

Krishna Karnamrutam (Vol.1)

(PRATHAMA ASWASAM)



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SrI GuruvAyUrappan

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॥ श्रीः ॥

श्रीलीलाशुककवि विरचितम्

॥ श्रीकृष्णकर्णामृतम् ॥

KRISHNAAKARNAAMRTAM OF LEELASUKA



ABOUT THE AUTHOR

The name of the author of this slokam is Bilavamangala and he acquired the name Leelasuka because of his becoming immersed in the leela of KrishNa and describing it in detail like Sukabrahmarshi. He was born in Kerala and lived in the 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. So in the first invocatory sloka he paid tribute to her by starting it as 'cintamaNi: jayati'.

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Slokams and Commentaries



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Victorious Srikrishna wearing peacock feather





प्रथमाश्वासः

prathama aaSvaasa:

SLOKAM 1

चिन्तामणिर्जयति सोमगिरिर्गुरुर्मे

शिक्षागुरुश्च भगवान् शिखिपिञ्छमौलिः ।

यत्पादकल्पतरुपल्लवशेखरेषु

लीलास्वयंवररसं लभते जयश्रीः ॥

cintAmaNirjayati somagiringururme

SikshAguruSca bhagavAn SikhipinchamouLLi: |

yat pAda kalpataru pallavaSekhareshu

leelAsvayamvararasam labhate jayaSree: ||

My guru Somagiri who is like cintAmaNi, the wish-giving stone is victorious. Similarly victorious is Sri KrishNa who is wearing the peacock feathers on His head who has graced me with His mercy. To those who wear the Lord's feet on their head, which are like the sprouts of Kalpaka tree (wish giving tree), Lakshmi in the form of success will come by her own accord like the bride in search for the suitable bridegroom and garland Him in a svayamvara.

The word bhagavan implies only Sri KrishNa as said in Srimalad Bhagavatham, yEte ca amSakalAh pumsah KrishNastu bhagavaan svayam. He Himself is the cintamaNi not only in the sense that He is the wish fulfilling gem of the devotees but also because He is 'cityamAnAnAm maNih', luminous like a gem in

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The word bhagavan implies only Sri KrishNa as said in Srimad Bhagavatham, yEte ca amSakalAh pumsah KrishNastu bhagavaan svayam. He Himself is the cintamaNi not only in the sense that He is the wish fulfilling gem of the devotees but also because He is 'cityamAnAnAm maNih', luminous like a gem in the hearts of those who contemplate on Him. The word Somagiri, which presumably denotes the guru of Leelasuka also has connotation to KrishNa as He is the somagiri, 'somasya amrtasya giri,' the mountain of soma which means amrtha. The Moon is called Soma because he is supposed to have rays of nectar. Thus by the word 'mamaguru', Leelasuka means the Lord Himself who is not only instructs but also shows the way, SikshAguru.

His feet are the wish giving tree as they give all to those who surrender to them. Hence the Jayalakshmi, denoting success is said to choose the feet of the Lord as in svayamvara.





SLOKAM 2

अस्ति स्वस्तरुणीकराग्रविगलत्कल्पप्रसूनाप्लुतं

वस्तुप्रस्तुतवेणुनादलहरीनिर्वाणनिर्व्याकुलम् ।

स्वस्तस्वस्तनिरुद्धनीविविलसद्गोपीसहस्रावृतं

हस्तन्यस्तनतापवर्गमखिलोदारं किशोराकृति ॥

asti svastaruNee karAgra vigalat kalpa prasoonAplutam

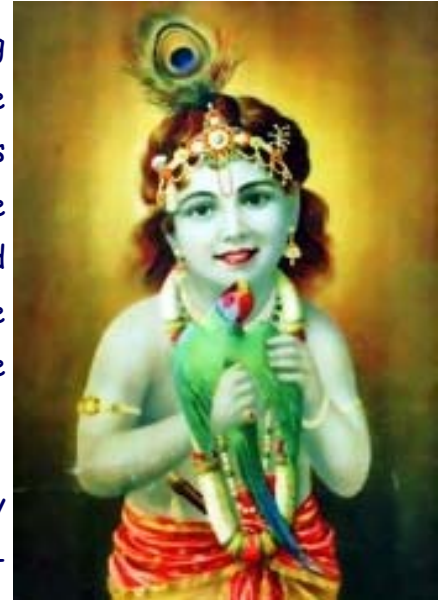
vastu prastuta veNunAda laharee nirvaaNa nirvyAkulam |

srasta srasta niruddha neevivilasat gopeesahasrAvrtam

hasta nyasta natApavargam akhilodAram kiSorAkrti: ||

Here is the Supreme Reality in the form of a young boy, who is worshipped by the flowers of the kalpatharu that fell from the celestial damsels, is motionless immersed in the eternal joy of the music from His flute, surrounded by the cowherd girls and who has in His hand the moksha for those who bow down to Him and also gives to all the fruits of their desires.

Svastarune means the celestial damsels. They collect the flowers from the kalpatharu, the wish-giving tree of heaven and shower them on KrishNa. He is lost to the world around Him, immersed in His music being the personification of



Supreme reality in the form of a Young boy





naadabrahma. The music from His flute flows like waves, submerging all around, including the gopikas who were also equally lost so that they did not care to tie their garments slipping but only adjusting it with their hands.

Leela suka says that this boy is none other than Brahman and He is ready to give Moksha to those who resort to Him. He has it in His hands, hastanyastam. Not only that, He gives whatever one asks for, **akhilodaram** until they are ready for Moksha.

Leelasuka calls Him '**asti vastu**' there is an entity which is real, meaning the absolute reality. The word '**asti**' is used to denote the '**trikaAlaabadhyaroopam**' existence in past, present and future, that is eternity. By '**astivastu**' Leelasuka implies that He is always present in the heart of His devotees. The '**kiSorAkrti**' the youthful form is understood only as the Brahman without form, the word can be split as '**kiSoram ca tat akrtiSca**', meaning the youthful form which has really no form. It is also explained as '**kiSoram ca tat AkrtiSca**', meaning that the krti or the action of this kiSora is till moksha which secures brahmananda, the particle '**A**' meaning 'till.'

The word **svataruNee** is also explained to mean the heavenly consorts of the Lord, Sri, Bhoo and neela who on seeing His kiSorabhava forget themselves and the flowers they gathered to shower on Him simply fell from their hands, karAgravigalat, without their being aware of it. It could also mean the gopis who were His own, **svataruNee**.

His veNunaada, provides nirvana, salvation and nirvyakulam, destroys all suffering, meaning, it secures happiness here in this world as well as brings eternal joy in the form of mukti.

The word '**hastanyasta apavarga**,' means the moksha is in His hands ready to be given to His devotees or it could also mean that the moksha is laid on the hands of His devotees.





SLOKAM 3

चातुर्यैकनिधानसीमचपलापाङ्गच्छटामन्दरं

लावण्यामृतवीचिलालितदृशं लक्ष्मीकटक्षादृतम् ।

कालिन्दीपुलिनाङ्गणप्रणयिनं कामावताराङ्कुरं

बालं नीलममी वयं मधुरिमस्वाराज्यमाराधुमः ॥

cAturyaika nidhAna seema capalA apAngacchaTaa mandaram

lAvaNyAmrtaveeci lAlita drSam lakshmeekaTaakshAdrtam |

kAlindee pulinAngaNapraNayinam kAmAvatArAnkuram

bAlam neelamayee vayam madhurima svArAjjyam ArAdhnuma: ||

KrishNa is the ultimate resort of smartness. The series of glances that spring from Him are ever dancing and the waves of beauty that tenderly caress His eyes are like nectar to the onlookers, and graced by the glance of Lakshmi. He loves playing on the sand banks of Yamuna and love sprouts from him. We are blessed to worship this blue-hued boy who is the empire of sweetness.

KrishNa conquers all with His skill, glances, beauty, auspicious qualities and richness which is the exact purpose of His incarnation.

The glances of KrishNa are described as the last resort of caaturya of ingenuity because He conversed with His eyes to the gopis whose wishes were unspoken and expressed by their eyes alone and He replied to them through His glances. They are also **capala** or ever moving, and delightful being caressed by the nectarine waves of His beauty, **lAvaNyAmrtaveeceei lAlitadrsa**. Besides He was looked at by Lakshmi who never left Him in any incarnation as the AzhvAr





says , 'ahalakillen ena alarmel mangai uRai mArbA.'

It is commented by the devotee-scholars that even in His vaamanaavatara when He appeared as a brahmachari, Lakshmi was residing in His chest and that is why He covered it with the deer skin attached to His sacred thread so that Her glances will not fall on Mahabali in which case His possessions could not be taken away. Those who worship the blue hued boy are indeed fortunate, says Leelasuka. He is madhurimasvarajaya, kingdom of sweetness and kAmavatAra ankura, kindles desire by His looks on the onlookers.



He loves playing on the sands of yamuna bank





SLOKAM 4

बर्होत्तंसविलासिकुन्तलभरं माधुर्यमग्नाननं

प्रोन्मीलन्नवयौवनं प्रविलसद्वेणुप्रणादामृतम् ।

आपीनस्तनकुड्मलाभिरभितो गोपीभिराराधितं

ज्योतिश्चेतसि नश्चकास्ति जगतामेकाभिरामाद्भुतम् ॥

barhottamsavilAsi kuntalabharam mAdhuryamagnAnanam

pronmeelan navayauvanam pravilasat veNu praNaadAmrtam |

ApeenastanakungmalAbhi: abhita: gopeeBhi: ArAdhitam

gyoti: cetasi na: cakAsti jagatAm ekAbhirAmAdbhutam ||

There is a form of light, of unparalleled and wonderful beauty which is worshipped by the young gopis, is shining in our hearts, a picture of budding youth with a face merged in sweetness, wearing peacock feathers on His beautiful lock of hair, giving out exquisite music from His flute.

KrishNa is playing the flute and the sweet music fills the air. His hair is tied with peacock feathers on the top of it. His face is a portrait of sweetness and His form beautiful with His budding youth and He is adored by the young gopis. This is the picture of light that shines in the heart of the devotees.

The word mAdhuryamagnAnanam is also explained as mAdhurye magnA:. They are those who are immersed in madhurya, madhurabhakthi, and tEeshaam ananam, He is their life force.

Here we can compare the exquisite verse of Vedaanta Desika in his





GopalavimSati, 20 or odd verses in praise of KrishNa.



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The sweet music fills the air

अनिमेष निषेवणीयमक्ष्णोः

अजहद्यौवनमाविरस्तु चित्ते ।





कलहायित कुन्तळं कलापैः

करणोन्मादक विभ्रमं महो मे ॥

animEsha nishevaNeeyam akshNo:

ajahat yauvanam Avirastu cittE |

kalahAyita kuntaLam kalApai:

karaNonmAdaka vibhramam mahO mE ||

-- GopAla vimsati-10

May the brilliant form of the Lord, which should be enjoyed with unblinking eyes, the ever youthful, with His crown of peacock feathers always agitated by His tresses, thus enchanting all the senses with His playful actions, be present in my mind always.

His form is so beautiful that the onlookers are afraid even to bat their eyelids that the form will be lost for that moment. So Desika says that He should be seen with **animEsha akshiNee**, unblinking eyes. His youth is eternal and gives pleasure to all the senses.

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SLOKAM 5

मधुरतरस्मितामृतविमुग्धमुखाम्बुरुहं

मदशिखिपिञ्चलाञ्छितमनोज्ञकचप्रचयम् ।

विषयविषामिषग्रसनगृध्रुषि चेतसि मे

विपुलविलोचनं किमपि धाम चकास्ति चिरम् ॥

madhuratara smitAmrta vimugdhamukhAmburuham

madaSikhi pinchalAncita manojn~akacapracayam |

vishyavishAmishagrasana grdhnushi cetasi me

vipulavilocanam kimapi dhAma cakAsti ciram ||

The lock of hair on the head of KrishNa, kacapracayam, is delightfully decorated with peacock feathers pinchalanchitham and manojn~am. Leelasuka says it was taken from a madaSikhi, meaning that it was a stout peacock and hence having a rich flock of feathers. Even the birds and animals took pleasure in serving KrishNa, the peacocks gave Him feathers the moment He touched them, the cows gave Him milk when He came near them, the horses did His bidding when He handled them as the Parthasarathy.



The horses did His bidding

His face like lotus, mukhAmbhuruham, is beautiful, vimugdha, with His nectarine sweet smile, madhuratara smitAmrta and with His eyes wide with joy.





Leelasuka says that there is a luminous presence of the form of KrishNa in his mind for long. It has transformed his mind which was longing to swallow the sensual pleasures like a chunk of meat, which is like poison.





SLOKAM 6

मुकुलायमाननयनाम्बुजं विभो-

मुरलीनिनादमकरन्दनिर्भरम् ।

मुकुरायमाणमृदुगण्डमण्डलं

मुखपङ्कजं मनसि मे विजृम्भताम् ॥

mukulAyamAna nayanAmbujam vibho:

muraLee ninAda makaranda nirbharam

mukurAyamaaNamrduganDamanDalam

mukhapankajam manasi me vijrmbhatAm ||

May the lotus-like face of the Lord, filled with the pollen of the music from His flute shine outstandingly in my mind, with eyes like blossoming lotuses and mirror-like soft cheeks!

The mind is pictured here as a lake where the face of the Lord shines like a lotus. His soft cheeks act as an added reflecting medium shining like a mirror in the lake rendering the lake a mirror-like clarity. The lotus is filled with the pollen of the music coming from His flute which attracts the hearts of the devotees like bees to drink the honey of the music.

The kavitva of Leelasuka is seen in saying that on the lotus that is His face two other lotuses are seen in the form of His eyes which are in full bloom owing to the joy of listening to the flute.





SLOKAM 7

कमनीयकिशोरमुग्धमूर्तेः

कलवेणुक्वणितादृताननेन्दोः ।

मम वाचि विजृम्भतां मुरारे-

मधुरिम्णः कणिकापि कापि कापि ॥

kamaneeya kiSora mugdhamoorte:

kalaveNukvaNita Adrta AnanendhO: |

mama vAci vjrmbhatAm murAre:

madhurimNa: kaNikApi kApi kApi ||

Let my words show at least a little of the joy expressed due to the playing of the flute by KrishNa, the destroyer of the demon Madhu, whose form is attractive and young.

The picture of KrishNa playing the flute is described as **kamaneeya**, attractive, **kiSora**, young and **mugdha**, beautiful. The sound of the flute is sweet and gives joy to the one who plays and to the one who hears, as it is divine music. His moonlike face expresses His joy and Leelasuka feels that it is impossible to describe it with words and hopes that he will be able to express at least a drop of the sweetness he experiences through words.

It is said that '**ikshuksheera guDaadheenAm mAdhuryasyAntaram mahat**' the difference between the sweetness of one thing and another, like sugarcane, milk and jaggery, is great. That is, the taste cannot be described as sweet in general and the difference also cannot be described by words. So the





sweetness of the Lord who is the ocean of sweetness, mAdhuryalaharee and who is described as 'raso vai sa:' by the Upanishads is indeed indescribable by words.



Madhuralayaharee

The epithet MurAri is explained as the enemy of Mura, and also as the destroyer of ignorance as the word mura means avidya or ignorance, derived as murati, badhnAti iti mura, one that binds, that is avidya.





SLOKAM 8

मदशिखण्डिशिखण्डविभूषणं

मदनमन्थरमुग्धमुखांबुजम् ।

व्रजवधूनयनाञ्चलवञ्चितं

विजयतां मम वाङ्मयजीवितम् ॥

mada SikhanDiSikhanDa vibhooshaNam

madana mantharamugdha mukhAmbujam |

vrajavadhoo nayanAnjana ranjitam

vijayatAm mama vAngmaya jeevitam ||

KrishNa is decorated with the peacock feathers and His lotus-like face agitates even the god of love by its beauty, which has been enhanced by the marks of the collyrium on it from the eyes of the gopis. May that face, which is the life force of my words manifest in me.

Leelasuka considers the beauty of the face of the Lord as the inspiration of his poetry. The imagination and eloquence can arise only if the subject of the literary work inspires the heart of the poet by its excellent qualities. No poetry is possible on a worthless subject. Here Leelasuka says that the beauty of the divine form alone gives the life to his words and makes it possible for him to express the joy he feels on visualizing it in words. If even by reading it we could be transported to a world of joy, how much more would have been the ecstasy of a devotee like Leelasuka! The inspiration he has received can be well understood by his description of KrishNa as wearing the feather of a peacock





with mada, pride. The peacock must have been overjoyed by the presence of KrishNa and must have proudly presented its feathers to him. The reason is not far to seek. In the previous verse, the poet described the venugana which alone could enchant man, bird and beast and added to that His form has put to shame even the god of love by its beauty and madana, the god of love is agitated either because of envy or because He Himself was attracted towards KrishNa which made his heart restless.



May that face manifest in me!

(Courtesy: Sou.R.Chित्रalekha)



SLOKAM 9

पल्लवारुणपाणिपङ्कजसङ्गिवेणूरवाकुलं

फुल्लपाटलपाटलीपरिवादिपादसरोरुहम् ।

उल्लसन्मधुराधरद्युतिमञ्जरीसरसाननं

वल्लवीकुचकुम्भकुङ्कुमपङ्किलं प्रभुमाश्रये ॥

pallavAruNa paaNipankaja sangiveNooravAkulam

phullapaaTala paaTaleeparivAdhi pAdasaroruham |

ullasan madhura adhara dyuti manjaree sarasAnanam

vallavee kuca kumbha kunkuma pankilam prabhum aaSraye ||



His body is marked with kumkum of gopis

I resort to the Lord whose body is marked with the kumkum of the gopis, His face aglow with lustrous lips that are sweet, expressing the joy of His music



from the flute in His lotus like hands which resemble the red buds, His feet vanquishing the fully blossomed paTalee flowers.

The hands of KrishNa are red like lotus buds thus signifying the fragrance along with the red colour. His feet put to shame the red paTalee flower fully blossomed. His face shines with His lips which are sweet and send out rays of light by their beauty. His body is marked by the kumkum from that of the gopis who embrace him. Thus Leelasuka presents a picture of a lustrous red lotus like form which reminds us of the words of Azhvaar kaNpAdam kai kamalam or those of Kamban who said that when Rama was walking He looked like a forest of lotuses, 'thAmaraiKKadu pootthu'.





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The hands of KrishNa are red like lotus buds

(Courtesy:www.stephen-knapp.com)





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The gopis are looking incessantly at Krishna





SLOKAM 10

अपाङ्गरेखाभिरभङ्गुराभि-

रनङ्गरेखारसरञ्चिताभिः ।

अनुक्षणं वल्लवसुन्दरीभि-

रभ्यर्च्यमानं विभुमाश्रयामः ॥

apAngarekhAbhi: abhangurAbhi:

anangarekhArasa ranjithAbhi: |

anukshaNam vallavasundareebhi:

abhyarcyamAnam vibhum aaSrayAma: ||

We resort to the Lord, who is being worshipped by the gopis by means of their glances, beautified by their love acting like a collyrium, which are showered on Him uninterrupted.

The gopis are looking incessantly at KrishNa and their glances are falling on Him like a shower of flowers to worship him. Their eyes and brows are curved, **bhanga**, but the shower of glances coming from them is **abhanga**, meaning, without interruption, as well as straight. They are falling on Him like shafts, like a shower of arrows, straight and swift. They look at Him with eyes full of love which acts like a collyrium to beautify them. They do not flinch with discomfort on looking at Him unblinkingly. Their eyes will hurt not by looking but only by His going away when the day dawns after the rasakreeda.

By play on the word **abhanga**, the poet indicates that there is nothing crooked in their glances which are pure with love.





SLOKAM 11

हृदये मम हृद्यविभ्रमाणां

हृदयं हर्षविशाललोलनेत्रम् ।

तरुणं व्रजबालसुन्दरीणां

तरलं किञ्चन धाम सन्निधत्ताम् ॥

hrdaye mama hrdayavibhramaaNaam

hrdayam harshaviSaalalola netram |

taruNam vraja bAlasundareeNaam

taralam kincana dhAma sannidhattAm ||

May that light manifest in my heart, the young form, whose eyes are wide and dancing with joy, who is the heart of the beautiful young gopis, who please Him with their actions.

Leelasuka prays that the form of KrishNa should be always shining in His heart. dhAma means light. The word taken with taralam and hrdayam vraja bAlasundareeNaam, can be explained as the lustre of the central gem that shines in the heart of the young and beautiful gopis set in a necklace. That is, KrishNa shines in their heart like the central gem of their necklace because He is their heart or the life force. taruNam, He is young. Not only He is in the heart of the gopis but they are also in His heart by their actions, showing their love which was pleasing to him. As a result of this His eyes are wide with joy and dancing.





SLOKAM 12

निखिलभुवनलक्ष्मीनित्यलीलास्पदाभ्यां

कमलविपिनवीथीगर्वसर्वङ्कषाभ्याम् ।

प्रणमदभयदानप्रौढिगाढोद्धताभ्यां

किमपि वहतु चेतः कृष्णपादाम्बुजाभ्याम् ॥

nikhilabhuvanalakshmee nitya leelAspadAbhyAm

kamalavipinaveethee garvasarvankashAbhyAm |

praNamadabhayadAna prouDhigaaDhoddhatAbhyAm

kimapi vahatu ceta: krshNapAdAmbhujAbhyAm ||

Let my mind attain indescribable joy resorting to the lotus-feet of KrishNa, which are the permanent abode of play of all that is auspicious and prosperous in all the worlds, which dispel the pride of the hosts of lotuses standing row by row and which is unexcelled in giving refuge to those who bow down to them.

In this sloka Leelaskuka surrenders to the feet of the Lord and experiences an inexpressible joy doing so. "Let my mind revel in the joy of surrender," he says. The feet of the Lord are described as follows.

They are the playful resort, **leelAspada**, of prosperity and auspiciousness of the whole cosmos, **nikhila bhuvanasree**, from vaikunta down to the world of mortals. Or, it may mean the goddess Lakshmi who enjoys playing with them in all the worlds, wherever the Lord is.

The long row of lotuses, **kamalavipina veethee** which take pride not only of their





fragrance, coolness, tenderness and beauty but also of being the abode of Lakshmi, are vanquished by the feet of the Lord which not only possesses all these qualities but also excel them in other respects. What is the special aspect of the feet of the Lord that quells the pride of the lotus? This is given in the next line.

praNamadabhayaAna prouDhigaaDhoddhatAbhyAm, they are supreme, uddhata:, in granting refuge, abhayadAna, to those who surrender to them, praNamat. prouDi means big and ghaaDa means firm.

