

Sri KrishNa KarNamrtam - Vol 3

(triteeya aaSvAsa:)



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"Kaliya Mardanam" (Thanks:www.cksoma.in)





॥ श्रीः ॥

श्रीलीलाशुककवि विरचितम्

॥ श्रीकृष्णकर्णामृतम् ॥

तृतीयाश्वासः

KRISHNAKARNAAMRTAM OF LEELASUKA

tritIyaaSvAsa:



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 13th 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>

The dvitIya AswAsam (Part 2) of SrI Krishna karNAmrtam can be accessed at: <http://www.srihayagrivan.org/html/ebook014.htm>





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"The Unborn!"





Slokams and Commentaries





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"The abode of well being of the worlds!"





SLOKAM 1

अस्ति स्वस्त्ययनं समस्तजगतामभ्यस्तलक्ष्मीस्तनं

वस्तु ध्वस्तरजस्तमोभिरनिशं न्यस्तं पुरस्तादिव ।

हस्तोदस्तगिरीन्द्रमस्तकतरुप्रस्तारविस्तारित-

स्रस्तस्वस्तरुसूनसंस्तरलसत्प्रस्तावि राधास्तुतम् ॥

asti svastyayanam samasta jagatAm

abhyasta lakshmeestanam

vastu dhvasta rajastamobhi: aniSam

nyastam purastAt iva |

hastodasta gireendra mastaka

taruprastAra vistArita

srasta svastaru sUna samstaralasad

prastAva rAdhAstutam ||

There is something, KrishNa, Who is the abode of all that is beneficial to all the worlds; He is always seen along with Lakshmi. He is found ever in front of those who have discarded rajas and tamas; He shines with the heaps of flowers fallen from Kalpaka trees in the groves on the peaks of the excellent mountain Govardhana, which was held by His hand and He is worshipped by Radha.

KrishNa, Who is none other than nArAyaNa is the abode of well-being of all the worlds because He is in every being, nArA: *ayanam yasya*, and all beings are in Him, nAraaNaam *ayanam asau*. He is the source of well being because He is, *abhyasta lakshmeestanam*, always found with SrI.

To those sages who have conquered rajas and tamas, *dhvasta rajastamobhi:* and are predominantly sAtvik, He is perceived as something placed in front, *agre nyastam iva*.





When He held the Govardhana mountain in His hand supporting it with its peak, hastodasta gireendra mastaka, the Kalpaka trees, svastaru, in the grooves, taruprastAra, on the peak, dropped the flowers, sUna, that blossomed in them, vistArita, which made a heap, samstaralasad, around KrishNa.

This KrishNa referred to here, prastAvi, is the object of worship by Radha, rAdhAstutam.





SLOKAM 2

राधाराधितविभ्रमाद्भुतरसं लावण्यरत्नाकरं

साधारण्यपदव्यतीतसहजस्मेराननाम्भोरुहम् ।

आलम्बे हरिनीलगर्वगुरुतासर्वस्वनिर्वापणं

बालं वैणविकं विमुग्धमधुरं मूर्धाभिषिक्तं महः ॥

rAdhArAdhita vibhrama adbhuta rasam

lAvaNya ratnAkaram

sAdhAraNya pada vyateeta sahaja

smera ananAmbhoruham |

Alambe harineela garvagurutA

sarvasva nirvApaNam

bAlam vaiNavikam vimugdha madhuram

mUrdhAbhishiktam maha: ||

I resort to that towering light, mUrdhAbhishiktam maha: worshipped by Radha, rAdharAdhitam, the enchanting and wonderful sentiment, vibhrama adbhuta rasam, the sea of beauty, lAvaNya ratnAkaram, the natural smiling lotus-like face sahaja smera ananAmbhoruham, that is above all common expression by words, sAdhAraNya pada vyateetam, that which quells the pride of the blue sapphire in all respects, harineela garvagurutA sarvasva nirvApaNam, which has the form of a child, bAlam, with flute, vaiNavikam, and bewitchingly sweet vimugdha madhuram.

The maha: or light described here is KrishNa, Who is worshipped by Radha. He is appearing as a child, with flute in His hand, the dark blue hue of this light puts to shame that of blue sapphire. He is the crowning sentiment which is sringAra, enchanting and wonderful because of His childhood and the beauty of His naturally smiling face which is beyond description and bewitchingly sweet.





He is thus a sea of beauty, of love and of joy, saundaryalahari, sringAralahari and anandalahari.

The adjective **mUrdhAbhishiktam** meaning 'crowning or towering', (**mUrdha** means head and **abhisheka** is crown. This could be associated with **vibhramAdbhuta rasam** instead of **maha:** to mean the sringAra which is described as the king of rasas.





SLOKAM 3

करिणामलभ्यगतिवैभवं भजे

करुणावलम्बितकिशोरविग्रहम् ।

यमुनामनारतविहारि मानसे

यमुनावनान्तरसिकं परं महः ॥

kariNaam alabhya gati vaibhavam bhaje

karuNaavalambita kiSoravigraham |

yamunAm anArata vihAri mAnase

yamunA vanAntarasikam param maha: ||



"He delights in the forests of Yamuna!"





I worship the light that is KrishNa, Whose gait is unattainable by the elephants, Who has assumed the form of a child out of mercy, Who ever plays in the mind of sages, Who delights in the forests on the bank of Yamuna.

The gait of KrishNa is so beautiful and majestic that even the elephants are no match to Him. Generally a graceful and majestic gait is compared to that of an elephant, by the epithets, sAmajavaragamana, gajagamana etc. But Leelasuka says that they are not applicable to the gait of KrishNa since even the elephants fall far below in comparison, kariNaam alabhya gati:.

The Lord out of mercy has come down as KrishNa, karuNaavalambita kiSora vigraham, Who delighted everyone as a child with His saulabhya. As Swami Desika puts it in Yadavabhyudaya,

namyasya namata: kshudrAn varadasya varArthina: |
putrai: pitrmata: kreeDA katham te kena varNyate || (Yadh:1.48)

"How and by whom can Your leelA be described in which You, Who is worshipped by all, bow down to those who are of lower status, beg favours from those while You are the one Who gives boons to all, You make Your own children act as Your parents."

e is always playing in the minds the sages, yaminAm anArata vihAri mAnase, who revel in visualizing His exploits as KrishNa.

KrishNa delights in the beauty of the forest on the banks of YamunA, yamunA vanAtarasikam, and spends his time playing the flute, herding the cattle and playing with the gopis





SLOKAM 4

अतन्त्रितत्रिजगदपि ब्रजाङ्गना-

नियन्त्रितं विपुलविलोचनाज्ञया ।

निरन्तरं मम हृदये विजृम्भतां

समन्ततः सरसतरं परं महः ॥

atantrita trijagadapi vrajAnganA
nivantritam vipulavilocana Aj~nayA |
nirantaram mama hrdaye vijrmbhatAm
samantata: sarasataram param maha: ||

May the great light, param maha:, that is KrishNa, Who has all the three worlds in His control, atantrita trijagat, yet controlled by the commands of the beautiful eyes of the gopis, nivantritam vrajAnganA vipula vilocana Aj~nayA, and spreading love and joy everywhere, samantata: sarasataram, shine in my heart always, nirantaram mama hrdaye vijrmbhatAm.

This sloka describes the sauseelya of the Lord. He is the controller, niyanta of the whole Universe the great light, by which everything else shines, 'tameva bhAntam anubhAti sarvam tasya bhAsA sarvam idam vibhAti', (MuNDakopanishad: 2-2-10). But He is controlled by the glances of the gopis. Sauseelyam is defined as 'mahatah mandaihi saha neerandra samslesha svabhAvah, the close friendship shown by the great towards the humble folk. Swami Desika denotes the sauseelya of the Lord by the epithet 'vallaveejanavallabha', in Yadavabhyudaya, meaning, the beloved of the gopis. This shows the bhaktavatsalyam of the Lord.





SLOKAM 5

कन्दर्पप्रतिमङ्कान्तिविभवं कादम्बिनीबान्धवं

वृन्दारण्यविलासिनीव्यसनिनं वेषेण भूषामयम् ।

मन्दस्मेरमुखाम्बुजं मधुरिमव्यामृष्टबिम्बाधरं

वन्दे कन्दलितार्द्रयौवनवनं कैशोरकं शार्ङ्गिणः ॥

kandarpa pratimalla kAnti vibhavam

kAdambinee bAndhavam

brndAraNya vilAsinee vyasaninam

vesheNa bhUshAmayam |

mandasmera mukhAmbujam madhurima

vyAmrshTa bimbAdharam

vande kandalitArdra yauvanam

kaiSorakam SaarngiNa: ||

I salute the budding youth of KrishNa, kandalitArdra yauvanam kaiSorakam, Who vanquishes the god of love with His lustre, kandarpa pratimalla kAnti vibhavam, Who closely resembles the row of dark clouds, kAdambinee bAndhavam, the enchanter of the gopis, brndAraNya vilAsinee vyasaninam Who is decorated with ornaments, vesheNa bhUshAmayam, and Whose lotus-like face with sweet smile, mandasmera mukhAmbujam, spreading over His lips, madhurima vyAmrshTa bimbAdharam.



"mandesmera mukhAmbujam!"





SLOKAM 6

आमुक्तमानुषममुक्तनिजानुभाव-

मारूढयौवनमगूढविदग्धलीलम् ।

आमृष्टयौवनमनष्टकिशोरभाव-

माद्यं महः किमपि माद्यति मानसे मे ॥

Amukta mAnusham amukta nijAnubhAvam
ArUDhayauvanam agUDha vidagdha leelam |
AmrshTa yauvanam anashTa kiSorabhAvam
Adyam maha: kimapi mAdyati mAnase me ||

A wonderful primordial form of light, *Adyam kimapi maha:*, KrishNa is playing delightfully in my mind, *mAdyati mAnase me*. He is beyond human attributes, *Amukta mAnusham* without swerving from His glory, *amukta nijAnubhAvam*, assumed youthful form by Himself, *ArUDha yauvanam*, but His real nature is not hidden from His devotees but discerned from His leelas, *agUDha vidagdha leelam*. He is at the brink of youth, *AmrshTa yauvanam*, still not relinquished His childhood, *anashTa kiSorabhAvam*.

KrishNa appears as human but He is beyond the human limits because even in His incarnation as the son of Vasudeva, He has not given up His glory as He did in RamAvatAra. He has assumed the form of youth but His leelAs like playing with the gopis, do not deceive the devotees who know His real identity and hence enjoy them. He is not yet out of childhood just touching the youthful state. He is the Supreme reality, the self illumined light that is the root of everything and "this light is playing in my mind gleefully", says Leelasuka.





SLOKAM 7

ते ते भावस्सकलजगतीलोभनीयप्रभावाः

नानातृष्णासुहृदि हृदि मे काममाविर्भवन्तु ।

वीणावेणुक्वणितलसितस्मेरवक्त्रारविन्दात्

नाहं जाने मधुरमपरं नन्दपुण्याम्बुराशेः ॥

te te bhAvA: sakala jagatee lobhaneeya prabhAvA:
nAnAtrshNA suhrdi hrdi me kAmamAvirbhavantu |
veeNaa veNukvaNita lasita smera vaktra aravindAt
nAham jAne madhuram aparam nandapuNyAmburASe: ||

Let the exploits of KrishNa, the sea of fortune of Nanda, nandapuNyAmburASe: desired by all the three worlds, manifest in my heart, which is befriended by mean desires. I do not know anything else sweeter than the smiling face of KrishNa blossomed out by the sound of the music from His flute, resembling that of veeNa.

The heart of man is riddled with mean desires. Leelasuka says that his heart has been befriended by these desires, nAnAtrsNA suhrdi, so long. But when the lotus-like face of KrishNa, smiling and blossoming, lasita smera vaktra aravindAt, with the pleasure of the music from His flute which sounds like VeeNa, veeNaa veNukvaNita, appears in the heart the thoughts of other desires go away and the heart is filled with the exploits of KrishNa, te te bhAvA:, which are enchanting to all the three worlds, sakala jagatee lobhaneeya prabhAvA:, because, says Leelasuka, he does not know, nAham jAne, anything more delicious, madhuram aparam, than His face.





SLOKAM 8

सुकृतिभिरादृत्ते सरसवेणुनिनादसुधा-

रसलहरीविहारनिरवग्रहकर्णपुटे ।

व्रजवरसुन्दरीमुखसरोरुहसन्मधुपे

महसि कदा नु मज्जति मदीयमिदं हृदयम् ॥

sukrtibhi: Adrtte sarasaveNu ninAdasudhA

rasalaharee vihAra niravagraha karNapuTe |

vrajavarasundareemukha saroruha sanmadhupe

mahasi kadA nu majjati madeeyam idam hrdayam ||

When will my heart get immersed, kadA nu majjati madeeyam idam hrdayam, in that light, mahasi, that is KrishNa, Who is worshipped by those who have done good deeds in previous life, KrishNa, Whose ears revel without hindrance the waves of the nectarine music from the sweet flute that He plays, Adrtte sarasaveNu ninAdasudhA rasalaharee vihAra niravagraha karNapuTe, Who is like a bee to the lotus of the faces of the most beautiful damsels of Gokula, vrajavarasundareemukha saroruha sanmadhupe.

To worship KrishNa one needs to have done sukṛta, meritorious deeds in the previous birth. Leelasuka describes KrishNa as the bee that hovers around the lotuses which are the faces of gopis. He further says that KrishNa revels in the music from His flute which is like nectar to his ears, and flows like a flood unrestricted.





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"Ocean of mercy!"





SLOKAM 9

तृष्णातुरे चेतसि जृम्भमाणं

मुष्णान्महुर्मोहमहान्धकारम् ।

पुष्णातु नः पुण्यदयैकसिन्धोः

कृष्णस्य कारुण्यकटाक्षकेलिः ॥

trshNaature cetasi jrmbhamaaNam

mushNaan muhu: moha mahAndhakAram |

pushNaatu na: puNya dayaikasindho:

krshNasya kARuNya kaTaakshakeli: ||

May the kind glances of KrishNa, Who is the ocean of mercy and puNya, remove the darkness of delusion in our mind afflicted by desire, and protect us.

The dense darkness of delusion, moha mahAndhakAram, grows in the mind, cetasi jrmbhamANam, which is afflicted by desire, trshNaature. The kind glances of KrishNa, KrishNasya kARuNya kaTaakshkeli:, alone can remove, mushNaan, the delusion caused by desire because He is the ocean of mercy and puNya, puNya dayaikasindhoH.





SLOKAM 10

निखिलागममौळिलालितं

पदकमलं परमस्य तेजसः ।

व्रजभुवि बहुमन्महेतरां

सरसकरीषविशेषरूषितम् ॥

nikhilAgamamauli Alitam

padakamalam paramasya tejasa: |

vrajabhuvi bahumanamahe tarAm

sarasakareesha viSesharUshitam ||

We adore, bahumanamahe, the lotus feet, padakamalam, of the Supreme light, paramasya tejasa:, that is Krishna, which is honoured at the head of all the Vedas, nikhilAgamamauli Alitam, and which is now smeared extensively, viSesharUshitam, with wet cow-dung, sarasakareesha, in the cowshed, vrajabhuvi.

The feet of Krishna, the Supreme Being of Whom the Vedas extol, are found on the top of the VedAs, namely the Upanishads. That is, He is the Brahman of the Upanishads. The same feet are found in the cowshed of Gokula, smeared with cow-dung. Leelasuka says that he adores the feet covered with cow-dung because it shows the saulabhya and vAtsalya of the Lord, Who disguising His parathva, Supremacy, appeared as a common cowherd to protect His devotees and became easily accessible to all.





SLOKAM 11

उदारमृदुलस्मितव्यतिकराभिरामाननं

मुदा महुरुदीर्णया मुनिमनोम्बुजाभ्रेडितम् ।

मदालसविलोचनव्रजवधूमुखास्वादितं

कदा नु कमलेक्षणं कमपि बालमालोकये ॥

udAramrdulasmita vyatikara abhirAma Ananam
mudA muhu: udeerNayA munimanombujAmreDitam |
madAlasa vilocana vrajavadhU mukha AsvAditam
kadA nu kamalekshaNam kamapi bAlam Alokaye ||

When am I going to see the wonderful boy, kamapi bAlam, lotus-eyed, kamalekshaNam, with a face beautifully blended, vyatikara abhirAma Ananam, with soft and generous smile, udAramrdulasmita, repeatedly worshipped, AmreDitam, in their lotus of the heart by the sages, munimanombuja, with upsurge of joy frequently, mudA muhuh udeerNayA, and imbibed, AsvAditam, by the gopis, vrajavadhU, with their eyes intoxicated, madAlasa vilocana, with His face.

Leelasuka expresses his desire to see the wonderful form of KrishNa, His eyes like lotus and the face with a soft smile beautifully blended with it. Further the face of KrishNa is being enjoyed with delight by the sages who always see Him in their heart and repeatedly worship Him. The gopis on the other hand, drink the nectar of His face with their eyes intoxicated with the beauty of it.





"Gopis drinking in the beauty of SrI Krishna's face!"



SLOKAM 12

ब्रजजनमदयोषिडोचनोच्छिष्टशेषी-

कृतमतिचपलाभ्यां लोचनाभ्यामुभाभ्याम् ।

सकृदपि परिपातुं ते वयं पारयामः

कुवलयदळनीलं कान्तिपूरं कदा नु ॥

vrajajana madayoshit locanocchishTa Seshee-

krtam aticapalAbhyaam locanAbhyAm ubhAbhyAm |

sakrdapi paripAtum te vayam pArayAma:

kuvalayadaLaneelam kAntipUram kadA nu ||

When shall we able to drink, paripAtum pArayAma:, at least once, sakrdapi, that light kAntipUram, like the petals of blue lotus, kuvalayadaLaneelam, which is the remains, Sesheekrtam, of what the gopis have drunk, vrajajana madayoshit locanocchishTam, with our eyes filled with desire, aticapalAbhyAm locanAbhyAm ubhAbhyAm.

This sloka is the continuation of the previous one in as much as it refers to the gopis drinking the beauty of the face of KrishNa with their eyes. Leelasuka says that he is desirous of drinking the Sesham, the leftovers of what they have drunk. Gopis are the devotees and the remnants of what they have drunk is bhAgavata sesham and therefore precious. He wonders whether he would be able to do that at least once and his eyes are filled with desire for the same.





SLOKAM 13

घोषयोषिदनुगीतयौवनं

कोमलस्तनितवेणुनिस्स्वनम् ।

सारभूतमभिरामसंपदां

धाम तामरसलोचनं भजे ॥

ghoshayoshit anugeeta yauvanam

komala stanita veNunissvanam |

sArabhUtam abhirAmasampadAm

dhAma tAmarasalocanam bhaje ||

I meditate on that form of light, dhAma, KrishNa, Whose eyes are like lotus, tAmarasalocanam, Whose youthful form, yauvanam, is sung constantly, anugeetam, by the gopis, ghoshayoshit, Who plays on the flute, veNunissvanam, that sounds mellifluous, komala stanita, and Who is the substance, sArabhUtam, of the treasure-house of beauty, abhirAmasampadAm.





SLOKAM 14

लीलया ललितयावलम्बितं

मूलगेहमिव मूर्तिसंपदाम् ।

नीलनीरदविकासविभ्रमं

बालमेव वयमाद्रियामहे ॥

leelayaa lalitayA avalambitam

mUlageham iva mUrtisampadam |

neelaneerada vikAsa vibhramam

bAlameva vayam AdriyAmahe ||

We worship, AdriyAmahe, only the boy KrishNa, bAlam eva, Who is the support of graceful play, leelayA lalitayA avalambitam the prime residence, mUlageham, of beauty of form, mUrtisampadam, and Who shines like dark cloud, neelaneerada vikAsa vibhramam.





