

# Sri KrishNa KarNamrtam - Vol 2

(dvitIya aaSvAsa:)



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"Rukmini prAna vallabham!"





॥ श्रीः ॥

श्रीलीलाशुककवि विरचितम्

॥ श्रीकृष्णकर्णामृतम् ॥

KRISHNAAKARNAAMRTAM OF LEELASUKA

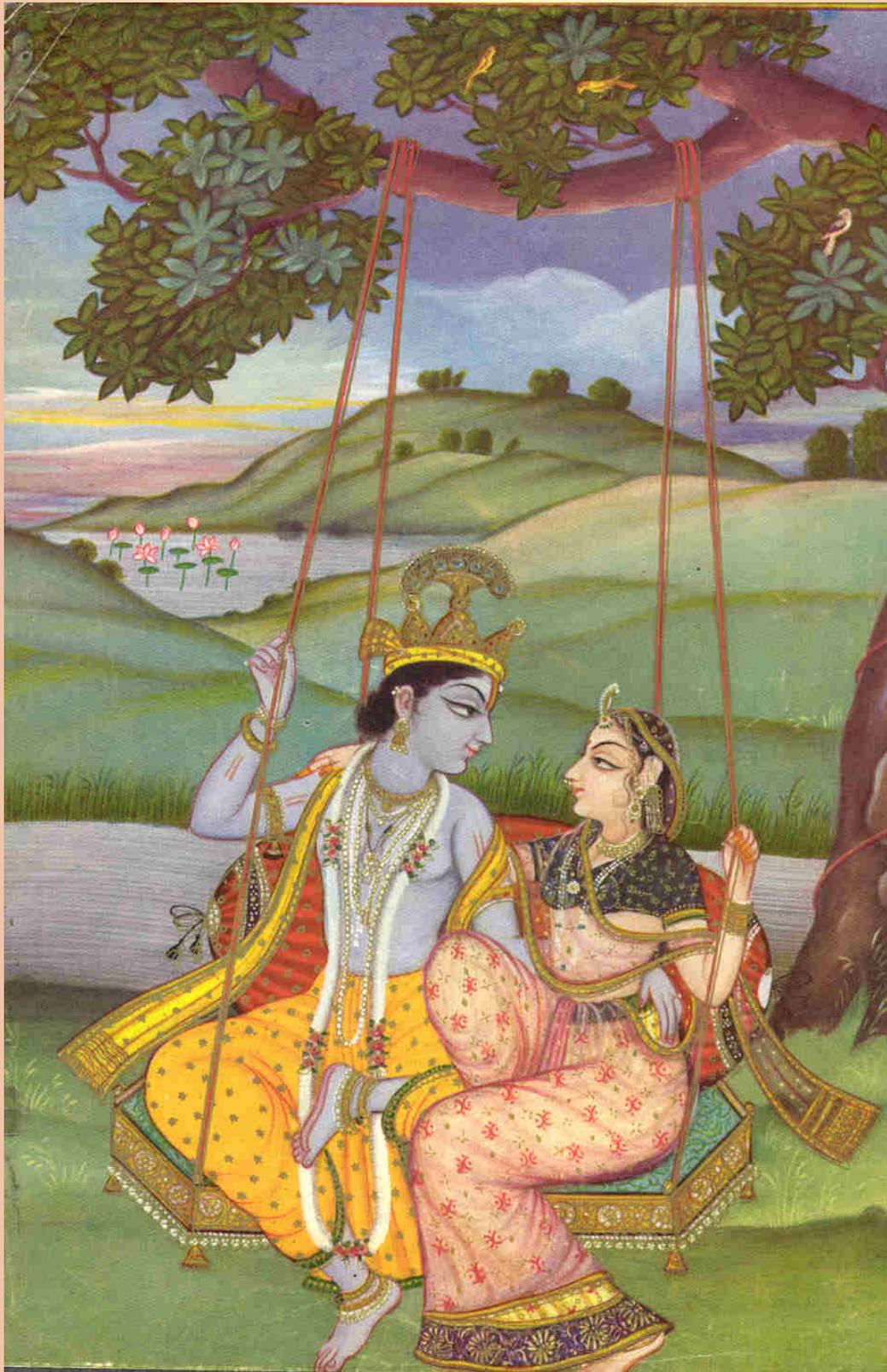


## ABOUT THE AUTHOR

The name of the author of this slokam is Bilavamangala and he acquired the name Leelasuka because of his becoming immersed in the leela of KrishNa and describing it in detail like Sukabrahmarshi. He was born in Kerala and lived in the 13<sup>th</sup> century. He was infatuated with a courtesan named ChintamaNi in his early years and one day seeing his obsession with his love for her, she told him that if he had placed even one thousandth part of his love for her in the Lord he could become liberated. This, by the divine will of the Lord transformed his life in a moment and he became a great devotee.

The prathama AswAsam (Part 1) of SrI Krishna karNAmrtam along with a brief introduction to the life story of SrI Leela Sukhar as an appendix, was released as eBook # 80 in the Ahobilavalli eBooks series. The same can be accessed by going to: <http://www.ahobilavalli.org/kk.pdf>

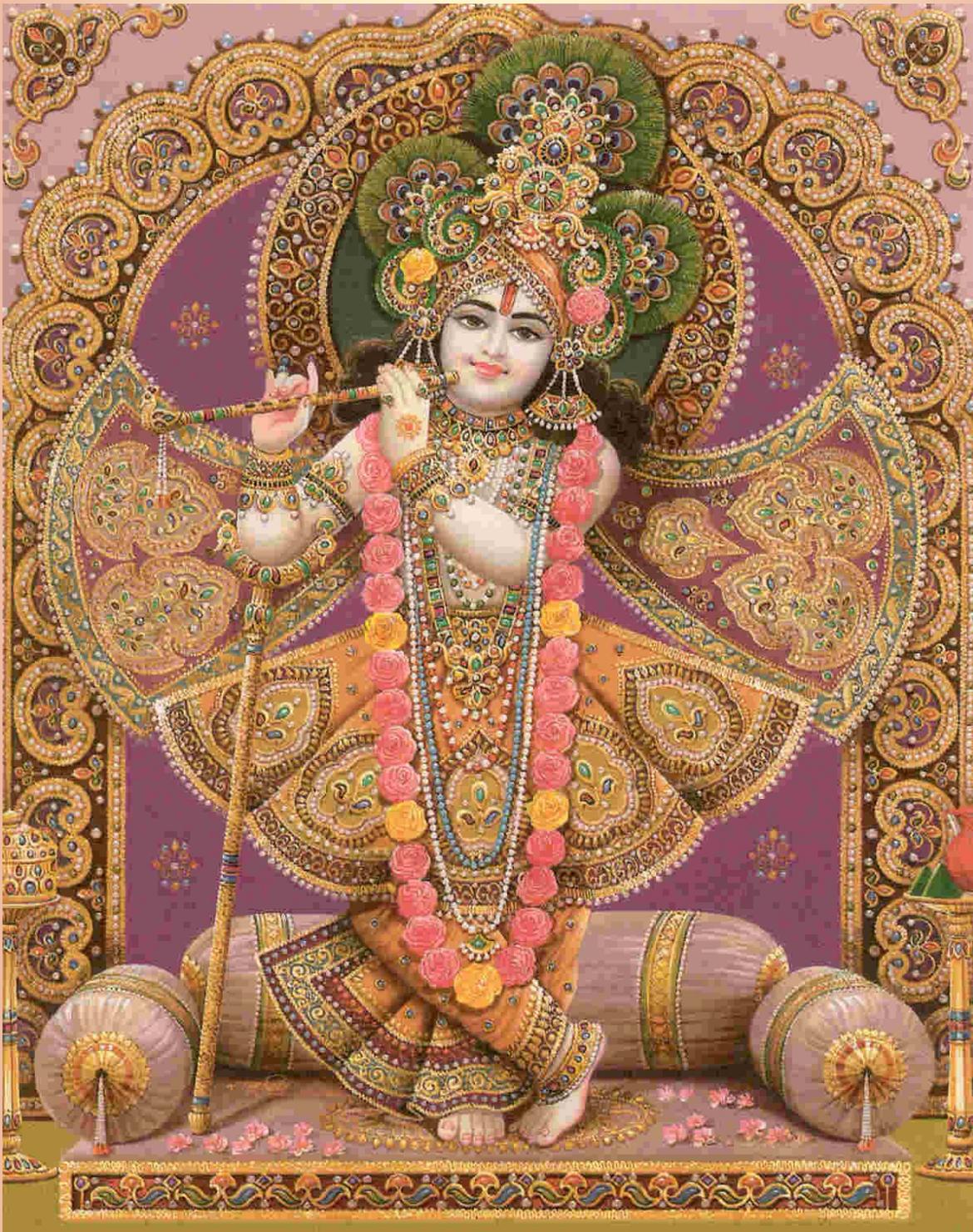




"Krishna and the Gopis!"



# Slokams and Commentaries



SrI KrishNa



## SLOKAM 1

अभिनवनवनीतस्निग्धमापीतदुग्धं

दधिकणपरिदिग्धं मुग्धमङ्कं मुरारेः ।

दिशतु भुवनकृच्छ्रच्छेदि तापिञ्छगुच्छ-

च्छवि नवशिखिपिञ्छा लाञ्छितं वाञ्छितं नः ॥

abhinava navaneeta snigdham Apeetadugdham  
dadhikaNa paridigdham mugdham angam murAre: |  
diSatu bhuvanakrcchrachedi tApinchaguccha-  
cchavi navaSikhipinchA lAnchitam vAnchitam na: ||

May the beautiful form of KrishNa, which destroys the sorrow of the world, shining with smearing of fresh butter, sprinkled with the drops of curd, showing signs of recent drinking of milk, fulfill our wishes.

KrishNa has a shining body, due to eating of fresh butter which adheres to His body or His body itself is shining on account of consuming fresh butter always. He has drunk milk and it is visible on His body perhaps on His lips. The curd particles are splattered on His body as He always hovers around His mother when she churns curd for butter. His Head is decorated with peacock feathers freshly gathered and His body itself looks like a bunch of flowers on a green tree. This is the beautiful picture Leelasuka present to us of KrishNa.

Swami Desika describes the appearance of KrishNa with His body splattered with curd thus:

grheshu dadhna: matanapravrtau  
prshaTakaNai: utpatitai: prakeerNa:  
nidarsayAmAsa nijAm avastAm  
prAcIm sudhA SeekarayogacitrAm

-- Yadavabhyudaya-4.28





KrishNa going near those who churn curd, with the desire of eating butter, looked splashed with curd all over His body which reminded one of His early state with His body splattered with amrta at the time of churning the Milky Ocean.

The parallel idea is expressed by KulaSekhara AzhvAr in his MukundamAla.

क्षीरसागर तरङ्गशीकराऽऽसार तारकित चारुमूर्तये ।

भोगिभोग शयनीयशायिने माधवाय मधुविद्विषे नमः ॥

kshIrasAgara taranga SIkarA sAra tArakita cArumUrtaye |

bhogibhoga SayanIya SAYine mAdhavAya madhuvidvishe nama: ||

---MukundamAla, SIOkam39

Our salutations to Madhava the slayer of the demon Madhu, who is reclining on the bed of Adishesha, looks beautiful with His dark form on which the drops of the Milky Ocean shine like stars in the night.

The devotees delight in imagining that the Lord left the Milky Ocean and came to Gokula because He could get only milk and not curd and butter there.





## SLOKAM 2

यां दृष्ट्वा यमुनां पिपासुरनिशं व्यूहो गवां गाहते

विद्युत्वानिति नीलकण्ठनिवहो यां द्रष्टुमुत्कण्ठते ।

उत्तंसाय तमालपल्लवमिति च्छिन्दन्ति यां गोपिकाः

कान्तिः कालियशासनस्य वपुषः सा पावनी पातु नः ॥

yAm drshTvA yamunAm pipAsu: aniSam vyUho gavAm gAhate  
vidyutvAn iti nIlakaNThanivaho yAm drashTum utkaNThate |  
uttamsAya tamAlapallavam iti cchindanti yAm gopika:  
kAnti: kaLiyaSAsanasya vapusha: sA pAvanI pAtu na: ||

Seeing the light of whose body the thirsty cows take it to be the river Yamuna and try to enter, the peacocks become eager thinking that it is the rain bearing cloud and the gopis see it as the green sprouts of tamAla tree and start picking it, may that light by the body of KrishNa protect us!

**tamAla tree** - A tree with a dark bark

The dark hue of the body of KrishNa is emitting waves of light, **vapusha:** **kAnti:** and the herd of the cows, **gavAm vyUha:** see it as the river Yamuna, **drshTvA yamunAm.** Being thirsty, **pipAsu:**, they try to enter, **gAhate** the river. To the peacocks, **nIlakaNThanivaha:**, it looks like the rain bearing cloud, **vidyutvAn iti** and they are eager to enjoy the rain and start dancing. The gopis take the encompassing light as the sprouts of tamAla tree, **tamAlapallavam iti** and try to pick, **cchindanti**, the sprouts. Leelasuka calls KrishNa as **kaLiyaSAsana**, the one who punished the serpent KaLiya.

This sloka describes the dark hue of KrishNa which is lustrous like a dark moon (**krshNacandra**) as Leelasuka describes him elsewhere. (See KrishNa KarNAmrtam e-Book # 80, Vol. 1 - [http://www.ahobilavalli.org/ebooks\\_s9.htm](http://www.ahobilavalli.org/ebooks_s9.htm))





### SLOKAM 3

देवः पायात्पयसि विमले यामुने मज्जतीनां

याचन्तीनामनुनयपदैर्वञ्चितान्यंशुकानि ।

लज्जालोलैरलसविलसैरुन्मिषत्पञ्चबाणै-

र्गोपस्त्रीणां नयनकुसुमैरर्चितः केशवो नोः ॥

deva: pAyAt payasi vimale yAmune majjatInAm  
yAcantInAm anunayapadai: vancitAni amSukAni |  
lajjA lolai: alasavilasai: unmishat pancabANai:  
gopastrINaam nayankusumai: arcita: keSavo na: ||

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"entreated with sweet words by gopis"





May the Lord Kesava, who was entreated with sweet words by gopis, to give them their clothes stealthily taken by Him while they were bathing in the river Yamuna, who was worshipped by their bashful, loving and stealthy glances, protect us!

KrishNa took away the clothes of the gopis, **vancitAni amSukAni**, who were bathing in the pure stream of Yamuna, **vimale yamune**. They entreated, **yAcantInAm**, Him with coaxing words, **anunayapadai**: to return them. He gave them only His smile. By that the gopis were smitten with love, **unmishat pancabANai**:, and started sending stealthy glances, **alasavilasai**:, due to their bashfulness, **lajjA lolai**:, of their condition and KrishNa, says Leelasuka was worshipped by their eyes with their glances as the flowers, **nayanakusumai**: **arcita**:.

The significance of this episode will be elaborated in a later sloka. (Sloka 8), and it is enough to mention here that all the leelAs of BrindAvan were finished by the time KrishNa attained the age ten.





## SLOKAM 4

मातर्नातः परमनुचितं यत्खलानां पुरस्ता-

दस्ताशङ्कं जठरपिठरीपूर्ये नर्तितासि ।

तत्क्षन्तव्यं सहजसरले वत्सले वाणि कुर्या

प्रायश्चित्तं गुणगणनया गोपवेषस्य विष्णोः ॥

mAta: na ata: param anucitam yat khalAnAm purastAt  
astASankam jaTharapiTharI pUrtaye nartitA asi |  
tat kshantavyam sahasaraLE vatsale vANi kuryAm  
prayaScittam guNagaNanayA gopaveshasya vishNo: ||

Oh mother, Goddess Sarasvati, vANi, Who is gentle by nature, sahasaraLe, Who has love towards Her children, vatsale, there is nothing more improper, na ata: param anucitam, than making You dance in front, narttA asi of mean people, khalAnAm purastAt, just to fill my stomach, jaTharapiThare, without any hesitation, asta aSankam. Please forgive me, kshantavyam. I am atoning the sin, prAyaScittam kuryAm by speaking about the auspicious qualities, guNa gaNanayA, of Lord VishNu, Who had come in the guise of a gopa, gopaveshasaya vishNo:.

Leelasuka repents that he has been composing poems and praising the wicked and thus abusing the speech which is Sarasvati Herself. So he asks the forgiveness saying that he was using Her as if making Her dance in front of the wicked just to make his living. He says that the atonement of this sin is only to speak about the Lord, Who has incarnated as KrishNa. This does not mean that Leelasuka was really doing all this but it is for the purpose of the people of the worlds to show that to praise the Lord is alone the means of atoning the various services we have to do in the world to please others, for the sake of worldly enjoyment.





## SLOKAM 5

अङ्गुल्यग्रैररुणकिरणैर्मुक्तसंरुद्धरन्ध्रं

वारं वारं वदनमरुता वेणुमापूरयन्तम् ।

व्यत्यस्ताडिच्छं विकचकमलच्छायविस्तारनेत्रं

वन्दे वृन्दावनसुचरितं नन्दगोपालसूनुम् ॥

angulyagrai: aruNakiraNai: muktasamruddharandhram  
vAram vAram vadanamarutA veNum ApUryantam |  
vyatyastAnghrim vikacakamalacchAyavistAranetram  
vande vrndAvansucaritam nandagopAlasUnum ||

I bow down to the son of Nanda, Who, repeatedly opens and closes the holes of the flute with His red fingertips, and fills the flute with the air from His mouth with His feet crossed one over the other.

KrishNa is playing the flute and the scene is described by Leelasuka. He is continuously opening and closing the holes, vAram vAram mukta samruddharandhram, of the flute in the process of playing and blows into the flute, vadana marutA veNum ApUrayantam, to make the sound. His feet are crossed one over the other, vyatyastAnghrim in standing posture and His finger tips playing the flute are emitting rays of red colour, angulyagrai: aruNakiranai:.

Reading this we can visualize the form of KrishNa playing the flute of which PeriazhvAr has composed ten beautiful verses.





## SLOKAM 6

मन्दं मन्दं मधुरनिनदैर्वेणुमापूरयन्तं

वृन्दं वृन्दावनभुवि गवां चारयन्तं चरन्तम् ।

छन्दोभागे शतमखमुखध्वंसिनां दानवानां

हन्तारं तं कथय रसने गोपकन्याभुजङ्गम् ॥

mandam mandam madhura ninadai: veNum ApUrayantam  
brndam brndAvanabhuvi gavAm cArayantam carantam |  
chandobhAge Satamakhamukha dhvamsinAm dAnavAnAm  
hantAram tam kathaya rasane gopakanyaA bhujangam ||



Oh my tongue, rasane, speak about KrishNa, kathaya, the lover of gopis, gopakanyaA bhujanga:, Who slowly, mandam mandam, fills the flute, veNum ApUrayantam, with sweet sounds, madhura ninadai:, Who makes the herd of cows, gavAm brndam, graze in BrindAvan, brndAvanabhuvi cArayantam Who Himself moves among the Vedas, carantam chandhobhAge, and destroys the asuras, dAnavAnAm hantAram who are the enemies of Indra and devAs, Satamakhamukha dhavamsinAm.

Sending out melodious and soft music

KrishNa was playing the flute sending out melodious and soft music and He was looking after the cows which graze in BrindAvan. He himself is one Who





moves among the VedAs, says Leelasuka, as the Lord is known only through the VedAs. Besides He is the destroyer of the foes of Indra. Leelasuka tells his tongue to talk about Him and nothing else.

Indra is known as **Satamakha** because by performing 100 asvamedha sacrifice one could attain the status of Indra. **Makha** means sacrifice.

The implication here is that the Lord nArAyaNa, Who is **vedavedya**, known through the VedAs and the slayer of the asuras who torment the devAs is seen here as a common cowherd tending the cows, and playing the flute, the music from which delights the whole world and He is also posing as the lover of gopis, who treat Him as such not knowing His parathva.





## SLOKAM 7

वेणीमूले विरचितघनश्यामपिञ्छावचूडो

विद्युल्लेखावलयित इव स्निग्धपीताम्बरेण ।

मामालिङ्गन्मरकतमणिस्तम्भगंभीरबाहुः

स्वप्ने दृष्टस्तरुणतुलसीभूषणो नीलमेघः ॥

venImUle viracita ghanaSyAma pinchAvacUDo  
vidyullekhAvalayita iva snigdha peetAmbareNa |  
mAm Alingan marakata maNistambha gambhIrabAhu:  
svapne drshTa: taruNa tulasIbhUshaNa: nIlamegha: ||

KrishNa was seen embracing me, mAm Alingan in my dream, wearing a garland of tender tuLasI leaves, taruNatuLasIbhUshaNa:, decorated with peacock feathers dark as a cloud, ghanaSyAma pinchavacUDah on His head venImUle, looking like a rain-bearing cloud surrounded by lightning, vidyullekhAvalayita iva with His yellow silk garment around his body, snigdhapItAmbareNa, with His mighty arms like a pillar made of emerald, marakatamaNistambha gambhIrabAhu.

Leelasuka describes KrishNa as He appeared in his dream. He says that KrishNa came and embraced him with His majestic arms which resembled pillars of emerald. He was like a dark cloud surrounded by lightning with His yellow garment, the peetAmbara, He was wearing the tuLasI garland and was adorned with peacock feathers on His head. By this Leelasuka presents to us a delightful portrait of KrishNa.





## SLOKAM 8

कृष्णे हृत्वा वसननिचयं कूलकुञ्जाधिरूढे

मुग्धा काचिन्मुहुरनुनयैः किन्विति व्याहरन्ती ।

सभ्रूभङ्गं सदरहसितं सत्रपं सानुरागं

छायाशौरैः करतलगतान्यम्बराण्याचकर्ष ॥

krshNe hrtvA vasananicayam kUlakunjAdhirUDhe  
mugdhA kAcit muhu: anunayanai: kim nu iti vyAharantI |  
sabhrUbhangam sadarahasitam satrapam sAnurAgam  
chAyASaure: karatalagatAni ambarANi Acakarsha ||

When KrishNa took away the garments, hrtvA vasananicayam, of the gopis and ascended the tree on the bank of the river, kUlakunjAdhirUDe, a girl, kAcit mugdhA, saying "what is this", kim iti, coaxing Him again and again with sweet words, anunayanai: muhu: vyAharantI, with crooked eyebrows, sabhrUbhangam, smiling, sadarahasitam, with shyness, satrapam, and love, sAnurAgam, dragged the clothes, ambarANi Acakarsha, seen in the hands, karatalagatAni, of the shadow of KrishNa, chAyASaureh the water. The word mugdhA is used to denote the cowherd maiden which means that she was beautiful and innocent, as all the gopis were.