The Lord says in His Ramavathara,

सकृदेव प्रपन्नाय तवास्मीति च याचते ।

अभयं सर्वदा तस्मै ददाम्येतद्व्रतं मम ॥

sakrdeva prapannAya tava asmi iti ca yAcate |

abhayam sarvadA tasmai dadAmi yEtat vratam mama ||

-- (RaamayaNam, Yuddha kaanDam - 18:33)

"To give refuge always to the one, who surrenders to me even once saying that he belongs to me, is my vow."

This shows His prouDhatva, the greatness and gaaDhatva, the firmness in giving refuge to those who surrender to Him.

There is another version to this sloka also in which the second line reads as, abhayam sarva bhootAnAm (bhootebhyo) dadhAmi iti vratam mama

This was demonstrated in Gajendhra episode. When Gajendhra called Him in distress, the Lord came running dragging the Garuda along with Him, even without His padhuka. Such is His prouDhatva and gaaDhatva in protecting the prapannas.





SLOKAM 13

प्रणयपरिणताभ्यां श्रीभरालम्बनाभ्यां

प्रतिपदललिताभ्यां प्रत्यहं नूतनाभ्याम् ।

प्रतिमुहुरधिकाभ्यां प्रस्नुवल्लोचनाभ्यां

प्रवहतु हृदये नः प्राणनाथः किशोरः ॥

praNayapariNatAbhyAm SreebharAlambanAbhyAm

pratipadalalitAbhyAm pratyaham nootanAbhyAm |

pratimuhuradhikAbhyAm prasnuvallocanAbhyAm

pravahatu hrdaye na: praaNanAtha: kiSora: ||

May the Lord of our life, in His youthful form flow in to our minds through His twinkling eyes, which are transformed by love, filled with beauty, graceful at every step, and appearing fresh and new at every moment, its loveliness increasing every time.

He is our **praaNanAtha**, the Lord of our life force, says Leelasuka, because He is the inner self of all. He lives in the heart of His devotees, His youthful form flowing like a stream of beauty through His eyes, which are twinkling with joy and love.

Normally we see only the eyes of a person which shows their heart. The eyes of the Lord is filled with love and beauty and looking at them one never gets satisfied as they are tender and graceful. One feels that he is seeing them anew every moment because the more you gaze at them they seem to convey more and more messages of love and mercy. This is the experience described





by Leelasuka here.

The eyes are transformed, **pariNata**, by love, **praNaya**, beauty and glory clinging to them, **SreebharAlambana**. At every step His glance is tender and graceful, **pratipadalalita**, and you never have your fill by looking at them because you feel as though you are seeing them anew every time, **pratyaham nootana**. Hence they seem to be more and more attractive every moment. This is the experi



He is the inner self of all!

(Courtesy: www.glimpseofkrishna.com)

www.sadagopan.org





SLOKAM 14

माधुर्यवारिधि मदान्धतरङ्गभङ्गी-

शृङ्गारसङ्कुलित शीतकिशोरवेषम् ।

आमन्दहासललिताननचन्द्रबिम्ब-

मानन्दसंप्लवमनुप्लवतां मनो मे ॥

mAdhuryavAridhi madAndha taranga bhangee

SrngAra sankulita Seeta kiSoravesham |

AmandahAsa lalitAnana candrabimbam

Anandasamplavam anu plavatAm mano me ||

Let my mind plunge repeatedly into the waves of the flood of joy that is arising and breaking from the cool sea of sweetness, which dons the costume of a young boy, encompassing love, with His moon-like face beautiful with a smile.

KrishNa is the sea of loveliness, **soundaryalaharee**, and of joy, **Anandalaharee**, **mAdhuryavAridhi**. The beauty of young KrishNa, and His love expressed in His moon-like face rise and break, **tarangabhangee**, like the waves creating a flood of joy around. The hearts of the devotees plunges in it again and again because He is also **srngAralaharee**, ocean of love. His very form, **kiSoravesham**, emits love that pervades the whole universe, **srngArasamkulitam**. His moon-like face, **lalita**, dainty and **Seeta**, cool, is lit up with a smile, **mandahAsam**. On the whole it is **Anandasamplavam**, flood of joy.





His lotus-red feet dances on the heart wet with devotion



SLOKAM 15

अव्याजमञ्जुलमुखाम्बुजमुग्धभावै-

रास्वाद्यमाननिजवेणुविनोदनादम् ।

आक्रीडतामरुणपादसरोरुहाभ्या-

मार्द्रे मदीयहृदये भुवनार्द्रमोजः ॥

avyAjamanjula mukhAmbuja mugdhabhAvai:

AsvAdyamAna nijaveNuvinoda nAdam |

AkreeDatAm aruNapAda saroruhAbhyAm

Andre madeeya hrdaye bhuvanArdram oja: ||

May the light, that is KrishNa, who drenches the whole universe with His love, play in my heart which is soaked in devotion, with His feet like red lotus, with His lotus-like face naturally expressive, enjoying the sound of music from His flute!

Leelasuka expresses a wish that KrishNa should play in His heart in His lustrous form, His lotus-red feet dancing on the heart wet with devotion. The heart without devotion is hard like a stone and the feet of the Lord as soft as lotuses will get hurt by moving on it. Hence Leelasuka assures the Lord that his heart is soft because it is soaked in devotion and KrishNa can play in it happily. The poet imagines the lustrous form of the Lord, charming by nature and expressive of love and joy arising out of the music from His flute. The whole universe is immersed in the love of KrishNa and so it is no wonder that the heart of the poet is also soaked with love.





SLOKAM 16

मणिनूपुरवाचालं वन्दे तच्चरणं विभोः ।

ललितानि यदीयानि लक्ष्माणि व्रजवीथिषु ॥

maNinoopuravAcAlam vande taccaraNam vibho: |

lalitAni yadeeyAni lakshmaaNi vrajaveethishu ||

I bow down to the feet of the Lord, which mark the streets of Gokula with His footsteps, accompanied with the eloquent sound of His anklets.

The streets of Gokula are marked with the footsteps of KrishNa with the signs of Sankha, cakra etc. found on His foot and the sound of His anklets seems eloquent due to their incessant sound made by His running and playing on the streets.

Sri Yamunacharya in his stotra ratna says:

कदापुनः शङ्खरथाङ्गकल्पक-

ध्वजारविन्दाङ्कुशवज्रलाञ्छनम् ।

त्रिविक्रम त्वच्चरणाम्बुजद्वयं

मदीयमूर्धानमलङ्कारिष्यति ॥

KadApuna: Sankha rathAnga kalpaka

dhvaja aravinda ankuSa vajra lAnchanam |

trivikrama tvaccaraNaambujadvayam





madeeyamoordhAnam alamkarishyati ||

-- Alavandar stotraratnam-31

When will thy lotus-feet adorn my head, Oh Lord Thrivikrama, the feet marked with the sign of, Sankha, the conch, cakra, the disc, dhvaja, the flag, aravinda, the lotus, ankuSa, the goad and vajra, thunderbolt?

PeriAzhvAr says, describing the footsteps of KrishNa,

ஒருகாலிற்சங்கு ஒருகாலிற் சக்கரம் உள்ளடி பொறித்தமைந்த,

இருகாலும் கொண்டு எங்கெழுதினாற்போல் இலச்சினை படநடந்து

orukAliRsangu orukAliR cakkaram uLLadi poRitthamaindha

irukAlum koNdu angu ezudhinaaRpOl ilacchinai pada nadanthu

The uLLadi, that is the under-feet are marked with Sankha and chakra respectively and when He walks, He seems to put His seal on the floor.

Here an episode described by some upanyaasaka comes to the mind. When KrishNa and BalarAma were crawling on the floor Balarama heard a sweet sound and not knowing what it was, stopped and seeing him KrishNa also stopped. Then the sound stopped. KrishNa laughed and moved on as though saying that if they stop the sound also will stop, because it was the sound of their anklets.

Hearing this, the mind wonders whether Balarama could have been that naive not knowing what the sound was and therefore stopping to hear it. Then this sloka came to mind.

maNikuTTimasthale gatavAn

kimidam iti rAma: acalan Aseet |

jAnuhastAbhyAm calato: tayo:

noopuradhvanim SrtvA rAmakrshNayo: ||





hasan gacchatī kṛṣṇaḥ bruvan

acalantou na śroṇyāvaḥ iti |

rāmaḥ nālpamatiḥ kintu āicchat

śrotum bhavagavataḥ hi nūpuraśabdān ||

That is, Balarāma was not naive enough not to know that it was the sound of their anklets but he stopped purposely because he wanted to hear the eloquent sound of the anklets of the Lord.





SLOKAM 17

मम चेतसि स्फुरतु वल्लवीविभो-

मणिनूपुरप्रणयिमञ्जुशिञ्जितम् ।

कमलावनेचरकळिन्दकन्यका-

कलहंसकण्ठकलकूजितादृतम् ॥

mama cetasi sphuratu vallavee vibho:

maNi noopurapraNayimanju Sinjitam |

kamalAvanecara kaLindakanyaka

kalahamsakanTha kalakoojitAdrtam ||

May the sweet sound of the anklets of KrishNa, the beloved of gopis, be heard in my mind, the sound that is deemed superior to that of the best of swans found in the river Yamuna among the assemblage of lotuses!

In this sloka Leelasuka continues to describe the sweet sound of the anklets of KrishNa. The sound made by the **kalahamsas**, a special kind of swans which are known for their sweet sound, is even sweeter by eating the tender inside of the lotuses in the river Yamuna. But the musical sound of the anklets of KrishNa is extolled as being even superior to that.

The word **kamalAvanam** denotes that the assemblage of lotuses which are dear to Lakshmi, who resides in them. As Lakshmi always accompanies the Lord in all His incarnations, she must have been present among the lotuses in Yamuna river. **KamalAvana** as the abode of Lakshmi also indicates the lord Himself as He is also a kamalavana, a forest of lotuses, His eyes, hands and feet





resembling lotuses, a thaamaraikkaadu, to quote Kamban.





SLOKAM 18

तरुणारुणकरुणामयविपुलायतनयनं

कमलाकुचकलशीभरविपुलीकृतपुलकम् ।

मुर्लीरवतरलीकृतमुनिमानसनलिनं

मम खेलति मदचेतसि मधुराधरममृतम् ॥

taruNa aruNa karuNaamaya vipulAyata nayanam

kamalAkuca kalaSeebhara vipuleekrtapulakam |

muraLeerava taraLeekrta munimAnasa nalinam

mama khelati mada cetasi madhurAdharam amrtam ||

May the form of KrishNa, with nectar-like sweet lips, His wide eyes beautiful and red at the corners like a lotus and filled with mercy, His body with horripilation due to the contact with that of Lakshmi, (who is in His chest), the sound of music from His flute transforming the firm hearts of the sages into tenderness, play in my heart which is intoxicated with love.

His eyes are aruna, red at the edges like a lotus, and wide, vipula, with mercy, karuNaamaya, towards His devotees and aayata, long. His whole body shows the horipilation, vipuleekrtapulakam, resulting from the embrace of Lakshmi. The music that arises from His flute, muraLeerava, makes the heart of the sages, munimAnasa, solidified with penance, become tender, nalineekrta.

Amrtham means immortal and the nectar is called amrtha as it was supposed to create immortality to those who take it. Here the amrtha is the nitya paripoorNa parAnandaikarasasAram, the eternal rasaanubhava of the presence





of the Lord, who is rasa itself. 'raso vai sa:'. The heart of Leelasuka is intoxicated, *mada cetas*, with love, prema rasa. When the lovely form of the Lord is visualized in the mind the rasanubhava or joy experienced by it rises as a series of waves never ending.

Lilasukar's Sri.Krishna



raso vai sa:

(Courtesy:Sou.R.Chitralekha)

This form of KrishNa is a vision of beauty, sweetness and tenderness. He is filled with joy not only by the embrace of Lakshmi but also due to the love of His devotees, like the gopis. His eyes, long and charming like red lotuses,





express the mercy He feels towards the devotees and hence wide open as Andal said , 'chengaNN siruchiridhE emmEl vizhiyaavo---angaN irandum kondu engaL mEl nOkkudhiyEl.'

Visualizing KrishNa is not possible without His flute on His lips from which flows sweet music that melts even the hardest heart. Leelasuka says that even the hearts of sages who have become hardened by years of penance become tender on hearing the music and they are distracted from their Samadhi. The idea is when the brahmananda, the bliss absolute is available so easily who would waste His time on stringent measures like penance etc.

Leelasuka says elsewhere that those who try to understand the meaning of the Upanishads tiring themselves by roaming around in the forest of the Vedas can find the essence of the Upanishads in the house of Nanda tied to the mortar. (KrishNa Karnamrtam - 2.28).

The words madhurAdharam and kamala are explained by some commentators thus: madhuraaNi adhararayti iti madhurAdharam, that which makes the well-known sweet objects inferior. Thus it means the form of KrishNa which is described and not just His lips. Otherwise madhura dhArayati (sarvAngeshu) iti madhurAdharam, the form which has sweetness all over.

Kamala normally means Lakshmi, while the followers of Chaithanya cult take it to mean Radha. But it is explained as anyone who is filled with love of KrishNa, kam, KrishNa sukham, tena alam, atiparyAptam bhavati iti kamala, meaning the one who is filled with the joy of KrishNa.





SLOKAM 19

आमुग्धमर्धनयनाम्बुजचुम्ब्यमान-

हर्षाकुलव्रजवधूमधुराननेन्दोः ।

आरब्धवेणुरवमादिकिशोरमूर्ते-

राविर्भवन्ति मम चेतसि केऽपि भावाः ॥

Amugdham ardha nayanAmbuja cumbyamAna

harshAkula vrajavadhoo madhurAnanendhO: |

Arabdha veNuravam Aadi kiSoramoorthe:

Avirbhavanti mama cetasi ke api bhAvA: ||

My mind experiences certain inexplicable emotions visualizing the form of KrishNa manifest as a young boy, who just begins to play the flute and His moon like face creates joy to the gopis, who look at Him with half closed eyes as though kissing Him with their eyes. The contact of eyes with the face is compared to kissing.

Amugdham, lovely in all respects.

The eyes half closed resemble lotuses, ardhayanAmbujam. The gopis look at the moon-like face of KrishNa, madhurAnanendu, with their eyes half closed as in kissing, But at the same time they are filled with joy, harshAkula as He starts playing the flute, ArabdhaveNuravam.

The joy expressed by the gopis and their eyes looking at the face of KrishNa as if they are kissing His face with their eyes, and KrishNa beginning to play





the flute and His young form, **Aadi kiSoramoorti**, all these create inexpressible emotion, **ke api bhAvA:** in the mind of Leelasuka.

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SLOKAM 20

कलक्वणितकङ्कणं करनिरुद्धपीताम्बरं

क्लमप्रसृतकुन्तलं गलितबर्हभूषं विभोः

पुनः प्रसृतिचापलं प्रणयिनीभुजायन्त्रितं

मम स्फुरतु मानसे मदनकेळिशय्योत्थितम् ॥

kalakvaNithakankaNam karaniruddha peetAmbaram

klamaprasrtakuntalam galitabarhabhoosham vibhO: |

puna: prasrticApalam praNayineebhujAyantritam

mama sphuratu mAnase madanakeLi Sayyotthitam ||

In this sloka Leelasuka imagines KrishNa rising from His bed. As a form of madhura bhakthi the Lord is portrayed as a lover and rises from bed where He was in the company of His consort.

His bracelet, **kankaNam**, sounds sweetly, **kalakvanita**, He clutches His **peetAmbara**, the yellow silk garment with one hand, **karaniruddha peetAmbaram** His hair disheveled, **klamaprasrta kuntalam** His peacock feather placed as an ornament on His head, displaced, **galitabarha bhooshaNam** desiring to come out, **prasrti cApalam** He is stopped, **bujaniruddha**, by His consort, **praNayee**. Leelasuka says "the Lord such portrayed may shine in my mind, **mamasphuratu mAnase**."

This sloka resembles the idea expressed in Thiruppavai of Andal, in which she calls KrishNa to come out of His bed and bless them. She beseeches Nappinnai, the consort of KrishNa not to stop Him from coming out because of Her love.





'itthanai Agilum pirivaattRakillayyAl thatthuvam anRu', meaning, "if you cannot bear to be separated from KrishNa even now (when the day has dawned) it is not fair". Nappinnai is also considered as Lakshmi herself by the devotees and this line is explained with a great devotional fervor by the commentators.

Here also the commentators express the same sentiments as in Thiruppavai as a whole, where Andal is waking up everyone and finally KrishNa; drawing their attention to the daybreak, denoted by the bugle sound of the cowherds and the sound of churning of the curd.





Fake Sleep



SLOKAM 21

स्तोकस्तोकनिरुध्यमानमृदुलप्रस्यन्दिमन्दस्मितं

प्रेमोद्धेदनिरर्गळप्रसृमरप्रव्यक्तरोमोद्गमम् ।

श्रोतृश्रोत्रमनोहरव्रजवधूलीलामिथो जल्पितं

मिथ्यास्वापमुपास्महे भगवतः क्रीडानिमिलदृशः ॥

stokastoka niruddhyamAna mrdula prasyandi mandasmitam

premodbheda nirargala prasrmar pravyakta romodgamam |

Srotum Srotramanoharam vrajavadhoolAmithO jalpitam

mithyAsvApam upAsmahe bhagavata: kreeDaanimeeladrSa: ||

Let us meditate on the fake sleep of KrishNa, mithyAsvApam, who has closed His eyes playfully, kreeDaanimeeladrSa:, with His lips trembling in uncontrollable smile, on hearing the sweet conversations of the gopis who seeing Him exchange teasing words, vrajavadhoolAmitho jalpitam and His whole body displaying the excitement with love for them.

KrishNa sees the gopis coming towards Him and feigns sleep. But His body shows His excitement on seeing them due to His love for them. They start conversing among themselves referring to His exploits teasingly which makes Him smile. But He tries to control it yet it becomes perceptible slowly. Leelasuka contemplates on this delightful picture of KrishNa pretending to sleep.

The devotees long to see the Lord open His eyes slowly and look at them. Andal says, 'chengaN sirucchiridhE emmEl vizhiyaavO', entreating KrishNa to slowly





open His eyes and look at them. The sight of the Lord sleeping is a great joy. Hence the Lord as RanganAtha and PadmanAbha is very dear to His devotees. When He looks at us with half-closed eyes, He will only see the devotion and not our faults as when He opens His eyes fully.

The sleep of the Lord is always feigned as the world will collapse if He really closes His eyes. He is incessantly acting in order to protect the world and His sleep is only yoganidra. KrishNa says in Bhagavatgita, '**utseedayurime lokA na kuryAm karma cet aham**', (BG: 3-24), meaning that if He does not act always, the worlds will cease to exist. This is the idea expressed here which shows that the devotees in all places and all ages think alike.





SLOKAM 22

विचित्रपत्राङ्कुरशालिबाला-

स्तनान्तरं मौनिमनोन्तरं वा ।

अपास्य वृन्दावनपादपास्य-

मुपास्यमन्यन्न विलोकयामः ॥

vicitra patrAnkuraSaalibAlA

stanAntaram mouni manOntaram vaa |

apAsya brndAvanapAdapAsyam

upAsyam anyat na vilokayAma: ||

Except the chest of the young girls, bAlAstanAntaram, decorated with variety of leaves and buds, vicitra patrankuraSaali, or the heart of the sages, mouni manontaram, or the foot of the trees of Brindavan, brndAvanapAdapAsyam, there is no other place to seek KrishNa upAsyam anyat na vilokayAmah.

KrishNa lives in the heart of the gopis whose devotion even surpasses that of sages. So Leelasuka says you can find Him in the mind of the sages by all means but He is easily available in the heart of the gopis and under the trees of Brindavan.

In Srimad Bhagavatham KrishNa himself extols the love of gopis to Uddava. He says that the gopis, cows and even trees and other animals attained Him by sheer love. Here the word mouni can mean those who have their minds engrossed in the Lord as mentioned in the Gita. 'mayyeva manAdatsva', who have given up all attachment and contemplate only on Him with devotion. The gopis





were equal to the sages in this respect, if not more because they never studied the sastras or observed any austerities but surrendered to Him body and soul.

Uddhava says on seeing the devotion of the gopis,

एताः परं तनुभृतो भुवि गोपवध्वो

गोविन्द एव निखिलात्मनि रूढभावाः ।

वाञ्छन्ति यद्भवभियो मुनयो वयं च

किं ब्रह्मजन्मभिरनन्तकथारसस्य ॥

etA: param tanubhrto bhuvi gopavadhva:

govinda eva nikhilAtmani rooDhabhAvA: |

vAncchanti yat bhavabhiyah munaya: vayam ca

kim brahmajanmabhi: anantakathA rasasya ||

-- Srimad BhAgavatham 10-47-58

It means that the gopis have really obtained the fruit of embodiment by their firm-rooted love for Govinda, surrendering to Him body and soul, whom the sages and the devotees like himself wish to attain, fearing the samsara. What earthly use is the birth as a brahmin for one who savoured the story of Hari!

This reflects the idea expressed by the Lord in Bhagavt Gita,

'nAham veda: na tapasA na dAnena na ca ijjayA----- bhaktyA tu ananyayA labhya:'.

"I am not attained by learning the Vedas, or by penance or by charitable acts or by performing sacrifices. I am solely attainable through selfless and unswerving





devotion".

Uddhava says:

वन्दे नन्दब्रजस्त्रीणां पादरेणुमभीक्ष्णशः ।

यासां हरिकथोद्गीतं पुनाति भुवनत्रयम् ॥

vande nandavrajastreeNaam pAdareNum abheekshnaSa: |

yAsAm harikathodgeetam punAti bhuvanatrayam ||

-- Srimad BhAgavatham 10-47-63

MEANING:

I salute the dust under the feet of the gopis who purify the three worlds by singing the names of Hari.

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KrishNa plays the flute which pours nectar in the ears !

Hembargala SrI KrishNa (Thanks: Sri.Lakshminarasimhan Sridhar)





SLOKAM 23

सार्धं समृद्धैरमृतायमानै-

राध्मायमानैर्मुर्लीनिनादैः ।

मूर्धाभिषिक्तं मधुराकृतीनां

बालं कदा नाम विलोकयिष्ये ॥

sArdham samrddhai: amrtAyamAnai:

AdhymAyamAnai: muraLeeninAdai: |

moordhAbhishiktam madhurAkrteenAm

bAlam kadA nAma vilokayishye ||

When am I going to see the young KrishNa who is the crowning beauty of all lovely forms along with His music from the flute that creates abundance of nectar!