SLOKAM 15

वन्दे मुराश्ररणारविन्द-

द्वन्द्वं दयादर्शितशैशवस्य ।

वन्दारुवृन्दारकवृन्दमौलि-

मन्दारमालाविनिमर्दभीरु ॥

vande murAre: caraNaaravinda

dvandvam dayAdarSita SaiSavasya |

vandArubrndAraka vrndamauli

mandAramAlA vinimarda bheeru ||

I salute the pair of feet of KrishNa, caraNaaravinda dvandvam, the foe of Mura, murAreh, shown to the devotees with mercy, assuming the form of a child, dayAdarSita SaiSavasya which seem to be timorous, bheeru, of being brushed with the garland of mandAra flowers, mandAramAlA vinimarda, of the devAs who bow down to them, vandArubrndAraka vrndamauli.

The Lord as He said in Gita, mAmekam SaraNam vraja, shows His feet as SrinivAsa in Thiruppathi with His hand. Those feet were accessible to the devotees when He traversed the forests of BrindAvan as a child KrishNa, the same feet to which the devAs prostrate to and their mandAra garlands brush the feet and Leelasuka says that the feet of child KrishNa, being so gentle that it looks as though the feet were disturbed by the garlands brushing against.





SLOKAM 16

यस्मिन्नृत्यति यस्य शेखरभरैः क्रौञ्चद्विषश्चन्द्रकी

यस्मिन्दृष्यति यस्य घोषसुरभिं जिघ्रन्वृषोधूर्जटेः ।

यस्मिन्सज्जति यस्य विभ्रमगतिं वाञ्छन्हरेस्सिन्धुर-

स्तदबृन्दावनकल्पकद्रुमवनं तं वा किशोरं भजे ॥

yasmin nrtyati yasya Sekharabharai:

krauncadvishat candrakee

yasmin drpyati yasya ghosha surabhim

jighran vrsho dhUrjaTe: |

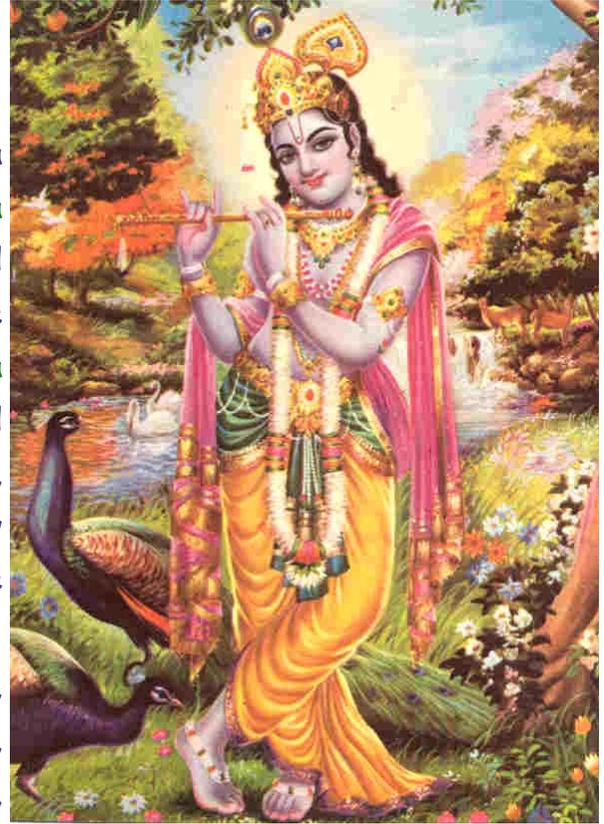
yasmin sajjati yasya vibhramagatim

vAnchan hare: sindhura:

tat brindAvana kalpakadrumavanam

tam vA kiSoram bhaje ||

I worship, bhaje, the forest of Kalpaka trees of BrindAvan, brndAvana kalpakadrumavanam, with the child KrishNa, tam vA kiSoram, seeing the peacock feather on Whose head, yasya sekharabharai:, the peacock of Lord Skanda krauncadvishat candrakee, dances, nrtyati jighran, smelling the cow of Whom, yasya ghosha surabhim, the bull of Siva gets excited, drpyati vrsha: dhUrjaTe:, whose enchanting gait, vibhramagatim, the elephant of Indra, hari sindhura:, desires to accompany, vAnchan sajjati.



SrI Krishna in VrindAvan





KrishNa is seen moving around in BrindAvan among the cows, with His head decorated with peacock feathers. Leelasuka says that he worships not only KrishNa but also the forest of Kalpaka trees in BrindAvan. Seeing Him with peacock feathers on His head which seem to dance when KrishNa moves around, the peacock of Lord Skanda dances in accompaniment. The cows of BrindAvan are kindling the desire of even Nandi, the bull of Siva. Seeing KrishNa walking like a young elephant Iravata, the vehicle of Indra, is attracted and tries to imitate it.

Siva is referred to as **dhUrjaTi**, meaning one having heavy matted hair.





SLOKAM 17

अरुणाधरामृतविशेषितस्मितं

वरुणालयानुगतवर्णवैभवम् ।

तरुणारविन्ददलदीर्घलोचनं

करुणामयं कमपि बालमाश्रये ॥

aruNaadharAmrta viSeshita smitam
varuNaalaya anugata varNa vaibhavam |
taruNaaravinda daLa deerghalocanam
karuNaamayam kamapi bAlam ASraye ||

I resort to the wonderful child, kamapi bAlam with nectarine smile on His red lips, aruNa adharAmrta viSeshita smitam, Whose hue resembles that of the ocean, varuNaalaya anugata varNa vaibhavam, and Whose long eyes, deerghalocanam, are like the beautiful petals of a lotus, taruNaaravinda daLa and Who is all mercy, karuNaamayam.

This sloka is beautiful if only for the rhyming first words of each quarter, namely, aruNa, varuNa, taruNa and karuNa.





SLOKAM 18

लावण्यवीचीरचिताङ्गभूषां

भूषापदारोपितपुण्यबर्हाम् ।

कारुण्यधाराळकटाक्षमालां

बालां भजे वडववंशलक्ष्मीम् ॥

lAvaNyaveecee racita angabhUshAm

bhUshApadAropita puNyabarhAm |

kAruNya dhArAla kaTAKshamAlAm

bAlAm baje vallvavamSalakshmeem ||

I worship the Lakshmi of the cowherd clan in child form, Who is shining with ornaments that send out the waves of beauty, Who is wearing the peacock feather as a decoration and Whose glances are a stream of mercy.

Here Leelasuka describes KrishNa as GopAlasundari or as the Sree of yadAvAs. This form of GopAlasundari as the upAsanAmUrti is described again in some slokas later on.

KrishNa is the Lakshmi of cowherd clan and hence the feminine gender is used. Her ornaments, **angabhUshaNam**, send out waves of beauty, **lAvaNyaveecee**, because they themselves are made beautiful by the beauty of KrishNa. Swamy Desika says in his Yadavabyudaya, '**angai: amitasaundaryai: anukampita bhUshaNam**'. The Lord appeared in front of the devAs, who prayed to Him to destroy the evil forces, to assure them that He will take KrishNaavatAra. There Swamy Desika describes the beauty of the Lord saying that His ornaments were only a reflection of His limbs which were of immeasurable beauty.

The peacock feather decorates the head, **bhUshApadAropita puNyabarham**, of





this Lakshmi which Leelasuka refers to as **puNyabarha**, the blessed, as it alone had the good fortune of ascending to the head of KrishNa.

The glances of this Lakshmi is a flow of mercy, **kAruNyadhArA**, the quality of mercy is further enhanced by referring to KrishNa as Lakshmi, the divine mother Who is the source of the mercy of the Lord.





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"mAdhuryam!"





SLOKAM 19

मधुरैकरसं वपुर्विभोर्मथुरावीथिचरं भजामहे ।

नगरीमृगशाबलोचनानयनेन्दीवरवर्षवर्षितम् ॥

madhuraikarasam vapu: vibho:

mathurAveethicaram bajAmahe ||

nagaree mrgaSaabalocanA

nayanendeevara varshavarshitam ||

We worship the form of the Lord, Who moves in the streets of Mathura and Whom the damsels of the city with eyes like young deer shower with their glances as though worshipping Him with blue lotuses and Whose form is exclusively sweet.

Leelasuka reflects the idea of the stotra madurAshTakam here by saying that KrishNa's form is madhuraikarasam. The stotra has a refrain 'madhurAdhipate: akhilam madhuram'. All of KrishNa, His limbs, features, speech, movement and the heart, everything is sweet, nothing but sweet, so that the only sentiment people experience is sweetness, mAdhuryam.

When He goes in the streets of Mathura, mathurA veeticaram, the young women having eyes like young deer, mrgaSaabalocanA:, look at Him with their eyes resembling blue lotuses, and it appears as though they are showering Him with flowers, nayanendeevara varshavarshitam.





SLOKAM 20

पर्याकुलेन नयनान्तविजृम्भितेन

वक्त्रेण कोमलदरस्मितविभ्रमेण ।

मन्त्रेण मञ्जुलतरेण च जल्पितेन

नन्दस्य हन्त तनयो हृदयं धुनोति ॥

paryAkulena nayanAnta vijrmbhitena

vaktreNa komaladarasmita vibhrameNa |

mantreNa manjulatareNa ca jalpitena

nandasya hanta tanaya: hrdayam dhunoti ||

The son of Nanda, excites the heart with His glance that constantly moves, with His face with enchantingly soft and beautiful smile and His speech sweet and forceful.

This seems to be the continuation of the previous sloka, to denote that everything about KrishNa steals the heart. His side-long glances, *nayanAnta vijrmbhitena*, are ever moving, *paryAkula*, and beautiful. His face is lit up with an enchantingly charming and soft smile, *komaladarasmita vibhrameNa*, His talk is soft and sweet, *manjulatareNa jalpitena*, yet forceful, *mantreNa*. This is true since in KrishNAvatAra we never find KrishNa to speak with anger or hatred and even when He punishes the wicked His smile never leaves His face and His talk is also soft but forceful.





SLOKAM 21

कन्दर्पकण्डूलकटाक्षबन्धीभि-

रिन्दीवराक्षीरभिलाषमाणान् ।

मन्दस्मिताधारमुखारविन्दान्

वन्दामहे वडवधूर्तपादान् ॥

kandarpa kaNDoola kaTaaksha bandheebhi:

indeevarAkshee: abhilAshamaaNaan |

mandasmitAdhAra mukhAravindAn

vandAmahe vallavadhUrtapAdAn ||

We worship the venerable gallant of the cowherds, *vallavadhUrta*, Who is desired by the love-stricken gopis, *indeevarAkshee: abhilAshmaaNan*, with eyes like blue lotuses who bind Him with loving glances, *kandarpa kaNDoola kaTaaksha bandheebhi*;, and Whose lotus-face, *mukhAravinda*, supports a soft smile, *mandasmitAdhAra*.

KrishNa is addressed as *vallavadhUrtapAda* here which means the gallant cowherd. The word *pAda* signifies the veneration as the word *SankarabhagavatpAda*. Hence the plural is used signifying respect. But it is quaint usage with the word *dhUrta*, which usually used without respect. The plural usage is employed through out the sloka.





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"Adored by the beautiful glances of Radha!"





SLOKAM 22

लीलाटोपकटाक्षनिर्भरपरिष्वङ्गप्रसङ्गाधिक-

प्रीते गीतिविभङ्गसङ्गतलसद्वेणुप्रणादामृते ।

राधालोचनलालितस्य ललितस्स्मेरे मुरारेर्मुदा

माधुर्यैकरसे मुखेन्दुकमले मग्नं मदीयं मनः ॥

leelaaTopa kaTaaksha nirbhara

parishvanga prasanga adhika

preete geeteevibhangasangata

lasat veNupraNaadAmrte |

radhAlocana lAlitasya lalita:

smere murAre: mudA

mAdhuryaikarase mukhendukamale

magnam madeeyam mana: ||

My mind is joyfully immersed, mudA magnam madeeyam mana:, in the face of KrishNa, which resembles a lotus and the moon, murAre: mukhendukamale. It is exclusively sweet, mAdhuryaikarase, with its beautiful smile, lalitas smere adored by the glances of Radha, rAdhAlocana lAlitasya. It gives out the nectarine music from the flute, veNupraNaadAmrte, rich in nuances, geeteevibhangasangata. It shows the joy, adhika preete, of being closely embraced, nirbhara parishvanga, by the glances of the gopis, leelaaTopa kaTaaksha, during the play with them.





SLOKAM 23

शरणागतव्रजपञ्जरे शरणे शार्ङ्गधरस्य वैभवे ।

कृपया धृतगोपविग्रहे कियदन्यन्मृगयामहे वयम् ॥

SaraNaagata vajrapanjare

SaraNe Saarngadharasaya vaibhave |

krpayA dhrta gopavigrahe

kiyat anyat mrgayAmahe vayam ||

Why do we search for any other refuge, kiyat anyat SaraNe mrgayAmahe, when the incarnation of the Lord, Saarngadharasya vaibhave, as KrishNa, assuming the form of a cowherd out of mercy, krpayA dhrta gopavigrahe, is there for us as the armour made of diamond, saraNaagata vajrapanjare?

When we surrender to KrishNa, the most merciful incarnation of the Lord Who wields Saarnga, the bow, we are safe as though protected by an armour made of diamond. Hence, says Leelasuka, there is no need for any other saviour.





SLOKAM 24

जगत्त्रयैकान्तमनोज्ञभूमि

चेतस्यजस्रं मम सन्निदत्ताम् ।

रमासमास्वादितसौकुमार्यं

राधास्तनाभोगरसज्ञमोजः ॥

jagat tryaikAnta manoj~nabhUmi
cetasyajasram mama sannidattAm |
ramAsamAsvAdita saukumAryam
rAdhAstanAbhogarasaj~nam oja: ||

May the lustre that is KrishNa, which is the most beloved in all the three worlds, the tenderness of which is enjoyed by Lakshmi and which have experienced the embrace of Radha, remain always in my heart.

The lustre, oja:, that is KrishNa, are resorted to by all the three worlds, jagat traikAnta, as the most desired goal, manoj~nabhUmi. Lakshmi has enjoyed, ramAsamAsvAdita, his loveliness, saukumAryam and He has experienced the embrace by RadhA, rAdhAstanAbhogarasaj~nam.





SLOKAM 25

वयमेते विश्वसिमः करुणाकरमूर्तिकिवदन्त्याङ्गे ।

अपि च विभो तव ललिते चपलतरा मतिरियं बाल्ये ॥

vayamete viSvasima:

karuNaakaramUrti kimvadanti ange |

api ca vibho tava lalite

capalatarA mati: yam bAlye ||

Oh Lord! Hearing about You, kimvadanti, as the most merciful, karuNaakaramUrti, we worship Your form, ange viSvasimahe. Also this mind of mine, mati: yam, is attracted towards You, capalatarA, as an enchanting child, lalite bAlye.

Kimvadanti means a rumour or report not directly known but a hearsay.





SLOKAM 26

वत्सपालचरः कोऽपि वत्सः श्रीवत्सलाञ्छनः ।

उत्सवाय कदा भावीत्युत्सुके मम लोचने ॥

vatsapAla cara: ko api vatsa:

srIvatsa lAnchana: |

utsavAya kadA bhAveet

iti utsuke mama locane ||

My two eyes, *mama locane*, are exuberantly looking forward, *utsuke*, to the time when, the wonderful child, *ko api vatsa:* marked, *lAnchita:*, with *SrIvatsa* and moves with the young boys who tend the calves, *vatsapAla cara:*, will appear to me, *kadA bhAveet*, for enjoyment *utsavAya*.

vatsapAla is the one who tends the calves while *gopAla* is the one who tends the cows. The word shows Krishna to be of tender age in which the boys are sent out to tend the calves only. The word *vatsa* is repeated three times with different meanings.





SLOKAM 27

मधुरिमभरिते मनोभिरामे मृदुलतरस्मितमुद्रिताननेन्दौ ।

त्रिभुवननयनैकलोभनीये महसि वयं ब्रजभाजि लालसाः स्मः ॥

madhurimabharite manobhirAme

mrdulatara smita mudrita Ananendau |

tribhuvana nayanaika lobhaneeye

mahasi vayam vrajabhAji |AlasA: sma: ||

We are enraptured, |AlasA: sma:, in that light, mahasi, that is KrishNa, Who is sweetness allover, madhurimabharite, attracts the mind, manobhirAme, with soft smile, mrdulatara smita, expressing the joy in His moon-like face, mudrita Anandendau, and Who abides in the land of cowherds, vrajabhAji, and Who is desired by the eyes of the people of all the three worlds, tribhuvana nayanaika lobhaneeye.



"The Moon-like face!"





SLOKAM 28

मुखारविन्दे मकरन्दबिन्दुनिष्यन्दलीलामुरळीनिनादे ।

व्रजाङ्गनापाङ्गतरङ्गभृङ्ग सङ्ग्रामभूमौ तव लालसाः स्मः ॥

mukhAravinde makarandabindu

nishyandaleelA muraLeeninAde |

vrjAnganApAnga taranga bhrnga

sangrAmabhUtau tava lAlasA: sma: ||

We have desire, lAlasA: sma:, for Your lotus-face, mukhAravinde, which lets out the stream of honey, makarandabindu nishyandaleelA, in the form of the music of the flute, muraLeeninAde, and the battlefield of the bees, bhrnga sangrAmabhUtau, which advance in waves of the glances of the gopis, vrjAnganApAnga taranga.

The face of KrishNa is like the lotus, rather a group of lotuses, with His eyes, mouth and face and the hands that hold the flute near His face, all resembling lotuses. The honey from the lotus flows, in the form of music from His flute. The glances of the gopis are like bees, that approach the face of KrishNa in waves, and seem to overtake each other which is compared to a battlefield, by Leelasuka.





SLOKAM 29

आताम्रायतलोचनांशुलहरीलीलासुधाप्यायितैः

गीताम्रेडितदिव्यकेळिभरितैः स्फीतं व्रजस्त्रीजनैः ।

स्वेदाम्भःकणभूषितेन किमपि स्मेरेण वक्त्रेन्दुना

पादाम्भोजमृदुप्रचारसुभगं पश्यामि दृश्यं महः ॥

AtAmra Ayata locana amSulaharee

leelAsudha apyAyitai:

geetAmreDita divya keLibharitai:

spheetam vrajastreejanai: |

svedAmbha: kaNabhUshitena

kimapi smereNa vaktrendunA

pAdAmbhoja mrdupracAra subhagam

paSyAmi drSyam maha: ||

I see, paSyAmi, a vision of light, drsyam maha:, that is KrishNa, Who is moving with soft and beautiful feet like lotuses, pAdAmboja mrdupracAra subhagam, and Whose moon-like face, vaktrendunA, adorned with drops of sweat, svedAmbha: kaNabhUshitena, is wonderful with smile, kimapi smereNa which has grown, spheetam, by the gopis, vrajastreejanai:, who are filled with the increased playing of the nectarine music, geetAmreDita divya keLibharitai:, from the flute and who are immersed, apyAyitai:, in the flood of rays, amSulaharee, from the long and slightly red eyes, AtAmra Ayata locana, of KrishNa.

KrishNa is playing the flute and His lotus-like feet are moving with soft touch. The smile on His face grows on seeing the gopis who are in ecstasy by the music and the glances from His eyes slightly red and long playfully create a flood of rays in which the gopis are immersed. His lotus-like face is decorated





with drops of sweat that look like pearls.



"SrI Krishna, the vision of light!"

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SLOKAM 30

पाणौ वेणुः प्रकृतिसुकुमाराकृतौ बाल्यलक्ष्मीः

पार्श्वे बालाः प्रणयसरसालोकितापाङ्गलीलाः ।

मौळौ बर्हं मधुरवदनाम्भोरुहे मौग्ध्यमुद्रे-

त्याद्राकारं किमपि कितवं ज्योतिरन्वेषयामः ॥

paaNau venu: prakrtisukumAra

Akrtau bAlyalakshmee:

pArSve bAlA: praNayasarasa

Alokita apAnga leelA: |

mauLau barham madhura vadana

ambhoruhe maugdhyamudra iti

ArdrAkAram kimapi kitavam

jyoti: anveshayAma: ||

We search for some wonderful light, kimapi jyoti:, that is KrishNa, the charmer, kitava:, who has the flute in His hand, paaNau veNu:, the youthful bloom visible in the beautiful body, prakrtisukumAra Akrtau bAlyalakshmee:, by Whose side there are love-stricken young girls, pArSve bAlA:, with longing glances, praNayasarasa Alokita apAnga leelA:, Whose head is adorned with peacock feather, mauLau barham, in Whose sweet face there is the sign of innocent charm, madhura vadana ambhoruhe maugdhyamudra, thus pleasantly cool, AdrAkAram, and charming.