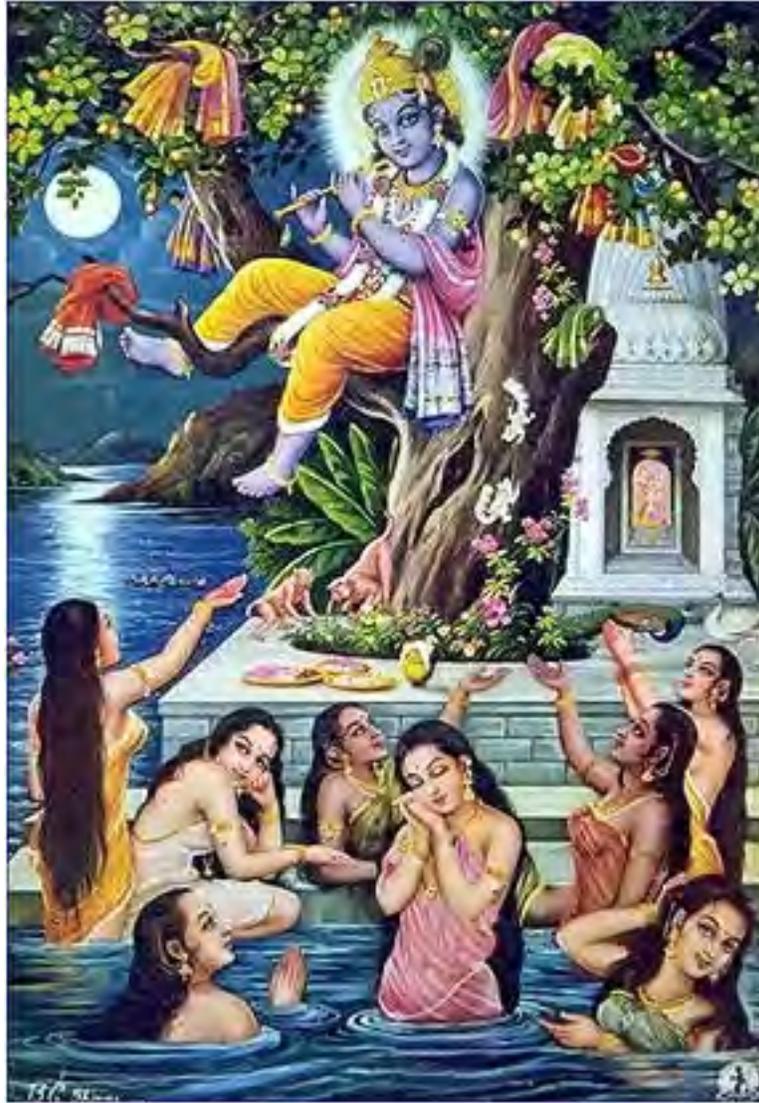
KrishNa took away the clothes from the bank of river YamunA when the gopis were bathing and ascended the tree nearby. The gopis became bashful and could not come out. Then they entreated KrishNa to return the clothes. Among them one girl tried to coax Him with sweet words. Her eye brows were crooked out of consternation and she was filled with shame of her state and at the same time could not help smiling at the prank of the young KrishNa Whom she could not help loving for all His doings. She saw the shadow of KrishNa in the water and tried to drag the clothes from His hand. SwAmy Desika in his YaadavAbhyudaya describes vastrApaharaNa thus:





niSAtyayE snAna samudyatAnAm  
nikshiptam AbhIrakumAriKANAm |  
kUIAdupAdAya dukUlajAlam  
kundAdhirUDhO mumude mukunda: ||

When the young cowherd girls went to the river Yamuna in the early morning to take bath and left their garments made of white silk on the bank, KrishNa took them from there and climbed the Kundha tree with delight.



'vastrApaharaNam!'





The clothes represent the coverings that obscure the Lord from us. They are several such as caste, learning, clan, form, wealth, body consciousness, sex consciousness etc. Each of these cause separatist attitude and prevent the perception of Lord in everything. The *vastrApaharaNa* denotes the act of the Lord who takes away all these from the devotees so that He can shower His grace. He says in Gita, '*vAsAmsi jIrNANI yathA vihAya navANI grhNATI naroparANI tathA SarIrANI vihAya jIrNANI anyANI samyAti navANI dehI*', (BG:2-22) meaning, as man discards his old clothes and wears new ones so also the self discards old body and takes new. This will continue as long as we identify ourselves with the body. So to cast off the body consciousness and the other veils that separate us from the Lord is the only way to moksha. KrishNa made the gopis forget their body consciousness by coming out of the river and entreat Him with folded hands. He smiled at them as though saying that they could not possibly hide anything from Him who is their inner self. There is nothing obscene in this as KrishNa was barely ten and also considering the fact that the story was told by Suka who was a born brahmaj~nANI, the one to whom it was told was Parikshit, who has reconciled to end his life by engaging his mind on the Lord, and the audience consisted of the sages. There is no possibility of any base instincts being present in anyone's mind. As it is said that one who meditates on KrishNa being breastfed by Pootana will never attain the state of an infant again, and who thinks of Him as bound to the mortar will never be bound by karma, so also to contemplate on this *vastrApaharaNa* episode one will get rid of his carnal instincts.





## SLOKAM 9

अपि जनुषि परस्मिन्नात्तपुण्यो भवेयं

तटभुवि यमुनायास्तादृशो वंशनाळः ।

अनुभवति य एषश्श्रीमदाभीरसूनो-

रधरमणिसमीपन्यासधन्यामवस्थाम् ॥

api janushi parasmin AttapuNyo bhaveyam  
taTabhuvi yamunAyA: tAdrSo vamSanALa: |  
anubhavati ya esha: SrImat AbhIrasUno:  
adharamaNi samIpanyAsa dhanyAm avasthAm ||

Will I become through acquired merit, AttapuNya: bhaveyam, in my next birth, parasmin janushi, a flute on the bank of Yamuna, taTabhuvi yamunAyA:, like this one, esha, which experiences, anubhavati, the highest status, dhanyAm avasthAm, of being placed near the gem like lips, adharamaNi samIpanyAsa, of Krishna, the son of Nandagopa, AbhIrasUnoh?

Leelasuka expresses his wish that he should in his next birth be the flute on the lips of Krishna by becoming a bamboo on the bank of Yamuna and enjoy the same exalted status as this flute which is placed near the lips of Krishna.





## SLOKAM 10

अयि परिचिनु चेतः प्रातरम्भोजनेत्रं

कबरकलितचञ्चत्पिञ्छदामाभिरामम् ।

वलभिदुपलनीलं वल्लवीभागधेयं

निखिलनिगमवल्लीमूलकन्दं मुकुन्दम् ॥

ayi paricinu ceta: prAta: ambhojanetram  
kabarakalita cancat pinchadAmAbhirAmam |  
valabhid upalanIlam vallavI bhAgadheyam  
nikhila nigamavallI mUlakandam mukundam ||

Oh mind, think of Mukunda, continuously Who has eyes like the lotus in early morning, Who is wearing the moving peacock feather, Who is blue like the sapphire, and is the good fortune of the gopis, and Who is the root of the creeper that is the Vedas.

Leelasuka implores his mind to be engaged in the thought of KrishNa always. The form that should come to the mind is described by him. KrishNa has eyes like prAta: ambhoja, a lotus that has opened its petals in the morning as His eyes are half closed when He is playing the flute. He looks enchanting wearing the peacock



"The good fortune of Gopis!"





feathers, **pinchAbhirAmam** on His hair, **kabarakalita**, that is moving in the breeze, **cancat**. His body is blue like the sapphire, **valabhid upalanIlam**. And He is the good fortune, **bhAgadheya**, of the gopis, who enjoy His company. Yet He is not a mere cowherd as He appears to be but in reality He is the Supreme Lord from whom the vedAs originated and hence Leelasuka calls Him the root of the creeper called the VedAs, **nigamavallI mUlakanda**.

The word used for sapphire, is **valabhid upala nIlam**. **Valabhid** is one of the names of Indra and **upala** means a stone. **nIla upala** means blue stone or sapphire.





## SLOKAM II

अयि मुरळि मुकुन्दस्मेरवक्त्रारविन्द-

श्वसनमधुरसज्ञे त्वां प्रणम्याद्य याचे ।

अधरमणिसमीपं प्राप्तवत्यां भवत्यां

कथय रहसि कर्णे मद्दशां नन्दसूनोः ॥

ayi muraLi mukunda smeravaKtraAravinda

Svasanamadhu rasaj~ne tvAm praNamyAdya yAce |

adharamaNi samIpam prAptavatyAm bhavatyAm

kathaya rahasi karNe maddaSaam nandasUno: ||

Oh flute! I salute you and pray to you, who knows the taste of the honey of the breath on the smiling lotus-like face of Mukunda, when you get into the vicinity of the gem-like lips of KrishNa, communicate my plight to his ears secretly.

Leelasuka pleads, praNamy adya yAce, to the flute, muraLi, which is enjoying the nectar-like breath, Svasanamadhu, of KrishNa, Whose face is like the lotus, vaktraAravinda, to convey his plight to KrishNa, 'maddaSaam' close to His ears, karNe, secretly, rahasi, when KrishNa takes it and places it near His gem like mouth, adharamaNi samIpam.

A parallel idea is found in NaachiAr thirumozhi where AndAl asks the conch to tell Her about the sweet smell and taste of the mouth of the Lord. There are ten verses describing Her conversation with the conch.

The flute also like the conch of the Lord never leaves KrishNa as He always keeps it with Him. Hence the devotee asks the flute to communicate his state of being separated from the Lord and persuade Him to show mercy.





## SLOKAM 12

सजलजलदनीलं वल्लवीकेलिलोलं

श्रितसुरतरुमूलं विद्युदुल्लासिचेलम् ।

सुररिपुकुलकालं सन्मनोबिम्बलीलं

नतसुरमुनिजालं नौमि गोपालबालम् ॥

sajalajaladaneelam vallavee keLilolam  
SritasuratarumUlam vidyut ullAsi celam |  
suraripukulakAlam sanmanobimba leelam  
natasuramunijAlam naumi gopAlabAlam ||

I bow down to KrishNa, Who is dark like the cloud full of water, Who loves playing with the gopis, Who is found under the celestial tree, Who is wearing a garment resembling the lightning, Who is like death to the enemies of the devAs, Who plays in the minds of the good and Who is worshipped by hosts of devAs and sages.

KrishNa is dark, *neela*, like the rain cloud, *sajalajalada*. He is fond of playing, *keLilolam*, with the gopis, *vallavee*. He is seen under the Kalpataru, *surataru*. His garment, *celam*, peetAmbara is of golden colour shining like a lightning, *vidyut ullAsi*. He is like the Lord of death, *kAla*, himself to the asuras, *suraripu*. He is reflected in the minds of the good, *sanmanobimba*, which is also His leela. He is worshipped by the hosts of devAs and sages, *suramunijAla*.





## SLOKAM 13

अधरबिम्बविडम्बितविद्रुमं मधुरवेणुनिनादविनोदिनम् ।

कमलकोमलकम्रमुखाम्बुजं कमपि गोपकुमारमुपास्महे ॥

adharabimba viDambita vidrumam madhuraveNuninAda vinodinam |  
kamalakomala kamra mukhAmbujam kamapi gopakumAram upAsmahe ||

We meditate on unexcelled GopAla, Whose lip like the bimba fruit puts to shame the coral with its redness, Who revels in the sweet music of His flute and Whose face is beautiful and soft like the lotus.

The lower lip of KrishNa is red like the bimba fruit, **adhara bimba**, and excels even the coral, **viDambita vidrumam**. The music from His flute is wonderful and sweet, **madhurveNuninAda**. His face is like a tender lotus, **kamala komala**, and beautiful, **kamra**. Let us meditate on that cowherd-boy, **gopakumAram**, Who is wonderful, says Leelasuka.

**kamapi**, accusative singular of the pronoun **kaH** = who, when combined with **api**, literally means someone but often used in the sense of wonder, in the sense 'who ever it can be!'



"kamalakomala kamra mukhAmbujam!"





## SLOKAM 14

अधरे विनिवेश्य वंशनाळं विवराण्यस्य सलीलमङ्गुलीभिः ।

मुहुरन्तरयन्मुहुर्विवृण्वन् मधुरं गायति माधवो वनान्ते ॥

adhare viniveSya vamSanaaLam vivarANi asya saleelam anguLeebhi: |

muhu: antarayan muhu: vivrNvan madhuram gAayati mAdhavo vanAnte ||

Madhava is singing sweetly in the forest, madhuram gAyati, placing the flute on His lips, adhare viniveSya, and playfully, saleelam, closing often, muhuh antarayan and opening again, muhuh vivrNvan, its holes, vivarANi, with fingers, anguLeebhiH.

VamsanaaLam- flute, vamsa means bamboo while vamSee means flute. naaLa is tube.





## SLOKAM 15

वदने नवनीतगन्धवाहं वचने तस्करचातुरीधुरीणम् ।

नयने कुहुनाश्रुमाश्रयेथाश्ररणे कोमलताण्डवं कुमारम् ॥

vadane navaneeta gandhavAham vacane taskara cAturee dhureeNam |

nayane kuhanaaSrum AsrayethA: caraNe komalataaNDAvam kumAram ||

Resort to the boy KrishNa, His face smelling of butter, vadane navaneeta gandhavAham, His talk clever, vacane taskara cAturee dhureeNam, and deceiving like that of a thief, His eyes full of false tears, nayane kuhanaaSru, and His feet dancing beautifully, caraNe komala taaNDavam.

KrishNa stole butter and ate it and His face was smelling of butter. When the gopis complained to YasodA, she questioned Him. When He lied cleverly whereupon His mother threatened Him and He started shedding false tears like an innocent child and YasodA consoled Him and He started dancing gleefully.





## SLOKAM 16

अमुनाऽखिलगोपगोपनार्थं यमुनारोधसि नन्दनन्दनेन ।

दमुना वनसम्भवः पपे नः किमु नासौ शरणार्थिनां शरण्यः ॥

amunA akhila gopagopanArtham yamunArodhasi nandanandanena |

damunA vanasambhava: pape na: kimu na asau SaraNArthinAm SaraNya: ||

Will not KrishNa, Who has now, amunA, drank, papau, the forest fire, damunA, on the banks of river yamuna, yamunArodhasi, to protect the cowherds, gopagopanArtham, be the saviour, SaraNya:, for us who surrender, SaraNArthinAm, to Him?

Once when KrishNa was on the banks of Yamuna with His cowherd friends, suddenly a forest fire sprang up and KrishNa pacified the boys and taking the fire in the hollow of His hand drank it up. This episode is mentioned in Srimad BhAgavatam in the daSamaskandha 17<sup>th</sup> adhyAya. Here Leelasuka says that when He drank the forest fire to protect His mates, would He not save us also when we surrender to Him?





## SLOKAM 17

जगदादरणीयजारभावं जलजापत्यवचोविचारगम्यम् ।

तनुतां तनुतां शिवेतराणां सुरनाथोपलसुन्दरं महो नः ॥

jagadAdaraNeeya jArabhAvam jalaja apatya vaco vicAragamyam |

tanutAm tanutAm SivetarANaam suranAtha upala sundaram maho na: ||

May KrishNa, Whose gallantry as a lover, jArabhAvam, is extolled in all the worlds, jagadAdaraNeeya, Who can only be understood by the Vedas, jalaja apatya vAca: vicAragamyam, and Who has a luminous body maha:, like the sapphire, suranata upala, make all our sins, SivetarANi, emaciated, tanutAm tanutAm.

KrishNa's exploits as a butter thief, as a lover of gopis etc. are extolled by all in the world. He is loved more for that. Swami Desika says in his Yadavabhyudaya that to think of Him as a thief or as a lover or about His sucking the breast of Pootana or as bound to the mortar, produces the contrary effect. By contemplating on Him as a thief, our propensity to steal disappears. To think of Him as gopevallabha, our mind becomes free of lust. Thinking of Pootana episode removes the possibility of our ever drinking mother's milk, that is, being born again. To meditate on His



"Butter Thief!"





being bound to the mortar destroys our bondage. Thus all our sins are washed off. This is because the exploits of Krishna could only be properly understood when we become aware of His real identity as the Supreme reality, that could be known only through the VedAs, which are the words of Brahma, who originated from the lotus, *jalaja apatya*, from the navel of the Lord. The word used for sapphire to describe the luminous form of Krishna is *surendra upala*, because the blue stone, *upala*, is called Indra neela, the word for Indra here is Surendra.





## SLOKAM 18

या शेखरे श्रुतिगिरां हृदि योगभाजां

पादाम्बुजे च सुलभा व्रजसुन्दरीणाम् ।

सा काऽपि सर्वजगतामभिरामसीमा

कामाय नो भवतु गोपकिशोरमूर्तिः ॥

yA Sekhare SrutigirAm hrdis yogabhAjAm

pAdAmbhuje ca sulabhA vrajasundareeNAM |

sA kApi sarvajagatAm abhirAmasImA

kAmAya na: bhavatu gopakiSoramurti: ||

The form of the young KrishNa, which is found at the head of the VedAs, in the heart of the ascetics and at the feet of the gopis and which is some wonderful boundary of all that is beautiful in the Universe, be the object of desire for us.

KrishNamUruti, the form of KrishNa, is found at the crown of the VedAs, **SrutigirAm Sekhare** that is the Upanishads, because He is the parabrahman. He is found also in the hearts, **hrdi**, of the yogis who meditate on Him. But His saulabhya is such that He is found at the feet of the gopis, **vrajasundareeNAM pAdAmbhuje**, who treat him as their lover. His form is the outer limit of all that is beautiful, **abhirAmasIma**, a soundaryalahari, and all that is lovable, premalahari and all that is blissful, aanandalahari. So let that be our object of love, **kAmAya na: bhavatu**, says Leelasuka.





## SLOKAM 19

अत्यन्तबालमतसीकुसुमप्रकाशं

दिग्वाससं कनकभूषणभूषिताङ्गम् ।

विस्त्रस्तकेशमरुणाधरमायताक्षं

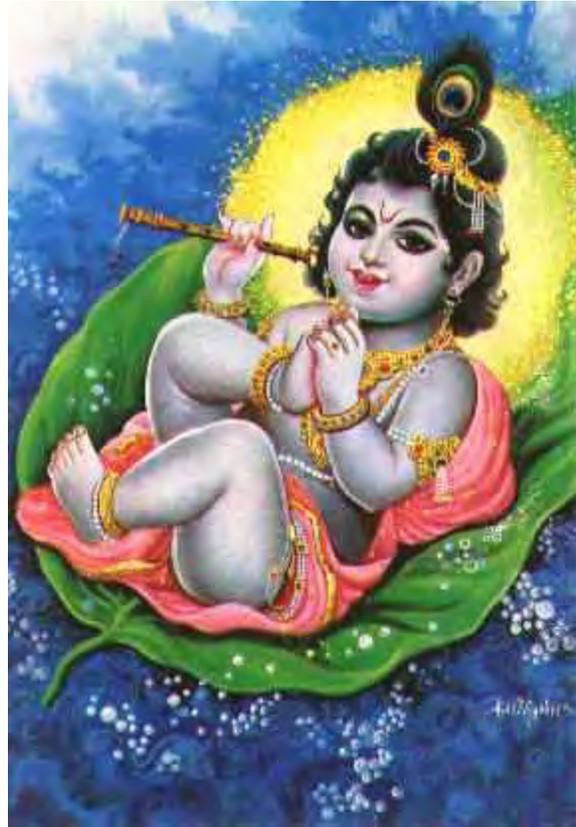
कृष्णं नमामि मनसा वसुदेवसूनुम् ॥

atayntabAlam atasI kusumaprakAsam  
digvAsasam kanakabhUshaNa bhUshitAngam |  
visrastakeSam aruNa adharam AyatAksham  
krshNam namAmi manasA vasudevasUnum ||

I prostrate before the baby KrishNa, son of Vasudeva, shining like the blue flower atasI, having only the directions as His garment, adorned with gold ornaments, with loosened hair, red lips and long eyes.

Here Leelasuka sees the infant KrishNa without clothes, the baby born to Vasudeva, His body adorned with ornaments, with His hair not yet tied being in the infant stage, but His beauty quite explicit with His red lips and long eyes.

digvAsasam means without clothes (only the diks are His clothes) because He is atyanta bAla, very young or a baby.



"atyanta bAla!"





atasI is a flower of dark blue colour, called kAyAmpoo in Tamil.

visrastakeSam, His hair not tied because He was a baby.

aruNa adharam-red lips and Ayata means long, aksha is eye.





## SLOKAM 20

हस्ताङ्घ्रिनिक्वणितकङ्कणकिङ्किणीकं

मध्ये नितम्बमवलम्बितहेमसूत्रम् ।

मुक्ताकलापमुकुळीकृतकाकपक्षं

वन्दामहे व्रजवरं वसुदेवभाग्यम् ॥

hastAnghri nikkvaNita kankaNa kinkiNeekam  
madhye nitambam avalambita hemasUtram |  
muktAkalApa mukuLIkrta kAkapaksham  
vandAmahe vrajavaram vasudevabhAgyam ||

We bow down to KrishNa Who was the blessing to Vasudeva, Who is moving around in Gokula, with bracelets and anklets sounding, His hip being decorated with gold chain, His front hair covered with pearl strings.

After visualizing the infant KrishNa now Leelasuka describes the slightly grown KrishNa moving around in Gokula. His bracelets and anklets sound when He goes about, His waist is decorated with golden girdle and His front hair is tied with pearl strings. Leelasuka calls Him **vasudevabhAgyam**, the blessing of Vasudeva, while describing Him in Gokula. It may be because even though KrishNa was brought up by Nanda, it was Vasudeva who enjoyed His company after His childhood. Hence his good fortune is greater than Nanda who was parted from KrishNa after His childhood.





## SLOKAM 21

बृन्दावनद्रुमतलेषु गवां गणेषु

वेदावसानसमयेषु च दृश्यते यत् ।

तद्वेणुनादनपरं शिखिपिञ्छचूडं

ब्रह्म स्मरामि कमलेक्षणमभ्रनीलम् ॥

brndAvanadrumataleshu gavAm gaNeshu

vedAvasAna samayeshu ca drSyate yat |

tadveNunAdanaparam SikhipinchacUDam

brahma smarAmi kamalekshaNam abhraneelam ||

I meditate on that Brahman, Who is seen at the end of the VedAs, and also under the trees in BrindAvan and amidst the herds of cows, dark as a cloud and lotus-eyed, wearing peacock feather on His head and intent on playing the flute.

Leelasuka describes KrishNa, wearing the peacock feather as a head ornament, Sikhi pinchacUDam, playing the flute, veNunAdaparam, looking like a dark cloud, abhraneelam, His eyes like the lotuses. He is seen amidst the herds of cows, gavAm gaNeshu and under the trees, drumataleshu, of BrindAvan. He is none other than Brahman, Who is seen at the end of the VedAs, vedAvasAna samayeshu drSyate yat Brahma, says LeelAsuka.

VedAvasAna, the end of the Vedas means Upanishads, known as VedAnta, through which Brahman can be known.