KrishNa plays the flute which pours nectar in the ears of the listeners, and added to that His form is loveliness personified a crowning glory of all things beautiful. He is thus **soundaryalaharee**, ocean of beauty and **mAdhurya laharee**, sea of sweetness by His music and thus creating aanandalaharee, waves of joy in the mind of the devotees. He creates the longing for more in those who see Him and hear him,

This reminds us of the sloka in Narayaneeyam where Narayanabhattachari describes Guruvayurappan from head to foot. He says, "Seeing the beautiful young form in front of me, divya kaiSoravesham, I am merged in nectar, peeyooshaaplaavitoam". He entreats the Lord, 'place Your flute,





veNunAleem, on Your lips, and fill our ears with the flow of the nectar of
nada brahmam that cools the whole universe, **SabdabrahmAmrtai:**
SiSiritabhuvanai: sinca me karNaveetheem'.





SLOKAM 24

शिशिरीकुरुते कदा नु नः शिखिपिच्छाभरणशिशुर्दृशोः ।

युगलं विगलन्मधुद्रव स्मितमुद्रामृदुना मुखेन्दुना ॥

SiSireekurute kadA nu na: SikhipincAbharanaSiSur drSo: |

yugaLam vigaLan madhudrava smita mudrA mrdunA mukhendunA ||

When will the child KrishNa wearing the ornament of the peacock feathers please our eyes with His soft moon-like face giving out His nectarine smile!

Let us see how Narayana bhattadhri describes the form of KrishNa adorned by peacock feathers and His smile.

नीलाभं कुञ्चिताग्रं घनममलतरं संयतं चारुभङ्ग्या

रत्नोत्तंसाभिरामं वलयितमुदयच्चन्द्रकैः पिच्छजालैः ।

neelAbham kuncitAgram ghanam

amalataram samyatam cArubhangyA

ratnottamsAbhirAmam valayitam

udayat candraikai: pinchajAlai: |

-- (Narayaneeyam - 100-2)

The hair of KrishNa is thick and black, curling at the ends and bound beautifully and adorned with gems. On that the peacock feathers shine with the eye-like center resembling the rising moon.





Vedanta desika gives a tall order to the Lord:

अधराहित चारु वंश नाळाः

मकुटालम्बि मयूर पिञ्छमालाः ।

हरिनील शिला विभङ्ग नीलाः

प्रतिभाः सन्तु मम अन्तिम प्रयाणे ॥

adharAhita cAru vamsa nALaa:

makuTaalambi mayoora pinchamAlA: |

harineela silA vibhanga leelA:

pratibhA: santu mama antimaprayaaNe ||

--GopAlavimsathi-12

Desika entreats the Lord to appear in front of him during his last journey with all His splendour, His flute on His lower lip, peacock feather applied to His locks as an ornament and His body shining like a blue sapphire.





SLOKAM 25

कारुण्यकर्बुरकटाक्षनिरीक्षणेन

तारुण्यसंवळितशैशववैभवेन ।

आपुष्पता भुवनमद्भुतविभ्रमेण

श्रीकृष्णचन्द्र ! शिशिरी पुरु लोचनं मे ॥

kAruNyakarbura kaTaakSha nireekshaNena

tAruNya samvaLita SaiSava vaibhavena |

ApushNatA bhuvanam adbhutavibhrameNa

SrI krshNa candra SiSiree puru locanam me ||

Oh KrishNa candra, with Your look tender with mercy, with Your form elegant and young, with Your sportive acts that nourish the whole world, cool down my eyes also.

Here KrishNa is called **KrishNa Candra**, the moon who is KrishNa. It denotes wonder as He is KrishNa; dark and yet He is the moon. He is elegant like the moon, nourishes the world by His nectar of glance, which are like the rays of the moon. The commentators say that by denoting KrishNa as the moon the eye of the devotee signifies the lily, kumudha that blossoms by the rays of the moon.

The eyes of the Lord are compared to both the Sun and the Moon, fierce like the Sun towards the wicked and cool like the Moon towards His devotees. Andal says, 'thingaLum aadhitthiyanum ezhundhaarpol angaN iraNdum koNdu engal mel nokkudhiyEl engal mEl Saapam izhindhElO rempaavaai'. (Thiruppavai-23)





Dark but a Moon!
Hedathale SrI KrishNa (Courtesy:Sri.Lakshminarasimhan Sridhar)





It means that if the Lord looks at us with both His eyes like the rising Sun and the Moon, our sins will be washed off. Rising Sun is quite pleasant and the Moon is always cool.

Here KrishNa himself is addressed as candra because His whole being is oozing with nectar and His glance full of mercy will be cooling to the devotee who is tormented by the heat of the samsara.





SLOKAM 26

कदा वा काळिन्दीकुवलयदळश्यामलतराः

कटाक्षा लक्ष्यन्ते किमपि करुणावीचिनिचिताः ।

कदा वा कन्दर्पप्रतिभटजटाचन्द्रशिशिराः

किमप्यन्तस्तोषं ददति मुरळीकेळिनिनदाः ॥

KadaA vaa kaalindee kuvalayadaLa SyAmalatarA:

KaTaakshA lakshyante kimapi karuNaa veeci nicitA: |

KadaA vaa kandarpapratibhaTa jaTaacandra SiSirA:

Kimapi antastosham dadati muraLee keLininadA: ||

When will the glances of KrishNa, darker than the blue lotuses in the river Yamuna, sending out the waves of indescribable mercy, be seen by me? When will the sound of His flute, cooler than the rays of the moon on the matted hair of Siva give me pleasure?

This is a beautiful sloka describing the yearning of the devotee for the kaTaaksha and hearing the venuNaada of the Lord. The glances of KrishNa are sending out waves of mercy, **karuNaaveecinicitAh**, and the poet says that they are indescribable in their showering of mercy and more beautiful than the blue lotuses in the river Yamuna. The eyes of KrishNa are like red lotuses but the pupils of the eyes are dark blue in colour resembling the blue lotuses. The blue lotuses that are found in the river Yamuna are even darker than usual because of the dark colour of the water of Yamuna. KrishNa's glances are even darker like rain-bearing clouds, owing to perhaps their quality of showering mercy. So





it is indescribable. The kuvalaya flowers are moving constantly with the waves of the river. Similarly the eyes of KrishNa are moving with the waves of mercy among His devotees. The word **kaTaaksha** is derived as **kaTanti aksheeniyeshu te**. The verb **kaT**, to show, to display. Hence the glances of the Lord are **kaTaaksha** that show mercy. **KaTanti, vivida rasaaan varshanti, aksheeni, drshTayah, yesu te**, is how the word is explained by the commentators. The glance showers all sentiments besides mercy, are communicative of His grace.

The second thing yearned by the devotee is the sound of music from the flute of KrishNa. It is cooling to the love-Stricken hearts of the devotees with madhurabhakthi, and creates inner joy. The reason for this is that it is cool like the rays of the moon on the matted locks of Siva. There is a beautiful explanation for the extraordinary coolness of the moon on the head of Siva. Lord Siva bears the river Ganges on His head which is under the shadow of His matted locks and hence cooler than elsewhere. The moon on His head is being continuously bathed by that water and hence the extraordinary coolness of His rays. Here the idea in combining the sight of the glance and the hearing of the music of the flute is that the former is giving solace by perception which is quite understandable but the latter, though distant, creates happiness inside in the same manner. This is similar to the solace obtained by mere chanting of His name which is equally effective as the darsan.





Attractive Glances!



SLOKAM 27

अधीरमालोकितमार्द्रजल्पितं

गतं च गम्भीरविलासमन्थरम् ।

अमन्दमालिङ्गितमाकुलोन्मद-

स्मितं च ते नाथ वदन्ति गोपिकाः ॥

adheeram Alokitam Ardrajalpitam

gatam ca gambheera vilAsa mantharam |

amandam Alingitam Akula unmada-

smitam ca te nAtha vadanti gopika: ||

Oh Lord! The gopis know Your glance always moving, Your speech full of love, Your gait majestic and enchanting, Your close embrace and Your intoxicating smile.

KrishNa looks at the gopis and His eyes are always darting to and fro, **adheeram Alokitam** which makes His glances attractive. The word **adheeram** may also be derived as **na dheeh**, **adheeh**, meaning delusion (**dhee** meaning intellect **na dheeh** denotes delusion) and **tam raati**, that which gives or creates delusion, implying that the glances of KrishNa makes them forget themselves. This is further enhanced by His **Ardrajalpitam**, loving speech. The gait, **gatam**, of KrishNa is **gambheera**, majestic, **vilAsam**, graceful and **mantharam**, enchanting. When He embraces them, **Alingitam**, with love it is full of feeling, **amandam** and on the top of everything His smile is intoxicating, **Akula unmadasmitam**.





SLOKAM 28

अस्तोकस्मितभरमायतायताक्षं

निश्लेषस्तनमृदितं व्रजाङ्गनाभिः ।

निस्सीमस्तबकितनीलकान्तिधारं

दृश्यासं त्रिभुवनसुन्दरं महस्ते ॥

astokasmitabharam AyatAyatAksham

niSSeshastanamrditam vrajAnganAbhi: |

nisseemastabakita neelakAntidhAram

drSyAsam tribhuvanasundaram mahaste ||

May I be blessed to see Your lustrous form, of immense blue light, embraced tightly by the gopis, most beautiful in all the three worlds, Your long eyes made longer, blossoming with Your wide smile.

Leelasuka expresses his wish to see the form of KrishNa, and he visualizes the lustrous form like a shining blue light, nisseemastabakita neela kAntidhAram with His long eyes even looking longer, AyatAyatAksham, like full blown lotuses with His wide smile, astokasmitabharam. The form of KrishNa is most beautiful as He was closely embraced by the gopis, niSSeshastanamrditam vrajAnganAbhi:and hence it is attractive to the inhabitants of all the three worlds, tribhuvanasundaram, who consider the manifestation of the Lord as KrishNa to be the most enchanting especially during the rasakreeda.





SLOKAM 29

मयि प्रसादं मधुरैः कटाक्षै-

र्वशीनिनादानुचरैर्विधेहि ।

त्वयि प्रसन्ने किमिहापरैर्न-

स्त्वय्यप्रसन्ने किमिहापरैर्नः ॥

mayi prasAdam madhurai: kaTaakshai:

vamSeeninAdAnucarai: vidhehi |

tvayi prasanne kimihAparairna:

tvayyaprasanne kimihAparai: na: ||

Oh Lord! Direct Your glances which are as sweet as Your music from the flute towards me. When You are pleased with me why do I need other things and when You are not what is the use of other things?

The poet prays to KrishNa, "Please direct Your glances towards me". The glances of KrishNa invoke the same sweet sensation as His music flowing through the flute. This reflects the idea already expressed in the sloka 26 where the poet yearns for the glances as well as the sound of the music from the flute. The former gives joy to the eyes and the latter to the ears. Both are inseparable. When one gets the grace of the Lord, other things are mere trifle. When the grace of the Lord cannot be had, then also other things fail to please. This is similar to the sloka of Desika in his kaamasikaashtaka, where he says, "tvayi rakshati rakshakai: kim anyai: tvayi ca arakshati rakshakai: kim anyai", which means that when the Lord Nrsimha is there to protect why does





one need anybody else and when He does not what is the use of others who are powerless because He is the inner strength of all.





SLOKAM 30

निबद्धमुर्धाञ्जलिरेव याचे

नीरन्ध्रदैन्योन्नतमुक्तकण्ठम् ।

दयाम्बुधे देव भवत्कटाक्ष-

दाक्षिण्यलेशेन सकृन्निषिञ्च ॥

nibaddha moordhAnjalireva yAce

neerandhra dainyonnata muktakanTham |

dayAmbudhe deva bhavatkaTaaksha

dAkshiNyaleSena sakrt nishinca ||

Oh Lord, the ocean of mercy, with hands folded over my head, I entreat you, please sprinkle me, who is crying out loudly with incessant misery in this world, with the drops of Your merciful glance,once.

The poet prays with hands folded on his head, nibaddha moordhAnjali, to the Lord to shower him with at least few drops of mercy, kaTaaksha dAkshiNyaleSa, by His glance once, sakrt, as he is crying out piteously with incessant misery, neerandhra dainyonnata muktakanTham, living in this world.





The beauty of Your childhood form!

(Thanks:Sou.R.Chitralekha)





SLOKAM 31

पिच्छावतंसरचनोचितकेशपाशे

पीनस्तनीनयनपङ्कजपूजनीये ।

चन्द्रारविन्दविजयोद्यतवक्त्रबिम्बे

चापल्यमेति नयनं तव शैशवे नः ॥

pinchAvatamsa racanocita keSapaaSe

peenastaneenayana pankaja poojaneeyai: |

candra aravinda vijayodyata vaktrabimbe

cApalyameti nayanam tava SaiSave na: ||

Our eyes are drawn towards the beauty of Your childhood form, the locks adorned with peacock feathers, worshipped by the lotus eyed gopis, and the face which conquers both the moon and the lotus.

Here the poet visualizes the childhood form, **SaiSavam**, of KrishNa and says that the eyes of the devotees long to see Him, **cApalyam yEti nayanam**, with His locks of hair decorated with the peacock feathers, **pinchAvatamsa racanocita keSapaaSe**. The eyes of the gopis are like lotuses, **peenastaneenayana pankaja**, offered for His worship, **poojaneye**, as the glances are directed towards Him like flowers thrown at His feet. His face conquers the moon and the lotus, **candra aravinda vijayodyata**; in their charm and beauty. Devotees perceive His face as oozing nectar of joy more than the nectarine rays of the moon - cool and pleasant to all beings. The beauty of His face surpasses that of the lotus. The eyes of the gopis resembling lotuses blossom on seeing His moon-





like face instead of fading as it is usual with the lotuses and hence He has conquered the moon. Being ever in full bloom His face conquers the lotuses also.





SLOKAM 32

त्वच्छैशवं त्रिभुवनाद्भुतमित्यवैमि

यच्चापलं च मम वागविवादगम्यम् ।

तत्किं करोमि विरणन्मुरलीविलास-

मुग्धं मुखाम्बुजमुदीक्षितुमीक्षणाभ्याम् ॥

tvat SaiSavam tribhuvanAdbhutam iti avaimi

yaccApalam ca mama vAgavivAdagamyam |

tatkim karomi viraNan muraLeevilAsa

mugdham mukhAmbujam udeekshitum eekshaNaabhyAm ||

I know that Your childhood form is the wonder of the three worlds and my desire to see You is indescribable by words. What do I do to see Your lotus-like face more beautiful with the flute that creates sweet music?

Leelasuka continues to describe the childhood form of KrishNa in this sloka. He says that it is **tribhuvana adbhutam**, wonder of the three worlds. The desire to see that form cannot be measured in words, **vAk avivAdagamyam**. Leelasuka says that though the longing to see the divine form of KrishNa as a child is so great that it cannot be expressed in words the form of the Lord is so wonderful, **tribhuvana adbhutam** that Leelasuka is dismayed as to how he could see it, **udeekshitum eekshaNaabhyAm kim karomi**. KrishNa with the flute on His lips, **viraNan muraLeevilAsa mugdham mukhAmbujam**, presents an enchanting picture that creates longing in the mind of the devotee.

The commentators explain the word **tribhuvana adbhutam** thus: The tribhuvan





mentioned here is the three worlds referred to here are Mathura, Gokula and Brindhavana, the word **tribhuvana** derived as **trishu bhoo: yasya tat tribhoo:**, the three lands. **ata eva vanAni ena tat tribhuvanam**. The forests like Brindhavan, which are wonderful on account of being inhabited by KrishNa.

One is reminded of the desire of Arjuna to see the wonderful cosmic form of KrishNa and entreats Him to show it and the Lord gives divine sight in order to enable Arjuna to see it. Similarly Leelasuka may be praying that he should be given the power to see the divine form.

The words **udeekshitum eekshaNaabhyAm** deserves special mention. It means to see with my eyes. As one could see only with eyes it appears superfluous to say so but what it means is that the eyes can be termed as seeing, only if they see the divine form. The parallel idea is found in *Srimad Bhagavatha* as '**barhAyite te nayane naraaNaam lingAni vishNoh na nireekshato ye**', (S.B 2-3-22), meaning, the eyes of those who do not see the form of Lord VishNu are only similar to the eyes in the peacock feathers.





SLOKAM 33

पर्याचितामृतरसानि पदार्थभङ्गी-

फलूनि वलितविशालविलोचनानि ।

बाल्याधिकानि मदवल्लु वभाविनीभीः

भावे लुठन्ति सुकृतां तव जल्पितानि ॥

paryAcita amrtarasAni padArthabhangee

phalgUni valgita viSaala vilocanAni |

bAlyAdhikAni madavallava bhAvineebhi:

bhAve luThanti sukrthAm tava jalpitAni ||

Your talk with the enchanted gopis which spreads nectar-like sweetness around, contain hidden meaning being beyond that of a young boy, and hence delightful, causing eyes to widen with joy, and keeps recurring in the minds of the blessed.

The conversations KrishNa exchanges with the gopis, His eyes wide and beautiful, valgita viSaala vilocanAni, give them delight as though spreading nectar around, paryAcita amrta rasAni being beyond His tender years, bAlyAdhikAni containing inner meaning, padArthabhangee, comprehended only by them. This is contemplated by the blessed ones again and again, bhAve luThanti sukrthAm.





SLOKAM 34

पुनः प्रसन्नेन मुखेन्दुतेजसा

पुरोऽवतीर्णस्य कृपामहाम्बुधेः ।

तदेव लीलामुरळीरवामृतं

समाधिविघ्नाय कदानु मे भवेत् ॥

puna: prasannenea mukhendu tejasA

purovateernasaya krpAmahAmbudhe: |

tadeva leelAmuraLee ravAmrtam

samAdhivighnAya kadAnu me bhavet ||

When will my contemplation be disturbed by the appearance of Him, who is the great ocean of mercy, in front, with the nectar of the sound of His flute, with redoubled lustre on His moon-like face?

The devotee is contemplating on the form of the Lord in his mind and he wishes that his meditation should be disturbed by nothing else except the Lord Himself with His presence in front, with more lustrous form than that which is visualized in the heart, playing His flute, hearing which the meditation should be disturbed only to see the Lord Himself in front. This sloka brings to mind the episode of Dhruva in Srimad Bhagavatham. When Dhruva was seeing the Lord inside his heart the Lord Himself appeared in front but the boy did not see Him as he was concentrating on the form inside. Then the Lord made the form inside his heart disappear, then Dhruva opened his eyes and beheld the Lord in front. This is the state Leelasuka wishes to attain.





SLOKAM 35

भालेन मुग्धचपलेन विलोकेनेन

मन्मानसे किमपि चापलमुद्वहन्तम् ।

लोलेन लोचनरसायनमीक्षणेन

लीलाकिशोरमुपगूहितुमुत्सुकोऽस्मि ॥

bhAlena mugdhacapalena vilokanena

manmAnase kimapi cApalam udvahantam |

lolena locana rasAyanam eekshaNena

leelAKiSoram upagoohitum utsuko asmi ||

I am anxious to embrace the playful boy, who kindles desire in my mind by His actions and lovely glances of His dancing eyes, which delights, my eyes.

KrishNa is called leelAKiSora, playful boy or being a boy through His leela. By looking at Him everyone acquires a pleasure so great that they seem to embrace him, upagoohitum by their eyes. The sight of Him acts as a locanarasAyanam, elixir to the eyes and the mind becomes excited kimapi cApalam udvahantam by His lovely dancing glances, mugdhacApalena vilokanena.





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His lower lip resembling the bimba fruit

(Thanks:Smt.Krishnapriya)





SLOKAM 36

अधीरबिम्बाधरविभ्रमेण

हर्षाद्रविणुस्वरसम्पदा च ।

अनेन केनापि मनोहरेण

हा हन्त हा हन्त मनो धुनोति ॥

adheerabimbAdhara vibhrameNa

harshArdra veNusvara sampadA ca |

anena kenApi manohareNa

hA hanta hA hanta mano dhunoti ||

By the beauty of the moving lower-lip like the bimba fruit and the richness of the sound of the flute exuding joy, there is something forceful that makes my mind restless. Alas alas!

KrishNa is playing the flute and His lower lip resembling the bimba fruit by its redness is moving due to this and it is beautiful, **adheera bimbAdhara vibhrameNa** to look at. The sound of the music that flows from the flute expresses the joy felt by Him, **harshArdra veNusvara sampadA ca** and creates the same feeling on the listeners. Leelasuka wonders at the power of the form and the music that makes the mind restless and yearns to reach Him.





SLOKAM 37

यावन्न मे निखिलमर्महृदाभिघात-

निस्सन्धिबन्धनमुदेत्यसवोपतापः ।

तावद्विभो भवतु तावकवक्त्रचन्द्र-

चन्द्रातपद्विगुणिता मम चित्तधारा ॥

yAvanna me nikhilamarmadrDhaabhighAta

nissandhi bandhanam udeti asavopatApa: |

tAvat vibho bhavatu tAvakavaktracandra

candrAtapadviguNitA mama cittadhArA ||

Oh Lord! Let my contemplation on Your moon-like face become redoubled with the lustre of Your face like that of the moonlight before my limbs are shattered by the attack of death on the whole of my body.

The Lord says in Bhagavatgita, 'antakaale ca mAmeva smaran muktvAa kalebharam; yah prayAti sa madbhAvam yAti nAstyatra samSayah'.

"The one who leaves this body thinking of Me even at the last moment attains Me without a doubt". Here the word 'ca' is very important. It means that one who thinks of the Lord throughout his life and during his last moments. The stories like that of Ajamila extolling the utterance of narayana nama inadvertently is to extol the importance of the nama. Ajamila was pious earlier and by God's grace he regained his earlier state after the incident of vishnudhoothas coming and saving him which happened only through the will of the Lord. So to remember Him at the last moment of life is not that easy and





requires lifelong practice. This too happens with His grace only. So the devotees pray to the Lord to give them the wisdom to think about Him at the time of death.

We have a sloka from Mukundamala and a pasuram by PeriazhvAr to illustrate that even the ardent devotees are with trepidation regarding this and pray to the Lord to save them.