In this sloka Leelasuka paints a beautiful portrait of KrishNa. He is a mischievous enchanter with flute in His hand and peacock feather on His head and His lotus-like face looks deceptively innocent and sweet, the youthful bloom shining all over His naturally graceful body. He is surrounded by the young gopis who send their loving glances towards Him. The picture is one of cool charm.





SLOKAM 31

आरूढवेणुतरुणाधरविभ्रमेण

माधुर्यशालिवदनाम्बुजमुद्गहन्ती ।

आलोक्यतां किमनया वनदेवता वः

कैशोरके वयसि कापि च कान्तियष्टिः ॥

ArooDha veNu taruNaadhara vibhrameNa
mAdhuryaSaali vadanAmbujam udvahantee |
AlokyatAm kim anayA vanadevatA va:
kaiSorake vayasi kApi ca kAntiyashTi: ||

Oh forest deities! *vanadevatA*;, What do you get from this forest, *kim anayA*?
See this climbing creeper shining, *kAntiyashTi*;, in its childhood, *kaiSorake*
vayasi, having a sweet looking face like a lotus, *mAdhuryaSaali vadanAmbujam*
udvahantee, with the flute on His beautiful lips, *ArooDhaveNu taruNaadhara*
vibhrameNa.

Here, in this sloka Leelasuka portrays KrishNa as a creeper winding on a pole.
He asks the forest deities to abandon their attachment to the trees and plants
of the forest and look at KrishNa Who is looking like a beautiful creeper on a
pole with His sprout-like lips holding the flute and His face like a lotus and His
form like a blossoming creeper with His youthful beauty.





"SrI Krishna has taken possession of the eyes of Gopis!"



SLOKAM 32

अनन्यसाधारणकान्तिकान्त-

माक्रान्तगोपीनयनारविन्दम् ।

पुंसः पुराणस्य नवं विलासं

पुण्येन पूर्णेन विलोकयिष्ये ॥

ananya sAdhAraNa kAntI kAntam
AkrAnta gopeenayana aravindam |
pumsa: puraaNasya navam vilAsam
puNyena pUrNena vilokayishye ||

I will see the new leelA of the ancient Purusha, Who is possessed of a lustre unseen in others, and Who has taken possession of the lotus-like eyes of the gopis, owing to my abundant merit earned by my good deeds.

Leelasuka calls KrishNa puraaNa purusha because He is the Supreme Being, Brahman of the Upanishads and nArAyaNa of Visishtadvaita, Who existed in the beginning one only without a second and from Whom everything came, by Whom everything is sustained and in to Whom everything will merge back. As KrishNa, the Lord is staging a new leelA, navam vilAsam, and His glory is ananya sAdhAraNa, not common to any one else, and He seems to have appropriated the eyes of the gopis, AkrAnta gopee nayana aravindam, because their lotus-like eyes are fastened in Him and never leaves His face.





SLOKAM 33

साष्टाङ्गपातमभिवन्द्य समस्तभावैः

सर्वान् सुरेन्द्रनिकरानिदमेव याचे ।

मन्दस्मितार्द्रमधुराननचन्द्रबिम्बे

नन्दस्य पुण्यनिचये मम भक्तिरस्तु ॥

sAshTaangapAtam abhivandya samastabhAvai:

sarvAn surendra nikarAn idameva yAce |

mandasmitArdra madhurAnana candrabimbe

nandasya puNyanicaye mama bhakti: astu ||

I beseech all the deities by bowing down to them with my whole body and mind, and beg them to give me this one boon. Let me have devotion in KrishNa, the result of the merit of Nanda, the sweet moonlike face of whom sports a slow smile of mercy.

Gita says, 'vAsudeva: sarvam iti sa mahatma sudurlabha:', Leelasuka refers to ananyabhakti in KrishNa which makes the devotee pray for nothing else but that, even when he propitiates other deities out of habit or custom. It is like the gopis praying 'kAtyAyani mahAmAye mahAyoginyadheeSvari; nandagopa sutam devi patim me kuru te nama:', while they were worshipping Devi asking Her to grant the boon that KrishNa will make them their consorts.

This is the prayer of all the devotee even when the Lord Himself appears in front and ready to grant the boons as in the case of PrahlAda who asked the Lord nothing else but undying devotion at His lotus feet, when the Lord asked him what he wanted.

Kulasekhara AzhvAr in his MukundamAla says,





एतत् प्रार्थ्यं मम बहुमतं जन्मजन्मान्तरेऽपि

तवत्पादांभोरुहयुगगता निश्चला भक्तिरस्थु ॥

etat prArthyam mama bahumatam

janma janmAntare api

tvat pAdAmbhoruha yugagatA

niScalAa bhakti: astu ||

meaning that the greatest wish to be prayed for is that, in all the lives to come he should have steady devotion to the lotus-feet of the Lord.





SLOKAM 34

एषु प्रवाहेषु स एव मन्ये

क्षणोऽपि गण्यः पुरुषायुषेषु ।

आस्वाद्यते यत्र कयापि भक्त्या

नीलस्य बालस्य निजं चरित्रम् ॥

eshu pravAheshu sa eva manye

kshaNopi gaNya: purushAyusheshu |

AsvAdyate yatra kayApi bhaktyA

neelasya bAlasya nijam caritram ||

In the life that flows fast like a stream, *eshu pravAheshu*, I consider only that moment, *sa eva manye*, in which the stories of KrishNa, the blue boy, *neelasya bAlasya nijam caritram*, is enjoyed with devotion *bhaktyA AsvAditam*, in some manner, *kayApi*, as the only moment in life that counts, *kshaNopi gaNyah*.

The life flows like a stream, every moment taking us nearer and nearer to the end. Men waste the precious moments thinking that they will never end, fulfilling the desires which are never-ending and forgetting the purpose for which they have been given the human life. Leelasuka says that if one spends even one moment in thinking and hearing and talking about the stories of KrishNa, that moment alone is of any value in their whole life.

SankarachArya says in his Mohamudgara, otherwise known as Bajagovindam,

कालः क्रीडति गच्छत्यायु-स्तदपि न मुञ्चत्यशावायुः ॥

kAla: kreeDati gacchati Ayu: tadapi na muncati ASaa vAyu: ||

meaning, the time plays on and the life expires. Even when the life breath leaves the body the wind of desire never leaves which causes the cycle of birth





and death again and again. The only way to get rid of this is to have devotion towards the Lord and to attain His lotus feet which alone is the purpose of human life. Even to do it for one moment, says Leelasuka, makes our life worthwhile. All the other moments of our life are wasted.

Kulasekhara AzhvAr says in his MukundamAla, praying to the Lord,

दिवि वा भुवि वा ममास्तु वासो

नरके वा नरकान्तक प्रकामम् ।

अवधीरित शारदारविन्दौ

चरणौ ते मरणेऽपि चिन्तयामि ॥

divi vA bhuvi vA mama astu vAso

narake vA narakAntaka prakAmam |

avadheerita SaaradAravindau

caraNau te maraNe api cintayAmi || --- SIOkam 6

"Whether I am in heaven or on earth, or in hell, Oh the destroyer of NarakAsura, I will be thinking of Your feet, which excelled lotus, at the time of my death.





SLOKAM 35

निसर्गसरसाधरं निजदयार्द्रदिव्येक्षणं

मनोज्ञमुखपङ्कजं मधुरसार्द्रमन्दस्मितम् ।

रसज्ञ हृदयास्पदं रमितवङ्गीलोचनं

पुनःपुनरुपास्महे भुवनलोभनीयं महः ॥

nisarga sarasa adharam nijadayArdra divyekshaNam
manoj~na mukhapankajam madhuras ardra mandasmitam |
rasaj~na hrdayAspadam ramita vallavee locanam
puna: puna: upAsmahe bhuvanaloghaneeyam maha: ||

We worship again and again the light, mahaH, that is KrishNa, desirable to the whole world, bhuvanaloghaneeyam, with naturally beautiful lips, nisarga sarasa adharam, eyes soaked with mercy, nijadayArdra divyekshaNam, lotus-like face that attracts the mind, manoj~na mukhapankajam nectarine smile, the abode of the heart of devotees, rasaj~na hrdayAspadam, and charming to the eyes of gopis, ramita vallaveelocanam.

The form of KrishNa gives joy to the eyes of the gopis, and occupies the heart of devotees who are connoisseurs of beauty with His lips naturally charming made more so by His nectarine smile and His face like a lotus that delights the mind.





SLOKAM 36

स कोऽपि बालस्सरसीरुहाक्षः

सा च व्रजस्त्रीजनपादधूलिः ।

मुहुस्तदेतद्युगले मदीये

मोमुह्यमानोऽपि मनस्युदेतु ॥

sa kopi bAla: saraseeruhAksha:
sA ca vrajastreejana pAdadhUli: |
muhu: tadetat yugaLe madeeye
momuhyamAno api manasi udetu ||

Even at the time when my consciousness leaves me, momuhyamAno api, at the end of my life, let these two, tadetat yugaLe, frequently, muhu:, appear in my mind, manasi udetu, namely, the lotus-eyed boy, kopi bAla: saraseeruhAksha:, Who is beyond description and the dust of the feet of the gopis, vrajastreejana pAdadhUlih.

Leelasuka prays that when he is nearing the end and all his faculties fail him, only the form of KrishNa and the dust of the feet of the gopis should be in front of him.

The love of gopis to KrishNa is something incomparable as they have surrendered their body, mind and soul to KrishNa. Uddava seeing their devotion to KrishNa exclaimed 'AsAm aho caraNa reNujushAm aham syAm brndAvane kimapi gulmalataushadheenAm', meaning, "I wish I were some bush, creeper or herb plants in BrindAvan where the dust of the feet of these gopis are strewn around."

As KrishNa says in Gita, the one who leaves this body thinking of Him never returns to this world but attains Him. Since there is no guarantee that the





memory of the Lord will be there in the last moments the devotees pray for the antyasmṛti. PerīAzhvAr says in his pAsuram,

எய்ப்பென்னை வந்து நலியும்போது

எங்கேதும் நானுன்னை நினைக்க மாட்டேன்,

எப்போதைக்கிப்போதே சொல்லி வைத்தேன்

அரங்கத்து அரவணைப் பள்ளியானே.

eyppennai vandhu naliyumpOdu

angEdhum nAn unnai ninaiikkamAttEn

appOdhaiykkippOdhe solli vaiththEn

arangathu aravaNaip paLLiyAnE.

This means "When I am ailing in my last days I will not think about You, so I am telling you now itself and You must come and save me then."

Leelasuka has expressed this wish (antima smṛti) in few slokas already in prathama and dvitIya aaSvAsam (part 1 and Part 2) of KrishNa KarNaamrtam.





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"saraseeruhAksha!"





SLOKAM 37

मयि प्रयाणाभिमुखे च वडवी-

स्तनद्वयीदुर्ललितस्स बालकः ।

शनैश्शनैश्श्रावितवेणुनिस्वनो

विलासवेषेण पुरः प्रतीयताम् ॥

mayi prayaaNaabhimukhe ca vallavee

stanadvayee durlalita: sa bAlaka: |

Sanai: Sanai: SrAvita veNunissvano

vilAsavesheNa pura: prateeyatAam ||

May that boy sa bAlaka:, Who has been fondled overly by the gopis, vallavee stanadvayee durlalaita:, appear in front of me, mayi pura: prateeyatAm, with His enchanting form, vilAsavesheNa, making His music from the flute heard slowly, Sanai: Sanai: SrAvita veNunissvano, at the time of my departure from this world, mayi prayaaNaabhimukhe

The idea of the previous sloka is continued in this also.





SLOKAM 38

अतिभूमिमभूमिमेव वा

वचसां वासितवडवीस्तत्तम् ।

मनसाभिराम रसायनं

मधुराद्वैतमुपास्महे महः ॥

atibhUmim abhUmim eva vA
vacasAm vAsita vallavee stanam |
manasAm abhirAma rasAyanam
madhura advaitam upAsmahe maha: |

We worship the light that is KrishNa, maha:, Who is beyond description, atibhUmim, or never the object of description, abhUmim, by words, vacasAm, the elixir unparalleled to the mind, manasAm abhirAma rasAyanam identical with sweetness, madhura advaitam, and ever abides in the beauty of the gopis.

KrishNa, ever lives in the gopis, is the Supreme Reality, Brahman of the Upanishads, nArAyaNa of Visishtadvaita, is beyond mind and intellect and hence cannot be described by words nor become an object of description because as the Upanishad declares, 'yato vAco nivartante aprApye mansasA saha', from which (Brahman) speech returns with the mind not able to reach it. But it is the elixir incomparable to the mind, says Leelasuka because the incomprehensible Brahman appears as the cowherd boy for all to see and love.

Swamy Desika says in his Yadavbhyudaya that all the vedas, like the bards, starting to describe the glory of the Lord, become fatigued even after singing about one of His guNaas. That is the vAcAm agocaravm, or vacasAm atibhUmitvam or abhUmitvam mentioned by Leelasuka here.





SLOKAM 39

जननातरेऽपि जगदेकमण्डने

कमनीयधाम्नि कमलायतेक्षणे ।

व्रजसुन्दरीजनविलोचनामृते

चपलानि सन्तु सकलेन्द्रियाणि मे ॥

jananAtare api jagadeka maNDane

kamaneeya dhAmni kamalAyatekshaNe ||

vrajasundareejana vilocanAmrte

capalAni santu sakalendriyaaNi me ||

Let my senses be attracted, capalAni santu sakalendriyaaNi me, towards that beautiful light, kamaneeya dhAmni, that is KrishNa, Who is the ornament to the whole world, jagadeka maNDane, Who has long lotus-like eyes, kamalAyatekshaNe, and is the nectar for the eyes of gopis, vrajasundareejana vilocanAmrte, in my next life also, janmAntare api.

The devotee is not averse to be born again if only he will sustain the devotion to the lotus feet of the Lord. Andaal prays to KrishNa 'eRRaikkum EzhEzhu piravikkum uRRomE aavom unakkE nAm aatseivom maRRai namkAmangal maaRRelOrempAvAi', that they should be serving Him and be His devotees in all lives to come.





SLOKAM 40

मुनिश्रेणीवन्द्यं मदभरलसद्वडववधू-

स्तनश्रोणीबिम्बस्तिमितनयनाम्भोजसुभगम् ।

पुनः श्लाघाभूमिं पुलकितगिरां नैगमगिरां

घनश्यामं वन्दे किमपि कमनीयाकृति महः जज

muniSreNee vandyam madabharalasad vavadhU
stana SroNeebimbastimita nayanAmbhoja subhagam |
puna: SIAghAbhUmim pulakitagirAm naigamagirAm
ghanaSyAmam vande kimapi kamaneeyAkrti maha: ||

I worship the attractive and magnificent light kamaneeyAkrti: maha:, that is KrishNa, ghanaSyAma, Who is worshipped by the host of sages, muniSreNee vandyam, Whose beautiful lotus-like eyes, nayanAmbhoja subhagam, is ever fastened on the beauty of the gopis and Who is the praiseworthy landing place, SIAghabhUmim, of all the ecstatic praises, pulakitagirAm, of the devotees and the scriptural laudation, naigamagirAm.





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"Meditate on the sweet form of SrI Krishna!"





SLOKAM 41

अनुचुम्बतामविचलेन चेतसा

मनुजाकृतेर्मधुरिमश्रियं विभोः ।

अयि देव कृष्ण दयितेति जल्पता-

मपि नो भवेयुरपि नाम तादृशाः ॥

anucumbatAm avicalena cetasa

manujAKrte: madhurima Sriyam vibho: |

ayi deva krshNa dayita iti jalpatAm

api no bhaveyu: api nAma tAdrSaa: ||

Even to us who speak inarticulately, jalpatAm, His name as Oh Lord, KrishNa, beloved etc. will occur, tAdrSaa: api no bhaveyu:, the experiences of those who enjoy, anucumbatAm, the nectarine richness of KrishNa, madhurima Sriyam vibho: with steadfast mind, avicalena cetasa, concentrated on Him.

In this sloka Leelasuka speaks about the yogic experience of those who meditate on the Lord as the sweet form as KrishNa with steady mind. This experience, says Leelasuks can be had by mere saying His names without undergoing any rigorous disciplines of yoga.

Srimad BhAgavatam says, 'kalau nama sankirtanam' the surest and easiest way to get release from bondage in Kaliyuga is through nAmasankeertanam. This is what is referred to here by Leelasuka in this sloka. The only means of attaining the same goal as the yogis do with difficult path of yoga and meditation is nAmasankeertanam. Kulasekhara AzhvAr says,

श्रीवङ्भेति वरदेति दयापरेति

भक्तप्रियेति भवलुण्ठनकोविदेति ।





नाथेति नागशयनेति जगन्निवासे-

त्यालापिनं प्रतिपदं कुरु मे मुकुन्द ॥

Sreevallabheti varadeti dayApareti
bhaktapriyeti bhavluNThanakovideti |
nAtheti nAgaSayaneti jagannivAseti
AlApinam pratipadam kuru me mukunda ||

"Oh Mukunda, make me at every step utter Your names, Srivallabha the Lord of Lakshmi, Varada, giver of boons, dayApara, filled with mercy, bhaktapriya, dear to Your devotees who are dear to You, bhavaluNThana kovida, One Who is skilled in taking away the samsAra from His devotees, nAtha, Lord of the Universe, nAgaSayana, Who reclines on Adishesha and jagannivAsa, One Who is manifest all over the world".





SLOKAM 42

किशोरवेषेण कृशोदरीदृशां

विशेषदृश्येन विशाललोचनम् ।

यशोदया लब्धयशोनवाम्बुधे-

निशामये नीलनिशाकरं कदा ॥

kiSoravesheNa krSodareedrSaam
viSeshadrSyena viSaalalocanam |
yaSodayA labdha yaSonavAmbudhe:
niSaamaye neela niSaakaram kadA ||

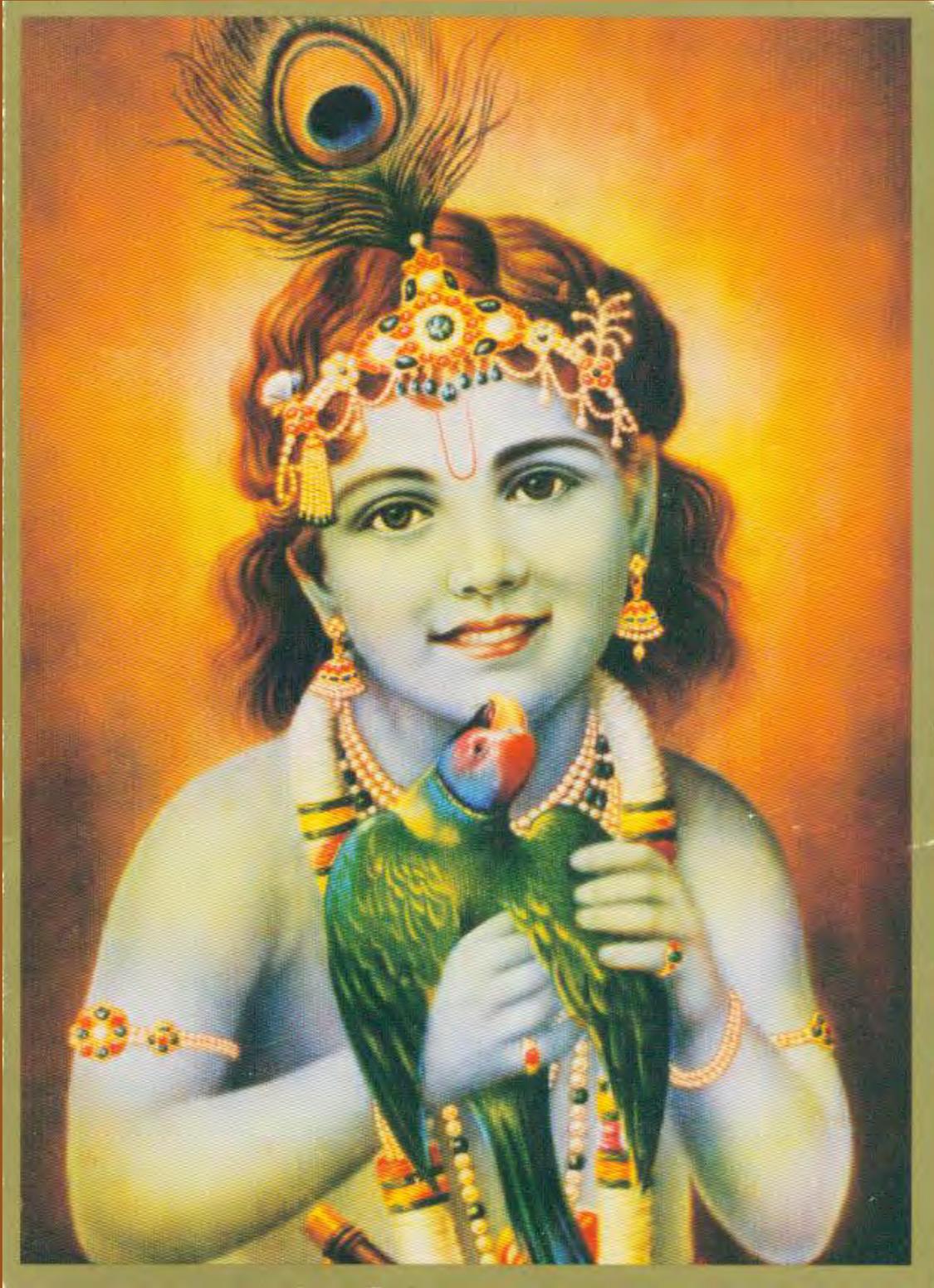
When will I see KrishNa, with large eyes, viSaalalocanam, Who is like the dark moon, neela niSaakaram, to the novel sea of fame, yaSonavAmbudhe:, obtained by YasodA, yaSodayA labdha, and Who forms a special sight, viSeshadrSyeNa for the eyes of the gopis with slender waists, krSodareedrSaam, with His young form, kiSoravesheNa. The yamaka in every line is beautiful.

