

ANANTA SATSANG · FOUNDATIONS

कूष्ठकणामृत

# Kṛṣṇa-karṇāmṛta

*Bilvamaṅgala's Complete Nectar for the Ear*



## Three Complete Āśvāsas

*Complete Sanskrit-English edition · 333 retained stanza blocks*

## About this edition

Bilvamaṅgala's Kṛṣṇa-karṇāmṛta unfolds as three āśvāsas of concentrated darśana-poetry. This edition preserves every stanza block in the complete publication witness: 332 unique numbered positions and 333 physical stanzas.

### The duplicated 1.104 witness

The first āśvāsa prints two different stanzas with the same number, 1.104. They are presented as 1.104a and 1.104b. Neither has been discarded, collapsed, or silently renumbered; the original source numbering remains visible and auditable.

### Text and English apparatus

The complete Sanskrit Documents publication witness supplies Devanagari, IAST, word analysis, English renderings, and source commentary. All are retained stanza by stanza. Gaudiya Grantha Mandira's critically collated third sataka is archived as a recension control for the final āśvāsa.

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THE COMPLETE KṚṢṆA-KARṆĀMṚTA

# Āśvāsa 1



## First Āśvāsa

*The First Euphony · 114 retained stanzas*

## Kṛṣṇa-karṇāmṛta 1.1

चिन्तामणिर्जयतु सोमगिरिगुरुर्मै  
शिक्षागुरुश्च भगवान् शिखिपिञ्चमौलिः।  
यत्पादकल्पतरुपल्लवशेखरेषु  
लीलास्वयंवररसम् लभते जयश्रीः॥

*cintāmaṇirjayatu somagīrīgururme  
śikṣāguruśca bhagavān śikhipiñchamauliḥ |  
yatpādakalpatarupallavaśekhareṣu  
līlāsvayaṁvararasam labhate jayaśrīḥ ||*

### English rendering

Let chinata-maNi hymn be all-glorious for it has motivated a pathless me to tread a path of rectitude; let the harlot chinta-maNi be celebrated for she detoured my pathway towards strict fealty to god; and all-glory to my chinta-maNi- like mentor, AchArya somagiri , for he, like a talisman, has accorded gopAla mantram to me with which alone my god-realisation has come true; whereas that god-realisation has come to me through discerning that god's very little, all-endowing and tender feet... which feet are so tender, all-endowing, and very little like the newborn leaflets of kalpa-vRiksha ... and which feet if assiduously adored by devotees the lady called prosperousness will be too willing to woo them on her own like a flirtatious femme fatale... thus that god with such all-endowing and leaflet-like feet, namely bAla-kRiShNa, the subject-matter, nirdeshita-vastu , of this poem be ever glorious. [1-1]

### Word analysis and exposition

1-1. cintA-maNiH = thought-fulfilling talisman - who is this chinatamaNi nominated at the very start of the poem, as if it indicates AshIs, namaskAram or vastu-nirdesham for the poem...

It may mean anything:

this poem itself is a verse by verse ponderation - chintanam - on that sapphirine jewel - ujjala niila maNi ;

or

cintAmaNiH = bhakta-chintAmaNi - who is like a talisman fulfilling every wish of devotees - krishna ; jayatu= let him be - sarvotkR^iShTa - pre-eminent, all-glorious;

or

cintAmaNiH = a hymn called chintAmaNi ; jayatu= let it be - sarvotkR^iShTa - pre-eminent, all-glorious;

or

cintAmaNiH [iva] guruH me = teacher, of mine who can be likened to talisman; [nAmataH] somagiriH= [ namely] somagiri ; jayatu= let him be - sarvotkR^iShTa - pre-eminent; because, it is he who initiated me to 'gopAla mantra' earlier to which I had been chanting chintamaNi hymn;

or

cintAmaNiH = a harlot called cintAmaNi ; jayatu = let her be - sarvotkR^iShTa - celebrated, because she is instrumental in diverting me from my epicurean way of life to that of a dedicated theist;

objection:

how is it the poet is saluting a harlot at the very start of his poem... does this come under ashiir namaskriya or vastu-nirdesham ... yes, this is that only... whether it is hermit or a harlot, if he/she becomes an eye-opener they are praiseworthy;

and

shikShA guruH ca = one who is responsible for - sat kArya pravR^itti and duShkArya nivR^itti - instituting into demeanour, and withdrawing from misdemeanour, a supreme mentor in such behavioural patterns - god ; bhagavAn= one who has six attributes - j~nAna, vIrya, vairAgya, aishwarya, yashas, shrI - six attributes of supreme god; such a god sporting; shikhi pi~ncha= a feather of peacock; mauliH= on the crown of his head - [jayatu= let such a god be all glorious];

what if he sports a feather of a peacock or that of a parrot, or that of crow on his head... not so... it has a meaning: in all his incarnations this god has never moved close to commoners, but always wielded bow and arrows, or axe, or fangs of a wild boar etc, all the while running after demons and the like. But, this boy krishna is reared up in commoner's home, moved and played with commoners, alleviated common problems of commoners, and thus he became the commoner's common god. In order to retain this commoner's identity he sported a feather of peacock, simplest possible headgear of a cowboy, rather than sporting unusual crowns or high-flow getups. Further, no other feather has an 'eye' symbol on it excepting the feather of peacock, a symbol for more vigilant j~nAna netram ;

that being so;

yat= whose; pAda = feet called; kalpa-taru = all-endowing-tree; pallava shekhareShu = tender-leaves-like, best ones - whose tender feet are akin to the tender leaflets of the best tree among all trees - namely kapa-vRksha , hence those feet are the only recourse to a devotee because they accord all your longings like a kalpa-vRiksha , and then, jaya-shrIH, the lady called victory will woo such devotees on her own;

or

yat pAda kalpa-taru pallava= whose, feet, that are like the tender leaflets of kalpa-taru; shekhareShu= on their heads - those who decorate those leaflet-like decorations as headgear -

rather best dressed males, jaya-shrIH, the lady called victory will woo them; - kliShTa anvayam . So, yat pAda is to be taken as the reverent feet of god alone.

then

jaya-shrIH= the lady called prosperousness; lIA= with her flirtatiousness; svayaM vara= self-choosing; rasaM= interestedness; labhate= acquires - that lady called winsomeness will flirtatiously choose on her own such of those devotees who adore the feet of that god whose feet are akin to the tender leaflets of al-according kalpa vRiksha; jayatu = that being so, let such a lady called prosperousness be glorious - meaning that such a lady called prosperousness be glorious because she is always associated with the devotees of that boy-god.

### Source commentary

The above is according to the delineation of tanjanagaram tevapperumALLayyagAru , who is the earliest possible translator of this work to prose. Every Telugu translation will have this piece for the first verse, but not for the rest of them. It is not clear whether his work is available nowadays in total or not.

## Kṛṣṇa-karṇāmṛta 1.2

अस्ति स्वस्तरुणीकराग्रविगलत्कल्पप्रसूनाप्लुतम्  
वस्तु प्रस्तुतवेणुनादलहरीनिर्वाणनिर्व्याकुलम्।  
स्रस्त स्रस्त निरुद्धनीवीविलसद्गोपीसहस्रावृतम्  
हस्तन्यस्तनतापवर्गमखिलोदारम् किशोराकृति॥

*asti svastarūṇīkarāgravigalatkalpaprasūnāplutam  
vastu prastutaveṇunādalaharīnirvāṇanirvyākulam |  
srasta srasta niruddhanīvīvilasadgopīśahasrāvṛtam  
hastanyastanatāpavargamakhilodāram kiśorākṛti ||*

### English rendering

A certain Being is there fluting highly celebrated melodies from his transverse flute in whose effluence of mellowness, which is nothing else than the conspectus of Om-kAra , whole of the sessile and mobile beings is sempiternally enraptured with a transcendental bliss; on whom the celestial damsels are showering flowers brought from the divine trees, slowly tossing from the tips of their fingers as if they overwhelm a deity with flowers in the process of puSpa-pUja , flower-worship, because that Being is the god of gods; at whom thousands of sprightly milkmaids are rushing and hedging him in, while the knots of their sari-s are loosened, yet prudishly holding the frontal-pleats of those sari-s fast from slipping and slithering altogether; in whose hands the conferrable salvation is there which he accords most munificently, than the other godheads, to all of his true devotees; such a Being is there in the form of a stripling - call him, if you may, as shaishava-krishna ... [1-2]

### Word analysis and exposition

1-2. pra+stuta = highly, celebrated; veNu nAda laharI = flute's, melodies, in the waves of; nirvANa = with a transcendental bliss - prapancha upashamana rUpa Anandam - nir + vyAkulam = without, disturbance - while the world is in an undisturbed state;

svaH taruNI = heavenly, damsels; kara agra vicalat = from their hands, from fingertips; vicalat = slipping, sprinkling from fingertips; [or, vilasat = being brightened] - flowers slowly sprinkled from their fingertips as in worshipping a deity; kalpa = kalpa-vRiksha trees - called harichandana, pArijAta, kalpaka, santAna trees; prasUna = their children of - namely the flowers of kalpa trees; AplutaM = one who is being inundated, flower-showered;

srasta srasta= slipping, slithering; niruddha nIvI= holding fast, sari knots [frontal pleats] - preventing sari-s from altogether falling down ; vilasat gopI= sprightly, milkmaids; sahasra= thousands of them ; AvR^itaM= one who is hemmed in with such milkmaids ;

hasta= in hands; nyasta= kept - holding salvation - moksha in his hand; akhila= among all gods; udAraM= he who is most munificent; [in giving] apa + vargam= salvation - moksha; to those that are; nata= for the obeisant - his true devotees;

such a Being:

kishora AkR^iti = like a cub , in a stripling's; vastu= a demonstrable manifestation that abides in the triad of times, certain Being - in the form of shaishava-krishna; asti= is there.

### Source commentary

In skka - prAsa and yati - alliteration and casura - will be overflowing in verses as is usual with Telugu verses. Here the word sta is repeating itself in asti, svastaruNI, vastuprastuta, srasta, srasta, hastanyasta . This is a point in determining the nativity of the poet.

### Kṛṣṇa-karṇāmṛta 1.3

चातुर्यैकनिधानसीमचपलापाङ्गच्छटामन्थरम्  
लावण्यामृतवीचिलालितदृशं लक्ष्मीकटाक्षादृतम्।  
कालिन्दीपुलिनाङ्गणप्रणयिनङ्कामावताराङ्कुरम्  
बालम् नीलममी वयम् मधुरिमस्वाराज्यमाराध्नुमः॥

cāturyaikani dhānasīmācapalāpāṅgacchaṭāmantharam  
lāvaṇyāmṛtavīcīlālītadr̥śaṁ lakṣmīkaṭākṣādr̥tam |  
kālinḍīpulināṅgaṇapṛaṇayināṅkā māvatārāṅkuram  
bālam nīlamamī vayam madhurimasvārājyamārādhnumah ||

### English rendering

Him who is a unique realm housing all-attractiveness by his very nature, because there is nothing to prove another entity that has his grace in according salvation to his devotees; who is abounding with brilliant and fluttering sidelong glances where each glance is an endeared one to each ripple of nectar, hence his single glance will be nectariferous to his devotees; whom no less than the goddess of prosperousness, lakshmi , adores highly with her benign sidelong glances indicating her own subservience to him; who loves to sport on the thresholds of the sandbanks of river yamuna just to mingle with ordinary people, and who is responsible for inculcating a romantic feeling in the hearts of an exclusive group of milkmaids... let us, the earthbound mortals, worship that sapphirine boy, called bAla-jrishna ,whose sphere itself is a pleasurable suzerainty... [1-3]

*Word analysis and exposition*

1-3. cAturya= for expertise, finesse; eka= unique; nidhAna [not nidAna]= treasure trove; sIma= limits, realm; one who is a unique realm housing all-attractiveness;

capala = fluttering; apA~Nga = sidelong glances; cChaTA = with aggregation; mantharaM = overloaded with; one who is abounding with fluttering sidelong glances;

lAvaNya= brilliant ; amR^ita vIci = by nectar , ripples of; lAlita [ not lotitia]= endeared by; dR^ishaM= one who has such an eyesight, ken;

lakShmI= goddess of prosperousness; kaTAkSha= by her sidelong glances; AdR^itam= one who is highly adored;

kAlindI= of River yamuna; pulina A~Ngana= sandbanks, thresholds; praNayinaM= one who loves; one who loves to sport on the thresholds of the sandbanks of river yamuna ;

kAma= lovegod manmatha's; avatAra= for incarnation, for emergence; a~NkuraM= a seedling, an inculcator; one who is the cause for the emergence of manmatha in the aspect of pradyumna , or, one who is responsible in inculcating romance in the hearts of milkmaids;

madhurima+svArAjjam= nectarean, dominion; whose sphere itself is a sweet dominion;

such a;

nIlam bAlaM= blue-black, boy - say ujjala nIlamaNim - sapphirine boy ;

amI vayaM ArAdhnumaH= these [worldly people], we, will worship - let us, the mortals, worship him.

## Kṛṣṇa-karṇāmṛta 1.4

बर्होत्तमसविलासकुन्तलभरम् माधुर्यमग्नाननम्  
 प्रोन्मीलन्नवयौवनम् प्रविलसद्वेणुप्रणादामृतम्।  
 आपीनस्तनकुटुमलाभिरभितो गोपीभिराराधितम्  
 ज्योतिश्चेतसिनश्चकास्तु जगतामेकाभिरामाद्भुतम्॥

*barhottamsavilāsakuntalabharam mādhyamagnānanam  
 pronomlannavayauvanam pravilasadveṇupraṇādāmṛtam |  
 āpīnastanakuṭṭmalābhirabhito gopībhirārādhitam  
 jyotiścetasinaścakāstu jagatāmekābhirāmādbhutam ||*

### English rendering

A certain luminescence is irradiant in our hearts portrayable to have a visage soused in ambrosial sweetness, atop which spruced up hair-locks are dangling, atop which there shines a headgear stuffed with the feathers of peacocks, whose fresh youthfulness is burgeoning, and whose fluting is issuing flourishing melodies of nectar; around whom the milkmaids with tumid breasts protuberant like buds are hedging and worshipping him, and who with such a portraiture betokens to be the one and only delightful, therefore wonderful, luminescence for the entire world, called bAla-kṛṣṇa ... [1-4]

### Word analysis and exposition

1-4. A certain luminescence with :

barha= with peacock feathers; uttaMsa= shirobhUshaNa = as headgear; vilAsi = shining forth; kuntala= hair-locks; bharaM= laden with; mAdhurya magna AnanaM= in sweetness, soaked, face;

pra+unmIlāt= verily, burgeoning; nava yauvanaM = fresh, youthfulness;

pra+vilasat = highly, flourishing; veNu praNAda amR^itam = flute's, melody, nectar;

ApIna stana kuTmalaabhiH= [those that have] tumid, breasts, bud-like - protuberances; abhitaH gopIbhiH ArAdhitaM= hedged around, by milkmaids, one who is worshipped;

jagatAm = for entire world; eka = one and only; abhirAma = most delightful; hence it is; adbhutam = wonderful;

jyotiH = a certain luminescence;

naH cetasi cakAsti = in our, heart, it is irradiant.

## Kṛṣṇa-karṇāmṛta 1.5

मधुरतरस्मिताऽमृतविमुग्धमुखाम्बुरुहम्  
मदशिखिपिच्छिलाङ्घ्रितमनोज्ञकचप्रययम्।  
विषयविषामिषग्रसनगृध्नुनिचेतसिमे  
विपुल विलोचनम् किमपि धाम चकास्ति चिरम्॥

*madhuratarasmitā'mṛtavimugdhamukhāmburuham  
madaśikhipiñchilāṅghritamanojñakacapracyam |  
viṣayaviṣāmiṣagrasanagrḍhṇunīcetasime  
vipula vilocanam kimapi dhāma cakāsti ciram ||*

### English rendering

That highly attractive lotuslike countenance of that luminescence is with an ambrosial smile, that heartens his devotees; sporting a hairdo adorned with a bunch of varicoloured feathers of proud peacocks that enthrals his devotees; spanning a pair of broad eyes that is eye-catching for devotees... and in me, who am so far fascinated by all worldly things that are more like baits with poisoned meat that tantalises at first but sure to become self-ruinous, that self-luminous being with an ineffable compose had been fulgent in my heart for a long time, which is now taking the shape of a boy called bAla - krishna ... [1-5]

### Word analysis and exposition

1-5. Which luminescence is further :

madhura-tara= charming, to higher degree; smita= wearing a smile; amR^ita= called ambrosia; vimugdha = highly attractive; mukha= face; ambu-ruhaM= called water born one - a lotus, a lotuslike face;

mada shikhi pinchi = proud, peacock's, feathers; lA~NChita= adorned with; manoj~na kaca pracyam= delightful, hairdo, with a bunch of;

vipula vilocanaM= with broad, eyes;

kim+api= whys and wherefores - an ineffable form; dhAma= luminescence;

viShaya = subjects, as in subjectivism; viSha AmiSha= poisoned, meat; grasana= in devouring; gR^idhnuni= interested; such as I was who used to run after poison like materialistic pleasures; as to how a poisoned meat firstly tastes very well, but kills the eater at a later time, the subjective thinking or the materialistic pleasures taste well in the beginning but ruin the eater later;

me= in my; cetasi= heart; ciram cakAsti= for along time, had been fulgent.

### Source commentary

These factors appear as repetitive telling - punarukti doSha . It is not so, because they are just adumbrative up to now and the poet is taking them up one by one, starting at feet and slowly tilting up to face - in the order of nakha-shikha-paryantam .

### Kṛṣṇa-karṇāmṛta 1.6

मुकुलायमाननयनाम्बुजम् विभोः  
मुरलीनिनादमकरन्दनिर्भरम्।  
मुकुरायमाणमृदुगण्डमण्डलम्  
मुखपञ्कजम् मनसि मे विजृम्भताम्॥

*mukulāyamānanayanāmbujam vibhoḥ  
muralīninādamakarandanirbharam |  
mukurāyamāṇamṛdugaṇḍamaṇḍalam  
mukhapañkajam manasi me vijṛmbhatām ||*

#### English rendering

When that flutist-boy is fluting, those nectarean melodies have mellisonantly nectarlogged his visage, eyelids on his lotusy eyes are half-slouched rapturously, and his discoid cheeks shone forth like the spotless surface of a looking glass when they further bulged to pipe the flute, enjoyably... hence, let my heart be filled with that chubby boy called krishna ... [1-6]

#### Word analysis and exposition

anvaya: vibhoH mukha maNDalaM me manasi vijR^imbhatAm .

1-6. muralI= flute's; ninAda = musicality, mellisonance; makaranda = called nectar; nirbharam = filled with - nectarlogged; mukulAyamAna= curling down, half-closed; nayana ambujaM= eyes, called lotuses - his eyes are half-closed when he is fluting; mukurAyamANa mR^idu gaNDa maNDalaM= becoming mirror-like, soft, cheek area - when fluting his cheeks are little bulged whereby those rotund cheeks are shining like the spotless surface of a looking glass; vibhoH mukha pa~NkajaM = lord's, such a face, called a lotus; me manasi vijR^im- bhatAm = in my, heart, let it be prevailing.

## Kṛṣṇa-karṇāmṛta 1.7

कमनीयकिशोरमुग्धमूर्तेःकलवेणुक्वणितादृताननेन्दोः।  
मम वाचि विजृम्भताः मुरारेःमधुरिम्णः कणिकापि कापि कापि॥

kamanīyakiśoramugdhamūrteḥ  
kalaveṇukvaṇitādṛtānanendoḥ |  
mama vāci vijṛmbhatāḥ murāreḥ  
madhurimṇaḥ kaṇikāpi kāpi kāpi ||

*English rendering*

Perhaps my words may be lacking sweetness to portray him who has a heart-sweetening, yet ineffable, physique of an youngling which anyone would love to see oftentimes with their mortal eyes; whose face likened to the ambrosian moon is sapid for it emanates indescribable melodies with an ambrosial constituent, together with an immortal tenor, through fluting his flute called vamshi ; hence, let a tiniest particle of that inexplicable honey-sweetness natural to him fall on my tongue so that I can portray a fraction of the sweetness of krishna ... [1-7]

*Word analysis and exposition*

1-7. kamanIya= much sought after, everybody wishes to see him time and again; kishora= cublike, youngish; mugdha mUrteH = one with a heart-pleasing, physique; kala= avyakta madhurima - indescribable, melody; veNu kvaNita= flute's, fluted melodies; AdR^ita= idolised by - a face that is idolised by such melodies; Anana indoH= face, called moon; such as it is - that face of; murAreH= of mura-ari; madhurimNaH= of mellifluence; kApi kApi= somewhat, somewhat - even a tiniest part of it - lavalesha of it; kaNika api= a particle of it, even; mama vAci vijR^imbhatAM= in my, speech - poetry, let it predominate.

## Kṛṣṇa-karṇāmṛta 1.8

मदशिखण्डिशिखण्डविभूषणम्  
मदनमन्थरमुग्धमुखाम्बुजम्।  
व्रजवधूनयनाङ्गलवङ्गितम्  
विजयताम् मम वाङ्मयजीवितम्॥

madaśikhaṇḍīśikhaṇḍavibhūṣaṇam  
madanamantharamugdhamukhāmbujam |  
vrajavadhūnayanāṅgalavaṅgitaṁ  
vijayatām mama vāṁmayajīvitam ||

*English rendering*

May that sapphirine boy, who with a lotusy face that is embellished with the feathers of proud peacocks surmounted on his tiara has become cannily lovely when the Lovegod manmatha

saddle upon him, whereby who vivaciously hobnobbed with the maidens of vraja village when their manipulatory sidelong glances have bested him, be all-excelling because the life-principle of my literary works is that boy - krishna... [1-8]

### *Word analysis and exposition*

1-8. mukha ambujam= one having face, called lotus; mada shikhaNDi shikhaNda vibhUShaNam = proud, peacock's, with feathers, adorned with; madana manthara mugdha= lovegod, coming under the weight of, that became more lovely; vraja vadhU= vraja village, maidens of; nayana a~ncala= by eyes, edges - by sidelong glances of; va~ncitaM= manipulated; mama = to my; vA~Nmaya = literary works; jIvitam= as life-principle, subject-matter ; vijayatAM= let him be outshine.

### *Source commentary*

Let him transcend any other god in graciousness while I sing the praises of that boy.

## **Kṛṣṇa-karṇāmṛta 1.9**

पल्लवारुणपाणिपङ्कजसङ्गिवेणुरवाऽऽकुलम्  
फुल्लपाटलपाटलीपरिवादिपादसरोरुहम्।  
उल्लसन्मधुराधरद्युतिमञ्जरीसरसाननम्  
वल्लवीकुचकुम्भकुङ्कुमपङ्किलम् प्रभुमाश्रये॥

*pallavāruṇapāṇipaṅkajasāṅgiveṇuravā"kulam  
phullapāṭalapāṭalīparivādīpādasaroruham |  
ullasanmadhurādharadyutimañjarīsarasānanam  
vallavīkucakumbhakūṅkumapaṅkilam prabhumāśraye ||*

### *English rendering*

Standing on his pinkish lotusy feet that look down on the naturally beautiful bouquets of rosy pATali flowers; holding his flute called vamshi fast in his lotusy palms whose crimson hue detests the light-coppery hue of just sprouted tender leaflets; busying himself in fluting divine melodies whereon his twirling lips are sending forth clusters of scintilla with which the brilliance of his face became a flavourful honeydew for devotees; as such the milkmaids of vraja village are cuddlesome with him, whereby the vermilion powder available on their pitchery-breasts is smudged on his physique; such as he is, let me too ardently cling to that lissom lord, krishna... [1-9]

Let me seek his shelter who looked with all the reddish blotches on his blue-blackish body like a flowered trunk of a worshipping tree, atop which there is a brilliant plumage of peacocks for leaves, and upon which reddish palms, feet, lips and vermilion marks are there for colourful sprays, since trees are the natural hospices of wayfarers...

Let me seek the shelter of that bhakta-chintA-maNi , the talisman of devotees, which is in sapphire blue colour encrusted with true corals of pinkish-red hue...

### Word analysis and exposition

1.-9. phulla= flushed; pATala= of pATala flowers; pATali = agglomeration; pari + vAdi = counter-talked - detesting; pAda= with such feet that detest pATali flowers' fineness because his feet are superiorly lotusy; saro + ruham= lake-born ones - lotuses - one standing with such lotusy feet; pallava= tender leaflets like; aruNa = rosy in colour; pANi= palms called; pa~Nka + ja= mud-born ones, say lotuses - palms that look like lotuses; sa~Ngi [veNu]= [flute] attached to those palms - flute held in those rosy palms, almost incessantly; veNu rava AkulaM = fluting, the melodies, busily involved in - very busy in non-stop fluting of beautiful melodies from his flute; ullasat = that which is shining forth - his face, with; madhura adhara dyuti ma~njarI = of his sweet, lips, resplendence, a bouquet of - a bunch of scintilla scintillating from his fluting lips; with such of those attributes his face is; sa + rasa= with, flavour ; AnanaM= face - a flavourful face delectable for devotees; vallavI= milkmaids; kuca kumbha= breasts, pitcher like; ku~Nkuma = vermilion powder available on those pitchery breasts; pa~NkilaM= besmeared on his body; such and such a; prabhum= one who is capable to safeguard, the lord; Ashraye= I take shelter of.

### Kṛṣṇa-karṇāmṛta 1.10

अपाङ्गरेखाभिरभङ्गुराभि  
रनङ्गरेखारसरङ्जिताभिः।  
अनुक्षणम् वल्लवसुन्दरीभि  
रभ्यस्यमानम् विभुमाश्रयामः॥

apāṅgarekhābhirabhaṅgurābhi  
ranaṅgarekhārasaraṅjitābhiḥ |  
anukṣaṇam vallavasundarībhi  
rabhyasyamānam vibhumāśrayāmaḥ ||

### English rendering

Whom the comely milkmaids of vraja village always worship by longingly staring at him with their sidelong glances that are like the straight shooting shafts of lovegod dripping wet with that lovegod's voluptuousness, let us seek his protégé of that lord krishna... [1-10]

### Word analysis and exposition

1-10. vallava sundarIbhiH= by milkmaids, beauties; ana~Nga rekha = that are like - lovegod's, streaks [as in a streak of mischief ]; if it is lekha= then, as if they are the love letters from lovegod - ra, Da, la yoH abhedaH ; rasa ra~njitAbhiH= with quintessence, blotched up; a + bha~NgurAbhiH= not, aslant, or skewing - straight hitting the their target - heart of krishna;

apA~Nga rekhAbhiH= edges of eyes, lines - sidelong glances; anukShaNaM abhyasyamAnaM= every moment, who is being worshipped; him; vibhum AshrayAmaH= of that lord, let us seek his protégé.

*Source commentary*

Steady gazing at the worshipped - tadeka dRiSTi - is a method of devotion as in bhramara-kITa nyAya .

**Kṛṣṇa-karṇāmṛta 1.11**

हृदयेममहृद्यविभ्रमाणाम्  
हृदयम् हर्षविशाललोलनेत्रम्।  
तरुणम् व्रजबालसुन्दरीणाम्  
तरलङ्किञ्चन धाम सन्निधत्ताम्॥

*hrdayemamahṛdyavibhramāṇām  
hrdayam harṣaviśālalanetram |  
aruṇam vrajabālasundarīṇām  
taralaṅkiñcana dhāma sannidhattām ||*

*English rendering*

One who is a vacillant and with shifting glances in his wide-eyed ecstasy owing to his youthful impatience; one who enjoys the durance pleasure in the hearts of heart-pleasingly vivacious young and youthful beauties of vraja village; let my heart too ensconce him who is an ineffable self-refulgence called - krishna... [1-11]

*Word analysis and exposition*

1-11. taruNaM= youthful - impatience; hence; taralaM= vacillating; harSha vishAla lola netram= by ecstasy, one with broad, shifting, eyes - shifting glances with broad eyes; hR^idya vibhramANAM= heart-pleasingly, vivacious; vraja bAla sundarINAM= vraja village's, young, of beauties; hR^idayaM= who is the heart of, or, who is imprisoned - bandi - in the hearts of those beauties - a fellow subservient to them, such a; ki~ncana= certain; dhAma= self-refulgence; mama hR^idaye sannidhattAm= in my, heart, be ensconced [let me too make him a bandi in the bandi - khAna called my heart];

or

taruNaM vraja bAla sundarINAM= for youthful and young beauties of vraja village ; taralaM= one who is like the central locket of their necklaces.

### Kṛṣṇa-karṇāmṛta 1.12

निखिलभुवनलक्ष्मीनित्यलीलास्पदाभ्याम्  
कमलविपिनवीथीगर्वसर्वङ्कषाभ्याम्।  
प्रणमदभयदान प्रौढिगाढोद्धताभ्याम्  
किमपि वहतु चेतः कृष्णपादाम्बुजाभ्याम्॥

*nikhilabhuvanalakṣmīnityalīlāspadābhyām  
kamalavipinavīthīgarvasarvaṅkaṣābhyām |  
praṇamadabhayaḍāna prauḍhigāḍdhodhatābhyām  
kimapi vahatu cetaḥ kṛṣṇapādāmbujābhyām ||*

*English rendering*

Excogitating on the pair of the lotusy feet of that sapphirine boy that are always the funfairs for the entire host of presiding deities of self-luminosity in all the worlds; that fie upon the eye-feasting stands and stretches of lovely lotuses; that with sagacity are emphatic in according security to obeisant devotees, such as they are let my heart called a brook contentedly drift wafting the memoirs of those lotusy feet of krishna... [1-12]

*Word analysis and exposition*

1.12. nikhila bhuvana lakShmI= entire, worlds', for the presiding deities of self-luminosity; nitya lila AspadAbhyAM= that are always, sporting, places - pleasure parks; kamala vipina vīthI = lotuses, for the stands of, and their stretches; garva sarvankaShAbhyAm= their proud ness, that make void; praNamat= to those that are venerating; abhaya dAna= safeguard, in giving; prauDhi = in that sagacity ; gADha uddhatAbhyAM= highly, emphatic; kR^iShNa pAda ambujAbhyAm = [by ruminating on] krishna's, feet, called lotuses; [mama] cetaH= [let my] heart ; kimapi = something [ an inexplicable bliss]; vahatu= waft it along.

### Kṛṣṇa-karṇāmṛta 1.13

प्रणयपरिणताभ्याम्प्राभवऽऽलम्बनाभ्याम्  
प्रतिपदललिताभ्याम् प्रत्यहम् नूतनाभ्याम्।  
प्रतिमुहुरधिकाभ्याम् प्रस्नुवल्लोचनाभ्याम्  
प्रभवतु हृदये नः प्राणनाथः किशोरः॥

*praṇayaparīṇatābhyāmprābhav"lambanābhyām  
pratipadalalitābhyām pratyaham nūtanābhyām |  
pratimuhuradhikābhyām prasnuvallocanābhyām  
prabhavatu hṛdaye naḥ prāṇanāthaḥ kiśoraḥ ||*

*English rendering*

Espying everything with the pair of his eyes that have graciousity, which are a purchase for equitable governance, which every time are charming to look at, every day assuming a new-look, every moment flourishing with benignancy, and which evermore shower benevolence; hence, let our hearts too come under the sway of that young boy who is the lord of our lives, namely krishna... [1-13]

### Word analysis and exposition

1-13. praNaya pariNatAbhyAM= with love, consummated - love rewarding, that have graciousity ; prAbhava AlambanAbhyAM= for governance, a purchase = a firm hold on a thing to move it or to prevent it from slipping; pratipada lalitAbhyAM= every time, charming ; pratiahaM nUtanAbhyAM= every day, having new-look; prati muhur adhikAbhyAM= every moment, flourishing with benignancy ; prasnuvat [pra + snu + vat= well, delivering, as if ]= showering grace on devotees ; lochanAbhyAM= one who is with such a pair of his eyes ; prANa-nAthaH= life, lord of the; kishoraH= youngling; naH hR^idaye prabhavatu= in our, hearts, let him preponderate.

### Ṛṣṇa-karṇāmṛta 1.14

माधुर्यवारिधिमदान्धतरङ्गभङ्गी  
शृङ्गारसङ्कुलितशीतकिशोरवेषम्।  
आमन्दहासललिताननचन्द्रबिम्बम्  
आनन्दसम्प्लवमनुप्लवताम् मनो मे॥

mādhuryavāridhimadāndhatarāṅgabhaṅgī  
śṛṅgārasaṅkulitaśītakīśoraveṣam |  
āmandahāsalalitānanacandrabimbam  
ānandasampṭlavamanuplavatām mano me ||

### English rendering

Manifesting a cute smile on his exquisite face akin to the orb of the moon, he who is an ambrosial ocean with a train of passion-tides surging with overweening passion; yet, he dons a toddler's getup and a benign look for the onlookers; wherefore, let my heart also be buoyant in that effusion of bliss - satya-j~nAna-Ananda swarUpa vAridhi - called krishna ... [1-14]

### Word analysis and exposition

1-14. A+manda hAsa= always, cutely, smiling; lalita Anana candra bimbam= on exquisite, face, like moon's, orb; mAdhurya = for a mellowly beauty ; vAridhi= an ocean; mada andha= haughtiness, blinded by - overweening; tara~Nga= swelling waves; bha~NgI= wave train - rows of waves [not breaking]; shR^i~NgAra sa~Nkulita= passion, commingled; shIta= cool look - benign look for the onlookers; kishora veSham= who is donning toddler's, get-up; Ananda samplavam= such an oceanic effusion of bliss; me manaH= my, bosom, anu +

plavatAM= may be floating in those tides; or that nectar-ocean; anuplavatAM = may pour into  
- pour into our hearts such love toward thee &c - Collects.

*Source commentary*

When my heart is afloat in such and such a nectarean ocean, can any mud called sin befoul it -  
venganAmAtya .

**Kṛṣṇa-karṇāmṛta 1.15**

अव्याजमङ्गुलमुखाम्बुजमुग्धभावै  
रास्वाद्यमाननिजवेणुविनोदनादम्।  
आक्रीडतामरुणपादसरोरुहाभ्या-  
मार्द्रे मदीयहृदये भुवनार्द्रमोजः॥

avyājamanjulamukhāmbujamugdhabhāvai  
rāsvādyamānanijaveṇuvinodanādam |  
ākṛīḍatāmaruṇapādasaroruhābhyā-  
mārdre madīyahrdaye bhuvanārdramojah ||

*English rendering*

One with a lotusy countenance that is charming by its own nature, expressing a lovely facial  
language of a virtuoso while engrossed in the melodies he is fluting at full tilt, bears a  
melody-drenching-esprit that is bedewing all the contemplators of the world; let my heart  
deliquesced in devotion to him become a playground for that lotusy footed little boy called  
krishna... [1-15]

*Word analysis and exposition*

1-15. avyAja = nirupAdhika = unembellished by other decorations, by nature; ma~njula mukha  
ambuja= one with charming, face, called lotus; mugdha bhAvaiH= with lovely, body language  
like - bhrU vikshepAdi vyApAra - twisting eyebrows, half-closing and half-opening of lids,  
protruding lips etc; AsvAdyamAna= while enjoying - absorbed in; nija veNu vinoda nAdam=  
his own, flute's, enjoyable, melodies; bhuvana Ardra m ojaH= people in worlds, bedewing -  
melody-drenching, his esprit; aruNa pAda saro- ruhAbhyAm= with his rosy, feet, called lake,  
sprung ones - lotuses; Ardre= moist - deliquescing with devotion; madIya hR^idaye= in my,  
heart; AkrIDatAm= let him play.