KulaSekhara AzhvAr says,

कृष्ण त्वदीय पदपङ्कज पञ्जरान्तम्

अद्यैव मे विशतु मानस राजहंसः ।

प्राणप्रयाणसमये कफवातपित्तैः

कण्ठावरोधनविधौ स्मरणं कुतस्ते ॥

krshNa tvadeeya padapankaja panjarAntam

adyaiva me viSatu mAnasa rAjahamsa: |

praaNaprayaaNasamye kapavAtapittai:

kaNThAvarodhanavidhOu smaraNam kutaste ||

--MukundamALA, SLOkam 7

The meaning of the sloka is as follows:

"Let my mind which is like mAnasa rAjahamsa, royal swan in the Maanasa Lake, enter into the cage of Your feet now itself. When my life is about to depart, and my throat and other parts are affected by kapa, vaatha and pittha, the disorders of the faculties, where is the possibility of remembering You". The





feet of the Lord are like the cage that protects the mind from straying outside and the mind like the royal swan that resorts to the Manasa lake revels in the memory of the Lord.

PeriAzhvAr says that he will not remember the Lord at the time of death and hence he is telling the Lord now itself to save him then.

It is a common misconception that one can shelve the thought of the Lord till the old age and while young we can enjoy life. Unless we make an effort in the prime of life to turn towards God we will never be able to make it in old age where both body and mind become weak.





SLOKAM 38

यावन्न मे नरदशा दशमी दृशोऽपि

रन्ध्रादुदेति तिमिरीकृतसर्वभावा ।

लावण्यकेलिभवनं तव तावदेतु

लक्ष्म्याः समुत्क्वणितवेणुमुखेन्दुबिम्बम् ॥

yAvanna me naradaSaa daSamee drSo api

randhrAt udeti timireekrta sarvabhAvA: |

lAvaNya keLibhavanam tava tAvadetu

lakshmyA: samutkvaNita veNumukhendu bimbam||

Until the darkness envelops me through my eyes at the tenth stage of human life, may Your moon-like face, the playground of all the beauty and the source of sweet music from the flute, appear before me with its full splendour.

Leelasuka wishes to enjoy the beauty and the music of KrishNa till the last moment. The tenth stage of human life is death. It could mean the end of the tenth decade signifying the end of life or the end of the different stages of life like babyhood, childhood etc.

At the time of death when all the faculties are inactive and lastly the eyes close in death enveloping one in darkness. Till that time, Leelasuka prays to the Lord to appear in front of Him in full splendour of His beauty playing the flute. What a wonderful end to aspire for!

VedAnta desika in his GopAlavimSati says,





अधराहित चारु वंशनाळाः

मकुटालम्बि मयूर पिञ्छ मालाः ।

हरिनील शिला विभङ्ग नीलाः

प्रतिभाः सन्तु मम अन्तिम प्रयाणे ॥

adharAhita cAru vamsa naaLaa:

makuTaalambhi mayoora pincha mAIA: |

harineela SilA vibhanga neelA:

pratibhA: santu mama antima prayaaNe ||

Desika entreats the Lord to appear in front of him during his last journey with all His splendour, with His flute on His lower lip, peacock feather decorating His crown, and His body of blue hue like sapphire.



Swami Desika's wish





SLOKAM 39

आलोललोचनविलोकितकेळिधारा-

नीराजिताग्रसरणेः करुणाम्बुराशेः ।

आर्द्राणि वेणुनिनदैः प्रतिनादपूरै-

राकर्णयामि मणिनूपुरशिञ्चितानि ॥

Alalalocana vilokita keLidhArA

neerAjitagrasaraNe: karuNaamburaaSe: |

ArdraaNi veNuninadai: pratinAda poorai:

AkarNayAmi maNinoopura sincitAni ||

I am hearing the sound of anklets filled with gems, like the time-beat for the music of the flute of KrishNa, the ocean of mercy, who have been performed mangalarathi by the moving eyes of the gopis along His path.

When KrishNa walks or rather dances with His anklets keeping time with His music from the flute, the eyes of the gopis who are watching Him come with their eyes moving from His face to the feet and back and it looks like as though they are doing mangalrathi to KrishNa with their eyes.





SLOKAM 40

हे देव हे दयित हे जगदेकबन्धो

हे कृष्ण हे चपल हे करुणैकसिन्धो ।

हे नाथ हे रमण हे नयनाभिराम

हा हा कदा नु भवितासि पदं दृशोर्मे ॥

hE deva hE dayita hE jagadekabandho

hE krshNa hE capala hE karuNaikasindho |

hE nAtha hE ramaNa hE nayanAbhirAma

hA hA kadA nu bhavitAsi padam drSorme ||

Oh Lord, oh beloved one, Oh the only close relative of the whole world, Oh KrishNa, oh the eternal benefactor of the devotees, oh the ocean of mercy, oh master oh dear one, the beautiful one, when are You going to be the object of my sight?

The word **deva** is derived as **deevyate iti**, one who plays, shines, pleased or wishes to win etc. Here however the word playful, **leelApara**, may be suitable to KrishNa.

dayita means the beloved. Not only He is the beloved of His devotees they are also loved by Him equally.

bhuvanaikasindho means that He is the one and only relation, **ekabandho**, to all worlds, **bhuvana**.

The word **krshNa** means, besides the one who attracts, **karshati iti**, one who is





the bliss absolute, that is **parabrahman**.

krshirbhoovAcakah Sabdah naSca nirvrttisamjn~akah

tayoraikyam parambrahma krshNaitabhidheeyati

The word **krshi** means the earth and '**na**' means bliss. **Krsh+na=krshNa**. That is, one who gives bliss to earth, the universe.

capala is the one who is bent on gracing the devotees.

karuNaikasindhu He is the only solace and a ocean of mercy.

nAtha- Besides the meaning of master or lord, this word is derived from the root '**naaTh**' to ask or to bless with. So here the word **naaTha** may mean the one who blesses the devotees with what they ask for.

ramaNa- **ramayati cittam iti ramaNah**. The one who pleases the heart.

nayanAbhirAma means the one who is a delight of the eyes.





SLOKAM 41

अमून्यधन्यानि दिनान्तराणि

हरे त्वदालोकनमन्तरेण ।

अनाथबन्धो करुणैकसिन्धो

हा हन्त हा हन्त कथं नयामि ॥

amooni adhanyAni dinAntaraaNi

hare tvadAlokanam antareNa |

anAthabandho karuNaiakasingho

hA hanta hA hanta katham nayAmi? ||

Oh Ocean of Mercy, the refuge of the destitutes, how am I going to bear the days that intervene before I see you, as the days without Your darsan are inauspicious and waste.

In the previous sloka Leelasuka asked the Lord "When will I see you?" Anticipating the answer that he has to exhaust his prarabdha before he gets the grace of the Lord, Leelasuka is entreating KrishNa to do away with his prarabdha which stands as an obstacle between him and his heart's desire by saying that he cannot bear the separation from KrishNa and the days intervene between His darsan and now are unbearable and **adhanyAni**, evil. He calls KrishNa **kripAsindhu**, Ocean of Mercy, meaning that if He wills He could destroy the karma that prevents one from seeing Him. Leelasuka says that the Lord is also **anAthabandhu**, only true relative of a devotee who has no other to resort to.





SLOKAM 42

किमिह शृणुमः कस्य ब्रूमः कथं कृथमाशया

कथयत कथां धन्यामन्यामहो हृदयेशयः ।

मधुरमधुरस्मेराकारे मनोनयोत्सवे

कृपणकृपणा कृष्णे तृष्णा चिरं बत लम्बते ॥

kim iha SruNuma: kasya brooma: katham krtham aaSayaa

kathayata kathAm dhanyAm anyAm aho hrdayeSaya: |

madhura madura smerAkAre manonayanotsave

krpaNakrpaNaa krshNe trshNaa ciram bata lambate ||

What can we hear, whom can we tell, and how it was done, everything is a great wonder and He is sleeping in our heart. Speak only about His stories and not anything else. The longing, like that of a miser to his wealth, has taken hold long since, for KrishNa who has sweet, sweet smile giving joy to the eyes and the heart.

Leelasuka here explains the joy experienced by the devotee when he finds the Lord in His heart. Once He comes in and finds a place in our hearts He will never leave and rests there peacefully which is denoted by **hrdaye Sayah**, one who sleeps in the heart. When one has that experience the ears do not hear anything else, **kim iha SruNumah** except His nama and **kathaa, kathayata kathAm dhanyAm**. It is not possible to convey the experience of finding the Lord inside and the joy born out of it, as Thyagaraja says, '**eelAgani vivarimpalEnu tsAlasvAnubhavavEdhyamE**,' it cannot be described in words but





could be understood only by experience. This is exactly what is meant by the words of Leelasuka, **kasyabroomah**. The attitude of a devotee on having the Lord in his heart is like that of a miser who does not let go his wealth. Nammazvar says '**unnai ennuLLe kuzhaittha em maindhaa, vAnERE ini enguppoginRadhE ----unaai naan adaindhEn viduvEnO,**' (Thiruvaimozi-2-7- 9 and 10) meaning that "You have come inside me, and how can You go from here because once I got You I will never let You go".

kathayata kathAm dhanyAm- Leelasuka advises everyone to give up worthless talk and to engage ourselves only in the talk of Him and His **kathA**, as the Lord Himself says in the Bhagavatgita, the devotees are always engrossed in the thought of the Lord and they communicate with each other about the glory of the lord and speak only of Him reveling in it. '**maccittA madgatapraaNaah bodhayanatah parasparam kathayantaSca mAm nityam tushyanti ca ramanti ca**'. (BG-10.9). The Upanishad also enjoins this-'**tamevaikam jAnatha AtmAnam anyA vAco vimuncatAmrtasyaisha setuh**'. (Mund.Up.2-2-5) meaning, 'know only Him and give up all other talk. This is the bridge for moksha.'



SLOKAM 43

आभ्यां विलोचनाभ्यामम्बुजदललितलोचनं बालम् ।

द्वाभ्यामपि परिरब्धुं दूरे मम हन्त दैवसामाग्री ॥

Abhyaam vilocanAbhyAm ambujadaLalalita locanam bAlam |

dvAbhyAm api parirabdhum doore mama hanta daivasAmAgree ||

I wish to embrace the child, KrishNa, having eyes like the lotus petals, with my two eyes. But far is the divine grace for me to do so.



I wish to embrace the child, KrishNa!
(Courtesy:Sri.Lakshminarasimhan Sridhar)

Leelasuka expresses his wish to embrace KrishNa appearing as a child, bAlam, with His eyes resembling the petals of lotuses, ambujadaLalalitam. It is not possible to do so by his arms since the divine form is not gross like ours. So he wants to embrace Him, parirabdhum with his two eyes, Abhyaam dvAbhyAm vilocanAbhyAm serving as his arms but even that is not possible, he laments, hanta, because he lacks the divine grace to do so as the form of the Lord is not appearing in front, doore mama daivasAmAgree, because this divine experience seems to be far away for him.



SLOKAM 44

अश्रान्तस्मितमरुणारुणाधरोष्ठं

हर्षार्द्रद्विगुणमनोज्ञवेणुगीतम् ।

विभ्राम्यद्विपुलविलोचनार्धमुग्धं

वीक्षिष्ये तव वदनाम्बुजं कदा नु ॥

aSrAntasmitam aruNaaruNaadharoshTham

harshArdradviguNamanojn~a veNugeetam |

vibhrAmyat vipula vilocanArdhamugdham

veekshishye tava vadanAmbujam kadA nu ||

When indeed am I going to see Your lotus-like face with its everlasting smile on the red - red lips, giving out the music of the flute which is doubly attractive due to the joy expressed through it, and with eyes half closed and incessantly moving and wide?

The face of KrishNa is aSrAantasmitam, with uninterrupted smile. In the whole of KrishNavathara it is difficult to imagine KrishNa not smiling wherever He is and whatever He does, unlike in other avatharas, where one could imagine the Lord showing anger at least, and in Ramavatara one could see Rama showing all the nine rasas on different occasions.

His lower lip, adharoshTham, are redder than the red, aruNaaruNaadharam, and the venu naadham that comes out of His lips is doubly fascinating because of the quality of the music and also due to the joy expressed through it.





The eyes of KrishNa are half closed and hence more beautiful, ardhamugdham, in the ecstasy of the music and it is incessantly moving, vibhrAmyat, and wide, vipula.

The doubt that may arise is, if the eyes are half closed how can they be described as wide, vipula? His eyes are not half-closed in the ordinary sense of the term but it is half-closed because it is full of mercy. Hence it is wide. Leelasuka exclaims that when he is going to see the face of the Lord as described.





SLOKAM 45

लीलायताभ्यां रसशीतलाभ्यां

नीलारुणाभ्यां नयनाम्बुजाभ्याम् ।

आलोकयेद्भुतविभ्रमाभ्यां

बालः कदा कारुणिकः किशोरः ॥

leelAyatAbhyAm rasaSeetalAbhyAm

neelAruNaabhyAm nayanAmbujAbhyAm |

Alokayet adbhutavibramAbhyAm

bAla: kadA kAruNika: kiSora: ||

When will the playful but merciful KrishNa look at me with His eyes, that are enchanting and moving, dark and red at the ends, cool with mercy?

Leelasuka wishes that even if he cannot see KrishNa at least KrishNa would see Him because He is **kAruNika**, full of mercy, though He seems to be just a **kiSora**, playful boy. His eyes are wide with playfulness, **leelAyata**, like that of a child but His glances are cool and merciful, **rasaSeetala**, to the devotee giving solace from the heat of the samsara. His eyeballs are dark and at the ends the eyes are red like a lotus, **neelAruNa**, thus signifying beauty, and also they move enchantingly, **adbhutavibhrama**.





SLOKAM 46

बहुलचिकुरभारं बद्धपिञ्छावतंसं

चपलचपलनेत्रं चारुबिम्बाधरोष्ठम् ।

मधुरमृदुलहासं मन्थरोदारलीलं

मृगयति नयनं मे मुग्धवेषं मुरारेः ॥

bahuLacikurabhAram baddhapiNchAvatamsam

capala capala netram cArubimbAdharoshTham |

madhura mrdulahAsam mantharodAraleelam

mrgayati nayanam me mugdhavesham murAre: ||

My eyes are searching for the enchanting form of KrishNa, mugdhavesham murAreh, with His abundant tresses, bahuLacikurabhAram, decorated with the peacock feathers, baddha pinchAvatamsam, with His eyes always dancing here and there, capala capala netram, with His lower lip red like the bimba fruit, cArubimbAdharoshTham, sporting a sweet and charming smile, while His actions though seem to be playful, are capable of bestowing everything like the celestial wish-giving tree.

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SLOKAM 47

बहुलजलदच्छायाचोरं विलासभरालसं

मदशिखिशिखालीलोत्तंसं मनोज्ञमुखाम्बुजम् ।

कमपि कमलापाङ्कोदग्रप्रपन्नजगज्जितं

मधुरिमपरीपाकोद्रेकं वयं मृगयामहे ॥

bahula jaladachAyA coram vilAsabharAlasam

madaSikhiSikhA leelottamsam manojn~a mukhAmbujam |

kamapi kamalA pAngodagra prapanna jagajjitam

madhurimapareepAkodrekam vayam mrgayAmahe ||

We seek Him, who has appropriated the hue of the dark clouds, bahula jaladacchAyA coram, who shines out of abundance of joy, vilAsabharAlasam who is wearing the feather of a hefty peacock playfully on His head, madaSikhiSikhA leelottamsam, whose face is enchantingly beautiful like a lotus, manojn~a mukhAmbujam, who is the abode of abundant sweetness, madhurimapareepAkodrekam, who is won over by the world of prapannas, who are blessed with the side-long glance of Lakshmi, kamalA pAngodagra- prapanna jagajjitam.

The prapannas are those who have surrendered to the Lord, and this happens only due to the katAksha of Lakshmi. Here what is meant is the purushakaara of Thayaar, without whose glance the grace of the Lord cannot be had. This has been emphasized by Desika and AzhvArs.





SLOKAM 48

परामृश्यं दूरे परिशदि मुनीनां ब्रजवधू-

दृशां दृश्यं शश्वत्त्रिभुवनमनोहारिवपुषम् ।

अनामृश्यं वाचामनिदमुदयानामपि कदा

दरीदृश्ये देव दरदलितनीलोत्पलनिभम् ॥

parAmrSyam dhoore pariSadi muneenAm vrajavadhoo

drSaam drSyam SaSvat tribhuvana manohAri vapusham |

anAmrSyam vAcAm anidam udayAnAm api kadA

dareedrSye deva daradaLita neelotpalanibham ||

He is being enquired always by the sages yet remains inaccessible to them but easily visible to the gopis. He is incomprehensible even to the Vedas which have divine origin. When will I see the form of the Lord, resembling a fresh blue lotus and attractive to all the three worlds?

KrishNa was not accessible even to the sages, **doore pariSadi muneenAm**, who meditate on Him through penance and enquiries, **parAmrSyam**, through the sastras. Even the Vedas which are un-originated, **anidam udayAanAm** are not able to describe Him fully, **anAmrSyam**. Yet He is easily seen and enjoyed by the gopis, **vrajavadhoo drSaam drSyam**. This is the power of bhakthi.

The Lord says in the Gita,

"I am not to be seen by Vedas, by penance or by any austerities except through bhakthi," '**nAham vedairna tapasA----bhaktyA tu ananyayA Sakyam**'. (BG-11-53,





Easily visible to the gopis



54) Vedas themselves say,

नायमात्मा प्रवचनेन लभ्यो न मेधया न बहुना श्रुतेन ।

यमेवैष वृणुते तेन लभ्यः

nAyam Atma pravacanEna labhyah na mEdhayA na SrutEna |

yamEvaisha vrNuttE tEna labhyah

----KaThopanishad 2-2-23

The supreme self can never be attained through discourses, nor by intellect, nor by hearing. Only whom He chooses, by him alone can He be attained.

The Vedas are called apourusheya, not composed by anyone but have eternal existence being part of the Lord. They, in spite of being the only source of knowledge about Parabrahman, are not able to describe Him fully.

Vedanta Desika says this beautifully in Yadhavabhyudhaya.

'yadekaika gunaprAnte SrAntAh nigamavandinah yathAvatvarNane
asya'

Meaning, the Vedas starting to talk about His guNas become tired even before they finish describing one of them.

Leelasuka himself admonishes those who spend their lives in doing penance in order to see the Lord and asks them to come and see the Supreme reality being bound in a mortar in Gokula. Yasodha was able to bind Him who is out of reach even to the sages through her love. Leelasuka says here that the company of KrishNa was enjoyed by the gopis who were filled with pure love and they were blessed indeed to get the experience not available even to the sages. That is why Andal says, 'arivonrum illAdha Aykkulatthu unthannai piravipperumthanai





puNNiyam yAm udaiyom, we are blessed to have You being born among us in the clan of cowherds who lack knowledge'. She also gives the reason for the Lord doing so. 'Kurai onrum illAdha Govinda unthannodu uravel namakkingu ozhikka ozhiyAdhu', meaning that they cannot survive without His association. That is the height of devotion bhaktyAh parA kAshTaa.





SLOKAM 49

लीलाननाम्बुजमधीरमुदीक्षमाणं

नर्माणि वेणुविवरेषु निवेशयन्तम् ।

डोलायमाननयनं नयनाभिरामं

देवं कदानु दयितं व्यतिलोकयिष्ये ॥

leelAnanAmbujam adheeram udeekshamaaNam

narmaaNi veNuvivareshu niveSayantam |

DolAyamAna nayanam nayanAbhirAmaam

devam kadhA nu dayitam vyatilokayishye ||

When am I going to see and be seen by the beloved Lord, who is a delight to the eyes, whose eyes are like the lotus held for play, dancing, with look that enchants, with His flute emanating sounds that convey secret messages?

The face of KrishNa is described as leelAnanAmbuja, His lotus-like face is full of playfulness, like the lotus held in the hand of Lakshmi. His glances, udeekshaNa, are adheera, making one lose his mental poise, thus making him adheera, weak. Not only that! His eyes are dancing, moving like a swing, DolAyamAna. And He is a delight to the eyes, nayanAbhirAma.

He is inserting secret messages into the holes of His flute, narmaaNi veNuvivareshu nivesayantam, as into a mailbox and delivering them through His music that acts like a postman ! Conveying messages through the music of the flute has also been mentioned by Desika in his Yadhavabhyudhaya. He says, vamSena KrishNah pratisambabhAshe vartAharAn vAmadrsAn kaTaakshAn





The gopis were talking to Him with their beautiful glances, vArtAharAn vAmadrSAn kaTaakshAn to which KrishNa answered with His flute, vamSena krishNah pratisambabhAshe.



Delightful form of the Lord!





SLOKAM 50

लग्नं मुहुर्मनसि लम्पटसंप्रदायि

लेखाविलहिनि रसज्ञमनोज्ञवेषम् ।

राज्यन्मृदुस्मितमृदूलसिताधरांशु-

राकेन्दुलालितमुखेन्दु मुकुन्दबाल्यम् ॥

lagnam muhurmanasi lampatasaampradAyi

lekhAvalehini rasajn~a manojn~avesham |

rajanmrdusmita mrdhoollasitAdharAmSu

rAkendhulAlita mukhendu mukundabAlyam ||

The face of young Mukunda appears frequently in my mind, the form which is like a traditional painting portrayed by desire and delightful to the rasikas of beauty, the soft rays of smile on His lower lip, His moon-like face which is dear even to the full moon.

To a devotee the face of the Lord appears now and again in the mind, lagnam muhurmanasi as always painted by the desire to see Him and it is traditional lampatasaampradAya as PeriazhvAr says, endhai thandhai thandhai thandhai tham mootthappan Ezpadikaal thodangi, meaning that we are Your devotees for several generations.

The form of the Lord is delightful to whom? Only to a rasajn~a, who is filled with the rasanubhava of the divine, rasajn~amanojn~avesham. The smile on His lower-lip sends out the rays of sweetness like that of the moon and even the full moon is seen to extol, rAkendulAlita mukhendu the moon-like face of the





Lord.

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SLOKAM 51

अहिमकरकरनिकरमृदुमृदितलक्ष्मी-

सरसतरसरसिरुहसदृशदृशि देवे ।

व्रजयुवतिरतिकलहविजयिनिजलीला-

मदमुदितवदनशशिमधुरिमणि लीये ॥

ahimakara karanikara mrdu mrdita lakshmee

sarasatara saraSiruha sadrSadrsi dheve |

vrajayuvati rathikalaha vijayanijaleela

madamudita vadanaSaSi madhurimaNi leeye ||

I am engulfed with the sweet moon-like face of KrishNa who has eyes like the gentle lotus softly touched by the rays of the Sun, and who is exalted with the pride of winning the gopis in playful fights.