YasodA obtained fame as the mother of KrishNa and it is as vast as the sea. KrishNa is the moon though dark yet lustrous like the blue sapphire, the moon that causes exuberant waves of the fame. He is a sight which I something special and extraordinary to the eyes of the gopis with slender waists with His youthful form and large eyes.





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"Embodiment of grace and beauty!"





SLOKAM 43

प्रकृतिरवतु नो विलासलक्ष्म्याः

प्रकृतिजडं प्रणतापराधवीथ्याम् ।

सुकृतिकृतपदं किशोरभावे

सुकृतिमनः प्रणिधानपात्रमोजः ॥

prakrti: avatu na: vilAsalakshmyA:

prakrtijaDam praNata aparAdha veethyAm |

sukrti krtapadam kiSorabhAve

sukrtimana: praNidhAnapAtram oja: ||

May the light, oja:, that is KrishNa, in His young form, kiSorabhAve, Who is the natural form of rich elegance, prakrti: vilAsalakshmyA:, Who is naturally unaware, prakrtijaDam of the path of sin of those who surrender to Him, praNata aparAdha veethyAm, whom those with meritorious deeds attain, sukrti krtapadam, and Who is the receptacle of the worship, praNidhAnapAtram, of those with pure minds, sukrtimana:, protect us, avatu na:.

KrishNa as a young boy, is the embodiment of grace and beauty. He turns a blind eye to the faults of those who surrender to Him. He is the goal for those who have done good deeds and a deserving receptacle of the worship for pure minds. The poetic skill is seen in the usage of the word prakrti and sukrti in the first two and the last two respectively.





"Abode of Lakshmi!"



SLOKAM 44

अपहसित सुधामदावलेपै-

रतिसुमनोहरमार्द्रमन्दहासैः ।

व्रजयुवतिविलोचनावलेह्यं

रमयतु धाम रमावरोधं नः ॥

apahasita sudhAmadAvalepai:

ati sumanoharam Andra mandahAsai: |

vrajayuvati vilocanAvalehyam

ramayatu dhAma ramA avarodham na: ||

May that light, dhAma, give us joy, ramayatu, which, by a loving smile Andra mandahAsa, very attractive, sumanoharam, puts to shame, apahasita, the pride of nectar, sudhAmAvalepa, swallowed by the eyes of the gopis, vrajayuvati vilocana avalehyam, and is the abode of Lakshmi, ramA avarodham

The nectarine smiles of KrishNa seem to remove the pride of the nectar, being superior to it, because of being attractive and comforting to the mind, and hence swallowed by the gopis with their eyes. He is also the abode of Lakshmi. All this show His superiority to nectar which tastes good and gives immortality but KrishNa besides giving immortality pleases all the senses and also gives happiness in this world being the abode of Lakshmi.

The word avarodha usually means the inner apartments or harem in a palace, besides other meanings, and for Lakshmi, the Lord is the palace in which She resides and hence Her harem.





SLOKAM 45

अङ्कुरितस्मेरदशाविशेषै-

रश्रान्तहर्षामृतवर्षमक्षणाम् ।

संक्रीडतां चेतसि गोपकन्या-

घनस्तनस्वस्त्ययनं महो नः ॥

ankUrita smerā daSaaviSeshai:

aSrAnta harshAmrtavarsham akshNaam |

samkreeDatAam cetasi gopakanyA

ghanastana svastyayanam mahO na: ||

The light, maha:, that is KrishNa, Who ceaselessly showers nectar, aSrAnta harshAmrtavarsham of joy to the eyes, akshNaam, with His sprouting smile, ankUrita smerā, with its variations, daSaaviSeshai:, and Who constitutes the state of well being, svastyayanam, in gopis play in our hearts, na: samkreeDatAm cetasi.

The smile of KrishNa appears like a sprout on His lips and spreads around giving joy to the eyes that seems to be a shower of nectar.





SLOKAM 46

मृगमदपङ्कसङ्करविशेषितवन्यमहा-

गिरितटगण्डगैरिकघनद्रवविद्रुमिताम् ।

अजितभुजान्तरं भजत हे ब्रजगोपवधू-

स्तनकलशस्थलीघुसृणमर्दनकर्दमिदम् ॥

mrgamada pankasankara viSeshita vanya mahA
giritaTa gaNDagairika ghanadrava vidrumitam |
ajitabhujAntaram bhajata he vrajagopavadhU
stanakalaSasthalee ghusrNa mardana kardamitam ||

Oh devotees, meditate, bhajata, on the chest of KrishNa, the invincible, ajitabhujAntaram, which has been smeared red like coral, vidrumitam. by the mixture of the Kasthuri paste, mrgamada pankasankara, and that of the red stone from the slopes of mountain freshly made, giritaTa gaNDagairika ghanadrava and also with sandal paste from the body of the gopis.





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"He drenches the world with His loving glances!"





SLOKAM 47

आमूलपङ्कवितलीलमपाङ्गजालै-

रासिञ्चती भुवनमादृतगोपवेषा ।

बालाकृतिर्मृदुलमुग्धमुखेन्दुबिम्बा

माधुर्यसिद्धिरवतान्मधुविद्विषो नः ॥

AmUla pallavita leelam apAngajAlai:

AsincatI bhuvanam Adrta gopaveshA |

bAlAkrti: mrdula mugdha mukhendubimba

mAdhurya siddhi: avatAn madhuvidvisho na: ||

May the child form of KrishNa, bAlAkrti:, of accomplished sweetness, mAdhurya siddhi: with soft and charming moon-like face, mrdula mugdha mukhendubimba, Whose exploits have sprouted from the beginning, AmUla pallavita leelam, Who drenches the world with His glances, apAngajAlai: AsincatI bhuvanam and Who has assumed the guise of a cowherd, Adrta gopaveshA, protect us, avatAn na:.

The exploits of KrishNa have started from the very beginning of His incarnation when He appeared with four arms and changed Himself in to an ordinary baby and instructed Vasudeva what to do and almost immediately on reaching Gokula He destroyed Pootana. The cowherd form has been put on by Him, Who is the Saviour of the world. He drenched the whole world by His merciful glances giving protection to all who approached Him. For all this He appeared as an innocent and charming child with lotus-like face belying His true reality as the Lord, the destroyer of demons like Madhu.





SLOKAM 48

विरणन्मणिनूपुरं व्रजे

चरणाम्भोजमुपास्व शार्ङ्गिणः ।

सरसे सरसि श्रियाश्रितं

कमलं वा कलहंसनादितम् ॥

viraNan maNi nUpuram vraje

caraNaambojam upAssva SaarngiNa: |

sarase sarasi SriyA Sritam

kamalam vA kalahamsanAditam ||

Worship the lotus feet of KrishNa, caraNaambojam SaarngiNa:, with the anklets sounding, viraNan maNi nUpuram, with gems inside like the cooing of the swan, kalahamsanAditam, in Gokula, vraje, or perhaps as the lotus, kamalam vA, held by Lakshmi, SriyA Sritam, in a lake full of lotuses, sarase sarasi accompanied by the sweet sound of swans.

This is one of the beautiful slokas which renders itself to tasteful explanation. In Gokula, KrishNa walks with His anklets filled with gems sounding sweetly like the sound made by the swans. Leelasuka tells everyone to meditate on the feet of KrishNa as such. He gives an alternative by describing the feet as the lotus in a lotus-pond or lake. The feet of the Lord, the wielder of the bow Saarnga, is the lotus held by Lakshmi, meaning the feet pressed by Lakshmi when Lord nArAyaNa is reclining on His bed of Adishesha in the Milky Ocean. Here the lake full of lotuses is the Lord Himself.

PeyAzhvAr says in his moonRaam thiruvanthadhi (pAsuram 9)

kaNNum kamalam kamalamE kaiththalamum

maNNaLandha pAdhamum maRRavaiyE





The eyes, hands and feet of the Lord are like lotuses and His form is blue like the water of the lake. Kamban describes the Lord when He appeared in front of the devAs as 'karumugil thAmaraiKKAdu pooththu', that is, He looked like a dark cloud in which there was a forest of lotuses.

This is true in all His incarnations and the metaphor of the lotus-lake applies to KrishNa Who is referred to as Saarnji, the epithet of Lord nArAyaNa. As such in all the lotuses in the lake, that is the Lord, the lotus pressed by Lakshmi is the feet. kalahamsadvani applies to this metaphor also as there will be the cooing of Hamsas in a lotus-lake. In the lake that is nArAyaNa, the kalahamsadvani is the chanting of the Vedas by the sages who are hamsas or realized souls.





SLOKAM 49

शरणमशरणानां शारदाम्भोजनेत्रं

निरवधिमधुरिम्ना नीलवेषेण रम्यम् ।

स्मरशरपरतन्त्रमेरनेत्राम्बुजाभि-

व्रजयुवतिभिरव्याद् ब्रह्म संवेष्टितं नः ॥

SaraNam aSaraNaanAm SaaradAmbhoja netram
niravadhi madhurimnA neelavesheNa ramyam |
smaraSara paratantra smera netrAmbujAbhi:
vrajayuvatibhi: avyAt brahma samveshTitam na: ||

May the Brahman, Brahma, that is KrishNa, Who is the refuge SaraNam, of those who have no other resort, aSaraNaanAm, Who has the eyes like lotus in autumn, Saarada ambhoja netram, Who is attractive by His blue form, neelavesheNa ramyam, which is of boundless sweetness, niravadhi madhurimnAa, and Who is surrounded by love-stricken gopis, smaraSara paratantra, with eyes like full blown lotuses, smera netrAmbujAbhiH.

In this sloka Leelasuka identifies KrishNa with Brahman explicitly. Brahman has come down as KrishNa in manifest form with eyes like lotus in the autumn when they are in full bloom. His form of blue hue is of limitless sweetness and He is surrounded by gopis with smiling eyes that show their love. Thus appearing in a form easily accessible, He becomes the refuge of all who have no one else to resort to.





SLOKAM 50

सुव्यक्तकान्तिभरसौरभदिव्यगात्र-

मव्यक्तयौवनपरीतकिशोरभावम् ।

गव्यानुपालनविधावनुशिष्टमव्या-

दव्याजरम्यमखिलेश्वरवैभवं नः ॥

suvyakta kAntibhara saurabha divya gAtram
avyakta yauvanapareeta kiSorabhAvam |
gavyAnupAlana vidhau anuSishTam avyAt
avyAjaramyam akhileSvara vaibhavam na: ||

May the incarnation of the Lord of the Universe, *akhileSvara vaibhavam*, Who has a lustrous and fragrant manifest form, *suvyakta kAntibhara saurabha divya gAtram*, in childhood with youth not yet manifest, *avyakta yauvanapareeta kiSorabhAvam*, naturally attractive, *avyAjaramyam*, and Who was commissioned with the task of tending the cows, *gavyAnupAlana vidhau anuSishTam* protect us.

The Lord of the Universe, *nArAyaNa*, has incarnated as *KrishNa*, the unmanifest Brahman becoming manifest. The form of the Lord as *KrishNa* is naturally attractive lustrous and fragrant. He was sent with the duty of tending the cows and in this way, befriending Himself with the simple folk like gopis and the dumb animals, He has shown His role as the refuge of those who have no one else to approach as made out in the previous sloka.





SLOKAM 51

अनुगतममरीणामम्बरालम्बिनीनां

नयनमधुरिमश्रीनर्मनिर्माणसीमाम् ।

व्रजयुवतिविलासव्यापृतापाङ्गमव्यात्

त्रिभुवनसुकुमारं देवकैशोरकं नः ॥

anugatam amareeNaam ambarAlambineenAm
nayanamadhurimaSree narma nirmaaNa seemnAm |
vrajayuvati vilAsa vyAprta apAngam avyAt
tribhuvana sukumAram deva kaiSorakam na: ||

May the childhood of KrishNa, *kaiSorakam*, which is most beautiful in all the three worlds, *tribhuvanasukumAram*, which is followed closely by the celestial damsels, *anugatam amareeNaam*, well known for being the upper limit of love sports, *narma nirmaaNa seemnAm*, and enchanting eyes, *nayanamadhurima Sree*, clinging in the sky (to see Him), *ambarAlambineenAm*, and which is the target of the loving glances of the gopis, fastened on His form, *vrajayuvati vilAsa vyAprta apAngam*, protect us.

The childhood form of KrishNa attracts even the celestial damsels who follow His activities from the heavens above even though they were well versed in the art of love and are enchanting with their eyes. The glances of gopis on the other hand, look at His form with loving glances.





SLOKAM 52

आपादमाचूडमतिप्रसक्तैः आपीयमाना यमिनां मनोभिः ।

गोपीजनज्ञातरसाऽवतान्नो गोपलभूपालकुमारमूर्तिः ॥

ApAdam AcooDam atiprasaktai:

ApeeyamAnA yaminAm manobhi:

gopeejana j~nAta rasA avatAt na:

gopAla bhUpAla kumAramUrti: ||

May the young form of KrishNa, kumAramUrti:, the Lord of cowherds, gopAla bhUpAla, which is imbibed, ApeeyamAnA, from head to foot, ApAdam AchooDam, by the minds of the sages, yaminAm manobhi:, who have deep devotion, atiprasaktai:, the joy of which is well known to the gopis, gopeejana j~nAta rasA, protect us.

The sages with deep devotion meditate on the youthful form of KrishNa and visualizing it in front, savour the beauty of KrishNa from feet to head. This is enjoyed by the gopis all the time in front without any need for yogic perception.

Srimad BhAgavatam details the method of worship of the Lord limb by limb. This is usually done in two ways, either from feet to head or vice versa. Here the yogis are said to meditate on the form of the Lord from feet up because they surrender their ego at His feet by self control. For devotees who enjoy looking at the lotus face of the Lord it is other way round, by starting at His face and moving down to His feet where they surrender themselves.





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"He appeared like a blue lotus!"





SLOKAM 53

दिष्ट्या बृन्दावनमृगदृशां विप्रयोगाकुलानां

प्रत्यासन्नं प्रणयचपलापाङ्गवीचीतरङ्गैः ।

लक्ष्मीलीलाकुवलयदळश्यामलं धाम कामान्

पुष्णीयान्नः पुलकमुकळाभोगभूषाविशेषम् ॥

dishTyA brndAvana mrgadrSaam viprayogAkulAnAm

pratyAsannam praNaya capala apAnga veecee tarangai: |

lakshmee leelA kuvalayadaLa SyAmalam dhAma kAmAn

pushNeeyAt na: pulaka mukuLa Abhoga bhUshA viSesham ||

May the light, dhAma, that is KrishNa, Who has appeared in front of the gopis of BrindAvan, brndAvana mrgadrSaam pratyAsannam, who were forlorn with the pain of separation, viprayogAkulAnAm, due to their good fortune, dishTyA, with His eyes moving with love sending the waves of glances towards them, praNayacapala apAnga veecee tarangai: and Who was blue like the lotus held by Lakshmi for play, lakshmee leelA kuvayaladaLa SyAmalam, and decorated by the sprouting horripilation, pulaka mukuLa Abhoga bhUshA viSesham, fulfil our desires pushNeeyAt naH.

This sloka refers to the incident during rAsakreeDa when the gopis became proud that they were able to attract KrishNa, each one thinking that KrishNa loves her only. Then to teach them a lesson KrishNa disappeared and they were miserable on being separated from Him and lamented on it and taking pity on them, KrishNa appeared before them and they sang His praise which is known as the famous gopika-geetam in Srimad BhAgavatam. The appearance of KrishNa was their good fortune, says Leelasuka, and KrishNa was looking like a blue lotus held by Lakshmi, signifying the wealth of the gopis which was the union with KrishNa, Who was sending the waves of loving glances towards them and His only ornament being the budding horripilation through love.





SLOKAM 54

जयति गुहशिखीन्द्रपिञ्छमौलिः

सुरगिरिगैरिककल्पिताङ्गरागः ।

सुरयुवतिविकीर्णसूनवर्ष-

स्नापितविभूषितकुन्तलः कुमारः ॥

jayati guruSikheendra pinchamauLi:

suragiri gairika kalpita angarAga: |

surayuvati vikeerNa sUna varsha-

snApita vibhUshita kuntala: kumAra: ||

May the boy KrishNa, kumAra:, Who wears the feather of the peacock of Skandha on His head, guruSikheendra pinchamauLi:, His body being smeared by the red stone, gairika kalpita angarAga:, from the mount Meru, suragiri, and Whose tresses are bathed and decorated by the flowers showered by the celestial damsels, surayuvati vikeerNa sUna varshasnApitaH vibhUshitha, be victorious.

KrishNa is wearing the peacock feather on His head and Leelasuka imagines that it has come from the peacock which is the vehicle of Lord Skandha, as nothing inferior than that deserves to be the head ornament of the Lord. Similarly the red colour on His chest that has made from the red stone from the mountains must have come from Mount Meru itself and the flowers that are found decorating His tresses must have been showered by the celestial damsels.





SLOKAM 55

मधुरमन्दशुचिस्मितमञ्जुलं

वदनपङ्कजमङ्गजवेडितम् ।

विजयतां ब्रजबालवधूजन-

स्तनतटीविलुठन्नयनं विभोः ॥

madhura manda Sucismita manjulam
vadana pankajam angaja vellitam |
vijayatAm vrajabAla vadhUjana
stanataTee viluThat nayanam vibho: ||

May the lotus-face of Lord KrishNa, vibho: vadana pankajam, with its sweet, soft and charming smile, madhura manda Sucismita manjulam, making even the god of love tremble, angaja vellitam, with eyes roaming around, viluThat nayanam, the beautiful form of gopis, be victorious.

Seeing the face of KrishNa even the god of love, Manmatha, trembles with fear that he has become inferior in beauty.