## SLOKAM 22

व्यत्यस्तपादमवतंसितबर्हिबर्हं

साचीकृतानननिवेशितवेणुरन्ध्रम् ।

तेजः परं परमकारुणिकं पुरस्तात्

प्राणप्रयाणसमये मम सन्निधत्ताम् ॥

vyatyastapAdam avatamsitabarhibarham  
sAcIkRthAnana niveSita veNurandhram |  
teja: param paramakAruNikam purastAt  
prANa prayANasamaye mama sannidhattAm ||

May KrishNa, the merciful and luminous, adorned with peacock feather, appear in front of me at the time of my death with His feet crossed, His face inclined to one side with the flute placed on it.

Leelasuka paints a lovely picture of KrishNa playing the flute. His legs are crossed and His head inclined to one side, with the flute on His lips and peacock feather on His head. Leelasuka expresses his desire to witness this scene at the last moment of his life. The same idea of seeing KrishNa during the time of death has been expressed already by him in two slokas in part I (prathama ASvaaSam). The difference here being the picture of KrishNa playing the flute, as described by PeriAzhvAr in ten verses. He says KrishNa has bent His left waist with the left shoulder to one side, His two



"Krishna plays His flute!"





hands together and His brows bent and with pouting lips. "idavaNarai idatthOLodu sAiththu irukai kooda puruvam nerindhERa" etc., and all the ten verses describing the scene of flute playing by KrishNa are beautiful.





## SLOKAM 23

घोषप्रघोषशमनाय मथोगुणेन

मध्ये बबन्ध जननी नवनीतचोरम् ।

तद्वन्धनं त्रिजगतामुदराश्रयाणा-

माक्रोशकारणमहो नितरां बभूव ॥

ghoshapraghosha SamanAya mathoguNena  
madhye babandha jananee navaneeta coram |  
tat bandhanam trijagatAm udarASrayaaNaam  
AkroSakAraNam aho nitarAm babhUva ||

KrishNa's mother bound Him on His stomach with the rope which is used for churning, in order to quell the shouting in Gokulam due to KrishNa stealing the butter. But that became the cause of a greater shouting from the worlds that were inside His stomach.

Ghosha means the residence of cowherds. Pragosha is the shouting in the ghosha on account of KrishNa stealing the butter, navaneetacoram, from the houses of gopis. YasodA bound, babandha, KrishNa on His middle (stomach), madhye, with the churning rope, mathoguNa, mathana is churning and guNa is rope. But the act which was done to quell the shouts of the gopis actually created louder shouts because when KrishNa was bound on the stomach, the sound of the three worlds, trijagatAm, inside his stomach, udarASrayaaNaam, shouting, AkroSa, because they were pressed, was much greater, nitarAm babhUva.





## SLOKAM 24

शैवा वयं न खलु तत्र विचारणीयं

पञ्चाक्षरीजपपरा नितरां तथापि ।

चेतो मदीयमतसीकुसुमावभासं

स्मेराननं स्मरति गोपवधूकिशोरम् ॥

SaivA vayam na khalu tatra vicAraNIyam  
pancAksharI japaparA nitarAm tathA api |  
ceto madIyam atasI kusumAvabhAsam  
smerAnanam smarati gopavadhUkiSoram ||

We are saivites and there is no doubt about that as we are engrossed in the japa of pancaksharI mantra. Yet my mind dwells on the shining blue form like the atasI flower of the son of YasodA with smiling face.

Leelasuka hails from a family of saivites. Hence he says that he is chanting the pancaksharI mantra, 'Om namaSSivAaya'. His kula devata is Siva but ishTa devata is KrishNa. So he says that his mind always dwells on the form of KrishNa, shining like the blue flower called atasI, kAyAmpoo in Tamil.

KrishNa says in Gita:

येऽप्यन्य देवता भक्ता यजन्ते श्रद्धयाऽन्विताः ।

तेऽपि मामेव कौन्तेय यजन्त्यविधिपूर्वकम् ॥

yE api anya devatA bhaktA yajante SraddhayAnvitA: |

tE api mameva kaunteya yajanti avidhipUrvakam ||

--Gita 9:23

--that whichever form of deity one worships with full faith that worship goes to Him only as He is the Brahman of the Upanishads.





There is a cult of worshipping Krishna as *gopAlasundari*, in which they chant the *rAjagopAla* mantra of 18 syllables and the *SrIvidhyA* mantra of 15 syllables together. The goddess *lalitaparamesvari* is supposed to appear in red colour with *ikshu kodhaNDa*, *pushpabaaNa*, *cakra*, *Sankha*, *paaSa*, *ankuSa* and flute as *GopAlasundari*. This has been described by *Leelasuka*. So he must have been following the *samarasamArga*, *antaH SAktaH*, *bahiH saivaH*, *vyavahAreshu vaishNavaH*.





## SLOKAM 25

राधा पुनातु जगदच्युतदत्तचित्ता

मन्थानमाकलयती दधिरिक्तपात्रे ।

तस्याः स्तनस्तबकचञ्चललोलदृष्टि-

देवोऽपि दोहनधिया वृषभं निरुन्धन् ॥

rAdhA punAtu jagat acyuta dattacittA

manthAnam AkalaytI dadhiriktapAtrE |

tasyA: stanastabaka cancala loladrshTi:

devo api dohanadhiyA vrshabham nirundhan ||

May Radha, who is churning the pot with no curd for butter with her mind on KrishNa, and He too, Who is tying the bull for milking, with His eyes on the beauty of Radha, purify the world.

Radha is churning for butter. But Her mind was engrossed in KrishNa and She did not notice that the pot had no curd and was empty, dadhi rikta pAtrE. And tried to churn the curd which was not there, manthAnam AkalaytI, with the churning rod. KrishNa was also deeply in love with Her and was looking at Her beautiful form and ties up, nirundhan the bull, vrsahbham, for milking, dohanadhiyA, instead of the cow.





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"govardhanoddharaNa!"





## SLOKAM 26

गोधूळिधूसरितकोमलकुन्तलाग्रं

गोवर्धनोद्धरणकेळिकृतप्रयासम् ।

गोपीजनस्य कुचकुङ्कुममुद्रिताङ्गं

गोविन्दमिन्दुवदनं शरणं भजामः ॥

godhULi dhUsarita komala kuntalAgram  
govardhanoddharaNa keLikrtaprayAsam |  
gopIjanasya kucakunkuma mudritAngam  
govindam induvadanam saraNam bajAma: ||

We surrender to Govinda, with moon-like face, *induvadanam*, with his tender hair-ends, *komala kuntalAgram*, covered with the dust from the feet of the cows, *godULi dhUsarita*, and Who lifted the Govardhana mountain, *govardhanoddharaNa*, effortlessly, *keLikrtaprayAsam*, and Whose body is marked with the kumkumam , *kunkuma mudritanga*, from that of the gopis.

Leelasuka describes KrishNa in three different states. As GopAla, coming after the cows, as Govinda, lifting the mountain and as gopeelola. We surrender to Him Who is the Supreme Self, to the devotees who are not deluded by His various actions during His incarnations. As KrishNa Himself says in the Gita, '*janmakarma ca me divyam evam yo vetti tattvatah; tyaktvA deham punarjanma naiti mAmeti paaNDava*', meaning, "who ever knows My birth and actions as such, in reality, they never lapse back in to birth but attain Me".





## SLOKAM 27

यद्रोमरन्ध्रपरिपूर्तिविधावदक्षा

वाराहजन्मनि बभूवुरमी समुद्राः ।

तं नाम नाथमरविन्ददृशं यशोदा

पाणिद्वयान्तरजलैः स्नपयां बभूव ॥

yat romarandhra paripUrtividhau adakshA  
vArAhajanmani babhUvu: amI samudrA: |  
tam nAma nAtham aravindadrSam yaSodA  
pANidvayAntarajalai: snapayAm babhUva ||

YasodA bathed the lotus-eyed Lord with water out of her cupped hands. Even all the seas were not able to fill the Lord's pores in His incarnation as the Boar.

When the Lord took the incarnation as Varaha, vArAhajanmani, the boar, He was so huge that all the seas, samudrA: were not enough to fill, paripUrtividhau adakshA, even the pores, romarandhra, on His skin. Leelasuka marvels at the fact that YasodA was able to bathe Him, snapayAm babhUva, in His incarnation as KrishNa with water in her cupped hands, pANidvayAntarajalaiH.

In the BhAgavata puraaNa it is said 'yadromagarteshu nililyuH adhvarA:' (BhAgavatm:3-13-34), all the seas were hidden in His pores.





## SLOKAM 28

वरमिममुपदेशमाद्रियध्वं निगमवनेषु नितान्तचारखिन्नः ।

विचिनुत भवनेषु वल्लवीनामुपनिषदर्थमुलूखले निबद्धम् ॥

varam imam upadeSam Adriyadhvam nigamavaneshu nitAntacArakhinna: |  
vicinuta bhavaneshu vallaveenAm upanishadartham ulUkhale nibaddham ||

Those who are tired after wandering in the forests of VedAs, listen to this advice. Look for the import of the Upanishads in the houses of gopis where it is bound to the mortar.

Leelasuka asks those, who try to understand the Brahman by extensive study of the VedAs and become fatigued by wandering in the forest of VedAs, to stop their effort and come to Gokula where the essence of the Upanishads is found tied to a mortar, 'upanishadartham ulUkale nibaddham'.

Swami Vedantadesika says in his GopAlavimsati,

निकटेषु निशामयामि नित्यं निगमान्तैरधुनाऽपि मृग्यमाणम् ।

यमळार्जुन दृष्ट बालकेळिं यमुना साक्षिक यौवनं युवानम् ॥

nikaTeshu niSAmayAmi nityam  
nigamAanta: adhuna api mrgyamANam |  
yamaLAarjuna drshta bAlakeLim  
yamuna sAkshika yauvanam yuvAnam ||

--GopAlavimSati-8

Let me observe everywhere near me, Him, Who is inquired by the VedAs even now and eternal, Whose childhood sport is witnessed by the twin trees and Whose boyhood is witnessed by the river Yamuna.

Madhusudhanasarasvathi, a great exponent of advaita philosophy, who at the same time a devotee of KrishNa says,





yenAbhyAsena vaseekrtena manasA yannirguNam nishkriyam  
jyotih kimcana yoginahyadi param paSyanti paSyantu te |  
asmAkam tu tadeva locanacamatkArAya bhUyAt ciram  
kAlindI puLineshu kimapi yanneelam maho dAvati ||

Let those yogis see that supreme light, (Brahman) which is actionless and attributeless, with their mind controlled through practice. As far as we are concerned the same Brahman, as a blue light, is running here on the banks of Yamuna to the delight of our eyes.





## SLOKAM 29

देवकीतनयपूजनपूतः पूतनारिचरणोदकधौतः ।

यद्यहं स्मृतधनञ्जयसूतः किं करिष्यति स मे यमदूतः ॥

devakI tanaya pUjanapUta: pUtanAri caraNodakadhauta: |

yadyaham smrta dhananjayasUta: kim karishyati sa me yamadUta: ||

If I become pure by worshipping the son of Devaki, devaki tanaya pUjanapUta:, and cleanse my sins by the water from the feet of the destroyer of PUtana, pUtanAri caraNodaka dhauta:, and have the charioteer of Arjuna firm in my mind, smrta dhananjayasUta:, what can the messenger of death yamadUta: do to me?

The parallel idea is found in Sankara's Mohamudgara, otherwise known as Bajagovindam,

भगवद्गीता किञ्चिदधीता गङ्गाजललव कणिका पीता ।

सकृदपि येन मुरारि समर्चा क्रियते तस्य यमेन न चर्चा ॥

bhagavadgeetA kimcidadheetA gangAjala lava kaNika peetA |

sakrdapi yena murAri samarcA kriyate tasya yamena na carcA || (Moh.Mud. 20)

Even a little knowledge of Bhagavad Gita, drinking a few drops of the Ganges water or even once worshipping Lord Hari will protect from the fear of death.

Kulasekhara AzhvAr also tells his mind to cast off the fear of death and of the torments of hell which are enemies of the sinners only, because Lord Hari is our saviour.

माभीर्मन्दमनो विचिन्त्य बहुधा यामीश्विरं यातनाः

नामी न प्रभवन्ति पापरिपवः स्वामी ननु श्रीधरः ।





mAbheer-mandamano vicintya bahudhA yAmI: ciram yAtanA:

nAmI na prabhavanti pAparipava: swAmI nanu SrIdhara: |

---MukundamAlA- 11





## SLOKAM 30

भासतां भवभयैकभेषजं मानसे मम मुहुर्मुहुर्मुहुः ।

गोपवेषमुपसेदुषस्त्वयं यापि कापि रमणीयता विभोः ॥

bhAsatAm bhavabhayaikabheshajam mAnase mama muhur muhur muhu: |  
gopavesham upasedusha: svayam yA api kA api ramaNeeyatA vibho: ||

May the beautiful and most wonderful form of a cowherd, put on by Himself, of the Lord, the only remedy for the fear of transmigration, shine in my mind again and again and again.

Leelasuka extols the SriKrishNa divya oushadha, as the Lord is called by Kulasekhara AzhvaR in MukundamAlA, which removes the fear of samsAra, bhavabhayapradvamsanam, and the remedy of the disease called birth and death, prasUtimaraNavyAdhe: cikitsA, Leelasuka says that the form of Lord KrishNa is the only medicine, ekabheshajam, for the bavabhaya, the fear of samsAra, because He is in reality the all pervading Lord, vibhu, who has donned, upasedusha:, the costume of a cowherd, gopavesham, by His own will. "Let that indescribably wonderful beauty, yA api kA api ramaNeeyatA, shine in my mind," says Leelasuka, again and again and again, muhurmuhurmuहु.

Swami Desika calls KrishNa 'mityAgopah', because being visvagopta, the protector of the whole Universe, He is now pretending to be a cowherd boy feigning fear. This is the scene precedent to KrishNa getting bound in the mortar. He further says in Yadavabhyudaya, that He is putting on different costumes which makes the devotees and saints wonder at his leela.

naTavat bhUmikAbhedai:  
nAtha deevyan prthakvidhai: |  
pumsAm ananya bhAvAnAm  
pushNAati rasam adbhutam ||

-- Yadavabhyudaya 1.49





## SLOKAM 31

कर्णलम्बितकदम्बमञ्जरी केसरारुणकपोलमण्डलम् ।

निर्मलं निगमवागगोचरं नीलमानमवलोकयामहे ॥

karNalambita kadambamanjaree kesarAruNa kapola maNDalam |

nirmalam nigamavAgocaram neelamAnam avalokayAmahe ||

We behold the blue form of KrishNa Whose cheeks appear red due to the colour of the kadamba flowers on His ears, Who is pure and beyond the scope of the Vedas.

neelamAnam- of blue colour.

Kapola maNDalam, the region of His cheeks, is kesara aruNa, red by the petals of kadambamanjaree, the bouquet of Kadamba flowers, karNa lambita, hanging from His ears. But do not be deceived thinking that He is only a cowherd boy, says Leelasuka, because He is pure, nirmala, being of suddhasatva and He is the Brahman the comprehension of Whom is even beyond the VedAs, nigama vAk agocaram.





## SLOKAM 32

साचि सञ्चलितलोचनोत्पलं सामिकुड्मलितकोमलाधरम् ।

वेगवल्गितकराङ्गुलीमुखं वेणुनादरसिकं भजामहे ॥

sAci sancalita locana utpalam sAmi kuDmalita komalAdharam |  
vegavalgita karAnguLeemukham veNunAda rasikam bajAmahe ||

We resort to KrishNa, Whose eyes like lotuses are slanted, and moving, His lips half open like a bud, His fingertips moving fast on the flute and Who is enjoying the music that comes from it.

Here again we find a beautiful picture of KrishNa playing the flute, which seems to be the form favourite of Leelasuka. His eyes, like lotuses, utpala, slanted, sAci, due to His head being inclined to one side, also moving here and there, sancalita, His tender lips, komlAdharam, pouted and looking like a half closed bud, sAmi kuDmalita. His finger tips, karAnguLeemukham, are fast moving, vegavalgita, on the flute while playing, and He is seen enjoying the music coming from the flute, veNu nAda rasikam. The music is at its best only when the musician enjoys his own music. He must be the first rasika when only he will be able to convey the joy of music to the listeners. Hence KrishNa is the rasika of His own music.



"Venu nAda rasikan!"





## SLOKAM 33

स्यन्दने गरुडमण्डितध्वजे कुण्डिनेशतनयाधिरोपिता ।

केनचिन्नवतमालपल्लव-श्यामलेन पुरुषेण नीयते ॥

syandane garuDamaNDitadhvaje kuNDineSa tanayAdhiropitA |

kenacit navatamAlapallava SyAmalena purusheNa neeyate ||

The daughter, *tanayAa*, of the king of *KuNDinapura*, *kuNDineSa*, is being taken, *adhiropitA*, by some man, *kenacit purusheNa*, who is dark like the sprout of *tamAla* tree, *navatamAla pallava SyAmalena*, on the chariot, *syandane*, bearing the flag of *Garuda*, *garuDamaNDitadhvaje*.

Leelasuka describes KrishNa carrying RukmiNi in His chariot which has *Garuda* as its flag.

From KrishNa playing the flute, suddenly Leelasuka visualizes the scene of KrishNa taking away RukmiNi, probably the Lord appeared to Him so. Again in the next sloka he lapses back to the description of KrishNa as a child.





## SLOKAM 34

मा यात पान्थाः पथि भीमरथ्या दिगम्बरः कोऽपि तमालनीलः ।

विन्यस्तहस्तोऽपि नितम्बबिम्बे धूर्तस्समाकर्षति चित्तवित्तम् ॥

mA yAta pAnthA: pathi bheemarathyA digambara: kopi tamAla neela: |  
vinyasta hastopi nitambabimbe dhUrta: samAkarshati cittavittam ||

Oh travelers, do not go by this fearful path because someone, deceitful, blue like the tamAla tree is standing there unclad, and robs the wealth of the mind though His hands are clasped behind His hips.

**digambarah** - This refers to KrishNa as a baby, meaning that the directions are His clothing, that is, no clothing. Such a beautiful form of KrishNa steals our mind. This is what is meant by Leelasuka by cautioning the traveler, **pAnthA**, not to go, **mA yAta**, by the road, **pathi**, where KrishNa is standing with His hands behind Him, **nitambabimbe vinyasta hasta**. It is fearful path says the poet, because the deceitful robber, **dhUrta**, is capable of robbing without using His hands, because the wealth He is stealing is the mind, **cittavittam**.

Leelasuka calls the path fearful and it is so only for those who are attracted by the worldly life and not for the devotees. He cautions that even if one is worldly, one look at KrishNa will transform them which is here mentioned as stealing the heart. When the Lord decides to do so He comes and stands in the way as He did in case of Thirumangai AzhvAr who was transformed from a robber into a saint.

In this sloka also as in the earlier one, Leelasuka reveals the true identity of KrishNa whom he describes as **digambara** and **tamAlaneela**. The latter refers to His form as KrishNa while the former though literally means unclad, denotes the **paratva** as **ambara** means also the sky and this could be explained as the one who pervades all directions and the sky.





## SLOKAM 35

अङ्गनामङ्गनामन्तरे माधवो माधवं माधवं चान्तरेणाङ्गना ।

इथमाकल्पिते मण्डले मध्यगः सञ्जगौ वेणुना देवकीनन्दनः ॥

anganAm anganAm antare mAdhavo mAdhavam mAdhavam ca antreNAngana |  
itham Akalpite maNDdale madhyaga: sanjagau veNuna devakeenandana: ||

There was a Krishna, mAdhava:, between, antare, each gopi, anganAm anganAm,  
and a gopi between, antareNa angana, each Krishna. In the centre, madhyaga:,  
of the circle, maNDale, thus formed, itham Akalpite, Krishna was playing the  
flute, sanjagau veNuna devakeenandana:.

sadagopan.org



"rAsakreeDaa!"





The eight slokas beginning with this describe the rAsakreeDaa. This sloka gives the picture often seen as the scene of rAsakreeDaa with KrishNa making Himself manifold dancing in between the gopis. Leelasuka says that he is also standing in the middle of the circle formed by the gopis and KrishNas, implying that the form in the center is the real one. This has a philosophical significance. The gopis are the jeevAs each one of them has the Lord as the inner self. So the world is the rAsakreeDa of the Lord. When the jeeva joins hands with the Lord it is pure joy. The KrishNa in the centre denotes that the supreme self is the self of all but not attached to them. The circle revolves around the centre which remains unchanged. To those who are ignorant enough to find the rAsakreeDaa as a sensual sport this sloka gives the answer as no ordinary mortal can become so many, at the same time standing apart.

As the Upanishad says, 'sadeva saumya idam agra Aseet, ekam eva adviteeyam; tat aikshata bahusyAm prajAyeya,' (Chand. 6.2.1; 6.2.3), 'That (Brahman) alone was in the beginning one only without a second and it willed to become many.'

In Srimad BhAgavatam, Suka says that KrishNa played with the gopis like a child with His own reflection 'yathA arbaka:svapratibimbavibhrama:'.  
'





## SLOKAM 36

केकिकेकाटतानेकपङ्केरुहा- लीनहंसावळीहृद्यता हृद्यता ।

कंसवंशाटवीदाहदावानलः सञ्जगौ वेणुना देवकीनन्दनः ॥

kekikekAdrta aneka pankeruhA leenahamsAvaLee hrdyatA hrdyatA |

kamsavamSaaTavee dAhadAvAnala: sanjagau veNunA devakeenandana: ||

Making the peacocks, keki, sounds, keka, in response and gladdening, hrdyatA, the hearts, hrd, of the swans hidden, leenahamsa, in the lotuses, anekapankeruha, KrishNa, Who was like a fire that burned, dAhadAvAnala:, the forest of the clan of Kamsa, kamsavamSaaTavee, played the flute.

This sloka describes the joy of all beings when the Lord calls the tune. The nature and the creatures other than man, are able to work in harmony with the Lord, which is denoted by the sound of the peacocks and the joy of the swans.





## SLOKAM 37

क्वापि वीणाभिराराविणा कम्पितः क्वापि वीणाभिराकिङ्किणी नर्तितः ।

क्वापि वीणाभिरामन्तरं गापितः सञ्जगौ वेणुना देवकीनन्दनः ॥

kvApi veeNAbhirArAviNA kampita: kvAp veeNAbhirA kinkiNee nartita: |

kvAi veeNAbhirAmantaram gApita: sanjagau veNunA devakeenandana: ||

In one place, kvApi, He was moved, kampita:, by some playing the veeNa, veeNAbhi: ArAviNaa, in another, kvApi, He was made to dance, nartita:, with His ankle bells, kinkiNee, sounding like veeNa, veeNabhirA, in yet another place, kvApi, He was induced to sing, gApita:, with His voice sweet like the veeNa, veeNAbhirAmantaram.