This sloka and the next two are full of rhetoric beauty which will be felt, not by reading the meaning alone but only by reading the slokas aloud.

ahimakara- opposite of **himakara**, **hima** meaning snow, or dew and hence **ahimakara** is the one who removes the snow, that is the Sun.

karanikara means the host of his rays, which are his hands, karas.

lakshmee is beauty and **mrdu mrdita**, touched softly.

sarsiruha is lotus and **sarasatara** denoted its tenderness.

drsi here denotes the eyes and they are similar, **sadrSa**, to the lotus petals





softly touched by rays of the Sun which open slowly in the morning.

His **leelA**, sport is to appear victorious and therefore happy, **madamudita**, in the love-fights with the gopis, **vrajayuvatiratikalaha**.

Such a face which is like the moon, **vadanaSaSi**, engulfs the consciousness of Leelasuka with its **madhurima**, sweetness.





SLOKAM 52

करकमलदलदलितललिततरवंशी

कलनिनदगळदमृतघनसरसि देवे ।

सहजरसभरभरितदरहसितवीथी-

सततवहदधरमणीमधुरिमणि लीये ॥

karakamala daladaLita laLitataravamSee

kalaninada gaLadamrta ghanasarasi deve |

sahaja rasabhara bharita darahsitaveethee

satatavahat adharamaNi madhurimaNi leeye ||

I am immersed in the sweetness of KrishNa whose lower lip is like a gem, bearing the continuous smile depicting the inner joy and who is like a pond filled with the nectar of sweet sound that flows from His flute on which His fingers like the petals of lotus play by opening and closing the holes.

KrishNa is like a pond, *saras*, which is constantly filled, *ghana*, by the nectar that flows, *gaLadamrta*, in the form of sweet sound, *kalaninada*, from the beautiful flute, *laLitataravamSee*, played upon by His fingers that resemble the petals of lotus, *karakamala daladaLita*, and His lower lip that looks like a gem, *adharamaNi*, always wears a continuous smile, *darahsitaveethee satatavahat*, which is filled with the inner joy that is natural to him, *sahajarasabharabharita*.





SLOKAM 53

कुसुमशरशरसमरकुपितमदगोपी-

कुचकलशघुसृणरसलसदुरसि देवे ।

मदलुलितमृदुहसितमुषितशशिशोभा-

मुहुरधिकमुखकमलमधुरिमणि लीये ॥

kusumaSara Sarasamara kupitamada gopee

kucakalaSa ghusrNarasa lasat urasi dheve |

madalulita mrduhasita mushita SaSiSobhA

muhuradhikamukha kamala madhurimaNi leeye ||

I am engrossed in KrishNa who vanquishes the moon by the lustre of His bewitching smile and by oozing nectar by His lotus-like face and whose chest is marked by the kumkum from that of the gopis in conquering them with the arrows of cupid in love-combat.

kusumaSara is Cupid with flower arrows and Sarasamara denotes the battle with His arrows. KrishNa conquers the gopis who were angry and proud, kupitamada, and when they succumb, the kumkum, ghusrNarasa, from their chest marks the chest, lasadurasi, of KrishNa. His proud shining smile, madalulita mrduhasita,



The lustre of His bewitching smile





due to His victory, defeats even the moon by its lustre and by the ever increasing flow of nectar, **muhuradhimukha madhurimaa** from His lotus-like face.

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SLOKAM 54

आनम्रामसितभ्रुवोरुपचितामक्षीणपक्ष्माङ्कुरे-

ष्वालोलामनुरागिणोर्नयनयोराद्रा मृदौ जल्पिते ।

आताम्रामधरामृते मदकलामम्लानवंशीरवे-

ष्वाशास्ते मम लोचनं व्रजशिशोर्मूर्तिं जगन्मोहिनीम् ॥

AnamrAm asitabhruvo: upacitAm

aksheeNa pakshmAnkureshu

AlolAm anurAgiNo: nayanayo:

AndrAm mrdou jalpite |

AtAmrAm adharAmrte madakalAm

amlAnavamSeeraveshu

ASaaste mama locanam vrajaSiSo:

moortim jaganmohineem ||

When am I going to see the beautiful form of the child KrishNa, which enchants the whole world, with dark eyebrows slightly bent with thick and heavy eyelashes, His eyes full of mercy and moving, His speech gentle and comforting, His lips red oozing nectar through His sweet playing of the flute?

The form of KrishNa, whom Leelasuka calls **vrajaSiSu**, the child of Gokula, is enchanting the whole world, **jaganmohinee moorti**. His eyebrows **bhruvah** are dark, **asita** and slightly arched, **Anamraou** and His eyes, which are full of mercy,





anurAgiNah, have thick and dense lashes, aksheeNa pakshmAnkura, His speech, jalpita, is gentle, mrdhu, and full of compassion, aardram. His lips are red, AtAmrAm, and oozing nectar, adharAmrta, especially when He plays the flute, the music of which is sweet, madakalA, amlAnavamSeerava.





SLOKAM 55

तत्कैशोरं तच्च वक्त्रारविन्दं

तत्कारुण्यं ते च लीलाकटाक्षाः ।

तत्सौन्दर्यं सा च मन्दस्मितश्रीः

सत्यं सत्यं दुर्लभं देवतेषु ॥

tatkaiSoram tat ca vaktrAravindam

tatkAruNyam te ca leelAkaTaakshA: |

tat soundaryam sA ca mandasmitaSree:

satyam satyam durlabham dhevateshu ||

It is truly hard to find, the childhood, the lotus-like face, the mercy, the playful eyes, the beauty, the brilliant smile, in other divine forms.

Leelasuka says that no other form of deity has all these qualities, like KrishNa. His childhood, kaiSoram, gives joy to the beholder, His face is like lotus, vaktraaravindam and the eyes show His playfulness, leelAkaTaakshAh. Beauty, soundharyam, is combined with mercy, displayed in His sweet smile, mandasmitaSreeh. All these are rare to find in any other divine personality, durlabham devateshu.





SLOKAM 56

विश्वोपप्लवशमनैकबद्धदीक्षं

विश्वासस्तकितचेतसां जनानाम् ।

पश्यामः प्रतिनवकान्तिकन्दळार्द्रं

पश्यामः पथि पथि शैशवं मुरारेः ॥

viSvopaplavaSamanaika baddha deeksham

viSvAsastakitacetasaAm janAnaAm |

paSyAma: pratinavakAntikandaLArdram

paSyAma: pathi pathi SaiSavam murAre: ||

We perceive the firm resolve to remove all the obstacles in the world for those whose hearts are blossomed with devotion and melt, seeing His glorious form appearing fresh every moment, in the youthful form of KrishNa at every step wherever we proceed.

KrishNa has taken a vow, **baddha eka dheeksha**, to remove the obstacles in the world of His devotees, **viSvaopaplavaSamana**, who have their hearts filled with devotion, **viSvAsastakitacetasaAm** seeing His lustrous form inside which melts their heart because it gives them joy every moment as though they are seeing Him afresh, **pratinavakAntikandaLArdram**. Leelasuka says let us see the young form, **SaiSavam**, of KrishNa at every step, **pathi pathi**, in our path towards salvation.





His gait resembles that of an elephant!



SLOKAM 57

मौलिश्चन्द्रकभूषणा मरकत स्तम्भाभिरामं वपु-

र्वक्त्रं चित्रविमुग्धहासमधुरं बाले विलोले दृशौ ।

वाचश्शैशवशीतलामदगजश्लाघ्या विलासस्थिति-

र्मन्दं मन्दमये क एष मथुरावीथीमितो गाहते ॥

mouLi: candrakabhooshaNaa

marakata stambhAbhirAmam vapu:

vaktram citravimugdhahAsa

madhuram bAle vilole drSou |

vAca: SaiSavaSeetaLA madagaja-

SlAghyA vilAsassthiti:

mandam mandam aye ka esha

mathurAveetheem ita: gAhate ||

Who is this who enters the street of Mathura slowly? His crown is decorated by peacock feather. His body is beautiful like a pillar of emerald. His face is sweet-looking with wonderful joyous smile. His eyes are moving here and there. His speech is of cool youthfulness. His gait resembles that of an elephant in rut.

In this sloka a girl is asking another about KrishNa whom they see entering, gAhate, the streets of Mathura, mathuraaveetheem. He is walking slowly,





mandam mandam, with a gait like an elephant in rut, mada gaja vilAsa. When they hear Him speak with Balarama and others who were with Him His words, vAcah, sound very cool and youthful, SaiSavaSeetalA. He is looking around and His eyes are constantly moving, vilola drSou. His face, vaktram, wears a wonderful smile full of joy, citravimugdhahAsa, (perhaps expecting to see His parents and to destroy Kamsa for which He has incarnated.). His strong body has the hue of emerald and He looks like a pillar made of emerald. His crown, mouLih, is decorated with peacock feather, candarkabhooshaNa.





SLOKAM 58

पादौ पादविनिर्जिताम्बुजवनौ पद्मालयालङ्कृतौ

पाणी वेणुविनोदनप्रणयिनौ पर्याप्तशिल्पश्रियौ ।

बाहु दोहदभाजनं मृगदृशां माधुर्यधारा गिरो

वक्त्रं वाग्विभवातिलङ्घितमाहो बालं किमेतन्महः ॥

padou pAdavinirjitAmbujavanou padmAlayAlankrtou

paaNee veNu vinodanapranayinou paryAptaSilpaSriyau |

bAhoo dohada bhAjanam mrgadrSaam mAdhuryadhAra giro

vaktram vAgvibhavAtilanghitham aho bAlam kimetat maha: ||

Is this lustrous form really a child? His feet, attended by Lakshmi, have conquered the crowd of lotuses by a fraction of their glory. His hands fond of playing the flute, appear to demonstrate the natyamudras. His arms create desire to the deer-eyed damsels. His words shower nectar. His face excels His speech in expression. It is a wonder indeed!

The form of light which is the boy KrishNa looks as though it is the brilliance of pure satthva or of Brahman, the supreme reality. But the former has no limbs while this one has arms feet etc. It is a wonder since such self-illuminated brilliance can exist only in Brahman. His feet have won over the beauty of a crowd or forest of lotuses. But the lotus is the abode of Lakshmi and hence how could this be conquered by the feet of KrishNa? The answer is given in the next line. It is because the feet of KrishNa are **padmAlayAlankrtou**, resorted by Lakshmi who has left Her former abode, the lotus. Thus the feet have





vanquished the glory of the lotuses. His fingers love to play on the flute and seem to display the mudras of natya. His arms are the seat of desire to the young damsels of Gokula. When He speaks His words seem to shower nectar. But His face is even sweeter and more powerful than His words in being expressive. Hence it creates wonder in seeing the young form of KrishNa. Like Narayana bhattadri has done in Narayaneeyam in ten slokas, Leelasuka enjoys the beauty of KrishNa from head to foot in just one sloka.





SLOKAM 59

बर्हं नाम विभूषणं बहुमतं वेषाय शेषैरलं

वक्त्रं द्वित्रिविशेषकान्तिलहरीविन्यासधन्याधरम् ।

शीलैरल्पधियामगम्यविभवैः शृङ्गारभङ्गीमयं

चित्रं चित्रमहो विचित्रितमहो चित्रं विचित्रं महः ॥

barham nAma vibhooshaNam bahumatam veshAya Seshai: alam

vaktram dvi tri viSeshakAntilaharee vinyAsa dhanyAdharam |

Seelai: alpadhiyAm agamyavibhavai: SrngArabhangeemayam

citram citram aho vicitritam aho citram vicitram maha: ||

It is a wonder that the peacock feather alone is His favourite ornament and all the other decorations to Him are superfluous. It is a wonder that His face sending out the waves of splendour by two or three special aspects along with His charming lips. Thus His form, a personification of love that cannot be perceived by those with mean mentality is a wonder indeed. Thus His form shines amazingly with various wonderful attributes.

Leelasuka could not contain his amazement is seeing the form of KrishNa which makes him exclaim 'citram citram aho vicitritam aho citram vicitram' expressing the wonder so many times. The peacock feather alone is enough to serve as His ornament and what is the purpose served by others, veshAya Seshaih alam, and isn't it wonderful, says Leelasuka, even though the gopavesha, the costume of a gopala, the Lord has put on, is decorated with a lot of ornaments, none is dearer to him, barham nAma vibhooshaNam bahumatam, than the peacock





feather?

Here the mind recalls the sloka of Desika in Yadhavabhyaudhaya, where he says that when the Lord appeared in front of the devas who prayed Him to relieve the earth from the burden of the wicked, His own limbs were so beautiful that the ornaments on His body seemed to be decorated by Him and not vice versa. 'angaih amitasoundaryaih anukampitabhAshanam'.

The face of KrishNa sends out luminous waves by two or three, dvi tri viseshakAntilaharee, special features. His eyes, cheeks and nose and above all, His smile on His charming lips, all this creating wonder in the mind of the beholder. His whole form is rasamaya, as the Upanishadic declaration goes, 'raso vai Sah,' the personification of srngaara, SrngArabhangeemayam, which could be understood only by those who have the intellect to see the real nature of His leelas and not by the people who lack the perception, alpadhiyAm agamyavibhavai Seelai, and hence judge His acts from the worldly point of view. To the one who comprehends the real meaning in His actions it is really a great wonder.



His favorite ornament





SLOKAM 60

अग्रे समग्रयति कामपि केलिलक्ष्मी-

मन्यासु दिक्ष्वपि विलोचनमेव साक्षी ।

हा हन्त हस्तपथदूरमहो किमेत-

दासीत् किशोरमयमम्ब जगत्रयं मे ॥

agre samagrayati kAmapi kelilakshmeem

anyAsu dikshvapi vilocanameva sAKshee ||

hA hanta hastapathadooram aho kimetat

Aseet kiSoramayam amba jagatrayam me ||

The indescribable leela of KrishNa is manifest in front in its full glory and also pervades in all directions as witnessed by my eyes. Hence in all the three worlds I find only KrishNa. Yet he eludes my grasp. How lamentable is this state!

Leelasuka sees KrishNa everywhere through his devotion, visualizing all His sportive actions and His beautiful form so that where ever he looks he sees KrishNa alone. But when he extends his hand KrishNa eludes his grasp. Leelasuka says what a sorrow it is to see Him near yet to find Him not when trying to grasp him! This is the experience of all devotees. The Lord plays like this in order to increase the yearning of the devotee to attain Him.

The Lord appeared in the heart of Naarada in his previous birth when he was meditating but when he started enjoying the presence the form disappeared. When he became desolate, he heard the divine voice of the Lord saying,





सकद्यदर्शितं रूपमेतत्कामाय तेऽनघ ।

मत्कामः शनकैः साधुः सर्वान्मुञ्चति हृच्छयान् ॥

sakrt yat darSitam roopam etat kAmaaya te anagha |

matkAmah Sanakai: sAdhu: sarvAn muncati hrt chayAn ||

--(Srimad Bhagavatham: 1-6-23)

The above sloka means that the Lord showed His form in order to make the desire grow towards Him and a devotee who thus yearns for the darsan of the Lord, gives up all his worldly desires and becomes pure and then he can enjoy the presence of the Lord forever when the Lord, bound by the shackles of bhakthi could not escape the clasp of the devotee as NammAzvAr says, 'unnai nAn piditthEn chikkenavE' and asks the Lord 'inienguppoginradhE', and tells Him 'unnai nAn adaindhen viduvEnO'. These lines mean that AzhvAr has clasped the Lord through his devotion and He cannot escape.





SLOKAM 61

चिकुरं बहुलं विरलं भ्रमरं

मृदुलं वचनं विपुलं नयनम् ।

अधरं मधुरं वदनं ललितं

चपलं चरितम् नु कदाऽनुभवे ॥

cikuram bahulam viralam bhramaram

mrduham vacanam vipulam nayanam |

adharam madhuram vadanam lalitam

capalam caritam nu kadhA anubhave ||

When will I enjoy the profuse tresses, broad forehead, soft speech, wide eyes, sweet lips, graceful face and agile behavior?

This sloka resembles that of madhurashtakam having the same prosody, the meaning also is similar, which is called thotaka. Some of this type is found in narayaneeyam in the chapter describing kaaliyamardhanam.

The picture presented in this sloka is very beautiful. The luxurious hair, **bahulam cikuram**, of KrishNa induces the desire to decorate it with peacock feathers and flowers to make it even more copious. His broad forehead, **vipulam**, (the word vipula means broad but here it has the secondary meaning, the forehead which is broad because of the next word bhramara) is adorned with strands of His curly hair, **bhramara**, which, like the word vipula means **bhramaraAlaka**, locks on the forehead, which stand apart like the bees, **bhramara** that have come, attracted by His lotus-like face. His lips are sweet,





madhuram adharam, playing the flute from which flows the nectar-like music. His face is graceful, lalitam, with the joy of music. His movements are always agile, capalam caritam in accordance with His baalavesham.



His face is graceful!

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SLOKAM 62

परिपालय नः कृपालयेत्यसकृज्जल्पितमात्मबान्धवः ।

मुरळी मृदुलस्वनान्तरे विभुराकर्णयिता कदा नु नः ॥

paripAlaya na: krpAlaya iti asakrt jalpitam AtmabAndhava: |

muraLee mrdula svanAntare vibhu: AkarNayitAa kadA nu na: ||

When will the Lord who is the closest relative of the self, hear my plaintive cry 'Oh the temple of mercy save me', in the interval between His play of the flute?

Krishna is suggestively portrayed as playing the flute in the previous sloka and Leelasuka wonders whether He will hear the cry of the devotees, **asakrt jalpitam**, 'save us Oh Lord, **paripAlaya nah**', amidst the music in which He is immersed in. But becomes reassured that since He is **krpAlaya**, abode of mercy will hear the pleas of His devotees in between the notes of music, **muraLee mrdula svanAntare**, because He is the **Atmabandhu**, related to the self and not the body, like other relatives.

As the AzhvAr said '**oorilEn kaaNiyillEn uravu mattroruvarillEn**', the Lord is the only bandhu, relation, to all through out our existence, all the other relations last only till this body does.

Sankara says in his artiharanArayaNaashTakam (Sreehari SaraNaashTakam):

न सोदरो न जनको जननी न जाया

नैवात्मजो न च कुलं विपुलं बलं वा ।

संदृश्यते न किल कोऽपि सहायको मे





तस्मात् त्वमेव शरणं मम शङ्खपाणे ॥

na sodaro janako jananee na jAyA

naivAtmajo na ca kulam vipulam balam vA |

samdrSyate na kila ko api sahAyako me

tasmAt tvameva saraNam mama sankhapaaNe ||

"Neither my brother nor father nor mother nor wife, nor son nor all my relatives are of any use to me. Therefore You alone is my refuge Oh Lord, the wielder of the conch."

The Lord is the real and only relative and friend as all the others are short-lived.





SLOKAM 63

कदा नु कस्यां नु विपद्शायां

कैशोरगन्धिः करुणाम्बुधिर्नः ।

विलोचनाभ्यां विपुलायताभ्यां

व्यालोकयिष्यन् विषयीकरोति

kadA nu kasyAm nu vipad daSaayAm

kaiSoragandhi: karuNaambhudhi: na: |

vilocanAbhyAm vipulAyatAbhyAm

vyAlokayishyan vishayeeekaroti ||

At which state of calamity indeed the youthful KrishNa, who is the ocean of mercy, look at us with His wide eyes and accept us into His fold?

Leelasuka thinks that KrishNa ignores us because He thinks that there is no need for noticing us yet. So perhaps if we are in a calamity like Droupadhi or Gajendhra He may perceive us and come to our rescue. So He wonders that what would be the calamity, **kasyAm vipad daSaayAm**, that may summon Him to us for help. He is sure to come to our rescue then because He is the ocean of mercy, **karuNaambudhih**. But He looks so young, **kaiSoragandhih**, (smelling of tender youth) and our heart is filled with trepidation, says Leelasuka.

Here we are reminded of the Kunthisthuthi in Srimad Bhagavatham where she says to KrishNa that if getting a calamity ensures His arrival then let them get more and more of the calamities so that they can see Him often which will lead them to birthless state.





विपदः सन्तु नः शाश्वत्तत्र तत्र जगद्गुरो ।

भवतो दर्शनं यत्स्यादपुनर्भवदर्शनं ॥

vipada: santu na: SaSvat tatra tatra jagat guro |

bhavato darSanam yatsyAat apunarbhavadarSanam ||

---(Srimad Bhagavatham-1.8.25)



SLOKAM 64

मधुरमधरबिम्बे मञ्जुलं मन्दहासे

शिशिरममृतवाक्ये शीतलं दृष्टिपाते ।

विपुलमरुणनेत्रे विश्रुतं वेणुनादे

मरकतमणिनीलं बालमालोकये नु ॥

madhuram adharabimbe manjulam mandahAse

SiSiram amrtavAkye Seetalam drshtipAte |

vipulam aruNa netram viSrutam veNunAde

marakatamaNineelam bAlam Alokaye nu ||



Playing wonderful music



Will I see the young KrishNa, blue like sapphire, playing wonderful music in His flute with sweet lips like the bimba fruit, with attractive smile, with His nectar-like speech spreading coolness all around and with His cool glances from His lotus-red wide eyes?

madhura**m** adha**ra**bim**be**- sweetness is due to the music,

viS**ru**tam veNun**A**dam that flowed from the flute from His lips.

mandah**A**sa, the smile is man**ju**lam , attractive.

am**r**tav**A**kyam- nectar-like speech is cooling, Si**S**iram that is comforting.

dr**s**htipaata - the glance from His wide, vi**p**ula, lotus-red eyes, arun**a**ne**t**ram is also Se**e**ta**l**am, cooling. He gives comfort through His glance and His speech.





SLOKAM 65

माधुर्यादपि मधुरं मन्मथतातस्य किमपि कैशोरम् ।

चापल्यादपि चपलं चेतो मम हरति हन्त किं कुर्मः ॥

mAdhuryAdapi madhuraṁ manma tAtasya kimapi kaiSoram |

cApalyAdapi capalam ceto mama harati hanta kim kurma: ||

The indescribable beauty of the youthfulness of KrishNa, which is sweetest of all that is sweet, the movement which is swiftest of all that is swift, stole my heart. What to do?