SLOKAM 56

अलसविलसन्मुग्धस्निग्धस्मितं व्रजसुन्दरी-

मदनकदनस्विन्नं धन्यं महद्वदनाम्बुजम् ।

तरुणमरुणज्योत्स्ना कात्स्नर्या स्मितस्त्रपिताधरं

जयति विजयश्रेणीमेणीदृशां मदयन्महः ॥

alasa vilasan mugdha snigdha smitam vrajasundaree
madana kadana svinnam dhanyam mahad vadanAmbujam |
taruNam aruNa jyotsna kArtsnyA smita snapita adharam
jayati vijayaSreNeem eNeedrSaam madayan maha: ||



"rAsakreedal!"

May the enchanting light, madayan maha:, that is KrishNa, with loving smile, slow to appear and pretty, alasa vilasan mugdha snigdha smitam, and Who is sweating, svinnam, due to playing with the gopis, vrajasundaree madana





kadana, in whose face, pure and lustrous, dhanyam mahad vadanAmbujam, the lower lip shines like a beautiful red moon bathed with His smile, taruNam aruNa jyotsnA kArtsnyA smita snapita adharam, and Who is the line of victory, vijayaSreNee, of the deer-eyed gopis, eNeedrSaam, be victorious.

The smile of KrishNa slowly starting and spreading to His lower lip making it shine like a red moon with its lustre, is pretty and expresses love. His body is marked with sweat with playing with the gopis in rAsakreeDa. Leelasuka calls him the line of victory of gopis, who seem to be the pillars of victory, jayastambha, of His love.





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"Glanced with love by Radha!"





SLOKAM 57

राधाकेळिकटाक्षवीक्षितमहावक्षःस्थलीमण्डना

जीयासुः पुलकाङ्कुरास्त्रिभुवनस्वादीयसस्तेजसः ।

क्रीडान्तप्रतिसुप्तदुग्धतनयामुग्धावबोधक्षण-

त्रासारूढदृढोपगूहनमहासाम्राज्यसान्द्रश्रियः ॥

rAdhA keLikaTaksha veekshita

mahAvaksha:sthalee maNDana

jeeyAsu: pulakAnkurA:

tribhuvana svAdeeyasas tejasa: |

kreeDaanta pratisupta dugdha

tanayA mugdhAvabhodhakshaNa

trAsArooDha drDhopagUhana

mahAsAmrAjya sAndraSriya: ||

May the broad chest of KrishNa, mahAvaksha:sthalee, Who is the light, delightful in all the three worlds, tribhuvana svAdeeyasa: tejasa:, and the glory of the great empire of joy, mahAsAmrAjya sAndraSriya:, marked by the horripilation, pulakAnkura:, due to being glanced by Radha in love sport, rAdhA keLikaTaksha veekshita, and the close embrace, drDhopagUhana of RukmiNi, dugdhatanayA, on waking from sleep out of fear, mugdhAvabhodhakshaNa trAsArooDha drDhopagUhana, be victorious. dugdha tanaya may mean Lakshmi but in this context it looks more appropriate to take the word to mean RukmiNi, Who is the incarnation of Lakshmi. She wakes up from sleep and embrace KrishNa tightly out of fear perhaps dreaming that He left her. tribhuvana svAdeeyasas tejas - the glory of KrishNa is enjoyed by all the three worlds. mahAsAmraajya sAndraSrI - His is the dense bliss of the empire of love.





SLOKAM 58

स्मितस्तुतसुधाधरामदशिखण्डिबर्हाङ्किता

विशालनयनाम्बुजा व्रजविलासिनीवासिताः ।

मनोज्ञमुखपङ्कजा मधुरवेणूनादद्रवा

जयन्ति मम चेतसश्चिरमुपासिता वासनाः ॥

smita snuta sudha adharA madaSikhaNDibarhAnkitA
viSaala nayana ambuja vraja vilAsinee vAsitA: |
manoj~na mukhapankajA madhura veNunAda dravA
jayanti mama cetasa: ciram upAsitA vAsanA: ||

My mental impressions, mama cetasa: vAsanA:, meditated for long, ciram upAsitA: namely, the nectarine lower lip, sudhA adharA, of KrishNa bathed in smiles, smita snuta, the peacock feather on His head, madaSikhaNDi barhAnkitA:, His large lotus-like eyes, viSaalanayanaA ambuja:, that resides in the gopis, vraja vilAsinee vAsitA:, His attractive lotus face, manoj~na mukhapankajA:, and the sweet music of His flute madhura veNu nAda dravA:, are successful, jayanti.





SLOKAM 59

जीयादसौ शिखिशिखण्डकृतावतंसा

संसिद्धिकी सरसकान्तिसुधासमृद्धिः ।

यद्विन्दुलेशकणीकापरिमाणभाग्यः

सौभाग्यसीमपदमञ्चति पञ्चबाणः ॥

jeeyAt asau Sikhi SikhaNDa krtAvatamsA
samsiddhikee sarasakAnti sudhAsamrddhi: |
yat binduleSa kaNika parimaaNa bhAghya:
saubhAgyaseema padam ancati pancabaaNa: ||

May this ocean of nectar, *sudhAsamrddhi:*, which naturally shines with beauty, *samsiddhikee sarasakAnti*, wearing the peacock feather as the head ornament, *Sikhi SikhaNDa krtAvatamsA*, and by the particles of the drop, *bindulesa kaNika*, of which the god of Love, *pancabaaNa:*, had the good fortune to attain the status of being the limit of beauty, *parimaaNabhAgya saubhAgyaseemA*, be victorious.

KrishNa is the ocean of nectar, the beauty of Whom is natural and so much superior to that of the god of love that the latter has the fortune of being so because of the small particle of a drop from the ocean that is KrishNa, Who is the sea of love, and beauty, *saundarya laharee* and *SrngAralaharee*.

The god of love Manmatha is referred to as *pancabaaNa:*, the five arrowed one, as five flowers, lotus, aSoka flower, mango flower, jasmine and blue lotus are said to be his arrows in aiming at people with love.





SLOKAM 60

आयामेन दृशोर्विशालतरयोरक्षय्यमार्द्रस्मित-

च्छायाधर्षितशारदेन्दुललितं चापल्यमात्रं शिशोः ।

आयासानपरान्विधूय रसिकैरास्वाद्यमानं मुहु-

र्जीयादुन्मदवडवीकुचभराधारं किशोरं महः ॥

AyAmena drSo: viSaalatarayo:

akshayyam Ardrasmita-

cchAyA dharshita Saaradendu lalitam

cApalyamAtram SiSo: |

AyAsAn aparAn vidhUya rasikai:

AsvAdyamAnam muhu:

jeeyAt unmadavallavee kuca

bharAdhAram kiSoram maha: ||

The light in the playful form of child KrishNa, kiSoram maha:, is made abundant, akshayyam, by His long eyes, viSaalatarayo: drSo: AyAmena, and the beauty of His loving smile, Ardrasmita, vanquishes the moon in autumn, chAyA dharshita Saaradendu lalitam and supports the youthful form of the gopis (with love). Those who are attracted by Him, rasikaiH leave all the other works, AyAsAn aparAn vidhUya, and enjoy the child form of KrishNa again and again, AsvAdyamAnam muhuH.

Those who enjoy the beautiful childhood form of KrishNa are His devotees as well as rasikas. They leave off all the other work, meaning that they are not interested in any other desire motivated activities nor in any other means of attainment of the Lord except enjoying His form and singing His glory, as KrishNa says in Gita,





"The beautiful childhood form of SrI Krishna!"

मच्चित्ता मद्गतप्राणा बोधयन्तः परस्परम् ।

कथयन्तश्च मां नित्यं तुष्यन्ति च रमन्ति च ॥

maccittA madgatapraaNaa bodhayanta: parasparam |

kathayantaSca mAm nityam tushyanti ca ramanti ca ||

"Those who always think about Me, their whole being engrossed in Me, communicate with each other, speak about Me always and get contented and enjoy it".





SLOKAM 61

स्कन्धावारसदो प्रजाः कतिपये गोपास्सहायादयः

स्कन्धालम्बिनि वत्सदाम्नि धनदा गोपाङ्गनाः स्वाङ्गनाः ।

शृङ्गारा गिरिगौरिकं शिव शिव श्रीमन्ति बर्हाणि च

शृङ्ग्राहिकया तथापि तदिदं प्राहुस्त्रिलोकेश्वरम् ॥

skandhAvArasado prajA: katipaye gopA: sahAyAdaya:

skandhAlambini vatsadAmni dhanada gopAngana: svAngana: |

SrngArA girigairikam Siva Siva Sreemanti barhaaNi ca

SrngAgrAhikayA tathApi tadidam prAhu: trilokeSvaram ||

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"The Lord of the Universe incarnated as a cowherd - SrI Krishna!"

The subjects, prajA:, are the residents in huts, skandhAvArasada:. The





associates, *sahAyAdaya:*, are some cowherds, *katipaye gopA:*. The rope tying the cow, *vatsadAmni*, is the ornament on the shoulder, *skandhAlambini*. The patrons, *dhanadA:*, are gopis, *gopAnganA:*, who are His own retinue, *svAnganA:*. The decoration, *SrngArA:*, is by the red stone from the mountain, *girigairikam*, and the beautiful peacock feathers, *Sreemanti barhaaNi*. Rest could be understood by the principle of grasping the horn, *srngAgrAhikayA*. In spite of all this He is called the Lord of the three worlds, *trilokeSvaram prAhu:*. *Siva! Siva!*

This sloka is in the form of nindastuti or praise in the guise of censure. It describes the saulabhya of the Lord of the Universe incarnating as KrishNa, the cowherd.

The nyAya of grasping the horn means when you catch an entity by its horn, you have it in its entirety.





SLOKAM 62

श्रीमद्वर्हिंशिखण्डमण्डनजुषे श्यामाभिरामत्विषे

लावण्यैकरसावसिक्तवपुषे लक्ष्मीसरः प्रावृषे ।

लीलाकृष्टरसज्ञधर्ममनसे लीलामृतस्रोतसे

के वा न स्पृहयन्ति हन्त महसे गोपीजनप्रेयसे ॥

Sreemadbarhi SikhaNDamaNDana jushe

SyAma abhirAma tvishe

IAvaNyaika rasAvasikta vapushe

lakshmeesara: prAvrshe ||

leelaakrshTa rasaj~na dharmamanase

leelAmrta srotase

ke vA na sprhayanti hanta

mahase gopeejanapreyase ||

Who will not desire for, ke vA na sprhayanti, this light, mahase, that is KrishNa, that is beloved of the gopis, gopeejanapreyase, Who has lovely peacock feather as ornament, Sreemadbarhi SikhaNDamaNDana jushe, of brilliant and charming blue hue, SyAma abhirAma tvishe, Whose body is the essence of beauty all over, IAvaNyaika rasAvasikta vapushe, Who is like the rainy season for the lake that is Lakshmi, lakshmeesara: prAvrshe, and Who with His nectarine flow of leelAs, leelAmrta srotase, appropriated the pure minds of the ardent devotees, leelAKrshTa rasaj~na dharmamanase.

KrishNa is described as the rainy season for the lake that is Lakshmi. The lake fills up in rainy season and hence the cause of exuberance. Similarly Lakshmi is filled with joy in the company of the Lord.





SLOKAM 63

आपाटलाधरमधीरविलोलनेत्र-

मामोदनिर्भरितमद्भुतकान्तिपूरम् ।

आविस्मितामृतमनुस्मृतिलोभनीय-

मामुद्रिताननं महो मधुरं मुरारेः ॥

ApaaTala adharam adheeravilola netram
Amoda nirbharita adbhuta kAntipUram |
Avismita amrtam anusmrti lobhaneeyam
AmudritAnanam maha: madhuram murAre: ||

The sweet lustrous form, madhuram maha:, of the Lord as KrishNa, murAre:, with His red lips, ApaaTala adharam, excitably moving eyes, adheeravilola netram, filled with wonderful luminance, adbhuta kAntipUram, bubbling with joy, Amoda nirbharita, and face with nectarine smile, Avismita amrtam AmudritAnanam, should be meditated continuous with desire, anusmrti lobhaneeyam.



"The object of meditation!"





SLOKAM 64

जागृहि जागृहि चेतश्चिराय चरितार्थता भवतः ।

अनुभूयतामिदमिदं पुरः स्थितं पूर्णनिर्वाणम् ॥

jAgrhi jAgrhi ceta: cirAya caritArthatA bhavata: |

anubhUyatAm idam idam pura: sthitam pUrNa nirvaaNam ||

Oh mind! ceta:, wake up, wake up, jAgrhi jAgrhi. This is the goal of life caritArthatA, attained after long, cirAya. Enjoy this, anubhUyatAm, perfect bliss of Brahman, pUrNa nirvaaNam, which stands in front of you, pura: sthitam, as KrishNa.

Leelasuka says that after a long wait for many lives, due to good fortune the Supreme Brahman appears in front as KrishNa, easy for all to see.





SLOKAM 65

चरणयोररुणं करुणार्द्रयोः

कचभरे बहुलं विपुलं दृशोः ।

वपुषि मञ्जुलमञ्जनमेचके

वयसि बालमहो मधुरं महः ॥

caraNayo: aruNam karuNaardrayo:

kacabhare bahuLam vipulam drSo: |

vapushi manjulam anjanamecake

vayasi bAlam aho madhuram maha: ||

Wonderful, aho, is this sweet light, madhuram aha:, that is KrishNa, child in years, vayasi bAlam, beautiful, manjulam, in form of dark hue, anjanamecake vapushi, of large eyes, vipulam drSo:, dense in tresses, kacabhare bahuLam, pinkish red colour in the feet, caraNayo: aruNam which are drenched with mercy, karuNaardrayo:.

The feet of the Lord are said to be karuNaardra, drenched with mercy because He shows mercy to all who surrender to His feet.





SLOKAM 66

मालाबर्हमनोज्ञकुन्तलभरां वन्यप्रसूनोक्षितां

शैलेयद्रवक्लृप्तचित्रतिलकां शाश्वन्मनोहारिणीम् ।

लीलावेणुरवामृतैकरसिकां लावण्यलक्ष्मीमयीं

बालां बालतमालनीलवपुषं वन्दे परां देवताम् ॥

mAlAbarha manoj~na kuntalabharAm vanya prasUnokshitAm
Saileyadrava kluptacitra tilakAm Sasvat mano hAriNeem ||
leelAveNuravAmrtaika rasikAm lAvaNya lakshmeemayeem
bAlAm bAlatamAla neelavapusham vande parAm devatAm ||

I worship the Supreme Goddess, parAm devatAm, Whose tresses are decorated with garlands and peacock feathers, mAlAbarha manoj~na kuntalabharAm, Who is showered with the forest flowers, vanya prasUnokshitAm, Whose tilaka on the forehead is made of the red stone from the mountains, Saileyadrava kluptacitra tilakAm, Who is always attractive, Saasvat mano hAriNeem, Who is enjoying the music from the flute leelA veNuravAmrtaika rasikAm, and Who is the glory of beauty personified, lAvaNya lakshmeemayeem, of young years, and has a body dark like tender tamAla flowers, bAlAm bAlatamAla neelavapushAm.

In this sloka KrishNa is worshipped as GopAlasundari.





SLOKAM 67

गुरु मृदुपदे गूढं गुल्फे घनं जघनस्तले
नलिनमुदरे दीर्घं बाह्वोर्विशालमुरस्थले ।

मधुरमधरे मुग्धं वक्त्रे विलासि विलोचने

बहु कचभरे वन्यं वेषे मनोज्ञमहो महः ॥

guru mrdupade gUDham gulphe ghanam jaghanasthale
naLinam udare deergham bAhvo: viSaalam urasthale |
madhuram adhare mugdham vaktre vilAsi vilocane
bahu kacabhare vanyam veshe manoj~nam aho maha: ||

The attractive light, manoj~nam maha:, that is KrishNa, with soft but firm feet, guru mrdupade, ankle well rounded, gUDham gulphe, hip heavy, ghanam jaghanasthale, graceful navel, naLinam udare, long arms, deergham bAhvo: wide chest, viSaalam urasthale sweetness in lips, madhuram adhare charming face, mugdham vaktre, large eyes, vilAsi vilocane, abundant tresses, bahu kacabhare, and attire suited to forest vanyam veshe, is wonderful.

The word naLinam udare is significant as naLinam means graceful as well as lotus. So the word denotes that KrishNa is none other than the Lord nArAyaNa with lotus on His navel.





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"SrI Krishna is absolute bliss!"





SLOKAM 68

जिहानं जिहानं सुजानेन मौग्ध्यं

दुहानं दुहानं सुधां वेणुनादैः ।

लिहानं लिहानं सुधीर्घैरपाङ्गै-

र्महानन्दसर्वस्वमेतन्नमस्ताम् ॥

jihAnam jihAnam sujAnena maugdhyam
duhAnam duhAnam sudhAm veNu nAdai: |
lihAnam lihAnam sudheerghai: apAngai:
mahAnanda sarvasvam etam namastAm ||

We shall worship this absolute bliss, mahAnanda sarvasvam, that is KrishNa, Who is tasting the joy repeatedly, lihAnam lihAnam, with the glances of His large eyes, sudheerghai: apAngai:, discharging the nectar by the music of His flute, sudhAm veNu nAdhai:, continuously, duhAnam duhAnam, and Who is in the process of leaving the childhood, jihAnam jihAnam maugdhyam, and entering youth, sujAnena.

The sloka has the beauty of sound, jihAnam jihAnam etc., as well as meaning.





SLOKAM 69

लसद्वर्हापीडं ललितललितस्मेरवदनं

भ्रमत्क्रीडापाङ्गं प्रणतजनतानिर्वृतिपदम् ।

नवाम्भोदश्यामं निजमधुरिमाभोगभरितं

परं देवं वन्दे परिमलितकैशोरकरसम् ॥

lasat barha ApeeDam lalita lalita smera vadanam
bhramat kreeDaapAngam praNatajanatA nirvrtipadam |
navAmbhodaSyAmam nijamadhurima Abhogabharitam
param devam vande parimalita kaiSoraka rasam ||

I worship the manifest essence of joy of childhood, parimalita kaiSoraka rasam, of the Supreme Lord, param devam, with shining peacock feather on His head, lasat barha ApeeDam, with the most graceful smile, lalita lalita smera vadanam, with roaming playful glances, bhramat kreeDaapAngam, the seat of bliss for the devotees, praNatajanatA nirvrtipadam, dark as a fresh rain bearing cloud, navAmbhodaSyAmam and the expansion of His sweetness, nijamadhurima Abhogabharitam.





SLOKAM 70

सारस्यसामग्र्यमिवाननेन

माधुर्यचातुर्यमिव स्मितेन ।

कारुण्यतारुण्यमिवेक्षितेन

चापल्यसाफल्यमिदं दृशोर्मे ॥

sArasya sAmagryam iva ananena
mAdhurya cAturyam iva smitena |
kAruNya tAruNyam iva Ikshitena
cApalya sAphalyam idam drSo: me ||

This form, idam, of KrishNa is the fulfillment of the desire, cApalya sAphalyam, of my eyes, me drSo:, by the face that appears as the perfection of beauty, sArasya sAmagryam iva ananena, the smile as adept in creating sweetness, mAdhurya cAturyam iva smitena, and glance as the charm of mercy, kAruNya tAruNyam iva Ikshitena.





"He grants mOksham!"



SLOKAM 71

यत्र वा तत्र वा देव यदि विश्वसिमस्त्वयि ।

निर्वाणमपि दुर्वारमर्वाचीनानि किं पुनः ॥

yatra vA tatra vA deva yadi viSvasima: tvayi |

nirvaaNam api durvAram arvAcInAni kim puna: ||

Oh Lord, if we have faith in You, yadi viSvasima: tvayi, at any stage, yatra vA, there itself, tatra vA even the moksha is attained without any obstacles, nirvaaNam api durvAram. Need we mention that it will be so in respect of the inferior blessings pertaining to this world, arvAcInai: kim puna:?

What Leelasuka means to say is that by having faith in KrishNa and worshipping Him not only the highest fruit of moksha is attained but the happiness in this world can also be had by the grace of KrishNa.