### Kṛṣṇa-karṇāmṛta 1.16

मणिनूपुरवाचालम् वन्देतच्चरणम् विभोः।  
ललितानि यदीयानि लक्ष्माणि व्रजवीथिषु॥

*maṇinūpuravācālam vandetaccaraṇam vibhoḥ|*  
*lalitāni yadīyāni lakṣmāṇi vrajavīthiṣu||*

*English rendering*

Which little feet bear the birthmarks like padma, hala, kulisha, ankusha and the like on their soles denoting the exalted birth of that boy, which little feet became the unworn ornaments of vraja streets when he miss-stepped on them, which little feet are adorned with gem-studded anklets that tintinnabulate a lot, hence, I too adore those little feet of that lord, namely krishna... [1-16]

*Word analysis and exposition*

1-16. yadIyAni= of which - belonging to feet; lakShmANi= birthmarks - like padma, hala, kulisha, ankusha etc marks on soles; vraja vIthiShu lalitAni= for vraja village, streets, became tinsels - his two little feet became the unworn ornaments of vraja streets when he miss-stepped on them; them vibhoH = lord's; maNi nUpura vAcAlaM= when jewel studded, anklets, ranting highly - when they are jingling highly; tat caraNaM= those , feet; vande= I bow to.

### Kṛṣṇa-karṇāmṛta 1.17

ममचेतसिस्फुरतु वल्लवीविभो-  
र्मणिनूपुरप्रणयि मञ्जुशिङ्जितम्।  
कमलावनेचरकलिन्दकन्यका-  
कलहंसकण्ठकलकूजितादृतम्॥

*mamacetasisphuratu vallavīvibhor*  
*maṇinūpurapraṇayi mañjuśiṅjitaṃ |*  
*kamalāvanecarakalindakanyakā*  
*kalahaṁsakaṇṭhakalakūjitādr̥taṃ ||*

*English rendering*

When that sapphirine boy is running after the lotus wielding goddess lakshmi while she is maundering in her haunts called the lotus-lakes in the laps of River kAlindi , the daughter of Mt. kalinda , his jewelled anklets are jingling, whereby, the swans accustomed to those lakes are counter-cackling presuming that the jingles are the callings from their mates, besides, those tintinnabulations even served as rhythm for the cadential dancing - rAsotstavam - of milkmaids - under his orchestration like a master danseur -

gopA~NgaN-jana-rAsa-utstava-nR^itta- gIta - kalanA - sAchivya - dhaureya ; hence, my heart too may resonate with those heart-pleasing jingles that are congenial to the escort of lakshmi, giggling of swans, and that served as lilt for the dance of milkmaids, which emanate from the anklets of that boy called krishna ... [1-17]

### Word analysis and exposition

1-17. kamalA vane= in lotus, lakes, or, stretches in which kamala , goddess lakshmi moves [word kamala is used to denote this goddess]; cara= moving; kalinda kanyakA= of Mt. kalinda's , daughter - in the lakes belonging to the daughter of Mt. kalinda , of River kAlindi ; [ cara= moving;] kalahaMsa= of swans; kaNTha kala kUjita= throats, beautiful, cackling; AdR^itam= esteemed [AdR^isham = on level with] ; vallavI vibhoH= milkmaids, master of - because he is the maestro of their dancing; anklets' sound; maNi nUpura = of jewelled, anklets; praNayi= congenial with - sounds of anklets congenial to the giggling of swans etc; ma~nju shi~njitam= heart-pleasing, callings; mama cetasi sphuratu= in my, heart, be revealed, resonate.

### Kṛṣṇa-karṇāmṛta 1.18

तरुणारुण करुणामय विपुलायत नयनम्  
कमलाकुच कलशीभर विपुलकृत पुलकम्।  
मुरलीरव तरलीकृत मुनिमानस नलिनम्  
मम खेलतु मदचेतसि मधुराधर ममृतम्॥

*taruṇāruṇa karuṇāmaya vipulāyata nayanam  
kamalākuca kalaśībhara vipulākṛta pulakam |  
muralīrava taralīkṛta munimānasa nalinam  
mama khelatu madacetasi madhurādhara mamṛtam ||*

### English rendering

If it is khelati , then it is - that little Being is already merry-making in my heart ; if khelati is present continuous - now frolicking, that boy cannot go on making merry in an unenlightened heart - mada chetasi , or jaDa chetasi ; if it is khelatu , a hopeful prospect, then it is - let that little being make merry in my heart ; in any case, the ensuing question is - how to visualise that boy? - this is answered in other compounds of the verse.

That boy has broad and beaming eyes that are a little roseate at edges, and yet plethoric with graciousness; his graceful physique titillates extensively under the weight of chubby breasts of goddess lakshmi ; he makes the lotuslike hearts of sages billowy with the ripples of his fluted melodies; his lips always give expression to nectarine scores or lyrics; and so, in an otiose heart of mine that is unconversant with the graciousity of gods, ticklishness of devotees, toings and froings of saintly hearts, or of the nectary lyrics or music, let there be merry making of that boy called krishna ... [1-18]

### Word analysis and exposition

anvaya: mama mada cetasi [tat] madhura adharam amR^itam khelatu [ or, khelati] - how does that amR^itam look?

1-18. taruNa aruNa= taruNa abja aruNam = lightly, like just born lotus, with pinkish redness - eyes lightly reddened at edges, in the hue of just born lotus; eyes of beautiful people will not be whitely white, they are supposed have rosy streaks at edges; karuNAmaya= filled with graciousness; vipula Ayata nayanaM= with broad, sizeable, eyes - broad and beaming eyes; kamalA= of goddess lakshmi ; kuca-kalashI= breasts, pitcher-like; bhara= under the weight of them; [ pulakI ] vipulI kR^ita pulakam= extensively, made, titillation; muralI rava taralI kR^ita = by flute's, melody, billowy, made as; muni mAnasa nalinaM= sages, hearts, called lotuses; made the lotuslike hearts of sages billowy with the ripples of the melodies of his flute; madhura adharam amR^itam= luscious, lower lip, with ambrosia - whatever comes from the door of his lips, whether they are words like bhagavadgIta or fluting cosmic melodies, all that is ambrosial; mama mada cetasi in my, quiescent, heart - a heart that became functionless - pAravashya jaDIbhUtam - otiose in devotion to him; khelatu= that Being is frolicking.

### Ṛṣṇa-karṇāmṛta 1.19

आमुग्धमर्धनयनाम्बुजचुम्ब्यमान  
हर्षाकुलव्रजवधूमधुराननेन्दोः।  
आरब्धवेणुरवमादि किशोरमूर्तेः  
आविर्भवन्ति मम चेतसि केऽपि भावाः॥

āmugdhamardhanayanāmbujacumbyamāna  
harṣākulavrajavadhūmadhurānanendoḥ |  
ārabdhaveṇuravamādi kiśoramūrteḥ  
āvīrbhavanti mama cetasi ke'pi bhāvāḥ ||

### English rendering

With the commencement of his melodious fluting with his flute, called mohana vamshi , the milkmaids of vraja village are rendered ecstatically excited and they rushed to him only to fence him off, then they readied themselves around him to trip their light fantastic toes in step with his music, then that boy fluting with half-closed lids made eyes at them which, in effect, is kissing those girls just with his eyesight; as such, let my mental screen be further splashed with such all-entrancing and imponderable romantic deeds of that primordial baby boy, called krishna... [1-19]

### Word analysis and exposition

1-19. Arabdha veNu ravam= with the commencement of, flute's, melodious fluting; vraja vadu= vraja village, milkmaids of ; harSha Akula = with ecstasy, highly excited; and they

fenced him off ready to trip their light fantastic toes in step with his music; then; ardha nayana ambuja = with half-closed, eyes of that flutist, called lotuses; madhura Anana indoH= sweet, faces of those milkmaids, called moons; cumbyamAna= as if he is kissing with such half-closed eyes; Adi kishora mUrteH= of primordial, boy - neologism, on par with Adi varAha mUrti ; ke api bhAvAH= some imponderable, romantic exploits - shRingAra cheShTA-s - of that boy ; mama cetasi= in my, heart; A + mugdham= in all respects, entrancingly; Avirbhavantu= welling forth - splashing on my mental screen.

## Kṛṣṇa-karṇāmṛta 1.20

कलक्वणितकङ्कणङ्करनिरुद्धपीताम्बरङ्  
क्रमप्रसृतकुन्तलङ्गलितबर्हभूषम् विभोः।  
पुनःप्रसृतिचापलम्प्रणयिनीभुजायन्त्रितम्-  
ममस्फुरतुमानसेमदनकेलिशय्योत्थितम्॥

*kalakvaṇitakaṅkaṇaṅkaraniruddhapitāmbaraṅ  
kramaprasṛtakuntalaṅgalitabarhabhūṣam vibhoḥ |  
punaḥprasṛticāpalampraṇayinībhuajāyantritam-  
mamasphuratumānasemadanakeliśayyotthitam ||*

### English rendering

Whenever he pulls out of lovemaking-bed he will be in a messed-up condition; his ladylove will be grappling and repeatedly pulling him in onto her, while his hands will be busy in fiddling with his ochry robe from slithering altogether, in readjusting the peacock's feather slipped just now back on his tiara, and in neatening up his dishevelled hair rumped just now, his bracelets will be clanging more than necessary, ready to be caught in flagrante delicto; he neither can cleave from, nor to her; wherefore, let my consciousness shine forth with such scenes of affaires d'amour of that fumbling boy called krishna... [1-20]

### Word analysis and exposition

1-20. vibhoH= lord's; madana keli shayya= lovegod's, sport, bed - lovemaking bed; utthitam= the way of his getting up from that; which can be pictured in this way ; kala kvaNita ka~NkaNaM= beautifully, clanging, bracelets are; kara niruddha pIta ambaraM= with hand, stopped, ochry, robe - from altogether falling down; krama= one by one; [klama= after fatigue ] pra sR^ita kuntalaM = loosening, hair-locks; galita barha bhUShaM= slipped, peacock's [feather], his decoration on tiara; punaH= again; prasR^iti= in straightening them; [ prakR^iti= to bring them back to normalcy ] cApalaM= who is hectic; praNayinI bhuJA yantritaM= by his ladylove's, with her arms, who is controlled - say who is being repeatedly pulled in onto her; mama mAnase sphuratu = in my, consciousness, let [the scenes of his get out of love-bed] shine forth.

## Kṛṣṇa-karṇāmṛta 1.21

स्तोकस्तोकनिरुध्यमानमृदुलप्रस्यन्दिमन्दस्मितम्  
प्रेमोद्धेदनिरर्गलप्रसृमरप्रव्यक्तरोमोद्गमम्।  
श्रोतृ श्रोत्रमनोहर व्रजवधूलीलामिथो जल्पितम्  
मिथ्यास्वाप मुपास्महे भगवतः क्रीडानिमिलदृशः॥

*stokastokanirudhyamānamṛdulaprasyanḍimandasmitam  
premodbhedanirargalaprasṛmaraprayaktaromodgamam |  
śrotr śrotṛamanohara vrajavadhūlīlāmitho jalpitam  
mithyāsvāpa mupāsmāhe bhagavataḥ kṛḍānimiladdṛśaḥ ||*

### English rendering

When that sapphirine boy closed his eyes for a sleep, then he overheard the ear-filling gossip of milkmaids about their romantic escapades with him, whereby there is an outburst of smiles on his face that are though meant to be irrepressible yet half-repressed, deeply orotund yet half-modest and boisterously loud yet became teeny-weeny; and because these smiles are spurting out of his love for the conversers, effusive thrilling sensations are clearly manifest spreading all over the body of that unsleeping boy, sleepless in the cause of his devotees; therefore, let us adore the dissimulated sleep - mithyA nidra, kapaTa nidra - of that boy called krishna ... [1-21]

### Word analysis and exposition

1-21. krIDA nimlāt dR^ishoH= playfully - feigningly, closed, of the eyes; bhagavataH= of that god; mithyA svApam= dissimulated, sleep; upAsmahe= we adore, let us adore - let us adore the illusory sleep of that god shewn on the playfully closed eyes; if it is - dR^ishaH - it is an adj. of god, then = krIDA nimlāt dR^ishaH= let us adore that god with playfully closed eyes showing an illusory sleep;

what does this sleep contain: it contains;

vraja vadhU lIa= vraja village's, of milkmaids, about their escapades; mitho jalpitaM = mutually, prattled - conversations of milkmaids; that are; shrotr^i= for listeners ; shrotra manoharaM= ear, pleasing ones;

listening which the sleeper is reacting with:

stoka stoka= a little, a little; nirudhyamAna= that is being restrained, repressed; mR^idula prasyandi= subtly, out flowing - let out; manda smitaM= modest, smiling - of the sleeper;

because that tittle-tattle is about the lIa, escapades of milkmaids with the same sleeper; and because they are shrotr^i shrotra manoharaM, ear-delighting for listeners, it is necessary for the sleeper-listener to soliloquize his inner feelings, though silently; hence there are:

prema udbheda= out of love, spurting; nir+argala= without, constrain - effusive; pra + sR^imara = spreading all over the body; as such; pra+vyakta= clearly, manifest; roma udgamam= hair, raisings - thrilling sensations - that illusive sleep has all these factors.

## Kṛṣṇa-karṇāmṛta 1.22

विचित्रपत्राङ्कुरशालि बाला  
स्तनान्तरम् मौनिमनोन्तरम् वा।  
अपास्य बृन्दावनपादपास्य  
मुपास्यमन्य न्न विलोकयामः॥

*vicitrapatrāṅkuraśālī bālā  
stanāntaram maunimanontaram vā |  
apāsyā bṛndāvanapādapāsyā  
mupāsyamanya nna vilokayāmaḥ ||*

### English rendering

Barring three places, viz., the inter-bosom busts of vraja lasses that are painted with a variety of motifs of leaves and creepers as erasable tattoos, or the unfathomable minds of sages, or the main axes of trees in bR^indAvana garden, we do not come across any other place for the prompt accessibility of that boy called krishna ... [1-22]

### Word analysis and exposition

1-22. vicitra patra a~Nkura= with a variety of, leaves, leaflets - motifs of leaves and creepers painted with erasable tattoos on women's busts; shAli bALA = those having them, girls - milkmaids; stana antaraM = breasts, in between - the region of heart in the chest; vA= either; [yAma vanAntaraM] mauni mano antaram = sages', mind, inside of - in the deep of the minds of sages; vA= or; apAsya= barring; bR^indAvana= in bR^indAvana ; [pAda lAsyam] pAdapa Asyam= trees, on the faces of - on the main stems, boles, of trees where women usually venerate; upAsyam= obtainable - accessible place of krishna; anyam= another place; na vilokayAma= do not, we perceive.

### Kṛṣṇa-karṇāmṛta 1.23

सार्धम् समृद्धैरमृतायमानै रातायमानैर्मुरलीनिनादैः।  
मूर्धाभिषिक्तम् मधुराकृतीनाम् बालम् कदा नाम विलोकयिष्ये॥

sārdham samṛddhairamṛtāyamānai  
rātāyamānairmuralīninādaiḥ |  
mūrdhābhiṣiktam madhurākṛtīnām  
bālam kadā nāma vilokayiṣye ||

*English rendering*

Because he is fluting his flutings are replete with all enjoyable strains, and because they are with enjoyable strains they are nectarous; such as he is who is circumfusing such melodies of fluting is not only a flutist but the one who surmounts all the prepossessing personalities... but, huh, when can I see such a captivating boy called krishna ... [1-23]

*Word analysis and exposition*

1-23. AdhmAyamAnaiH= that is being blown, flute filled with wind; as such the flutings are; samR^iddhaiH= replete with all enjoyable strains; as such those melodies are; amR^itAya-mAnaiH = nectareous; muralI ninAdaiH sArdhaM= flute's, melodies, one who is with; madhura AkR^itInAm mUrdha-abhiShiktaM= among beautiful, entities, one who surmounts; bAlaM= at such a boy; kaDA nAma= when can [I / we]; vilokayiShye= see, behold him.

*Source commentary*

But, when can I see that boy, when can I lift him up in my hands, and when can I press his roseate feet to my eyes, alas... bAluni grakkuna gAnchi ettikoni kannula nokkudu tat padAbjamul ... ennaDo? - vengayAmAtya.

### Kṛṣṇa-karṇāmṛta 1.24

शिशिरीकुरुते कदा नु शिखिपिङ्छाभरणशिशुर्दृशोः।  
युगलम् विगलन्मधुद्रव स्मितमुद्रामृदुना मुखेन्दुना॥

śīśīrikurute kadā nu  
śikhipiñchābharaṇaśīśurdṛśoḥ |  
yugalam vigalanmadhudrava-  
smitamudrāmṛdunā mukhendunā ||

*English rendering*

That boy wears a peacock's feather as a trinket on his chaplet - as if to boast his having a wisdom-eye symbolised by the eyelike marking on that feather; he with a satiny face of the moon smiles that model upon the smooth flowing honeydew - as if to boast his showering lunar

nectar everywhere around; but when, really when will this pair of eyes of ours that is overwrought to see him be assuaged by that boy called krishna... [1-24]

*Word analysis and exposition*

1-24. shikhi pi~Ncha AbharaNaH = peacock's, feather, one who has it as his trinket; shishuH= that boy; vīgalat madhu drava smita mudrA= flowing, honey, fluid - smooth, smile, with such a gesture - indicative of - one whose smiles are indicative of smooth flowing honey; mR^idunA mukha indunA= with a satiny, face, like that of moon; naH dR^ishoH yugalaM = our, eyes, pair of; kadA nu= when, really; shishirI kurute= cool, he makes - cools down.

### Kṛṣṇa-karṇāmṛta 1.25

कारुण्यकर्बुरकटाक्षनिरीक्षणेन  
तारुण्यसंवलितशैशववैभवेन।  
आपुष्पाता भुवनमद्भुतविभ्रमेण  
श्रीकृष्णचन्द्र शिशिरिकुरु लोचनम् मे॥

*kāruṇyakarburakaṭākṣanirīkṣaṇena  
tāruṇyasaṁvalitaśaiśavavaibhavena |  
āpuṣṇatā bhuvanamadbhutavibhrameṇa  
śrīkṛṣṇacandra śīśirikuru locanam me ||*

*English rendering*

Endowed with opalescent sidelong glances that are gracing and vitalising all the world, which is a possibility with the unfledged; credited with wondrous exploits like lifting a mountain, shambling a cart, stifling a serpent etc, an impossibility even for the fully-fledged; with these factors your august for - divya mangala vighraha - is beaming forth with the gloriousness of infancy embedded with the magnificence of juvenescence; such as you are, make an appearance to cool down the burning eyes of mine with your cool kindness, prithvi, oh, moonish krishna... [1-25]

*Word analysis and exposition*

1-25. kAruNya karbura kaTAkSha nirIkShaNena [saMvalita= integrated with ] = with graciousness, iridescent, sidelong, glances - one who is integrated with gracious and opalescent sidelong glances - colour combination changes with the kind of devotee - prema bhakta, dAsya bhakta, vAtsalya bhakta etc.; bhuvanam ApuShNatA = world, those [glances] that are dowsing, nourishing - his gracious are vitalising worlds ; adbhuta vibhrameNa; adbhuta = by wondrous: govardhana uddharaNa Adi Ascharya janaka kAryeNa ; vibhrameNa [ vikrameNa ] = with exploits [saMvalita= integrated with such activity ] - your boyish form can undertake unimaginable exploits ; tAruNya saMvalita shaishava vaibhavena= with youthfulness, embodied with, infancy, with the gloriousness of - though he is an infant, youthfulness pops

up, though he comports himself like a youth, yet childhood peeps in - hence he has a divya mangala vigraha which is with the glory of both babyishness and mannishness; hè shrI kR^iShNa candra = oh, shrI krishna, moonish one; me locanaM shishirIkuru= my, eyes, please cool down.

## Kṛṣṇa-karṇāmṛta 1.26

कदा वा कालिन्दीकुवलयदलक्ष्यामलतराः  
कटाक्षा लक्ष्यन्ते किमपि करुणावीचिनिचिताः।  
कदा वा कन्दर्पप्रतिभटजटाचन्द्रशिशिराः  
किमप्यन्तस्तोषम् ददति मुरलीकेलिनिनदाः॥

*kadā vā kālindīkuvalayadalaśyāmalatarāḥ  
kaṭākṣā lakṣyante kimapi karuṇāvicinicitāḥ |  
kadā vā kandarpapratibhaṭajatacandraśiśirāḥ  
kimapyantastōṣam dadati muralīkelinīnadāḥ ||*

### English rendering

It is unbeknownst whether at any time I am blessed to glimpse at least a trivial glimpse from the edge of his eyes, from out of his myriad glances that are indescribable, darker than the dark-blue lotuses blossoming in river yamuna, and that are ripply replete with commiseration; it is equally unbeknownst whether at any time I am blessed to undergo an indescribable happiness in my inmost heart with the audibility of amusing flute-melodies that are more cooler like the cool moon ensconced in the hair-locks of the retaliator of lovegod, namely shiva , from the flute called mohana vamshi of that boy called krishna... [1-26]

### Word analysis and exposition

1-26. kAlindI kuvalaya dala shyAmala tarAH = River yamuna's , black-lotuses, petals, blackish, more than - that which are more blue-blackish than the petals of blue-black-lotuses blooming in river yamuna;

kim api= indescribable; karuNA vIci nicitAH kaTAKShA = commiseration, ripples, heaped up with, sidelong glances - the ripples of his trifling sidelong glances are indescribable and they are replete with commiseration;

yAmunotpalasitetaralodayArdradR^igvilAsonnati - vengaya ;

kadA vA= whether at anytime; lakShyante= can be seen by me;

kandarpa prati-bhaTa = lovegod's - manmatha's , counter-soldier, counter-attacker - enemy of manmatha - namely god shiva ;; jaTA candra shishirAH= his hair-locks', moon, coolish - those flutings that are coolish like the cool moon ensconced in the hair-locks of the retaliator of lovegod, namely shiva ;

shambhujaTATavItaTAsannasudhAMshushItalalasanmuralIninAdAmR^itam - vengaya;

muralI keli ninadAH= flute's, amusing, melodies;

kim api= indescribable; antaH-toShaM= inmost, happiness - in heart of hearts; kadA vA= at which time; dadati = will be giving.

## Kṛṣṇa-karṇāmṛta 1.27

अधीरमालोकितमार्द्रजल्पितङ्गतव्यगम्भीरविलासमन्थरम्।

अमन्दमालिङ्गितमाकुलोन्मदस्मितञ्च ते नाथ वदन्ति गोपिकाः॥

*adhīramālokitamārdrajalpitaṅ-  
gatañcagambhīravilāsamantharam |  
amandamāliṅgitamākulonmada-  
smitaṅca te nātha vadanti gopikāḥ ||*

### English rendering

There is much prating among the milkmaids of your vraja village about your shifty glances from one lass to another, about your sulking walking to one damsel from another, about your amatory talk to one dame than the other, about your bantering smiles at one maid from another, and about your airtight hugging of all the milkmaids, of course, in severalty; and because they say that you are such a mischievous swain, my eyes strain to have a glimpse you... oh, krishna ... [1-27]

### Word analysis and exposition

1-27. hè nAtha = oh, lord; te= your; Alokitam a+dhIram= about seeing, not, steady - about your unsteady, shifting glances; gataM= about going - about your gait; that is; gambhIra vilAsa mantharam= weightily, vacillating, tardy - as sluggishly staggering gait; Ardra jalpitaM ca= about your romantically, said words, also; Akula ut+mada smitaM= about your - hectically, with heightened, passion, smiles smiled; Ali~Ngitam ca a+mandam = about your embraces, also, not, as slothful ones - impassioned embraces; gopikAH vidanti= milkmaids, are recounting.

### Kṛṣṇa-karṇāmṛta 1.28

अस्तोकस्मितभरमायताऽयताक्षम्  
निःशेषस्तनमृदितम् व्रजाङ्गनाभिः।  
निस्सीमस्तबकितनीलकान्तिधारम्  
दृश्यासम् त्रिभुवनसुन्दरम् महस्ते॥

*astokasmitabharamāyatā'yatākṣam  
niḥśeṣastanamṛditam vrajāṅganābhiḥ |  
nissīmastabakitānilakāntidhāram  
dṛśyāsam tribhuvanasundaram mahaste ||*

#### English rendering

With a countenance laden with compelling grins, eyes far-reaching and wide, build grated under the busty bosoms of vraja damsels, body sporting sapphirine lambencies that boundlessly effuse everywhere as if sprays of glistening flowers are darting, your form is said to be the most charming one in all the three worlds; as such you are, let me, as an aesthete, have a glimpse of that greatest form of yours, oh, krishna.... [1-28]

#### Word analysis and exposition

1-28. That which is: a+stoka smita bharam= not, less, smiles, dense with- which is with compelling grins; Ayata Ayata= wider than the wide - that which are comparable with any wide things; akShaM= having such eyes; vraja a~NgaAbhiH= by vraja , damsels; niHsheSha stana mR^iditaM= completely, with bosoms, pressurised; niHsIma= boundless; stabakita= made as bouquets, sprays [of glistening flowers]; nIla kAnti dhAraM = [your body's] bluish, light-beams; [you who are] sporting; tri-bhuvana sundaraM= in three worlds, most beautiful one; te mahaH= your, greatest [such a form of yours]; dR^ishyAsaM= let it be seen [by me].

### Kṛṣṇa-karṇāmṛta 1.29

मयिप्रसादम् मधुरैः कटाक्षैर्वमूशीनिनादानुचरैर्विधेहि।  
त्वयिप्रसन्नेकिमिहाऽपरैर्नस्त्वय्यप्रसन्नेकिमिहाऽपरैर्नः॥

*mayiprasādam madhuraiḥ kaṭākṣair  
vamsīninādānucarairvidhehi |  
tvayiprasannekimihā'parairna  
stvayyaprasannekimihā'parairnaḥ ||*

#### English rendering

What business I have got to do with others in this world if your grace befalls on me - since my soul is elated; contrarily, if your grace goes amiss in my respect, what business I have got with another Super-Soul - since there is no plus ultra than you; as such, let your graceful glances

that assort well with the tuneeful melodies of your flute mohana vamshi graciously sink in on me, oh krishna... [1-29]

*Word analysis and exposition*

1-29. Your : madhuraiH kaTakShaiH= pleasing, glances; vaMshI ninAda anucaraiH= flute called vamshi's , melodies, assorting well with; hence; mayi prasAdaM vidhehi= on me, grace, accord; tvayi prasanne sati= [omnipotent] you, [if you show] beneficence, on me; iha= here in this world; a + paraiH= with others - with other fellow beings, naH kim [kAryam] = to us, what - what business we got to do with them; tvayi a+prasanne sati= if you are, not, gracious; iha= then; a + paraiH= not, with the other; or, with another, alien super-self - with another parama-Atma; naH kim [prayojanam]= what - what is the use with him - because there is none than you.

### Kṛṣṇa-karṇāmṛta 1.30

निबद्धमुग्धाङ्गलिरेषयाचे नीरन्ध्रदैन्योन्नतिमुक्तकण्ठम्।  
दयानिधे देव भवत्कटाक्षदक्षिण्यलेशेन सकृन्निषिञ्च॥

nibaddhamugdhāṅjalireṣayāce  
nīrandhradāinyonnatimuktakaṇṭham |  
dayānidhedhe deva bhavatkāṭākṣa  
dākṣiṇyaleśena sakṛnniṣiñca ||

*English rendering*

Such as I am, oh, ocean of mercy, I beg of you with this deferential palm-fold of mine and in an insistent voice compacted with dolour, drench me with a whit of your merciful sidelong glance just for once... oh, god, krishna ... [1-30]

*Word analysis and exposition*

1-30. hè daya ambudhe= oh, mercy, ocean of; eSha= this me - such as I am; nibaddha mugdha a~njaliH san= one who made, deferential, palm-fold; nīrandhra dainya= compacted with, dolour; unnata mukta kaNTham yathA tathA= loudly, released, with voice - making insistent prayer; yAce- I beg of you; hè deva= oh, god; bhavat kaTakSha dAkShiNya leshena= your, edge of eye, look with mercy, with an iota of it; sakR^it niShi~nca= just once, drench.

*Source commentary*

What ebbs in the ocean of your merciful glances if a ripple of sidelong glance wets me - dInasharaNya santatoddAma bhavat kR^ipArasasudhAmadhurAbditara~NgapAlilon emi korata... - vengaya .

### Kṛṣṇa-karṇāmṛta 1.31

पिङ्छावतम्सरचनोचितकेशपाशे  
पीनस्तनीनयनपङ्कजपूजनीये।  
चन्द्रारविन्दविजयोद्यतवक्त्रबिम्बे  
चापल्य मेति नयनम् तव शैशवे नः॥

*piñchāvatamsaracanocitakeśapāśe  
pīnastanīnayanapaṅkajapūjanīye |  
candrāravindavijayodyatavaktrabimbe  
cāpalya meti nayanam tava śaiśave naḥ ||*

#### English rendering

That which adorned with hairlocks that are accustomed for pinning the peacock feathers as adornments; that which the busty girls of vraja hold in high adoration just with their eyes; and that which is ever ready to vanquish either the moon or a lotus, that sapphirine orb called your babyish form is making our eyes fidgety as we would like to see more and more of that bAla-krishna... [1-31]

#### Word analysis and exposition

1- 31. [ tava shaishave= in your, childhood - your face in your childhood]; pi~NcCha avataMsa racanA ucita= for peacock's feather, as an adornment, in wearing, a befitting one [your hairdo]; kesha pAshe= having such hair, locks - your childhood face that is adorned with hairlocks that are accustomed for the feathers of peacock as adornments; pIna-stanI nayana pa~Nkaja pUjanIye = for busty girls', eyes, that are lotuslike - your face is highly adored with lotusy eyes of busty girls; candra aravinda vijaya udyata = moon, lotuses readied- that face which is ready to gain victory over those two; with such a childish face of yours; vaktra bimbe= your face, orb of; tava shaishave= in your, childhood; in such a childhood of yours; naH nayanaM cApalyam eti = our, eyes, into fidgetiness, going.

### Kṛṣṇa-karṇāmṛta 1.32

त्वच्छैशवम् त्रिभुवनाद्भुतमित्यवैमि  
यच्चापलम् च मम वागविवादगम्यम्।  
तत्किम् करोमि विरलम् मुरलीविलासि  
मुग्धम् मुखाम्बुजमुदीक्षितुमीक्षणाभ्याम्॥

*tvacchaiśavam tribhuvanādbhutamityavaimi  
yaccāpalam ca mama vāgavivādagamyam |  
tatkim karomi viralam muralīvilāsi  
mugdham mukhāmbujamudīkṣitumīkṣaṇābhyām ||*

## English rendering

I am aware that your childhood is a marvel in the triad of worlds; I am also aware that my disquietude for a glimpse of you is equally marvellous; in spite of this awareness I am still hankering after that possibility with which I can glimpse your infantile lotusy face, attaining which is beyond dialectics, and whose charm is heightened when melodies are vibrantly fluted with teeny-weeny facial expressions; as such, what more have I to do to become more perfect rubberneck just to fill my eyes with a glimpse of your lotusy face... tell me... oh, krishna... [1-32]

## Word analysis and exposition

1-32. tvat shaishavaM= your, childhood; tri-bhuvana adbhutam iti = in triad of worlds, an astonishing one, thus; avaimi= I am aware; mama cApalaM ca = my, disquietude, also; yat tat= which is there, that is; adbhutam iti avaimi= astounding, thus, I am aware; vAk= with words; a + vivAda gamyam = without, dialectics, attainable - your form is beyond dialectical disputation; vi raNat muraI vilAsa mugdhaM = that which is highly sounded, flute, by its playing, verily charming - that face whose charms is heightened when he is fluting with puffing cheeks, whiffing lips etc; such a; mukha ambujam= face, called lotus; IkShaNAbhyAm= with the pair of my eyes - an eye-filling manner; ut+IkShitum= up, seeing - to crane and stare inquisitively - for becoming a rubberneck; kiM karomi= what, I have to do - what more can I do excepting praying for your grace.

## Kṛṣṇa-karṇāmṛta 1.33

पर्यायितामृतरसानि पदार्थभङ्गी  
वल्गूनि वल्गितविशालविलोचनानि।  
बाल्याधिकानिमदवल्लवभाविनीतानि  
भावे लुठन्ति सुदृताम् तव जल्पितानि॥

*paryācitāmṛtarasāni padārthabhaṅgī  
valgūni valgitaviśālavilocanāni |  
bālyādhikānimadavallavabhāvinītāni  
bhāve luṭhanti sudṛtām tava jalpitāni ||*

## English rendering

Whatever sweet-talk you have talked with mellifluous wordage and tonality that is honeylogged; whatever you have seen with your fluttering broad eyes in an untypical way of boyishness that is provocative; all that is much discussed among the concupiscent milkmaids, and hence your looks and language are wallowing in the minds of those milkmaids with lovely eyes... [1-33]

Whatever you have said with harmonious wordage and tonality all that is nectarlogged, whatever you have seen with your fluttering broad eyes in your boyhood in an untypical way of

boyishness albeit like a teenager, which is much discussed among the concupiscent milkmaids, all those words and deeds are reeling in the minds of farsighted sages and saints...