The word Leelasuka uses for KrishNa here is **manmatha tAta**, father of Cupid, as Pradhyumna, the son of KrishNa was none other than Manmatha, the lord of love. This is to imply that there is no wonder that He stole the heart, **cetoharati**, of all by His indescribable youthful charm, **kimapi kaiSoram** which is sweetest of the sweet, **mAdhuryAdapi madhuraṁ**, and swiftest of the swift, **cApalyAdapi capalam**, by being ever changing.





SLOKAM 66

वक्षःस्थले च विपुलं नयनोत्पले च

मन्दस्मिते च मृदुलं मदजल्पिते च ।

बिम्बाधरे च मधुरं मुरलीरवे च

बालं विलासनिधिमाकलये कदा नु ॥

vakshasthale ca vipulam nayanotpale ca

mandasmite ca mrdulam madajalpita ca |

bimbAdhare ca madhuram muraLeerave ca

bAlam vilAsanidhim Akalaye kadA nu ||



Treasure house of elegance and
beauty

When am I going to see the wide chest,
eyes like blue lotuses, soft smile, charming speech, the lips like bimba fruit and
the sweet music of the flute of the boy the treasure house of elegance and
beauty?

The chest of KrishNa, vakshasthala is broad, vipula, His eyes are like blue
lotuses, utpala, His smile and speech are soft and enchanting, His lips resemble
the bimbafruit, bimbAdhara, and the music from His flute, muraLeerava, is
madhuram, sweet. The child KrishNa, bAla, is the treasure house, of all that is
elegant and beautiful, vilAsanidhi.





SLOKAM 67

आर्द्रावलोकितदयापरिणद्धनेत्र-

माविष्कृतस्मितसुधामधुराधरोष्ठम् ।

आद्यं पुमांसमवतंसितबर्हिर्बर्ह-

मालोकयन्ति कृतिनः कृतपुण्यपुञ्जाः ॥

AndrAvalokita dayA pariNaddhanetram

Avishkrta smitasudhA madhura adharoshTham |

Adyam pumAmsam avatamsitabarhi barham

Alokayanti krtina: krtapuNyapunjA: ||

Blessed are they who are seeing the Supreme being manifest as KrishNa, with eyes full of mercy and comforting glances, His lower lip charming with the nectarine smile bursting out, with peacock feather on His head.

Leelasuka says those who see KrishNa always have done some puNya, krtapuNyapunjAh, because they are seeing the Supreme Being, Adyam pumAmsam, who has assumed the form of a cowherd boy, with peacock feather adorning His head, avatamsitabarhi barham. His eyes are filled with mercy, dayA pariNaddhanetram and His glances are providing cool comfort, AndrAvalokitam. A nectarine smile, smitasudhA, emerges out of His lower lip, adharoshTham. Leelasuka exclaims that how blessed are they, krtinah, who are able to see Him thus.

Those who have the perception of Brahman, the Supreme reality through meditation do so after a lot of tapas and puNyakarmas. Those who see KrishNa





without understanding that He is the supreme purusha but love Him as the gopas and gopis did , also have acquired merit through their previous births. How much more blessed are they who see KrishNa as the Supreme purusha, like Uddhava, Vidura, Bheeshma etc. this is the implied meaning of the sloka.





SLOKAM 68

मारः स्वयं नु मधुरद्युतिमण्डलं नु

माधुर्यमेव नु मनोनयनामृतं नु ।

वाणीमृजा नु मम जीवितवल्लभो नु

बालोऽयमभ्युदयते मम लोचनाय ॥

mAra: svayam nu madhuradyutimanDalam nu

mAdhuryameva nu manonayana amrtam nu |

vaaNeemrjA nu mama jeevitavallabho nu

bAlo ayam abhyudyate mama locanAya ||

Is this boy who appears in front of me, Cupid himself, or the orb of the moon, spreading pleasant light, or the personification of sweetness, or the nectar for eyes and the mind, or purity of speech itself, or is He my dearest life?

Leelasuka visualizes, **abhyudayate mama locanAya**, KrishNa in front and wonders about His enchanting presence. Is He the Manmatha, **mAra** himself? No because Manmatha has no limbs, **ananga**. Is He the orb of the moon **madhuradyutimanDalam** who spreads the pleasant luminance? No because the moon has light which is sweet but KrishNa is sweetness itself **mAdhuryameva**. But the sweetness is abstract but KrishNa is sentient. He is the nectar to our eyes and mind, **manonayana amrtam**. Yet the nectar is liquid. He is the purity of speech, **vaaNeemrjA**? But He is **vAcAm agocaram**, beyond speech. Is He my dearest life, **praaNavallabha**? No He is the life of my life.

Srimad Bhagavatham has a sloka describing KrishNa who appeared to the gopis





after making them sorrowful by sudden disappearance.

तासामविरभूत् शौरिः स्मयमान मुखाम्बुजः ।

पीताम्बरदरस्रग्वी साक्षान्मन्मथमन्मथः ॥

tAsAm Avirabhoot Sauri: smayamAna mukhAmbuja: |

peetAmbardara srgvee sAkshAt manmatha manmatha: ||

--Sreemad bhagavatam:10-32-2



Personification of sweetness - SrI MaTham Dolai Kannan





SLOKAM 69

बालोऽयमालोलविलोचनेन

वक्त्रेण चित्रीकृतदिङ्मुखेन ।

वेषेण घोषोचितभूषणेन

मुग्धेन दुग्धे नयनोत्सुकं नः ॥

bAlo ayam Alola vilocanena

vaktreNa citreekrtadingmukhena |

vesheNa ghoshocita bhooshaNena

mugdhena dugdhe nayanotsukam na: ||

This boy with His moving eyes, with is face that adorns the directions, by His attractive attire and ornaments suited to His assumed costume of a cow-herd, makes the joy flow from our eyes.

The eyes of KrishNa are always moving here and there, **Alolavilocana**, and His face, **vaktra** that turns in all directions beautifying them, **citree krtadingmukha** with His looks, smiles and speech. He has put on a costume of a cow-herd with all the suitable ornaments, **vesheNa ghoshocita bhooshaNena**, hiding His **paratva**, supremacy and looks attractive. By all this He causes the tears of joy to flow, **dugdhe nayanotsukam**, from the eyes of His devotees.

The joy of seeing the eyes, the face and other aspects of the beauty of KrishNa, the devotee could not contain his joy and it flows from his eyes as tears.





We find the parallel idea in Desika's HayagrIva stotram where he says,

स्वामिन् ! प्रतीचा हृदयेन धन्याः त्वद्ध्यानचन्द्रोदयवर्धमानम् ।

अमान्तमानन्दपयोधिमन्तः पयोभिरक्षणां परिवाहयन्ति ॥ १७

svAmin ! prateecA hrdayena dhanyA:

tvat dhyAna candrodaya vardhamAnam |

amAntam Anandapayodhim anta:

payobhi: akshNaam parivAhayanti ||

--- hayagreeva stotram 17

Oh Lord, the blessed ones see You inside them by their mind turned inward and their joy becomes boundless like the sea on the rise of moon, that is You. They let the flood of joy out in the form of tears.





SLOKAM 70

आन्दोळिताग्रभुजमाकुलनेत्रलील-

मार्द्रस्मितार्द्रवदनाम्बुजचन्द्रबिम्बम् ।

शिञ्जानभूषणशतं शिखिपिञ्छमौलिं

शीतं विलोचनरसायनमभ्युपैति ॥

AndoLitAgrabujam Akula netraleelam

Ardram smitArdram vadanAmbuja candhrabimbam |

SinjAnabhooshaNaSatam SikhpinchamouLim

Seetam vilochanarasAyanam abhyupaiti ||

An elixir to the eyes is approaching me, swinging His arms, moving His eyes, His face looking cool and fresh like the lotus and the moon with His heart-melting smile, wearing peacock feather on His head and various ornaments on His body, pleasing to the mind.

Visualising KrishNa walking towards him, Leelasuka describes Him. He is coming with His arms swinging, AndoLitAgrabhujam. Looking around, Akulanetraleelam, He gives a smile which melts the heart, Ardram smitam, that makes His lotus like face, vadanaambujam, cool and comforting like the moon, Ardracandhra bimbam. He is decorated with hundreds of ornaments that make jingling sound, SinjAnabhooshaNaSatam. To top all this He is wearing the peacock feather on His head, which heightens the beauty. Such a picture of KrishNa is a veritable rasayana for the eyes. He is indeed the rasAyanam, rasAnAm ayanam, abode of all rasa, sentiments or the essence of joy. He is the manifestation of Brahman

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of the Upanishads of whom it is said 'raso vai sah, rasam hyevaayamlabdhvA Anandee bhavati' meaning, ' He is the rasa itself obtaining which one becomes joyful'.



Pleasing to the mind!

SrI Rukmini-satyabhAmA sametha SrI Krishna with Sanath KumarAs
(Thanks: Sri.Lakshminarasimhan Sridhar)





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SrI VenugopAla

SrI RanganAtha Temple, Pomona, New York





The Child Krishna - SrI Krishna of Doddamallur - Thanks:Sri.Lakshminarasimhan Sridhar



SLOKAM 71

पशुपालबालपरिषद्विभूषणं

शिशुरेष शीतलविलोललोचनः ।

मृदुलस्मितार्द्रवदनेन्दुसम्पदा

मदयन्मदीयहृदयं विगाहते ॥

paSupAlbAlaparishad vibhooshaNam

SiSuresha Seetalavilolalochana: |

mrdhulasmitArdram vadanendusampadA

madayan madeeyahrdayam vigAhate ||

This child KrishNa, who I like, the ornament of the gopa youngsters, with His cool glances, with His moon-like face that shines with tender smile, entered into my heart and enchants me.

KrishNa is the ornament, vibhooshaNam, of the whole group of cowherd boys, paSuabAlaparishad. His cool glances, Seetalavilocana, His gentle smile, mrdulasmita, which is comforting, Ardram and His face like the moon, vadanendu, with all this wealth of attributes He has entered deep into the mind of the devotee and gives joy. The heart of a devotee is like an ocean which contains the treasures of the attributes and the form of the Lord.

As desika said in his vairagyapancakam, 'asti me hastiSailAgre vastu paitAmaham dhanam', the Lord is the most valuable treasure for the devotee, which is protected at the heart like the pearls and other gems are inside the ocean.





SLOKAM 72

तदिदमुपनतं तमालनीलं

तरळविलोचनतारकाभिरामम् ।

मुदितमुदितवक्त्रचन्द्रबिम्बं

मुखरितवेणुविलासजीवितं मे ॥

tadidam upanatam tamAlaneelam

taraLavilocana tAraka abhirAmam |

mudita mudita vaktra candrabimbam

mukharita veNuvilAsa jeevitam me ||

This form of KrishNa, blue like the thamala flower, beautiful with the eyes that move enchantingly, the face like the moon creating waves of joy, giving life to the music that arises from the flute placed on His mouth, is appearing before me.

Leelasuka visualizes the form of KrishNa in front. He is blue like the thamaala flower, tamAlaneelam, His eyes are enchanting, abhirAmam, with the ever moving eyeballs, taraLa vilocana tArakam, His moon-like face creates waves of joy, mudita mudita vaktra candrabimbam and His flute placed sends out sweet music which is Himself, mukharita veNuvilAsa jeevitam, which is now wonder because He is gAnamurti, embodiment of music.





SLOKAM 73

चापल्यसीम चपलानुभवैकसीम

चातुर्यसीम चतुरानानशिल्पसीम ।

सौरभ्यसीम सकलाद्भुतकेळिसीम

सौभाग्यसीम तदिदं व्रजभाग्यसीम ॥

cApalyaseema capalAnubhavaikaseema

cAturyaseema caturAnAnaSilpaseema |

sourabhyaseema sakalAdbhuta keLiseema

soubhAgyaseema tadidam vrajabhAgyaseema ||

This is the boundary of, playfulness, joy of Lakshmi, smartness, the creative ability of Brahma, fragrance, wonderful actions, beauty and the fortune of the people of ayarpadi.

Leelasuka says that KrishNa is outside limit, **seemA**, of all that is glorious and wonderful. His playful movements, **cApalya**, clever and smart words and deeds, **cAturya**, His actions that create wonder, **sakalAdbhutakeLi**, His beauty and the fragrance of the flowers, sandal paste etc He wears on His body, **sourabhya**, all this are the result of the good fortune of the people of Gokulam, **soubhAgya**, and is beauty is the utmost limit of the creative ability of Brahma, **caturAnAnaSilpa** if not exceeding it because He created Himself. The Lord is also the boundary of joy to Lakshmi who is known as **capala** or fickle, as the wealth never stays for long and Lakshmi stands for wealth, though for the devotees she is the divine mother who stays always with the Lord.





SLOKAM 74

माधुर्येण द्विगुणशिशिरं वक्त्रचन्द्रं वहन्ती

वंशीवीथीविगळदमृतस्रोतसा सेचयन्ती ।

मद्वाणीनां विहरणपदं मत्तसौभाग्यभाजां

मत्पुण्यानां परिणतिरहो नेत्रयोस्सन्निधत्ते ॥

mAdhuryeNa dviguNaSiSiram vaktracandram vahantee

vamSee veethee vigaLat amrtasrotasA secayantee |

madvaaNeenAm viharaNapadam mattasoubhAgyabhAjAm

matpuNyAnAm pariNatiraho netrayo: sannidhatte ||

The result of my puNya which have attained fruition has appeared before my eyes, with His moonlike face, doubly sweet with its cool comfort, showering the field of my words with the flow of nectar arising in waves from His flute.

Leelasuka was able to see KrishNa now and he exclaims about his good fortune, mattasoubhAgyabhAjAm. It is due to the fruition of his puNyas, matpuNyAnAm parinati:, he says, that the form of KrishNa appears in front of his eyes, netrayo: sannidhatte. His moon-like face, vaktracandram, is doubly comforting, dvigunaSiSiram, with His cool glances and sweet words, mAdhuryeNa and the nectarine music, amrtasrotas, that flows from His flute emerges in waves, vamSeeveethee, and engulfs the field of eloquence, madvaaNeenAm viharaNapadam, of Leelasuka, meaning that the music is the inspiration behind his poetry.



SLOKAM 75

तेजसेऽस्तु नमो धेनुपालिने लोकपालिने ।

राधापयोधरोत्सङ्गशायिने शेषशायिने ॥

tejase astu namo dhenupAlina loka pAlina |

rAdhApayodharotsanga Saayine SesaSaayine ||

Salutations to the light that is KrishNa, who is the protector of cows as well as the world, who rests on Radha as joyfully as on Sesh!

His sloka is referring to the parathva of KrishNa by the mention of His dhenupAlana along with His lokapAlana. The one who protects the whole world and who reclines on the bed of Adhishesha, SesaSaayee, Lord Narayana is none other than KrishNa who looks after the cows and revels in the love of Radha, rAdhApayodharot sanga Saayee. On seeing KrishNa in front, Lealsuka bows down to him.



The protector of cows and people!



SLOKAM 76

धेनुपालदयितास्तनस्थली-

धन्यकुङ्कुमसनाथकान्तये ।

वेणुगीतगतिमूलवेधसे

तेजसे तदिदमो नमो नमः ॥

dhenupAla dayitAstanasthalee

dhanya kunkumasanAthakAntaye |

veNugeetagati moolavedhase

tejase tadidam Om namo nama: ||

Salutations again to KrishNa whose chest is shining with the kumkum from that of the gopis, and who is the first creator of the nuances of music through His playing on the flute as He is the source of praNava itself.

KrishNa, being the supreme purusha, is the source of Pranava from which the whole universe of sound, sabdabrahman arose. This is denoted by referring to Him as the prime creator of the nuances of music that came from His flute, **veNugeetagati moolavedhas**. He is now playing with the gopis like a cowherd boy and the kumkum on their chest is smeared on His chest when they embrace him.





SLOKAM 77

मृदुक्वणन्नूपुरमन्थरेण बालेन पादाम्बुजपल्लवेन ।

अनुक्वणन्मञ्जुलवेणुगीतमायाति मे जीवितमात्तकेलि ॥

mrdukvaNan noopura manthareNa bAlena pAdAmbuja pallavena |

anukvaNan manjula venugeetam AyAti me jeevitam Atta keli ||

KrishNa who is my dearest life, is coming towards me, dancing aattakeli. The anklets, noopura, on His small lotus-like feet, pAdAmbujapallava, sounding softly, mrdukvaNan, accompanied by the beautiful music from His flute, anukvaNan manjulaveNugeetam.

The four slokas starting with this one describe KrishNa coming towards Leelasuka.

KrishNa is coming with His dancing steps, and His anklets are sounding softly. The flute and the anklets are in perfect accompaniment. This recalls to the mind the song by oothukadu venkata subbaier, 'AdAdhu aSangAdhu vaa kaNNa', which shows that the experience of all the devotees are the same. He says to KrishNa, "come to me without too much dancing or else some may cast their evil eyes on you." This song, which is a beautiful composition describing the scene which is refereed to here, contains a line 'chinnamchiru padhangaL Silambolitthidume, adahi Sevimadutthaa piravi manam kaLitthidume'. It means the anklets on Your small feet make sound and our lives become fruitful on hearing it.

Desika in his GopalavimSati says that the flute accompanies the sound of the bracelets of the gopis.

जयति ललित वृत्तिं शिक्षितो वल्लवीनां





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Krishna - my Dearest! (Udupi SrI Krishna)





शिथिल वलय शिञ्जा शीतलैर्हस्त तालैः ।

अखिल भुवन रक्षा गोप वेषस्य विष्णोः

अधर मणि सुधायामंशवान् वंशनालः ॥

jayati lalita vrttim SikshitO vallaveenAm

Sithila valaya SinjA Seetalairhasta tAlAi: |

akhila bhuvana rakshA gOpa vEshasya vishNO:

adharamaNi sudhAyAm amSavAn vamSanAla:

---Gopalavimsati-16

The flute at the gemlike lips of Krishna, the saviour of the whole world who has assumed the disguise of a cowherd, shine well, being taught of the dance of **lalitavrtti** by the loose bangles worn by the cool hands of the gopis. The dance of the svaras that flow out of the flute was set to the thala of the sound of the bangles. This is just to show the bhakthavAthsalya of the Lord.

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SrI Krishna with His glorious glances bubbling with joy!
Chaturbhuja SrI Krishna of Sosle, Karnataka
(Thanks:Sri.Lakshminarasimhan Sridhar)





SLOKAM 78

सोऽयं विलासमुरळीनिनदामृतेन

सिञ्चन्नुदञ्चितमिदं मम कर्णयुग्मम् ।

आयाति मे नयनबन्धुरनन्यबन्धु-

रानन्दकन्दलितकेळिकटाक्षलक्ष्यः ॥

soayam vilAsa muraLee ninAdAmrtena

sincan udhancitam idam mama karNayugmam |

AyAti me nayanabandhu: ananyabandhu:

Ananda kandaLita keLi kaTaakshalakshya: |

KrishNa is coming towards me, drenching my two eager ears, with His nectarine music, with His glances glorious with bubbling joy, binding the eyes is He who is the one and only close relative to all.

KrishNa advances, playing His flute, and the eager ears, **udancita karNayugmam**, of Leelasuka is drenched with the nectarine music, **muraLee ninAdamrtam**. The glances of KrishNa are beautiful expressing the joy that bubbles within, **Ananda kandaLita kaTaaksha lakshyah**, the joy that is the bliss of Brahman, brahmaananda. He binds the eyes of the onlooker, **nayanabandhu**, by His appearance so that it is not possible to look anywhere else. He is the real close relative, **ananyabandhu** who persists through all our lives.

The word bandhu is derived as **badhnAti iti**, one who binds and hence here nayanabandhu means that He binds the eyes which are fastened on him. **anayabandhu** means He is the relative of those who do not care for any other.





SLOKAM 79

दूराद्विलोकयति वारणखेलगामी

धाराकटाक्षभरितेन विलोचनेन ।

आरादुपैति हृदयङ्गमवेणुनाद-

वेणीदुधेन दशनावरणेन देवः ॥

doorAt vilokayati vAraNakhelagAme

dhArA kaTaaksha bharitena vilocanena |

ArAdupaiti hrdayangama veNunAda

veNeedughena daSanAvaraNena deva: ||

KrishNa is looking at me from afar, walking like a playful elephant, His eyes wide with continuous flow of glances, His lips beautiful seeding out continuous music through the flute which is enchanting to the heart.

KrishNa was walking towards Leelasuka and looks at Him from a distance, doorAt vilokayati. His gait is like a playful elephant, vAraNa khelagAme.

His continuous looks, dhArA kaTaaksha, fall on the devotees like a shower. He is playing the flute, the music of which flows from His lips and enters the heart, hrdayangama veNunAda.





SLOKAM 80

त्रिभुवनसरसाभ्यां दीप्तभूषापदाभ्यां

दृशि दृशि शिशिराभ्यां दिव्यलीलाकुलाभ्याम् ।

अशरणशरणाभ्यामद्भुताभ्यां पदाभ्या-

मयमयमनुकूजद्वेणुरायाति देवः ॥

tribhuvansarasAbhyAm deeptabhooshA padAbhyAm

drSi drSi SiSirAbhyAm divyaleelAkulAbhyAm |

aSaraNa SaraNaabhyAm adbhutAbhyAm padAbhyAm

ayam ayam anukoojat veNurAyAti deva: ||

KrishNa is walking with His two feet, playing the flute. His feet are the resort of those who have no other refuge and they are wonderful with shining ornaments and most thrilling in all the three worlds, and give comfort every moment to those who look at them, remembering their divine sports.

In this sloka, KrishNa has come near and Leelasuka is enjoying the beauty of His feet. They are adorned with shining anklets, **deeptabhooshA**, and merely by looking at them the devotee gets comfort, **drSi drSi SiSira**, because it reminds one of the divine sports He engaged in, **divyaleelAkula**, in order to protect His devotees like roaming around in Brindavan, lifting the Govardhana, killing the asuras, going as an envoy to help the Pandavas etc., thus being the refuge of the distressed and hence there is nothing more enchanting than His feet in all the three worlds, **tribhuvanasarasa**.





SLOKAM 81

सोऽयं मुनीन्द्रजनमानसतापहारी

सोऽयं मदव्रजवधूवसनापहारी ।

सोऽयं तृतीयभुवनेश्वरदर्पहारी

सोऽयं मदीयहृदयाम्बुरुहापहारी ॥

so ayam muneendra janamAna satApahAree

so ayam madavraja vadhoo vasanAapahAree |

so ayam trteeya bhuvaneSvara darpahAree

so ayam madeeya hradyAmburuhApahAree ||

This indeed is the KrishNa who took away, the ignorance from the mind of the sages, the clothes of the gopis and the pride of Indra, and He has stolen the lotus of my heart.