SLOKAM 72

रागान्धगोपीजनवन्दिताभ्यां

योगीन्द्रभृङ्गेन्द्रनिषेविताभ्याम् ।

आताम्रपङ्केरुहविभ्रमाभ्यां

स्वामिन् पदाभ्यामयमञ्जलिस्ते ॥

rAgAndha gopeejana vanditAbhyAm
yogeendra bhrngendra nishevitAbhyAm |
AtAmra pankeruha vibhramAbhyAm
svAmin padAbhyAm ayam anjali: te ||

With folded hands, *ayam anjali:*, we salute the pair of lotuses, your feet, *padAbhyAm*, Oh Lord, the feet which are worshipped, *vanditAbhyAm*, by the gopis, who are blind with love, *rAgAndha gopeejana*, which are resorted to, *nishevitAbhyAm*, by the excellent bees, *bhrngendra*, that is, the best of the sages, *yogeendra*, and which are wonderfully red like the lotuses, *AtAmra pankeruha vibhramAbhyAm*.

The gopis are blind to everything else except KrishNa because of their love towards Him and worship His feet. The best of yogis, are like bees that flock to the lotus-red feet of KrishNa, desirous of drinking the nectar of His grace.





SLOKAM 73

अर्थानुलाभान्त्रजसुन्दरीणा-

मकृत्रिमाणाञ्च सरस्वतीनाम् ।

आर्द्राशयेन श्रवणाञ्चलेन

संभावयन्तं तरुणं गृणीमः ॥

arthAnulAbhAn vrajasundareeNaam

akrtrimaaNaanca sarasvateenAm |

ArdrASayena SravaNaancalena

sambhAvayantam tarunam grNeema: ||

We worship the youth KrishNa, taruNam, who honours, sambhAvayantam, the artless, akrtrimaaNaam, but meaningful, arthAnulAbhAn, speeches, sarasvateenAm, by the gopis, by listening to them, sravaNancalena, with kind heart, ArdrASayena.

AndaAL says:

'aRiyAdhapiLLaigaLOm anbinAl unthannai SirupErazhaitthanavum SeeRiy aruLadhE'

"Do not get angry with us who are innocent girls, if we speak to you with familiarity." The Lord looks only for devotion true and sincere, and does not care for ornamental praises or bombastic offerings. The gopis were the examples of the words of KrishNa in the Gita,

यत्करोषि यदश्नासि यज्जुहोषि ददासि यत् ।

यत्तपस्यसि कौन्तेय तत्कुरुष्व मदर्पणम् ॥

yat karoshi yadsnAsi yajjuhoshi dadAsi yat |

yat tapasyasi kaunteya tat kurushva madarpaNam ||

-Gita: 9.27





"Whatever you do, do so as an offering to Me!"

This means, "Whatever you do, whatever you eat, whatever you perform sacrifice with, whatever you give away and whatever austerities you undergo, do it as an offering to Me."

The gopis did just that and in their artless expressions through words, Krishna could see their heart and could understand the meanings which they tried to convey by listening to them with kind heart like a parent does to the inarticulate mutterings of their child.



SLOKAM 74

मनसि मम सन्निधत्तां मधुरमुखा मन्थरापाङ्गा ।

करकलितललितवंशा कापि किशोरा कृपालहरी ॥

manasi mama sannidhattAm

madhuramukhA mantharApAngA |

karakalita lalita vamSaa

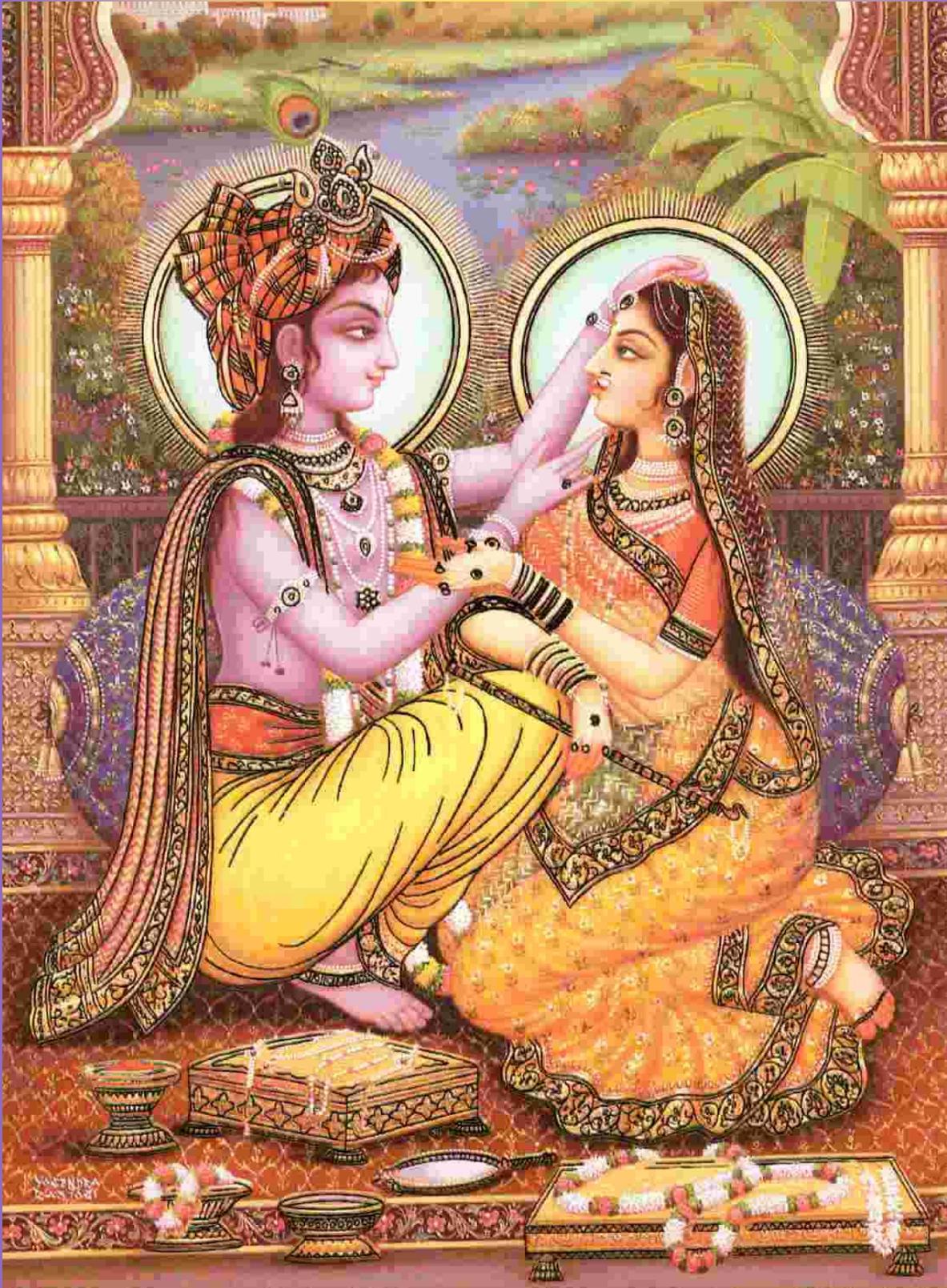
kApi kiSorA krpAlaharee

May the indescribable ocean of mercy, kApi krpAlaharee, young of age, kiSorA, with slow glance, mantharApAngA sweet face, madhuramukhA, and with flute in hand, karakalita lalita vamSaa, be established, sannidhattAm in my mind.





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"Leela of SrI Krishna"





SLOKAM 75

रक्षन्तु नः शिक्षितपाशुपाल्या

बाल्यावृता बर्हिशिखावतंसाः ।

प्राणप्रियाः प्रस्तुतवेणुगीताः

शीतादृशोः शीतलगोपकन्याः ॥

rakshantu na: Sikshita paaSupAlyA:

bAlyAvrtA barhiSikhAvatamsA: |

praaNapriyA: prastutaveNugeetA:

SeetAdrSo: Seetala gopakanyA: ||

May the leela of KrishNa, getting trained in tending the cows, Sikshita paaSupAlyA:, being surrounded by the cowherd boys, bAlyAvrtA, decorating His head with peacock feather, barhiSikhAvatamsA:, playing the music from His flute, prastutaveNugeetA: dearer than life, praaNapriyA:, and playing with the gopis with joy, SeetaladrSo: Seetala gopakanyA:, protect us.





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"The Lord of the Universe!"





SLOKAM 76

स्मितस्तबकिताधरं शिशिरवेणुनादामृतं

मुहुस्तरलोचनं मदकटाक्षमालाकुलम् ।

उरस्थलविलीनया कमलया समालिङ्गितं

भुवस्थलमुपागतं भुवनदैवतं पातु नः ॥

smita stabakita adharam SiSira veNunAdAmrtam
muhu: tarala locanam madakaTaaksha mAIAkulam |
urasthala vileenayA kamalayA samAlingitam
bhuvasthalam upAgatam bhuvanadaivatam pAtu na: ||

May The Lord of the Universe, bhuvanadaivatam, Who had come to the earth, bhuvasthalam upAgatam, as KrishNa, with the smile blossoming on His lips, smita stabakita adharam, the nectarine music from His flute giving cool bliss to the ears, SiSira veNunAdAmrtam, the glances of the youthful eyes often moving, muhu: tarala locanam madakaTaaksha mAIAkulam, and Who was embraced by Lakshmi Who was hidden in His chest, urasthala vileenayA kamalayA samAlingitam protect us.

The idea of Lakshmi hidden in the chest of KrishNa and embracing Him is the novel one in this sloka. In fact Lakshmi accompanies the Lord in all His incarnations as the AzhvAr has said, 'agalakillEniRraiyum enRu alarmEI mangai uRai mArbA', and even in the incarnation as Vaamana, She was residing in His chest and that is why He covered His chest with the upper cloth so that MahAbali will not be glanced by Her in which case it would have been impossible to take away the wealth of MahAbali after he had the Lakshmi kaTaaksha, says the commentators of VAmAnAvatAra. Hence even in KrishNaaavatAra Lakshmi was in His chest without being seen by all and embraces Him, says, Leelasuka.





SLOKAM 77

नयनाम्बुजे भजत कामदुघं

हृदयाम्बुजे किमपि कारुणिकम् ।

चरणाम्बुजे मुनिकुलैकधनं

वदनाम्बुजे व्रजवधूविभवम् ॥

nayanAmbuje bajata kAmadugam

hrdAyambuJe kimapi kAruNikam |

caraNaambuJe munikulaika dhanam

vadAnAmbuje vrajavadhU vibhavam ||

Worship Him the glance from Whose lotus-like eyes, nayanAmbuje, is like the celestial cow Kaamadenu, kAmadugam, which gives whatever one wishes for, in whose lotus-heart, hridayAmbuje, there is wonderful mercy, kimapi kAruNikam, Whose lotus-feet, caraNaambuJe, are the only wealth of the sages, munikulaika dhanam and the lotus-face, vadanAmbuje, is the fortune of the gopis, vrjavadhU vibhavam.





SLOKAM 78

निर्वासनं हन्त रसान्तराणां

निर्वाणसाम्राज्यमिवावतीर्णम् ।

अव्याजमाधुर्यमहानिधान-

मव्याद्ब्रजानामधिदैवतं नः ॥

nirvAsanam hanta rasAntaraaNaam

nirvaaNa sAmrAjyam iva avateerNam |

avyAja mAdhurya mahAnidhAnam

avyAt vrjAnAm adhidaivatam na: ||

May the God of gopAs, vrjAnAm adhidaivatam Who is like the empire of mukthi descended, nirvaaNa sAmrAjyam iva avateerNam, Who is the storehouse of natural sweetness, avyAja mAdhurya mahAnidhAnam and Who expels all other desires, nirvAsanam rasAntaraaNaam protect us.

KrishNa is the Lord of gopAs and the desire for Him expels all other worldly desires, because He is the mukthi itself personified. To love Him is the easiest way to attain mukthi because He is the abode of all sweetness.





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"The darling of Gopis!"





SLOKAM 79

गोपीनामभिमतगीतवेषहर्षा-

दापीनस्तनभरनिर्भरोपगूढम् ।

केळीनामवतु रसैरुपास्यमानं

काळिन्दीपुळिनचरं परं महो नः ॥

gopeenAm abhimata geetaveshaharshAt

Apeenastanbhara nirbharopagooDham |

keLeenAm avatu rasai: upAsyamAnam

kaaLindee puLina caram param maho na: ||

May that supreme light, param maha:, that is KrishNa, which moves along the bank of the river YamunA, kaaLindee puLina caram Who is worshipped because of the joy that arises from His leelAs, keLeenAm rasai: upAsyamAnam and Who is closely embraced by the gopis, nirbharopagooDham out of joy on seeing His beautiful attire and form and the music from Him which they love, abhimata geetaveshaharshAt protect us.





SLOKAM 80

खेलतां मनसि खेचराङ्गना-

माननीयमृदुवेणुनिस्स्वनैः ।

कानने किमपि नः कृपास्पदं

कालमेघकलहोद्धहं महः ॥

KhelatAm manasi khecarAnganA

mAnaneeya mrdu veNunissvanai: |

kAnane kimapi na: krpAspadam

kAlamegha kalahodvaham maha: ||

May the wonderful light, kimapi maha:, that is KrishNa, Who is the abode of mercy, krpAspadam, Whose soft music from the flute when He is playing in the forest, kAnane mrdu veNu nissvanai:, is acclaimed, mAnaneeya, by the celestial damsels, khecarAnganA and Whose dark hue competes with that of rain bearing clouds, kAlamegha kalahodvaham, play in our minds.

KrishNa is playing the flute in the forest and the celestial damsels who listen to it extol His music from above. The light that is dark seems to contest with the rain bearing clouds. The seemingly self contradicting figure of speech in describing the light to dark clouds is the kavi cAturya. KrishNa is like the blue sapphire which looks dark but luminous.





SLOKAM 81

एणीशाबविलोचनाभिरलसश्रोणीभरप्रौढिभि-

र्वेणीभूतरसक्रमाभिरभितश्श्रेणीकृताभिर्वृतः ।

पाणी द्वौ च विनोदयन् रतिपतेस्तूणीशयैस्सायकै-

र्वाणीनामपदं परं ब्रजजनक्षोणीपतिः पातु नः ॥

eNee Saaba vilocanAbhi: alasa SroNeebhara prauDhibhi:

veNeebhUta rasakramAbhi: abhita: SreNeekrtAbhi: vrta: |

pANee dvau ca vinodayan ratipate: stooNeeSayai: sAyakai:

vaaNeenAm apadam param vrajajana kshoNeepati: pAtu na: ||

The Lord of the gopAs, vrajajana kshoNeepati:, Who is beyond description by words, vaaNeenAm apadam param, Who is surrounded on all sides, abhita: vrta:, by the rows, SreNee krtAbhi:, of deer-eyed damsels, eNeeSaaba vilocanAbhi: who are slow in gait, alasa, which displays the flow of their love, veNeebhUta rasakramAbhi:, owing to the heaviness of hips, SroNeebhara prauDhibhi:, and who makes the two hands, paaNee dvau, of the god of love, ratipate:, engaged in the joyful occupation, vinodayan, of flinging the arrows in his quiver, stooNeeSayai: sAyakai:, may protect us.

KrishNa elicits love in the heart of the gopis who surround Him so much that He makes the god of love happy by engaging his both hands in sending out arrows that were lying idle in his quiver, says Leelasuka.





SLOKAM 82

कालिन्दीपुलिने तमालनिबिडच्छाये पुरःसंचरत्

तोये तोयजपत्रपात्रनिहितं दध्यन्नमश्नाति यः ।

वामे पाणितले निधाय मधुरं वेणुं विषाणं कटि-

प्रान्ते गाश्च विलोकयन् प्रतिकलं तं बालमालोकये ॥

kAlindeepuline tamAla nibiDacchAye pura: samcarat
toye toyajapatrapAtra nihitam dhadhyannam aSnAti ya:
vAme paaNitale nidhAya madhuram veNum vishaaNam
kaTiprAnte gaaSca vilokayan pratikalam tam bAlam Alokaye ॥

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"The Divine Cowherder!"





I see the boy every moment, tam bAlam Alokaye pratikalam, Who wades in the water, samcarat toye, that flows in front of the sand banks of river YamunA, kalindee puline, thickly shaded by the tamAla tree, tamAla nibiDacchAye, and eats the curd rice, dadhyannam aSnAti, from the vessel made of lotus leaf, toyajapatrapAtra, holding the sweet sounding flute in His left hand, vAme paaNitale nidhAya madhuram veNum and the horn held on the side of His hip, vishANam kaTiprAnte, and also looking after the cows, gaaSca vilokayan.

Here Leelasuka gives a beautiful description of KrishNa as a cowherd. He is wading in the water of Yamuna at the place in which there are sand hills and tamAla trees giving cool shade, where, after playing in the water KrishNa eats the curd rice given to Him by His mother. He eats out of the vessel made of lotus leaf in which the rice was packed. His flute is in His left hand and the horn with which He calls the cows is inserted in his garment on the side of His hip. While eating He also keeps an eye on the cows like sincere cowherd.





SLOKAM 83

यद्गोपीवदनेन्दुमण्डनमभूत् कस्तूरिकापत्रकं

यङ्क्ष्मीकुचशातकुम्भकलशव्याकोशमिन्दीवरम् ।

यन्निर्वाणनिधानसाधनविधौ सिद्धाञ्जनं योगिनां

तन्नः श्यामलमाविरस्तु हृदये कृष्णाभिधानं महः ॥

yat gopee vadanendu maNDanam

abhUt kastUriKA patrakam

yat lakshmeekuca Saatakumbha

kalaSa vyAKoSam indeevaram |

yannirvaaNa nidhAna sAdhanavidhau

siddhAnjanam yoginAm

tat na: SyAmalam Avirastu hrdaye

krShNaabhidhAnam maha: ||

May the blue light that is KrishNa, krShNaabhidhAnam SyAmalam maha:, which is the decorative tilaka on the face of the gopis, yat gopee vadanendu maNDnam abhUt kastUriKA patrakam which is the blossoming blue lotus, vyAKoSam indeevaram, on the gold pots on the chest of Lakshmi, yat lakshmeekuca Saatakumbha kalaSa, and which is the collyrium for the yogis, siddhanjanam yoginAm, who search for the treasure of moksha, nirvaaNa nidhAna sAdhanavidhau shine in our hearts, Avirastu hrdaye.

The gopis are always thinking of KrishNa by which their faces shine as with the tilaka made of Kasturi. Hence He is described as the kastUrika patrakam of their faces.

Lakshmi has red lotuses in Her hand and carries this blue lotus, that is the Lord in Her chest which is described as Saatakumbha or golden pot because She is





hiraNmayee, of golden form.

siddhAnjana is the collyrium applied to the eyes to enable one to see what is hidden like a buried treasure. Here KrishNa is the siddhAnjana for the yogis who seek the treasure of moksha as seeing Him is equal to Brahma sAkshAtkAra, the perception of the Supreme Brahman.





SLOKAM 84

फुडेन्दीवरकान्तिमिन्दुवदनं बर्हावतंसप्रियं

श्रीवत्साङ्गमुदारकौस्तुभधरं पीताम्बरं सुन्दरम् ।

गोपीनां नयनोत्पलार्चिततनुं गोगोपसङ्घावृतं

गोविन्दं कलवेणुनादनिरतं दिव्याङ्गभूषं भजे ॥

pullendeevarakAntim induvadanam

barhAvatamsapriyam

SrIvatsAnkam udAra kaustubhadharam

peetAmbaram sundaram |

goopeenAm nayanotpalArcita tanum

gogopa sanghAvrtam

govindam kalaveNunAda niratam

divyAngabhUsham baje

I worship the beautiful Govinda, sundaram govindam, Who shines like blossoming blue lotus, induvadanam, with a face like the moon, pullendeevarakAntim, Who loves to wear peacock feather, barhAvatamsapriyam, with mark of SrIvatsa and the Kaustubha gem on His chest, SrIvatsAnkam udAra kaustubhadharam, wearing yellow silk garment, peetAmbaram, Who is worshipped by the blue lotuses. that is, the eyes of the gopis, goopeenAm nayanotpalArcita tanum Who is surrounded by the cows and cowherds, gogopa sanghAvrtam and Who is intent on playing sweet music on His flute kalaveNunAda niratam, and decorated with ornaments, divyAngabhUsham.