This sloka not only shows that the Lord is also in harmony with the world of beings, but also that He is bound by devotion and does the bidding of His devotees. He has said 'mat bhaktA yatra gAyanti tatra tishThAmi', meaning that He is there where His devotees sing His glory. By this sloka it is clear that not only He stands there but also takes part by singing, dancing etc.





## SLOKAM 38

चारुचन्द्रावलीलोचनैश्रुम्बितो गोपगोवृन्दगोपालिकावल्लभः ।

वल्लवीवृन्दवृन्दारकः कामुकः सञ्जगौ वेणुना देवकीनन्दनः ॥

cArucandrAvaLeelocanai: cumbita: gopa gobrnda gopAlika vallabha: |

vallvebrnda brndAraka: kAmuka: sanjagau veNunA devakeenandana: ||



"The whole world loves KrishNa!"

KrishNa, kissed with the eyes, locanai: cumbita:, by the rows of beautiful moonlike faces, cAru candrAvaLee, the beloved of gopas, cows as well as the gopis, the beautiful lover of the gopis gathered, played the flute.

KrishNa is not only loved by the gopis but also by the gopas and the cows as well because He is the inner self of all. The whole world loves KrishNa.





## SLOKAM 39

मौळिमालामिळन्मत्तभृङ्गीलता-भीतभीतप्रियाविभ्रमालिङ्गितः ।

स्रस्तगोपीकुचाभोगसम्मेलितः सञ्जगौ वेणुना देवकीनन्दनः ॥

mauLimAlAmilan mattabhrngeelatA bheeta bheeta priyAvibhramAlingita: |

srasta gopeekuca Abhogasammelita: sanjagau veNunA devakeenandana: ||

KrishNa, who was embraced on His broad chest, *Abhogasammelita:*, by a gopi, who was frightened, *bheeta bheeta*, of the bees that hovered round the flowers on her head , *mauLi malAmilan mattabhrngeelatA*, played the flute.

The bees hover around the flowers on the head of a gopi, and feigning fear she clings to KrishNa finding shelter on His broad chest.





## SLOKAM 40

चारुचामीकराभासभामाविभुर्वैजयन्तीलतावासितोरःस्थलः ।

नन्दबृन्दावने वासितामध्यगः सञ्जगौ वेणुना देवकीनन्दनः ॥

cAru cAmeekarAbhAsa bhAmAvibhu: vaijayanteelatA vAsita ura:sthala: |  
nanda brndAvane vAsitA madhyaga: sanjagau veNunA devakeenandana: ||

KrishNa, the central figure of the gopis of BrindAvan of Nandagopa, the Lord of Lakshmi, bhAmAvibhuH, who shines charming like the gold, cAru cAmeekarAbhAsa, with His chest perfumed by the tuLasI garland, vaijayanteelatA vAsita ura:sthala:, played the flute.

KrishNa is the centre around Whom the whole BrindAvan under the reign of Nanda functions. He is referred to as the Lord of Lakshmi, (bhAma meaning a beautiful woman) Who shines like gold, (hiraNyavarNaa.) KrishNa is wearing the garland of tuLasI which gives the fragrance to His chest.





## SLOKAM 41

बालिकाताळिकाताळलीलालया-सङ्गसन्दर्शितभ्रूलताविभ्रमः ।

गोपिकागीतदत्तावधानस्स्वयं सञ्जगौ वेणुना देवकीनन्दनः ॥

bAlIkA tALIkA tALa leelA layA-sanga sandarSita bhrUlatA vibhrama: |

gopikA geeta dattAvadhAnassvayam sanjagau veNunA devakeenandana: ||



"Krishna gave Himself to the gopis!"

KrishNa, Who showed His joy hearing the song of the gopis set to tALa by lifting of His eyebrows, and gave Himself to them, played the flute.

This sloka is the essence of the rAsakreeDaa. The Lord gives Himself to those who love Him like the gopis did by offering Him their body, mind and soul. The gopis enjoyed with KrishNa 'abhinna bAhyAntaram aikaraSyam Anandam' a joy which is undifferentiated inside and outside and unalloyed and pure.





## SLOKAM 42

पारिजातं समुद्धृत्य राधावरो रोपयामास भामागृहस्याङ्गणे ।

शीतशीते वटे यामुनीये तटे सञ्जगौ वेणुना देवकीनन्दनः ॥

pArijAtam samuddhrtya rAdhAvaro ropayAmAsa bhAmagrhasyAngaNe

SeetaSeete vaTe yAmuneeye taTe sanjagau veNunA devakeenandana: ||

KrishNa, the beloved of Radha, who brought the PaarijAta tree from heaven and planted it on the courtyard of BhAmA, played the flute beautifully from under the cool banyan tree on the banks of river Yamuna.

The reference is here to the episode of KrishNa bringing the celestial tree PaarijAta to the court yard of SatyabhAmA. He playing the flute splendidly standing under the banyan tree on the banks of Yamuna. The epithet, lover of Radha qualifies KrishNa in the particular context as against that which mentions Him as the Lord of BhAmA.





## SLOKAM 43

अग्रे दीर्घतरोऽयमर्जुनतरुस्तस्याग्रतो वर्त्मनी

सा घोषं समुपैति तत्परिसरे देशे कळिन्दात्मजा ।

तस्यास्तीरतमालकाननतले चक्रं गवां चारयन्

गोपः क्रीडति दर्शयिष्यति सखे पन्थानमव्याहृतम् ॥

agre deerghataro ayam arjunataru: tasyAgrato vartmanee

sA ghosham samupaiti tat parisare deSe kaLindAtmajA |

tasyA: teera tamAlakAnanatale cakram gavAm cArayan

gopa: kreeDati darSayishyati sakhe panthAnam avyAhatam ||

This is the tall Arjuna tree in front, my friend, the road in front of it reaches the habitation of cowherds. The river Yamuna flows near that place and in the forest of tamAla trees on its banks a cowherd is tending the cows and playing. He will show the path to immortality.

Leelasuka guides the seeker of moksha by this sloka telling him to resort to KrishNa.

"You see in front, **agre**, of you", says Leelasuka , "this arjuna tree (a kind of tree) and you take the path that is seen in front, **tasya agrato vartmanee**, and it will take you to the village of cowherds, **sA ghoshAm samupaiti**". Leelasuka gives the landmarks for the same by saying that the river Yamuna flows nearby, **tat parisare deSe kaLindAtmajA**, and there is a forest of tamAla trees **tamAlakAnana**, on its banks, **tasyA: teere**. Then he says "there you will see cowherd tending the cows, **gavAm carAyan** and playing, **kreeDati**. He is the One you seek because He will show you, **darSayishyati**, the path, **panthAnam avyAhatam**, to immortality".

Here the word **arjunataruH** may mean Arjuna and the sloka has reference to





Geetopadesa. This jagatguru who appears like a cowherd is going to show the whole world the moksha mArga, may be the implication. The path from the banks of Yamuna to the battle field of Kurukshethra is the path of KrishNa Who came to Arjuna out of infinite mercy for mankind and taught the Gita.

As Leelasuka said earlier, 'upanishad artham ulookhale baddham', (Sloka 28) the Brahman of the Upanishads has taken the form of a cowherd in order to milk the wild cows (aaranYakas as the Upanishads are called meaning belonging to the forest) of the Upanishads. 'sarvopanishadio gAvo dogdhA gopAlananadana:'





## SLOKAM 44

गोधूळिधूसरितकोमलगोपवेषं

गोपालबालकशतैरनुगम्यमानम् ।

सायन्तने प्रतिगृहं पशुबन्धनार्थं

गच्छन्तमच्युतशिशुं प्रणतोऽस्मि नित्यम् ॥

godhULidhUsarita komalagopavesham  
gopAlabAlakaSatai: anugamyamAnam |  
sAyantane pratigrham paSubandhanArtham  
gacchantam acyutaSiSum praNatosmi nityam ||



"The pretty cowherds!"  
(Thanks:www.glimpseofkrishna.com)

I offer my salutations everyday, nityam, to the child KrishNa, acyuta SiSum, Whose pretty form as a cowherd, komalagopavesham, is covered with the dust from the feet of the cows, godhULi dhUsaritam, Who is followed by hundreds





of other cowherd boys, *gopAlabAlakaSatai*; and Who goes to every house, *pratigrham gacchantam*, in the evening, *sAyamtane*, to tie the cows back, *paSubandhanArtham*.

Leelasuka further visualizes the actions of KrishNa as a cowherd. He goes to the forest taking the cows to graze and brings them back in the evening along with His friends, the other cowherd boys. He ties the cows in the respective houses in the evening and His body is covered with dust from the feet of the cows. What could be prettier, asks Leelasuka, than the dusty form of the Lord that shows His infinite mercy in coming down to earth to protect all beings man, bird and beast, donning a costume of a common cowherd and acting the part thoroughly.





## SLOKAM 45

निधिं लावण्यानां निखिलजगदाश्चर्यनिलयं

निजावासं भासां निरवधिकनिश्श्रेयसरसम् ।

सुधाधारासारं सुकृतपरिपाकं मृगदृशां

प्रपद्ये माङ्गल्यं प्रथममधिदैवं कृतधियाम् ॥

nidhim lAvaNyAnAm nikhila jagat AScarya nilayam  
nijAvAsam bhAsAm niravadhika niSSreyasarasam ||  
sudhAdhArAsAram sukrtaparipAkam mrgadrSAm  
prapdye mAngalyam prathamam adhidaivam krtadhiyam ||

I surrender to the Supreme Lord, Who is the treasure house of beauty, the source of wonder for the whole world, the resort of all luminance, boundless joy of immortality, (that is Brahman), the flowing essence of nectar, the result of the merits acquired in past lives of the deer-eyed damsels and the auspiciousness of the wise.

KrishNa is the **nidhi**, treasure house of all loveliness, **lAvaNya**. This itself can create wonder for all the worlds. But Leelasuka gives more reasons for this wonderment.

He is the **nikhila jagat AScarya nilayam**, the source of wonder for all the worlds, because, He is the abode of luminance as the Upanishad says, '**tameva bhAntam anubhAti sarvam tasya bhASaa sarvamidam vibhAti**', that is, all luminous bodies like the Sun and the Moon shine after Him who is self luminous and by whose light all others get their luminance.

He is the infinite joy of immortality, **niravadhika niSSreyasaya rasam** because He is Brahman, the existence, knowledge and bliss, **sacchidAnanda**.

He is the essence of nectarine flow, **sudhAdhArAsAra**, as everything connected





with Him is nectar, **akhilam madhuram**, because He is the Brahman of the Upanishads which declares 'raso vai saH'.

The supreme self, that is Krishna is enjoyed by the pure-hearted damsels, gopis, **mrgadrSAam**, due to the merit earned in their previous lives, **sukrtaparipAka**.

He is the embodiment of auspiciousness, **mAngalyam**, for the evolved, **krtadhiyam**.

He is the first cause and the Supreme Lord, **prathamam adhidaiva**.





## SLOKAM 46

आताम्रपाणिकमलप्रणयप्रतोद-

मालोलहारमणिकुण्डलहेमसूत्रम् ।

आविश्रमाम्बुकणमम्बुदनीलमव्या-

दाद्यं धनञ्जयरथाभरणं महो नः ॥

AtAmrapANikamala praNayapratodam  
Alola hAra maNikunDala hemasUtram |  
AvisramAmbukaNam ambudaneelam avyAt  
Adyam dhananjayarathAbharaNam maho na: ||

May the primal light, **Adyam maha:**, that is dark like a cloud, **ambudaneelam** that is the ornament of the chariot of Arjuna, **dhananjayarathAbharaNa**, whose lotus-like red hand, **AtAmrapANi kamala**, is holding the whip, **praNayapratoda**, Who is adorned with necklace, **hAra**, ear rings **maNikunDala**, and girldle of gold, **hemasUtra**, which are moving, **Alola**, and Whose body is covered with sweat, **AvisramAmbukaNa**, protect, **avyAt**, us.

Leelasuka gives a description of KrishNa as the charioteer of Arjuna, **ParthasArathi**. He is holding the whip in His hand which is



"ParthasArathy!"





red like a lotus. He is adorned with ornaments on His chest, waist and ears which are moving when He drives the chariot. His body is covered with sweat. His form is dark like the rain-bearing cloud but luminous. He adorns the chariot of Arjuna sitting in front.





## SLOKAM 47

नखनियमितकण्डून्पाण्डवस्यन्दनाश्वा-

ननुदिनमभिषिञ्चन्नञ्जलिस्थैः पयोभिः ।

अवतु विततगात्रस्तोत्रनिष्ठयूतमौलि-

र्दशनविधृतरश्मिर्देवकीपुण्यराशिः ॥

nakhaniyamita kaNDoon pANDavasyandanASvAn  
anudinam abhishincan anjalisthai: payobhi: |  
avatu vitatagAtra: tothra nishThyUtamauli:  
daSanavidhrtaraSmi: devakIpuNyarASi: ||

May KrishNa, with His body exposed, vitatagAtra:, the horsewhip, totra, in His headgear, nishThyUtamauli:, and the reins, between His teeth, dASanavidhrtaraSmi:, bathing, abhishincan, the horses of the chariot of Arjuna, pANDavasyandanASvAn, with water from His cupped hands, anjalistai: payobhi:, daily, anudinam, and scratching them with His nails, nakhaniyataKaNDoon, protect us.

The picture of PaarthasArathy is continued in this sloka. He gives bath to the horses Himself everyday by washing their bodies with water in His cupped hands. He also scratches them with His nails to relieve the itch. While doing this He has inserted the horsewhip on His headgear and has the reins between His teeth. His body is bare as He is in water.

This shows the saulabhya and vAtsalya of the Lord. It is one thing to accept the function of a charioteer but it is quite another to do all the other work Himself, which a charioteer will normally do, like bathing the horses etc., which He could have asked anyone else to do. But the Lord, as Swami Desika has said, not only puts on a role for the sake of His devotees but acts the part in perfection, to prove that He will do anything for His devotees who resort to





Him with faith and love. It also showed His vAtsalya which extends to all beings, man, bird and beast. This was seen in RamAvatAra, in Rama doing the samskara for Jatayu and befriending the monkeys etc, but in KrishNAvatAra, this love for dumb creatures is exemplary. He loved and was loved by the cows and other creatures in BrindAvan and the horse in Kurukshetra.





## SLOKAM 48

व्रजयुवतिसहाये यौवनोल्लासिकाये

सकलशुभविलासे कुन्दमन्दारहासे ।

निवसतु मम चित्तं तत्पदायत्तवृत्तं

मुनिसरसिजभानौ नन्दगोपालसूनौ ॥

vrajayuvatisahAye yauvanollAsikAye  
sakalaSubhaviAse kundamandArahAse |  
nivasatu mamacittam tatpadAyattavrttam  
munisarasijabhAnau nandagopAlasUnau ||

Let my mind, mama cittam, full of thoughts on His feet, tatpadAyattavrttam, stay, nivasatu, in the son of Nanda, nandasUnau, Who is the companion of gopis, vrajayuvatisahAye, has beautiful young form, yauvanollaasi kAye, abode of auspiciousness, sakalaSubhaviAse, has a smile like the Kunda and MandAra flowers, kundamandArahAse, and the sun to the lotuses called sages, munisarasijabhAnau.

Leelasuka prays that his mind should be engrossed in KrishNa, with always thinking about His feet. He visualizes KrishNa surrounded by gopis and having wonderfully young beautiful form, with His smile blossoming like the Kunda and MandAra flowers. He is the abode of all things auspicious, kalyAaNanidhi and He is like the sun to the lotuses, that is, the sages because His form appearing in the lotus of their heart causes the rising of the sun of knowledge. 'teshAm Adityavah j~nAnam prakASayati tatparam'-- BG.5-16.





## SLOKAM 49

अरण्यानीमार्द्रास्मितमधुरबिम्बाधरसुधा

सरण्यासंक्रान्तैस्सपदि मद्यन् वेणुनिनदैः ।

धरण्या सानन्दोत्पुलकमुपगूढाङ्घ्रिकमलः

शरण्यानामाद्यस्स जयतु शरीरी मधुरिमा ॥

araNyAneem Ardra smita madhura bimbAdhara sudhA

saraNyAsankrAantai: sapadi madayan veNuninadai: |

dharaNyA sAnandotpulakam upagooDhAnghrikamala:

SaraNyAnAm Adya: sa jayatu Sareeree madhurimA ||

May He be victorious, sa jayatu Who enchants, madayan, the BrindAvan, araNyAneem, with His loving smile, Ardrasmita, and the nectarine flow from His lips like bimba fruit, madhurabimbAdhara sudhAsaraNyA combined, sankrAntai: with the sweet music from His flute, veNuninadai:, Whose lotus like feet, anghrikamala, are embraced with joy and horripilation, sAnandotpulakam upagooDhaiH, by the goddess earth, dharaNyA, and Who is the embodiment of sweetness, sareeree madhurimA, and the prime refuge, Adya: saraNyAnAam, of all.

Leelasuka continues the picture of KrishNa in BrindAvan. He whole forest is enchanted with His smile and music. His feet walking on the ground are fondled by BhUdevi, Who feels happy and excited.





## SLOKAM 50

विदग्धगोपालविलासिनीनां सम्भोगचिह्नङ्कितसर्वगात्रम् ।

पवित्रमाम्नायगिरामगम्यं ब्रह्म प्रपद्ये नवनीतचोरम् ॥

vidagdhagopAlavilAsineenAm sambhogacihnAnkita sarvagAtram |

pavitram AmnAyagiramagamyam brahma prapadye navaneeta coram ||

I surrender to the Brahman, Who is pure and beyond the comprehension of the VedAs, (yet) Who is here has His body marked by His play with the gopis who had their sins burnt because of it, and Who acted as a butter thief.

Leelasuka while hinting in the previous two slokas that KrishNa as seen playing the flute and with the gopis in BrindAvan is in fact the Brahman, by the words, **muniarasijabhAnu:** and **Adya: SaraNyAnAm**, here explicitly calls Him as Brahman. Thus His stealing the butter and playing with the gopis are elevated to the state of **brahmanishTaa**. Leelasuka says that the gopis by playing with KrishNa had all their sins burnt and were purified. As already made out in the earlier slokas to think of KrishNa as gopivallabha removes our kAma because the union of the gopis with KrishNa is the ultimate stage of devotion, **bahktyA:**



"He plays with the gopis!"





parA kAshThA.

Leelsuka refers to KrishNa, Who is Brahman as **navaneetchora**, one Who stole butter. Besides the fact that to think of Him as a **chora** kills all dishonesty in our mind, the act of stealing butter has a deeper significance.

The butter is the heart of the devotees and He comes stealthily and steals it without the owner being conscious of it. This is true because devotion never arises out of will, saying to oneself that "I am going to be a devotee from now on". It just happens by the divine will. As the Upanishad says, '**yamaivesha vrNute tena labhyate**', He is attained by one whom He chooses. Sometimes He steals even the heart of those who do not love Him by a swift turn of events because they have done such good deeds in their previous lives.





## SLOKAM 51

अन्तर्गृहे कृष्णमवेक्ष्य चोरं बद्ध्वा क्वाटं जननीं गतैका ।

उलूखले दामनिबद्धमेनं तत्रापि दृष्ट्वा स्तिमिता बभूव ॥

antargrhe krshNam avekshya coram baddhvA kavATam jananeem gataika |  
ulUkhale dAmam nibaddham enam tatrAapi drshTvAa stimitA babhUva ||

Seeing KrishNa inside her house stealing butter, locking the door, went to see His mother. There also she saw Him tied to the mortar and was stunned.

KrishNa went to a house and was there stealing butter, *navaneeta choram*, when the gopi returned. Catching Him red-handed (butter-handed rather) *antargrhe*, and locked her door, *kavATam baddhvA*, so that He could not escape. Then she went to report the matter to Yasoda, *jananeem gatA*. There she saw KrishNa tied to the mortar by His mother. She was stunned by this and there is no need to say that she must have rushed to her house to see whether He has escaped somehow only to find Him there as she left Him. Such is the *mAyA* of the Lord exhibited through out in His *KrishNaavatAra*. The people who were subjected to His *mAyA* never realized the truth that He was the Supreme Self but only thought that they were under hallucination. Even when they came to know His real *svarUpa* in a few instances, KrishNa made them forget it again through His *mAyA* in order to continue His *leelAs*. In this and the rest of the *slokAs* that follow, *Leelasuka* lapses back into describing KrishNa as a child.





## SLOKAM 52

रत्नस्थले जानुचरः कुमारः सङ्क्रान्तमात्मीयमुखारविन्दम् ।

आदातुलाभस्तदलाभखेदा-द्विलोक्य धात्रीवदनं रुरोद ॥

ratnasthale jAnucara: kumAra: sankrAntam Atmeeya mukhAravindam

AdAtu lAbha: tadalAbhakhedAt vilokya dhAtree vadanam ruroda ||

The young KrishNa crawling on the gem-studded floor, saw His face reflected on it and tried to grab it. But not being able to do so looked at the face of His nanny and cried.

Leelasuka portrays a charming picture of KrishNa crawling on the floor here. He is crawling on His knees, jAnucara:, and His lotus-like face, mukhAravindam is reflected, sankrAntam, on the floor inlaid with gems, ratnasthale. Thinking it is another child, He wants to get him, AdAtu lAbha:, but was not able to. Hence He starts crying, tat AlAbhakhedAt ruroda, and looks at the face of His nanny, vilokya dhAtree vadanam, helplessly. Such is the mAyA of the Lord to behave like a guileless child, the child on a banyan leaf, Who had all the worlds inside Him.





## SLOKAM 53

आनन्देन यशोदया समदनं गोपाङ्गनाभिश्चिरं

साशङ्कं बलविद्विषा सकुसुमैः सिद्धैः पृथिव्याकुलम् ।

सेष्यं गोपकुमारकैस्सकरुणं पौरैर्जनैः सस्मितं

यो दृष्टः स पुनातु नो मुररिपुः प्रोत्क्षिप्तगोवर्धनः ॥

Anandena yaSodayA samadanam gopAnganAbhi: ciram  
saaSankam balavidvishA sakusumai: siddhai: prthivyAkulam |  
sershyam gopakumArakai: sakaruNam paurai: janai: sasmitam  
yo drshTa: sa punAtu no muraripu: protkshipta govardhana: ||

May the foe of the demon Mura, who was seen lifting the Govardhana mountain, with joy by Yasoda, with prolonged love by the gopis, with doubt by Indra, with offerings of flowers by the evolved souls, with concern by the earth goddess, with envy by the other cowherd boys, with pity by the people of the city and the others with smile, purify us.