### *Word analysis and exposition*

1-33. On one hand :

pari-acita amR^ita rasAni= completely, coated with, nectar's, essence; pada artha bha~NgI valgUni = words', their meanings, their pattern, [all these are] harmonious / or, padArtha = matter; bha~NgI= the nature of; valgUni= harmonious words - harmonious words that contained the nature of matter - from maNi-suvarNAdi padArthA -s to the essential being of this world - what all you have said in many gIta-s about this world, living in this world, and passing from this world - para-tattva bodha ;

On the other hand:

valgita vishAla vilocanAni= much fluttering, broad, eyes; bAlya adhikAni= for boyhood, out of the ordinary - your sayings / exploits that are untypical of a boy; mada vallava bhASitAni [ here not bhAvitAni] = by concupiscent, milkmaids, that are chattered; iha-loka-sambandhita;

such words / actions you exhibited:

tava jalpitAni= your, said - what all you have said and done;

su + dR^ishAM= those with good, eyes - milkmaids with lovely eyes / or, those farsighted sages and saints ; bhAve luThanti = in their thoughts, wallowing;

tava jalpitAni= your, said words - what all you have talked, either romantically with milkmaids, or philosophically to arjuna et al;

mada vallava bhAvitAni= by proud, cowherds - say, by all commoners; which words or actions have been adored by one and all in all these days;

but, those sayings are :

bAlya adhikAni= for boys, too much - verboten, beyond the pale; because, if boys take to your teachings arbitrarily, they either become debauchlors by your romantic sports - rAsa IIAs stuff; or they will become pseudo-sanyasi-s by your bhagavadgita stuff;

yet they are :

su + dR^ishAM= for them with good, observation - those who have prescient outlook like sages and saints ;

bhAve luThanti = in their thoughts, your sayings will be gyrating - those sagacious persons have to ruminate over your saying;

because they are :

pari-acita amR^ita rasAni= they are completely, coated with, nectar's, essence;

pada artha bha~NgI valGUni = with ref to their wordage, their meanings, their pattern, all those sayings are harmonious;

valgita vishAla vilocanAni= that are circumspectly scanned, with broad-based, vi+locanAni= vi + alochitAni= verily, well thought of; foresighted sayings with far-reaching effects;

What all you have said, either romantically to milkmaids, or philosophically to arjuna et al, they are all adored by one and all in all these days; but, those sayings are beyond the pale of boys; yet, they will be rolling over in the minds of those that have prescient outlook like sages and saints, because those words of yours are completely nectarlogged and with ref to their wordage, meanings and pattern, all those sayings are harmonious because they are circumspectly scanned, broad-based, and well thought of sayings with far-reaching effects...[1-33]

### Kṛṣṇa-karṇāmṛta 1.34

पुनःप्रसन्नेनमुखेन्दुतेजसा  
पुरोऽवतीर्णस्य कृपामहाम्बुधेः।  
तदेव लीलामुरलीरवाऽमृतम्  
समाधिविघ्नाय कदा नु मे भवेत्॥

*punaḥprasannenamukhendutejasā  
puro'vatirṇasya kṛpāmahāmbudheḥ |  
tadeva līlāmuralīravā'ṁṛtam  
samādhivighnāya kadā nu me bhavet ||*

#### English rendering

Revealing himself to me with his perpetually self-resplendent moonlike face that is ever acquiescent, when does he really play his most famous and nectar-filled melodies on his flute in a playful manner only to disrupt my meditation on that great ocean of graciousness called krishna ... [1-34]

#### Word analysis and exposition

1.34. punaH prasannena mukha indu tejasA = perpetually, acquiescent, with such a face, called moon, which will be self- resplendent ; puraH avatIrNasya= in my fore, having descended - after revealing himself to me ; kR^ipA mahA ambudheH= for graciousness, great, ocean of ; tat= that - with his most famous ; lIlA muralI rava amR^itaM eva= sportive, flute's, sounding, called nectar, with that alone ; me samAdhi vighnAya= my, meditation, for disrupting ; some will place the opening word punaH= again here, meaning 'when he will come again...' as if krishna has come in earlier times also; or, this punaH can be taken as 'when does his childhood reoccur ; but, perpetually is the meaning in general sense; kadA nu bhavet= when, really, will

happen - when does he come - really .

### Kṛṣṇa-karṇāmṛta 1.35

भावेनमुग्धचपलेनविलोकनेन  
मन्मानसेकिमपिचापलमुद्वहन्तम्।  
लोलेनलोचनरसायनमीक्षणेन  
लीलाकिशोरमुपगूहितुमुत्सुकोऽस्मि॥

*bhāvenamugdhacapalenavilokanena  
manmānasekimapicāpalamudvahantam |  
lolenalocanarasāyanamīkṣaṇena  
līlākīśoramupagūhitumutsuko'smi ||*

#### English rendering

I am desperate for clenching that sapphirine-boy-cum-attitudiniser, in an inescapable hug just with my ambitiously vacillant eyes, if only he were to reveal himself to my eyes, why because my mind is highly-strung with an inexpressible ado, caused by the captivately undulating glances and by the charming struts and postures of that boy, and because he is the panacea of every eye, called krishna ... [1-35]

#### Word analysis and exposition

1.35. mugdha capalena vilokanena [vilokitenā]= captivating, undulating, with such glances [or, that which is seen, it is seen with such and such looks]; in addition to them; bhAvena= with such body language, charming demeanour - ceShTA-s; [ or bAlena = very delicate, not boyish]; mat mAnase= in my consciousness; kim api= anirvAcyā = inexpressible; cApalam ut+vahantam= such a restless, up, heaving - he who is inciting; who further is; locana rasAyanam = for eyes, an elixir; who; līlā kishoram= sportively, became a cub - who has become an attitudiniser as a boy for the sake of his sport;

adhyAdhAra from previous stanza: me samAdhi vighnAya puraH avatIrNasya= if he were to reveals himself in my fore to disrupt my concentration ;

lolena IkShaNena upa+gUhitum = with vacillant - ambitious, eyes, cave in on him - clench him inescapably; utsukAH smaH= desperate for, I am;

### Ṛṣṇa-karṇāmṛta 1.36

अधीरबिम्बाधरविभ्रमेण  
हर्षार्द्रवेणुस्वरसम्पदा च।  
अनेन केनाऽपि मनोहरेण  
हा हन्त हा हन्तमनोधिनीति॥

adhīrabimbādhara vibhrameṇa  
harṣārdraveṇusvarasampadā ca |  
anena kenā'pi manohareṇa  
hā hanta hā hantamanodhinoti ||

*English rendering*

What a pity, a certain heart-stealer is putting my mind to turmoil by nebulously closing and disclosing his little reddish fruit-like lips that are bugling and knobbing when he is huffing and puffing his flute, as well with the plenitude of heart-stealing and blissfully rapturous musical notes thereout, what a pity, intangible is that toddler-flutist, called krishna... [1-36]

*Word analysis and exposition*

1.36. hA hanta = what a pity; kena api = by someone; manaH hareNa= by some mAnasa-chora, by some heart stealer; anena = by this, an intangible entity called krishna, kR^iShNAkhyā vastu ; a+dhIra = not, steady - motile; bimba = that which is like the reddish small-cucurbit fruit; adhara= such like lower lip; vibhrameNa= by that lip's quick motility; or , manaH hareNa= by heart-stealing - melodies; harSha Ardra = with rapture, blent with - that are blissfully rapturous; veNu svara sampadA ca= flute's, musical notes, by the plenitude of, as well; [me] manaH dhinoti= [my] mind, is delighting, enthralled; [dhunoti= my mind is put to tumult ; dhunoSi= you cause it to tremble] ; hA hanta= what a pity.

### Ṛṣṇa-karṇāmṛta 1.37

यावन्नमेनिखिलमर्मदृढाभिघात  
निःसन्धिबन्धनमुपैति नवोपतापः।  
तावद्विभो भवतु तावकवक्त्रचन्द्र  
चन्द्राऽतपद्विगुणिता मम चित्तधारा॥

yāvannamenikhilamarmadr̥ḍhābhighāta  
niḥsandhibandhanamupaiti navopatāpaḥ |  
tāvad vibho bhavatu tāvakavaktracandra  
candrā'tapadviguṇitā mama cittadhārā ||

*English rendering*

As long as hitherto unfamiliar death-rattle do not descend on me, so long let the stream of consciousness flowing through my mind's eye, a single faculty that will still be working when all my other limbs are battered and hang loose on their joints owing to caducity, be snowballed in the moonlight streaming from your moonlike face... oh, lord ... krishna... [1-37]

*Word analysis and exposition*

1-37. hē vibho = oh, lord; nava upatApaH= new, agony - an unfamiliar agony of its own kind, death rattle - maraNa vedana ; me= my; nikhila marma= on all, pivotal parts of body; dR^iDha abhighAta= dR^iDhatvam abhighAtam= firmness, that which mars down; niH + sandhi bandhanam = without, hinges, when limbs become - raw-boned, resulting in caducity, old age; yAvat na udeti= as long as, not, coming upon me; tAvat= till then; mama citta dhArA= my, consciousness', stream; tAvaka vaktra candra= your, face, called moon; candra Atapa= by moon's, shine; dviguNitA= doubled, boosted, snowballed; bhavatu= let it be;

tAvaka sudhAdhArAlaveNuswanon- nata lAvaNyaramAnivAsamukhachandra jyotsna - uppongeDu gAta - vengayAmAtya.

### **Kṛṣṇa-karṇāmṛta 1.38**

यावन्न मे नर दशा दशमीम् दृशोऽपि  
रन्ध्रादुदेति तिमिरीकृतसर्वभावा।  
लावण्यकेलिभवनम् तव तावदेतु  
लक्ष्यासमुत्क्वणितवेणुमुखेन्दुबिम्बम्॥

*yāvanna me nara daśā daśamīm dṛśo'pi  
randhrādudeti timirikṛtasarvabhāvā |  
lāvaṇyakelibhavanam tava tāvadetu  
lakṣyāsamutkvaṇitaveṇumukhendubimbam ||*

*English rendering*

Before the gloom of dotage seeps through my eye-sockets after obfuscating every other faculty of mine in the terminal stage of life, let my stream of consciousness surge towards the moon's orb called your face, wherefrom highly mellisonant flute-melodies will be surging, and whereat grandeur made a splendid playhouse for itself, just to envisage you, oh, krishna ... [1-38]

*Word analysis and exposition*

1. 38. timirI kR^ita sarva bhAvA = gloomy, made as, all, perceptions; dashami nara dashA sati = in tenth, human, stage that being so - last 10 years of hundred years of lifespan, or the ultimate stage in the series of shaishava, bAlya, yauvana, kaumAra etc dashA -s - maraNa dasha; me dR^ishaH randhrAt api = my, vision's, outlets, even from; yAvat= before long; na udeti= not, going to take birth - before the onset of darkness through the sockets of my eyes; tAvat= till then; lakShmyAH= by its beauty; lAvaNya keli bhavanaM= for elegance, which is a

play, house; tava= your; sam+ut+kvaNita veNu= with highly mellisonant, flute; a face lipping flute for such melodies; mukha indu bimbam= face, called moon's, orb; [ adyAdhAra; ellipt. from above stanza: mama chitta dhArA= stream of my consciousness ]; etu = let it go.

*Source commentary*

Telugu poet velagapUDi venganaAmAtya has left out this stanza because the import of this and the previous one are almost the same.

### Kṛṣṇa-karṇāmṛta 1.39

आलोललोचनविलोकितकेलिधारा  
नीराजिताग्रसरणेः करुणाम्बुराशेः।  
आर्द्राणिवेणुनिनदैः प्रतिनादपूरैः  
आकर्णयामि मणिनूपुरशिञ्जितानि॥

ālalalanavilokitakelidhārā  
nīrājītāgrasaraṇeḥ karuṇāmburāśeḥ |  
ādrāṇiveṇuninadaiḥ pratinādapūraiḥ  
ākarnayāmi maṇinūpuraśiñjitāni ||

*English rendering*

When that sapphirine boy is advancing by tripping his light fantastic toe, looking a little downwards with his flute-wedged-face, the ground in his fore appears to have been hallowed just with his swivelling and playful looks, as is done by swaying burning camphor at deities in daily worship, whereof I am able to listen to the nectarlogged and vibrant melodies flowing from his flute to the accompaniment of tintinnabulation of jewelled anklets of that ocean of grace called krishna ... [1-39]

While that sapphirine boy is advancing with forward trotting, the milkmaids dancing in his fore with backstep trotting seem to be hallowing him just with their swivelling and playful looks that are akin to the smoothable flares of camphor lit in the daily worship of deities, and even in that bustle, audible are the nectarlogged and vibrant melodies flowing from his flute to the accompaniment of tintinnabulation of jewelled anklets of that ocean of grace called krishna...

*Word analysis and exposition*

1-39. Alola locana vilokita = swivelling, with eyes, that which is seen - the foreyard, or, the who are seeing him with swivelling eyes - milkmaids; keli dhArA= with playful, series of looks - his own looks at the ground before him, or the looks of milkmaids at him; nīrAjita= as if worshipped by swaying burning camphor - at him by milkmaids, or, by him at the foreground; agra saraNeH [caraNaiH]= the foreground of, [ground before his feet, while he is advancing with dancing feet, and while the milkmaids are promenading before him with back-step dancing - the ground in between] or, saraNi = the way in which we do things; karuNa ambu

rAsheH = of that one who is for - graciousity, water, heap of - an ocean of grace; prati-nAda  
pUraiH= reverberations, filled with; veNu ninadaiH= accompanied by flute's, melodies;  
ArdrANi = wet with - nectarlogged with; maNi nUpura shi~njitAni= his bejewelled, anklets',  
tintinnabulation ; AkarNayAmi= I am listening.

### Source commentary

The first construct, krishna hallowing the earth, has a base on the hymn of mahA- nArAyaNa  
upanishad - ashva krAnte, ratha krAnte atha viShNukrAnte vasundharA - ' why horses of ritual  
or chariot like sages, oh, vasundhara , not less than viShNu treaded on you...'; the second  
meaning is situational.

## Kṛṣṇa-karṇāmṛta 1.40

हे देव हे दयित हे भुवनैकबन्धो  
हे कृष्ण हे चपल हे करुणैकसिन्धो  
हे नाथ हे रमण हे नयनाभिराम  
हा हा कदा नु भवितासि पदम् दृशोर्मे॥

*he deva he dayita he bhuvanaikabandho  
he kṛṣṇa he capala he karuṇaikasindho  
he nātha he ramaṇa he nayanābhirāma  
hā hā kadā nu bhavitāsi padam dṛśorme ||*

### Word analysis and exposition

1-40. Is there anything deducible from list of words used in verse; Let us see what is there in  
this divine conversation:

Poet: When can I apperceive you, hē deva... oh, god...

Krishna: How can you, immortals are unapparent... aprakAshamAna ...

Poet: How can it be, you cannot go against the definition of deva - dyotanAt iti deva , or  
dIpyate, prakAshate, krIDate - iti deva - gods are self-luminous, self-manifest etc, hence, I said  
deva ... svataH siddha prakAshA svabhAva ...

K: Maybe, what is the guarantee that you like me most...?

P: That is why I said dayita ... you alone are the most cherished one...

K: There are many more cherishing me... not you alone...

P: I know, I know, hence I said - hē jagat eka bandho... universal friend... and universal entities  
do not distinguish between cherishers by degrees of difference...

K: I may appear to some, and I may not for others, it is my will...

P: Yes, yes, hence I said, chapala ... most mercurial entity... but I also said karuNa eka sindho - a singular ocean of mercy, in that you have more mercy than mercuriality... so I need your visitation...

K: What big bond exists between you and me to make that ocean of mercy to outflow its shore...

P: That of master-servant... hence I said hè nAtha... because of that sva-svAmi-bhAva-rUpa-visheSha , it will be apt you to please your servants...

K: Lords appear at the pleasure of their lordships, not at the beck and call of servants...

P: That's why I said that you are ramaNa , a delighter of one and all without echalonic distinctions... hence reveal yourself to me...

K: Agreed that I am ramaNa , so let me take and give delight to your heart of hearts, why showing myself before your eyes...

P: Because you are nayana abhirAma, the ultimate eye-feast... ad infinitum ;

All said and done ;

hè kR^iShNa =; mè dR^ishoH padaM= my, sight's, object; kadA nu bhavitA asi hA hA= when, really, you will be, alas, alas.

Oh, Krishna, when can I really feast my eyes on you...?

### **Kṛṣṇa-karṇāmṛta 1.41**

अमून्यधन्यानि दिनान्तराणि

हरे त्वदालोकनमन्तरेण।

अनाथबन्धो करुणैकसिन्धो

हा हन्त हा हन्त कथम् नयामि॥

*amūnyadhanyāni dināntarāṇi  
hare tvadālokanamantareṇa |  
anāthabandho karuṇaikasindho  
hā hanta hā hanta katham nayāmi ||*

*English rendering*

Oh singular ocean of mercy, days beyond recall are unavailing because you are undetectable, in the face of it, oh, fosterer of the helpless, how to while away some more worthless days till my last day without catching a glimpse of you... oh god, oh, god... tell me oh, krishna... [1-41]

*Word analysis and exposition*

1-41. karuNa eka sindho= for mercy, singular, ocean; anAtha bandho= helpless one's, fosterer of; hē hare= one who steals heart by his transcendental charm; tvat Alokanaṃ antareNa= you, seeing, without - because I could not see you in all these days, these days are; a+dhanyAni = not, lucky, unavailing; such as those days are; amUni dina antarANi= these, days - some more days yet to come; kathaM nayAmi= how, can I while away; hA hanta hA hanta = oh, my god, oh, my god.

### Kṛṣṇa-karṇāmṛta 1.42

किमिह शृणुमः कस्य ब्रूमः कथम् कृतमाश्रया  
कथयत कथाम् धन्या मन्या महे हृदयेशयम्।  
मधुरमधुरस्मेराकारे मनोनयनोत्सवे  
कृपणकृपणा कृष्णोत्तृष्णा चिरम बत लम्बते॥

*kimiha śṛṇumaḥ kasya brūmaḥ katham kṛtamāśayā  
kathayata kathām dhanyā manyā mahe hṛdayeśayam |  
madhuramadhurasmerākāre manonayanotsave  
kṛpaṇakṛpaṇā kṛṣṇe tṛṣṇā ciram bata lambate ||*

#### English rendering

How can I see into the entrails of my heart of hearts, wherein certain boy is reposing with brilliant and sweatiest form that which is beholder's eye-festival, because such a pititably rueful desire to see him with my own eyes is dangling in my mind for a long time... how to make my heart satisfied with that desire, what advise I can have, whom should I consult, will anybody tell me whether there is any other blessed way to glimpse therein for that sapphirine boy called krishna ... [1-42]

#### Word analysis and exposition

1-42. madhura madhura smera AkAre = sweetest of the sweet, brilliant, who is with such a form, or, with such a smile; mano nayana utsave= for mental, eye, who is a festivity; kR^iShNe= regarding such krishna; kR^ipaNā kR^ipāNA tR^iShNA= saddest than the sadder, ambition ; ciraM lambate= for a long time, dangling - in my heart; bata= alas; dhanyAH= oh, blessed - fellow devotees; kim iva shR^iNumaH= what we have to hear of it - how to entertain it; kasya brUmaH= to whom, we shall complain; katham AshayA kR^itam= how, with that expectation, [my heart] made - my heart becomes contented; hR^idaye shayam kR^iShNe= in heart, reposing - who is instated in my heart; katham manyAmahe= how to, reckon upon him - or his revelation; bata= alas.

bata= say, oh, people ; madhura madhura smera AkAre= sweetest, of the sweet, brilliant, who is with such a form; mano nayana utsave= for mental, eye, who is a festivity - netra manobhirAma ; kR^iShNe= regarding such krishna; kR^ipaNā kR^ipāNA tR^iShNA= saddest than the sadder, ambition ; ciraM lambate= for a long time, dangling - in my heart; AshayA

katham kR^itam= with that expectation, how to, made - my heart becomes contented; kim iva shR^iNumaH= what we have to hear of it - what advise I have; kasya brUmaH= to whom, we shall complain - whom should I consult; kR^iShNe hR^idaye shayam = about krishna, in heart, reposing; aho= what a surprise; anyAm dhanyAm kathAm kathayata= another, blessed, method, you please tell - will you please tell me another blessed way to fulfil my wish.

### Ṛṣṇa-karṇāmṛta 1.43

आभ्याम्विलोचनाभ्या-

मम्बुजदलललितलोचनम्बालम्।

द्वाभ्यामपिपरिरब्धुम्

दूरे मम हन्त दैवसामग्री॥

ābhyāmvilocanābhyā-

mambuḥjadalalalitalocanambālam |

dvābhyāmapiparirabdhum

dūre mama hanta daivasāmagrī ||

#### English rendering

All the while these two eyes of mine have seen very imposing things in the world; but whenever I spot that lovely kid with very delicate lotus-petal like eyes reposing in my heart with the very same eyes, and wished to take him up in my arms for a tight embrace thinking that he is very tiny, he is hoodwinking the very same eyes and slipping... what am I to do when the divine widget called fortune is very far away from me in cuddling that boy, called krishna ... [1-43]

#### Word analysis and exposition

1-43. AbhyAm vilocanAbhyAm = with these, two eyes - that have seen very imposing things like parvatAdi mahad vastUni, mountains etc; ambuja dala lalita lochanAm= lotus, petal like, very delicate, one having eyes - Krishna; bAlam = boy - though he is kid; dvAbhyAm api= with these both - eyes, even - even though he is just a kid to my sight that has seen huge things; whenever I wished to; parirabdhum= to enfold, embrace; [hR^idaye shayam = in heart, who is reposing - krishna] daiva sAmagrī= divine, apparatus - fortune; mama dUre= from me, remote; hanta = what am I to do.

### Kṛṣṇa-karṇāmṛta 1.44

अश्रान्तस्मितमरुणारुणाधरोष्ठम्  
 हर्षार्द्रद्विगुणमनोज्ञवेणुगीतम्।  
 विभ्राम्यद्विपुलविलोचनार्धमुग्धम्  
 वीक्षिष्येतवदनाम्बुजम् कदा नु॥

*aśrāntasmitamaruṇārūṇādharoṣṭham harṣārdradviguṇamanojñaveṇugītam*

|  
*vibhrāmyadvipulavilocanārdhamugdham*  
*vīkṣiṣyetavavadanāmbujam kadā nu ||*

#### English rendering

Adorned with a perpetual smile on the rubicund lips upon the rhapsodically gleeful face that is exalted with the rapturous melodies fluted therefrom, whereon broad and half-closed eyes sway a lot edgewise... such as it is when can I really glimpse that face of yours called lotus... oh, krishna ... [1-44]

#### Word analysis and exposition

1-44. a + shrAnta smitam = with not, remitting, smile - a face which has such a smile; aruNa aruNa adhara oShThaM= reddest, than the redder, with such a lower, lip; harSha Ardra dviguNa manoj~na veNu gItam= rapture, wet with - rhapsodically, doubled - exalted, flute's, fluting - the face that has such melodies - from which such melodies are flowing; vibhrAmyat vipula vilocana ardha mugdhaM = verily swaying, broad, eyes, half, closed - which face has got those sidelong glances; such a; tava vadana ambujaM= your, face, called lotus; kadA nu vIkShiShye = when, really, can I see.

### Kṛṣṇa-karṇāmṛta 1.45

लीलायताभ्याम् रसशीतलाभ्याम्  
 नीलारुणाभ्याम् नयनाम्बुजाभ्याम्।  
 आलोकयेदद्भुतविभ्रमाभ्याम्  
 बालः कदा कारुणिकः किशोरः॥

*līlāyatābhyām rasaśītalābhyām*  
*nīlārūṇābhyām nayanāmbujābhyām |*  
*ālokaayedadbhutavibhramābhyām*  
*bālaḥ kadā kāruṇikaḥ kiśoraḥ ||*

#### English rendering

His eyes are broad, exhilarant, founts for the calmative elixir of romantics, centrally ebon peripherally rosy, and marvellously zigzagging; but, what might be the slated time for him to just throw a glance at me, for that merciful boy with such and such lotusy eyes is called, krishna ... [1-45]

*Word analysis and exposition*

1-45. kAruNikaH kishoraH = that merciful, boy; lIlA AyatAbhyAM= with exhilarant, broad - eyes; rasa shItala AbhyAM= sR^ingAra rasa shItala= with the romantics, elixir of, cooling - calmative; nIlA aruNAbhyAM= black at the irises; rosy at edges of eyeballs; adbhuta vibhrama AbhyAM= marvellously, zigzagging; nayana ambujAbhyAM= with such eyes, called lotuses; kAle kadA= time, at which; [mAm] Alokayet - me, he will glance.

### Kṛṣṇa-karṇāmṛta 1.46

बहुलचिकुरभारम् बद्धपिङ्छावतंसम्  
चपलचपलनेत्रम् चारुबिम्बाधरोष्ठम्।  
मधुरमृदुलहासम् मन्दरोदारलीलम्  
मृगयति नयनम् मे मुग्ध वेषम् मुरारेः॥

*bahulacikurabhāram baddhapin̄chāvataṁsam  
capalacapalanetram cārubimbādharoṣṭham |  
madhuramṛdulahāsam mandarodāralīlam  
mṛgayati nayanam me mugdha veṣam murāreḥ ||*

*English rendering*

Luxuriant is his hairdo on which a bandeau of peacock feathers is there, beneath which his eyes are bolting and darting, beneath which his charming crimson lips ever wear a prettily delicate smile; with them he whose demeanour in toying with world is in utter constancy and in outright perpetuity like mountain mandara; my eyes search for such a boy in such a get-up, called Krishna... [1-46]

*Word analysis and exposition*

1-46 . bahula cikura bhAraM= much, tresses, weight of - having a bushy hairdo; baddha pi~Ncha avataMsaM= fastened, peacock's feathers, as ornament - with a bandeau of peacock feathers; capala capala netraM= darting, bolting, with such eyes; cAru bimba adhara oShTham= charming, red-fruit-like, lower lip; madhura mR^idula hAsaM= prettily, delicate, with smile; mandara = mandara adri dhR^iti= like Mt. mandara's constancy; udAra lIlAM= in perpetuity, are his [demeanour in] toying [with world]; me nayanaM [tam] mR^igayati = my, eyes [him], searches; murAreH mugdha veShaM= that Krishna, in a delighting, getup.

### Kṛṣṇa-karṇāmṛta 1.47

बहुलजलदच्छाया चोरम् विलासभरालसम्  
मदशिखिशिखालीलीतंसम् मनोज्ञमुखाम्बुजम्।  
कम् अपि कमलापाङ्गोदग्रप्रसङ्ग जडम् जग -  
न्मधुरिमपरीपाकोद्रेकम् वयम् मृगयामहे॥

*bahulajaladacchāyā coram vilāsabharālasam  
madaśikhiśikhālīlōttaṁsam manojñamukhāmbujam |  
kam api kamalāpāṅgodagrprasāṅga jaḍam jaga -  
nmadhurimaparīpākodrekam vayam mṛgayāmahe ||*

#### English rendering

That haecceity which stole the blueblack hue of rainclouds for its complexion; a little sang-froid under the strain of continuous disporting with the world; with a delightful lotusy lineament lined with lusty peahen's plumage, and we explore some such prodigy with benign sidelong glances that ever erase the inertia of world, namely Krishna... [1-47]

#### Word analysis and exposition

1-47. bahula jalada cChAyA= thick, water-clouds', hue of; choraM = one whose beauty stole the beauty of clouds' hue for his complexion; vilAsa bhara alasaM = [one that] in playful act, by their burden, a little sluggish - his lotusy face; mada shikhi= an excited, peahen's; shikhA = plumage; lIla uttaMsaM = [whose beauty has got it] as a sportive, headgear; manoj~na mukha ambujam = such a delightful, face, called lotus;

karuNA apA~Nga udagram [yathaa tathaa] = filled with benignity, sidelong glances, surging;

kamalA apA~Nga udagram = with lotus-petal like eyes, side glances, squirting;

prasanna jagat jaDaM = silenced, world's, inertia; whose sidelong glances ever remove world's inertia;

pra+sa~Nga jagat jitam= always attached, world, conquered = who won over the world by ever attaching his sidelong glances on it; kliSTaanvayi ;

madhurima parIpAka udrekaM = a tenderness, that reached a culmination, and welling forth;

kam api = some such [beauty]; vayaM mR^igayAmahe = we are, scouting about.

## Kṛṣṇa-karṇāmṛta 1.48

परामृश्यम् दूरे परिषदि मुनीनाम् व्रजवधू  
दृशामदृश्यम् शश्वत्त्रिभुवनमनोहारि वपुषम्।  
अनामृश्यम् वाचा अनिदमुदयानामपि कदा  
दरीदृश्ये देवम् दरदलितनीलोत्पल निभम्॥

*parāmṛśyan dūre pariṣadi munīnām vrajavadhū  
dṛśāmdṛśyam śaśvattribhuvanamanohāri vapuṣam |  
anāmṛśyam vācā anidamudayānāmapi kadā  
darīdṛśye devam daradalitanīlotpala nibham ||*

### English rendering

Neither the sages concluded in their conclaves, nor Vedic statements have consolidated about the being-ness of that Being, which at the same time is apperceivable to the eyes of boorish vraja beauties ; even so, that Being glowing in the hue of just bloomed blue-lotus, ever wears a heart-stealing smile on its countenance, stealing the triad of the world; when can I have an eyeful look at that self-luminance called Krishna... [1-48]

### Word analysis and exposition

1-48. an+idam udayAnAm [= udaya AdInaam ] = not [impossible], [to tell] this is his] start, or birth, or his growth - inexplicable is the data about his birth, starting point, growth etc;

vAcAm api = by statements [of Veda-s, Upanishad-s etc], even by them; an+AmR^ishyaM = not, touched upon;

therefore:

munInAM pariShadi parAmR^ishyan api= in sages, assemblages, [this topic of his Being is] dealt with, even though; dUre = he is very far - it is a far cry to decipher Him;

but;

vraja vadhU dR^ishAM dR^ishyaM = for vraja , beauties', eyes, that Being is apperceived;

such as he is who;

shashvat tri bhuvana manohAri vadanam = always, tri, world, heart-stealing, with such a face;

dara dalita nIla utpala rucim = a little, bloomed, blue, lotus-like, in shine with;

devaM = at such a luminary;

kadA darI dR^ishye = when, to the end [eyefully], can I have a look.

### Kṛṣṇa-karṇāmṛta 1.49

लीलाऽऽननाम्बुजमधीरमुदीक्षमाणम्  
नर्माणिवेणुविवरेषुनिवेशयन्तम्।  
डोलायमाननयनम् नयनाभिरामम्  
देवम् कदा नु दयितम् व्यतिलोकयिष्ये॥

*līlā"nanāmbujamadhīramudīkṣamāṇam  
narmāṇiveṇuvivareṣuṇiveśayantam |  
ḍolāyamānanayanam nayanābhirāmam  
devam kadā nu dayitam vyatilokayiṣye ||*

*English rendering*

With wigwagging eyes on sprightly lotus face, both agilely casting about for his adorers, at the same time piping flute with covert messages to his beloveds - he is an eye-feast; when can I really see that self-refulgence, a dear one to one and all, called Krishna... [1-49]

*Word analysis and exposition*

1-49. līlā anana ambujam = with sprightliness, a face, lotus-like; a+dhīram udīkṣamāṇam = not, steadily, seeing - searching here and there with too much tilting of his face, face casting about for; veNu vivareṣu= in flute's, holes; narmāṇi = covert messages in the form of flutings; niveshayantam = one who is entering - piping the flute; lolāyamāna nayanam = with wigwagging, eyes; nayanā abhirāmam = who for any eyes, a delighter - an eye-feast; devam [or vande]= a certain phosphorescence - luminosity without combustion or perceptible heat; dayitam = a dear one to one and all; kadā nu vyatilokayiṣye = when, really, can I see; [ vande = when can I personally adore him].

### Kṛṣṇa-karṇāmṛta 1.50

लग्नम् मुहुर्मनसि लम्पटसम्प्रदायि  
रेखावलेखिनि रसज्ञमनोज्ञवेषम्।  
लज्जन्मृदुस्मितमधुस्नपिताधराम्भु  
राकेन्दुलालितमुखेन्दु मुकुन्दबाल्यम्॥

*lagnam muhurmanasi lampaṭasampradāyi  
rekhāvalekhini rasajñamanojñaveṣam |  
lajjanmṛdusmitamadhusnapitādharambhu  
rākendulālita mukhendu mukundabālyam ||*

*English rendering*

His getup with a glow on coyly lips that are drenched in the honey called his delicate smiles, with a moonlike face that is tended by no less than full moon, will be heart-pleasing for aesthetic people; that silhouette of his boyhood picture is repeatedly stowing in my heart, only to make me short-winded for an entelechy of that boy called Krishna... [1-50]

*Word analysis and exposition*

1-50. rasaj~na manoj~na veSham = for aesthetic people, heart-pleasing, is his getup;

lajjat = a little coyly; mR^idu= delicately; smita madhu snapita = smiles, called honey, drenched in; adhara = such lips; aMshu = with glow of such lips;

rAka indu= night's, shiner = by moon; lAlita = nurtured by [that moon] ; mukha indu = with such a face, called moon;

mukunda bAlyam = mukunda's , boyhood;

rekha Avalekhini = silhouetted, picture;

mè manasi muhuH lagnaM = in my, heart, repeatedly, riveted;

lampaTa sampradAya = of entanglement, a regularity - regularly making me short-winded for his sAkShAtkAram - a sort of entelechy; [ bhavati = it is becoming.]

### **Kṛṣṇa-karṇāmṛta 1.51**

अहिमकरकरनिकरमृदुमृदितलक्ष्मी  
सरसतरसरसिरुहसदृशदृशि देवे।  
व्रजयुवतिरतिकलह विजयिनिजलीला  
मदमुदितवदनशशिमधुरिमणि लीये॥

ahimakarakaranikaramṛdumṛditalakṣmī  
sarasatarasarasiruhasadṛśadṛśi deve |  
vrajayuvatiratikalaha vijayinijalīlā  
madamuditavadanaśaśimadhurimaṇi līye ||

*English rendering*

Filamentous are his eyes similar to the grandeur of just bloomed lotus when delicately touched by a host of dainty rays of tender sun, on a rhapsodic moon called his face that is ever gleeful for his ever winning nature in the grapples of courtships with the beauties of vraja village; I am enrapt in the rapturousness of the face of that luminary called Krishna... [1-51]

*Word analysis and exposition*

1-51. a+hima kara = not, snow, maker - by sun's; kara nikara = rays, a heap of; mR^idu= delicately; mR^idita = touched; lakShmI = grandeur; sarasa tara = delicacy, to higher degree; sarasi ruha = lake, born, ones - lotuses; sadR^isha = sufficient unto; dR^ishi = one with such delicate eyes; deve= of that luminary; vraja yuvati = with vraja , milkmaids; rati kalaha = when in grapples of courtship; vijayi = one who is always winning - Krishna; with such winning spree there chanced a rhapsodic state - yogic trance - on his face; nija lila mada = with his own, sports, with rhapsodic state; mudita vadana shashi = with a gladdened, face, called moon; madhurimaNi = in that rapturousness [of that face]; Iye = I am engulfed, enraptured - let me blend my being in that.

### Kṛṣṇa-karṇāmṛta 1.52

करकमलदलदलितललिततरवंशी  
कलनिनदगलदमृतधनसरसि देवे।  
सहजरसभरभरितदरहसितवीथी  
सततवहदधरमणिमधुरिमणि लीये॥

*karakamaladalakalitalalitatarvaṁśī  
kalaninadagaladamṛtaghanasarasi deve |  
sahajarasabharabharitadarahasitavīthī  
satatavahadadharamaṇimadhurimaṇi līye ||*

#### English rendering

Petaline are his fingers that modulate very fine tunes on his bamboo flute called mohana vamshi, which euphonic melodies are like gliding ambrosial streams filling a serene ambrosian lake called his face, on which lake ripple are his smiles filled with his intrinsic quintessence; my being is blent in such a mellifluence that ever cascades from those jewelily lips of that boy called Krishna... [1-52]

#### Word analysis and exposition

1-52. kara kamala dala= hands, lotus like, petals - petals of lotus like hands - with petaline fingers;

dalita = modulated tunes [ kalita = commingled tunes]; lalita tara = fine, very; vaMshI = of such a flute called mohanavamshi ;

kala ninada = euphonic, melodies; galat amR^ita = gliding, ambrosia; ghana sarasi = having a great, lake [a serene ambrosian lake called his face];

sahaja rasa bhara = intrinsic, with quintessence, filled; bharita dara hasita = filled with, a little, smiles; vithI = rows, ripples of smiles;

satata vahat adhara maNi madhurimaNi = always, cascading, lips, called jewels, which possesses such mellifluence; deve = of that luminescence; Ilye = let me blend my being in that.