KrishNa destroyed the ignorance in the minds of the sages and gave them jñāna. He took away the clothes of young gopis and made them free of body-consciousness. He quelled the pride of Indra by holding up the Govardhana



SrI Krishna took away gopi's clothes!

(Thanks: www.kamat.com)





mountain. Thus He purified the sages, gopis and Indra at the level of intellect, body and mind respectively. But in my case, says Leelasuka He did all this by heart, which became His possession. The heart is termed as a lotus in the Upanishads, **dharaKaaSa**, inside which the Lord dwells. So it has become His abode and hence the devotee has become pure at all levels, body, mind and intellect.





SLOKAM 82

सर्वज्ञत्वे च मौग्ध्ये च सार्वभौममिदं मम ।

निर्विशन्नयनं तेजो निर्वाणपदमश्नुते ॥

sarvajn~atve ca mougध्ये ca sArvabhoulmama idam mama |

nirviSan nayanam teja: nirvaaNa padam aSnute ||

My eye is experiencing the joy of salvation by resorting to this light that is KrishNa who is the sovereign of both omniscience and innocence.

By looking at the brilliance of the form of KrishNa the eye has reached its salvation, nayanam nirvaaNapadam aSnute, as there is nothing beyond that experience of joy that arises on seeing Him who is the sovereign Lord, sAravabhoulma:, of both jn~ana and ajn~ana. He is the supreme self, Brahman, knowing whom there is nothing else to be known, sarvajn~atva. Thus He is the Lord of jn~ana. But as KrishNa, a cowherd boy, He looks as though He does not know anything, mougdhya, a perfect picture of innocence, which creates wonder to the devotees. Thus He is the Lord of maaya.

Upanishad declares that by knowing Brahman everything else becomes known, ekavijn~Anena sarvavijn~Anam, as KrishNa himself says in Bhagavatgita, 'yat jn~AtvA na iha bhooyo anyat jn~Atavyam avaSishyate', knowing which there is nothing else to be known further.

Desika says in his GopAlavimSati,

आम्नाय गन्धि रुदित स्फुरिताधरोष्ठम्

आस्त्राविलेक्षणमनुक्षण मन्दहासम् ।





गोपाल डिम्भ वपुषं कुहना जनन्याः

प्राण स्तनन्धयमवैमि परं पुमांसम् ॥

Amnaaya gandhi rudita sphuritAdharoshTam

AsrAvilekshaNam anukshaNa mandahAsam |

gopAla Dimbha vapusham kuhanA jananyA:

praanN stanandhayam avaimi param pumAmsam ||

---GopAlavimSati-3

'I know for certain that this child in the form of a cowherd is none other than the Supreme Purusha, whose lower lip trembling when He cries has the fragrance of the vedas, whose eyes are stained with tears but the next moment lit up with smile, who drank the life of Poothana, who came disguised as His mother'.

KrishNa was crying or pretends so because even though His lower lip was trembling it gives out the fragrance of the vedas and eyes were full of tears, He gives a charming smile (perhaps when no one was looking) which belies His grief. Besides He drank the life of Poothana who came in the guise of His mother. So Desika says that he is sure that this is none else than the Lord.

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SLOKAM 83

कृष्णानमेतत्पुनरुक्तशोभ-

मुष्णेतारांशोरुदयं मुखेन्दोः ।

तृष्णाम्बुराशिं द्विगुणीकरोति

कृष्णाह्वयं किञ्चन जीवितं मे ॥

krshNaanam etat punaruktaSobham

ushNetarAmSo: udayam mukhendo: |

trshNaamburASim dviguNee karoti

krshNaahvayam kinchana jeevitam me ||

Something wonderful, called KrishNa, which is my life itself, makes the sea of my desire rise up redoubled by the moon-like face, which increasing the beauty of even the moon itself which looks like tautology.

The face of KrishNa is like the moon, mukhendu, and hence the beauty of the moon rising, ushNetarAmSo: udayam, seems to be a repetition as the face which has arisen earlier has all the charm of the moon already. The face is comparable to the moon not only in its beauty and cool charm but also because it raises the waves of desire towards Him as the moon does to the ocean. In the sea of desire for KrishNa the waves are rising double fold, trshNaamburASim dviguNeekaroti, by the appearance of the moon-like face of KrishNa. Leelasuka says, something that is called KrishNa, KrishNaahvayam kincit, to denote the wonder that he feels on seeing KrishNa.





SLOKAM 84

तदेतदाताम्रविलोचनश्री-

सम्भाविताशेषविनम्रवर्गम् ।

मुहुर्मुखरेर्मधुराधरोष्ठं

मुखाम्बुजं चुम्बति मानसं मे ॥

tadetat AtAmra vilocanaSree

sambhAvitaaSesha vinamra vargam |

muhu: murAre: madhura adharoshTham

mukhAmbujam cumbati mAnasam me ||

My mind often kisses the face of KrishNa, which is extolled by the devotees, with its lotus-red eyes and sweet lips.

The eyes of KrishNa are red at the ends like a lotus, AtAmravilocanaSree, and His lips look so sweet, madhura adharoshTham. This form of KrishNa is extolled by all the devotees, sambhAvita aSesha vinamra vargam. Leelasuka says that he kisses, cumbati, the face of KrishNa in his mind, mAnasam, again and again, muhuh.





Lord Krishna

His feet are excelling the young sprouts of the celestial tree - Thanks:Smt.Krishnapriya



SLOKAM 85

करौ शरदुदञ्चिताम्बुजविलासशिक्षागुरू

पदौ विबुधपादपप्रथमपल्लवोल्हङ्घिनौ ।

दृशौ दलितदुर्मदत्रिभुवनोपमानश्रियौ

विलोक्य सुविलोचनामृतमहो महच्छैशवम् ॥

karou SaradudancitAmbuja vilAsa SikshAguroo

padou vibudha pAdhapa prathama pallava ullanghinou |

drSou daLita durmada tribhuvana upamAna Sriyou

vilokya suvilocanAmrtam aho mahat SaiSavam ||

The hands of KrishNa are imparting like a preceptor, the beauty to the lotuses in autumn. His feet are excelling the young sprouts of the celestial tree in softness. His eyes are enough to quell the pride of all that is beautiful in all the three worlds which could be the objects of comparison. What a wonderful form of childhood which is nectar to the eyes!

The lotuses that blossom in the autumn, **saradudancitAmbuja**, seem to have learnt the secret of beauty from the hands of KrishNa, which are termed as their guru, **vilAsaSikshAguru**, by Leelasuka, in soundharyakala. The feet of KrishNa excel the celestial tree, **vibudha pAdapa**, that grants all the wishes to those who come near it, by their power to give all to those who even think of Him. The feet are like tender sprouts, **prathamapallva**, which put to shame those of the celestial tree. His eyes are incomparable in beauty and hence seem to have quelled the pride, **daLitadurmada**, of all the usual objects of comparison





in all the three worlds, **tribhuvana upamAnaSri**. Thus What a wonderful form of childhood, **mahat SaiSavam**, exclaims Leelasuka, which is like the nectar to the eyes, **suvilocanAmrtam**, of the onlookers.





SLOKAM 86

आचिन्वानमहन्यहन्यहनि साकारान् विहारक्रमा-

नारुन्धानमरुन्धतीहृदयमप्यार्द्रस्मितास्यश्रिया ।

आतन्वानमनन्यजन्मनयनश्लाघ्यामनघ्या दशा-

मामन्दं व्रजसुन्दरीस्तनतटीसाम्राज्यमाज्जृम्भते ॥

AcinvAnam ahani ahani ahani sAKArAn vihArakramAn

arundhAnam arundhatee hrdayam api ArdrasmitAsyaSriyA |

AtanvAnam ananyajanma nayanaSlAghyAm anrghyAm dasAm

Amandam vrajasundareestanataTee sAmrAjyam ujjrmbhate ||

The existence that is KrishNa, whose playful activities go on appearing afresh day by day, whose smile tender and merciful in His beautiful face, churns even the mind of Arundhathi, whose ever growing youth is extolled by and attracts even the eye of Manmatha and who rules over the kingdom of the gopis who love him, appear in front and grows fast.

The existence that is KrishNa, the KrishNa thatthva, is manifest in front of Leelasuka. He is the ruler of the hearts of gopis, vrajasundaree stanataTee sAmrAjyam, and His beautiful smile, ArdrasmitAsyasree, is enough to turn even the chaste heart of arundhati, ArundhAnam arundhatee hrdayam. He is naturally more beautiful than Cupid, Manmatha, who after all was His own offspring. ananyajanma. So KrishNa gives joy even to the eyes of Manmatha, nayanaSlAghya, who holds Him in high esteem, anrghya.





SLOKAM 87

समुच्छ्वसितयौवनं तरलशैशवालङ्कृतं

मदच्छुरितलोचनं मदनमुग्धहासामृतम् ।

प्रतिक्षणविलोकनं प्रणयपीतवंशीमुखं

जगत्त्रयविमोहनं जयति मामकं जीवितम् ॥

samucchvasitayouvanam taralaSaiSavAlankrtam

madachuritalocanam madanamugdha hAsAmrtam |

pratikshaNa vilokanam praNaya preetavaSeemukham

jagattrya vimohanam jayati mAmakam jeevitam ||

The KrishNa thathva which is my life itself, appear victorious, **jayati**, the signs and decorations of His childhood slowly disappearing, **taralaSaiSavAlamkrtam**, with the appearance of budding youth, **samucchvasitayouvanam**, His eyes expressing love, **madacchuritalocanam** displayed afresh every moment, **pratikshaNavilokanam** His nectarine smile beautiful and desirable, **madanamugdhahAsAmrtam**, His flute that seems to drink the nectar of His lips, **praNayapreetavaSeemukham** by its openings and His form is enchanting the three worlds, **jagattryavimohanam**.

Youth is making its appearance in KrishNa, and the ornaments He wore in childhood and other signs of childhood are slowly disappearing. His eyes look intoxicated with love and His beautiful nectarine smile creates love in others. His looks wear different expressions every moment. The flute on His lips seems to drink the nectar of KrishNa rasayana by its holes through which it flows in





the form of music. Thus His form enchants the three worlds and it is the life-giving force for the devotees.

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Wonderful Form!

Malayappa Swamy - Thirumala





SLOKAM 88

चित्रं तदेतच्चरणारविन्दं

चित्रं तदेतन्नयनारविन्दं ।

चित्रं तदेतद्वदनारविन्दं

चित्रं तदेतत्पुनरम्ब चित्रम् ॥

citram tadetat caraNaaravindam

citram tadetat nayanAravindam |

citram tadetat vadanAravindam

citram tadetat punaramba citram ||

Wonderful is this lotus, which is the feet of KrishNa, wonderful is the lotus, that is His eyes, wonderful is this face like lotus, it is wonderful wonderful indeed!

KrishNa appearing before Leelasuka makes him exclaim in surprise, **citram tadetat punaramba citram** on seeing the wonderful form. His feet are like lotuses, **caraNaaravindam**, but marked with the divine signs of Sankha cakra etc. His eyes are like lotuses, **nayanAravindam**, yet show love and mercy. His face is like a lotus, **madanAravindam**, but excels the beauty of a lotus by His sweet smile. All this are the cause of wonder. Also the feet, the eyes, the face, to see which the sages go through severe austerities like penance, is easily visible through devotion which is a wonder indeed.





SLOKAM 89

अखिलभुवनैकभूषमधिभूषित-

जलधिदुहितृकुचकुम्भम् ।

व्रजयुवतीहारावलिमरकत-

नायकमहामणिं वन्दे ॥

akhila bhuvanaikabhoosham adhibhooshita

jaladhiduhitru kucakumbham |

vrajayuvaytee hArAvali marakata

nAyaka mahAmaNim vande ||

I bow down to Him who is the ornament of the whole universe, akhilabhuvanaikabhoosham, and also an ornament on the breasts of Lakshmi, the daughter of the ocean, jaladhiduhitru kucakumbham and is the central emerald pendant, marakatanAyaka mahAmaNi of the pearl necklace formed by gopis, vrajayuvateehArAvali.





SLOKAM 90

कान्ताकचग्रहणविग्रहबद्धलक्ष्मी-

खण्डाङ्गरागरसरञ्जितमञ्जुलश्रीः ।

गण्डस्थलीमुकुरमण्डलखेलमान-

घर्माङ्कुरं किमपि खेलति कृष्णतेजः ॥

kAntAkacagrahaNa vighraha baddhalakshmee

khaNDaangarAga rasaranjita manjulaSree: |

gaNDasthalee mukura maNDala khelamAna

gharmAnkuram kimapi khelati krshNateja: ||

There is a light called KrishNa playing in front of me, shining with the coloured pigments like sandal paste etc on His body due to the playing in love catching the hair etc., and with the sweat drops that look like playing on His body.

KrishNa is playing with gopis and catches the one, who tries to escape, by hair, kAntAkacagrahaNa, and in the play His body is marked with colours of sandal, kumkum etc., khaNDaangarAga rasa, and the sweat drops, gharmAnkuram, are formed on His body due to exertion.





SLOKAM 91

मधुरं मधुरं मधुरस्य विभो-

मधुरं मधुरं वदनं मधुरम् ।

मधुगन्धिमृदुस्मितमेतदहो

मधुरं मधुरं मधुरं मधुरम् ॥

madhura madhura madhurasya vibho:

madhura madhura vadanam madhura |

madhugandhimrdusmitam etat aho

madhura madhura madhura madhura ||

Everything with reference to the Lord is sweet, because He himself is sweet. His face, the fragrance on Him and His smile, everything is sweet, sweet nothing but sweet.

In MadhuraShTakam we have the line 'madhuraAdipater-akhilam madhura' and the same idea is reflected here. Since Krishna is akhaNDa-sacchidAnanda svaroop, He is Ananda lahari, ocean of bliss mAdhuryalahari, ocean of sweetness. As the sugar candy is sweet whenever one tastes it, similarly Krishna is sweet in all His aspects and forms.



SLOKAM 92

शृङ्गाररससर्वस्थं शिखिपिच्छविभूषणम् ।

अङ्गीकृतनराकारमाश्रये भुवनाश्रयम् ॥

SrngAra rasa sarvastham SikhipinchavibhooshaNam |

angeekrtanarAkAram aaSraye bhuvanaaSrayam ||

I take refuge in him, who is the refuge of the whole world, **bhuvanaaSraya**, and who has taken a human form, **angeekrtanarAkAra**, wearing peacock feather, **Sikhipinchavibhooshana**, and embodiment of love, **SrngAra rasa sarvastha**.

KrishNa is embodiment of love as Rama was the embodiment of dharma. Each and every part of His body and actions create love in others and also expresses His love for all. It is because He is the Lord Himself, the refuge of all, manifesting in human form.



Krishna is embodiment of love!



SLOKAM 93

नाद्यापि पश्यति कदाचन दर्शनेन

चित्तेन चोपनिषदा सुदृशां सहस्रम् ।

स त्वं चिरं नयनयोरनयोः पदव्यां

स्वामिन् ! कया नु कृपया मम सन्निधत्से ॥

nAdyApi paSyati kadAcana darSanena

cittena ca upanishadA sudrSaam sahasram |

sa tvam ciram nayanayo: anayo: padavyAm

svAmin! kayA nu krpayA mama sannidhatse ||

Oh Lord! You are not to be seen by the study of SaastrAs, by meditation, by enquiry through the Upanishads and by sages having divine sight. But You appear to my eyes for such a long time. To what extraordinary grace is this due to!

Naradabhakthi suthra says, 'sa keertyamAna: Seeghrameva Avirbhavati anubhAvayati bhaktaan'. The Lord appears quickly to those who sing His glories and protects them as He Himself has said,

नाहं वसामि वैकुण्ठे न योगि हृदये रवौ ।

मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद

nAham vasAmi vaikuNThe na yogi hrdaye ravou |





madbhaktA yatra gAyanti tatra tishThAmi nArada ||

"I do not dwell in Vaikunta, nor in the heart of the sages nor in the orbit of the Sun. I stand in front of my devotees who sing my glories". This is the experience of Leelasuka mentioned here.

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SLOKAM 94

केयं कान्तिः केशव ! त्वन्मुखेन्दोः

कोऽयं वेषः कोऽपि वाचामभूमिः ।

सेयं सोऽयं स्वादुता मञ्जुलश्रीः

भूयो भूयो भूयशस्तां नमामि ॥

keyam kAntI: kesava! tvanmukhendo:

koayam vesha: koapi vAcAm abhoomi: |

seyam soayam sAadutA manjulaSree:

bhooyo bhooyo bhooyaSa: tAm namAmi ||

Oh Kesava! What brilliance, **kA** **iyam** **kAntih**, there is, in Your moon-like face, **mukhendu** and what an enchanting form have you, **ko** **ayam** **veshah**, which is beyond description, **vaacaam** **abhoomih**! The sweetness and beauty, **svAdutA** **manjulaSree** manifested by You makes me bow down to You again and again, **bhooyo** **bhooyo** **bhooyasah**, many times.

The particle **kaa** and **kah** used by way of praise imply wonder.





SLOKAM 95

वदनेन्दु विनिर्जितश्शशी

दशधा देव पदं प्रपद्यते ।

अधिकां श्रियमश्नुतेतरां

तव कारुण्यविजृम्भितं कियत् ॥

vadanendu vinirjita: SaSee

daSadhA deva padam prapadyate |

adhikAm Sriyam aSnute itarAm

tava kARuNya vijrmbhitam kiyat ||

The moon is vanquished by Your face in beauty and brilliance and hence resorts to You dividing himself into ten parts and what ever additional merit he gets as a result is due to Your mercy alone.

After comparing the face of KrishNa to the moon now Leelsuka sets out to extol the face saying the moon has been vanquished by the face, vadanendu vinirjita SaSee, and the moon himself gets his beauty and brilliance only from the face of KrishNa. For that He makes himself into ten parts, daSadhA, and resorts to the feet of KrishNa, padam prapadyate, and whatever, kiyat, He acquired through that, adhikam Sriyam asnute itarAm, is entirely due to the mercy of the Lord.

The moon dividing himself into ten has reference to the ten finger nails of KrishNa which are moon-like.





SLOKAM 96

तत्तवन्मुखं कथमिवाम्बुजतुल्यकक्ष्यं

वाचमावाचि ननु पर्वणि पर्वणि इन्दोः ।

तत् किं ब्रुवे किमपरं भुवनैककान्तं

यस्य त्वदाननसमा सुषमा सदा स्यात् ॥

tat tvat mukham kathamivAmbujatulyakakhsyam

vAcAm avAci nanu parvaNi parvaNi indo: |

tat kim bruve kimaparam bhuvanaikakAntam

yasya tadvAnanasamA sushamA sadhA syAt ||

How can Your face be like the lotus? It is not possible to compare it with moon also who waxes and wanes. What else is there which enchants the whole world, and could be compared to the ever beautiful face of Yours?

Continuing the line of thought in the two previous slokas, Leelasuka finds that the usual things that are compared to a beautiful face fall short of comparison to the face of KrishNa. It is not comparable to a lotus because it is always in full bloom while the lotus closes at dusk. Neither can it be



His face is always in full blossom



compared to the moon who waxes and wanes while the face of KrishNa is ever like the full moon. There is nothing so enchants the whole world with its beauty forever.



Krishna with the face like full moon!

(Thanks: Smt. Shanti Seshadri)



SLOKAM 97

शुश्रूषसे यदि वचः शृणु मामकीनं

पूर्वैरपूर्वकविभिर्न कटाक्षितं यत् ।

नीराजनक्रमधुरं भवदाननेन्दोः

निर्व्याजमर्हति चिराया शशिप्रदीपः ॥

SuSrooshase yadi vaca: SrNu mAmakeenam

poorvaih apoorvakavibhih na kaTaakshitam yat |

neerAjanakramadhuram bhavadAnanendoh

nirvyAjam arhati cirAya SaSi pradeepa: ||

Hear from me the words which have not been perceived even by unexcelled poets before me. The moon serves as the fitting light that does neeraajana to Your face naturally.

Leelasuka further establishes the inferiority of the moon as a standard of comparison to the face of KrishNa. Moon has become the natural, **nirvyAjam**, light, **pradeepah** that does neeraajana, to the face of KrishNa. This fact, Leelasuka claims, no one else before him has remarked on, not even the great poets who were extraordinary, **poorvaih apoorvakavibhih na kaTaakshitam**.





SLOKAM 98

अखण्डनिर्वाणरसप्रवाहै-

र्विखण्डिताशेषरसान्त्राणि ।

अयन्त्रितोद्धान्तसुधारणवानि

जयन्ति शीतानि तव स्मितानि ॥

akhaNDanirvaaNa rasapravAhai:

vikhanDitASesharasAntraaNi |

ayantritodvAnta sudhArNavAni

jayanti SeetAni tava smitAni ||

Your smiles, cool and comforting, effortlessly emitting oceans of nectar, by its uninterrupted flow of the bliss of salvation, which pulverizes all the other sense experience, always triumph.

The smiles of KrishNa, cool and comforting. **SeetAni smitAni** emit waves of nectar that engulfs the onlooker with joy that is equal only to the bliss of Brahman, **nirvaNa**. Experiencing that, as though a sea of nectar has emerged, (a Tsunami!), **udvantasudhArNava**, all the other sense experience is reduced to shreds, **vikhanDita SesharasAntraaNi**, it is a **rasapravAha**, a cascade of essence because He is the rasa itself as declared by the Upanishad '**raso vai sah**'. Compared with that, all the other rasas are nothing because they are all fleeting while this alone is **akhanDa**, ceaseless.

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SLOKAM 99

कामं सन्तु सहस्रशः कतिपये स्वारस्यधौरेयकाः

कामं वा कमनीयतापरिणतिस्वाराज्यबद्धव्रताः ।

तैर्नैवं विवदामहे न च वयं देव प्रियं ब्रूमहे

यत्सत्यं रमणीयतापरिणतिस्त्वय्येव पारंगता ॥

kAmam santu sahasraSah katipaye svArasyadhoureyakA:

kAmam vA kamaneeytaa pariNati: svArAgyabaddhavratA: |

tairnaivam vivadAmahe na ca vayam deva priyam broomahe

yat satyam ramaNeeyatA parinNati: tvayyeva pAram gatA ||

Let there be many others who are foremost in excellence, or let there be those who profess to be sovereigns of beauty. We are not going to argue with them nor be pleasant to them, because we know the truth, my Lord, that You are the utmost limit of all that is attractive.