KrishNa was carrying the Govardhana mountain, **protkshipta govardhana:**, and those seeing Him do that, had reacted in different ways. Yasoda was feeling elated, **Anandena**, about her son. The gopis looked at Him with a longing, **samadanam**, born out of prolonged love. Indra had doubts, **sASankam**, about how long KrishNa could go on like that. The siddhas offered flowers, **sakusumai: siddhai:**, in worship as they alone knew the real identity of Him. The earth Goddess looked with concern, **prthivyAkulam**, and the other cowherd boys envied, **sershyam**, His strength. The people of Gokula were affected with pity, **sakaruNam paurai:**, for the young KrishNa holding the mountain in His hands. The others, meaning the devotees looked at Him with smile, **janai: sasmitam**.





## SLOKAM 54

उपासतामात्मविदः पुराणाः परं पुमांसं निहितं गुहायाम् ।

वयं यशोदाशिशुबाललीला-कथासुधासिन्धुषु लीलयामः ॥

upAsatAm Atmavida: puraaNaa: param pumAmsam nihitam guhAyAm |

vayam yasodA SiSubAlaleelA kathA sudhA sindhushu leelayAma: ||

Let those who follow the ancient path, **puraaNaa:**, and enquire after the Self, **Atmavida:**, meditate on the Supreme Self, **upAsatAm param pumAmsam**, inside the cave of their heart. Let us play in the ocean of nectar called the stories about the exploits of the child of **YasodA**.



"yasodA SiSu!"

The idea made out in the sloka 28 of this **AsvAsa** is reiterated here. **Leelasuka**, while claiming that **KrishNa** is the **Parabrahman** of the **Upanishads**, shows the easy way to realize Him rather than the difficult means of visualizing the Supreme Self inside the lotus of the heart, **param pumAmsam nihitam guhAyAm** and meditate on it as advised by the

**Upanishads**. Let us not worry about the enquiry of **Brahman**, **brahmajij~nAsa**, as made out in the **Upanishads** and **Brahma sUtra**, says **Leelasuka**. It is possible to attain Him easily by revelling in the stories, **bAlaleelAkathA**, of **BaalakrishNa**, **yasodA SiSu**, Hence let us play in that nectarine ocean, **sudhA sindhushu leelayAma:**.





Madhusudhana Sarasvati, the famous advaita vedAntin says the same thing as made out in the sloka 28.

The reference here is to the daharavidhya, instructed in the ChAndhogya Upanishad.

The text is as follows.

अथ यदिदमस्मिन्ब्रह्मपुरे दहरं पुण्डरीकं वेश्म  
दहरोऽस्मिन्नन्तराकाशस्तस्मिन्यदन्तस्तदन्वेष्टव्यं  
तद्वाव विजिज्ञासितव्यमिति ॥

atha yadidam asmin brahmapure daharam punDareekam veSma  
dahara: asmin anta: AkaaSa: tasmin yat anta: tat anveshTavyam  
tatvAva vijij~nAsitavyam iti. --chAndogya Upanishad 8-1-1

In this city of Brahman, (meaning the Sareera) there is a mansion in the form of a small lotus, (the heart). In this there is a small space. That which is inside the space (called daharAkaaSa) should be investigated and understood.

The small space here does not refer to magnitude but subtleness, which is why it is mentioned as AkaaSa. The space inside any container or a room etc, is the same all-pervading space outside. There is no such thing as small space or large space the words used only denote the conditioning, that is the container and not the contained.





## SLOKAM 55

विक्रेतुकामा किल गोपकन्या मुरारिपादार्पितचित्तवृत्तिः ।

दध्यादिकं मोहवशादवोच-द्गोविन्द दामोदर माधवेति ॥

vikretukAmA kila gopakanyA murAri pAdArpita citta vrtti: |

dadhyAdikam mohavaSaat avocat govinda dAmodara mAdhaveti ||

A gopi who wished to sell, vikretukAmA, curd etc., dadhyAdikam, enchanted, mohavaSaat, with her mind absorbed in the feet of KrishNa, murAri pAdArpita citta vrtti, called out 'govinda, dAmodra and mAdhava', instead of saying curd, butter etc.

The words below are in accordance with the musical chant and not by proper sandhi below.

vikretu-kAmA-kila gopa-kanyA

murAri-pAdAr-pita cit-ta vrtti:

dadhyA-dikam moha-vaSaat a-vocat

govinda-dAmo-dara mA-dhaveti

(One should repeat this line two or three times to bring in the mood of the verse).

This is a beautiful sloka full of metrical charm and can be recited in a sing song fashion. There are more of this nature though not ascribed to Leelasuka, of the same form. The most poignant of them which brings tears in chanting, is as follows.

agre ku|rooNaam| atha pANDa|vAnAm

duSSaasa|nenA|hrta vas|tra keSaa

krshNaa ta|dAkroSat| ananya| nAthA

govinda| damo|dara ma|adhaveti





In front of Kurus and PaANDvAs, her clothes and hair being pulled by DuSSaasaNA, Draupadi, who had no other resort, called out loudly, Govinda, dAmodara and Madhava.





## SLOKAM 56

उलूखलं वा यमिनां मनो वा गोपाङ्गनानां कुचकुट्टमलं वा ।

मुरारिनाम्नः कलभस्य नून-मालानमासीत् त्रयमेव भूमौ ॥

ulUkhalam vA yaminAm mano vA gopAnganAnAm kucakuTmalam vA |

murArinAmna: kalabhasya nUnam AlAnam Aseet traya eva bhUmau ||

Whether it be the mortar or the mind of sages or the budding breasts of the gopis, these three alone serve as the binding posts to the elephant cub called MurAri on earth.

The three examples given denote the three paths of salvation. The sages attain the Lord by meditating on Him, and He comes and stays is their mind bound by their concentration. This is j~nAnayoga. The gopis love Him to such an extent that He finds it difficult to go away from them, bound by their love. This is the experience of all devotee saints which is bhaktiyoga. KrishNa was bound in the mortar in order to free the sons of Kubera. It showed that even the Lord could not forget His karma or His avatArakArya. He also acted in accordance to His birth doing His svadharma but without attachment, thus illustrating what He was going to preach later in the Gita. So this is karmayoga as He says later:

न मे पार्थास्ति कर्तव्यं त्रिषु लोकेषु किञ्चन ।

नानवाप्तमवाप्तव्यं वर्त एव च कर्मणि ॥

na me pArtha asti kartavyam trishu lokeshu kincana |

nAnavAptam avAptavyam varta eva ca karmaNi ||

-- Gita 3-22

*Meaning:*

There is nothing for Me to do in all the three worlds because there is nothing I should achieve by that but still I work incessantly.





## SLOKAM 57

करारविन्देन पदारविन्दं मुखारविन्दे विनिवेशयन्तम् ।

वटस्य पत्रस्य पुटे शयानं बालं मुकुन्दं मनसा स्मरामि

karAravindena padAravindam mukhAravinde viniveSayantam |

vaTasya patrasya puTe sayAnam bAlam mukundam manasA smarAmi ||

I offer my salutations to Mukunda, the infant Who is lying, SayAnam on a banyan leaf, vaTasya patram, and placing, viniveSayantam, His lotus-like foot, padAravindam, in His lotus-like mouth, mukhAravinde, with His lotus-like hand, karAravindena.

There is a doubt as to whether this sloka is a part of KrishNakarnamrtam because this is the first sloka of bAlamukundashTakam, author not known. Any way since this has been included in the book I have, I am including this.





## SLOKAM 58

शम्भो स्वागतमास्यतामित इतो वामेन पद्मासन

क्रौञ्चारे कुशलं सुखं सुरपते वित्तेश नो दृश्यसे ।

इत्थं स्वप्नगतस्य कैटभजितश्रुत्वा यशोदा गिरः

किं किं बालक जल्पसीति रचितं धूधूकृतं पातु नः ॥

Sambho svAgatam AsyatAm ita ita: vAmena padmAsana  
krauncAre kuSalam sukham surapate vitteSa no drSyase |  
ittham svapnagatasya kaiTabhajita: SrutvA yasodA gira:  
kim kim bAlaka jalpasi iti racitam dhUdhUkrtam pAtu na: ||

May the admonition, *dhU dhUkrtam*, by YasodA to KrishNa, hearing His words while He was dreaming, "welcome, Sambhu be seated here, Oh Brahma, *padmAsana*, be seated on the left, Kartikeya, *krauncAre*, are you well, Indra, *surapate*, are you happy, Kubera, *vitteSa*, why are you not seen nowadays, saying, "what is this child, *kim kim bAlaka*, why are You prattling?", protect us.

KrishNa was sleeping, or seemed to be so, and assuming His real self of Lord nArAyaNa, He was conversing with the other devAs who had come to see Him. This was looked upon by YasodA as a child's prattle in sleep and she admonished Him saying, "why are you prattling, sh. sh" etc. Leelasuka says that let that admonition protect us.

In the Gita, KrishNa says, '*Ya niSaa sarvabhUtAnAm tasyAm jAgarti samyamee*' (BG.2-69) in what seems to be the night for ordinary people, a j~nAni is awake. Here KrishNa appeared to be asleep but actually He was in His own world where the other were aware of His real identity just as the evolved souls like Uddhava, Akrura, Bheeshma etc. knew it. But ordinary mortals like YasodA and the gopAs considered KrishNa as a human being. This is what is meant by the Gita sloka quoted.





## SLOKAM 59

मातः किं यदुनाथ देहि चषकं किं तेन पातुं पय-

स्तन्नास्त्यद्य कदास्ति वा निशि निशा का वाऽन्धकारोदये ।

आमील्याक्षियुगं निशाप्युपगता देहीति मातुर्मुहु-

र्वक्षोजांशुककर्षणोद्यतकरः कृष्णस्स पुष्पातु नः ॥

mAta: kim yadunAtha dehi cashakam kim tena pAtum paya:

tannAsti adya kadA asti vA niSi niSaa kA vA andhakArodaye |

AmeelyAkshiyugam niSaapyupagatA deheeti mAturmuhu:

vakshojAmSuka karshaNodyatakara: krshNa: sa pushNaatu na: ||

mAta:- Mother

kim yadunAtha- What is it, Oh Lord of Yadus?

dehi cashakam - Give me a cup

Kim tena- What is it for?

pAtum paya: - To drink milk

tat nAsti adya - Not now

kadA asti- When?

niSi - In the night

niSaa kA vA - What is night?

andhakArodaye - When it is dark

May KrishNa Who, closing His eyes, AmeelyAkshiyugam and telling His mother, "night has come, give me milk", niSaapyupagatA dehi and pulled her upper





garment vakshojAmSuka karshNodyatakara:, with His hand again and again,  
muhu: protect us, pushNatu na:

Another delightful scene from the childhood leelas of Krishna in the form of  
conversation between Him and His mother.





## SLOKAM 60

काळिन्दीपुलिनोदरेषु मुसली यावद्गतः खेलितुं

तावत्कार्परिकं पयः पिब हरे वर्धिष्यते ते शिखा ।

इत्थं बालतया प्रतारणपराः श्रुत्वा यशोदागिरः

पायान्नस्स्वशिखां स्पृशन् प्रमुदितः क्षीरेऽर्धपीते हरिः ॥

kaaLindee pulinodareshu musalee yAvadgata: khelitum

tAvat kArparikam paya: piba hare vardhishyate te SikhA |

ittham bAlatayA pratArANaparA: SrtvA yaSodAgira:

payAn na: svaSikhAm sprSan pramudita: ksheere ardhapeete hari: ||



"Yashoda coaxes SrI Krishna to drink milk!"

"KrishNa, drink this milk from the golden cup, kArparikam paya: piba, while BalarAma, musalee, has gone to the sand hills of Yamuna, kaaLindee





pulinodareshu to play, *khelitam*, Your hair will grow well, *vardhishyate te SikhA*". May KrishNa, Who, hearing this clever speech of YasodA, *SrutvA yaSodA gira:*, naively, *bAlatayA*, touched His tuft, *svaSikhAm sprSan*, after drinking half the milk *ksheere ardhapeete*, and felt happy, *pramudita:*, protect us.

YasodA was trying to coax KrishNa to drink the milk she had for Him in a golden cup and told Him to drink it while BalarAma is away to play in the sand of Yamuna, so that His hair will grow well, even better than BalarAma. KrishNa in childish innocence touched His hair to see whether it has grown even after drinking half the cup of milk and showed His joy on hearing the clever words of His mother. Leelasuka is only next to PeriazvAr, in enjoying the child hood of KrishNa.





## SLOKAM 61

कैलासो नवनीतति क्षितिरियं प्राग्जग्धमृल्लोष्टति

क्षीरोदोऽपि निपीतदुग्धति लसत् स्मेरे प्रफुल्ले मुखे ।

मात्राऽजीर्णधिया दृढं चकितया नष्टाऽस्मि दृष्टाः कया

धूधू वत्सक जीव जीव चिरमित्युक्तोऽवतान्नो हरिः ॥

kailAso navaneetati kshitiriyam prAk jagdha mrlloshTati

ksheerodopi nipeeta dugdhati lasat smere prapulle mukhe |

mAtrA ajeerNadhiyaa drDham cakitayA nashTA asmi drshTA: kayA

dhU dhU vatsaka jeeva jeeva ciram iti ukto avatAt no hari: ||

When KrishNa opened His mouth with smile, lasat smere prapulle mukhe, the KailAsa Mountain looked like butter, kailAso navaneetati, the earth like the mud eaten earlier by Him, kshitiriyam prak jagdha mrlloshTati, and the Milky Ocean, ksheerodo api, like the milk drunk by Him, nipeeta dugdhati, to Yasoda who thinks that it is due to indigestion, ajeerNadhiyA, and scared by it, drDham cakitayA, said "some woman has cast an evil eye, drshTA kayA, let it go away, dhU dhU, my child may you live long, vatsaka jeeva jeeva ciram". May that KrishNa protect us.

This must be the subsequent occurrence to the incident when Yasoda looked into the mouth of KrishNa when He was reported to have eaten mud. This is described in a subsequent sloka.

It is the mAyA of the Lord to make Yasoda think that the Universe seen in His mouth were butter, mud and milk undigested in order to take away the experience of seeing the Universe from her memory.

Mistaking the KailAsa Mountain for butter, the earth for mud and the Milky Ocean for the milk which she thought were found in His mouth not being





digested, YasodA became worried and said "dhU dhU" to ward off the evil effects of some woman casting an evil eye on her child. And also she performed a benediction on Him by saying, "long live my child".





## SLOKAM 62

किञ्चित्कुञ्चितलोचनस्य पिबतः पर्यायपीतस्तनं

सद्यः प्रसृतदुग्धबिन्दुमपरं हस्तेन सम्मार्जतः ।

मात्रैकाङ्गुलिलालितस्य चुबुके स्मेराननस्याधरे

शौरेः क्षीणकणान्विता निपतिता दन्तद्युतिः पातु नः ॥

kincit kuncita locanasya pibata: paryAya peeta stanam

sadya: prasruta dugdha bindum aparam hastena sammArjita: |

mAtRā ekAnguLi lAlitasya cubuke smerAnanasya adhare

Saure: ksheeNakaNAnvita: nipatita dantadyuti: pAtu na: ||

May the luster of the teeth, dantadyuti:, of smiling KrishNa, smerAnanasya Saure:, with His lips marked with milk drops, adhare ksheeNakaNAnvita nipatita, while He was breastfeeding, pibata: paryAyapeeta stanam, with eyes closed a little, kincit kuncita locanasya, feeding on one and wiping the other just fed with drops of milk sticking to it, prasruta dugdhabindum aparam hastena sammArjata:, and being fondled on His chin with one finger by His mother, matrA ekAnguLi lAlitasya cubuke, protect us.





## SLOKAM 63

उत्तुङ्गस्तनमण्डलोपरिलसत्प्रालम्बमुक्तामणे-

रन्तर्बिम्बितमिन्द्रनीलनिकरच्छायानुकारिद्युतेः ।

लज्जाव्याजमुपेत्य नम्रवदना स्पष्टं मुरारेर्वपुः

पश्यन्ती मुदिता मुदोऽस्तु भवतां लक्ष्मीर्विवाहोत्सवे ॥

uttunga stana maNDalopari lasat prAlamba muktAmaNe:

antarbimbitam indraneela nikara: chAyAnukAridyute: |

lajjAvyAjam upetya namravadanA spashTam murAre: vapu:

paSyantee muditA mudO astu bhavatAm lakshmee: vivAha utsave ||

May RukmiNi, the incarnation of Lakshmi, during the marriage festival, vivAha utsave, enjoyed looking, paSyantee muditA at the reflection of Krishna, spashTam murAre: vapu:, Whose luster was like that of a heap of sapphire, antarbimbitam indraneela nikara: in the pearls of Her long necklace, prAlamba muktAmaNe:, on Her high bosom, looking down under the pretext of being shy, lajjAvyAjam upetya namravadanA give you joy.



SrI Krishna and Rukmini

Leelasuka visualizes the wedding of Krishna with RukmiNi now. The form of Krishna is reflected in the long pearl necklace RukmiNi





was wearing. She bent Her head as though with shyness in order to see the reflection and experienced the happiness.





## SLOKAM 64

कृष्णेनाम्ब गतेन रन्तुमधुना मृद्भक्षिता स्वेच्छया

तथ्यं कृष्ण क एवमाह मुसली मिथ्याम्ब पश्याननम् ।

व्यादेहीति विदारिते शिशुमुखे दृष्ट्वा समस्तं जग-

न्माता यस्य जगाम विस्मयपदं पायात्स नः केशवः ॥

krshNenAmba gatena rantum adhuna mrdbhakshitA svecchayA  
tathyam krshNa ka evam Aha musalee mithyAmba paSyAnanam |  
vyAdeheeti vidArite SiSumukhe drshTvA samastam jagat  
mAtA yasya jagAma vismayapadam pAyAt sa na: keSava: ||

"Mother, amba, mud was eaten, mrdbhakshitA, now, adhuna, as He liked, svecchayA, by KrishNa Who went for play, krshNena rantum gatena".

tathyam krshNa - Is it true KrishNa?

ka evam Aha - Who said so?

musalee - BalarAma

mithyA amba paSyA Ananam - It is a lie mother, look in to My mouth

Saying thus, when He opened His mouth, iti vidArite SiSumukhe, His mother saw the whole world in there, drshTvA samastam jagat, and was amazed, jagAma vismayapadam. That Kesava may protect us.

This sloka looks like the predecessor of the sloka 61 as explained earlier. KrishNa ate mud and BalarAma complained about it to Yasoda. When she asked Him, He said it was a lie and opened His mouth where she saw all the worlds and was amazed when He again covered her with His mAyA and she forgot the whole thing. Though she saw all the world again she mistook a undigested butter etc.





## SLOKAM 65

स्वाती सपत्नी किल तारकाणां मुक्ताफलानां जननीति रोषात् ।

सा रोहिणी नीलमसूत रत्नं कृतास्पदं गोपवधूकुचेषु ॥

svAtee sapatnee kila tArakaaNaam muktAphalAnAm jananeeti roshAt |

sA rohiNee neelam asUta ratnam krtAspadam gopavadhUkuceshu ||

The star RohiNI, out of anger, towards her co-wife, sapatnee roshAt, the star svAti, who was the mother of pearls, muktAphalAnAm jananee, and hence gave birth to the blue sapphire, neelam ratnam asUta, that became the adornment of the bosom, krtAspadam gopavadhUkuceshu of the gopis.

This is a charming poetic fancy. Leelasuka says, RohiNI, the star under which Krishna was born, chose to be so, out of jealousy for the star svAti which causes pearls to be formed. Leelasuka says that it is co-wife envy as both are supposed to be the wives of the Moon, who had married the 27 daughters of Dhaksha who became stars.





## SLOKAM 66

नृत्यन्तमत्यन्तविलोकनीयं कृष्णं मणिस्थम्भगतं मृगाक्षी ।

निरीक्ष्य साक्षादिव कृष्णमग्रे द्विधा वितेने नवनीतमेकम् ॥

nrtyantam atyanta vilokaneeyam krshNam maNisthambhagatam mrgAkshee |  
nireekshya sAkshAt iva krshNam agre dvidhA vitene navaneetam ekam ||

Seeing KrishNa dancing and also His reflection in the gem studded pillar which looked real and clear, the deer eyed YasodA divided one lump of butter in to two thinking there were two KrishNas.

KrishNa was dancing, nrtyantam, and He was reflected in the jeweled pillar, maNisthambhagatam, who appeared very clear, atyanta vilokaneeyam. Thinking that it was KrishNa in person, krshNam sakshAt iva agre, YasodA divided the one lump of butter which she brought for Him in to two, dvidhA vitene navaneetam ekam.





## SLOKAM 67

वत्स जागृहि विभातमागतं जीव कृष्ण शरदां शतं शतम् ।

इत्युदीर्य सुचिरं यशोदया दृश्यमानवदनं भजामहे ॥

vatsa jAgrhi vibhAtam Agatam jeeva krshna SaradAm Satam Satam |  
iti udeerya suciram yaSodayA drSyamAnavadanam bajAmahe ||

We worship the face of KrishNa seen by Yasoda for a long time, saying, "child, wake up, it is daybreak, long live KrishNa, for hundred and hundred autumns".

Yasoda was waking up KrishNa, and while doing so she was looking at His face for a long time with love. She was saying, "wake up KrishNa, It is morning already". And seeing Him open His eyes, she blesses Him saying, "long live KrishNa for hundreds of hundreds of autumns", meaning, a very long time. She looks upon Him as her child not knowing that He was the ever existent Supreme Purusha.



Supreme Purusha





## SLOKAM 68

ओष्ठं जिघ्रन् शिशुरिति धिया चुम्बितो वल्लवीभिः

कण्ठं गृह्णन्नरुणितपदं गाढमालिङ्गिताङ्गः ।

दोष्णा लज्जापदमभिमृशन्नङ्कमारोपितात्मा

धूर्तस्वामी हरतु दुरितं दूरतो बालकृष्णः ॥

oshTham jighran SiSuriti dhiyA cumbito vallaveebhi:

kaNTham grhNan aruNitapadam gADham AlingitAnga: |

doshNA lajjApadam abhimrSan ankam AropitAtmA

dhUrtasvAmI haratu duritam dUrato bAlakrshNa: ||

cumbitaH, on being kissed by the gopis vallaveebhi:, considering Him as a child, SiSuriti dhiyA, He smelled their lower lip, jighran oshTham, when He was embraced tightly, gADham Alingita:, He grasped the neck, kanTham grhNan, so that there were red marks left on it, aruNitapadam, and when He was put on the lap, ankam AropitAtmA, He touched them in an embarrassing manner, lajjA padam abhimrsan. Such a naughty Lord KrishNa may banish our sins to a great distance.

Swami Desika says in his Yadavabhyudaya in describing KrishNa stealing butter 'tapasvinee tatkratuneetirAkhyA savreedam AraNyakathAsu tastthau'. This means, the tatkratu nyaya went and hid itself in the stories of the forest out of shame on its failure. AranyakAs are the Upanishads which contain this nyAya and hence the word Aranyaka is used as a pun to denote forest, meaning that the nyAya can be found only in the AraNyakas, or Upanishads and not in the world anymore, because contemplating KrishNa as bound to the mortar destroys our bondage.