SLOKAM 85

यन्नाभीसरसीरुहान्तरपुटे भृङ्गायमानो विधिः

यद्वक्षः कमलाविलाससदनं यच्चक्षुषी चेन्द्रिनौ ।

यत्पादाब्जविनःसृता सुरनदी शम्भोः शिरोभूषणं

यन्नामस्मरणं धुनोति दुरितं पायात्स नः केशवः ॥

yannAbhee saraseeruhAntarapuTe

bhrngAyamAno vidhi:

yat vaksha: kamalAvilAsa sadanam

yat cakshushi ca indu inau |

yat pAdAbja vina:srtA suranadee

Sambho: SirobhUshaNam

yannAmasmaraNam dhunoti dunitam

pAyAt sa na: keSava: ||

May the Lord KeSava, inside the lotus in Whose navel the creator Brahma becomes a bee, yannabhee saraseeruhAntarapuTe bhrngAyamAno vidhi:, Whose chest is the playground of Lakshmi, yat vaksha: kamalAvilAsa sadanam, Whose eyes are the moon and the sun, yat cakshushi ca indu inau, from Whose lotus feet flowed the divine river Ganges, yat pAdAbja vini:srtA suranadee, which decorates the head of Siva, Sambho: SirobhUshaNam, and the chanting of Whose name destroys all sins, yannAmasmaraNam dhunoti dunitam, protect us.

This is the beautiful sloka as well as the next one with a lot of poetic beauty. The navel of the Lord from which the lotus has emerged is described as a pond and Brahma who resides in the lotus is the bee that drinks the honey of the knowledge that comes through the lotus by the grace of the Lord. His chest is the playground of Lakshmi as she abides in it. The eyes of the Lord are the moon and the sun as described in the Upanishads as 'candrasooryau ca netre'.





"chanting His name destroys all sins"

Kalkunte Temple Karnataka (Thanks:www.pbase.com/svami)

The divine river Ganges flowed from the feet of the Lord when He took trivikramAvatAra and lifted His foot to the heavens. That, says Leelasuka, became the head ornament of Siva.





SLOKAM 86

रक्षतु त्वामसितजलजैरञ्जलिः पादमूले

मीना नाभीसरसि हृदये मारबाणाः मुरारेः ।

हाराः कण्ठे हरिमणिमया वक्त्रपद्मे द्विरेफाः

पिञ्छाचूडाश्विकुरनिचये घोषयोषित्कटाक्षाः ॥

rakshatu tvAm asitajalajai:

anjali: pAdamUle

meenA nAbheesarasi hrdaye

mArAbaaNaa: murAre: |

hArA: kaNThe harimaNi mayA

vaktrapadme dvirephA:

pinchAcooDaa: cikuranicaye

ghoshayoshit kaTaakshA: ||

May the glances of gopis, *ghoshayoshit kaTaakshA:*, which are the blue lotuses offered at the feet of KrishNa, *asitajalajai: anjali: pAdamUle*, the fish swimming at the pool, that is His navel, *meenA nAbheesarasi*, the arrows of the god of love in His heart, *mArabaaNaa: murAre:*, the necklace of blue gems on His neck, *hArA: kaNThe harimaNi mayA*, the bees on His lotus-face, *vaktrapadme dvirephA:*, and the peacock feathers on the tresses on His head, *pinchAcooDaa cikuranicaye*, protect you.

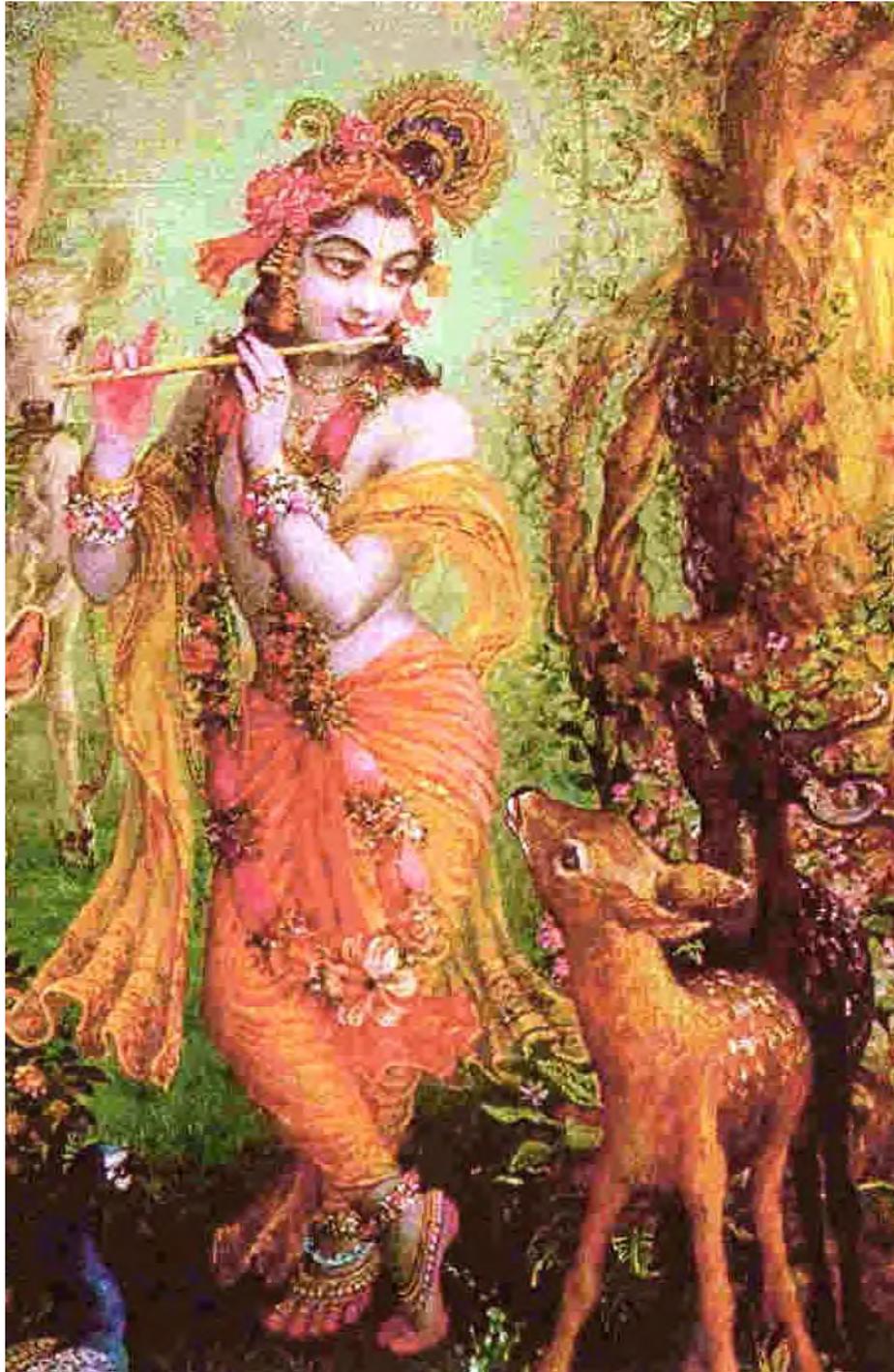
In this sloka the glances of gopis which are purified by their contact with the body of KrishNa are extolled. They are like blue lotuses offered at the feet of KrishNa when they look at His feet. They swim on His navel like the fish in a pond. They represent the arrows of the god of love flung towards His heart by their loving looks. They are clinging to His chest like a necklace of blue gems. They hover around His face like bees. They are like the eyes on the peacock





feathers on His head.

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"He is loved by All!"





SLOKAM 87

दधिमथननिनादैस्त्यक्तनिद्रः प्रभाते

निभृतपदमगारं वडवीनां प्रविष्टः ।

मुखकमलसमीरैराशु निर्वाप्य दीपान्

कबळितनवनीतः पातु गोपालबालः ॥

dadhimathana ninAdai: tyaktanidra: prabhAte
nibhrtapadam agAram vallaveenAm pravishTa: |
mukhakamalasameerai: aaSu nirvApya deepAn
kabaLita navaneeta: pAtu gopAlabAla: ||

May the young KrishNa, gopAlabAla:, Who, waking up in the morning, tyaktanidra: prabhAte, hearing the sound of churning of the curd, dadhimathana ninAdai:, entered the houses of the gopis, agAram vallaveenAm pravishTa:, walking quietly, nibhrtapadam, and ate the butter, kabaLita navaneeta:, putting out the lamps quickly, aaSu nirvApya deepAn, by blowing air from His lotus-like mouth, mukhakamalasameerai:, protect us.

KrishNa wakes up on hearing the sound of the curd being churned and enters the houses of gopis who are busy churning, without making noise and also puts out the lights by blowing on them and thus unseen He steals the butter. This and the next are the charming portrayal of the butter thief, KrishNa.





SLOKAM 88

प्रातः स्मरामि दधिघोषविनीतनिद्रं

निद्रावसानरमणीयमुखारविन्दम् ।

हृद्यानवद्यवपुषं नयनाभिराम-

मुन्निद्रपद्मनयनं नवनीतचोरम् ॥

prAta: smarAmi dadhighoshavineeta nidram
nidrAvasAna ramaNeeya mukhAravindam |
hrdya avadya vapusham nayanAbhirAmam
unnidrapadmanayanam navaneeta coram ||

I think of the butter thief in the morning, prAta: smarAmi navaneeta coram, Who, woke up from His sleep at the sound of churning curd, dadhighoshavineeta nidram, His lotus face looking beautiful at the end of His sleep, nidrAvasAna ramaNeeya mukhAravindam, His body attractive and blemishless, hrdya avadya vapusham, and giving joy to the beholder, nayanAbhirAmam, and His eyes like freshly blossomed lotuses, unnidrapadmanayanam.

This sloka describes KrishNa when He wakes up to the sound of churning curd before He proceeds to steal the butter. At the moment of waking up, His eyes red with the effort of waking up and slowly opening like the petals of a lotus makes His face look beautiful and is a joy to behold. Leelasuka says that he would like to think of this picture of KrishNa, the butter thief. The significance of remembering the thief of butter in the early morning is made out in sloka 90.





SLOKAM 89

फुडःहडःकवतंसकोडःसत्

गडःमागमगवीगवेषितम् ।

वडःवीचिकुरवासिताङ्गुली-

पडःवं कमपि वडःवं भजे ॥

phulla hallaka vatamsakollasat
gallam Agamagavee gaveshitam |
vallavee cikura vAsitAngulee
pallavam kamapi vallavam baje ||

I worship the wonderful cowherd, **kamapi vallavam baje**, Whose cheek shines with the full blown hibiscus flower which He wears as His ear ornament, **phulla hallaka vatamsakollasat gallam**, Who is object of enquiry of the Vedic texts, **Agamagavee gaveshitam**, and Whose sprout-like fingers are fragrant with the flowers worn on the head of the gopis, **vallavee cikura vAsitAngulee pallavam**.

KrishNa is the supreme Being, Who is the object of enquiry of the Vedic texts of Whom the BrahmasUtra declares '**athato brahmajij~nAsa**, then therefore the Brahman is to be enquired about,' meaning that after knowing the Vedic texts and finding that the mortal life is imperfect and full of suffering one should seek the way to immortality by the knowledge of Brahman form the Upanishads.

But such a Supreme Being out of mercy for all who could not do so, has taken the form of a cowherd wearing hibiscus flower on His ears and His fingers fragrant from decorating the hair of the gopis with flowers. Thus He showed that He is accessible only through devotion, '**bhakktyA tu ananayayA labhya**:'.





"Devotion to Him purifies All!"



SLOKAM 90

स्तेयं हरेर्हरति यन्नवनीतचौर्यं

जारत्वमस्य गुरुतल्पकृतापराधम् ।

हत्यां दशाननहतिर्मधुपानदोषं

यत्पूतनास्तनपयः स पुनातु कृष्णः ॥

steyam hare: harati yat navaneeta cauryam
jAratvam asya gurutalpa krtAparAdham |
hatyAm daSaananahati: madhupAnadosham
yat pUtAnAstanapaya: sa punAtu KrshNa: ||

May KrishNa, Whose theft of butter destroys the thieving disposition, steyam hare: harati yat navaneeta cauryam, to think of Him as the lover of gopis absolves even the sin of betraying one's guru, jAratvam asya gurutalpa krtAparAdham, His killing Raavana removes the sin of murder hatyAm daSaananahati: and His drinking the milk of Pootana takes away the sin of drinking liquor, madhupAnadosham yat pUtAnAstanapaya: purify us, sa punAtu KrshNa:.

KrishNa may purify us, says Leelasuka, because by hearing the stories of His leelAs one is freed from all sins. It is said in Srimad BhAgavatam:

अनुग्रहाय भूतानां मानुषं देहमास्थितः ।

भजते तादृशीः क्रीडा याः श्रुत्वा तत्परो भवेत् ॥

anugrahAya bhUtAanAm mAnusham deham Asthita: |
bhajate tAdrSee: kreedaa ya: SrtvA tat paro bhavet ||
---Srimad BhAgvatam-10-33-37

The Lord has taken a human form to grace all beings and did so many leelAs by





hearing which one becomes engrossed in Him.

Hence as the Lord Himself has said in the Gita,

अपि चेत्सुदुराचारो भजते मामनन्यभाक् ।

साधुरेव स मन्तव्यः..... ॥

api cet sudurAcAro bhajate mAm ananybhAk |

sadureva sa mantavya:..... ॥ ---Gita: 9.30

Even a sinner becomes purified by intense devotion.

This is what Leelasuka brings forth in this sloka by saying that thinking of Him as a butter thief cleanses our mind of the propensity to steal, and meditating on His play with the gopis absolves even the most sinful thought as betraying one's guru and the thought of His suckling the breast of Pootana removes the temptation to drinking liquor and to contemplate Him as the destroyer of Raavana will remove the sin of committing murder, which means that one will be free from impure thoughts. It should not be misunderstood that one could commit all the sins mentioned and meditate on the Lord and His leelAs to be freed from them!





SLOKAM 91

मार मा वस मदीयमानसे

माधवैकनिलये यदृच्छया ।

श्रीरमापतिरिहागमेदसौ

कः सहेत निजवेशमलङ्घनम् ॥

mAra mA vasa madeeya mAnase

mAdhavaikanilaye yadrcchayA |

SrIramApati: iha Agamet asau

ka: saheta nijaveSma langhanam ||

Oh god of love! mAra, Do not reside in my mind, mA vasa madeeya mAnase which is the abode of Madhava alone, mAdhavaikanilaye. He, the Lord of Lakshmi, SrIramApati:, will come to my mind unexpectedly, yadrcchayA iha Agamet. Who will tolerate others occupying His residence ka: saheta nijaveSma langhanam?

When the heart has become the abode of the Lord, all the other desires are expelled. Leelasuka forbids kAma to enter his heart because the owner of it, KrishNa will not tolerate encroachment on His property.





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"The Child Krishna!"





SLOKAM 92

आकुञ्चितं जानु करं च वामं

न्यस्य क्षितौ दक्षिणहस्तपद्मे ।

आलोकयन्तं नवनीतखण्डं

बालं मुकुन्दं मनसा स्मरामि ॥

Akuncitam jAnu karam ca vAmam
nyasya kshitau dakshinahastapadme |
Alokayantam navaneeta khaNDam
bAlam mukundam manasA smarAmi ||

I remember in my mind, manasA smarAmi, the child Mukunda, bAlam mukundam, Who is crawling with bent knee, Akuncitam jAnu, left hand on the ground, karam ca vAmam nyasya kshitau looking at the ball of butter, Alokayantam navaneeta khaNDam in His right lotus-like hand, dakshinahastapadme.

This is the familiar picture of KrishNa crawling with a ball of butter in His right hand which form is found in almost every house as NavaneetaKrishNa.





SLOKAM 93

जानुभ्यामभिधावन्तं पाणिभ्यामतिसुन्दरम् ।

सुकुण्डलालकं बालं गोपालं चिन्तयेदुषः ॥

jAnubhyAm abhidhAvantam

paaNibhyAm ati sundaram |

sukuNDalAlakam bAlam

gopAlam cintayet usha: ||

The most beautiful child, *ati sundaram*, KrishNa, with His curly locks, *sukuNDalAlakam*, Who is crawling on His hands and knees, *jAnubhyAm abhidhAvantam paaNibhyAm* should be meditated in the early morning, *cintayet ushaH*.

The picture of crawling KrishNa is continued in this sloka in which He is visualized as such by Leelasuka, who says that the form of KrishNa crawling fast should be contemplated first thing in the morning. We could see KrishNa starting to crawl slowly with a ball of butter in His hand in the previous sloka while He is portrayed as crawling fast with both hands and feet in this one, presumably having eaten the butter!





SLOKAM 94

विहाय कोदण्डशरौ मुहूर्तं

गृहाण पाणौ मणिचारुवेणुम् ।

मायूरबर्हं च निजोत्तमाङ्गे

सीतापते त्वां प्रणमामि पश्चात् ॥

vihAya kodaNDaSarau muhUrtam
grhaaNa paaNau maNi cAru veNum |
mAyUrabarham ca nijottamAnge
seetApate tvAm praNamAmi paScAt ||

Oh Rama, *seetApate*, leaving aside Your bow *kodaNDa* and arrows for sometime, *vihAya kodhaNDaSarau muhUrtam*, take up the charming flute, *grhaaNa paaNau maNi cAru veNum* and wear peacock feather on Your head, *mAyUrabarham ca nijottamAnge* and then I will offer my salutations, *praNamAmi paScAt* to you.

Leelasuks gives a tall order to Rama saying that he will worship Rama only when He comes as Krishna giving up His bow and arrows and taking up the flute and wearing peacock feather.





SLOKAM 95

अयं क्षीराम्बोधेः पतिरिति गवां पालकः इति

श्रितोऽस्माभिः क्षीरोपनयनधिया गोपतनयः ।

अनेन प्रत्यूहो व्यरचि सततं येन जननी-

स्तनादप्यस्माकं सकृदपि पयो दुर्लभमभूत् ॥

ayam ksheerAmbhodhe: pati: iti gavAm pAlaka: iti
Srito asmAbhi: ksheeropanayana dhiyA gopa tanaya: |
anena pratyUho vyaraci satatam yena jananee
stanAt api asmAkam sakrdapi payo durlabham abhUt ||

We resorted to him, Srito asmAbhi:, thinking that since He is the Lord of the Milky Ocean, ayam ksheerAmbhodhe: pati: iti and of the cows, gavAm pAlaka: iti with the intention of getting milk from this cowherd, ksheeropanayana dhiyA gopa tanaya:. But He has obstructed our wish for ever, anena pratyUho vyaraci satatam since it has become difficult for us to get even the mothers' milk for once, yena jananee stanAt api asmAkam sakrdapi payo durlabham abhUt.

This sloka is a form of nindhastuti. Leelasuka says that being the Lord of the Milky Ocean and also a cowherd in His incarnation as KrishNa, one would expect to get a lot of milk from Him but those who resort to Him do not even get a chance to drink their mothers' milk, meaning that they never return to earth but attain moksha.





SLOKAM 96

हस्तमाक्षिप्य यातोऽसि बलात्कृष्ण किमद्भुतम् ।

हृदयाद्यदि निर्यासि पौरुषं गणयामि ते ॥

hastam Akshipya yAto asi

balAt krshNa kim adbhutam |

hrdayAt yadi niryAsi

paurusham gaNayAmi te ||

KrishNa, there is nothing wonderful, kim adbhutam, in Your pulling away from my hand with force and going, hastam Akshipya yAto asi balAt? If You are able to get out of my heart, hrdayAt yadi yAto asi, I will consider that as real valour.

What Leelasuka tries to emphasise is that KrishNa may elude the grasp of a devotee even if He appears in front but He cannot disappear from the heart of the devotee.





""He cures the disease of samsAra!""



