played on the flute:' for, in fact, Kṛṣṇa is not only dancing with each, but also by himself in the centre: for this the commentator on the Hari Vamśa cites a passage from the Vedas: वस्ते पुरुरूपो वपुंसि ऊर्ध्वा तस्यौ त्र्यं वि रेरिहाणाः॥ Literally, The many formed being) assumes (various) bodies. One form stood apart, occupying triple observance'. Now if the verse be genuine, it probably refers to something that has little to do with Kṛṣṇa; but it is explained to apply to the Rāsa; the form of Kṛṣṇa being supposed to be meant as wholly distinct from the Gopīs, and yet being bebed by everyone of them, on each side and in front of her. In the meditation upon Kṛṣṇa, which is enjoined in the Brahma Vaivartta, he is to be contemplated in the centre of the Rāsa Maṇḍala, in association with his favourite Rādhā; but the Maṇḍala described in that work is not a ring of dancers, but a circle of definite space at Vṛndāvana, within which Kṛṣṇa, Rādhā, and the Gopīs divert themselves, not very decorously. This work has probably given the tone to the style in which the annual festival, the Rāsa Yātrā, is celebrated in various parts of India, in the month of Kārtika, upon the sun's entrance into Libra,' by nocturnal