The tatkratu nyAya is that what one thinks of, so He becomes. But in the case of Lord KrishNa, this nyAya does not work because when we think of Him as





feeding at the breast of Pootana we never lapse back in to breast feeding, that is, never will be born again, and to think of Him as bound removes our bondage. Similarly to think of His amorous activities towards the gopis destroys kAmam in our minds.

Swami Desika in another place in the same work says, 'bAlam taruNya:, taruNam ca bAlA:, tam anvarajyanta samAnabhAvA:'. The young girls and the young women looked upon KrishNa as of their own age. So this sloka showed that KrishNa appeared to everyone in the form they see Him in.





SrI Krishna and Radha



## SLOKAM 69

एते लक्ष्मण जानकीविरहितं मां खेदयन्त्यम्बुदा

मर्मणीव च घट्टयन्त्यलममी क्रूरः कदम्बानिलाः ।

इत्थं व्याहृतपूर्वजन्मचरितं यो राधया वीक्षितः

सेर्ष्य शङ्कितया स नस्सुखयतु स्वप्नायमानो हरिः ॥

ete lakshmaNa jAnakeevirahitam mAm khedayanti ambudA  
marmANeeva ca ghaTTayanti alam amee krUra: kadambAnila: |  
ittham vyAhrta pUrvajanma caritam yo rAdhayA veekshita:  
sershyam SankitayA ca na: sukhayatu svapnAyamAno hari: ||

May KrishNa, who was seen by Radha, rAdhayA veekshita:, with jealousy and suspicion, sershyam SankitayA ca, talking in His sleep remembering His previous avatAra, vyAhrta pUrvajanma caritam, saying, "LakshmaNa, these clouds torment me, ete khedayanti ambudA, who is separated from Sita, jAnakee virahitam, and these cruel, krUra:, winds coming through the Kadamba trees, kadambAnila:, attack Me enough in vulnerable places, marmANi ghaTTayanti alam" give us comfort.

KrishNa was sleeping and Radha who came to Him saw Him talking in His sleep. Presumably remembering his RamAvatAra, He was telling LakshmaNan that the clouds give Him sorrow instead of joy because He was separated from Sita and the breezes, which blow through the kadamba trees carrying their smell increase His grief of separation. Hearing this, Radha, suspecting that He was dreaming of some other woman, felt jealous. Perhaps it was the exact intention of KrishNa as He could not have been imagined sleeping like an ordinary mortal any time.





## SLOKAM 70

ओष्ठं मुञ्च हरे बिभेमि भवता पानैर्हता पूतना

कण्ठाश्लेषममुं जहीहि दळितावालिङ्गनेनार्जुनौ ।

मा देहि च्छुरितं हिरण्यकशिपुर्नीतो नखैः पञ्चतां

इत्थं वारितरात्रिकेळिरवताल्लक्ष्म्यापहासाद्धरिः ॥

oshTham munca hare bibhemi bhavatA pAnairhatA pUtanA  
kanThASlesham amum jaheehi daLitau Alinganena arjunau |  
mA dehi cchuritam hiraNyakaSipu: neeto nakhai: pancatAm  
ittham vArita rAtrikeLi: avatAt lakshmyA apahAsAt hari: ||

May Hari, whose love play in the night, rAtri keLi:, was prevented, vArita, jokingly, ApahAsAt, by RukmiNI, saying, "Let go my lips, munca oshTham, because I am afraid of You, bibhemi, who drank the life of PUtana, pAnairhatA pUtanA with Your mouth. Do not embrace my neck, kanThASlesham jaheehi, because You uprooted the twin trees, daLitau arjunau, with Your hands as though embracing them, Alinganena. Do not scratch me with Your nails, cchuritam mA dehi, because these nails have killed HiraNyakasipu, hiraNyakaSipu: neeto pancatAm nakhai:". protect us.





## SLOKAM 71

रामो नाम बभूव हुं तदबला सीतेति हुं तौ पितु-

वाचा पञ्चवटीतटे विहरतस्तामाहरद्रावणः ।

निद्रार्थं जननी कथामिति हरेर्हुङ्कारतः शृण्वतः

सौमित्रे क्व धनुर्धनुर्धनुरिति व्यग्रा गिरः पातु नः ॥

rAmo nAma babhUva hum tat abalA seetA iti hum tau pitu:

vAcA pancavaTee taTe viharata: tAm Aharat rAvaNa: |

nidrArtham jananee kathAm iti hare: humkArata: SrNvata:

saumitre kva dhanur dhanur dhanuriti vyagrA gira: pAtu na: ||

Yasoda started telling KrishNa a story and KrishNa was listening to it by saying 'hum'

Yasoda - rAmo nAma babhUva - There was Rama

KrishNa- hum - ok

Yasoda - tat abalA seetA iti-He had a wife , Seetha

KrishNa- hum -ok

YasodAa - tau pitu: vAcA pancavaTee taTe viharata: - when They both went to forest at the words of His father and lived in PancavaTee

KrishNa - hum - ok

Yasoda- tAm Aharat rAvaNa: - RavaNa carried Her off

KrishNa said, saumitre kva dhanur dhanur dhanur iti vyagrA gira: - "Lakshmana, where is my bow? the bow, the bow" (He became Rama in that instant remembering His former avatAra. May He protect us.)





## SLOKAM 72

बालोऽपि शैलोद्धरणाग्रपाणिर्नीलोऽपि नीरन्ध्रतमः प्रदीपः ।

धीरोऽपि राधानयनावबद्धो जारोऽपि संसारहरः कुतस्त्वम् ॥

bAlopi SailoddharaNAgrapANi: neelopi neerandhratama: pradeepa: |  
dheeropi rAdhA nayanAvabaddho jAropi samsArahara: kuta: tvam ||

How is it that being a child, You held the mountain in Your hand, though You are of dark hue, You shine even in the dense darkness like a brilliant lamp, though valiant, You were bound by the glances of Radha and though engaged in love sport with the gopis You remove the ills of samsAra?

Leelasuka says that the outward manifestation of KrishNa belies His real nature.

bAlopi SailoddharaNAgrapANIH

He looked like a child but surprised every one by holding the Govardhana mountain in His hand. As PeriAzhvAr puts it, His fingers holding the mountain for seven days did not suffer in any way. 'kodyERu senthAmaraiikkai viralgaL kOLamum azhinthila vAdiRRila', The beauty of His lotus-like fingers remained as such without any sign of fatigue.



"bhaktaparAdeena!"





neelopi neerandhratama: pradeepa:

He is of dark complexion yet He shines in the dense darkness like a brilliant lamp, because the hue of His body is like the sapphire, **indraneelamaNi**. The ideas of describing the Lord as being dark is that He remains in the dark for those who do not know Him but shines like the Sun to those who has knowledge of His real nature and to His devotees.

dheeropi rAdhA nayanAvabaddho

He is so valiant as to strike terror in the hearts of asuras. Yet He becomes bound by the glances of Radha, showing that He is **bhaktaparAdeena**, bound by devotion.

jAropi samsArahara: kuta: tvam

He appears to be reveling in the company of gopis as a kAmuka, to those who do not understand Him, but He is the saviour of those who get entangled in the net of kAmakroda etc.

This sloka implies that KrishNa was simply acting a role and not influenced by it, as He himself points out in Gita, '**tattvavit tu mahAbAho, guNa karmavibhAgayo;** **guNaa guNeshu vartanta iti matvA na sajjate**', which means, the one who knows the vision of the guNaas and its works, do not get attached to them through knowledge that the guNaas are doing their functions.





## SLOKAM 73

बालाय नीलवपुषे नवकिङ्किणीक-

जालाभिरामजघनाय दिगम्बराय ।

शार्दूलदिव्यनखभूषणभूषिताय

नन्दात्मजाय नवनीतमुषे नमस्ते ॥

bAlAya neelavapushe navakinkiNeeka  
jAlAbhirAmajaghanAya digambarAya |  
SArdUla divya nakha bhUshaNa bhUshitAya  
nandAtmajAya navaneetamushe namaste ||

I bow down to You, the son of Nanda, who is a child, bAlA, of blue form, neelavapushe, with Your beautiful hip, abhirAmajaghana, decorated by string of new bells, navakinkiNeeka jAla, Who is unclad, digambarAya, and wearing the ornament made of the nails of tiger, SArdUla divya nakha bhUshaNa bhUshitAya, and the thief of butter, navaneeta mushe.

KrishNa is described here as a young child, unclad, and wearing ornaments. He steals butter even in that age!



"navaneeta Krishna!"





## SLOKAM 74

पाणौ पायसभक्तमाहितरसं विभ्रन्मुदा दक्षिणे

सव्ये शारदचन्द्रमण्डलनिभं हैयङ्गवीनं दधत् ।

कण्ठे कल्पितपुण्डरीकनखमप्युद्दामदीप्तिं वहन्

देवो दिव्यदिगम्बरो दिशतु नस्सौख्यं यशोदाशिशुः ॥

pANau pAyasabhaktam Ahitarasam bibhran mudA dhakshiNe  
savye SARada candramaNDalanibham haiyangaveenam dadhat |  
kaNThe kalpita puNDareeka nakham api uddAma deeptim vahan  
devo divya digamabaro diSatu na: saukhyam yasoda SiSu: ||

May the unclad divine child, devo divya digambara:, of Yasoda, Who is having a cup of tasty, Ahitarasam, pAyasam, pAyasabhaktam, in His right hand with joy, dakshiNe mudA, in His left hand, savye, having a ball of fresh butter, haiyangaveenam, like the white moon during autumn, SARada candra maNDalanibham, in His neck wearing the nail of the tiger as an ornament, kaNThE kalpita puNDareeka nakham and shining brilliantly with His light, uddAma deeptim vahan, give us happiness, saukhyam diSatu.

KrishNa as a young child seen in the last sloka is further described here. He is having a cup of pAyasm in His right hand with glee. In His left hand He is holding butter which is white and fresh resembling the moon in autumn. His chest is adorned with an ornament containing the nail of a tiger. The word puNDareeka has a meaning of tiger also, besides lotus.

The word haiyangaveenam means butter taken from the milk of the previous day, made into curd.





## SLOKAM 75

किङ्किणिकिणिकिणिरभसैरङ्गणभुवि रिङ्खणैः सदाऽटन्तम् ।

कुङ्कुणुकुणुपदयुगळं कङ्कणकरभूषणं हरिं वन्दे ॥

kinkiNi kiNi kiNi rabhasai: angaNa bhuvi rinkhaNai: sadA aTantam |

kunkuNu kuNupada yugaLam kankaNa karabhUshaNam harim vande ||

I salute, vande harim, KrishNa, Who is continuously moving, sadA aTantam, by crawling, rinkhaNai:, in the courtyard, angaNa bhuvi, with His bells, kinkiNi, sounding 'kiNi kiNi', and the anklets on His feet sounding 'kuNu, kuNu', kunkuNu kuNu kuNu padayugaLam, and wearing bracelets on his hands, kankaNa karabhUshaNam.



"Vande Harim!"

KrishNa is crawling on the floor in the courtyard and the bells on His waist and the anklets on His feet are sounding sweetly. And He is wearing bracelets and this creates a beautiful picture in continuation of the idea expressed in the foregoing two slokas.





## SLOKAM 76

सम्बाधे सुरभीणामम्बामायासयन्तमनुयान्तीम् ।

लम्बालकमवलम्बे तं बालं तनुविलग्नजम्बालम् ॥

sambAdhe surabheeNAmbAm AyAsayantam anuyAnteem |

lambAlakam avalambe tam bAlam tanuvilagnajambAlam ||

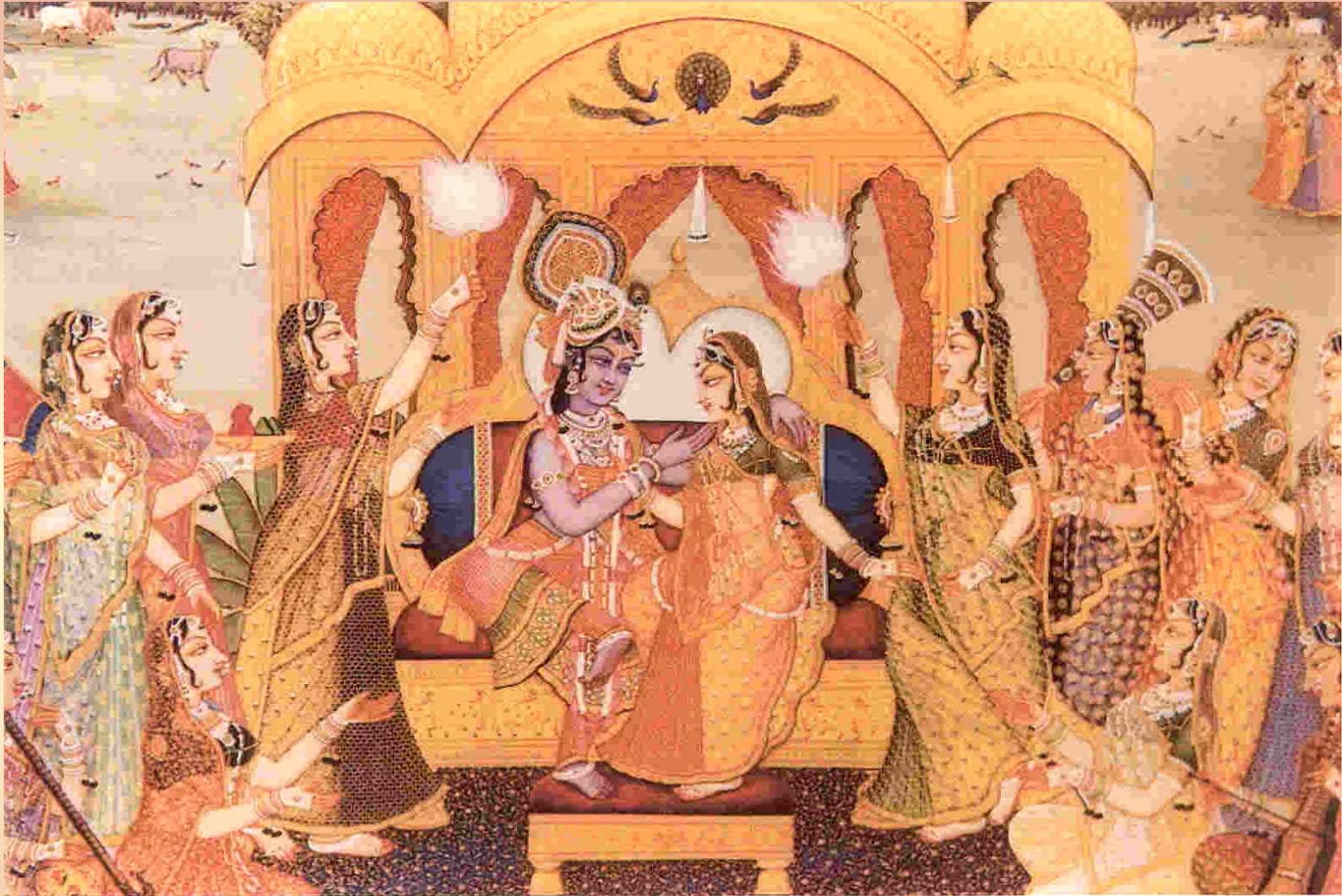
I surrender to that boy KrishNa, Who, going in the midst of cows, with long hair and mud-smearred body is followed by His mother, who wishes to catch Him, getting tired in the effort.

KrishNa as young boy was going among the cows, sambAdhe surabheeNAmb, to the forest. His mother, ambA, out of love and concern for Him always tried to stop Him under some pretext or other. So she followed Him, anuyAntee, to catch Him giving some reason for doing so, but He was going fast and she got tired, following Him.

Leealasuka says that KrishNa tired her out, AyAsayanta, by going fast so that she could not catch Him. His hair was hanging low, lambAlaka, and His body was covered with mud, tanuvilagna jambAlam.

This idea of Yasoda unwilling to let KrishNa go with the cows is portrayed by PeriazhvAr in ten pAsurams describing the anguish of Yasoda who regrets for having allowed KrishNa to go to the forest to tend the cows instead of letting Him play in the house eating butter etc.





"The darling of Gopis!"



## SLOKAM 77

अञ्चितपिञ्छाचूडं सञ्चितसौजन्यवल्लवीवलयम् ।

अधरमणिनिहितवेणुं बालं गोपालमनिशमवलम्बे ॥

ancita pinchA cUDam sancita saujanya vallaveevalayam |

adharamaNi nihita veNum bAlam gopAlam aniSam avalambe ||

I continuously meditate on the boy KrishNa, Who is adorned with peacock feather on His crown, Who is surrounded by loving gopis and Who places the flute on His gem-like lower lip.

The scene now changes to portray KrishNa, the flute player. He has peacock feather on His crown, *ancita pinchA cUDam*, surrounded by the friendly gopis, *sancita saujanya vallavee valayam*, who have assembled to hear Him play the flute which He places on his lower lip, *adharamaNi nihita veNum*, that looks like a gem.





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SrI Nrusimha!





## SLOKAM 78

प्रह्लादभागदेयं निगममहाद्रेर्गुहान्तराधेयम् ।

नरहरिपदाभिधेयं विबुधविधेयं ममानुसंधेयम् ॥

prahlAda bhAgadheyam nigama mahAdre: guhAntara Adheyam |  
naraharipadAbhidheyam vibudha vidheyam mama anusandheyam ||

That which is the embodiment of the merit earned by PrahlAda, which resides in the cave of the mountain called VedAs, known as Narasimha, compliant to the devAs, is my object of meditation.

Leelasuka meditates on KrishNa as nrsimha in this unique sloka. Nrsimha avatAra was the result of the merit, (puNya), of PrahlAda, prahlAda bhAgadheya. A lion always resides inside a guha, cave. For this man-lion the residing guha, guhAntara Adheyam is in the mountain called VedAs, nigama mahAdri. The Lord (Brahman) is known through the VedAs which are the mountain containing the cave. It is guhya or secret because just by learning the VedAs one cannot understand Brahman but only through contemplation. So it is guhya. The guha here is the heart. He is known as Narahari, naraharipadAbhidheya. He is referred to as vibudha vidheyam as He took the form of a man-lion to comply with all the requirements to kill Hiranyakasipu.





## SLOKAM 79

संसारे किं सारं कंसारेश्चरणकमलपरिभजनम् ।

ज्योतिः किमन्धकारे यदन्धकारेनुस्मरणम् ॥

samsAre kim sAram kamsAre: caraNa kamala paribhajanam |

jyoti: kim andhakAre yat andhakAre: anusmaraNam ||

What is the essence of samsAra? The contemplation on the Lotus Feet of KrishNa, the destroyer of Kamsa. What is light in darkness? The meditation on Siva, the enemy of Yama.

Leelasuka was basically from saivite family which he himself mentioned in sloka 24. So here he extols both KrishNa and Siva. The alliteration in **samsAre - kim sAram - kamsAre:** , and the use of **andhakAra** in two meanings shows the poetic skill of Leelasuka. **andhakAra** means darkness and when split as **andaka + kAre:** means of the enemy of **andhaka**, Yama.





## SLOKAM 80

कलशनवनीतचोरे कमलादृक्कुमुदचन्द्रिकापूरे ।

विहरतु नन्दकुमारे चेतो मम गोपसुन्दरीजारे ॥

kalaSa navaneetacore kamalAdrk kumuda candrikApUre |

viharatu nandakumAre ||

ceto mama gopasundari jAre ||

May my mind revel in the son of Nanda, nandakumAre, Who stole the butter from the pot, kalaSa navaneetacore, Who was like the full moon, candrikApUre, to the lilies, kumuda, of the eyes of Lakshmi, kamalAdrk, and Who was the paramour of the gopis, gopasundarijAre.





## SLOKAM 81

कस्त्वं बाल बलानुजः किमिहते मन्मन्दिराशङ्कया

युक्तं तन्नवनीतपात्रविवरे हस्तं किमर्थं न्यसेः ।

मातः कञ्चन वत्सकं मृगयितुं मा गा विषादं क्षणा-

दित्येवं वरवल्लवीप्रतिवचः कृष्णस्य पुष्पातु नः ॥

ka: tvam bAla balAnuja: kim iha te manmandirASankayA

yuktam tat navaneetapAtravivare hastam kimartham nyase: |

mAta: kancana vatsakam mrgayitum mA gA vishAdam kshaNAat

ityevam varavallavee prativaca: krshNasya pushNAtu na: ||

May that KrishNa, Whose reply to a splendid gopi, protect us.

ka: tavam bAla - Child, Who are You?

balAnujaH - the younger brother of BalarAma

kim iha te? - what do You want here?

manmandirASankayA - thought this is My house

yuktam tat - that is alright, but,

kimartham hastam nyase: - why did You put Your hand

navaneetapAtravievare - in the pot of butter?



"navaneeta chora!"





mAta: - mother,

mrgayitum - it is to search for

kancana vatsakam - some calf

mA vishAdam kshaNA+ - do not get upset now.

KrishNa was found with His hand in the pot of butter in a house of a gopi who questioned Him and He said He came there thinking it was His house and put His hand inside the pot to search for a calf which was missing. This is the delightful **navaneetachora** referred to by Leelasuka in the previous sloka.





"He can be attained by devotional Love!"



## SLOKAM 82

गोपालाजिरकर्दमै विहरसे विप्राध्वरे लज्जसे

ब्रूषे गोकुलहुङ्कृतैः स्तुतिशतैर्मौनं विधत्से चिदाम् ।

दास्यं गोकुलपुंश्चलीषु कुरुषे स्वाम्यं न दान्तात्मसु

ज्ञातं कृष्ण तवाङ्घ्रिपङ्कजयुगं प्रेम्णाचलं मञ्जुलम् ॥

gopAla ajira kardame viharase viprAdhvare lajjase

brUshE gokulahumkrtai: stutiSatai: maunam vidhatse cidAm |

dAsyam gokulapumScaleeshu kurushe svAmyam na dAntAtmasu

j~nAtam krshNa tavAanghripankajayugam premNaacalam manjulam ||

KrishNa, You play in the mire in the yard, ajira kardame, of the cowherds, but shy away from the sacrifices lajjase viprAdhvare, performed by the priests. You converse with the cows hearing their humkara, brUshE gokulahumkrtai:, but keep silent when You hear the learned, praising You, cidAam stuti Satai: maunam vidhatse. You serve the fickle-minded gopis, dAsyam gokula pumScaleeshu kurushe, but do not wish to be the Lord of the self-controlled sages, svAmyam na dAntAtmasu. From this it is known, j~nAtam, that Your Lotus Feet, taAnghripankajayugam, can only be secured, premNaa acalam by love.

Oothukkaadu Venkatakavi says this beautifully in one of his compositions.