The expression 'kAmam santu' is usually used to denote the meaning let there be others, who are bothered, to denote the inferiority of others compared to the subject on hand. Kalidasa says in Raghuvamsa, 'kAmam nrpaah santu sahasraSo anye rAjanvateem Ahu: anena bhomim', meaning, let there be thousands of kings but the earth is said to be having a king only because of Him'.

svArasya means excellence and dhoureyaka is one who stands first and foremost.





svAarAja also means heaven and it could refer to other devas like Manmatha who are reputed for their beauty.

Leelasuka means that the devotees of KrishNa do not enter into argument with others because they know the truth that KrishNa alone is the outer limit of beauty, love and bliss. satyam, jan~anam, anantam, Anandam, amalatvam and soundaryam.





Manmatha Manmathan

SrI Varadhan as SrI Venugopalan (Thanks:Sri.SaThakopa Tatachar)





SLOKAM 100

मन्दारमूले मदनाभिरामं

बिम्बाधरापूरितवेणुनादम् ।

गोगोपगोपीजनमध्यसंस्थं

गोपं भजे गोकुलपूर्णचन्द्रम् ॥

mandAramoole madanAbhirAmam

bimbAdharApoorita veNunAdam |

gogopagopeejanamadhya samstham

gopam bhaje gokula poorNacandram ||

I worship KrishNna who is the full moon of Gokula, standing at the bottom of mandaara tree surrounded by the cows, cowherds and gopis, looking beautiful like the Cupid himself, the sound of music from His flute emitted by His bimba fruit-like lower lip.

Here Leelasuka paints a beautiful portrait of KrishNa standing under the tree, playing the flute, in the midst of the cows, cowherds and gopis. He looks like the lord of love Manmatha himself, 'sAkshAt manmatha manmathah' (Srimad bhAgavatam).

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SLOKAM 101

गलद्व्रीडा लोला मदनवनिता गोपवनिता

मधुस्फीतं गीतं किमपि मधुरा चापलधुराः ।

समुज्जृम्भा गुम्भा मधुरिमगिरां मादृशगिरां

त्वयि स्थाने जाते दधति चपलं जन्म च फलम् ॥

galadvreeDaa lolA madanavanitA gopavanitA

madhuspheetam geetam kimapi madhurA cApaladhurA: |

samujjrbhA gumbhA madhurimagirAm mAdrSagirAm

tvayi sthaane yAte dadhati capalam janma ca phalam ||

When You resorted to the place (Brindavan), the gopis became influenced with love and shed their modesty and their song became sweet, from which flowed honey. All the play in Brindhavan became delightful to all. The words of people like me also became sweet and the life has become fruitful.

The life becomes fruitful, **janma ca phalam**, only when we speak or sing about the glory of the Lord. The rasakreeda is supposed to be the heart of Bhagavathapurana and the gopika geetham is extolled as the epitome of devotion. That is what Leelasuka refers to here and says that the gopis who forgot their body- consciousness, **galadvreeDaah**, became the sarira of the Lord who is their inner self. Their song on KrishNa was full of the nectar of devotion, **madhuspheetam geetam** and the play in Brindhavan of KrishNa with the gopis are contemplated by the sages as being the paraakaashTaa, outer limit of bhakthi. Describing that, says Leelasuka, even his words have become





like honey, **madhurimagiram**. The competence or eloquence becomes enriched with the richness of the subject matter which is the story of the Lord as Desika says in his Yadhavabhyudhaya that the subject matter of his work being Sourikathaa, the story of the Lord it will be relished by all even if the narrator is a dull witted person.





SLOKAM 102

भुवनं भवनं विलासिनी श्री-

स्तनयस्तामरसासनः स्मरश्च ।

परिचारपरम्पराः सुरेन्द्रा-

स्तदऽपि त्वच्चरितं प्रभो विचित्रम् ॥

bhuvanam bhavanam vilAsinee Sree:

tanaya: tAmarasAsana: smaraSca |

paricAra paramparA: surendrA:

tadapi tvaccaritam prabho vicitram ||

Your abode is the universe. Your consort is Lakshmi. Your offsprings are Brahma and Manmatha. Your attendants are devas. Your actions as GopAla is most wonderful.

The whole universe, **bhuvanam**, is the abode, **bhavanam** of the Lord as He is transcendent and imminent. His consort, **vilAsinee**, is MahAlakshmi. Brahma whose abode is the lotus, **tAmarasAsana:**, is His son, **tanaya:**, and so is Manmatha, **smarah**, who was born to KrishNa as Pradyumna. But most wonderful thing of all, **vicitram**, is His birth and activities, **caritam**, as KrishNa. The Lord of the universe is born as cowherd and got bound in the mortar, freed the twin trees, killed the demons, held up the Govardhan Mountain and played with the gopis etc., each one of His actions more wonderful than other.



SLOKAM 103

देवस्त्रिलोकसौभाग्यकस्तूरीतिलकाङ्कुरः ।

जीयाद् व्रजाङ्गनानङ्गकेलीललितविभ्रमः ॥

devastriloka soubhAgya kastUree tilakAnkura: |

jeeyAd vrajAnganA anangakelee lalitavibhrama: ||

Hail the Lord, who is the auspicious mark of all the three worlds and who is engaged in the love sports with the gopis.

The kasturi tilaka on the forehead of KrishNa is the sign of auspiciousness of the three worlds, **triloka soubhAgya**, or He himself is the kasturi tilaka of the three worlds because the residents of all the three worlds are blessed by hearing and meditating on the leelAs of KrishNa **anangakelee lalita vibhrama**, in brindavan with the gopis, **vrajAganAh**.



He is engaged in the love sports with the gopis!



SLOKAM 104

प्रेमदं च मे कामदं च मे

वेदनं च मे वैभवं च मे ।

जीवनं च मे जीवितं च मे

दैवतं च मे देव नापरम् ॥

premadam ca me kAmadam ca me

vedanam ca me vaibhavam ca me |

jeevanam ca me jeevitam ca me

daivatam ca me deva naaparam ||

Oh Lord, there is no one else but You to give me love, fulfill my desire, give me knowledge, prosperity and You alone is my life and longevity and my God.

Leelasuka seems to have written a chamaka on KrishNa by this sloka. The idea expressed here is the same as the well known sloka , 'tvameva mAtA ca pitA tvameva, tvameva bandhuSca sakha tvameva tvameva vidyAa draviNam tvameve tvameva sarvam mama devadeva', meaning, 'you are my mother, my father, my relative, my friend, my knowledge, my wealth and You are everything to me, Oh Lord of the devas'.





SLOKAM 105

माधुर्येण विजृम्भन्तां वाचो नस्तव वैभवे ।

चापल्येन विवर्धन्तां चिन्ता नस्तव शैशवे ॥

mAdhuryeNa vijrmbhantAm vAco na: tava vaibhave |

cApalyena vivardhantAm cintA na: tava SaiSave ||

May our speech, vAcah, flourish with sweetness, mAdhuryam vijrmbhatAm, in speaking about Your glory! May our thoughts be enriched, vivardhatAm cintA, by thinking of Your childhood activities, cAplayena SaiSave, as KrishNa!

Kulasekhara AzhvAr says in his MukundamAlA,

जिह्वे कीर्तय केशवं मुररिपुं चेतो भज श्रीधरं

पाणिद्वन्द्व समर्चयाच्युतकथाः श्रोत्रद्वय त्वं श्रणु ।

कृष्णं लोकय लोचनद्वय हेरेर्गच्छाद्भ्रियुग्मालयं

गिघ्र घ्राण मुकुन्दपादतुलसीं मूर्धन् नमाधोक्षम् ॥

jihve keertaya keSavam muraripum ceto bhaja SrIdharam

paaNidvandva samarcaya acyuta kathA: Srotradvaya tvam SrNu |

krshNam lokaya locandvaya hare: gaccha anghriyugma Alayam

jighra ghraaNa mukundapAda tulaseem moordhan nama adhokshajam ||

Oh tongue, sing about KeSava, the slayer of Mura. Oh mind, think of SrIdhara.





Two hands, you worship Him, Two ears, you hear the stories about acyuta. Oh eyes, look at KrishNa. Pair of feet, you go to the temple of Hari. Oh nose, you smell the tulsi leaves from the feet of Mukunda. Oh head, bow down to adhokshaja.

When all the senses are thus engaged in the service of the Lord they will cease to be attracted by the worldly sensual pleasures. This reminds one, of the Kural of the famous Tamil sage ThiruvALLuvar, who has given to the world maxims with deep meaning in short sentences.

பற்றுக் பற்றற்றான் பற்றினை எப்பற்றைப்

பற்றுக் பற்று விடற்கு

paRRuga paRRaRRaan paRRinai appaRRaip

paRRuga paRRu paRRu vidaRku.

It means that in order to relinquish the attachment of the world one has to develop attachment towards the Lord. If we want to give up something it is easier to do so by shifting our attachment to something else which is more desirable.

This calls to the mind an episode in the life of Sri Ramanuja. There was a man in Srirangam who had a beautiful wife and he was much enamoured with her and use to spread an umbrella on her head to shield her from the Sun, much to the ridicule of others. Ramanuja saw him and took pity on him and asked him what is that he found so attractive in his wife. He replied that she had beautiful eyes. Ramanuja told him that if he finds a pair of eyes more attractive will he switch his devotion to that. When the man asked who has more beautiful eyes, Ramanuja took him inside the temple of Ranganatha and showed him the Lord and asked him has he ever seen a pair of more beautiful eyes. Due to past merit, and due to the grace of the acharya, the man along with his wife became a great devotee of the Lord and a great disciple of Ramanuja, renouncing all that he had. This illustrates well the Kural quoted above.





SLOKAM 106

यानि त्वच्चरितामृतानि रसनालेह्यानि धन्यात्मनां

ये वा चापलशैशवव्यतिकरा राधापराधोन्मुखाः ।

या वा भावितवेणुगीतगतयो लीलामुखाम्भोरुहे

धारावाहिकया वहन्तु हृदये तान्येव तान्येव मे ॥

yAni tvaccaritAmrtAni rasanAlehyAni dhanyAtmanAm

ye vA cApalaSaiSava vyatikarAh rAdhAparAdhonmukhAh |

yA vA bhAvita veNugeeta gatayo leelAmukhAmbhoruhe

dhArAvAhikayA vahantu hrdaye tAnyeva tAnyeva me |

May the heart of mine enjoy the continuous flow of thoughts about Your exploits which taste delicious to the blessed, Your naughtiness to Radha that was contrary to Your childhood form and the melody of the music that came from Your lotus face playing the flute!

Srimadbhagavatham says,

निगमकल्पतरुर्गलितं फलं शुकमुखादमृतद्रवसंयुतम् ।

पिबत भागवतं रसमालयं मुहुरहो रसिका भुवि भावुकाः ॥

nigamakalpatarOh galitam phalam

SukamukhAt amrtadravasamyutam |





pibata bhAgavatam rasamAlayam

muhurahO rasika bhuvi bhAvukAh ||

--Srimadbhagavatham-1-1-3

Oh connoisseurs of the world! you who understand the nuances of tastes, drink again and again, the nectar-like juice of this fruit from the wish-fulfilling tree called veda nigamakalpataru, which fell, galitam from the mouth of the parrot, SukamukhAt (Suka denotes a parrot as well as Sukabrahma maharshi, who was supposed to have the face of a parrot)

It requires poorvajanma puNya to be able to have a taste for the nectarine stories of the Lord, caritAmrtAni. Hence leelasuka says rasanAlEhyAni dhanyAtmanAm,' relished by the blessed. This is because the actions of KrishNa are belying His childhood, SaiSava vyatikarAh, and could be understood only by those who have the insight about His real identity. The music from the flute, veNugeetagati, forms the background of all His exploits in brundhavan.



The melody of His music!





SLOKAM 107

भक्तिस्त्वयि स्थिरतरा भगवन् यदि स्या-

दैवेन नः फलितदिव्यकिशोरवेषे ।

मुक्तिः स्वयं मुकुलिताञ्जलि सेवतेऽस्मान्

धर्मार्थकामगतयः समयप्रदीक्षाः ॥

bhakti: tvayi sthiratarA bhagavan yadhi syAt

daivena na: phalita dhivya kiSoraveshe |

mukthi: svayam mukulitAnjali sevate asmAn

dharmArtha kAmagataya: samayapradheekshA: ||

If the devotion to you, who has appeared to us in Your child form, **divyakiSoravesha** due to our good fortune, is firm, **sthiratarA**, then salvation will attend on us of its own accord with folded hands, **muktAnjali** **sevate**, and the other three purusharthaS , dharma, artha and kAma will wait their turn, **samayapradheekshAh**, to serve us.

Bhakthi towards KrishNa is love for KrishNa who appears as a child in front of us and it is due to our good fortune, says Leelasuka. The supreme purusha whom even the Vedas cannot discern and the sages are not able to see through their austerities, appears as a cowherd boy to make himself accessible to the pure-hearted through His soulabhya. To His devotees who do not want anything else except to sing of Him, think of Him and love Him, He gives the greatest purushartha, namely moksha and the other purusharthaS naturally follow. The devotee has no desire for the purusharthaS - dharma, artha and kAma and even





for moksha because the bliss of bhakthi is enough for him as AzhvAr says, acuta amarar ErE Ayar tham kozhundhe ennum icchuvaui thavira yAn pOy indhira lokam ALum acchuvai perineum vEndEn. There is a legend that Hanuman was asked to accompany Rama to Vaikunta at the end of the avathara and Hanuman replied that he will rather remain on earth where Raama nAma and Raamayana can be heard rather than going to Vaikunta. This is the attitude of a bhaktha. But the Lord gives them moksha unasked. The other three purusharthAs are waiting to serve him but he is not interested in them, which he can have just by asking.





SLOKAM 108

जय जय जय देव देव देव

त्रिभुवनमङ्गलदिव्यनामधेय ।

जय जय जय बालकृष्णदेव

श्रवणमनोनयनामृतावतार ॥

jaya jaya jaya deva deva deva

tribhuvana mangala divya nAmadheya |

jaya jaya jaya bAlakrshNadeva

SravaNa manonayanAmrtaAvatAra ||

Victory to Thee, Oh Lord of devas, whose name purifies all the three worlds, who as the child KrishNa is the nectar of ears, eyes and mind.

The name of the Lord when uttered purifies all the three worlds. His incarnation as KrishNa is **Sravanamrta**, nectar to those who hear about it, nectar to those who see His form, **nayanAmrtha**, and nectar to the mind of those who think about Him **manomrta**.

KulaSekhara AzhvAr says in MukundamAla,

बद्धेनाञ्जलिना नतेन शिरसा गात्रैस्सरोमोद्गमैः

कण्ठेन स्वरगद्गतेन नयनेनोद्गीर्ण बाष्पाम्बुना ।





Lord of the devas!





नित्यं त्वच्चरणारविन्दयुगळ द्ययानामृतास्वादिनां

अस्माकं सरसिरुहाक्ष सततं संपद्यतां जीवितम् ॥

baddhenAnjalina natena SirasA gAtraissaromodgamai:

kanThena svaragadgadana nayanena udgeerNa bAshpAmbuna |

nityam tvaccaraNaaravindayugaLa dyAnAmrtAsvAdinAm

asmAkam saraseeruhAksha satatam sampadyatAm jeevitam ||

Oh lotus-eyed one, may our life reach its fulfillment always by drinking the nectar of meditation on Your lotus feet, with folded hands, and bowed head experiencing the horripilation with choking voice and streaming eyes. This idea is carried on further in the next sloka.

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SLOKAM 109

तुभ्यं निर्भरहर्षवर्षविवशावेशस्फुटाविर्भवत्

भूयश्चालभूषितेषु सुकृतां भावेषु निर्भासते ।

श्रीमद्रोकुलमण्डनाय महते वाचां विदूरस्फुटन्

माधुर्यैकरसार्णवाय महसे कस्मैचिदस्मै नमः ॥

tubhyam nirbhara harshavarsha vivaSaaveSa sphutAvirbhavat

bhooyaScApalabhooshiteshu sukrtAm bhAvshu nirbhAate |

SrImad gokulamaNDanAya mahate vAcAm vidhoorasphuTan

mAdhuryaikarasArNavAya mahase kasmai cidasmai nama: ||

Salutations to you, the light that appears in front of me, the mighty ocean of nothing but sweetness, the ornament to the prosperous Gokula, who manifest himself in the meditation of the blessed souls, characterized by the manifold actions resulting in perfect shower of joy which pervades spontaneously and which is beyond description.

Leelasuka is overwhelmed with the luminous presence, mahase, of KrishNa in front, and to describe the experience, words fail him, vAcAm vidooram. KrishNa who is the ornament of Gokula signifying its prosperity, srimad gokulamaNDana, is the ocean of nothing but madhurya, mAdhuryaika rasArNava. Leelasuka marvels at the presence of the Lord who appears only to the blessed souls, sukrtAm bhAveshu nirbhAsat, in their meditation on the various actions that adorn the manifestation, bhooyScApalabhooshiteshu, of the Lord as KrishNa. As a result, the boundless joy, nirbhara harshavarsha, spontaneously



engulfs, vivaSaaveSa, their hearts.



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Salutations to You - the Light that appears in front of me!



Create a flow of nectar for ages



SLOKAM 110

ईशानदेव चरणाभरणेन नीवी-दामोदरस्थिरयशः स्तवकोद्भवेन ।

लीलाशुकेन रचितं तव देव कृष्ण-कर्णामृतं वहतु कल्पशतान्तरेऽपि ॥

eeSaanaadheva caraNaabharaNena neevee

damodarasthirayaSa: stabakodbhavana |

leelaaSukena racitam tava deva krshNa-

karNaamrtam vahatu kalpaSatAntare api ||

Oh Lord, may this work, composed by Leelasuka ,who has the feet of Lord Siva as his head ornament, and which is like a bouquet of glory of KrishNa, who was bound to the mortar, create a flow of nectar for ages!

Leelasuka belonged to a saivite family by tradition. But he became a devotee of KrishNa. Hence he refers to his traditional background by saying that he wears the feet of Lord Siva on his head. The word karNamrta means nectar to the ears. Leelasuka compares that to a bouquet of glory of KrishNa, whom He refers as damodhara, the one who is bound to the mortar, thus epitomizing the whole story of KrishNa, which describes His glory. Like a bouquet of flowers, the honey of which is enjoyed by the bees, Acuta kathA, entering through the ears gives everlasting joy to the devotees. It is karNmrtam, nectar to the ears, as Rukmini said, 'SrtvA guNaan bhuvanasundara SrNvatAm te, nirviSya karNavivari: harato angatApam'.

॥ इति श्रीकृष्णकर्णामृते प्रथमाश्वासः समाप्तः ॥

Thus ends the first (prathama) aaSvAsa of KrishNakarNaamrtam





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Appendix



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LEELAA SUKHAR (VILWAMANGALAR)

LEELAA SUKHAR AND HIS KRISHNA BHAKTHI

Sri Leelaa Sukhar was a great devotee of Lord Sri Krishna. Born as a Saivite Brahmin, he took to Sanyasa after having the saakshatkAram of Bhagavan Sri Krishna. He lived in 17th century. He was the contemporary of Melppathoor Narayana Bhattathiri and the great poet Poonthaanam. Lord Krishna was his inseparable companion who would play pranks on Leelaa Sukhar in the form of a very capricious little boy. As Bhagavan does with every sincere devotee of His, He played many leelaas in the life of Sri Leela Sukhar also.

Before entering Sanyasa Ashram, Sri Leela Sukhar was caught in the ordinary samsAric pleasures of Life and was lost in love with a Temple dancer named ChintAmaNi. But Bhagavan contrived events in such a way that during one of his visits to ChintAmaNi's house, Sri Leela Sukhar came to his senses about the transient nature of mundane pleasures and in a moment had his entire life turned around to Krishna Prema and Bhakthi. He immediately began to sing the verses of Krishna karnamrutham, for which legend says that Bhagavan showed His approval by nodding His head. From then on, the ordinary brahmin became the great saint Leela Sukhar.

There is another story about Sri Leela Sukhar and the founding of the Anantha padmanAbha Swami Temple in Ananthan KAdu or Thiruvanantha Puram. As earlier described, Bhagavan used to play around Sri Leelaa Sukhar in the form of a very mischievous little boy whom Sri Sukhar called as Unni. This little boy created havoc by His childish pranks. Once when Sri Sukhar was preparing for bhagavad ArAdanam, he became irritated by the little boy's antics, and pushing Him away with the back of his hand, Sri Sukhar admonished the boy; "Unni, don't do that. Stop bothering me". On hearing this the little boy, Unni became very upset, because striking with the back of one's hand was considered very humiliating. So Unni, left at once, saying to Sri Sukhar; "If you want to see me again come to Ananthan Kaadu."



On His disappearance, Sri Sukhar realized his error and went in search of Ananthan Kadu. After many futile attempts, he was at last guided to the right place by overhearing the conversation between a couple, who were having a fight between themselves. Sri Leela Sukhar found bhagavAn in the middle of a dense forest lying on AdisEsha and with Kshama and Rama waiting on His service. The MaharAja of Travancore built a Temple on the spot where Sri Leela Sukhar had had the divya Darshan of BhagavAn and installed a deity in the exact proportions and posture as described by Sri Leela Sukhar. Though this is the legend, it however appears that the reclining Lord of Ananthankaadu predates Sri Leela Sukhar. This Ananthan Kaadu is the present day MalayALA Nattu divya Desam of Thiruvanantha Puram.

Many are the miraculous acts performed by BhagavAn to enhance the name of His bhakthan Sri Leela Sukhar. One of the interesting story involves the King Manaveda (Malayalam Era -8th century- 9th century). One day the King requested Sri Sukhar to make it possible for him to see Lord Krishna with his physical eyes. The sage replied that he would ask the Lord and give him a reply. The next day he told the King that the Lord has consented to his request. Then the King saw Lord Krishna in the form of a little boy, playing under an elanji tree. He was so excited, so he ran towards Him to give Him a hug. Suddenly BhagavAn slipped away from his reach and told "Sukhar didn't tell me about this" and disappeared immediately. At that time a peacock feather fell down from His hair and the King took and kept it. Then when he created the Krishnattam (a dance drama) he used that feather to decorate the Krishnamudi of the actor who acts the roll of Krishna. Still in Guruvayoor Temple they use that particular feather on the crown of Krishna in Krishnattam.

SrI KrishNAya Thubhyam Nama:

Sarvam KrishNARpaNamasthu !



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