SLOKAM 97

तमसि रविरिवोद्यन्मज्जतामम्बुराशौ

प्लव इव तृषितानां स्वादुवर्षीव मेघः ।

निधिरिव विधनानां दीर्घतीव्रामयानां

भिषगिव कुशलं नो दातुमायातु शौरिः ॥

tamasi ravi: iva udyan majjatAm amburaaSau

plava iva trshitAnAm svAduvarshee iva megha: |

nidhiriva vidhanAnAm deergha teevra AmayAnAm

bishag iva kuSalam na: dAtum AyAtu Sauri: ||

May KrishNa come, AyAtu, as the sun rising in darkness, tamasi ravi: iva udyan as the boat for those drowning in the sea, majjatAm amburaaSau plava iva as the cloud showering sweet rain to the thirsty, trshitAnAm svAduvarshee iva megha: as the wealth to the poor, nidhiriva vidhanAnAm, as the doctor for those who are suffering from long and terrible disease, deergha teevra AmayAnAm bishag iva to the welfare of us, kuSalam na:.

KrishNa is like the sun to those in darkness of ignorance, as a boat to those plunged in the sea of samsAra, to those who thirst after Him, He appears as the rain-bearing cloud. He is the wealth of those who have no wealth, meaning those who do not care for any other wealth as Swamy Desika has said in vairAgya pancakam, 'asti me hastiSailAgre vastu paitAmaham dhanam, my hereditary wealth is at the top of atthigiri, meaning the Lord Varada of Kanchi. He is the doctor to those who suffer the long and terrible ills of samsAra.





SLOKAM 98

कोदण्डं मसृणं सुगन्धि विशिखं चक्राब्जपाशाङ्कुशं

हैमीं वेणुलतां करैश्च दधतं सिन्दूरपुञ्जारुणम् ।

कन्दर्पाधिकसुन्दरं स्मितमुखं गोपाङ्गनावेष्टितं

गोपालं सततं भजामि वरदं त्रैलोक्यरक्षामणिम् ॥

kodaNDam masrNam sugandhi viSikham

cakrAbja paaSankuSam

haimeem veNulatAm karaiSca

dadhatam sindUrapunjAruNam |

kandarpAdhika sundaram smita mukham

gopAnganA veshTitam

gopAlam satatam bhajAmi varadam

trailokya rakshAmaNim ||

I worship GopAla, the giver of boons, varadam, the protector of three worlds, trailokya rakshAmaNim, wielding, dadhatam, lovely bow, kodaNDam masrNam, and fragrant arrows of flowers, sugandhi viSikham, the chakra, Sankha, paaSa and ankuSa cakrAbja paaSankuSam, and graceful golden flute, haimeem veNulatAm, in His hands, karaiSca, Who is red like the snider, sindUrapunjAruNam, more beautiful than the god of love, kandarpAdhika sundaram, with smiling face, smita mukham, and surrounded by the gopis, gopAnganA veshTitam.

This is the description of GopAlasundari which is repeated in a subsequent sloka where a more elaborate commentary is given. The word abja denotes Sanka and not lotus as it is usually, because the word means 'that which is born from water' which is true for conch as well. The meaning or the word as lotus is by usage, roodi (रूडि), rather than etymology.





SLOKAM 99

सायङ्काले वनान्ते कुसुमितसमये सैकते चन्द्रिकायां

त्रैलोक्याकर्षणाङ्कं सुरवरगणिकामोहनापाङ्गमूर्तिम् ।

सेव्यं शृङ्गारभावैर्नवरसभरितैर्गोपकन्यासहस्रै-

र्वन्देऽहं रासकेळीरतमतिसुभगं वश्य गोपालकृष्णम् ॥

sAyankAle vanAnte kusumita samaye

saikate candrikAyAm

trailokyAkarshaNaangam suravaragaNika

mohanApAngamUrtim |

sevyam SrngArabhAvai: navarasabharitai:

gopakanya sahasrai:

vande aham rAsakeLee ratam atisubhagam

vaSyam gopAlakrshNam ||

I offer my salutations to GopAlakrishNa, Who is under the spell of devotees, vaSyam, with a form that attracts the three worlds, trailokyaAkarshaNa angam, during the evening, sAyankAle, in spring, kusumita samaye, in the forest, vanAnte, in the moonlight, candrikAyAm, on a sand hill, saikate, Whose glances enchant even the celestial damsels, suravaragaNika mohanApAngamUrtim and Who is attended by thousands of gopis, sevyam gopakanya sahasrai:, Who display their love with ever-new expressions, SrngArabhAvai: navarasabharitai:, in rAsakreeDa, rAsakeLee ratam.

This sloka describes the scene of rAsakreeDa. It is the evening of a full moon day in spring. In the forest on a sandhill stands KrishNa and His form is so attractive that it enchants all the three worlds and the celestial damsels who have come to witness the scene. The gopis are surrounding Him with the various attitudes of love, with ever-new expressions. KrishNa not only enchants





all but He himself becomes enchanted by His devotees.

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"He becomes enchanted by His devotees!"

SrngArabhAvai: navarasabharitai: can also be taken to mean that the gopis exhibit all the nine rasas in their state of love as the SrngAra rasa is known as rasanAm rAja, king of all the rasas, which the rest follow as a retinue.





SLOKAM 100

कदम्बमूले क्रीडन्तं वृन्दावननिवेशितम् ।

पद्मासनस्थितं वन्दे वेणुं गायन्तमच्युतम् ॥

kadambamUle kreeDantam vrndAavananiveSitam |

padmAsanasthitam vande veNum gAyantam acyutam ||

I worship KrishNa, acyuta, Who is sitting under the Kadamba tree, in BrindAvan, with crossed legs, padmAsanasthitam, and plays the flute, veNum gAyantam.

Here KrishNa is described as sitting under the Kadamba tree in a cross legged posture and playing the flute instead of standing cross legged as portrayed normally.





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"Meditate on GovindA!" (Thanks:www.cksoma.in)





SLOKAM 101

बालं नीलाम्बुदाभं नवमणिविलसत् किङ्किणीजालबद्ध-

श्रोणीजङ्घान्तयुग्मं विपुलगुरुणखप्रोडसत्कण्ठभूषम् ।

फुडाम्भोजाभवक्त्रं हतशकटमरुत् पूतनाद्यं प्रसन्नं

गोविन्दं वन्दितेन्द्राद्यमरवरमजं पूजयेद्वासरादौ ॥

bAlam neelAmbudAbham

navamaNivilasat kinkiNee jAlabaddha

SroNi janghAnta yugmam

vipula guruNakha prollasat kanThabhUsham |

phullAmbhojAbhavaktram

hataSakaTamarut pUtanAdyam prasannam

govindam vanditendrAdyamaravaram

ajam pUjayet vAsarAdhau ||

One should worship the child Govinda, bAlam govindam, Who is of the hue of the rain-bearing cloud, neelAmbudAbham, around Whose hip and ankles are anklets with gems and bells, navamaNivilasat kinkiNee jAlabaddha SroNi janghAnta yugmam, Who is wearing a neck ornament of large and heavy tiger nail, Vipula guruNakha prollasat kanThabhUsham, Whose face is like a full blown lotus, phullAmbhojAbhavaktram, Who is the destroyer of Sakatasura, TrNaavarta, Pootana and others, hataSakatamarut pUtanAdyam, and Who is ajam, unborn and worshipped by Indra and other devAs, vanditendrAdyamaravaram, first thing in the morning.

In this sloka and the next two, Leelasuka describes KrishNa as He should be contemplated in the morning, noon and evening.





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"Mukundan!"





SLOKAM 102

वन्द्यं देवैर्मुकुन्दं विकसितकुरुविन्दाभमिन्दीवराक्षं

गोगोपीवृन्दवीतं जितरिपुनिवहं कुन्दमन्दारहासम् ।

नीलग्रीवाग्रपिञ्छाकलनसुविलसत्कुन्तलं भानुमन्तं

देवं पीताम्बराढ्यं जप जप दिनशो मध्यमाह्ने रमायै ॥

vandyam devai: mukundam vikasita

kuruvindAbham indeevarAksham

gogopeevrndaveetam jitaripunivaham

kundamandAra hAsam |

neelagreevAgra pinchAkalana suvilasat

kuntalam bhAnumantam

devam peetAmbaraaDhyam

japa japa dinaSo madhyamAhne ramAyai ||

One should meditate on Mukunda, mukundam, Who is worshipped by the devAs, vandyam devai:, Who shines like a blossoming Kuruvinda flower, vikasita kuruvindAbham, Whose eyes are like blue lotus, indeevarAksham, Who is surrounded by cows and gopis, gogopeevrndaveetam, Who has conquered all His enemies, jitaripunivaham, Whose smile is like the Kunda and the Mandara flowers, kundamandAra hAsam, Whose hair is decorated with the peacock feather, neelagreevAgra pinchAkalana suvilasat Kuntalam, Who has the luster like the sun, bhAnumantam, and Who wears the rich yellow silk garment, peetAambaraaDhyam, at noon, for acquiring wealth (Lakshmi), madhyamAhne ramAyai.





"VAsudevan!"



SLOKAM 103

चक्रान्तध्वस्तवैरीव्रजमजितमपास्तावनीभारमाद्यै-

रावीतं नारदाद्यैर्मुनिभिरभिनुतं तत्त्वनिर्णीतहेतोः ।

सायाह्ने निर्मलाङ्गं निरुपमरुचिरं चिन्तयेन्नीलभासं

मन्त्री विश्वोदयस्थित्यपहरणपदं मुक्तिदं वासुदेवम् ॥

cakrAntadhvasta vairi vrajam

ajitam apAsta avaneebhAram

Adyai: Aveetam nAradAdyai:

munibhi: abhinutam tattva nirNeeta heto: |

sayAhne nirmalAngam nirupamaruciram

cintayet neelabhAsam

mantree viSvodayasthiti apaharaNapadam

muktidam vAsudevam ||

One who chants the japa of the Lord should meditate, mantree cintayet on Vaasudeva, Who has destroyed all His enemies with the edge of His cakra, cakrAntadhvasta vairi vrajam, Who is unconquerable, ajitam, Who has lessened the burden of the earth, apAsta avaneebhAram, Who is surrounded by the first and foremost devAs like Brahma and Siva, Adyai: Aveetam, Who is worshipped by the sages like Naarada in order to get convinced of the Supreme Reality, nAradAdyai: munibhi: abhinutam tattva nirNeeti heto:, Whose lustrous blue form is of pure sattva and of incomparable beauty, nirmalAngam nirupamaruciram, and Who is the giver of mukti, muktidam, being the cause of creation, protection and annihilation, viSvodayasthiti apaharaNapadam, in the evening, sAyAhne.





SLOKAM 104

कोदन्डमैक्षवमखण्डमिषुं च पौष्पं

चक्राब्जपाशसृणिकाञ्चनवंशनालम् ।

विभ्राणमष्टविधबाहुभिरर्कवर्णं

ध्यायेद्धरिं मदनगोपविलासवेषम् ॥

kodaNDam aikshavam akhaNDam ishum ca paushpam
cakrAbja paaSa srNi kAncana vamSanaaLam |
bibraaNam ashTavidha bAhubhi: arkavarNam
dhyAyet harim madanagopa vilAsa vesham ||

Lord Hari should be meditated upon as MadanagopAla, dhyAyet harim madanagopa vilAsa vesham, wearing in His eight arms, ashTavidha bAhubhi:, the bow of sugarcane, kodaNDam aikshavam strong and unbroken, akhaNDam, the arrow of flowers, ishum ca paushpam, the cakra, Sankha, paaSa, ankuSa and golden flute, cakrAbja paaSa srNi kAncana vamSanaaLam, and His hue red like the rising sun, arkavarNam.

This is the portrait of KrishNa as GopAlasundaree which has already been described in sloka 98. The gopAlasundaree mantra gives this description in the dhyana sloka, where GopAla is meditated as GoAlasundaree, Who is found in the Kalpaka forest in the Milky Ocean, in a gem studded hall, on SrIrpeeTha, and holds Sankha, cakra, bow of sugarcane, ankuSa, paaSa, veeNa and flute and shining with a red hue that illumines the whole world and surrounded and praised by Brahma and others.

GopAlasundaree yantra is the combined mantra of the ashTadaSaaksharee mantra of rAjAgopAla and the pancadaSaaksharee of LalitAparameSvaree and in it both Lalita and KrishNa are meditated as one form 'kadAcit laliteSaanee pumrUpA KrishNa vigrahA', sometimes Sri Lalita appears as KrishNa.





SLOKAM 105

अङ्गुल्या कः क्वाटं प्रहरति कुटिले माधवः किं वसन्तो

नो चक्री किं कुलालो न हि धरणिधरः किं द्विजिह्वःफणीन्द्रः ।

नाहं धाराहिमर्दी किमसि खगपतिर्नो हरिः किं कपीन्द्रः

इत्येवं गोपकन्या प्रतिवचनजितः पातु वश्रक्रपाणिः ॥

angulyA ka: kavaaTam praharati

kuTile mAdhava: kim vasanta:

no cakree kim kulAla: na hi

dharaNidhara: kim dvijihva: phaNeendra: |

nAham dhArAhimardee kim asi

khagapati: no hari: kim kapeendra:

ityevam gopakanyA prativacana

jita: pAtu va: cakrapaaNi: ||

angulyA ka: kavaaTam praharati - "Who is knocking the door with fingers?"

kuTile mAdhava: - "Oh cunning girl, it is Madhava"

kim vasanta: - "What? The spring?"

no cakree - "No, the wielder of cakra"

kim kulAla: - " What? The potter?"

na hi dharaNidhara: - "No, no. the one who supports this earth"

kim dvijihva: phaNeendra: - "What? The serpent with two tongues, Adhishesha?"

nAham dhArAhimardee - "No, I am the one who tamed the serpent which lived in the river"





kim asi khagapati: - "What? You are Garuda?"

no hari: - "No. Hari"

kim kapeendra: - "What? - Lord of the monkeys?"

May Krishna, Who was thus discomfited by the gopi in conversation, ityevam gopakanyaA prativacana jita:, protect you.

Here is a beautiful play on words using pun on the words madhava, cakree, dharaneedharaH, dhAraahimarde and Hari, with double meaning by which the gopi teases Krishna.

The word Hari means the Lord as well as monkey.





SLOKAM 106

राधामोहनमन्दिरादुपगतश्चन्द्रावलीमूचिवान्

राधे क्षेममयेऽस्ति तस्य वचनं श्रुत्वाऽऽह चन्द्रावली ।

कंस क्षेममये विमुग्धहृदये कंसः क्व दृष्टस्त्वया

राधा क्वेति विलज्जितो नतमुखः स्मेरो हरिः पातु वः ॥

rAdhAmohanamandirAt upagata:

candrAvaLeem UcivAn

rAdhe kshemamaye asti tasya vacanam

SrutvA Aha candrAvaLee |

kamsa kshemam aye vimugdha hrdaye

kamsa: kva drshTa: tvayA

rAdhA kva iti vilajjita: natamukha:

smero hari: pAtu va: ||

KrishNa coming out of the house of Radha, rAdhAmohanamandirAt upagata:, saw CandrAvaLi and asked her, candrAvaLeem UcivAn, "Radha, how are you?" rAdhe kshemamaye asti. She, hearing His words replied, tasya vacanam SrutvA Aha candrAvaLee, "Kamsa, I am alright," Kamsa kshemam. KrishNa said, "deluded girl, where did you see Kamsa?" aye vimugdha hrdaye kamsa: kva drshTa: tvayA. CandrAvaLi retorted, "Where is Radha?" rAdhA kva. May KrishNa Who became ashamed, vilajjita:, with His head bent, natamukha:, and smiling, smeras:, protect you.

KrishNa was coming out of the house of Radha, with His mind fresh with the memories of the pleasant company of Radha and seeing CandrAvaLi, another gopi, He addresses her as Radha. CandrAvaLee irritated by it, calls Him Kamsa, whereupon KrishNa chides her for it asking where has she seen Kamsa. Then CandrAvaLi retorts that similarly He was not seeing Radha there. At this, says





Leelasuka, KrishNa hung His head, embarrassed at His display of His love for Radha but the word 'smera:' belies it and shows that He did it deliberately as one of His leelAs.





SLOKAM 107

या प्रीतिर्विदुरार्पिते मुररिपो कुन्त्यर्पिते यादृशी
या गोवर्धनमूर्ध्नि या च पृथुके स्तन्ये यशोदार्षिते ।

भारद्वाजसमर्पिते शबरिकादत्तेऽधरे योषितां

या प्रीतिर्मुनिपत्निभक्तिरचितेऽप्यत्रापि तां तां कुरु ॥

yA preeti: vidurArpите muraripo

kuntyarpite yAdrSee

yA govardhana mUrdhni yA ca prthuke

stanye yaSodArpите |

bhAradvAja samarpите sabarika

datte adhare yoshitAm

yA preeti: munipatni bhakti racite

apyatrApi tAm tAm kuru

Oh Lord, the slayer of Mura, murAre, whatever joy You experienced on being offered food by Vidura, yA preeti: vidurArpите by Kunti, kuntyArpите yAdrSee, by the gopAs at the worship of Govardhana, yA govardhana mUrdhni, the puffed rice offered by Kucela, yA ca prthuke, on being breast-fed by Yasoda, stanye yaSodArpите, on being offered hospitality by BharadvAja, bhAradvAja samarpите, by Sabari, sabarika datte, and in the lips of the gopis, adhare yoshitAm, in the food offered with devotion by the yaj~napatnis, munipatni bhakti racite, show the same love in accepting this offering, apyatrApi tAm tAm kuru, KrishNakarNamrta.

The Lord expects only the offering of the heart through bhakti and not bothered about what is offered. Hence Leelasuka here entreats Him to show the same attitude in accepting this work of his, KrishNakarNamrtam.





Vidura was so preoccupied with devotion that when Krishna came to his house he offered Him the banana skin throwing away the fruit which Krishna accepted. Kunti also offered whatever she had to Krishna and Kucela had nothing else to offer except puffed rice which the Lord ate with relish. The feast offered by the gopAs at the time of the worship of Govardhan was accepted by Krishna with same eagerness by taking the form of the deity of the mountain. Leelasuka also refers to RamAvatAra mentioning the rich repast laid by BharadvAja as compared with the simple fruits offered by Sabari. He relished the milk from His mother and the food offered by the yaj~napatnis against the wishes of their husbands due to love for Krishna when Krishna sent word that they were hungry. Last but not least were the lips of the gopis offered in love.





SLOKAM 108

कृष्णानुस्मरणादेव पापसङ्घातपञ्जरः ।

शतधा भेदमायाति गिरिर्वज्रहतो यथा ॥

krshNaanusmaraNaadeva papasanghAtapanjara: |

satadha abhedam AyAti giri: vajrahato yathA ||

By the mere thinking of KrishNa, krshNaanusmaraNaadeva, all the sins which are like iron cage, papasanghAtapanjaraH, will be broken into hundred bits, satadha abhedam AyAti as the mountains did with the vajrAyudha, giri: vajrahato yathA.

The reference here is to the time when the mountains had wings and used to fly and settle down wherever they wished and people were scared. Indra cut off their wings in to shreds with his vajrAyudha. Likewise the sins though hard as iron cages binding us to the cycle of birth and death will be broken with the mere thinking of KrishNa.





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"The Supreme Purusha!"





SLOKAM 109

यस्यात्मभूतस्य गुरोः प्रसादा-

दहं विमुक्तोऽस्मि शरीरबन्धात् ।

सर्वोपदेष्टुः पुरुषोत्तमस्य

तस्याङ्घ्रिपद्मं प्रणतोस्मि नित्यम् ॥

yasya AtmabhUtasya guro: prasAdAt

aham vimukto asmi SareerabandhAt |

sarvopadeshTu: purushottamasya

tasya anghripadmam praNatosmi nityam ||

I bow down to the lotus-feet of the Supreme Purusha, Who is the preceptor of all, by the grace of Whom, my Guru, my innermost itself, I am freed from the karmA that binds me to this body.

॥ इति श्रीकृष्णकर्णामृते तृतीयाश्वासः समाप्तः ॥

॥ इति श्रीकृष्णकर्णामृतं समाप्तम् ॥

Thus ends the third aaSvAsa of SrI KrishNakarNaamrtam

SrI KrishNakarNaamrtam samAptam