மறை முநிவோர் செய்யும் மாதவம் என்றாலும்

மாதவன் செய்வதும் அடமே

ஆனால் மந்தை பசுவோடு கன்றினம் சூழ்ந்தாலும்

மன்னனுக்கு இருப்பிடமே.

maRaimuniOr seyyum mAthavam enRaalum

mAdhavan seivadhum aDame





Anaal mandhai pasuvOdu kanRinam soozndhAlum  
mannanukku iruppiDamE

It means, KrishNa is adamant towards the sages who do penance to see Him  
but wherever there are cows and calves, KrishNa is found there.





## SLOKAM 83

नमस्तस्मै यशोदाया दायादायास्तु तेजसे ।

यद्धि राधामुखाम्भोजं भोजं भोजं व्यवर्धत ॥

namstasmai yaSodAyA dAyAdAya: astu tejase |

yaddhi rAdhAmukhAmbojam bhojam bhojam vyavardhata ||

Salutations to that light, *tejase*, which is the son, *dAyAda*, of *Yasoda*, and which grew, *vyavardhata*, by looking and enjoying, *bhojam bhojam*, the lotus-face, *mukhAmbhojam*, of *Radha*.





## SLOKAM 84

अवताराः सन्त्वन्ये सरसिजनयनस्य सर्वतोभद्राः ।

कृष्णादन्यः को वा प्रभवति गोगोपगोपिकामुक्त्यै ॥

avatArA: santu anye sarasijanayanasya sarvato bhadhrA: |

krshNaadanya: ko vA prabhavati go gopa gopika muktyai

There are other incarnations of the Lotus-eyed Lord all being auspicious. But except the KrishNavatAra no other incarnation was able to give moksha to cows, cowherds and cowherd maidens.

Leelasuka is reiterating the idea expressed in the sloka 82 here. KrishNa is not only attained by love alone but also gives the devotee the highest fruit of devotion, that is, salvation. The cowherds and their womenfolk attained mukti by sheer love for KrishNa. Leelasuka says that even the cows attained salvation thus.

There is a story related by upanyAsakAs about the cowherd dhadibaaNDa who attained moksha by demand. Once KrishNa came to his house to hide from the gopi pursuing Him for stealing butter. KrishNa hid Himself in one of the empty curd pots and asked dhadibaaNDa not to reveal His presence. When the gopi came dhadibaaNDa was sitting on the pot where KrishNa was and hence she never looked into it. After she had gone KrishNa called out to dhadibaaNDa to let Him out but he refused saying that he would not get up unless KrishNa gave him moksha. KrishNa said that He would give moksha not only to dhadibaaNDa but also to all the curd pots in his house as well! Such is the glory of KrishNaavatAra!





## SLOKAM 85

मध्ये गोकुलमण्डलं प्रतिदिशं चाम्बारवोज्जृम्भिते

प्रातर्दोहमहोत्सवे नवघनश्यामं रणन्नूपुरम् ।

फाले बालविभूषणं कटिरणत्सत्किङ्किणीमेखलं

कण्ठे व्याघ्रनखं च शैशवकलाकल्याणकात्स्न्यं भजे ॥

madhye gokulamaNDalam pratidiSam ca ambArava ujjrmbhite

prAtardoha mahotsave navaghana SyAmam raNannUpuram |

phAle bAlavibhUshaNam kaTiraNat satkinkiNeemekhalam

kaNThe vyAghranakham ca SaiSavakaLaa kalyANakArtsnyam bhaje ||

I worship the form of KrishNa, dark like fresh cloud, which displays the complete beauty of childhood, with His forehead adorned with jewel, His anklets sounding, His waist being decorated with a girdle of sounding bells, wearing on His neck the nail of a tiger, surrounded by the cows with their calves calling them at the time of milking in the morning.

KrishNa goes to milk the cows in the morning, prAtardoha mahotsava. The calves which are taken to be fed with the milk of the cows are calling, ambArava ujjrmbhite, their mothers. KrishNa in the midst of the cows, madhye gokulamaNDalam, appears beautiful, dark as a fresh cloud, navaghana SyAmam, adorned with ornaments on His body. He is wearing anklets which make sound, raNannUpuram and so does His girdle on His waist fitted with small bells, katiraNat satkinkiNeemekhalam. His forehead is adorned with a jewel, phAle bAlavibhUshaNam, and He is wearing the nail of tiger around His neck, kaNThe vyAghranakham. He looks like a perfect picture of childish beauty, SaiSavakaLaa kalyANakArtsnyam.





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"He reveled in playing with the gopis!"





## SLOKAM 86

सजलजलधनीलं दर्शितोदारलीलं

करतलधृतशैलं वेणुनादरसालम् ।

व्रजजनकुलपालं कामिनीकेलिलोलं

कलितललितमालं नौमि गोपालबालम् ॥

sajalajaladhaneelam darSitodAra leelam

karataladhrtasailam veNunAdairasAlam |

vrajajanakulapAlam kAmineekeLilolam

kalita lalita mAlam naumi gopAlabAlam ||

I worship the young cowherd, *gopAlabAlam*, Who is dark like the rain bearing cloud, *sajalajaladhaneelam*, Who displayed His wonderful leela, *darSitodAra leelam*, Who held the mountain in His hand, *karataladhrtasailam*, Who oozed out the sweet juice of His music from the flute, *veNunAdairasAlam*, Who was the protector of the clan of cowherds, *vrajajanakulapAlam*, Who reveled in playing with the gopis, *kAmineekeLilolam*, and Who was wearing beautiful garland, *kalitalalitamAlam*.

The alliteration in this sloka and the next is beautiful. The three slokas starting with this one end with the refrain *naumi gopAlabAlam*, "I worship the young Cowherd".





## SLOKAM 87

स्मितललितकपोलं स्निग्धसङ्गीतलोलं

ललितचिकुरजालं चौर्यचातुर्यलीलम् ।

शतमखरिपुकालं शातकुम्भाभचेलं

कुवलयदळनीलं नौमि गोपालबालम् ॥

smita lalita kapolam snigdhasangeetalolam

lalita cikurajAam caurya cAturyaleelam |

SatamakharipukAlam SaatakumbhAbhacelam

kuvalayadaLaneelam naumi gopAlabAlam ||

I worship the young Cowherd, Who has tender smiling cheek, smita lalita kapolam, revels in sweet music, snigdha sangeetalolam, has graceful locks of hair, lalita cikurajAlam, Who plays a charming and clever thief, caurya cAturyaleelam, Who is like death to the enemies of Indra, SatamakharipukAlam, Who wears a garment shining like gold, SaathakumbhAbhacelam and Who is of hue like blue lily, kuvalayadaLa neelam.





## SLOKAM 88

मुरळिनिनदलोलं मुग्धमायूरचूडं

दलितदनुजजालं धन्यसौजन्यलीलम् ।

परहितनवहेलं पद्मसद्मानुकूलं

नवजलधरनीलं नौमि गोपालबालम् ॥

muraLininadalolam mugdha mAyUracUDam  
daLitadanujjAlam dhanyasaujanya leelam |  
parahitanavahelam padmasadmAnukUlam  
navajaladharaneelam naumi gopAlabAlam ||

I worship the young Cowherd, Who revels in the sound of the flute, wears pretty peacock feather on His crown, Who shatters the hosts of asuras, Who is friendly to fortunate devotees, Who plays afresh to do good to others, Who is beneficial to Brahma and Who is dark like a fresh rain bearing cloud.

KrishNa loves to play on the flute, muraLi ninadalolam, and He is adorned with pretty peacock feather on his head, mugdha mAyUra cUDam. His hue is of a fresh rain bearing cloud, navajaladharaneelam. He destroys the crowds of asuras, daLita danuja jAlam. Yet He is a friend to those who have the merit earned in their past lives dhanya saujanya leelam, and have become His devotees. He always does new leelAs to do good to others, parahitanavahelam. This is proved by His actions through out His incarnation as KrishNa and also in other incarnations. This includes Brahma Who abides in a lotus, padmasadma. The Lord had to take different incarnations to prove true the words of Brahma when He gave different and difficult boons to the asuras. Also the Lord had to instruct Brahma in creation by teaching him the VedAs.





## SLOKAM 89

सरसगुणनिकायं सच्चिदानन्दकायं

शमितसकलमायं सत्यलक्ष्मीसहायम् ।

शमदमसमुदायं शान्तसर्वान्तरायं

सुहृदयजनदायं नौमि गोपालरायम् ॥

sarasaguNa nikAyam sachidAnanda kAyam  
Samita sakalamAyam satyalakshmeesahAyam |  
SamadamasamudAyam Saanta sarvAntarAyam  
suhridayajanadAyam naumi gopAlarAyam ||

I worship KrishNa, the king of Cowherds,  
naumi gopAlarAyam, Who is the abode of  
pleasing attributes, sarasaguNanikAyam,  
the embodiment of sat-cit and ananda,  
saccidAnanda kAyam, Who has mAyA  
under His control, Samita sakalamAyam,  
Who helps those who have truth as their  
wealth, satyalakshmeesahAyam, Who is  
the meeting place of inner and outer  
control, SamadamasamudAyam, in Whom  
one finds the end of all troubles, Saanta  
sarvAntarAyam, and Who is the wealth  
of pure-hearted, suhridayajanadAyam.

In this sloka Leelasuka reverts back to  
the identity of KrishNa as the Brahman  
of the upanishads as made out in the  
early slokas of the ASvAsa.



King of Cowherds!





Brahman in bhakthi yoga is the Lord who has infinitely auspicious qualities and the counter-correlate of all imperfections as defined by Ramanuja in Sribhashya, his commentary on BrahmasUtra.

brahmasabdEna ca svabhAvatah nirastanikhiladoshah anavadika atisaya  
asankhyEya kalyANagunagaNah purushottamah abhideeyatE

Brahman is defined in the Upanishads as sat-cit-ananda, existence- knowledge and bliss. 'satyam j~nAnam anantam brahma', 'Anandam brahma iti vijAneeyat'.

The Lord has mAyA under His control. KrishNa has said this Himself in the Gita,

ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति ।

भ्रामयन्सर्वभूतानि यन्त्रारूढानि मायया ॥

ISvara: sarvabhUtAnAm hrddeSe arjuna tishThati |

bhrAmayan sarvabhUtAni yantrArUDhAni mAyayA || --Gita:18.61

The Lord abides in the heart of all beings, spinning them round and round, mounted on a wheel as it were, by His power.

He aids the progress of those who have truth as their wealth.

sama is the control of mind and dhAma is that of senses. The Lord is the meeting point of both as only by sama and dhAma, He could be attained.

He is the place where all the obstacles on the spiritual path cease.

The Upanishad says,

भिद्यते हृदयग्रन्थिश्छिद्यन्ते सर्वसंशयाः ।

क्षीयन्ते चास्य कर्माणि तस्मिन्दृष्टे परावरे ॥

bhidyate hrdaya granti: chidyante sarva samSayA: |

ksheeyante ca asya karmaaNi tasmin drshTe parAvare ||





--MuNDaka Upanishad: 2-2-8

On realizing Brahman, the knots of his heart are loosened, his doubts dispelled and his karma exhausted.

As such He is the rightful property of those with pure heart.





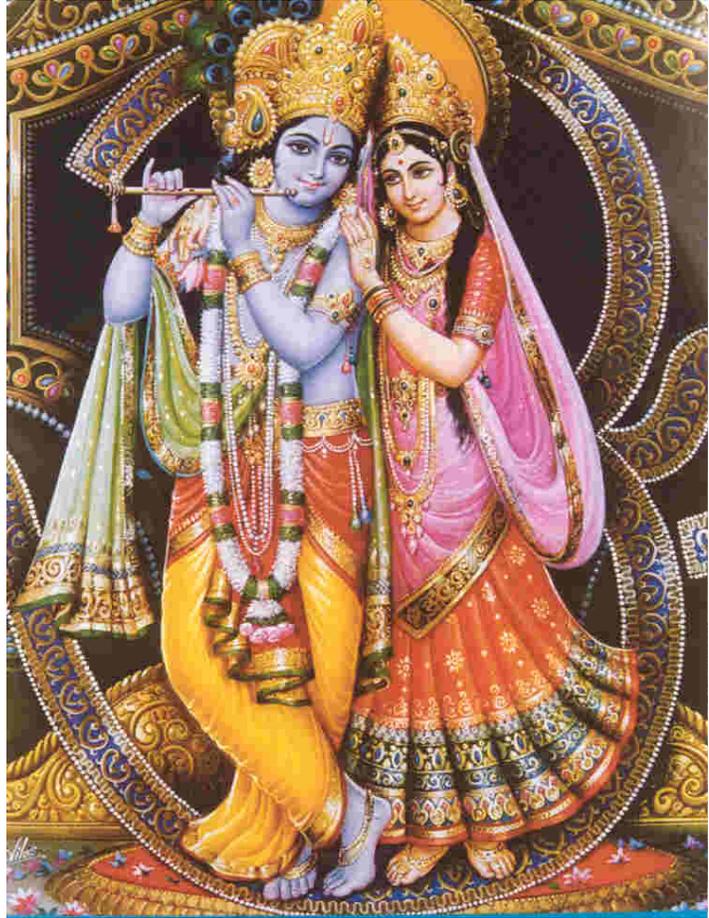
## SLOKAM 90

लक्ष्मीकळत्रं ललिताब्जनेत्रं पूर्णेन्दुवक्त्रं पुरुहूतमित्रम् ।

कारुण्यपात्रं कमनीयगात्रं वन्दे पवित्रं वसुदेवपुत्रम् ॥

lakshmeekaLatram lalitAbjanetram pUrNenduvaktram puruhUtamitram |  
karuNyapAtram kamaneeya gAtram vande pavitram vasudevaputram ||

I bow down to KrishNa, the son of Vasudeva, Who has Lakshmi as His consort, lakshmeekaLatram, Whose eyes are like beautiful lotus, lalitAabjanetram, face like full moon, pUrNenduvaktram of attractive form, kamaneeyagAtram, Who is the friend of Indra, puruhUtamitram, and Who is the receptacle of mercy, kAruNyapAtram, and pure, pavitram. This is a sloka of lilting metre.



"Consort of SrI Lakshmi!"





## SLOKAM 91

मदमयमदमयदुरगं यमुनामवतीर्य वीर्यशाली यः ।

ममरतिममरतिरस्कृति- शमनपरस्स क्रियात्कृष्णः ॥

madamayam adamayaduragam yamunAmavateerya veeryaSaalee ya: |

mamaratim amaratiraskrti- Samana para: sa kriyAt krshNa: ||

May KrishNa Who entered in to the river Yamuna and tamed the arrogant serpent and who is intent on redressing the insult to the devAs fulfil my wish.

As the previous sloka had the lilting laya, this one has beauty of alliteration when the words are pronounced without splitting.

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"Kaliya Mardana!"

Leelasuka describes KrishNa doing the kaliyamardana. He entered in to the river Yamuna yamunAmavateerya, and jumping on the hoods of the five-headed





serpent Kaliya danced on them and quelled the pride of Kaliya, **madamayam uragam adamayat**. Also Leelasuka refers to Krishna as the one Who is always intent on redressing the insult done to the devAs, **amaratiraskrtiSamana para:**, by the asuras.





## SLOKAM 92

मौळौ मायूरबर्हं मृगमदतिलकं चारु ललाटपट्टे

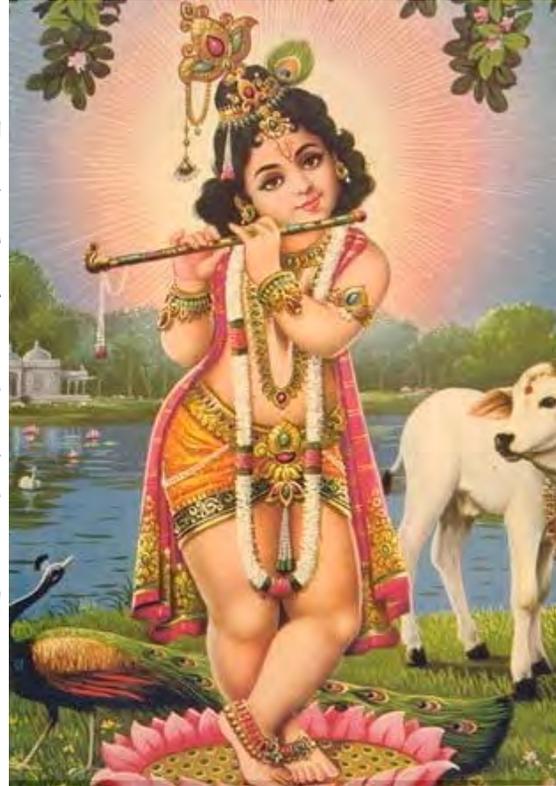
कर्णद्वन्द्वे च ताळीदळमतिमृदुलं मौक्तिकं नासिकायाम् ।

हारो मन्दारमालापरिमळभरिते कौस्तुभस्योपकण्ठे

पाणौ वेणुश्च यस्य ब्रजयुवतियुतः पातु पीताम्बरो नः ॥

mauLau mAyUrabarham mrgamada tilakam cAru lalATapaTTe  
karNadvandve ca tALeedaLam atimrdulam mauktikam nAsikAyAm |  
hAro mandAramAlA parimalabharite kaustubhasyopakaNThe  
pANau veNu: ca yasya vrajayuvatiyuta: pAtu peetAmbaro na: ||

Peacock feather on His head mauLau  
mAYUrabarham, the mark of Kasturi  
mrgamada tilakam, on His forehead cAru  
lalATapaTTe. On His ears karNadvandve,  
soft leaves tALeedaLam atimrdulam, on  
His nose, a pearl mauktikam nAsikAyAm, a  
garland of fragrant mandAra flowers hAro  
mandAramAlA parimalabharite, on His  
neck near the Kaustubha jewel,  
kaustubhasyopakaNThe, the flute in his  
hand pANau veNu: ca, with gopis around  
him vrajayuvatiyuta:, the yellow silk-clad  
KrishNa peetAmbara:, may protect us.



"PeetAmbaradArI!"





## SLOKAM 93

मुरारिणा वारिविहारकाले मृगेक्षणानां मुषितांशुकानाम् ।

करद्वयं वा कचसंहतिर्वा प्रमीलनं वा परिधानमासीत् ॥

murAriNaa vArivihArakAle mrgekshaNaanAm mushitAmSukAnAm |

karadvayam vA kacasamhatirvA prameelanam vA paridhAnam Aseet ||

For the deer-eyed damsels during their water sport vArivihArakAle, when their garments were taken away murAriNaa mushitAmSukAnAm, by KrishNa, their hands karadvayam vA, or their tresses kacasamhatih vA or closed eyes prameelanam vA, replaced their clothes.

When KrishNa took away the clothes from the bank of Yamuna when the young girls of Gokula were playing in the water, they tried to cover themselves with their hands or with their tresses or simply shut their eyes to hide their shame. This sloka describes the episode of GopivastrApaharaNam.

It is interesting here to see how Swami Desika explains this leelA of KrishNa in his GopAlavimSati.

वासो हत्वा दिनकरसुतासन्निधौ वल्लवीनां

लीलास्मेरो जयति ललितामास्थितः कुन्द शखाम् ।

सव्रीडाभिस्तदनु वसने ताभिरभ्यर्थ्यमाने

कामि कश्चित् करकमलयोरञ्जलिं याचमानः ॥

vAso hrtvA dinakarasutA sannidhau vallaveenAm

leelAsmErO jayati lalitAm Asthita: kunda SAKhAm |

savreeDAbhi: tadanu vasanE tAbhi: abhyarthyamAnE

kAmee kaScit kara kamalayOh anjalim yAcamAna: ||

--GopAalavimSati-20

The wonderful lover of all, wins (all hearts), He who robbed the Gopis of their





clothes on the bank of Yamuna and ascended the graceful branch of the Kunda tree and with a playful smile demanded that they should entreat Him with folded hands when they asked for their clothes bashfully.

This has reference to the pAvainonbu undertaken in the month of MaargaSira (Maargazhi). BhAgavatam mentions it that the girls in Nanda's village observed the vratha propitiating Devi kAthyaAyani for the welfare of all, individually for their union with the Lord.

हेमन्ते प्रथमे मासि नन्दव्रजकुमारिकाः ।

चेरुर्हविष्यं भुञ्जानाः कात्यायन्यर्चनव्रतम् ॥

hemante prathame mAsi nandavraja kumArika: |

ceru: havishyam bhunjAnA: kAtyAyanyarcanavratam ||

--BhAgavatam, skandham 10, 22.1

The commentators explain this episode as follows. Leaving the clothes on the shore means leaving our vAsanas and enter in to the river of KrishNaanubhava. The Lord is Mukunda, One who gives moksha, hence shredding the body consciousness and approaching with pure heart secures moksha. He laughed at them when they tried to cover themselves as though saying "I am the inner self of all and hence what are you trying to hide from Me".





## SLOKAM 94

यासां गोपाङ्गनानां लसदसिततरालोललीलाकटाक्षा

यन्नासा चारु मुक्तामणिरुचिनिकरव्योमगङ्गाप्रवाहे ।

मीनायन्तेऽपि तासामतिरभसचलच्चारुनीलालकान्ता

भृङ्गायन्ते यदङ्घ्रिद्वयसरसिरुहे पातु पीताम्बरो नः ॥

yAsAm gopAnganAnAm lasat asitatara Alola leelAkA TAKshA  
yannASA cAru muktAmaNi rucinikara vyomagangA pravAhe |  
meenAyante api tAsAm atirabhasa calat cAru neelAlakAntA:  
bhrngAyante yadanghridvaya saraseeruhe pAtu peetAmbaro na: ||

May KrishNa, Who is wearing the yellow silk garment, peetAmbara:, to Whose lotus feet, anghridvaya saraseeruhe, the charming curls moving excitingly, atirabhasacalat cAru neelAlakAntA:, on the forehead of the gopis are the bees, bhrngAyante, and in whose lustre emitted by His pearl nose ornament, nASA cAru muktAmaNi rucinikara, which flows like the Ganges in heaven, vyomagangA, the darkest glances of gopis, which shine and fickle lasat asitatara Alola leelAkAtAkshA:, move like the fish, meenAyante, protect us.



"May the beautiful SrI Krishna protect us!"





This sloka displays a beautiful poetic fancy. The glances of gopis are imagined as the fish that move forever in the Ganges, which is the light emitted by the pearl worn by Krishna on His nose. The dark curls on the forehead of the gopis are visualised as the bees that hover around the lotuses, the feet of Krishna.





## SLOKAM 95

देवक्या जठराकरे समुदितः क्रीतो गवां पालिना

नन्देनानकदुन्दुभेर्निजसुतापण्येन पुण्यात्मना ।

गोपालावळिमुग्धहारतरळो गोपीजनालङ्कतिः

स्थेयान्नो हृदि सन्ततं सुमधुरः कोऽपीन्द्रनीलो मणिः ॥

devakyA jaTharAkare samudita: kreeto gavAm pAlinA

nandena Anaka dundubhe: nijasutApaNyene puNyAtmanA |

gopAlAvali mugdhahAratarala: gopeejanAlankrti:

stheyAt na: hrdi santatam sumadhura: kopi indraneelo maNi: ||

Let the sapphire, beautiful and matchless, born in the mine of the womb of Devaki, bought by the blessed, puNyAtmanA, cowherd Nanda from Vasudeva, paying the price of his own daughter, which formed the central gem of the pearl necklace, namely the group of cowherds and the ornament of the gopis, stay in our heart.