### Ṛṣṇa-karṇāmṛta 1.53

कुसुमशरशरसमरकुपितमदगोपी-  
कुचकलशघुसृणरसलसदुरसि देवे।  
मदमुदितमृदुहसितमुषितशशिशोभा  
मुहुरधिकमुखमधुरिमणिलीये॥

*kusumaśaraśarasamarakupitamadagopī-  
kucakalasaghusṛṇarasalasadurasi deve |  
madamuditamṛduhasitamūṣitaśaśīśobhā  
muhuradhikamukhamadhurimaṇīlye ||*

#### English rendering

Ever glowing is his chest with the deposits of body cosmetic dabbed from the potlike bosoms of milkmaids because his wont is to embrace those maids tightly when they will be resenting in suffering defeat in the flower-throw love games played almost like a fusillade of flowery arrows as if waged by lovegod; ever gleeful is his prideful face with a pretty smile for it has already filched the grandeur of the moon, whereby its radiance is repeatedly anew, and hence, let me dissipate in the daintiness that drizzle form the lotuslike face of that boy called Krishna... [1-53]

#### Word analysis and exposition

1-53. kusuma-shara = [wielder of] flower, arrows - Lovegod; shara-samara= in [flowery] arrows, battle - in a love-battle in which flower throwing game will be there like shooting arrows - conducted by Lovegod; kupita = those that are resenting - because they loose the game; mada-gopI = of cheeky, milkmaids; kuca-kalasa = on bosoms, pot like; ghusR^iNa rasa = body cosmetic's, residue - usually red sandal paste; urasi lasat= with a chest, that is shining with [their breast paint is dabbed on his chest when he embraced them]; and whose face is; mada mudita [lulita] = with pride, gleeful [commingled]; mR^idu hasita = prettily, smiling; muShita shashi shobhA= [which face has already] filched, moon's grandeur; muhuH adhika= repeatedly, enriched; mukha-kamala madhurimaNi = face, called lotus's, sweetness; deve = in such a resplendence, of that god ; Ilye= [let me] dissipate into.

### Kṛṣṇa-karṇāmṛta 1.54

आनम्रासितभ्रुवोरुपचितामक्षीणपक्ष्माङ्कुरे-  
 ष्वालोलामनुरागिणोर्नयनयोरार्द्रामृदौजल्पिते।  
 आताम्रमधरामृते मदकलामम्लान वंशीरवेष्-  
 आशास्तेममलोचनं व्रजशिशोर्मूर्तिं जगन्मोहिनीम्॥

ānamrāmasitabhruvorupacitāmakṣiṇapakṣmāṅkure-  
 ṣvālolāmanurāgiṇornayanayorārdṛāmṛdaujalpīte | ātāmṛamadharāmṛte  
 madakalāmamlāna  
 vaṁśīśraveṣv-āśāstemamalocanaṁ vrajaśiśormūrtiṁ jaganmohinīm ||

#### English rendering

Curvy are his eyebrows, wedged behind the thickset fine strands of eyelashes, his eyes are beamy, benignant and roving, speaking style softish, roseate lips wet with nectar, indecipherable yet melodious flutings from his flute called mohana-vamshi are vibrant, and my eyes visually hallow the world-enchancing form of that boy from vraja village, called Krishna... [1-54]

#### Word analysis and exposition

1-54. In his features he is: jagan mohinIm = to world, mesmeric;

because, in point of:

a+sita bhruvoH = not, white [black], eyebrows; A-namrAm a little bent - arching like a bow;

a+kShINa pakShma a~NkureShu = not lessening [thick], eyelashes, in fine strands; upacitAm = that are beamy; anurAgiNoH= benignant; nayanayoH = eyes; AlolAm= that are roving;

mR^idau jalpīte = softish, in speaking style;

ArdṛAm, adhara amR^ite A+tAmrAm= drenched with, lips', nectar, reddish - lips;

a+mIAna = not, fading, hence gambhIra - reverberant; vaMshI raveShu = in flute called vamshi , in its tunes; mada kalAm= indecipherable, yet melodious;

vraja shishoH mUrtiM= village vraja's , boy, his form; mama locanaM AshAste= my, eyes, are yearning [to see, or, hallowing him - mangaLAcharaNa ].

### Kṛṣṇa-karṇāmṛta 1.55

तत् कैशोरन्तच्चवक्त्रारविन्दन् तत्कारुण्यम् तेचलीलाकटाक्षाः।  
तत्सौन्दर्यसायमन्दस्मितश्रीस्-सत्यम्सत्यन्दुर्लभ  
म्  
दैवतेषु॥

*tat kaiśorantaccavaktrāravindan-  
tatkāruṇyaṁ tecalilākaṭākṣāḥ |  
tatsaundaryamsācamandasmitaśrīś-satyamsatyandurlabhaṁdaivateṣu ||*

#### English rendering

That which reflected in my heart when I am in a state of concentration induced by meditation, smAdhi niShTha, are forsooth impossible to find among other gods... say, his boyishness, his cuddly lotus face, gentle tenor of grace-according nature in his facial expressions, those frisky sidelong glances, that charismatic charm, even the brilliance of the cute smiles of that sapphire-boy, called Krishna... [1-55]

#### Word analysis and exposition

1-55. tat = - here this word tat means 'that which reflected in my heart' - my mental picture of him - but not as 'that which belongs to Krishna' - so, the other tat words used here may be taken like this; kaishoraM = [that boy's,] boyishness; ca = and; tat vaktra aravindaM = that which reflected in my heart, [that boy's] face, called lotus; tat kAruNyaM = that which reflected in my heart, [that boy's] grace; ca = further; te līla-kaTAkShAH = those, his playful, sidelong glances; tat saundaryaM = that reflected in my heart, charismatic charm [of that boy]; ca = further; sA manda smita shrīH = those, cute, smiles', brilliance; durlabhaM daivateShu = hard to find, [even] among gods; satyaM satyaM = really, truly.

### Kṛṣṇa-karṇāmṛta 1.56

विश्वोपप्लवशमनैकबद्धदीक्षम्  
विश्वासस्तबकितचेतसाम्जनानाम्।  
पश्यामः प्रतिनवकान्तिकन्दलाईम्-  
पश्यामःपथिपथिशैशवं मुरारेः॥

*viśvopaplavaśamanaikabaddhādīkṣam  
viśvāstatabakitacetasāmjanānām |  
paśyāmaḥ pratinavakāntikandalāīdram-  
paśyāmaḥpathipathishaiśavaṁ murāreḥ ||*

#### English rendering

On every path of our conscience we chance upon that stripling saturated with ever fresh pencils of sapphirine luminescence, and discern him as the only avowed source to quell every outbreak befalling on his adherers who mutated their hearts as sprays and bouquets of complete trustiness in that boy called Krishna... [1-56]

*Word analysis and exposition*

1-56. murAreH shaishavam = Krishna's, childhood; prati nava = each, new - ever new; kAnti kandala Ar dram = luminescence's, sprouts, wet with - saturated with ever fresh pencils of sapphirine luminescence; pashyAmaH = we are seeing - it is obvious;

or, if it is: pra+shyAma = verily, bluish - the above sapphirine luminescence;

vishvAsa stabakita cetasaṃ = vishvAsa = trustiness - that this boy is the lone saviour; stabakita = made [that trust] as sprays and bouquets; cetasaṃ janAnAm = with such hearts, of people - for people whose hearts have become sprays and bouquets of complete trustiness in that boy; pathi pathi = on every path - of our conscience - antaHkaraNa lpravRitti -s; vishva upaplava shamana = every, outbreak, quelling; eka baddha dIkSham = the only, tied in - avowed, commitment - the only avowed source to quell every outbreak befalling on his adherers; pashyAmaH = we are seeing - we discern.

**Kṛṣṇa-karṇāmṛta 1.57**

मौलिश्चन्द्रकभूषणा मरकतस्तम्भाभिरामं वपु  
र्वक्त्रञ्चित्रविमुग्धहासमधुरम्बालेविलोलेदृशौ।  
वाद्यश्चैशवशीतला मदगजश्लाघ्या विलासस्थितिर्  
मन्दम्मन्दमयेकष मथुरावीथीम्मितोगाहते॥

*mauliścandrakabhūṣaṇā marakatastambhābhirāmaṃ vapu  
rvaktrañcitravimugdhahāsamadhurambāleviloleḍṛśau |  
vācaśśaiśavaśītalā madagajaślāghyā vilāsaṣṭhitir  
mandammandamayekaeṣa mathurāvīthīmmitogāhate ||*

*English rendering*

"Oh, dear, look at that boy with peacock feathers tucked in coiffure, build more delightful than a column of blue-beryl, countenance sweetly with a fascinatingly splendid smile, eyes roving, speech puerilely bracing, strutting stance more exemplary than that a proud elephant; who might be he, entering the streets of mathura city from there... [1-57]

*Word analysis and exposition*

1-57. aye bAle = oh, dear; mauliH candraka bhUShaNā [bhUShaNō] = crown of hairdo, with peacock feathers, adorned; vapuH = body; marakata = [more than] blue-beryl; stambha = column; abhirAmam = delightful; vaktram = face; citra vi+muḡdha hAsa citra [mthuram]=

with amazing; vi+mugdha= very fascinating; hAsa = with such a smile; [in another mms - hAsa laharI vinyAsa dhanya adharam = with smiles, ripples of, sportively, hallowed, lips = one having lips hallowed with sportively emanating ripples of pretty smiles - and hence that face is sweetly ]; madhuram = sweetly; dR^ishau vi+le = looks, verily, roving; vAcaH shaishava shItaA = speech, boyishly, bracing; viAsa sthitiH = strutting, stance; mada gaja shlAghyA = by prideful, elephants, praiseworthy; mandam mandam = slowly, slowly; itaH = from here; [mithaH= secretly ]; mathurA vItIIm gAhate = mathura city, in streets, entering ; ka eSha = who is this.

### Source commentary

C.F Song of Solomon ch. 5, v. 14: His hands are as gold rings set with the beryl: his belly is as bright ivory overlaid with sapphires. His legs are as pillars of marble... &c

## Kṛṣṇa-karṇāmṛta 1.58

पादौ पादविनिर्जिताम्बुजवनौ पद्मालयालङ्कृतौ  
पाणीवेणुविनोदनप्रणयिनौ पर्याप्तशिल्पश्रियौ।  
बाहुदोहदभाजन  
म्  
मृगदृशां माधुर्यधारागिरो  
वक्त्रं वाग्विभवातिलङ्घितम् अहो बाल  
म्  
किम् एतन्महः॥

pādau pādavinirjitāmbujavanau padmālayālāṅkṛtau  
pāṇīveṇuvīnodanapraṇayīnau paryāptaśilpāśriyau |  
bāhūdohadabhājanam mṛgadṛśāṃ mādhyadhārāgīro  
vaktram vāgvibhavātīlaṅghitam aho bālaṃ kim etanmahaḥ ||

### English rendering

Some divine resplendence in the form of a boy is beaming on my heart, whose feet have bested all the genera of lotuses in the matter of delicacy and which are reckoned on by the goddess Lakshmi, the resident of the very same lotuslakes amid lacklustre lotuses vis-à-vis the feet of that boy; which boy's hands always take delight in the merriment of playing flute melodiously; arms are the other word for the symmetrical beauty of the build, which for fawn-eyed maids are the catalysts to become ardent devotees if they chance to go into the hug of those arms; face is beyond the scope of the cornucopian speech to delineate; with all of them is this the self-luminescence of just a boy called Krishna... [1-58]

### Word analysis and exposition

1-58. yasya pAdaU = which boy's, feet;

pAda [vAda] vinirjita ambuja vanau ; pAda = by a fraction, say 1/4th part [vAda = in disputation whether the feet are delicate or the lotuses are delicate ] ; vi+nirjita = completely, bested; ambuja vanau = lotuses, forests of - genera of lotuses; - his feet that have already humbled down all the genera of lotuses in the matter of delicacy - are the abode of Lakshmi;

padma AlayA ala~NkR^itau= lotus-lake, resident of, embellished with - with goddess Lakshmi [lambitau= she who reckons on those feet];

yasya pANI = which boy's, hands: veNu vinodana praNayinau = playing flute, in such merriment, they are delighted;

yasya bAhU = which boy's, arms; paryApta shilpa shriyau = suffices, for architectural, beauty;

or, paryAya shilpa shriyau , where paryAya = the other word - arms are the other word for the symmetrical architecture of the build;

or , paryApta shilpa.a.ashrayA= paryApta shilpa AshrayA= almost as above - unreckoned usage;

further those arms are:

mR^iga dR^ishAM= for fawn, eyed maids; dohada bhAjanaM = catalytic, convertors - they catalyze fawn-eyed maids to become ardent devotees if they chance to go into the hug of those arms;

yasya girau = which boy's, speech; mAdhurya dhArA = sweetness, streams [kirau= sweetness sprinklers ];

yasya vaktraM = which boy's, face; vAk vibhava ati la~Nghitam = speech's, cornucopia, much, jumped over - beyond the scope of the cornucopian speech - to describe;

[vAk viShaya abhi la~Nghitam= beyond the subject matter of speech

with these attributes:

etat mahaH = all this self-luminance; bAlaM kim = that of a boy, is it so?

aho = what a wonder.

## Kṛṣṇa-karṇāmṛta 1.59

बर्ह नाम विभूषणम् बहुमतं वेषायशेषैरल  
म्  
वक्त्रन्द्वित्रिविशेषकान्तिलहरी विन्यासधन्याधरम्।  
शीलैरल्पधियामगम्यविभवैः शृङ्गारभङ्गीमयम्  
चित्रं चित्रम् अहो विचित्रम् अहो चित्रं विचित्रं महः॥

*barhaṇ nāma vibhūṣaṇaṁ bahumataṁ veṣāyaśeṣairalaṁ  
vaktrandvitrivīṣeṣakāntilaharī vinyāsadhanyādharam |  
śīlairalpadihyāmagamyavibhavaiḥ śṛṅgārabhaṅgīmayaṁ  
citraṁ citraṁ aho vicitraṁ ahaho citraṁ vicitraṁ mahaḥ ||*

### English rendering

Much appreciated ornament of yours is just a peacock feather and other ornaments are unneeded, is it so; your face gleams forth just with the glitter of one, two, three vertical lines, two white and one red line in between them, say your kastUri tilakam , making other ornaments needless, is it so; further, to enrich the glister of that face one glistening lower lip of yours that is celebrated for its nectarine speech is enough, is it; but you make an imponderable and splendorous manifestation of yourself to the less learned in an ostentatious getup, is isn't it; but, what really is that wondrous, incredible, unbelievable, inexplicable [and what not] self-refulgence, with or without ensemble, called Krishna... [1-59 ]

Extrinsic is any other ornament as the intrinsic value of his face abounding with romantic facial language which itself is a highly adored ornament on which the maquillage is his celebrated lips with panoplied undulations of exemplar radiance; but unintelligent think of decorating him with precious jewellery which is a waste, because fabulous, wondrous and prodigious is self-effulgence of that boy called Krishna...

### Word analysis and exposition

1-59. bahumataM vibhUShaNaM = much appreciated, ornament; barhaM nAma = [just a] peacock feather, is it so; veShAya sheShaiH alaM [nAma] = for getup, remaining [ornaments], barely necessary - other ornaments are unneeded, or what;

vaktraM = face; dvi tri= two, three; visheSha= is withspecific marks = two white, one red coloured vertical tilaka marks - kastuuri tilakam laATa phalake; kAntI laharI = with the glitter of that tilakam's radiance; vinyAsa nAma = with the panoply - face is gleaming forth, is it so;

dhanya adharam nAma = [further that face is] gleaming with celebrated, lips, is it so;

alpa dhiyAm = for those with low, intellects; a+gamya vibhavaiH shIlaiH = with an imponderable, splendorous, manifestation - you make a picture of yourself, is it so;

shR^i~NgAra bha~NgI mayaM = [that too] with a romantic, body language, filled with;

mahaH = this resplendence is; citraM citram aho vicitram ahaho citraM vicitraM = is beyond exclamatory speech.

veShAya = for makeup; dvi tri= two, three; visheSha kAnti laharI = exemplar, radiance, undulations; vinyAsa = with their panoply; dhanya adharam = celebrated, lip;

shR^i~NgAra bha~NgI mayaM = with romantic, facial language, filled with;

etat vaktraM = this, face - of yours;

bahumataM vibhUShaNaM nAma = highly adored, ornament, by itself;

alpa dhiyAm = for those with low, intellect;

a+gamyā vibhavaiH = those that are not, obtainable - highly precious; sheShaiH shilpaiH = with other, ornaments; alaM = enough; unintelligent think of decorating you with precious jewellery - but it is a waste; because;

[etat] mahaH = [this] super-self-luminance of his is; citraM citram aho vicitram ahaho citraM vicitraM = highly wondrous.

### Ṛṣṇa-karṇāmṛta 1.60

अग्रे सम्प्रयति कामपि केलिलक्ष्मी  
मन्यासु दिक्ष्वपि विलोचनमेव साक्षि।  
हा हन्त हस्तपथदूरमहो किमेत  
दाशाकिशोरमयमम्ब जगत्त्रयं मे॥

*agre samgrayati kāmapi kelilakṣmī  
manyāsu dikṣvapi vilocanameva sākṣi |  
hā hanta hastapathadūramaho kimeta  
dāśākīśoramayamamba jagattrayaṁ me ||*

#### English rendering

That boy's spellbinding playing is filling not only in my forefront but everywhere around me, for which my ken alone is the testifier; but, whenever I extend my arms to take that boy into my fold he is off by an arm's length; oh, mother, what is all this! All worlds seem packed with this suppositious boy called Krishna... [1-60]

#### Word analysis and exposition

1. 60. agre = before [my eyes]; kAm api = some inexplicable - form of a sapphirine boy; keli lakShmIm samagrayati = with his play's, charm, piling up; not only in my fore but; anyAsu dikShu api = in other, directions, even; the charm of his playing is being filled; for this; vilocanam eva sAkShi = [my mental] eye, alone, is the witness; but that boy is always; hasta

patha dUram = cubit, path, distant - a cubit length away; [ hastam atha dUram = atha hastam dUram; atha = then - after extending my hand; hastam dUram = a cubit's length, away - whenever I extend my arm to grab him, he is away by one cubit]; aho amba = oh, mother; etat kim = all this, what is; me = to me; jagat trayaM = worlds, triad of; [AshA] kishora-mayam = [suppositious] boy, jam-packed with; AsIt= has become; hA hanta = oh, god.

### Kṛṣṇa-karṇāmṛta 1.61

चिकुरम्बहुलम्बिरलम्भ्रमरम्दुलम्बयनम्बिपुलम्नयनम्।  
अधरम्मधुरम्बदनम्ललितम्बपलङ्घरितङ्घकदानुभवे॥

*cikurambahulamviralambhramaram-  
mṛdulamvacanamvipulamnayanam |  
adharammadhuramvadanamlalitam-  
capalañcaritañcakadānubhave ||*

#### Word analysis and exposition

1-61. [ shrI kR^iShNasya= of Krishna;] bahulam cikuram = thick, is the coiffure; viralam bhramaram = many, are the hairlocks flitting on forehead like honeybees; mR^idulam vacanam= softish, is the speech; vipulam nayanam = broad, are his eyes; madhuram adharam= mellifluous, are his lips; lalitam vadanam = pretty, is his face; capalam caritam ca = mercurial, is his comport, too - so far as milkmaids are concerned; kadA = when can that; anubhave = come into direct experience.

Thick is his coiffure, beelike hairlocks many, speech softish, eyes broad, lips mellifluous, with them his face is pretty, albeit he in his comport with milkmaids is mercurial... when can all these traits are experienceable directly of this boy called Krishna... [1-61]

### Kṛṣṇa-karṇāmṛta 1.62

परिपालय नः कृपाऽलयेत्यसकृज्जल्पितमात्मबान्धवः।  
मुरलीमृदुलस्वनान्तरे विभुराकर्णयिताकदानुनः॥

*paripālaya naḥ kṛpālayetyasakṛjjalpitamātmabāndhavaḥ |  
muralīmṛdulasvanāntare vibhurākṛṇayitākadānunaḥ ||*

#### English rendering

We have been praying time and time again, "oh, lord the hospice of grace, lead us unto you..."; but it is unclear when does this obsecration come to the ears of that guardian of living beings amidst the zigzagging melodies of his flute, in which he is always engrossed, since it is the wont of that boy called Krishna... [1-6 2 ]

*Word analysis and exposition*

1-62. hè kR^ipA alaya = oh, grace, a hospice of; naH paripAlaya = us, you lead; iti= in this way; naH = our [prayers]; a+sakR^it jalpitam = not, for once, said - prayers; Atma bAndhavaH vibhuH = intimate, associate [ of jIva loka ], such lord; muralI mR^idula svana antare = flute's, mellifluent, tunes, in between; kadA nu AkarNayitA = when, really, he will listen.

### **Kṛṣṇa-karṇāmṛta 1.63**

कदा नु कस्याम् नु विपद्दशाया  
म्  
कैशोरगन्धिः करुणाम्बुधिर्नः।  
विलोचनाभ्यां विपुलाऽयताभ्याम्  
आलोकयिष्यन् विषयीकरोति॥

*kadā nu kasyām nu vipaddaśāyām  
kaishoragandhiḥ karuṇāmbudhirnaḥ |  
vilocanābhyām vipulā'yatābhyām  
ālokayīṣyan viṣayīkaroti ||*

*Word analysis and exposition*

1-63. kadA nu = when, really; kasyAM nu = at what stage, really; vipat dashAyAM = of pernicious, state; kaishora gandhiH= one who has childhood, redolence; karuNa ambudhiH = for grace, an ocean of; naH= us; vipula AyatAbhyAm vilocanAbhyAM = with his broad, widened eyes - not knitting eyes, but with a wide-eyed inspection; AlokayīShyan = wishing to see [us in ill] viShayIkaroti = makes [us] as subject [of his eyes]

or, kasyAM nu vipat dashAyAM = in whatever problematic state; kaishora gandhiH = he who is redolent of a boy; rather who has boyish impetuosity to spring at that problem &c; kadA nu viShayIkaroti &c.

At what time and stage of our pernicious state does that ocean of grace redolent with perpetual childishness make us as a subject of his broad-wide eyes as we will be freed from our fatality with a wink of that boy called Krishna... [1-63]

*Source commentary*

He sprang at the problems of draupadi, gajendra, prahlAda et al only at climax. Because they are the legendary personalities they sustained all those ordeals. But we will be extinct in the first stage of such problem. Then, when will we fall in his eyesight?

This is soliloquized thinking of short-lived poet or evanescent milkmaids.

### Kṛṣṇa-karṇāmṛta 1.64

मधुरमधरबिम्बे मञ्जुलम् मन्दहासे  
शिशिरम् अमृतनादे शीतलम् दृष्टिपाते।  
विपुलम् अरुणनेत्रे विश्रुत  
म्  
वेणुवादे  
मरकतमणिनील  
म्  
बालम् आलोकये नु॥

*madhuramadharabimbe mañjulaṁ mandahāse  
śīśīram amṛtanāde śītalāṁ dṛṣṭipāte |  
vipulam aruṇanetre viśrutaṁ veṇuvāde  
marakatamaṇinīlaṁ bālam ālokaye nu ||*

#### English rendering

Anent his red-fruit like lips he is lovable; as to his pretty smile, he is euphoric; in voicing his nectarous asseverations, he is like a breath of fresh air; in zeroing in his sight on his subjects, he is the dampener of strife; in fluting melodies he is legendary; hence can I, at any time, have a glimpse of that boy resemblant of a beryl jewel effusing bluish luminescence all around, called Krishna... [1-64]

#### Word analysis and exposition

1-64. adhara bimbe madhuram = anent his red-fruit like lips, he is lovable; manda hAse ma~njulaM = as to his pretty smile, he is euphoric; amR^ita nAde shishiram = [in voicing his] nectarous, asseverations, he is refreshing - like a breath of fresh air; dR^iShTi pAte shItalaM = in making his sight, fall [on his subjects], he is the coolth; aruNa netre vipulam = with a little reddened broad eyes, he is all-encompassing; veNu nAde [vAde] vishrutaM = in making flute, melodies, he is legendary; marakata maNi nIlaM bAlam = emerald, jewel, bluish, boy - that boy glistening like a blue-beryl jewel; Alokaye nu [Alokayeyam] = when can I glimpse, indeed.

### Kṛṣṇa-karṇāmṛta 1.65

माधुर्यादपिमधुरम्मन्मथतातस्यकिमपिकैशोरम्।  
चापल्यादपिचपल  
म्  
चेतोमम हरति हन्त किङ्कर्मः॥

*mādhuryādapimadhuraṁ  
manmathatātasyakimapikaiśoram |  
cāpalyādapicapalaṁcetomama  
harati hanta kiṅkurmaḥ  
||*

#### Word analysis and exposition

1-65. manmatha tAtasya= manmatha's , father's - Krishna's, because Krishna is the father of pradyumna , an incarnation of lovegod; kaishoram = [that Krishna's] childhood; madhuraM mAdhuryAt api = any sweetly thing, than, sweetest- most cherishable; cApalyt api capalaM= any other fanciable thing, than, he is most fanciest - a preemtable entity - chApalyam is our gratuitous vacillation in our cravings - nirhetuka Asakti in any given subject; kim api= why then - to tell about my yearning for him; cetaH mama harati = heart, mine, stealing; [bata] hanta= oh, god; kiM kurmaH = what to do.

In universe, the childhood of that boy who is the old-boy of lovegod himself is a charm than any other charming thing; most fanciable than any other fanciest things - then why tell about my fancying for him; what else can be done when my heart itself is scooped up by that boy called Krishna... [1-65]

### Kṛṣṇa-karṇāmṛta 1.66

वक्षःस्थलेचविपुलंनयनोत्पलेच मन्दस्मितेचमुदुलंमदजल्पितेच।  
बिम्बाधरेचमधुरंमुरलीरवेच बालंविलासनिधिमाकलयेकदा नु॥

*vakṣaḥsthalecavipulaṁnayanotpaleca  
mandasmitecamṛdulaṁmadajalpiteca |  
bimbādharecamadhuraṁmuralīraveca  
bālaṁvilāsanidhimākalayekadā nu ||*

#### English rendering

Though a boy his chest and lotus like eyes are sizable, his soft talk and pretty smile satiny, his lips and fluted melodies winsome; for being a treasure trove of attitudinized comportment, when can I really lay eyes on that boy called Krishna... [1-66]

*Word analysis and exposition*

1-66. vipulaM = sizeable; vakShaH sthale ca= his chest, and; nayana utpale ca = eyes, lotuslike ones, also; mR^idulaM = satiny; manda smite ca mada jalpite ca = in his pretty smile, and soft talk, also; madhuraM = pleasant; bimba adhare ca muralI rave ca = in red-fruit like lips, and, in fluting melodies, also ; bAlaM= at such a boy; vilAsa nidhim= for charming comportment, a treasure trove of; kadA nu Akalaye = when, really, can I lay eyes on him.

**Kṛṣṇa-karṇāmṛta 1.67**

आर्द्रावलोकितदयापरिणद्धनेत्र माविष्कृतस्मितसुधामधुराधरोष्ठम्।  
आद्यं पुमांसमवतंसितबर्हिर्बर्हम्-आलोकयन्ति कृतिनः कृतपुण्यपुञ्जाः॥

ādrāvalokitadayāpariṇaddhanetra  
māviṣkṛtasmitasudhāmadhurādharoṣṭham |  
ādyam̐pumāṁsamavataṁsitabarhibarham-  
ālokaṁyantikṛtinah̐kṛtapuṇyapuñjāḥ ||

*English rendering*

Great souls with abundant rays of puNya , religious merit, radiating from the aureoles around them are well disposed to behold the form of that primordial person embellished with graceful eyes that cast glances moistened with nothing else than graciousness; lips enriched with an ever-evanescent nectarine smile; headgear decked just with a peacock's feather; that being so, how a dullard like me can get a glimpse of that boy called Krishna... [1-67]

*Word analysis and exposition*

1-67. Ardra avalokita= moistened [with graciousness], having such glances; that are from; dayA pariNaddha netram= with grace, coalesced, eye - has graceful eyes casting glances that are moist with nothing else than graciousness;

AviShkR^ita = instituted; smita sudhA = smile's, nectarine; madhura adhara oShTham = sweet, lower, lip - lips always donning an evanescent nectarine smile;

AdyaM pumAMsam= at such primordial person; avataMsita barhi barham = who is donning for his headgear, peacock's, feather;

kR^ita puNya punjAH = those who made, merits, arrays of - those whose bodies are glowing with abundant rays of puNya, religious merit, in the aureoles around them - saints, sages, vraja milkmaids et al;

kR^itinaH = such great souls; Alokayanti = are disposed to behold him.

### Kṛṣṇa-karṇāmṛta 1.68

मारः स्वयं नु मधुर द्युति मण्डलम् नु माधुर्यम् एव नु मनो नयनामृतं  
नु।  
वेणीमृजो नु मम जीवितवल्लभो नु बालो ऽयम् अभ्युदयते मम लोचनाय॥

*māraḥ svayaṁ nu madhura dyuti maṇḍalaṁ nu  
mādhuryam eva nu mano nayanāmṛtaṁ nu |  
veṇīmṛjo nu mama jīvitavallabho nu  
bālo 'yam abhyudayate mama locanāya ||*

#### Word analysis and exposition

1-68. mama locanAya = for my, eyes - in my visual picture; ayam bAlaH abhi+udayate = a boy [boy's image], presently, emerging; who might be this boy; ayam bAlaH = this, boy - is this boy; svayaM mAraH nu = actually, lovegod himself, is that so; madhura dyuti maNDalaM nu = pleasing, luminous, sphere, is it - pleasantly shining moon, or what; mAdhuryam eva nu = embodiment of whole beauty, alone, is it; manaH nayana amR^itaM nu = for mind, eyes, nectar, or what; [ mama ] vANI mR^ijo nu = my, speech's, immaculacy, or what; [veNI mR^ija = for my dishevelled hair, a straightener, or what]; whoever he is, will he become; mama jIvita vallabho nu = my, life's, mate, will he become.

or, abhi mama lochanAya ayam udayate = before, my, eyes, he is emerging.

Some boy's picture is emerging on my visual canvas; who he might be; maybe lovegod in person; maybe pleasantly shining discoid of moon; mayhap beau idéal of beauty itself; or, is it the picture of my own optic and noetic nectar, or is it the picture of my idiolect's immaculacy, or what; whosever it might be, can I make that boy in the graven image my alter ego, viz. Krishna... [1-68]

### Kṛṣṇa-karṇāmṛta 1.69

बालोऽयम् आलोलविलोचनेन वक्त्रेण चित्रीकृतदिङ्मुखेन।  
वेषेण घोषोचितभूषणेन मुग्धेन दुग्धे नयनोत्सवं नः॥

*bālo 'yam ālolavilocanena  
vaktreṇa citṛīkṛtadīṁmukhena |  
veṣeṇa ghoṣocitabhūṣaṇena  
mugdhena dugdhe nayanotsavaṁ naḥ ||*

#### Word analysis and exposition

1-69. ayam bAlaH = this, boy; vaktreNa = with a face - that has; Alola vilocanena = shifting, eyes - roving glances; citrIkR^ita dik mukhena = tilakI kR^ita dik anganA muykena = he is like the kastUri tilaka, mark on foreheads, on the faces of every lady called quarters, or, whose face

mirror-images on every horizon; ghoSha ucita veSheNa = for a cowman's hamlet, befitting, in getup; mugdhena bhUShaNena = with cute, ornaments; naH nayana utsavaM = our, eyes', jollity; [ayam bAlaH = this, boy ]; dugdhe = he is milking.

A cowman milks a cow when its udder becomes heavy on seeing its calf. So also, this boy whose face is weighable with the tilaka on the foreheads of ladies called the ten quarters, on which his eyes are roving, and who is adorned with cute ornaments and a getup befitting to a cowboy, he is milking jollity from our eyes that have become weighty in mentation upon his form; but, palpably, when can I see that boy called Krishna... [1-69]

### Kṛṣṇa-karṇāmṛta 1.70

आन्दोलिताग्रभुजम् आकुललोलनेत्रलीलम्  
आर्द्रस्मितार्द्रवदनाम्बुजचन्द्रबिम्बम्।  
शिङ्गजान भूषण चितं शिखि पिङ्ग्य मौलिम्  
शीतं विलोचन रसायनम् अभ्युपैति॥

āndolitāgrabhujam ākulalolanetraḥlīlam  
ārdrasmitārdravadanāmbujacandrabimbam |  
śiṅgāna bhūṣaṇa citam śikhi piṅga mauliṁ  
śītam vilocana rasāyanam abhyupaiti ||

#### English rendering

Swinging arms this way and that; athirst eyes spinning hither and thither; sporting a nectarine smile on a face relative to a cuddly lotus or orbicular moon wherefrom ambrosial sweetness is drizzly here and there; decked with a peacock feather on coiffure and many a jingling ornament that tintinnabulate now and then, some boy's form is tottering towards us looking like a coolish eye-panacea, called Krishna... [1-70]

#### Word analysis and exposition

1-70. some boy's form is tumbling towards us with: Andolita agra-bhujam= budging, a little, fore of shoulders - forearms; Akula lola netra līlamm= athirst, spinning, eyes, sportiness ; Ardra smita= wet with nectar, smiled; Ardra vadana= wet, faced - wherefrom ambrosial sweetness is drizzly; ambuja candra bimbam = [ analogous to] a lotus, or the orb of moon; shi~NjAna bhUShaNa citaM= with jingling, ornaments, decked with; shikhi pi~Ncha mauliM= with peacock, feather, on coiffure; shItaM vilocana rasAyanam = coolish, for an eye, panacea of - sarvas roga nivAriNi = heal-all ; abhi upa eti = coming forward.

### Kṛṣṇa-karṇāmṛta 1.71

पशुपालबालपरिषद्विभूषणःशिशुरेष शीतलविलोललोचनः।  
मृदुलस्मिताद्भवदनेन्दुसम्पदामदयन्मदीयहृदयं विगाहते॥

*paśupālabālapariṣadvibhūṣaṇaḥ  
śīśureṣa śītalavilolalocanaḥ |  
mṛdulasmitārdravadanendusampadā  
madayanmadīyahrdayaṁ vigāhate ||*

*English rendering*

Only to inflate my pride and joy this boy is imbuing into my heart with the exuberance of his satiny smiles on a moonlike face that is wringing nectar, on which his cooling eyes are swaying to ride herd on every minion, is the bijou of younger batch of cattlemen, called Krishna... [1-71]

*Word analysis and exposition*

1-71. eSha= this; shishuH = boy; shItala vilola locanaH = with cooling, swaying [watch over], eyes; pashu pAla = cow, minders; bAla pariShat vibhUShaNaH = for younger, group [of cowboys] he is a bijou; mR^idula smita Ardra vadana indu sampadA = satiny, smiles, wringing [nectar], with such a face, called moon, with its exuberance; madayan= to enrich [my] pride and joy; madIya hR^idayaM vigAhate= my, heart, he is imbuing.