KrishNa is described as a blue sapphire, indraneela: maNi: The mines from which this precious gem came was the womb of Devaki, devakyA jaThara Akare. Vasudeva has given KrishNa in exchange for the daughter of Nanda, which the poet explains as the gem being bought by Nanda, kreeto: gavAm palinA, from Vasudeva, Anaka dundubhe:, giving his daughter as the price, nijasutApaNyena. The gem was made as the central pendant of the pearl necklace consisting of the cowherds, gopAla Avali mugdha hAra taraLa:. It also became the ornament of the gopis, gopeejanAlankrti:. May this delightful gem decorate our hearts always, stheyAt na: hrdi santatam, says, Leelasuka.





## SLOKAM 96

पीठे पीठनिषण्णबालकगळे तिष्ठन् स गोपालको

यन्त्रान्तःस्थितदुग्धभाण्डमपकृष्याच्छाद्य घण्टारवम् ।

वक्त्रोपान्तकृताञ्जलिः कृतशिरः कम्पं पिबन्त्यः पयः

पायादागतगोपिकानयनयोर्गण्डूषफूत्कारकृत् ॥

peeThe peeTha nishaNNabAlakagaLe thishThan sa gopAlaka:

yantrAntasthita dugdhabhaaNDdam apakrshya AcchAdya ghaNTaaravam |

vaktropAnta krtAnjali: krtasira: kampam piban ya: paya:

pAyAt AgatagopikAnayanayo: gaNDooshaphUtkArakrt ||

May KrishNa, Who, standing on the shoulder of the boy who was sitting on the stand on the plank, pulled the milk pot from inside the contraption that held it and silencing the bells attached to it and was drinking the milk with cupped hands, shaking His head and who spat the mouthful on the eyes of the gopi who came there, protect us.

KrishNa was drinking milk from a pot in the house of a Gopi. The pot was placed in a high contraption, **yantrAntasthita**, used to store milk, curd etc. KrishNa put a plank and a seat on it and made a boy sit crouched on it, and climbed on his shoulders, **peeThe peeTha nishaNNabAlakagaLe**, to reach the pot. In order to silence the bells that were tied to it He stopped them, **AcchAdya ghaNTaaravam** from ringing. He pulled the pot, **apakrshya**, near His mouth and was drinking the milk with His cupped hands, **vaktropAnta krtAnjali**, shaking His head with delight, **krtasirahkampam**, when the gopi came in. Before she could do anything KrishNa spat the mouthful of milk on her eyes, **Agata gopikAnayanayo: gaNDooshaphUtkArakrt**, and escaped while she was wiping her eyes.

A delightful sloka on the bAlaleela of KrishNa. This brings to mind another





story often quoted by the pauranikas. Krishna once entreated the bells tied to the curd pots not to ring while He was drinking the curd. The bells agreed. But the moment started to eat the curd, all of them started ringing. Then Krishna asked them the reason for betraying His trust in them and they all replied that when the food is being offered to the Lord it is customary to ring the bells!





## SLOKAM 97

यज्ञैरीजिमहे धनं ददिमहे पात्रेषु नूनं वयं

वृद्धान्भेजिमहे तपश्चकृमहे जन्मान्तरे दुश्चरम् ।

येनास्माकमभूदनन्यसुलभा भक्तिर्भवद्वेषिणी

चाणूरद्विषि भक्तकल्मषमुषि श्रेयःपुषि श्रीजुषि ॥

yaj~naireejimahe dhanam dadimahe pAtreshu nUnam vayam  
vrddhAn bhejimahe tapaScakrmahe janmAntare duScaram |  
yena asmAkam abhUt ananyasulabhA bhakti: bhavadveshiNee  
cANoordvishi bhakta kalmashamushi Sreya:pushi SrIjushi ||

We had worshipped the Lord by performing sacrifices, yaj~nai: eejimahe, given away money to the deserving, dhanam dadimahe pAtreshu vayam, served the elders, vrddhAn bhejimahe, and done severe penance, duScaram tapaScakrumahe, in our past lives for sure, janmAntre nUnam by which we have acquired devotion, bhakti: asmAkam abhUt, that destroys the samsAra, bhavadveshiNee, and is the most difficult to attain, ananya sulabhA, towards KrishNa, Who was the foe of CaaNoora, cANooradvishi, Who removes the sins of the devotees, bhaktakalmashamushi, and makes the prosperity grow, Sreya:pushi, and is the abode of all auspiciousness, SrIjushi.

Leelasuka says that to have devotion towards KrishNa is the result of merit accumulated in our past lives. We must have surely done nothing but good deeds in past lives like yaj~na, dhAna, tapas and sevA to acquire the attitude of devotion to KrishNa, which is not easy to attain as KrishNa Himself says in the Gita,

बहूनां जन्मनामन्ते ज्ञानवान्मां प्रपद्यते ।

वासुदेवःसर्वमिति स महात्मा सुदुर्लभः ॥





bahUonAm janmanAm ante j~nAnavAn mAm prapadyate |

vAsudeva: sarvam iti sa mahAtmA sudurlabha: ||

--Bhagavad Gita 7-19

*Meaning:*

A man of wisdom attains Me after several births. The great soul who considers that Vaasudeva is everything is rare indeed.





## SLOKAM 98

त्वयि प्रसन्ने मम किं गुणेन त्वय्यप्रसन्ने मम किं गुणेन ।

रक्ते विरक्ते च वरे वधूनां निरर्थकः कुङ्कुमपत्रभङ्गः ॥

tvayi prasanne mama kim guNena tvayi aprasanne mama kim guNena |  
rakte virakte ca vare vadhUnAm nirarthaka: kunkuma patra bhanga: ||

When You are pleased with me, tvayi prasanne, where is the need of my good qualities, mama kim guNena. If You are not, tvayi aprasanne, what is the use of having good qualities, mama kim guNena? When a woman has the love of her husband, vadhUnAm vare rakte, there is no need to decorate herself with kumkum, leaves or flowers, nirarthaka: kunkuma patra bhanga:, and if it is not there, virakte, then also there is no meaning for all that.

Leelasuka says here that however we accumulate merit and follow the virtuous path, the Lord must be pleased with it, which will happen only through our anyabhakthi. Otherwise all these measures are of no use. He cites an example that when woman has the love of her husband she does not have to take the trouble of decorating herself to please him. On the other hand if the love is not there no amount of effort to make her attractive will fetch result.

This reflects the idea expressed in the Upanishad 'nAyamAtmA pravacanena labhyaH na medhayA na bahuna Srutena; yamevaisha vrNute tena labhya:' meaning, 'Brahman cannot be known through study, nor intellect nor by hearing about it but can be attained only by those whom He chooses'. The same idea KrishNa says in Gita,

nAham vedai: na tapasA na dAnena na ca ijayaa ...

.....bhaktya tu ananyayA Sakya:

*Meaning:*

I cannot be known through study of the vedAs, nor by penance nor by giving away gifts nor by performing sacrifices. I am not attainable except by bhakti.





## SLOKAM 99

गायन्ति क्षणदावसानसमये सानन्दमिन्दुप्रभा

रुन्धन्त्यो निजदन्तकान्तिनिवहैर्गोपाङ्गना गोकुले ।

मथ्नन्त्यो दधि पाणिकङ्कणझणत्कारानुकारं जवात्

व्यावल्गद्वसनाञ्जला यमनिशं पीताम्बरोऽव्यात्स नः ॥

gAyanti kshaNadAvsAnasamaye sAnandam induprabhA  
rundhantyo nijadanta kAntI nivahai: gopAnganA: gokule |  
mathnantyo dadhi pANikankaNa jhaNat kArAnukAram javAt  
vyAvalgat vasanAncalA yam aniSam peetAmbaro avyAt sa na: ||

May KrishNa Who wears the yellow silk garment, on whom the gopis of Gokula sing gleefully in the early morning, their teeth outshining the moon by their whiteness, induprabhA rundhantya nijadanta kAntI nivahai:, the end of their garments swiftly swirling keeping time with the jingling of their bracelets while churning the curd, protect us.

The gopis get up early in the morning, kshaNadAvasAnasamaye, and start churning the curd for butter. AndAl refers to this in ThiruppAvai as 'kASum pirappum kalakalppakaipErththu vAsa narunkuzhal Aycchiar, maththinAl Osaip paduththa thayiraravam kEttilaiyo', meaning, "Did you not hear the sound of the neck ornament of the gopis, who have started churning milk and the sound of the curd being churned", to indicate that the day has dawned.

When they are churning, mathnantyah, they sing joyfully, sAnandam gAyanti, about the exploits of KrishNa. The end of their garments swirl swiftly, vyAvalgat vasanAncalA: javAt, with the motion of the churning rod and their bracelets are making jingling sound. The movement of the clothes and the bracelets are keeping the same time-beat, pANikankaNa jhaNath kArAnukAram, says Leelasuka.





## SLOKAM 100

अंसालम्बितवामकुण्डलभरं मन्दोन्नतभ्रूलतं

किञ्चित्कुञ्चितकोमलाधरपुटं साचि प्रसारेक्षणम् ।

आलोलाङ्गुलिपल्लवैर्मुर्ळिकामापूरयन्तं मुदा

मूले कल्पतरोस्त्रिभङ्गिललितं जाने जगन्मोहनम् ॥

amsAlambitavAmakuNDalabharam mandonnatabhrUlatam  
Kinchit kuncita komalAdharapuTam sAci prasArekshaNam |  
AlolAnguLipallavai: muraLikaM ApUrayantam muda  
mUle kalpataro: tribhangilalitam jAne jaganmohanam ||

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"The Enchanter of the three worlds!"





I comprehend KrishNa, the enchanter of the three worlds, Who is playing the flute under the Kalpaka tree, with His body bent gracefully in three places, letting out music with His fingers moving rapidly, with His lower lip pouched a little, His eyebrows slightly raised, with slanted and moving eyes, with the ornament on His right ear hanging down and touching His shoulder.

This is a beautiful picture of KrishNa playing the flute. He is standing under the Kalpaka tree, **mUle kalpataro:**, His body is bent in three places, **tribhangilalitam**, in a graceful posture. His head is inclined towards left, and the **KuNDala** on His left ear is hanging down and touching His shoulder, **amsAlambitavAma kuNDalabharam**. His pretty lower lip, **komalAdhrapuTam**, is pouted a little, **kincit kuncitam**, when He is sending out notes through the holes of the flute joyfully, **ApUrayantam muraLikAm mudA**, by moving His sprout-like fingers, **AlolAnguLipallavaiH**. His eyebrow is slightly raised, **mandonnata bhrUlatam**, and His eyes are slanted and moving, **sAci prasArekshaNam**.

This brings to mind the pAsuram of PeriAzhvAr, the second of the ten beautiful pAsurams describing KrishNa playing the flute.

இடவணரை இடத் தோளோடு சாய்த்து

இருகை கூடப் புருவம் நெரிந்தேற

குடவயிறு பட வாய்கடை கூடக்

கோவிந்தன் குழல்கொடு ஊதின போது

idavaNarai idatthOLodu sAytthu

iru kai kooda puruvam nerindhErRa

kudavayiRu pada vaaykadai koodak

govindan kuzal kodUdhina pOdhu

Bending His face and shoulders to the left, two hands together with His brow raised, His stomach expanded like a pot and with pouted mouth when Govinda played the flute.





"The God of Love to Gopis!"



## SLOKAM 101

मल्लैशैलेन्द्रकल्पः शिशुरितरजनैः पुष्पचापोऽङ्गनाभि-

गोपैस्तु प्राकृतात्मा दिविकुलिशभृता विश्वकायोऽप्रमेयः ।

क्रुद्धः कंसेन कालो भयचकितदृशा योगिभिर्ध्येयमूर्तिः

दृष्टो रङ्गावतारे हरिरमरगणानन्दकृत् पातु युष्मान् ॥

mallai: Sailendrakalpa: SiSu: itrajanai: pushpacApo anganAbhi:

gopai: tu prAkrtAtmA divi kuliSabhr+A viSvakAyo aprameya: |

kruddha: kamsena kAla: bhayacakitadrSaa yogibhi: dhyeyamUrti:

drshTo rangAvatAre hari: amaragaNaan andakrt pAtu yushmAn ||

May Hari, who appeared like a mountain to the wrestlers when He entered the wrestling ring, as a child to others, as the god of love to the women, as an ordinary mortal to the cowherds, as the Supreme Lord Who has the whole Universe as His body to Indra in heaven, as the angry god of death to Kamsa who was shaking with fear and as the object of meditation to the yogis and cause of joy to the devAs, protect us.

KrishNa was viewed differently by different people according to their mental attitudes. To the wrestlers Mushtika and Chanoora, who were appointed by Kamsa to kill Him and BalarAma, He was formidable like a mountain, **mallai: Sailendrakalpa:**. To the people watching the fight, He was a child, **SiSu: itarajanai:**, which made them anxious for His safety. The women who were looking at Him, His beauty made them think that He must be the god of love, **pushpacApo anganAbhi:**, Manmatha. The cowherds who came with Him considered Him as one of them, **prAkrtAatmA**, an ordinary mortal. The devAs and Indra, **kuliSabhr+A**, who were looking forward to the destruction of Kamsa by KrishNa, knew that He was the Supreme Lord Who is the self of all sentient and insentient beings which form His Sareera, **viSvakAyo aprameya:**, and thus He was the cause of joy, **amaragaNaan andakrt**, for the devAs. To Kamsa





himself who was looking at Him with fear, **bhayacakitadrSaa** KrishNa appeared as the god of death, **kruddha: kAla:**, Yama, who is advancing with anger towards Him. To the sages He was the Brahman, Whom they meditated on, **yogibhi: dhyeyamUrti:**, for salvation.

The Lord appears to all beings as they fancy, both devotees and others alike.





## SLOKAM 102

सन्ध्यावन्दन भद्रमस्तु भवते भोः स्नान तुभ्यं नमो

भो देवाः पितरश्च तर्पणविधौ नाहं क्षमः क्षम्यताम् ।

यत्र क्वापि निषीद्य यादवकुलोत्तंसस्य कंसद्विषः

स्मारं स्मारमघं हरामि तदलं मन्ये किमन्येन मे ॥

sandhyAvandana badram astu bhavate bho: snAna tubhyam nama:  
bho devA: pitarScha tarpaNavidhau nAham kshama: kshamyatAm |  
yatra kvaapi nishIdya yAdavakula uttamsasya kamsadvisha:  
smAram smAram agham harAmi tat alam manye kim anyena me ||

Sandhyavandana, may you be blessed, salutations to you, the ritual of taking bath, snAna. Oh devAs and pitrs, I am not able, nAham kshama:, to do tarpaNa etc. Please forgive me, kshamyatAm. I am going to sit somewhere, kvApi nishIdya, and contemplate again and again, smAram smAram, on KrishNa, the head jewel of the clan of YaadavAs, yAdavakula uttamsam, and the enemy of Kamsa, kamsadvisha: and destroy my sins, agham harAmi. I think that it is sufficient, tat alam manye and why do I need, kim anyena me, any other means of salvation?

This sloka extols the supremacy of Prapatti over everything else. By surrendering oneself to the Lord we have no need for any other means to attain Him. As He Himself has said 'sarvadharmAn parityajya mAm ekam SaraNam vraja, aham tvAam sarvapApebhya: mokshayishyAmi' - "Give up all the austerities and surrender to Me and I will release you from all sins". This is the import of the sloka. By offering all his thoughts, words and deed, whatever such a person does, says or thinks becomes His worship. (Editor's Note) This does not mean that the nitya karmas should be abandoned in favor by meditation on the Lord. Even the Lord does perform all the nitya karmAs prescribed by His SaastrAs.





## SLOKAM 103

कस्तूरीतिलकं ललाटफलके वक्षःस्थले कौस्तुभं

नासाग्रे नवमौक्तिकं करतले वेणुं करे कङ्कणम् ।

सर्वाङ्गि हरिचन्दनं च कलयन् कण्ठे च मुक्तावलिः

गोपस्त्रीपरिवेष्टितो विजयते गोपालचूडामणिः ॥

kastUritilakam lalATa phalake vakshasthale kaustubham  
nAsAgre navamauktikam karatale veNum kare kankaNam |  
sarvAnge haricandanam ca kalayan kaNThe ca muktAvali:  
gopastree pariveshTito vijayate gopAla cUDaamaNi: ||

The jewel of cowherds is victorious with a mark of KastUri, *kastUritilakam*, on His broad forehead, *lalATa phalake*, the *KaustubhamaNi* on His chest, *vakshasthale kaustubham*, the pearl on His nose, *nAsAgre navamauktikam*, the flute in His hands, *karatale veNum*, the bracelet on his arm, *kare kankaNam*, smeared all over with sandalpaste, *sarvAnge haricandanam ca kalayan*, the pearl necklace round His neck, *kanThe ca muktAvali:*, and surrounded by the Gopis, *gopastree pariveshTito*.

This sloka is more or less similar to the sloka 92 in meaning and it makes one wonder whether one of the two is an interpolation. This is a well known sloka though it is not sure whether it was attributed to Leelasuka. In this AsvAsa there are a few slokAs which are either attributed to others or not in-keeping with the aesthetic charm of the calibre of Leelasuka. For instance we find the sloka '*he gopAlaka he krpAjalnide*', which is obviously the composition of Kulasekhara AzhvAr in his *MukundamAla*. Such slokAs have not been included in this writing.





## SLOKAM 104

लोकानुन्मदयन् श्रुतीर्मुखरयन् क्षोणीरुहान्दर्षयन्

शैलान्विद्रवयन् मृगान्विवशयन् गोबृन्दमानन्दयन् ।

गोपान् संभ्रमयन् मुनीन्मुकुलयन् सप्तस्वरान् जृम्भयन्

ओंकारार्थमुदीरयन् विजयते वंशीनिनादशिशोः ॥

lokAn unmadayan Sruteen mukharayan kshoNeeruhAn harshayan  
SailAn vidravayan mrgAn vivaSayan gobrndam Anandayan |  
gopAn sambhramayan muneen mukulayan saptasvarAn jrmbhayan  
OmKArArtham udeerayan vijayate vamSee ninAda: SiSo: ||

The sound of music from the flute of the child KrishNa, vamSee ninAda: SiSo:, is triumphant, vijayate, while it enchants all the worlds, lokAn unmadayan, resonant with the vedAs, Sruteen mukharayan, exhilarating the trees, kshoNeeruhAan harshayan, melting the mountains, SailAn vidrAvayan, attracting the animals, mrgAn vivaSayan, giving joy to the cows, gobrndam Anandayan, amazing the cowherds, gopAn sambhramayan, immersing the sages in meditation, muneen mukulayan, spreading the seven notes everywhere, saptasvarAn jrmbhayan, and expounding the meaning of praNava, OmKArArtham udeerayan.

The music from the flute was sabdabrahmAmrtam as nArAyaNa Bhattadri calls it in keSAdipAdAnta stotram, the last sarga of nArAyaNeeyam. This is what is the meaning of the word Sruteen mukharayan in the above sloka. In KrishNavAtAra, from the moment KrishNa started uttering syllables as a child till the Geetopadesa every sound that was associated with Him was that of the vedAs, including the sound made by the cows in BrindAvan, as Swamy Desika puts it in his Yadavabhyudaya. As the well-known sloka says 'SiSurveti paSurvetti vetti gAnarasam phaNee', (the taste of music is known to an infant, an animal and a serpent), music by itself is capable of elevating the soul of all





beings. Is there anything surprising when it comes from the Lord Himself? It is the Veda itself and the exposition of OmkAra as Leelasuka puts it.



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""The meaning of PraNavam!""

PeriAzhvAr describes this vividly in the ten pAsurams about the veNugAnam of KrishNa as 'marundu mAn kaNangaL mEyKai maranthu meyndhapullum kadaivAi vazhi sOra', the deer enchanted by the veNugAnam, mrgAn vivaSayan as Leelasuka puts it, forgot even to chew the grass they grazed which fell from their mouths and they stood like the picture in a painting. 'ezhudhu





chiththirangal pOla ninranavE'. Even the trees were exhilarated, kshoNeeruhaan harshayan, says Leelasuka, which PeriAzhvAr expresses as 'marangal ninRu madhu thAraigL pAyum, malargal veezhum vaLar kombugaL thAzhum, irangum koombum thirumAl ninRa pakkam nOkki avai seyyum guNamE'. The trees shower honey, and the flowers fall from the branches, which bend down and turn towards the direction where Krishana was.

In Srimad BhAgavatam it is said that the sages took the form of birds and listened to the music of the flute of KrishNa from the branches of the trees and the rivers flow slower, hearing the music and exhibit their excitement by the whirlpools and offer lotus flowers to the feet of KrishNa with waves as their hands.

Swamy Desika compares the veNugAnam to the sound of the vedAs by a beautiful sloka in Yadavabhyudaya.

mukundavaktranilavAdyamAna:

veNurbabhau veda iva dviteeya: |

rAgAvadheenAam rahasA yadekam

geetAtmano tasya nidAnam Aseet ||

--Yadavabhyudaya 8.47

The flute played by KrishNa appeared like a second Veda. VedAs teach the ending of rAgadvesha and impart the secret knowledge of the Upanishads, which are given out by KrishNa in Gita, rAgAvadheenAm rahasa geetAtmana: nidAnam. There is a pun on the words to compare the flute-playing with the VedAs. Referring to the music of the flute it was also a secret call, rahasA, for the gopis who reached the limit of love, rAgAvadheenam in the form of music, geetAtmanA.

Also Swami Desika says that the music from the flute created a state similar to that of samAdhi for all beings, man, bird and beast so that all became like sages.





tadvamSanAda: subhago anugacchan  
agresaram saurabham AgamAnAm  
ayatnanishpanna manassamAdheen  
AbrahmakAn Atanuveva jantUn

---Yadavabhyudaya 8.48

To top all this, Sri ThyAgarAja has put it in a nutshell in his krthi 'sAmajavaragamana', by the words, 'vedaSiro mAtIja saptasvara nAdAcala deepa sveekrta yAdavakula muraLeevAdana vinoda mohanakara'. He addresses KrishNa, as an wonderful enchanting flute player of the clan of YaadavAs as the light that illuminated the mountain of nAdA, formed by the saptasvaras which originated from the mother OmkAra, the peak of the VedAs.

Thus ends SrI KrshNakarNaamrtam dvitIya aaSvaasam.

**TO BE CONTINUED - PART 3 (TRITIIYA AASVASAM)**