### Kṛṣṇa-karṇāmṛta 1.72

किमिदमधरवीथीकृप्तवंशीनिनादम् किरति नयनयोर्नः कामपिप्रेमधाराम्।  
तदिदम् अमरवीथीदुर्लभ

म्

वल्लभ

म्

न्स्

स्त्रिभुवनकमनीयं दैवतं जीवित

म्

च॥

*kimidamadharavīthikṛptavaṁśīninādaṁ  
kirati nayanayornaḥ kāmapiipremadhārām |  
tadidam amaravīthīdurlabhaṁ vallabhaṁ nstribhuvanakamanīyaṁ daivatam jīvitam ca  
||*

*English rendering*

What is this entity that is bestrewing streams of love in our perspicacity; who is this quiddity holding his flute called mohana-vamshi on the ambit of his lips making melodious flutings flowing everywhere; such an active principle, highly cherishable by the triad of worlds, mayhap unobtainable in the whole gamut of heavens, and hence such a paragon is our beloved, god and even our life-principle too, as well, called Krishna... [1-72]

*Word analysis and exposition*

1-72. [yat] naH nayanayoH= [that which] our, in two eyes - perspicacity; kAm api = something - inexplicable; prema dhArAm kirati= love's, stream, bestrews; further that which; adhara vIthI= on lips', pathway; kL^ipta = made to stand - free flowing melodies; vaMshI ninAdaM = his flute called vasmshi , its melodious fluting; idam kim = this, what is; amara vIthI durlabhaM = gods', in pathways, unobtainable - unobtainable even in then pathways of heavens, or in heaven itself; tri bhuvana kamanIyaM = by triad, of worlds, cherishable one; tat idam = therefore, this [Being called Krishna]; naH = to us; vallabhaM = is an adorable one; daivataM= god; jIvitaM ca = life-principle, even.

### Kr̥ṣṇa-karṇāmṛta 1.73

तद् इदम् उपनतम् तमालनीलम्  
तरलविलोचनतारकाभिरामम्।  
मुदितम् उदितवक्त्रचन्द्रबिम्बमुखरितवेणुविलासि जीवितम् मे॥

*tad idam upanataṁ tamālanīlaṁ  
taralavilocanatāṛakābhirāmaṁ |  
muditam uditavaktracandrabimbam  
mukharitaveṇuvilāsi jīvitaṁ me ||*

*English rendering*

Such as it is that form with blackish and lovely pupils on very broad and wavery eyes on a smugly smiling face akin to orbicular moon, upon which his transverse flute mohana-vamshi is emitting vibrating melodies, that enigmatic form brilliant like blueblackish tamAla tree, and that which is the life-principle of the sonance from that flute, is toddling towards me, called Krishna... [1-73]

*Word analysis and exposition*

1-73. tarala vilocana tAraka abhirAmam [ lolitataTillatAlalitalocanaprasannata ] = wavery, broad-eyes, with their [blackish] pupils, that are lovely; mudita muditam = smiling, smiling - complacently smiling, smugly smiling; vaktra candra bimbaM = face called moon's, orb; mukharita veNu vilAsa jIvitaM = vibrating, flute's [melodies], for sonance [ nAdamaya. shabdAyamAna - sonare sonant ], life-principle [life-principle for the sonance of vibrant

melodies of his flute]; tat idam = that, this - such as it is - that brilliant form

[ prasannatodvelamukhendumaNDala- navInavilAsakalAkalApam ];

tamAla nIlaM = [brilliant] like [blueblack] tamAla trees, blueblackish [some enigmatic form];

me upanataM = coming in my fore.

## Kṛṣṇa-karṇāmṛta 1.74

चापल्यसीम चपलानुभवैकसीम

चातुर्यसीम चतुराननशिल्पसीम।

सौरभ्यसीम सकलाद्भुतकेलिसीम

सौभाग्यसीम तदिदं व्रजभाग्यसीम॥

*cāpalyasīma capalānubhavaikaśīma*

*cāturyaśīma caturānanaśilpasīma |*

*saurabhyasīma sakalādbhutakelisīma*

*saubhāgyasīma tadidaṁ vrajabhāgyasīma ||*

### Word analysis and exposition

1-74. cApalya sIma = for archness, he is the bourne, archetype; capala anubhava eka sIma = for chapala , i.e., goddess Lakshmi, for her revelling, [he is] the only, abode; or, capala anubhava = for revelling escapades of milkmaids in his respect; eka sIma = he is the ultimate, goal; cAturya sIma = for astuteness, he is the final; caturAnana shilpa sIma = of four-faced one [Creator's], [creative] ability [for an objet d'art], he is the acme; saurabhya sIma = in generosity [like surabhi - all-giving cow], he is supreme; sakala adbhuta keli sIma = for all, wondrous, prank-playing, he is the final; saubhAgya sIma = for prosperousness, he is the epitome; above all; vraja bhAgya sIma = for vraja village, he is providential, zenith of; tat idaM = that, this - such as it is that form; [me upanataM = coming in my fore. ]

An archetype of archness, an ideal seat for all revelries of goddess Lakshmi, or, for the scrupling milkmaids, when he is in his country seat; an embodiment of astuteness; an objet d'art of the Creator; an epitome of generosity; a wondrous prankster, of course, for the good; an emblematised prosperity; above all, the zenithal providence of vraja village; such as it is that form of that boy is nearing me, called Krishna... [1-74]

## Kṛṣṇa-karṇāmṛta 1.75

माधुर्येणद्विगुणशिशिरंवक्त्रचन्द्रंवहन्ती  
वंशीवीथीविगलदमृतस्रोतसा सेचयन्ती।  
मद्वाणीनांविहरणपदंमतसौभाग्यभाजां  
मत्पुण्यानांपरिणतिरहो नेत्रयोः सन्निधत्ते॥

*mādhuryeṇadviguṇaśiśiraṁvaktracandraṁvahantī  
vaṁśīvīthīvigaladamṛtasrotasā secayantī |  
madvāṇīnāṁviharaṇapadamattasaubhāgyabhājāṁ  
matpuṇyānāṁpariṇatiraho netrayoḥ sannidhatte ||*

### English rendering

That which is the elemental gambolling ground of my loquacity, that which is azurine in his form with its doubly coolant nature with paired lusciousness, one by virtue of the luscious moonlike face itself, while the other by the virtue of ambrosial streams slithering to drench the hearts of devotees from the pathways called holes of his transverse flute, namely mohana-vamshi, is presenting itself before my eyes, for my consummated merits last life are ecstatically partaking of the prosperity of visualising that boy called Krishna... [1-75]

### Word analysis and exposition

1-75 . mat vANInAM viharana padaM = [that which is] for my, speeches - modus loquendi, a gambolling, ground [basis]; matta saubhAgya bhAjAM = ecstatically, in prosperity, partaking - in which my merits are ecstatically partaking of the prosperity of visualising him; mat puNyAnAM pariNatiH = my, virtuous merits', consummation - consummation of my merits that are ecstatically partaking of prosperity of visualising him; netrayoH = of my eyes - that consummation of my merits is presenting the form of that boy before my eyes, which form is; mAdhuryeNa dvi guNa shishiraM = [by virtue of double] lusciousness, doubly, coolant; such a form; vaktra candraM vahantI = face, called moon, one who is having; and one who is drenching the hearts of devotees with melodies from; vaMshi = [ from his flute called] vamshi, vIthI = from the pathways of that flute - i.e., the holes of flute from which melodies make pathways ; vigalat amR^ita srotasA = [with melodies] sliding therefrom, ambrosial, streams - ambrosial streams slithering from the pathways called holes of his transverse flute called mohana-vamshi; secayantI = drenching - the hearts of devotees with melodies of such flute; [mat netrayoH] sannidhatte = [before my eyes] he is presenting himself; aho = what a wonder.

### Kṛṣṇa-karṇāmṛta 1.76

तेजसे अस्तु नमो धेनुपालिने लोकपालिने।  
राधापयोधरोतसङ्गशायिने शेषशायिने॥

*tejase astu namo dhenupāline lokapāline |  
rādhāpayodharotasāṅgaśāyine śeṣaśāyine ||*

*English rendering*

Hail, thou that art the sentinel of living beings in the sentiments of living beings, but contrarily thou that art the sovereign of worlds in the sensation of philosophers - thus hail thee; hail, thou that art just a ladies' man in the idées reçues of common people, for thou reclinest on the ridgy bosoms of rAdha , yet contrarily thou that art the recliner on the multi-hooded serpent sheSha , as nArAyana - thus hail thee; quidquid id est; hail thee that now fillest my vision as a self-refulgent sapphirine lambency, called Krishna... [1-76]

*Word analysis and exposition*

1-76. dhenu pAline= oh, cow, herder [ loka dRiSTyA - in the guesstimate of commoners, cows are lakShaNa for living beings]; loka pAline = oh, world's, sovereign [ paramArtha dRiSTyA - in the estimate of philosophers]; rAdhA payodhara utasa~Nga shAyine = on rAdha's, breasts, ridges of, oh, recliner [ loka sAdhAraNa sRingAra puruSha dRiSTyA - in the idée reçue of people as just as a ladies' man]; sheSha shAyine = on multi-hooded serpent, oh, recliner [ paramAtma dRiSTyA - transcendently,]; whatever it is - it is, in all faits accomplis, the; tejase = oh, self-refulgence; namaH astu= Hail, [holy Light... since God is light, &c-- Milton]

### Kṛṣṇa-karṇāmṛta 1.77

धेनुपालदयितास्तनस्थली धन्यकुङ्कुमसनाथकान्तये।  
वेणुगीतगतिमूलवेधसे तेजसे तदिदमोम्नमोनमः॥

*dhenupāladayitāstanasthālī  
dhanyakuṅkumasanāthakāntaye |  
veṇugītāgatimūlavedhase  
tejase tadidamomnamonamaḥ  
[brahmarāśimahase namonamaḥ] ||*

*English rendering*

Hail him whose sapphirine body is now glowing varicolouredly, mainly with vermilion dabs of kumkum, for that body is now embellished with the dabs glow of fabulous saffron and other cosmetics rubbed on the ups-and-downs of bosoms of milkmaids when he hugged those maids; fabulous because they so far adored the bosoms of equally fabulous milkmaids; thus dabbed on to his chest and body when he embraced them they make him to look gorgeous; hail him who is

the root and branch of any musicality in the universe; hail him who is the cause of every effect; or, who is manifest in every lore of brahma ; as such, predicating Om I repeatedly revere that self-resplendence called Krishna... [1-77]

### *Word analysis and exposition*

dhenu pAla dayitA = cow, herders', dear ones - milkmaids'; stana sthalI = on [their] bosoms', places - that which is there on the ups-and-downs of those bosoms - upastyaka - adhyaka sthalI ; dhanya ku~Nkuma= fabulous, saffron powder; sa+nAtha = with, holding - embellished with; kAntaye = one who is having that tinge - of course, on his chest and body;;

veNu gIta gati= for your flute's, melody, you are a course - in fact, for any musicality existing in nature;

and further; mUla vedhase= root, cause - cause for all effects;

tejase= oh, resplendence; tat idam = that's why, this; Om= Om; namaH namaH = hail, hail.

[ brahma rAshi = brahma's , farragoes - veda , vedAnta etc mélange; mahase = radiant factor of [those scriptures]; namo namaH = hail, hail.

### *Source commentary*

1-77. dhenu pAla dayitA stana sthalI dhanya ku~Nkuma sanAtha kAntaye ;

## **Kṛṣṇa-karṇāmṛta 1.78**

मृदुक्वणन्नूपुरमन्थरेण बालेन पादाम्बुजपल्लवेन।  
अनुक्वणन् मञ्जुलवेणुगीतम् आयाति मे जीवितम् आतकेलि॥

*mṛdukvaṇannūpuramanthareṇa  
bālena pādāmbujapallavena |  
anukvaṇan mañjulaveṇugītam  
āyāti me jīvitam āttakeli ||*

### *English rendering*

Placing his tender feet akin to the leaflets of lotuses rhythmically to the ghal-ghal sounds of anklets' jingle-bell-chunks; playing mellifluous melodies on his flute to the rhythmicity of those ghal-ghal sounds; here comes that boy who espoused the sport of universe, and who incidentally is the élan vital of my life, called Krishna... [1-78]

### *Word analysis and exposition*

1-78. [idam mama jīvitam ayAti = here comes my life principle]; how does it look; it is looking nice with; mR^idu kvaNat nUpura = softly, jingling, anklet-bells; manthareNa pulsating sound - rhythmic swish-swash sounds occurring while churning, one for right pull and the other for

left pull - onomatopoeically ghal, ghal sounds made by a chunk of jingle bells on anklets, not the jingle of one or two bells; some take manthara as heavy, thumping, or slow treading; bAlena pAda ambuja pallavena = tender, feet, [akin to] lotus, leaflets; ma~njula veNu gItam = mellifluous, flute's, melodies; anusmarat / anukvaNat / anusvanat= reminiscing / making to chime to the tune of anklet bells / making to buzz to the tune of anklet bells Atta keli = one who espoused, the sport [a sport in the form of creation, maintenance, dissolution of universe]; me jIvitam = my, life-principle; AyAti= here comes.

### Kṛṣṇa-karṇāmṛta 1.79

सोऽयम् विलासमुरलीनिनदामृतेन  
सिञ्चन्नुदञ्चितमिदंमकर्णयुग्मम्।  
आयाति मे नयनबन्धुरनन्यबन्धुर्-  
नन्दकन्दलितकेलिकटाक्षलक्षः॥

*so'yaṁ vilāsamuralīninadāmṛtena  
siñcannudañcitamidaṁmama karṇayugmam |  
āyāti me nayanabandhurananyabandhur-  
ānandakandalītakelikaṭākṣalakṣaḥ ||*

#### English rendering

Beaming the grandeur of illimitable sidelong glances that are none other than the sprouts of his cosmic bliss, aiming to drench my ecstasised ears with nectarean melodies merrily played on his flute, here comes that lone cognate of my orphaned eyes, called Krishna... [1-79]

#### Word analysis and exposition

1-79. Ananda kandalita = bliss, sprouts of; keli kaTākSha = sportive, sidelong glances; laksha = with umpteen such glances; or, lakShmIH = with the grandeur of such glances - he being the form of cosmic bliss, his umpteen sidelong glances are nothing more than the innumerable sprouts of that bliss; with the grandeur of such sidelong glances;

an+anya bandhoH = no, other, near and dear = to them that have no other one as their near and dear relative - to such orphaned eras of mine; me nayana bandhuH = to my, eyes, a [dear] relative; saH ayaM = such as he is he; ut+a~ncitam = to up, perked - whose ears are perked up - ecstasised to listen the divine music; idaM mama karNa yugmam = these, my, ears, a pair of; vilAsa muralI ninada amR^itena= playing merrily, flute's, melody, nectarean - with nectarean melody merrily played on flute; si~ncann = as if to drench - those ears; AyAti = he is coming.

## Kṛṣṇa-karṇāmṛta 1.80

दूराद्विलोकयतिवारणखेलगामीधाराकटाक्षभरितेनविलोचनेन।  
आरादुपैतिहृदयङ्गमवेणुनादवेणीदुधेनदशनावरणेन देवः॥

*dūrādvilokayativāraṇakhelagāmī  
dhārākṭākṣabharitenavilocanena |  
ārādupaitihṛdayaṅgamaveṇunāda-  
veṇīdughenadaśanāvaranena devaḥ ||*

### Word analysis and exposition

1-80 . hR^idaya~Ngama veNu nAda veNI dughena =heart-pleasing, flute's, melody, freshet, one who is milking [such milking process of freshets of melodies];

vAraNa khela gAmI = elephant, in sportiness, going - one who treads in sportiness of an elephant;

dashana AvaraNena= by teeth's, coverings - by lips ; [upalakShitena = one who is deduced by his lipping the flute];

[ saH ayam ] devaH= [ such as he is], that luminary;

dhArA kaTAKSha bharitena vilocanena = with flowing, grace, filled, eyes;

dUrAt vilokayati = from distance, he is seeing; ArAt upaiti = to near, he is coming.

vAraNa keLi gAmI = elephant, in sportiness, going - one who treads in sportiness of an elephant;

[ saH ayam ] devaH= [ such as he is], that luminary;

dhArA kaTAKSha bharitena vilokitena = with flowing, grace, filled, with his vision;

dUrAt vilokayati = from distance, he is seeing;

hR^idaya~Ngama veNu nAda veNI mukhena = heart-pleasing, flute's, melody, freshet, with such an outlet [mouth of that boy from where those melodies are fresheting];

dashana amshuka bhareNa= by teeth's, coverings, by weight of - with such bulbous lips; or, dashana amshu bhareNa = with teeth's, sparkle, filled with = with a toothy grin;

ArAt upaiti = to near, he is coming.

[ saH ayam ] devaH= [ such as he is], that luminary;

dhArA kaTAKSha bharitena vilocanena = with flowing, grace, filled, eyes;

dUrAt vilokayati = from distance, he is seeing;

and that; vAraNa khela gAmI = elephant, in sportiness, going - one who treads in sportiness of an elephant;

hR^idaya~Ngama veNu nAda veNI dughena = with heart-pleasing, flute's, melody, freshets, one who is milking [who is in the milking process of freshets of melodies];

dashana AvaraNena= by teeth's, coverings - by lips ; [upalakShitena = one who is deduced by such unseen lips that must be bulbous, for they are kissable, since they are lipping mellisonant melodies on flute];

ArAt upaiti = to near, he is coming.

That sapphirine-blaze whose eyes filled with flowing grace is envisioning me from yonder azured vault; and now that gibbous lipped one is approaching me in his elephantine gait milking freshets of heart-pleasing melodies on his flute, called Krishna... [1-80]

### Kṛṣṇa-karṇāmṛta 1.81

त्रिभुवन सरसाभ्यां दिव्यलीलाकुलाऽभ्या  
म्  
दृशिदृशि शिशिराभ्यां दीप्तभूषापदाभ्याम्।  
अशरणशरणाभ्यां अद्भुताभ्याम्पदाभ्याम्  
अयमयमनुकूजद्वेणुरायाति देवः॥

*tribhuvana sarasābhyāṁ divyalīlākulā'bhyāṁ  
dṛśīdṛśī śīśīrābhyāṁ dīptabhūṣāpadābhyāṁ |  
aśaraṇaśaraṇābhyāṁ adbhutābhyāmpadābhyāṁ  
ayamayamanukūjadveṇurāyāti devaḥ ||*

#### English rendering

Here comes that luminescent boy with footwork run to the melodies of his fluting, where those two feet are the cause of felicity for triad of worlds, for they are the lessors of brilliance to any pompous ornament, since they themselves are the jewels nonpareil, hence those two nimble little niole feet take their own strides like a graceful elephant-walk, hence those two feet are the shelterers of shelterless, as such they alone are phenomenal; waddling on them here comes that boy, called Krishna... [1-81]

#### Word analysis and exposition

1-81. tri bhuvana sarasAbhyAM = for triad, of worlds, that cause felicity;

dIpta bhUSha padAbhyAm = for brilliant, ornaments, a tenancy of;

dIpta bhUSha AdarAbhyAm= for brilliant, ornaments, a lessor of;

dR^ipta bhUShA A parAbhyAm= for pompous, ornaments, other than - those that disdain the pompous ornaments for they themselves are the ornaments nonpareil - feet of Krishna;

dR^ishi dR^ishi = to every sight, or, in every sight of beholder– whoever sees those feet in whatever way; shishirAbhyAM = those feet accord coolness on that beholder;

dishi dishi = in every direction; taralAbhyAM = moving, on the move - nimble footed;

divya lIlA AkulAbhyAM = with divine, stride [that take in their own strides], concern themselves with;

a+sharaNa sharaNAbhyAM= for un+sheltered, shelter giving ones;

adbhutAbhyAM = with phenomenal, feet;

padAbhyAm = with such [wondrous] feet;

ayam ayam devaH= he alone, he alone, that luminary;

anukUjat veNuH = fluting, flute;

AyAti = here comes.

devaH= that luminary; anu+kUjat veNuH - with footwork to the tunes of his flute - where those little feet are; tri bhuvana sarasAbhyAM, adbhutAbhyAM, dIpta bhUShA padAbhyAm, divya lIlA AkulAbhyAM, dR^ishi dR^ishi hishirAbhyAM, a+sharaNa sharaNAbhyAM; padAbhyAm = with such and such feet; ayam AyAti ayam AyAti = here he comes, here he comes.

## Kṛṣṇa-karṇāmṛta 1.82

सोयं मुनीन्द्रजनमानसतापहारी सोयं मद्व्रजवधूवसनापहारी।  
सोयं तृतीयभुवनेश्वरदर्पहारी सोयं मदीयहृदयाम्बुरुहापहारी॥

soyaṁ munīन्द्रajanamānasatāpahārī  
soyaṁ madavrajavadhūvasanāpahārī |  
soyaṁ tṛtīyabhuvaneśvaradarpahārī  
soyaṁ madīyahṛdayāmburuhāpahārī ||

*English rendering*

It is he, of whom we say as the remover of the scorch of hearts of host of best sages and saints; the divester of the cloths of cocky damsels of vrāja village; the amercer of the conceit of indra, the lord of the heaven; and who, incidentally, is the purloiner of the lotus of heart of mine, it is he who is coming this way, called Krishna... [1-82]

*Word analysis and exposition*

1-82. [ yaH = he who is]; muni indra jana = sages, best ones, such hosts – of sages; mAnasa tApa hArI= heartily, scorch, remover; saH = that one; ayam = is this one;

[ yaH = he who is]; mada vraja vadhU vasana apahArI= cocky, vraja village's, of damsels, cloths, divester; saH = that one; ayam = is this one;

[ yaH = he who is]; tR^itIya bhuvana Ishvara=- third, world's, lord – lord of heaven, where the other two worlds are earth and hell; darpa hArI = conceit, amercer of; saH = that one; ayam = is this one;

[ yaH = he who is]; madIya hR^idaya ambu ruha apahArI= mine, heart, called water, born one – lotus – lotusy heart of mine, purloiner of; saH = that one; ayam = is this one;

### Kṛṣṇa-karṇāmṛta 1.83

सर्वज्ञत्वे च मौग्ध्ये च सार्वभौमम् इदं मम।  
निर्विशन्नयनं तेजो निर्वाणपदम् अश्नुते॥

*sarvajñatve ca maugdhye ca sārvaabhaumam idaṁ mama |  
nirviśannayanam tejo nirvāṇapadam aśnute ||*

#### English rendering

While plunging an anticipative glance to glimpse this all-surpassing splendorous entity, nonpareil in omniscience and in charisma as well, my mental eye purportedly seems enjoying a state of eternal bliss, whether or not the appearance of that boy is physical, illusional, or a figment of my own imagination, of that boy called Krishna... [1-83]

#### Word analysis and exposition

1-83. sarvaj~nate ca= in omniscience, and; maugdhye ca = in charisma, as well;  
sArvaabhaumam= this all-surpassing entity; idaM [mahaH] tejaH= this, [super] luminosity;  
mama nayanaM= my, eyes – my field of vision; nirvishan= while entering – while my viasion is focussed forward at that luminescence; nirvaNa padam= salvation, state of; ashnute = it is enjoying.

## Kṛṣṇa-karṇāmṛta 1.84

कृष्णानम् एतत् पुनरुक्तशोभाम् उष्णतरांशोर् उदयान्मुखेन्दोः।  
तृष्णाम्बुराशिं द्विगुणीकरोति कृष्णाऽह्वयं किञ्चन जीवितं मे॥

*kṛṣṇānam etat punaruktaśobhām  
uṣṇetarāṁśor udayānmukhendoh |  
tṛṣṇāmburāśim dviguṇīkaroti  
kṛṣṇā'hvayaṁ kiñcana jīvitam me ||*

*English rendering*

Advent to the rise of the face of this boy with a moon like face, the grandeur of the face of moon on sky is fading out, yet it is recouping nourished by the innate grandeur of the face of this boy, seeing which the oceans are tide ripping – that which is natural; equally, the very same moonlike face of that boy is redoubling the rip tides in my oceanic desire to see him fully afore me - that which feeling is inculcated naturally, for he is the life principle of mine, called Krishna... [1-84]

*Word analysis and exposition*

1-84. uShNa itara aMshoH= hotness, other than, one who has got such beams – one whose beams are other than hot - cool-beamed-moon; udayan= on coming up – on the rise of moon [wrf to moon]; punaH ukta shobha = shobhA punarukti = repeatedly, said, grandeur – redundantly saying that moon is bright, moon is marvellous etc; kR^iShNANam= = one that is trouncing - hi.nsati - Krishna also means hi.msa = trouncer – one who defeats heavily - so, this resplendence before my mental eye is trouncing the grandeur of moon, because that resplendence itself is far greater than the moon; [or, puShNANam = one who enriches, krishna is enriching the already shining moon on sky by his own original refulgence, since moon is always dependant on sun or god for acquiring his shine]; kR^iShNa Ahvaya [vastuH ]= Krishna, called, some entity; [udayan= on his coming in my fore - wrf to poet]; me ki~ncana jIvitaM = my, small time, life; etat mukha indoH= by such and such, face called moon; [ me] tR^iShNa ambu rAshiM= [mine], thirst, called, water, heaps = my oceanic thirst; dvi guNI karoti = redouble, it is [that moon called Krishna] making. Krishna

kR^iShNAhvayaM= some entity called as Krishna; ki~ncana = an unexplainable entity; me etat= mine, before – that which is appearing before me; [me] jīvitam = which entity, in fact, is [my] life principle; such as it is that entity with its; mukha indoH = face, called moon; uShNa itara aMshoH= hotness, other than, who has got such beams – one whose beams are other than hit, cool-beamed-moon; [cleaved as] udayAt [ not as udayam, or udayan]= by the uprise of his face [before me, like moon on sky]; punarukta shobhAm kR^iShNANam = pleonastic , grandeur, making – the rise of this boy's face is making the grandeur of moon as a mere pleonastic statement often repeated; and this is as well making; me tR^iShNa ambu rAshiM= thirst called ocean; dvi guNI karoti = double fold, it is making;

mukha indoH udayAt = whose face, called, moon, on its rising; uShNa itara aMshoH = moon's, punarukta shobhAm = much said, grandeur; puShNANam = [that face] is enriching; kR^iShNa AhvayaM = that which is called as Krishna; ki~ncana= that which is an inexplicable entity; jIvitaM me = for being a life principle, of mine; me= of my, me like dedicates, say poet, rAdha , gopika -s et al; tR^iShNa ambu rAshiM dvi guNI karoti = [my] thirst, called an ocean, it is redoubling.

### Source commentary

In this verse ShNA is the shravaNa mathura prAsa , earpleasing alliterative word.

## Kṛṣṇa-karṇāmṛta 1.85

तदेतद् आताम्रविलोचनश्रीसम्भाविताऽशेषविनम्र वर्गम् गर्वम्।  
मुहुर्मुरारेर्मधुराधरोष्ठं मुखाम्बुजं चुम्बति मानसं मे॥

*tadetaḍ ātāmra vilocanaśrī  
sambhāvītā 'śeṣavinamra vargam garvam |  
muhurmurāreṛmadhurādharoṣṭhaṁ  
mukhāmbujaṁ cumbati mānaśaṁ me ||*

### Word analysis and exposition

1-85. A-tAmra vilocana shrI = by his roseate, eyes', magnificence; sambhAvita = those that are honoured; a+sheSha = without, remainder – unnumbered; vinamra = devotees; vargam= hosts; [ garvam = proudness of devotees – unnumbered devotees are very proud because the magnificence of that boy's roseate eyes has fallen on them; [ yat ] mukha ambujaM murAreH = [that which is a] lotus face, of Krishna [is there]; the face of such a boy who has such an innumerable proudish devotees – Krishna's face]; [ yat ] madhura adhara oShThaM = [that which face has] nectarine, lips; [ yat ] me mAnasaM cumbati muhuH = [that which] my, heart, kisses, repeatedly; tat= that boy with a kissy face – cumbati is NOT exactly kissing or sucking, but lipping, grazing as in 'the cue-ball barely kissed the black...' verbally touching heartily; etat = that one is this one only.

This face must be that of prodigy having roseate eyes that have ennobled hosts of his devotees for which those devotees feel their own proper pride; this must be the face of that wunderkind on which nectarine lips are pouting, which I sense by his nectareous flutings emanating from them; this must be the kissy face of whiz-kid on which my lips always mumble; otherwise – why the oceanic thirst of mine to see him should rip tide; yes, this one is that one only, called Krishna... [1-85]

## Kṛṣṇa-karṇāmṛta 1.86

करौ शरदुदङ्घीताम्बुजविलासशिक्षागुरू  
पदौ विबुधपादपप्रथमपल्लवोल्लङ्घिनी।  
दृशौ दलितदुर्मदत्रिभुवनोपमानश्रियौ  
विलोकय विलोचनामृतमहो महवैशवम्॥

karau śaradudaṅcitāmbujavilāsaśikṣāgurū  
padau vibudhapādapaprathamapallavollaṅghinau |  
dṛśau dalitadurmadatribhuvanopamānaśriyau  
vilokaya vilocanāmṛtamaho mahacaiśavam ||

### English rendering

O, third-eye, behold the eyes of this boy that ambrosially glisten transcending the grandeur of anything in any world cognate with the concept called 'beauty, or say, excellence'; infantile feet agnatic with the infant-leaves on heavenly trees – both are spiritual species of tenderness with a coppery surface; puerile and undulatory arms simulative of just born lotuses, and they are worthy enough to be the mentors of those spriggy blossoms pensile on stacks, in the subject-matter called – delicacy; behold to hold that boy called Krishna... [1-86]

### Word analysis and exposition

1-86. hè vilocana = oh, eye - or, of mine; or, of anyone who wishes to ponder on him; amR^ita mahaH= one having ambrosial, resplendence;

[or, amRitam aho ; or, amRitam mahat aho= eyes, to the eye of perceiver, ambrosial= one having ambrosial eyes in the viewpoint of the perceiver; nirupamAna locanam yasya saH ]

karau = his two arms are; sharat uda~Nchita = in autumn, that have risen – just bloomed in autumn; ambu+ja= water born ones – lotuses; vilAsa shikShA gurU = [for lotuses] intricacies, teaching, mentors - his arms are the mentors teaching niceties to just born lotuses - in delicacy;

[ sharadi ja ambuja krama vilAsa shikShA gurU = same as above, except krama = methodically, methodical tutors ]

vilokaya mahaH shaishavam = behold, the greatest, boy;

whose:

padau = two feet are; vibudha = gods'; pAda+pa = with feet, drinkers – those that drink with their feet – trees, heavenly trees; prathama pallava = first, leaflets – tender leaves; ulla~Nghinau = put to rout; in the matter of delicacy, his feet outdo the just born leaflets on heavenly trees called mandAra, pArijAta etc, for which trees wars were waged later;

dR^ishau = looks are; dalita = those whose [ durmada is] hewed asunder; dur+mada= bad, ego – those with vainglorious ego – say, kamsa , narakAsura et al, or , arrogance ; tri bhuvana = in

all three worlds; upamAna [vastu]= any king, demon or a thing; kings like kaMsa et al, demons like narakAsura, vRiShabhAsura et al; or anything like shakaTAsura – cart-demon, torrential rain of Indra , or elephant like kuvalayApIDa etc; shriyau= [eye have] their grandeur – whether it is a king, demon or a thing, it will have some magnificence in its ambience. When that king, demon or a thing is destroyed or nullified, whatever grandeur available with each will not die with them, but reaches their destroyer [ vijeta], whereby, that destroyer's eyes will be peculiarly gleaming with this accumulated grandeur. All said and done, this boy is such a victor on bad elements possessing victor-gleaming eyes.

or, his two eyes will subjugate the arrogance of any beautiful thing comparable, say, evocative of so-ocalled 'beauty' in any world - beau idéal = ideal beauty.

### Kṛṣṇa-karṇāmṛta 1.87

आचिन्वानम् अहनिहनिहनि साकारान् विहारक्रमान्  
 आरुन्धानम् अरुन्धतीहृदयमप्यार्द्रस्मित्ऽऽश्रिया।  
 आतन्वानमनन्यजन्मनयनशाघ्यामनर्घ्या दशाम्  
 आनन्दं व्रजसुन्दरीस्तनतटीसाम्राज्यम् उज्जृम्भते॥

ācinvānam ahaniahaniahani sākārān vihārakramān  
 ārundhānam arundhatīhṛdayamapyārdrasmit"rdrasriyā |  
 ātanvānāmananyajanmanayanaśāghyāmanarghyān daśam  
 ānandam vṛajasundarīstanataṭīśāmrājyam ujjṛmbhate ||

#### English rendering

Lo and behold, that amorphous Being who can morph himself into many forms for the evolvment of many methods of perpetual frolicking congruous for his jocundity, nitya IIIA vibhUti, who is now in the form of a sapphirine-boy whose face filled with the grandeur of nectareous smiles; who made the unbendable heart of most excellent husband-devout lady arundhati, wife of sage vashiSTha , to amorously rub up against his own, owing to his charm; which charm has all encomia in the eyes of lovegod/sages/milkmaids, according as their visional appreciation; with which charm he reigned high on the empire called the superficialities of the bosoms of vraja milkmaids flaring out an invaluable rapturous epoch; such as he is that sapphirine-boy is now fading in slowly and slowly on our visual field, called Krishna... [1-87]

#### Word analysis and exposition

1-87. ahani ahani ahani = day, after day, after day - perpetually;

sa+AkArAn vihAra kramAn AcinvAnam –

sa+AkArAn = with certain manifestation – as deva-deva , Omnipresent, he does not have any manifestation – a+prAkRita dehi . It is we who anthropomorphised him for our convenience. To appease our anthropogenic thinking he too took up an anthropoid physique to become a

Roman in Rome, called Krishna. Then, how Krishna's wearing a human body differs from that of rAma and parashurAma, as they too took up Darwinian bodies. Not so. There is nothing peculiar with the bAlAya-kRiDA-s of bAlA-rAma or bAlA-parashurAma, but we have a lot of activity with bAlA-kRiSNa, right from his suckler-hood, that too, amazing feats, day after day, that too peculiarly connected with sRingAram, romanticism, as recapitulated in the other foots of this verse - arundhatI hR^idayam api, ananya janma nayana shAghyAm, vraja-sundarI stana taTI sAmrAjam etc.

vihaAram kramAn AcinvAnam= frolicsome, programs, heaping up – evolving many methods for frolicking - though this boy is without shape and structure originally, aprAkRita swarUpa, he assumed certain form and evolves many frolicking measures day by day, thus appears anew day by day;

Ardra smita Asya shriyA = wet [with nectar], smiles, face's, grandeur – with s face filled with the grandeur of nectareous smiles;

arundhatI hR^idayam api = Lady arundhati's, heart, even it were to be; A-rundhAnam = a little, impeded – this boy made the heart of most excellent husband-devout lady arundhati, wife of sage vashiSTha, to lean on him amorously; then what is the fate of ordinary women;

ananya janma= an+anya+janma = not [like], any other, soul – one whose birth / rebirth are unlike any fellow – manmatha – lovegod; his charm is an unsurpassable one, said so, because he down not have any shape so love is shapeless;

ananya janma= an+anya+janma = not [having], other, birth = those who took only one birth - gopika -s; this genre of gopika -s are neither exiting before Krishna, nor took rebirth after Krishna – they are all great sages and saints came as milkmaids only to take proximate delight in the supreme - so, they are not Cow & Gate milkmaids; this boy is their eyefiller;

ananya janma= an+anya+janma = not [having], another, birth – great sages and saints – all souls salvaged from kArmic cycle; this boy is the eye-feast of their third eyes;

nayana shAghyAm= for the eyes of such a lovegod/sages/milkmaids, he is an applaudable boy – an eye filler, eye-feast;

vraja-sundarI stana taTI sAmrAjam = of vraja-village, beauties, bosoms, superficialities, sovereignty; he who is the sovereign of the sovereignty called the superficialities of the bosoms of milkmaids of vraja village; with the word taTI linked to stana – his tight embrace of them is indicated, vyanjitam, indicating his wholehearted indulgence with them – not superficial.

anarghyAM dashAm AtanvAnam = an invaluable, epoch, flaring out;

A+mandaM [Anandam] ut+jR^imbhate= slowly and slowly, [that bliss called Krishna] coming up; arising, revealing before our eyes.

*Source commentary*

Some critics observe this as a prakshipata verse, an interpolated one.

### Kṛṣṇa-karṇāmṛta 1.88

समुच्च्वसितयौवनं तरलशैशवालङ्कृतम्  
मदच्चुरितलोचनम् मदनमुग्धहासामृतम्।  
प्रतिक्षणविलोभनम् प्रणयपीतवंशीमुखम्  
जगत्त्रय विमोहनम् जयति मामक  
म्  
जीवितम्॥

*samuccvasitayauvanam taralaśaiśavālaṅkṛtam  
madaccuritalocanam madanamugdhahāsāmṛtam |  
pratikṣaṇavilobhanam praṇayapītavāṁśīmukham  
jagattraya vimohanam jayati māmakaṁ jīvitam ||*

#### English rendering

Hail him who is with freshly breathed juvenescence, yet with the caparisons of childhood's flippancy still persisting; eyes look loaded with gravitas; lips spilling lovegod-hatched smiles that look nectariferous in their beauty; pouting seems continually drinking the face of his flute, vamshi , as he has a penchant for heavenly music; such as he is he who is the entrancer of the triad of the worlds, and who ipso facto is my life-principle, he is emerging before me... hail that boy called Krishna... [1-88]

#### Word analysis and exposition

anvayam: jagat traya vimohanam mAmakaM jIvitam jayati.

1-88. sam+ut+vasita yauvanaM = with freshly breathed, juvenescence;

tarala shaishava ala~NkR^itaM= [yet] flippant, childhood, bedecked with;

mada cchurita locanaM = with amour propre, loaded, eyes – looks loaded with gravitas;

madana mugdha hAsa amR^itaM= by lovegod [galvanized], beautiful, smiles, called nectar – his nectarous smiles seem to be primed up with thousands of lovegods;

prati+kShaNa vilobhanaM = every moment, deluding – with such a face;

praNaya pIta vaMshi mukhaM [or, vamshi+mukam = face of the flute – head end of transverse flute with single hole to fill air] = with a penchant, drunk, [his flute called] vashi , with such a face – his face seems to be continuously drinking the face of his flute, vamshi , because he has a penchant for that flute; agat traya vi+mohanam = worlds, three, captivator of; mAmakaM jIvitam= one who is my, life's principle; jayati = hail-ho.

### Ṛṣṇa-karṇāmṛta 1.89

चित्रम् तदेतच्चरणारविन्दम् चित्रम् तदेतन्नयनारविन्दम्।  
चित्रं तदेतद्बदनारविन्दम् चित्रं तदेतदपुनरस्म्य चित्रम्॥

*citraṁ tadetaccaraṇāravindam*  
*citraṁ tadetannayanāravindam |*  
*citraṁ tadetadvadanāravindam*  
*citraṁ tadetadpunarasmā citraṁ ||*

#### Word analysis and exposition

1-89. tat = his; etat = this – appearing afore me ; vadana aravindam = face, called lotus;  
citraM= superb; sahasra sahIrShya puruSaH ;

tat = his; etat = this – appearing afore me; nayana aravindam = feet, called lotuses; citraM=  
superb; sahasra akshaH ;

tat = his; etat = this – appearing afore me; caraNa aravindaM = feet, called lotuses; citraM=  
superb; sahasra pAt ;

amba = oh, mother!!

tat etat punaH = his, all these, face, feet, eyes etc nominated by Scriptures; citraM=  
marvelous, astounding.

[ punareva vapurasya = punaH eva vapuH asya = to say repeatedly, his body / entity itself is  
superb]

tAtparyam = sulabham.

### Ṛṣṇa-karṇāmṛta 1.90

अखिलभुवनैकभूषणम् अधिभूषितजलधिदुहितृकुयकुम्भम्।  
जयुवतिहारवल्ली मरकतनायकमहामणि  
म्  
वन्दे॥

*akhilabhuvanaikabhūṣaṇam*  
*adhibhūṣitajaladhidhitrīkucakumbham |*  
*vrajayuvatihāravallī*  
*marakatanāyakamahāmaṇiṁ vande ||*

#### English rendering

I adore him who adorned the pitcherlike bosoms of the daughter of Milky Ocean, namely goddess lakshmi , and who became the emeraldine central jewel in the helices of pearly pendants called vraja damsels when they circumscribed him in ronde dances – rAsa kRIDA ; why all this, I adore that sapphirine-boy, who is the only jewel for all the words, called Krishna...

### *Word analysis and exposition*

1-90. akhila bhuvana eka bhUShaNam= to entire, worlds, the only, one who is the jewel; jaladhi duhitR^i kuca kumbham = ocean's, daughter – goddess lakshmi , on her bosoms, pitcherlike ones; adhi+bhUShita= one who has adorned those bosoms – with mAngalyam – marriage-necklace ; vraja yuvati hAra+avall= vraja village's, damsels', pearly pendants; marakata nAyaka mahA maNiM = one who is an emeraldine, central, great, jewel; vande = I adore.

I adore him who has adorned the pitcherlike bosoms of the daughter of Milky Ocean, namely goddess lakshmi , with a betrothal bond, mAngalyam ; who is the emeraldine central jewel in the pearly strings pendant on the bosoms of vraja damsels; why all this, I adore that sapphirine-boy who the only jewel in all the words, called Krishna... [1-90]

....gopikAvilasitahAranIlamaNivishvajagadvalayaprakAshikojjvalamahanIyaratna-manivAritakAliyabhogibhogamaNDalagirivrajamai velayu nandatanUju bhajayintun.... vengayAmAtya.

### **Kṛṣṇa-karṇāmṛta 1.91**

कान्ताकचग्रहणविग्रहबद्धलक्ष्मीखण्डाङ्गरागलवरञ्जितमञ्जुलश्रीः।  
गण्डस्थलीमुकुरमण्डलखेलमानघर्माङ्कुरः किम् अपि गुम्फति कृष्णदेवः॥

kāntākacagrahaṇavigrahabaddhalakṣmī  
khaṇḍāṅgarāgalavarañjitamañjulaśrīḥ |  
gaṇḍasthālīmukuramaṇḍalakhelamāna  
gharmāṅkuraḥ kim api gumphati kṛṣṇadevaḥ ||

### *English rendering*

In the tussle of seizing his beloved by her hair-bun in the combats of courtship, red and biscuit coloured sandal-paste used as her body cosmetic has flaked out and dabbed on his chest; besides, just pouted tiny drops of sweat have also started to trot on his mirror-like cheeks; with these variegated colours of sandal paste flakes and pearl-like sweat drops, his own sapphirine grandeur became ineffably multicoloured its resplendence; such as he is he is before our eyes... behold him, if you can, that boy called Krishna... [1-91]

### *Word analysis and exposition*

1-91. kAntA kaca grahaNa= beloved's, hair-bun, while seizing; vighraha baddha [labdha] = in that tussle, bedaubed [received]; khaNDa a~Nga-rAga lakShmI = sandalwood stick's paste [that has flaked out], body cosmetic, with its grandeur ; rasa ra~njita = with that cosmetic's, smearing on him; ma~njula shrIH = one who is with such beautiful, grandeur;

kalikAbhogapayodharAntaralasatkAshmIrasambandhagandhivakshasthaluDai....  
vengayAmAtya.

gaNDa-sthalI mukura maNDala = on cheeks, called missors, at the place; khela-mAna =as if [sweat drops] playing [on those mirror like cheeks]; gharma a~NkuraH = just started small sweat drops; kR^iShNa devaH = Krishna – his resplendence; kim api = indescribable; khelati = playing – appearing to be playing before us.

### Kṛṣṇa-karṇāmṛta 1.92

मधुरंमधुरम् वपुरस्य विभोर्मधुरंमधुरम्  
म्  
वदनम् मधुरम्।  
मधुगन्धि मृदुस्मितम् एतदहो मधुरंमधुरंमधुरंमधुरम्॥

*madhuraṁmadhuraṁ vapurasya vibhor  
madhuraṁmadhuraṁ vadanam madhuraṁ |  
madhugandhi mṛdusmitam etadaḥo  
madhuraṁmadhuraṁmadhuraṁmadhuraṁ ||*

#### English rendering

Sweet and dear is the loveable form of that lord-boy; sweet and lovely is the face of that lord-boy gleaming with delicate smiles that are redolent of flowery nectar; oh, why enumerate one or two, whole of this milieu itself is sweet, dear, and lovely, for he is immanent here, called Krishna... [1-92]

#### Word analysis and exposition

1-92. asya vibhoH madhuraM vapuH madhuraM madhuraM = this, loveable, lord's, form, is sweet and dear;

madhu-gandhi= [ having flower's] nectar, redolent of; mR^idu smitam= adorned with delicate, smiles; asya vibhoH= of this, lord; madhuraM vadanaM = adorable, face; madhuraM madhuraM = is sweet and lovely;

aho = oho;

since this ambience is redolent of flower's lovely nectar, as a whole;

etat = all this is; madhuraM madhuraM madhuraM= sweet, dear, and lovely.

### Kṛṣṇa-karṇāmṛta 1.93

शृङ्गाररससर्वस्वम् शिखिपिञ्चविभूषणम्।  
अङ्गीकृतनराकारम् आश्रये भुवनाश्रयम्॥

śṛṅgārarasasarvasvaṁ śikhipiñcavibhūṣaṇam |  
aṅgīkṛtanarākāram āśraye bhuvanāśrayam ||

#### English rendering

In him who is the all-inclusive aesthete for the quintessence of romance; who is adorned with a peacock's feather in his headgear; who took up human incarnation on his own, and who is the shelterer of all worlds, called Krishna... [1-93]

#### Word analysis and exposition

1-93. shR^i~NgAra rasa sarvasvaM = romance, quintessence, everything – an all-inclusive aesthete for the quintessence of romance; shikhi pi~ncha vibhUShaNam= peacock's feather, decorated with; a~NgIkR^ita nara-AkAram= volitionally, human, form – one who assumed; bhuvana Ashrayam= world, shelterer; Ashraye = I take shelter in him.

#### Source commentary

What is shR^i~NgAram and why it is often told... shR^i~Ngam iyarti iti shR^i~NgAram... one that ascends, places itself, on the crowning point of all kinds of enjoyments among AhAra, nidra, maithuna etc – or, the zenithal experience to living beings - hence it is shR^i~NgAram; shR^i~NgAra eva mathuraH, paraH prahlAdano rasaH – Anandavardhana. Varicoloured creation starts with this shR^i~NgAram only.

What is peacock's feather and why it is repeatedly eulogised... it is of its own kind, and it is equally variegated in colour with the created world. To signify that particular ascription khyAti , to himself, in creation the world, he sports a plume of peacock. mAyAguNajAlakarbura - sakalajagannirmANavajichitryanissIma khyAti pratIka - mayUra barhaM. – Pt. mallampalli sharabhayya.

Hence we, worldly beings, should be thankful that our world is at the helm of this sapphirine-boy, not at some unwanted place on his body.

## Kṛṣṇa-karṇāmṛta 1.94

नाऽद्याऽपि पश्यति कदाचन दर्शनेन

चित्तेनचोपनिषदा सुदृशा

म्

सहस्रम्।

स त्वम् चिराम् नयनयोरनयोः पदव्याम्

स्वामिन् कदा नु कृपया मम संनिधत्से॥

*nā'dyā'pi paśyati kadācana darśanena  
cittēnacopaniṣadā sudṛśāṁ sahasram |  
sa tvaṁ cīrām nayana yoranayoḥ padavyām  
svāmin kadā nu kṛpayā mama saṁnidhatse ||*

### English rendering

Thousands of those with explorative vision, say sAnkhya philosophers, or those who control their mind and body, say yogic practitioners, or those who base their philosophy on thousands of Upanishadic statements, say vedAnta theorizers, though working for a long time at least to infer you, they could not do so even today, nor they can do so in future; such as you are, oh, god, with which remnant merit of mine in my last life you now graced to appear in my ken... oh, Krishna... [1-94]

### Word analysis and exposition

1-94. su+dR^ishAM sahasram= those with explorative, sight, thousands of them – sAmkhya philosophers;

cittēna ca= chitta vRitti nirodhanene – those who by controlling their mind and body – yoga practitioners;

upaniShadA ca = those who base their philosophy mainly on the statements of Upanishads; vedAnta philosophers;

adya api = even today; or , kadAcana= any time to come;

darshanena cittēna upaniShadA ca api= with naked eyes, in heart of hearts, or even by the statements of Upanishads;

cirAm= though working for a long time;

adya api = even today;

tvaM na pashyati= you, not, they are perceiving;

hè svAmin = oh, god;

saH tvasm= such as you are;

mama anayoH nayanayoH padavyAM= my, these, eyes, path – in the field of vision of these eyes of mine;

kR^ipayA kadA nu saMnidhatse= with mercy, when, really, you are gracing me with your proximity.

adyApi= even today; kadApi = at any time to come; kaH api= any man, even; kA api = any female, even;

yasya = in whose respect – in your respect;

nidarshanAya= or, for your archetype to illustrate;

citte = in their heart of hearts

tathA = likewise;

su+dR^ishAM upaniShadAM sahasram= or, those that have clear-cut philosophy, like the statement of scriptures, thousands of them;

kim api = any single thing - to give example to you;

na pashyati= not, able to see – unfindable;

sa tvaM; hē svAmin! anayoH mama nayanayoH padavyAM;

kayA= with which fructification of merit;

cirAm / chirAya = permanently;

kR^ipayA saMnidhatse nu= with grace, you blessed with you proximity, really.

### Kṛṣṇa-karṇāmṛta 1.95

केयम् कान्तिः केशव त्वन्मुखेन्दोः कोऽयम् वेषः कापि वाचाम् अभूमिः।

सेऽय

म्

सोऽयम् स्वादुतामङ्गुलश्रीर्भूयो भूयो भूयश्चत्वां नमामि॥

*keyaṁ kāntiḥ keśava tvaṇmukhendōḥ*

*ko'yaṁ veṣaḥ kāpi vācām abhūmiḥ |*

*se'yaṁ so'yaṁ svādutāmaṅgulaśrīr-*  
*bhūyo bhūyo bhūyaśatvāṁ namāmi ||*

*English rendering*

What a beautiful brightness beams from your moon like face; what a beautiful getup you don in; these moonbeams, that charmy face, this boyish getup, that grandeur of resplendence – all these things are unfounded steeples of litany, withal, let them remain with you complacently; I for myself will just put a namaskAram to you, again and again, ever and evermore, for you are saccidAnandamUrti ... oh, Krishna... [1-95]

*Word analysis and exposition*

1-95. hè keshava; tvat mukha indoH iyaM kAntiH kA = your, face, called moon's, this, brightness, what a; api ayaM veShaH kaH = then, this, getup, what a; sA ayaM sA ayaM= sA, sA= those, and those; iyam iyam = this, and this – brightness, moon-face, getup etc external things; svAdutA = charm; [ sA iyam = this brightness; saH ayam= that, get up;] [ seyam soyam = sA + ayam, saH+ Ayam] [svAdatAm= su+AdatAm= let them verily abide in you ] ma~Njula + shrI = [your] grandeur of resplendence; vAchAm a+bhUmiH = for words, groundless; tat = thereby; bhUyo bhUyo= again, again; bhUyashaH = many more times; tvAM namAmi [a~njaliH te] = to you, I make palmfold - adore.

### **Kṛṣṇa-karṇāmṛta 1.96**

वदनेन्दुविनिर्जितः शशी दशधा देव पदद प्रपद्यते।  
अधिकां श्रियम् अश्नुतेतराम् तव कारुण्यविजृम्भित  
म्  
कियत्॥

*vananenduvinirjitaḥ śaśī  
daśadhā deva padam prapadyate |  
adhikāṁ śriyam aśnutetarām  
tava kāruṇyavijṛmbhitam kiyat ||*

*English rendering*

Put to rout by your moonlike face, skyey moon resigned at your feet; yet he seems to have acquired tenfold luminescence by abiding as crescentic moons on your ten toenails and shining manifoldly; what an expansible grace of yours...oh, Krishna... [1-96]

*Word analysis and exposition*

1-96. hè deva; shashI = moon; [tava] vadana indu vi+nirjitaH san= by [your] face, called moon, having been put to rout; [tava] padam prapadyate = in ten ways, [your,] feet, on resigning himself; adhikAM shriyam dashadhA ashnutetarAM = much more, luminescence, in ten ways, he is getting; tava kAruNya vijR^imbhitaM kiyat = your, grace's, endowment, how much.

*Source commentary*

The crescentic moons on nails at the junction of skin and nails are metaphored here.

## Kṛṣṇa-karṇāmṛta 1.97

तत्त्वन्मुखमकथमिवाऽब्जसमानकक्षम्वार्द्धमाधुरीबहुलपर्वकलासमृद्धम्।  
तत्किम्भवेत्तदपरम् भुवनैककान्तम्यस्यत्वदाननसमासुषमासदास्यात्॥

tattvanmukhamkathamivā'bjasamānakakṣam  
vāṅgmādhurībahulaparvakalāsamṛddham |  
tatkimbhavettadaparam bhuvanaiakakāntam  
yasyatvadānanasamāsuṣamāsadāsyāt ||

### Word analysis and exposition

1-97. vAk mAdhurI = in words', lusciousness; bahula parva-kalA samR^iddham= umpteen, festive-day shafts of radiance, embellished; tat tvat mukham = that, your, face; ab+ja samAna kakShaM= water-born one [ ab+ja = either lotus, or moon = both are water born ones] equal, in parity; katham iva bhavet = how can it be;

yasya= to which thing or being; tvat Anana samA= your, face, equalling with; suShamA = in resplendence; sadA syAt = always, will be there;

a+param bhuvana eka kAntam syAt [yadi] = another one, for all worlds, the only, desirable thing, that which is there [if it is there - what is it];

tat kim = what is, it.

tatat = such [an exemplary face]; tvat mukhaM = your, face; ambuja tulya kakShaM katham iva= how can it be place at par with a lotus or the moon;

indoH parvaNi parvaNi vAcAm a+vAcI nanu= moon's [resplendence], on full moon day, or on new moon day, for words, not, sayable, isn't it;

tvat Ananam bhuvana eka kAnta veNu= your, face, for worlds, the only, cherished one, with a flute on it;

tat = that being so;

yat anena samaM syAt= which one, with this [face of yours], equal, will be – which one is there that is equal to your face

tat aparaM kim nu bruve = that, another one, what is, we really, speak of – if a similar thing is there, what do we call it.

Should we compare your face with a lotus, then that statement is amiss for lotus shuts down in nighttimes; should we compare your face to the moon, then that too is a remiss, for moon's digits vary; what is that thing / being that has an equalling resplendence of yours by which we can infer you; if any other thing / being is there that which is most cherishable and the only desirable thing by all worlds, then what is it... I deign to say nothing is there other than you, oh, Krishna... [1-97]

## Kṛṣṇa-karṇāmṛta 1.98

शुश्रूषसे यदि वचः शृणु मामकीनम् पूर्वैरपूर्वकविभिर्नकटाक्षितम्  
यत्।  
नीराजनक्रमधुरा  
म्  
भवदानेन्दोः निर्व्याजमर्हति चिरायशशिप्रदीपः॥

śuśrūṣase yadi vacaḥ śruṇu māmakinam  
pūrvairapūrvakavibhīrnakaṭākṣitaṁ yat |  
nīrājanakramadhurāṁ bhavadānanendoḥ  
nirvyājamarhaticirāyaśaśipradīpaḥ ||

### English rendering

If you pay attention I would like to tell one thing about the moon that the former poets-extraordinary have unsaid; we will be circumcircling lit lamps, or camphor cakes, around the face of youngsters to ward of any minatorial-sights falling on them; finding no better lamp, it behoves us to place that moon in our platter to give Arati to you, for which alone that moon makes the grade, got it... Krishna... [1-98]

### Word analysis and exposition

1-98. hē krishna; shushrUShase yadi = you are interested, if; pUrvaiH = in earlier time; a+pUrva kavibhiH= most eminent, poets – vyAsa , vAlmIki et al; yat na kaTAKShitaM = which statement, not, seen in a sidelong glance at least – unsaid feature; such an unsaid statement; mAmakInam vacaH shR^iNu = said in my, words, you listen – got it, Krishna; [ shushrUShase yadi shR^iNu = same as above; praNidhAna+pUrvaM= with salutation ];

shashi pra+dIpaH = moon, called well-lit lamp; bhavat Anana indoH = of your, face, called moon; nIrAjana =lamp circumcircling to ward off bad-sight– Arati; krama dhurAM = its procedure, onus of; cirAya= permanently; nir+vyAjam = unqualifiedly; arhati = it is befitting for him to become a lamp in plate.

### Source commentary

The two verses 97 and 98 are said to be interpolations. Hence, some translators / commentators have not translated them in Telugu versions. However, vengayamAtya has rendered verses on these two.

### Kṛṣṇa-karṇāmṛta 1.99

अखण्डनिर्वाणरसप्रवाहैर्विखण्डिताशेषरसान्तराणि।  
नियन्त्रितोद्धान्तसुधार्णवानिजयन्तिशैतानितवस्मितानि॥

*akhaṇḍanirvāṇarasapravāhair  
ikhaṇḍitāśeṣarasāntarāṇi |  
niyantritodvāntasudhārṇavāni  
jayantiśītānitavasmitāni ||*

#### English rendering

Thine smiles are sallying forth like boundless nectarous oceans outpouring with unbroken chutes and falls of fluidic seventh-heavenliness on earth that discountenanceth all other kinds of fluidic heavenly joys on earth... hail to thine refreshing smiles... oh, Krishna... [1-99]

#### Word analysis and exposition

1-99. a+khaNDa= un, broken – continuous; nirvANa rasa= seventh-heavenliness [not Buddhists' nirvANa – happiness after final journey], with its fluidic-quintessence; pravAhaiH = with such torrents – niratishayasukharasapravAhA- s; Krishna's smiles analogized with unbroken rapids and torrents of fluidic seventh-heavenliness;

vi+khaNDita = cut down to size – look down on; a+sheSha = not, with a remainder - complete; rasa antarANi= quintessences, other kinds; other kinds of fluidic heavens on earth are discountenanced before it;

ni+yantrita [ a+yantrita, a+niyantrita ] udvAnta sudhA arNavAni = with uncontrolled, outpouring, nectarous, oceans;

shItAni tava smitAni = such a refreshing things, are your, smiles; jayanti hail them.

### Kṛṣṇa-karṇāmṛta 1.100

मन्दारमूलेमदनाभिरामम् बिम्बाधरापूरितवेणुनादम्।  
गोगोपगोपीजनमध्यसंस्थम् गोपम् भजे गोकुलपूर्णचन्द्रम्॥

*mandāramūlemadanābhirāmam  
bimbādharāpūritaveṇunādam |  
gogopagopījanamadhyasaṁstham  
gopam bhaje gokulapūrṇacandram ||*

#### English rendering

Him who circumstanced at the base of mandAra tree beaming forth like lovegod, winding his flute with his roseate lips, circumscribed by cows, and cowherds, milkmaids; and who

bechanced like the glistening fullmoon of herdsmen community, I revere that cow-boy called Krishna... [1-100]

*Word analysis and exposition*

1-100. mandAra mUle = at mandAra tree, or say kalpavRiksham, at its base; madana abhirAmam= like lovegod, on who beams forth with charm; bimba adhara= at his bimba -fruit like roseate lips; ApUrita veNu nAdam= winded, flute's, melody or, veNu nALam = flute's, bamboo-tube; go gopa gopI= cows, cowherds, milkmaids; jana madhya saMstham= such flocks, in midst, one who stationed himself; gopam= such a cow-boy; who is; go kula pUrNa chandram= for cow-herders' ethnic, who is like a full moon; aham bhaje = I venerate.

**Kṛṣṇa-karṇāmṛta 1.101**

कामम् सन्तु सहस्रशः कतिपये सारस्यधौरेयकाः

कामं वा कमनीयतापरिमलस्वाराज्यबद्धव्रताः।

नैवेतैर्विवदामहे न च वय

म्

देव प्रियं ब्रूमहे

यत् सत्यम् रमणीयतापरिणतिस्त्वय्येव पारंगता॥

*kāmaṁ santu sahasraśaḥ katipaye sārasyadhaureyakāḥ  
kāmaṁ vā kamanīyatāparimalasvārājyabaddhavrataḥ |  
naivetairvivadāmahe na ca vayaṁ deva priyaṁ brūmahe  
yat satyaṁ ramanīyatāpariṇatistvayyeva pāraṅgatā ||*

*English rendering*

There may be a few pro-aesthetic people for they themselves will be exquisitely charming – manohara dehadhArI- s; or, there may be thousands of connoisseurs avowedly muddle up in the domains of exponential beauty – rasaj~nA-s; we are neither at variance with them, nor use blarney about them, why because, all those handsomeness, tastefulness, artisticness etc are there with you full-fledgedly reaching their maxima... oh, Krishna... [1-100]

*Word analysis and exposition*

1-101. hē deva; kAmaM santu = perhaps, there may be; katipaye = a few; sArasya dhaureyakAH= in persons with most charming and beautiful physiques – astoka manohara awayava shobhitA- s; so, they must be pro-aesthetic;

vA kAmaM = or, perhaps;

kamanIyatA parimala svArAjya baddha vrataAH = beauty, in exponential, dominion, fastened, connoisseurs, avowed ones; connoisseurs muddle up in the domain of exponential beauty –

rasaj~nA-s;

sahasrashaH [santu ] = thousands of them, there may be;

taiH [ naivaivam= na eva evam ] = with them; vayaM = we; vivadAmahe na = dispute, not;

evam -= likewise; vayaM = we; priyaM ca = blarney, also; brUmahe na = we talk, not;

yat = by which reason - since;

ramaNIyatA pariNatiH = tastefulness, artisticness and its, maxima; tvayi eva = in you, alone;

pAraM gatA= to other shore, gone - fully-fledged; satyaM = truly.

### Kṛṣṇa-karṇāmṛta 1.102

गलद्व्रीडा लोला मदनविनता गोपवनिता

मदस्फुट

म्

वीतम् किम् अपि मधुरा चापलधुरा।

समुज्जृम्भा गुम्फा मधुरिमकिरां मादृशगिराम्

त्वयि स्थाने जाते दधति चपलम् जन्म सफलम्॥

*galadvṛiḍā lōlā madanavinatā gopavanitā  
madasphūtaṁ vītaṁ kim api madhurā cāpaladhurā |  
samujjṛmbhā gumphā madhurimakirāṁ mādṛśagirām  
tvayi sthāne jāte dadhati capalaṁ janma saphalam ||*

#### English rendering

Once they are interested in you the usually shyly milkmaids too have suddenly became the unusual lookalikes of rati-devi , the wife of lovegod, as their coyishness slithered down; an ordinary song when sung on you assumed extraordinary nectarine succulence; gone is your boyhood whereby the flippancy of your adolescence is gravitating indefinitely; clichéd verbiage of me like artless poets when said on you has metamorphosed into monumental poetry like that of vAlmIkī , vyAsa et al; why all these small things, our lives themselves have become frugiferous when you have become our cardinal principle... oh, Krishna... [1-102]

#### Word analysis and exposition

1-102. tvayi sthAne sati = when you have become an expedient, resort;

gopa-vanitAH galat vrIDAH= milkmaids', slithered is, shyness;

lōlA madana vanitAH [jAtA]= = in you interested, [milkmaids became] lovegod's, wife – rati-devi; they have become – once they are interested in you the shylymilkmaids too have suddenly became the lookalikes of rati-devi , the wife of lovegod;

gItam madhu sphItaM [jAtam]= [an ordinary] song, with nectar, breadthd with, [it has become so];

cApala dhurA madhurA [jAtA] = your flippancy's, gravity, increasing [it became];

mAdR^isha girAM gumphA= me like [poets'] words, verbosity;

madhurima girAm = like melodious wordiness – of vAlmIki , vyAsa ; sam+ut+jR^imbhA [jAtA] = upsurged;

capalaM janma sa+phalam dadhati= vagrant, life [too], is becoming, bearing – fructified;

sthAne = all this is appropriate.

gopa-vanitA= milkmaids; lolA = when interested in you; madana vi+nata = by lovegod, subdued – coming under the spell of romance; therefore; galat vrIDA = slithered is they shyness – became less coyly;

kim api mada [muda] sphItaM vItam mathurA cApala dhurA

kim api = that which is indescribable; mada [muda] sphItaM= that which is with carefreeness, [or, with gladness] , amplified; vItam = that which has gone [your childhood]; cApala dhurA = flippancy [of adolescence,] under its spell; mathurA = is refreshing – since your childhood is a bygone thing, your adolescence now loaded with amplified carefreeness, and of course with flippancy, it is indescribably refreshing]

madhurima kirAm mAdR^isha girAM sam+ud+jR^imbhA gumphA;

madhurima kirAm= honeyiness, bestrewing;

mAdR^isha girAM gumphA sam+ud+jR^imbhA = me like [poets'] words, piecing together, jumped up;

tvayi sthAne jAte sati = you, [as our] cardinal principle, on becoming;

capalaM janma saphalam dadhati= vagrant, life [too], is becoming, bearing – fructified;

### Kṛṣṇa-karṇāmṛta 1.103

भुवनम् भवनम् विलासिनी श्रीः तनयस्तामरसासनः स्मरश्च।  
परिचारपरम्पराः सुरेन्द्राः तदपि त्वच्चरितम् विभो विचित्रम्॥

*bhuvanaṁ bhavanaṁ vilāsinī śrīḥ  
tanayastāmarasāsanaḥ smaraś ca |  
paricāraparamparāḥ surendrāḥ  
tad api tvaccaritaṁ vibho vicitraṁ ||*

#### English rendering

Your abode is Milky Ocean; your consort is universal grandeur, goddess lakshmi; your sons are lotus-seated brahma and lotus-wielder manmatha; your yes-god-bracket heavens lord indra and his coequals – Really? Then, how about your present legend of a flirtatious cow-boy, gokula jAra chora charitam – a laughable side-splitting or what, oh, Krishna... [1-103]

#### Word analysis and exposition

1-103. hē vibho; bhuvanaM bhavanaM = water – Milky Ocean, is your abode; shrIH vilAsinI= goddess lakshmi [or, universal grandeur,] is your consort; tAmarasa AsanaH= lotus-seated god – brahma ; smaraH ca= lovegod manmatha , also; tanayaH = your sons; sura+indrAH= jheavens lord – indra, and indra like other lords et al; paricAra paramparAH= yes-men’s, bracket; tadapi= even so; tvat caritaM vicitraṁ= your, [present] legend, exceptional – a hilarious mirth.

gokula vATambuna jAra chora kRiti lokul navvan kAnkshinture! – vengayAmAtya.

### Kṛṣṇa-karṇāmṛta 1.104a

*The complete publication witness assigns 1.104 to two distinct stanzas. Both are retained and distinguished as 1.104a and 1.104b; no stanza has been discarded or silently renumbered.*

देवस्त्रिलोकीसौभाग्यकस्तूरीमकराङ्कुरः।  
जीयाद्ब्रजाङ्गनानङ्गकेलिललितविभ्रमः॥

*devastrilokisaubhāgyakastūrīmakarāṅkuraḥ |  
jīyādvrajāṅganāṅgakelilalita vibhramaḥ ||*

#### English rendering

Oh, god, on cosmic level you are the kastUri mark on the forehead of the damsel called the triad of worlds indicating her well-being; on microcosmic level you are the boy who manoeuvred the romantic escapades with vraja milkmaids so aptly and delicately, hail to thee oh, Krishna... [1-104]

### Word analysis and exposition

1-104. trilokI saubhAgya kastUrI tilaka a~NkuraH= for the damsel called triad of worlds, indicating her well-being, [you are the] kasturi mark on her forehead, a tiny mark one; vraja a~NgaN= of vraja village's maidens; ana~Nga keli= in romantic escapades; lAlita vibhramaH= you who handled them so aptly and delicately; devas jIyAt= oh, god, hail thee.

### Source commentary

Here the black kastUrI facial cosmetic is used as a metonym for blueblack Krishna.

## Kṛṣṇa-karṇāmṛta 1.104b

*The complete publication witness assigns 1.104 to two distinct stanzas. Both are retained and distinguished as 1.104a and 1.104b; no stanza has been discarded or silently renumbered.*

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 kāmadaṁ ca me  
vedanaṁ ca me vaibhavaṁ ca me |  
jīvanam ca me jīvitaṁ ca me  
daivataṁ ca me deva nāparam ||

### English rendering

Other than you, there is none who gives me perfect bliss, fruition of my longing, answer to my gnostic struggle, profuseness of emotions, mission of my living, very purpose of my life, oh, god, Krishna... [1-104]

### Word analysis and exposition

1-104. mè prema daM ca= to me, bliss – shuddha prIti, Anandam, one that gives it, also; mè kAma daM ca= to me, fruition, giver, also; mè vedanaM ca = to me, gnostic struggle, also; mè vaibhavaM ca= my, opulence – abundance, profuseness, not just wealth, but anything, say wealth of emotions etc – aishvaryam , also; me jIvanaM ca= my, livelihood – the purpose of my living - not just food and sustenance etc, jIvita sattA ; mè jIvitaM ca= my, life – the very purpose of my life, also; deva = oh, god; mè daivataM ca = my, god, also; aparam na = other than [you], there is none.

### Source commentary

By the three items in these foots 1] prema = Ananda ; 2] vedana = j~nAna ; 3] jiivanam = sasta , the poet is expressing advaita tattva in the unison of jIvAtma and paramAtma.

This construct is based on the namakam of rudra prashna - sham ca me, mayaH ca me..  
sudinam ca me... etc.

### Kṛṣṇa-karṇāmṛta 1.105

माधुर्येणविजृभन्ताम् वाचोनस्तववैभवे।  
चापल्येनविवर्धन्ताम् चिन्तानस्तवशैशवे॥

*mādhuryeṇavijṛbhantām vāconastavavaibhave |  
cāpalyenavivardhantām cintānastavaśaiśave ||*

#### English rendering

Let our diction boom orotund in extolling your honeyness and accomplishments like  
govardhana-uddharaNa etc; let our heartfelt emotions embellish with the acts of your  
childhood flippancy like gokula jAra chora Adi bAly kRIDA-s ... oh, Krishna... [1-105]

#### Word analysis and exposition

1-105. naH vAcA = our, words; tava vaibhave mAdhuryeNa vijR^ibhantAM [ vivardhantAM  
]= in your, accomplishments, with honeyness, let them boom [ let them enhance ]; naH cinta =  
our, emotions; tava shaishave cApalyena vivardhantAM= in your, childhood's, flippancy, let  
them embellished.

### Kṛṣṇa-karṇāmṛta 1.106

यानि त्वच्चरितामृतानि रसनालेह्यानि धन्यात्मनाम्  
ये वा चापलशैशव व्यतिकरा राधाऽपराधोन्मुखाः।  
या वा भावितवेणुगीतगतयो लीलामुखाम्भोरुहे  
धारावाहिकया वहन्तु हृदये तान्येव तान्येव मे॥

*yāni tvaccaritāmṛtāni rasanālehyāni dhanyātmanām  
ye vā cāpalaśaiśava vyatikarā rādhā'parādhonmukhāḥ |  
yā vā bhāvitaveṇugītagatayo līlāmukhāmbhoruhe  
dhārāvāhikayā vahan̄tu hṛdaye tānyeva tānyeva me ||*

#### English rendering

Those nectareous legends of yours which to the blessed souls have become savouries; or those  
deeds of yours that have always been tending towards giving offence to rAdha; or the other  
childhood legends of yours that are replete with your juvenile offhandedness; or, your  
sempiternal act of issuing purls of mellisonant music from your lotusy face thru your flute  
mohana-vamshi ; let those very acts, those very deeds cascade into the atoll called my heart in a  
perennial stream... oh, Krishna... [1-106]

*Word analysis and exposition*

1-106. yAni= those acts / deeds; tvat carita amR^itAni= of yours, legends, nectareous – those nectareous legends that are there; which to the; dhanya AtmanAM rasanA lehyAni= for the blessed souls, that are becoming savouries;

vA = or;

ye = those deeds; rAdhA aparAdha unmukhAH = [that are in respect of] rAdha , to give offence to her, [always] tending towards;

vA = or;

shaishava cApala vyatikarA = juvenile's, offhandedness, filled with;

vA yA= or, those acts that are there;

IIIA mukha ambhoruhe = from your sporty, face, called lotus; bhAvita veNu gIta gatayoH= emanating, flute's, songs, purls – purls of mellisonant music emanating from your lotusy face thru your flute ;

tAni eva tAni eva = those very acts, those very deeds;

me hR^idaye dhArA-vAhikayA vahantu = in my, heart, like a perennial stream, let cascade.

### **Kṛṣṇa-karṇāmṛta 1.107**

भक्तिस्त्वयि स्थिरतरा भगवन् यदि स्यात्  
दैवेन नः फलति दिव्यकिशोरवेषे।  
मुक्तिस्स्वयम् मुकुलिताञ्जलिः सेवतेऽस्मान्  
धर्मार्थकामगतयः समयप्रतीक्षाः॥

*bhaktistvayi sthitaratā bhagavan yadi syāt  
daivena naḥ phalati divyakiśoraveṣe |  
muktissvayaṁ mukulitāñjaliḥ sevate'smān  
dharmārthakāmagatayaḥ samayapratikṣāḥ ||*

*English rendering*

If our devotion towards you who fortunately came off in the outfit of a divine whippersnapper remains much more than the word 'immutable', then the demoiselle called salvation, mukti, or moksha , herself will be ministering to us with a deferential palmfold; sequentially, the other factors like dharma, artha, kAma will be waiting in the wings to perform their bit on the dot... hence, we wish nothing else than to you hold you in our lap... oh, boy Krishna... [1-107]

*Word analysis and exposition*

1-107. daivena = fortunately; naH divya kishora veShe phalati = to us, as a divine, boy's, in the outfit of, [you who] resulted as;

tvayi = [such as you are] in you; sthira-tarA = immutable, much [higher in degrees of comparison]; bhaktiH= devotion; syAt yadi = it is there, if;

muktiH = [the lady called] salvation; svayaM = herself; mukulita a~njaliH athA tathA = as if bowing with palm fold [of course, to us]; asmAn sevate = us, she will minister to us;

dharma artha kAma gatayaH= [the other factors like] dharma, artha etc; samaya pratIkShAH= will be waiting for their time, and bechance on us as and when needed; so, mukrti or gikti are unneeded from you. We want you. That's all.

### **Kṛṣṇa-karṇāmṛta 1.108**

जय जय जय देव देव देव त्रिभुवनमङ्गलदिव्यनामधेय।  
जय जय जय बाल कृष्ण देव श्रवणमनोनयनामृतावतार॥

*jaya jaya jaya deva deva deva  
tribhuvanamaṅgaladivyanāmadheya |  
jaya jaya jaya bāla kṛṣṇa deva  
śravaṇamanonayanāmṛtāvatāra ||*

#### *Word analysis and exposition*

1-108. shravaNa mano nayana AmR^ita avatAra = ear-pleasing, heart-pleasing, eye-pleasing, ambrosian, incarnate; jaya = hail to thee;

tri bhuvana ma~Ngala divya nAmadheya= for triad of worlds, propitious, divine, names – one having them; jaya= hail to thee;

deva deva jaya = god of gods, hail to thee; deva jaya= oh, god, hail to thee; hē deva bAla kR^iShNa; jaya jaya = oh, godly, bAla kR^iShNa , hail, hail to thee;

tAtparyam = sulabham.

## Kṛṣṇa-karṇāmṛta 1.109

तुभ्यम् निर्भरहर्षवर्षविवशाऽऽवेशस्फुटविर्भव-  
भूयश्चापलविभूषितेषु सुकृतांभावेषु निर्भासते।  
श्रीमद्गोकुलमण्डनाय महतेवाचां विद्वरस्फुरन्-  
माधुर्यैकरसार्णवाय महसेकस्मै चिदस्मैनमः॥

tubhyaṁ nirbharaharṣavarṣavivaśā"veśasphuṭāvirbhava-  
bhūyaścāpalavibhūṣiteṣu sukr̥tāṁbhāveṣunirbhāsate |  
śrīmadgokulamaṇḍanāyamahatevācāṁvidvrasphuran-mādhuryaikarasārṇavāyamahasek  
asmaicidasmainamaḥ  
||

### English rendering

To that indescribable self-refulgence shining forth with oceanic honeyiness like an ambrosian ocean at a very distant horizon; yet, that is shining forth in the hearts of merited souls who in the uncontainable rain of ecstasy will be clearly making their wavery thoughts about their ‘ oneness with you ’ in an upsurging passion to the outside world, though they themselves are devoid of outside world and live in a cote deluged under the thoughts on you; that effulgence that is far beyond the Upanishadic statements; yet, that has resulted as an adorable baby-cowboy in the most revered cowherds’ community of vraja – signifying that that effulgence is not far away but in our midst only... I worship that effulgence called Krishna... [1-109]

### Word analysis and exposition

1-109. nirbhara harSha varSha vivasha Avesha sphuTA Avirbhavat bhUyaH cApala vibhUSHiteShu:

nirbhara = uncontainable; harSha varSha = ecstasy, in the rain of; vi+vasha Avesha = with baffled, gusto; sphuTa Avirbhavat bhUyaH cApala = clearly, upsurging, with much, waver; vibhUSHiteShu = those that adorned with these factors - suR^ita puruShA-s ;

su+kR^itAM bhAveShu nirbhAsate = merited souls [like us], in their thoughts, one who is glistening forth – you, oh, Krishna;

shrImat gokula maNDanAya = for the most revered, cowherds’ community, one who is an adornment to it;

mahate vAcAM [dUre] = for great words, very far - far beyond the Upanishadic statements;

vidUra sphurat mAdhurya eka rasa arNavAya = at a very far place, shining forth, who for honeyiness, the only, elixir, ocean; one who is the only entity with oceanic honeyiness like an ambrosian ocean, shining forth a very distant horizon;

kasmaicit asmai mahase= to something which is an indescribable Being, to that entity, which is in the mode of self-effulgence;

tubhyaM namaH = to you, we hail.

*Source commentary*

The expression 'he is far away, an ambrosial ocean etc – reminds the first mantra of mahA nArAyaNopaniShad –ambhasya pAre... bhuvanasya madhye... nAkasya pRiSTe... mahato mahIyAn.... etc.

### **Kṛṣṇa-karṇāmṛta 1.110**

अनुग्रहद्विगुणविशालोचनैर्अनुस्वनद्विगुणगलत्द्रवामृतैः।  
यतो यतः प्रसरति मे विलोचनंततस्ततः स्फुरतु तवैव वैभवम्॥

*anugrahadviguṇaviśālalocanair  
anusvanadviguṇagalatdravāmṛtaiḥ |  
yato yataḥ prasarati me vilocanam  
tatastataḥ sphuratu tavaiva vaibhavam ||*

*English rendering*

Wherever I see, let your magnificence with eyes doubly broadening with compassion, and your face fluting free flowing fluidic nectar like music redoubled with intonational cosmic rhythm, be evident thereabout, ubiquitously... [1-110]

*Word analysis and exposition*

1-110. anugraha dviguNa vishAla locanaiH = filled with compassion, with doubly, broad, eyes; anusvana dviguNa galat drava amR^itaiH= with intonation, redoubling, flowing, fluidic, nectar [like music] [ anusmaran mR^idu muralI rava amR^itaiH= when reminisced, softish, flute's, music, nectar ] yataH yataH prasarati me vilocanaM= to where, to where, slides, my, glance; tataH tataH sphuratu tava eva vaibhavam= there, and there, be evident, your, alone, magnificence.

*Source commentary*

This verse is deemed as an extra text – adhika pATham.

## Kṛṣṇa-karṇāmṛta 1.111

धन्यानाम् सरसाऽनुलापसरणीसौभाग्यम् अभ्यस्यताम्  
कर्णानाम् विवरेषु काम् अपि सुधावृष्टि  
म्  
दुहानम् मुहुः।  
वन्याना  
म्  
सुदृशाम् मनोनयनयोर्मग्नस्य देवस्य नः  
कर्णानां वचसां विजृम्भितम् अहो कृष्णस्य कर्णामृतम्॥

*dhanyānām sarasā'nulāpasaraṇīsaubhāgyam abhyasyatām  
karṇānām vivareṣu kām api sudhāvṛṣṭim duhānam muhuḥ |  
vanyānām sudṛśām manonayanayormagnasya devasya naḥ  
karṇānām vacasām vijṛmbhitam aho kṛṣṇasya karṇāmṛtam ||*

### English rendering

One who is imbued into to the vision and hearts of adherents like milkmaids of vraja , elevated souls, or percipient people, that god is the central theme of this poem, which to our like commoners will be bubbling with nectarean words in our ears, whereby this poem has become shrI kRiShNa karna-amRitam “An Euphony to Krishna”, which in turn milks indescribable ambrosian showers of pleasant words on the ears of all the other listeners, either homely women or astute scholars, in a trend-setting brilliance; let one and all hum this song said on the boy, called Krishna... [1-111]

### Word analysis and exposition

1-111. vasyAnAM = those that are adherents [or, vanyAnAM those that are rustic, countrymen and women] – say milkmaids of vraja ;

dhanyAnAM= those that dwell in forests practising tapas – elevated souls;

su+dR^ishAM = those that are good, sighted – with j~nAna dRiSThi - percipient people;

mano nayanayoH magnasya devasya = in [their] mind, vision, imbued with, of such a god– Krishna as its central theme;

naH karNAnAM vacasAM vijR^imbhitam = to our like people, for ears, with words, that which is bubbling over;

such as it is that poem called:

kR^iShNasya karNAmR^itam = to [the listener] Krishna, [which poem is] ear, nectar;

dhanyAnAM = for the deserving souls;

that which is:

karNAnAM vivareShu = in ear, holes; kAm api sudhA vR^iShTiM = some indescribable, ambrosian, shower; muhuH duhAnaM = repeatedly, that which is milking;

sarasa anulApa saraNI saubhAgyam= pleasant, words, trend-setting, brilliance; abhyasyatAM = let them, scholars, women, dedicates et al practice – enjoy .

*Source commentary*

This verse is also deemed as an extra text – adhika pATHam.

### **Kṛṣṇa-karṇāmṛta 1.112**

किमिदमधरवीधीकृप्तवंशीनिनादम्  
तिनयनयोर्नः कामपिप्रेमधाराम्।  
तदिदममरवीधीदुर्लभम् वल्लभम् नः  
त्रिभुवनकमनीयमदैवतमजीवितम् च॥

*kimidamadharavīdhīkṛptavaṁśīninādam  
kiratinayanayornaḥ kāmapiipremadhārām |  
tadidamamaravīdhīdurlabham vallabham naḥ  
tribhuvanakamanīyamdaivatamjīvitam ca ||*

*English rendering*

A certain Thing is besprinkling rapturously scored fluting with transverse flute placed on the avenues of his lips, and bestrewing vibes on our percipience – what is this? This most exquisite Being in the triad of world seems an unobtainable entity even on the avenues of heaven; wherefore this Being is the much cherishable one to us all, our god and life too, call it, if you may, as Krishna... [1-112]

*Word analysis and exposition*

1-112. adhara vIdhI= on lips', avenue – transverse on lips; kL^ipta va.mshI ninAdam= vamshI 's, musicality; kim idam = what is this; naH nayanayoH kAm api prema dhArAm kirati= on our, vision – percipience, a certain, love - vibes, bestrewing; tat idam= that this Thing, Being; amara vIdhI durlabham= in heaven's, avenues, an unobtainable one; bhuvana kamanIyam= in triad, of worlds, most exquisite thing; naH vallabham = to us, much cherished one; daivatam jIvitam ca = god, and life, too.

*Source commentary*

This verse is said to have a place as an extra text in the text taken by shrI chaitanya mahaprabhu when he visited Andhra. But it is not included in the text presented by gauDIya grantha mandira website.

However, the above English translation is according to the Telugu translation form Sanskrit, rendered by shrI jannAbhaTla vAsudeva shAshtry , in the publication of this book by shrI gaudIya maTham , Guntur, Andhra Pradesh [1991] – so says Dr. tangirAla venkaTa subba rao , who published full book of this work with Telugu translation rendered by shivashrI mallapally sharabhayya; this book containing exhaustive preface of Prof. subba rao is available with M/s vishAlAndhra publications, Hyderabad.

I sought permission from Dr. subba rao to anglicise his preface and incorporate it here. But my letter sent thru ordinary post has not reached him. If any reader is aware of his postal address, email, etc kindly inform them to me to renew my request.

### Kṛṣṇa-karṇāmṛta 1.113

ईशानदेवचरणाऽभरणेन नीवी  
दामोदरस्थिरयशःस्तवकोद्धवेन।  
लीलाशुकेन रचित  
म्  
तव कृष्णदेव  
कर्णामृतं वहतु कल्पशतान्तरेऽपि॥

īśānadevacaraṇā'bharaṇena nīvī  
dāmodarasthirayaśaḥstavakodbhavana |  
līlāśukena racitaṁ tava kṛṣṇadeva  
karṇāmṛtaṁ vahatu kalpaśātāntare'pi ||

#### English rendering

Let this poem agglomerating euphonies to that sapphirine-boy, as such parenthetically euphonious to all the listeners as well, penned by the poet pennamed as līla-shuka , for he is a greedy parrot, to wit, winging up and up to taste the bouquet called the unfaltering magnificence of that boy, insomuch as that glory-bouquet looked like parrots- wont, an unripe fruit, be glissading for eras to come in the name of "An Euphony on Krishna" , "shI kR^iShNa karNANR^itam" ... [1-113]

#### Word analysis and exposition

1-113. IshAna-deva caraNa AbharaNena= IshAna-deva alias somagiri [poet's guru]. to his feet, one who is like an ornament [such as I am];

nIvI dAmodara= lady nIvi or nili , and dAmodara – poet's parents; sthira yashaH = for their firm, renown; stabaka udbhavena= a bouquet, one who has come up – the poet who is an offshoot of those parents to buttress the renown of those parents firmly; līla-shukena= by such a son and poet with penname – līla-shuka ; racitaM = penned;

or:

nivI + dAma + udara= knotted, thread, at [lower] stomach = cummerbund n. = a waist sash.  
[Hindustani & Persian kamar-band 'loin-band'; Telugu: mola tADu ] – a kid who roamed about  
with just with a loin-band on his body – Krishna;

nIvI= knot [of headstall rope of calves]; dAma udara= garlanded at [lower] stomach –one who  
has it around his waist; vexed with his childhood menace, his mother yashoda once tied this  
sapphirine-boy such a halter around his waist, and fastened the other end to a grain-pounding  
stone;

sthira= for the firm; yashaH= glory [of that boy]; stabaka = [which glory is in the shape of] a  
bouquet; udgamenā = one that is winging up and up; lIIA shukena= by that playful, parrot –  
the poet called greedy parrot; racitaM = penned;

tava= your – on Krishna's side; on the ears of all of your listeners – on listeners' side;

karNa amR^itaM= to your, ears, honeyed-poem – called shrI kRiShNa karNAmRitam ;

deva kR^iShNa = hè god, Krishna;

kalpa shatAntare api vahatu= for eras, hundred to come, even, let it flow.

THE COMPLETE KṚṢṆA-KARṆĀMṚTA

# Āśvāsa 2



## Second Āśvāsa

*The Second Euphony · 111 retained stanzas*

## Kṛṣṇa-karṇāmṛta 2.1

अभिनवनवनीतस्निग्धम् आपीतदुग्धम्  
दधिकणपरिदिग्धम् मुग्धम् अङ्गम् मुरारेः।  
दिशतु भुवनकृच्छ्रच्छेदितापिङ्गुच्छ  
च्छविनवशिखिपिङ्गालाङ्घितम् वाङ्घितम् नः॥

abhinavanavanītasnigdham āpītadugdham  
dadhikaṇaparidigdham mugdham aṅgam murāreḥ |  
diśatu bhuvanakṛcchraccheditāpiṅgucuccha  
cChavinavaśikhipiṅcālāncitam vāñcitam naḥ ||

### English rendering

Let the juvenescent form of that boy, slickly with just churned butter and dappled with silvers of curds on his body while he savoured them; belly chubby with just partaken milk; with a peacock feather beautifully decorated on his blackish coiffure that resembles the black flower bouquets; and that form which desolates all the worldly calamities yield all our cherished desires. [2-1]

### Word analysis and exposition

2-1. abhi nava = very, new; nava nIta = newly, brought in = [navanItam] just churned butter; snigdham = slickly – his body is slickly as he boyishly dabbed just churned butter on his body while savouring it; A+pIta dugdhaM = fully, consumed, milk – belly is bulging as he just consumed enough milk; dadhi kaNa pari-digdhaM = with curd, particles, fully, dabbed; tApi~Ncha gucCha = black flowers [of kANuga trees; cChavi = in the hue of those flowers - with hairdo in this hue; nava shikhi pi~Ncha = [with] new, on coiffure, peacock's feather; A+lA~NchitaM = beautifully decorated;

then, it is the common form of any boy from cowherd community, what is so odd about it;

not so – this form is something more:

bhuvana kR^icChra cChedi = worldly, calamities, that which cuts off;

murAreH mugdham a~NgaM=murAri's, [such and such] charming, body;

naH vA~NchitaM dishatu = our, desired things, let him give.

### Source commentary

The poet is starting the second phase of his euphony by describing the bAla-kaumAra dasha, juvenescent form of that boy. In this verse shabda alankAra vRittyanuprAsa is used: in foots one and two, the word ga, in third and fourth the word cCha are used; svabhAvokti is used as the form of that boy is depicted in as-is-where-is condition; rasa: vAtsalyam.

## Kṛṣṇa-karṇāmṛta 2.2

याम् दृष्ट्वा यमुनाम् पिपासुरनिशम् व्यूहो गवाम्  
गाहते  
विद्युत्वान् इति नीलकण्ठनिवहो याम् द्रष्टुम् उत्कण्ठते।  
उत्तंसाय तमालपल्लवम् इति च्छिन्दन्ति याम् गोपिकाः  
कान्तिः कालियशासनस्य वपुषः सा पावनीः पातु नः॥

*yām dṛṣṭvā yamunām pipāsuraṇiśam  
vyūho gavām gāhate  
vidyutvān iti nīlakaṇṭhanivaho yām  
draṣṭum utkaṇṭhate |  
"uttaṁsāya tamālapallavam iti cchindanti  
yām gopikāḥ kāntiḥ kālīyaśāsanasya  
vapuṣaḥ sā pāvanīḥ pātu naḥ ||*

### English rendering

Seeing which sapphirine hue, herds of cows reckon it as the blueblack Yamuna River and enter it thirstily; spotting which ebony hue, flocks of peacocks will become rubbernecked deeming it as that of raincloud; marking which hyacinthine hue, milkmaids start plucking it for their hairdressing, taking it as the hue of the black leaflets of tamāla trees; thus that bodily hue of that controller of black-cobra, called kālīya, is all-sanctus, hence, let that all-hallowing sapphirine hue hallow us too. [2-2]

### Word analysis and exposition

2-2. yAM dR^iShTvA = which, on seeing – on seeing which sapphirine bodily hue of that boy;

or, yAM yamunAm dR^iShTvA = deeming the blackness of the bodily hue of that boy as the blackish yamuna river;

pipAsuH gavAM vyUhaH = thirsty, cows, herds of; anishaM yamunAm gAhate = always, into yamuna river, they rush in;

yAM [ dR^iShTvA ] = which [on seeing which sapphirine hue]; nīla+kaNTha nivahaH= bright-blue- necked ones – peacocks, flocks ; vidyutvAn = one who has vidyut , electricity, in him – namely clouds; iti= thinking so; draShTum utkaNThate= to see at [such cloud], desperate for;

yAM [ dR^iShTvA ] = which [on seeing which sapphirine hue]; gopikaH = milkmaids; uttaMsAya tamāla pallavam = for hairdressing, tamāla trees', leaflets; iti = thinking so; cChindanti = start plucking;

sA pAvanīH kAntīH = that, hallowing, sapphirine brilliance;

of that;

kAliya shAsanasya vapuShaH = black-cobra, controller's, bodily [bodily lustre of the controller of a black cobra called kAliya];

naH pAtu = us, let it hallow.

### Source commentary

It is impossible and unnatural for cows, peacocks and girls to deem this bodily hue for another item of their wish. Yet the poet is justifying the expressions as natural and possible with brAmntimadalankAra . This for bhakti bhAvukA -s is an aloukika bhakti bhAvanA bhUmika .

Here the word used for cloud is vidyutavAn , as in shaktimAn , buddhivAn , matimAn etc, used in lAkshaNika prayoga . By such usage the poet of this 2 nd cent-verses, is the same poet who commented sarasvati kaNTHAbharaNa, daiva vyAkhyā etc, and the writer of first cent – that is bilvamangala . This is for those who refute the 2 nd cent as some interpolation. Pt. PSRA.

Gods will have such and such lustres for which we have no objection – dyotanAt iti deva . But, here this hue is pervading earthly things like rives, clouds and leaflets, making it an enterable, enjoyable and pluckable hue for the users – if they can. So, the spread of such hue itself is sanctifying. Hence, it is the brill of ujjala nIlamaNi .

### Kṛṣṇa-karṇāmṛta 2.3

देवः पायात् पयसि विमले यामुने मज्जतीनाम्  
याचन्तीनाम् अनुनयपदैर्वङ्घ्रितान्यंशुकानि।  
लज्जालोलैर् अलसविलसैर् उन्मिषत्पङ्चबाणैः  
गोपस्त्रीणाम् नयनकुसुमैरर्चितः केशवो नः॥

*devaḥ pāyāt payasi vimale yāmune majjatinām  
yācāntinām anumayapadairvaṅghritānyamśukāni |  
lajjālolair alasavilasair unmiṣatpañcabāṇaiḥ  
gopastrīṇām nayanakusumairarcitaḥ keśavo naḥ ||*

### English rendering

This boy once filched the cloths of milkmaids while they are taking a dip in the clear waters of river yamuna. Unmindful of their nakedness, later they came out of river to riverbank only to find their robes missing. They again went into riverwater drowning their body, keeping their heads atop the sheet of water and started imploring upon that boy to return their cloths held in his lap,. That being the known episode, how they besought their cloths - by wheedling or by worshipping?

Owing to lack of actual flowers in that midstream, those au naturel milkmaids worshipped that boy with flowers called their eyes, which flowery eyes then glimmered feebly as they fluttered with coyness, yet surcharged with spurting romance. Hence, let that boy worshipable in anyway, keshava, safeguard us all.

### *Word analysis and exposition*

2-3. vimale yAmune payasi majjatInAM= in pristine, of river yamuna, waters, those that are taking a dip; va~NcitAni aMshukAni= those who are duped, of their cloths;

anunaya padaiH yAcantInAM = those with pacifying, words, imploring [to give back their cloths]; gopa strINAM = of milkmaids [whose eyes are]; lajjA lolaiH= with coyness, fluttering;

as such;

alasa vilasaiH = that are feebly, glimmering; unmiShat pa~NcabANaiH= upsurging, romanticism [five arrows here are metonymic for romance – not lovegod, as such]; nayana kusumaiH = with such, eyes [of milkmaids], called flowers;

arcitaH = one who is worshipped; devaH keshavo naH pAyAt = such a self-resplendent god, keshava, us, protect.

### *Source commentary*

This verse reflects the madhura bhakti of the poet for he penned this transforming himself as a milkmaid worshipping that keshava, shunning all bodily inhibitions, and drowning himself in the stream of sapphirine hue of that boy that is akin to yamuna waters .

In this verse the words majjatInAm, yAchantInAm are used in accordance with the rule of pANini - acChInadyornum – aSTa 7- a 1 pA, 8o th sUtram . That is num Agamam at shatR pratyaya – indicates the grammarian’s standpoint of this poet.

The import of this verse is vastrAkarSaNa yoga dhyAnam , as contained in gopAla kRShNa mantra rAjam as indicated by sanatKumAra samhita:

## **Kṛṣṇa-karṇāmṛta 2.4**

मातर्नातः परम् अनुचितम् यत् खलानाम्  
पुरस्तात्  
अस्ताशङ्कम् जठरपिठरी पूतये नर्तितसि।  
तत् क्षन्तव्यम् सहजसरले वत्सले वाणि कुर्याम्  
प्रायश्चित्तम् गुणगणनया गोपवेषस्य विष्णोः॥

*mātar nātaḥ param anucitam yat khalānām  
purastāt*

*astāśaṅkam jaṭharapiṭharī pūrtaye nartitāsi |*

tat kṣantavyam sahaṣasale vatsale vāṇi kuryām  
prāyaścittam guṇagaṇanayā gopaveśasya viṣṇoḥ ||

*English rendering*

Oh, goddess saraswati, thou art naturally gentle and most benevolent one; but I, oh, motherly goddess, made you to dance before loutish people suppressing my conscience; there is no other unbefitting act than this; I may please be excused, because I did so just to fill the mud-pot called my stomach; but, how do I atone for my misdeed towards you? Oh, yes, I will make amends in extolling the merited deeds of viShNu in the form of a baby cowboy, verily by bringing you into play. [2-4]

Similar is the prayer of bammera pothana to goddess srasvati in Telugu bhAgavata purANam

*Word analysis and exposition*

2-4. hè mAtaH vANi = oh, mother, saraswati; sahaṣa sarale = [thou art] naturally, gentle; vatsale = oh, motherly one;

such as you are, I with;

asta Asha~NkaM = with declined, qualms; khalAnAM purastAt= loutish, before;

jaThara piTharI pUrtaye= stomach, [called] a small mud-pot, to fill it;

nartitA asi = made [you] to dance, you are [by me];

[iti ] yat= that which fact is there;

ataH param anucitaM [kAryam] na [asti] = than that, [another] unbefitting [deed] is not there;

tat kShantavyaM= that [unbefitting deed], may please be excused;

then how do I atone for those misdeeds;

viShNoH gopa veShasya = towards viShNu , in a cowboy's getup; guNa gaNanayA = by extolling his merited deeds; prAyashcittaM kuryAM= atonement, I will undertake.

## Kṛṣṇa-karṇāmṛta 2.5

अङ्गुल्यग्रैररुणकिरणैर्मुक्तसंरुद्धरन्ध्रम्  
वारम् वारम् वदनमरुता वेणुमापूरयन्तम्।  
व्यत्यस्ताङ्घ्रिम् विकचकमलच्छायविस्तारिनेत्रम्  
वन्दे बृन्दावनसुघरितम् नन्दगोपालसूनुम्॥

*aṅgulyagrairaruṇakiraṇairmuktasaṁruddharandhram  
vāram vāram vadanamarutā veṇumāpūrayantam |  
vyatyastāṅghrim vikacakamalacChāyavistārinetram  
vande br̥ndāvanasucaritam nandagopālasūnum ||*

### English rendering

At the outset let me salute the son of the cowherd nanda , who perchance is the bounty bestowed on the cows, cowherds and milkmaids of brindavana for their merited deeds; who with his wide eyes that in the hue of fully blown roseate lotuses cursorily searching for listeners; and who standing cross-legged fills breath in his flute mohana-vamshi, rapidly moving his fingers on the key-holes of that flute, while the edges of those fingers shimmer with a roseate gleam. [2-5]

### Word analysis and exposition

2-5. aruNa kiraNaiH a~Nguli agraiH = those that have reddish, shimmer, with such finger edges; mukta saMruddha randhraM = closed, opened, holes [key-holes of flute];

vAraM vAraM vadana marutA veNum ApUrayantam = again, and again, with mouth's, air, flute, one who is filling;

vyatyasta a~NghriM= crosswise, legged - footed – kriShNa transversely places the toes of right foot on the dorsum of left foot while playing flute;

vikaca kamala cChAya vistAri netraM = fully blown up, like the hue of lotuses, very wide, eyes – one having them;

br̥^indAvana= for the cowherds, cows and milkmaids of brindavana, sucaritaM = as if he is the boon;

or, sucaritaM = he who moved freely with one and all in brindavana; nanda gopAla sUnum= nanda , cowherd's, son; vande = I salute.

## Kṛṣṇa-karṇāmṛta 2.6

मन्दम् मन्दम् मधुरनिन्दैर्वेणुमापूरयन्तम्  
 बृन्दम् बृन्दावनभुवि गवाम् चारयन्तम् चरन्तम्।  
 चन्दोभागे शतमखमखध्वंसिनाम् दानवानाम्  
 हन्तारम् तम् कथय रसने गोपकन्याभुजङ्गम्॥

mandam mandam  
 madhuraninadairveṇumāpūrayantam  
 bṛndam bṛndāvanabhuvī gavām cārayantam carantam |  
 candobhāge śatamakhamakhadhvaṁsinām dānavānām  
 hantāram tam kathaya rasane gopakanyābhujāṅgam ||

### English rendering

Speak, oh tongue, speak about him who flutes sweet and mellifluous melodies in not too loud a tune; speak of him who wanders in the woodlands of brindavana and meanders with cows while they graze; speak of him who is the annihilator of those demons that impinge the Vedic rituals aimed at Indra and others; speak, oh, tongue, of him who is an immortal inamorato of milkmaids of brindavana. [2-6]

### Word analysis and exposition

2-6. hē rasane = oh, my tongue; mandaM mandaM= mandram mandram = not too loud a tune; madhura ninadaiH veNum ApUrayantaM= with sweet, mellifluous, melodies, flute, one who is fluting; bR^indAvana bhuvi= in brindavana woodlands; gavAM bR^indaM cArayantaM = cow, herds, one who is making them to graze; carantam= one who is moving thereabout, as well;

chando bhAge= in the matter of sharing Vedic ritual oblations – and in disputes arising there from;

shata-makha= Indra's; makha dhvaMsinAM dAnavAnAM = Vedic ritual, destroyers, demons; hantAraM = one who is an eliminator of those demons; taM gopa-kanyA = about him, who for milkmaids; bhuja~Ngam= a sneaky lover – for snake sneaks on it shoulders - uncaught; kathaya = [oh, tongue] you say.

## Kṛṣṇa-karṇāmṛta 2.7

णीमूले  
विरचितघनश्यामपिङ्गावचूडो  
विद्युल्लेखावलयित इव स्निग्धपीताम्बरेण।  
माम् आलिङ्गन् मरकतमणिस्तम्भगम्भीरबाहुः  
स्वप्ने दृष्टस्तरुणतुलसीभूषणो नीलमेघः॥

*veṇīmūle  
viracitaghanaśyāmapin̐chāvacūḍo  
vidyullekhāvalayita iva snigdhapītāmbareṇa |  
mām āliṅgan marakatamaṇistambhagambhīrabāhuḥ  
svapne dṛṣṭastaruṇatulasībhūṣaṇo nīlameghaḥ ||*

### English rendering

With a dark cloudlike coiffure, tucked with a beautiful peacock feathers, falling a little onto his forehead; with a dark cloudlike body wrapped up in smooth ochreish silks, as if a dark cloud is enwrapped with electric streaks; with a dark cloudlike chest adorned with new leaflets of tulasi, whose greenness is reflected on his gritty arms making them to look like great emeraldine columns, such as he is he embraced me with those arms – so I saw in a dream. [2-7]

### Word analysis and exposition

2-7. veNI mUle = coiffure, at the base of its frontal end dangling on forehead; viracita = well decorated; ghana shyAma pi~NCha avacUDaH = blueblack, peacock feather, one who has it as hair decoration; snigdha pIta ambareNa= [who has a wraparound] of smooth, ochreish, silks; vidyut lekha valayita iva [nIla meghaH]= electric, streaks, wrapping around, as though, a dark cloud; taruNa tulasI bhUShaNaH= new, tulasi leaves [garland], one who is wearing; nIla meghaH = one who is very beautiful like a very dark cloud – applicable to other items like coiffure, arms, chest etc; marakata maNi stambha gambhIra bAhuH = with his emeraldine, columns like, gritty, arms; mAm Ali~Ngan svapne dR^iShTaH= me, embracing, in dream, I saw.

### Source commentary

kriShNa has not embraced the poet. These are not the words of the poet, but they are the words of rAdha with a girlfriend – rAdja vachana, Or the words of one milkmaid with another milkmaid. Or, they are the words of any common girl meditating on gopAla kriShNa . The import of this verse has a bearing on gopAla kriShNa ShoDashAksharI mantra dhyanam – as said in santkumAra samhita. Cf.

## Kṛṣṇa-karṇāmṛta 2.8

कृष्णे हत्वानिचयनिचयम् कूलकुङ्जाधिरूढे  
मुग्धा काचिन्मुहुरनुनयैः किम्विति व्याहरन्ती।  
सभ्रूभङ्गम् सदरहसितम् सत्रपम् सानुरागम्  
घाया शौरैः करतलगतान्यम्बराणि आचकर्ष॥

*kṛṣṇe hṛtvānicayanicayam kūlakujādhirūḍhe  
mugdhā kācinmuhuranunayaiḥ kimnviti vyāharantī |  
sabhrūbhaṅgam sadarahasitam satrapam sānurāgam  
cāyā śaureḥ karatalagatānyambarāṇi ācakarṣa ||*

### English rendering

When kriShNa stole the cloths of bathing milkmaids and ascended a tree on the riverbank and sat on a branch shrouded in the leaves with those cloths in his lap, some naïve girl started pleading with him saying repeatedly ‘what is this... what is this...’, that too with a chagrined face on which eyebrows are knitted, a little smile along with some coyness and fondness are present, as well. But it is of no use. Then, thinking that begging him is futile, she started grabbing cloths from his hand. That effort has also become slippery, because she dragged cloths from the image of kriShNa reflected on the sheet of Yamuna waters, who she had been addressing this far. Thus she became hopeless and helpless. [2-8]

### Word analysis and exposition

2-8. kR^iShNe nicaya nicayaM hR^itvA= kriShNa , cloths, heap, on stealing; kUla ku~Nja adhirUDhe sati= on riverbank, a shrouded tree, ascended and sat there; kAcit mugdhA = someone, a naive damsel – who could not locate kriShNa in the tree shrouded with leaves; muhuH anunayaiH= repeatedly, requesting him; kiM nu iti= by saying ‘ what is this;

sa bhrU bha~NgaM= with, eyebrows, knotted; sa dara hasitaM= with a little, smile; sa trapaM= with some coyness; sa anurAgaM = with some fondness ; vyAharantI = she had been requesting him; but;

chAyA shaureH= from reflected, kriShNa – on the sheet of water; kara tala gatAni ambarANi= in hand, that have gone in, cloths; AcakarSha = she pulled back.

### Source commentary

The import of this verse is vastrAkarSaNa yoga dhyAnam , as contained in gopAla kRShNa mantra rAjam as indicated by sanatkuAra samhita: ibid: 2-3.

## Kṛṣṇa-karṇāmṛta 2.9

अपि जनुषि परस्मिन्नात्पुण्यो भवेयम्  
तटभुवि यमुनायास्तादृशो वंशनालः।  
अनुभवति य एष श्रीमदाभीरसूनोः  
अधरमणिसमीपन्यासधन्याम् अवस्थाम्॥

*api januṣi parasminnāttapuṇyo bhaveyam  
taṭabhuvi yamunāyāstādr̥śo vaṁśanālah |  
anubhavati ya eṣa śrīmadābhīrasūnoḥ  
adharamaṇisamīpanyāsadhanyām avasthām ||*

*English rendering*

There are numerous bamboo groves on the riverbanks of yamuna, but only one hollowed stem is merited to be placed on the jewel called the lower lip of that cow herder's son who bestows any kind of wealth, thus that hollowed stem is enjoying a hallowed state. Can I, with any acquired merit, take birth in any forthcoming births, at least as a bamboo stem on the riverbank of yamuna to get such a consecrated birth?

*Word analysis and exposition*

2-9. ya eSha vaMsha nAlaH= this one, which is, a bamboo, hollow stick; shrImat AbhIra sUnoH= of wealth-giving, cow herder's, son; adhara maNi samIpa nyAsa= at lips, called jewels, nearby, by placing; dhanyAM avasthAm anubhavati = hallowed, state, it is getting; tAdR^isaH = likewise; yamunAyAH taTa bhuvi vaMsha nAlaH = on yamuna river's, banks, bamboo, stick; parasmin januShi api= in another, birth, even; Atta puNyo= acquired, merited one; api bhaveyaM = whether, can I become.

## Kṛṣṇa-karṇāmṛta 2.10

अयि परिचिनु चेतः प्रातरम्भोजनेत्रम्  
कबरकलितचङ्छत्पिङ्छदामाभिरामम्।  
बलभिदुपलनीलम् वल्लवीभागधेयम्  
निखिलनिगमवल्लीमूलकन्दम् मुकुन्दम्॥

*ayi paricinu cetaḥ  
prātarambhajanetram  
kabarakalitacañchatpīñchadāmābhirāmam |  
balabhidupalanīlam vallavībhāgadheyam  
nikhilanigamavallīmūlakandam mukundam ||*

*English rendering*

Oh, heart, always keep that mukunda abreast, envisioning his broad eyes akin to the just sprung lotuses with the day-spring; his beautiful knot of glowing peacock feathers knotted on his coiffure; his conformation brilliantly sparkling like an indra-nīla-Mani , a choicest and rare aquamarine gem; a serendipitous find of milkmaids in brindavana, and who forms the rootstock of all the creepers called scriptures. [2-10]

*Word analysis and exposition*

2-10. ayi cetaH = oh, heart; prAtaH ambhoja netraM = [one who is having] morning time, lotuslike, eyes – lalia ambhoruha netra ; kabara kalita ca~Ncat= in coiffure, well decorated, glowing, pi~Nha dAma= with a handful of peacock feathers; abhirAmam = one who is beautiful with them; balabhid upala nīlaM= Indra, bluish, gem like – glowing like indranīla Mani – samujwala paurandra nīla gAtra ; vallavi bhAgadheyaM= milkmaids', serendipitous find – gopa ramaNi lAvaNya pAtra ; nikhila nigama vallI mUla kandaM = for all, scriptures, called creeping plants, for their roots, rootstock; mukundam paricinu = let kriShNa be, maintained as a familiarity – always keep him abreast.

**Kṛṣṇa-karṇāmṛta 2.11**

अयि मुरलि मुकुन्दस्मेरवक्त्रारविन्द  
श्वसनमधुरसंजडे त्वाम् प्रणम्याद्य याचे।  
अधरमणिसमीपम् प्राप्तवत्याम् भवत्याम्  
कथय रहसि कर्णे मद्दशाम् नन्दसूनुः॥

*ayi murali mukundasmeravaktrāravinda  
śvasanamadhrasamñie tvām praṇamyādya yāce |  
adharamaṇisamīpam prāptavatyām bhavatyām  
kathaya rahasi karṇe maddaśām nandasūnoḥ ||*

*English rendering*

I am aware, oh, flute, that you are well aware of the sweetness of the breath of that smiley and lotusy face of mukunda; as such I reverently beg you to whisper sweetly and sub rosa into the ear of the son of nanda about my wretched state, whenever you are closely drawn to his jewelry lower lip for fluting. [2-11]

*Word analysis and exposition*

anvaya: ayi murali! nanda sUnoH karNe rahasi mat dashAM kathaya.

2-11. mukunda smera vaktra aravinda = of mukunda , smiley face, called a lotus; shvasana madhura saMj~ne= breath's, honey like, one who knows it – the flute;

ayi murali= oh, flute;

adya tvAM praNamya yAce = now, to you, on saluting, I am begging;

bhavatyAM adhara maNi samIpaM prAptavatyAM satyAm= by you, [when you are at his] lower lip, called [which lower lip is such] a jewel, very nearly, on your going – when he lifts you up to his lower lip called padma rAga maNi and you are very close to it ready for fluting; nanda sUnoH karNe= in that nanda's son's, ear; mat dashAM rahasi kathaya = my, pitiable state, sub rosa , you tell him.

## Kṛṣṇa-karṇāmṛta 2.12

सजलजलदनीलम् वल्लवीकेलिलोलम्  
तसुरतरुमूलम् विद्युदुल्लासिचेलम्।  
सुररिपुकुलकालम् सन्मनोबिम्बलीलम्  
नतसुरमुनिजालम् नौमि गोपालबालम्॥

*sajalajaladanīlam vallavīkelilolam  
śritasuratarumūlam vidyudullāsicelam |  
suraripukulakālam sanmanobimbālīlam  
natasuramunijālam naumi gopālabālam ||*

### English rendering

Let me revere that cowboy gleaming in sapphirine hue akin to a raincloud; ever enamoured in the sports with milkmaids, a celestial tree sheltering all gods; glitter of whose yellow silk robes makes the lightning to glitter; a halter of the time of gods' enemies, namely the demons; a reflective on the mirror like minds of high-souled dedictees according as their thinking as jIvachaitanyam, antaryAmi, pratyak tattva and what not, as such one who has hosts of gods and saints bowing before him. [2-12]

### Word analysis and exposition

anvaya: naumi gopAla bAlam

2-12. sa jala jalada nīlaM = with water, cloud, one in such a blueblack shade of a raincloud; vallavI keli lolaM = with milkmaids, in sports, one who is enamoured;

shrIta sura taru mUlaM= one who is ensconced, in gods', tree - at the base of pArijAta tree;

or, one who is the base of a tree to all gods - sura-taru-mUlam; under which gods take shelter – sura shrIta ; hence he is shrIta – a shelterer, not a sheltered one;

vidyut ullAsi celam= lightning like, fluttering, one having such a robe;

or, whose robe's glitter makes the lightning to fulgurate;

sura ripu kula kAlaM = for gods, enemies, host, the End-Timer – like time-ending yama ;

sat manas bimba llaM = in high-souled dedicates, minds, reflection, who causes sportively;  
 nata sura muni jAlaM = bowing, gods, saints, one who has such hosts;  
 naumi gopAla bAlaM = I revere that cow boy.

*Source commentary*

The import of this verse is gopAlakriShNa dwAdasha aksharI mantra dhyaanam :

### Kṛṣṇa-karṇāmṛta 2.13

अधरबिम्बविडम्बितविद्रुमम्  
 मधुरवेणुनिनादविनोदिनम्।  
 कमलकोमलकम्रमुखाम्बुजम् कम् अपि गोपकुमारम् उपास्महे॥

*adharabimbaviḍambitavidrumam  
 madhuraveṇuninādavīnodinam |  
 kamalakomalakamramukhāmbujam  
 kam api gopakumāram upāśmahe ||*

*Word analysis and exposition*

anavaya: kam api gopa kumAram upAsmahe

2-13. adhara bimba viDambita vidrumaM = by his lower lip, despised is, the coral; madhura veNu ninAda vinodinam = mellifluous, flute, with melodies, one who is enraptured; kamala komala kamra mukha ambujaM = lotus like, delicate, beautiful, one with such a lotus face; kam api = someone who is a; gopa kumAram = cowboy; upAsmahe = we adore.

### Kṛṣṇa-karṇāmṛta 2.14

अधरे विनिवेश्य वंशनालम्  
 विवराण्यस्य सलीलम् अङ्गुलीभिः।  
 मुहुर् अन्तरयन् मुहुर् विवृण्वन्  
 मधुरम् गायति माधवो वनान्ते॥

*adhare viniveśya vaṁśanālam  
 vivarāṇyasya salīlam aṅgulībhiḥ |  
 muhur antarayan muhur vivṛṇvan  
 madhuram gāyati mādhave vanānte ||*

*English rendering*

Seek shelter of that boy who placing his flute mohana-vamshi on his lips; oft-closing and oft-opening the holes of that flute with his little fingers, he is mellisonantly fluting in the midst of brindavana gardens; seek ye first the kingdom of that music, and all these things shall be added unto you... [2-14]

### *Word analysis and exposition*

anvaya: vanAnte mAdhavo madhuraM gAyati

2-14. adhara vaMsha nAlaM viniveshya = on lips, bamboo, hollow stem – the flute mohan vamshi , on keeping; asya vivaraNi sa lIla a~NgulIbhiH = muhuH antaryam = repeatedly, closing; = muhuH vivR^iNvan = repeatedly, opening; mAdhavaH= mA+dhava= mother's husband, goddess lakshmi's husband– viShNu in the form of kriShNa; vana ante = in woodlands [of brindavana], in the midst of– here ante means 'midst of', not at fringe lands of brindavana; madhuraM gAyati = beautifully, singing – fluting; [ tam bAlam AshrayethA = let us seek shelter of that boy].

### *Source commentary*

There are hardly three texts still put to use by singers and dancers in kriShNa bhakti ; 1] jayadeva gItagovindam; 2] shrI kriShNa karNAmaRitam; 3] sadAshiva brahmendra swamy's kirtans.

In regard to the above stanza depicting kriShNa 's fluting the following kirtana of sadAshiva brahmendra swamy is to be remembered here:

### **Kṛṣṇa-karṇāmṛta 2.15**

वदने नवनीतगन्धवाहम् वचने तस्करचातुरीधुरीणम्।  
नयने कुहनाश्रुम् आश्रयेथाः चरणे कोमलतण्डवम् कुमारम्॥

*vadane navanītagandhavāham  
vacane taskaracāturīdhurīṇam |  
nayane kuhanāśrum āśrayethāḥ  
caraṇe komalatāṇḍavam kumāram ||*

### *English rendering*

Let us take shelter of that boy.

In self-opposed thinking : But is he just a boy, for his mouth is redolent of just consumed fresh butter – no boy consumes that much butter; by speech he seems to an expert in the faltering speech of a purloiner – while any boy is straight to shoulder; by his eyes he is pseudoly rheumy at the taunts and twits of his mother yashoda for his pinches and pilfers – while every boy sheds tears honestly; by his feet he seems to be a lilting tripper of his light fantastic toe – while any boy falters, fumbles and falls... paradoxically a double standard personality, or what...

In conclusion : hook on to him, then you will know... first take shelter...

*Word analysis and exposition*

2-15. vadane navanIta gandha vAhaM = in mouth, fresh butter's, smell, one who is redolent with; vacane taskara cAturI dhurINam = by speech, purloiner's, falter, one who is an expert in; nayane kuhana ashrum = in eyes, pseudo, rheumy; caraNe komala tANDavaM = by feet, liltily, dancing; kumAram AshrayethA= such a boy's [shelter], let us seek his shelter.

*Source commentary*

The import of the verse is shrI gopAla kriShNa ekAdasha akshara mantra dhyAnam , as contained in sanatKumAra samhita :

**Kṛṣṇa-karṇāmṛta 2.16**

अमुनाऽखिलगोपगोपनार्थम् यमुनारोधसि  
नन्दनन्दनेन।

दमुना वनसम्भवः पपे नः किमुनाऽसौ शरणार्थिनाम् शरण्यः॥

*amunā'khilagopagopanārtham  
yamunārodhasi nandanandanena |  
damunā vanasambhavaḥ pape naḥ  
kimunā'sau śaraṇārthinām śaraṇyaḥ ||*

*English rendering*

This boy, the son of nanda, once drank the wildfire caused on the riverbank of yamuna as easily as drinking water; this he did only to protect all the community of cows and cowherds; then, will he not become our protector too, as we are ardently seeking his shelter and protection? He will... firstly let us seek his shelter... [2-16]

*Word analysis and exposition*

2-16. nanda nandanena = by the son of nanda ; amunA = by that one, that boy; akhila gopa gopana arthaM = all, cowherds, for protecting; yamunA rodhasi= on yamuna, riverbanks; vana sambhavaH damunA = in woods, arisen, wildfire; pape = had been drunk – isn't it; asau = such as he is; sharaNArthinAM = shelter, seekers; naH = such as we are, for us; sharaNyaH = our shelterer; na kimu = will not he become [our shelterer] or what.

*Source commentary*

Alliteration is in the word munA occurring four times in four foots.

## Kṛṣṇa-karṇāmṛta 2.17

जगदादरणीयजारभावम् जलजापत्यवचोविचारगम्यम्।  
तनुताम् तनुताम् शिवेतराणाम् सुरनाथोपलसुन्दरम् महो नः॥

*jagadādarāṇīyajārabhāvam  
jalajāpatyavacovicāragamyam |  
tanutām tanutām śivetarāṇām  
suranāthopalasundaram maho naḥ ||*

*English rendering*

Let that vasty sapphirine brilliance, namely kriShNa named paramArtha tattvam , which acquired a philanderer's stature in the parlance of commoners, but which philandering is viewed altogether differently by sagacious persons, for that so-called fornicator is knowable only through the words of child of lotus, namely brahma, keep the tenuity of our non-blissful situations as a tenuity itself. [2-17]

*Word analysis and exposition*

2-17. jagat AdaraNIya jAra bhAvaM = by world, acceptable, philandering disposition, such a thinking – accepted by sagacious people, hence it is acceptable to commoners;

jalaja apatya vaco vicAra gamyam= lotus, born one [brahma], by his words [by Veda-s alone], by their examination, one who is attainable by them;

sura nAtha upala sundaraM = like, indra-nIla jewel, one whose self-resplendence is such;

mahaH = such a great sapphirine brilliance - kriShNa named paramArtha tattvam ;

naH shiva itarANAM tanutAM= our, blissful situations, other than, [and their] tenuity; tanutAM = let [that brilliance] keep as a tenuity itself.

## Kṛṣṇa-karṇāmṛta 2.18

या शेखरे श्रुतिगिराम् हृदि योगभोजाम्  
पादाम्बुजे च सुलभा व्रजसुन्दरीणाम्।  
सा कापि सर्वजगताम् अभिरामसीमा  
कामाय नो भवतु गोपकिशोरमूर्तिः॥

*yā śekhare śrutigirām hṛdi yogabhojām  
pādāmbuje ca sulabhā vrajāsundarīṇām |  
sā kāpi sarvajagatām abhirāmasīmā  
kāmayā no bhavatu gopakiśoramūrtiḥ ||*

*English rendering*

There is 'Something' which is the liminary beauty for all the beautiful things in all worlds put together, is readily self-manifest in the form of a cow-herder's son; at the helm of Vedic utterances; in the hearts of sagacious people, and at the lotus feet of milkmaids of vraja village, as such, that 'something', namely the sapphirine brilliance, may accord prosperity to all of us. [2-18]

### *Word analysis and exposition*

anvaya: sA gopa kishora mUrtiH naH kAmAya bhavatu

2-18. kApi = that 'something' [the form of that cowboy, which is ]; sarva jagatAM abhirAma = in all, worlds for all pleasant things - available in all worlds; sImA = is the limit – his beauty becomes the liminary to all beautiful things in all worlds are put together;

gopa kishora mUrtiH = one in cowherd's, cub's, form;

yA= which form - is evident;

shruti girAM shekhare = scriptures, words, is at the helm of;

yoga bhojAM hR^idi = yogic practices, those that are practising – sagacious people, in hearts;

vraja sundarINAm pAda ambuje ca= vraja village's, of beauties, at their feet, that are like lotuses, also;

sulabhA= easily [obtainable, self-evident];

sA gopa kishora mUrtiH= that, cow herder's, cub's, form - entity;

naH kAmAya bhavatu = our, prosperity, let it become, let it bestow.

### *Source commentary*

Usually poets will be describing gods, nakha-shikha paryantam, shikha-nakha paryantam - tip to toe, or vice versa; here the poet is placing that 'something' at top of Vedic sayings, at middle of sage's hearts and at the feet of milkmaids – intending to portray him as omnipresent – sarva vyApaka .

## Kṛṣṇa-karṇāmṛta 2.19

अत्यन्तबालम् अतसीकुसुमप्रकाशम्  
दिग्वाससम् कनकभूषणभूषिताङ्गम्।  
विस्त्रस्तकेशम् अरुणाधरम् आयताक्षम्  
कृष्णम् नमामि मनसा वसुदेवसूनुम्॥

*atyantabālam atasikusumaprakāśam  
digvāsasam kanakabhūṣaṇabhūṣitāṅgam |  
visrastakeśam aruṇādharam āyatākṣam  
kṛṣṇam namāmi manasā vasudevasūnum ||*

### English rendering

Why should I delve deep into the indecipherable vedantic sayings, inaccessible hearts of sages, or on the ultramundane feet of milkmaids to find a little boy? He is right before me as a very youngling whose outfit is as naked as the quarters of compass, who in his hue is like a black atasi flower; decorated with golden ornaments; head-hair hanging loose; lips roseate and eyes very broad and wide. Let me heartily adore that boy. [2-19]

### Word analysis and exposition

anvaya: manasA vasudeva sUNum kR^iShNaM namAmi

2-19. atyanta bAlam = very, young; atasI kusuma prakAsham = a black flower, one having such blackish hue; dik vAsaM = quarters, are his cloths - stripped down to skin; kanaka bhUShaNā bhUShita a~Ngam = with gold, ornaments, decorated, limbs; visrasta kesham = hanging loose, hair; aruNa adharam= reddish, lipped; Ayata akSham= broad, eyed one; manasA vasudeva sUNum kR^iShNaM namAmi = heartily, at such a son of vasudeva, namely kriShNa, I adore.

## Kṛṣṇa-karṇāmṛta 2.20

हस्ताङ्घ्रिनिक्वणितकङ्कणकिङ्किणीकम्  
मध्ये नितम्बम् अवलम्बितहेमसूत्रम्।  
मुक्ताकलापमुकुलीकृतकाकपक्षम्  
वन्दामहे व्रजचरम् वसुदेवभाग्यम्॥

*hastāṅghrinikvaṇitakaṅkaṇakiṅkiṇīkam  
madhye nitambam avalambitahemasūtram |  
muktākālāpamukulīkṛtakākapakṣam  
vandāmahe vrajacaram vasudevabhāgyam ||*

### English rendering

Is he not ravishing while moving about in vraja village with tintinnabulating golden annuli on wrists and chains of bells on his ankles, a golden thread hanging loose on his buttocks, strings of pearl tucked in his coiffure with sides pitch black like the wings of crow – if yes, let us adore that godsend of his father vasudeva . [2-20]

*Word analysis and exposition*

anvaya: vraja caraM vasudeva bhAgyam vandAmahe

2-20. hasta a~Nghri nikvaNita ka~NkaNa ki~NkiNikaM = on wrist, on ankles, tintinnabulating, golden annuli, anklets with chains of small bells; madhye nitambam avalambita hema sUtram = across, on buttocks, dangling, golden, thread; mukta kalApa mukulI kR^ita = with pearl-strings, adorned, well-tucked [coiffure]; kAka pakShaM = crows, wings – sides of head hair hanging loose on sides like blackish crows wings; vraja caraM vasudeva bhAgyam= in vraja village, one who moves about, that one who is his father vasudeva's , fortune; vandAmahe = I adore such boy.

*Source commentary*

The import of the verse is shrI gopAla kR^iShNa aShTAKsharI mantra dhyAnam , as contained in sanatKumAra samhita :

**Kṛṣṇa-karṇāmṛta 2.21**

बृन्दावनद्रुमतलेषु गवाम् गणेषु  
वेदावसानसमयेषु च दृश्यते यत्।  
तद् वेणुनादनपरम् शिखिपिङ्गचूडम्  
ब्रह्म स्मरामि कमलेक्षणम् अभ्रनीलम्॥

*bṛndāvanadrumataleṣu gavām gaṇeṣu  
vedāvasānasamayēṣu ca dṛśyate yat |  
tad veṇunādanaparam śikhipiṅgacūḍam  
brahma smarāmi kamalekṣaṇam abhraṇīlam ||*

*English rendering*

That entity manifest at the feet of trees in brindavana woodlands, palpable amongst herds of cows, conspicuous in upanishad-s , is explicit in the form of sapphirine radiance that which is always enraptured in the melodies of flute, wearing a headgear of peacock's feathers, eyes lotusy and hue blueblack like the sky... he is none else than brahma , the paramArtha tattva ... whom else do you want... let us ruminate on that sapphirine entity... [2-21]

*Word analysis and exposition*

anvaya: kamaleIkShaNam abhraṇIlaM brahma smarAmi

2-21. yat = which entity; vR^indAvana druma taleShu = in brindavana, trees, at their bases; gavAM gaNeShu= among cows, herds of; veda avasAna samayeShu ca = Veda-s, at their end-parts, also – in Vedanta; dR^ishyate= being seen, self-evident; tat = that entity; veNu nAdana paraM = in flute, melodies, one that is enraptured; shikhi pi~Ncha cUDaM = peacock's feathers, one which got them as headgear; kamala IkShaNam = lotus, eyed one; abhra nIlam = like sky, blueblack; brahma= [that itself is] brahma – paramArtha tattva; smarAmi = I ruminate on it.

## Kṛṣṇa-karṇāmṛta 2.22

व्यत्यस्तपादम् अवतंसितबर्हिर्बर्हम्  
साचीकृतानननिवेशितवेणुरन्ध्रम्।  
तेजः परम् परमकारुणिकम् पुरस्तात्  
प्राणप्रयाणसमये मम सन्निधत्ताम्॥

*vyatyastapādam avataṁsitabarhibarham  
sācīkṛtānananiveśitaveṇurandhram |  
tejaḥ param paramakāruṇikam purastāt  
prāṇaprayāṇasamaye mama sannidhattām ||*

### English rendering

Let that highly benevolent super-radiance, legs kept crosswise while fluting, decorated with peacock's plumage, flutes' holes placed transversely on his lips, show up at least at the time of the departure of my lives. [2-22]

### Word analysis and exposition

anvaya: paraM tejaH prANa prayANa samaye mama purastAt sannidhattAm

2-22. vyatyasta pAdam = crosswise, legged; avataMsita barhi barhaM = decorated with peacock's, plumage; sAcI kR^ita = made, transverse; Anana niveshita = on face, placed; veNu randhram = flute's, holes; parama kArUNikaM= highly, benevolent; paraM tejaH= that super, radiance; prANa prayANa samaye= at lives, departing, time ; mama purastAt sannidhattAm= in my, presence, let it be there.

### Kṛṣṇa-karṇāmṛta 2.23

घोषप्रघोषशमनाय मथोगुणेन  
मध्ये बबन्ध जननी नवनीतघोरम्।  
तद्धन्धनम् त्रिजगताम् उदराश्रयाणाम्  
आक्रोशकारणम् अहो नितराम् बभूव॥

*ghoṣapraghoṣaśamanāya mathoguṇena  
madhye babandha jananī navanītacoram |  
tadbandhanam trijagatām udarāśrayāṇām  
ākrośakāraṇam aho nitarām babhūva ||*

*English rendering*

To silence the hue and cry of milkmaids about the butter-thieving activity of this boy, his mother yashoda once fastened him to a pounding stone tying a churner's rope at his middle. Though that boy is least irked with that fastening, the triad of worlds abiding in his belly felt an unbearable oppressive fastening of hangman's noose around their necks, alas... [2-23]

*Word analysis and exposition*

2-23. ghoSha praghoSha shamanAya = hue, and cry [of milkmaids], in order to silence; janani = mother yashoda ; navanIta coram = thief, of butter; matho guNena= with churning stick's, rope; madhye babandha = in his middle [at waistline], tied him [to pounding stone]; tat bandhanaM = that, fastening; udara AshrayANAm = in belly, those that are abiding; tri jagatAm = for triad of worlds; nitarAM Akrosha kAraNam babhUva = unbearable, oppressive, cause, it became; aho = alas.

### Kṛṣṇa-karṇāmṛta 2.24

शैवा वयम् न खलु तत्र विचारणीयम्  
पङ्चाक्षरीजपपरा नितराम् तथापि।  
चेतो अस्मदीयम् अतसीकुसुमावभासम्  
स्मेराननम् स्मरति गोपवधूकिशोरम्॥

*śaivā vayam na khalu tatra vicāraṇīyam  
pañcākṣarījapaparā nitarām tathāpi |  
ceto asmadīyam atasīkusumāvabhāsam  
smerānanam smarati gopavadhūkiśoram ||*

*English rendering*

We are shaivaites and we practisiers of panchadashaakshari hymn - no doubt about it; even then our heart reminisces on that pleasant faced boy in the hue of blackish atasi flower who is

the darling of his mother yashoda . [2-24]

*Word analysis and exposition*

2-24. shaivA vayaM tatra vicAraNIyaM na khalu = shaivaites , we are, in that, doubt, is not there, indeed; nitarAM pa~NcAkSharI japa parA = further more, panchAkshari hymn, we are practisers of; tathA api = even then; asmadIyam cetaH = our, heart; atasI kusuma avabhAsaM = one who is in the hue of black atasi flower; smera AnanaM = with a pleasant, face; gopa vadhU kishoram = cow herder's wife's, son - yashoda ; smarati = reminisces.

*Source commentary*

It should be asmadIyam because first foot has vayam , plural royal we, instead of madIyam - mine. - Pt. PSRA.

## Kṛṣṇa-karṇāmṛta 2.25

राधा पुनातु जगदच्युतदत्तचित्ता  
मन्थानमाकलयती दधिरिक्तपात्रे।  
तस्याः स्तनस्तवकचङ्चललोलदृष्टिः  
देवोऽपि दोहन धिया वृषभम् निरुन्धन्॥

*rādhā punātu jagadacyutadattacittā  
manthānamākalayati dadhiriktapātre |  
tasyāḥ stanastavakacaṅcalaloladr̥ṣṭiḥ  
devo'pi dohana dhiyā vṛṣabham nirundhan ||*

*Word analysis and exposition*

2-25. acyuta datta cittA = to achyuta , given, heart; dadhi rikta pAtre = in curd, lacking, vessel; manthAnam Akalayati rAdha = churning rod, one who is stirring, such a rAdha; jagat punAtu = world, let her sanctify; tasyAH stana stabaka ca~Ncala lola dR^iShTiH = on her, bosoms, bouquets like, with fitting, glances; devaH api = god, even; dohana dhiyA vR^iShabham nirundhan = to milk [a cow], with an intent, an ox, he is restraining - coaxing and combing.

In a way: rAdha jagat punAtu; devaH api jagat punAtu

In a reverie on kriShNa rAdha is churning an empty curd pot, likewise intending to milk a cow kriShNa is coaxing an ox, mulling over the bouquets called her bosoms – love is whimsical, isn't it. Let both rAdha and kriShNa in such an unified state bless the world. [2-25]

*Source commentary*

This stanza is reflected in haribhakti rasAmRita sindhu at 2nd vibhA. 4th lahari with the same opening line, but with some word changes, as an example to prauDha Anandam .

The dhavalatvam said here is the suddha-svacCha-dhava-la-hR^idaya-prakAsham of those two. This is not a stupid mindlessness of those lovers, as in common man's parlance, but it is called a mahAbhAva sthiti , where they attain manolayam in anyonyavinihita Atma sthiti . It has no kAma-gandham . In such a unified state those two will bestow the blissfulness to the world – is its import.

### Kṛṣṇa-karṇāmṛta 2.26

गोधूलिधूसरितकोमलकुन्तलाग्रम्  
गोवर्धनोद्धरणकेलीकृतप्रयासम्।  
गोपीजनस्य कुचकुम्कुममुद्रिताङ्गम्  
गोविन्दमिन्दुवदनम् शरणम् भजामः॥

godhūlidhūsarita komalakuntalāgram  
govardhanoddharaṇakelīkṛtaprayāsam |  
gopījanasya kucakumkumamudritāṅgam  
govindaminduvadanam śaraṇam bhajāmaḥ ||

#### English rendering

Let us seek shelter of that moon-faced boy who is often denominated with a prefix go, as in go-vinda, go-pAla, go-var dhana giridhAri etc, where we have to pore over Vedic sayings as to what this word go means; who with hoof-dust of cow herds spattered on his curls; limbs splattered with vermilion powder of the bosoms of milkmaids; one with a little hebetude of lifting go-var dhana giridhAri for seven days, though such feats are a sport for him. [2-26]

#### Word analysis and exposition

anvaya: govindaM sharaNaM bhajAmaH

2-26. go dhUli dhUsarita komala kuntala agraM = cows, with dust, spattered, delicate, coiffure's, ends – curls; go vardhana = cows, enriching – mountain; uddharaNa kelI kR^ita prayAsaM = in lifting up [that mountain], owing to that sport, caused, one with a little strain; gopI janasya kuca kumkuma mudrita a~NgaM= milkmaid, flocks', on bosoms,, vermilion powder, imprinted, one with such bodily limbs; indu vadanaM govindaM= moon like, one whose face is, such a go-vindam; sharaNaM bhajAmaH = shelter, let us seek.

#### Source commentary

govindam= go = oh, beasts [ dwi pAda pashavaH ]; vind [from root vid ] = be conscious of.

## Kṛṣṇa-karṇāmṛta 2.27

यद्रोमरन्ध्रपरिपूरतिविधावदक्षा  
वाराहजन्मनि बभूवुरमी समुद्राः।  
तम् नाम नाथम् अरविन्ददृशम् यशोदा  
पाणिद्वयान्तरजलैः स्नपयाम् बभूव॥

*yadromarandhraparipūrtividhāvadakṣā  
vārāhajānmani babhūvuramī samudrāḥ |  
tam nāma nātham aravindadr̥śam yaśodā  
pāṇidvayāntarajalaiḥ snapayām babhūva ||*

### English rendering

All the oceans put together failed to drench the skin pores of this boy when he was in wild-boar incarnation; such as he is, to him the poor mother yashoda could gave a bath just with a few palmfuls of water; hence we seek shelter of that lotusy eyed protector-boy of the world, since he alone makes the possible as impossible, and impossible as possible – Ascharyam vaiShNavam . [2-27]

### Word analysis and exposition

2-27. amI samudrAH= these apparent, oceans; vArAha janmani = in his wild boar, incarnation; yat= whose; roma randhra = hair follicles – skin pores; paripUrti vidhau = in filling [drenching] completely, in that activity; a+dakShA babhUvuH = not, capable, they became; taM= such as he is, him; aravinda dR^ishaM = lotusy, eyed one; nAtham nAma= world protector, such as he is; his; pANi dvaya antara jalaiH= in palms, two, inside, with water –with her palmfuls, of water; yashodA snapayAM babhUva- yashoda, his to bathe, started to.

## Kṛṣṇa-karṇāmṛta 2.28

वरमिममुपदेशमाद्रियध्वम् निगमवनेषु  
नितान्तचारखिन्नाः।  
विचिनुत भवनेषु वल्लवीनामुपनिषदर्थमुलूखलेनिबद्धम्॥

*varamimamupadeśamādrīyadhvam  
nigamavaneṣu nitāntacārakhinnāḥ |  
vicinuta bhavaneṣu vallavīnā  
mupaniṣadarthamulūkhale nibaddham ||*

### English rendering

Oh, ye, sages and saints, you all might be vexed with your delving deep into the thick forests called scriptures like upanishad -s etc for their connotative drift personified; why beating

around the bush; go to any house of milkmaids, it is there, unable to go anywhere, standing with blinking eyes of a petty-thief, for he is tied to just a pounding stone. Search there you will find that so-called connotation of scriptures. [2-28]

### *Word analysis and exposition*

anvyam: upaniShad artham ulUkhale nibaddham

2-28. nigama vaneShu nitAnta = in scriptures, called forests, up to their end [chapters]; cAra khinnAH= [you saints and sages who] have been delving deep into them, whereby [you all have become] dejected [for not clearly finding Him there];

Let me say a good word to you all, which is;

varam imam upadesham = [become] the best, [let] this, edification; AdriyadhvaM = [listen to it and] acquiesce to it; ulUkhale nibaddham upaniShad artham = to a pounding stone, tied, Upanishad-s, drift of; vallavInAm bhavaneShu = in milkmaids', houses; vicinuta = let it be searched.

## **Kṛṣṇa-karṇāmṛta 2.29**

देवकीतनयपूजनपूतः पूतनारिचरणोदकधौतः।

द्यहम् स्मृतधनञ्जयसूतःकिम् करिष्यति स मे यमदूतः॥

*devakītanayapūjanapūtaḥ  
pūtanāricaraṇodakadhautāḥ |  
yadyaham smṛtadhananajayasūtaḥ  
kim kariṣyati sa me yamadūtaḥ ||*

### *English rendering*

If I were to be sanctified by worshipping that son of lady devaki, anointed by river ganga's water flown directly from the toenail of the enemy of demoness pUtana , muse constantly over that charioteer of arjuna , what is it an errand-boy of lord yama can do to me? Nothing... no fear of routine death for we will get shAshavta Ananda on our eternal-release . [2-29]

### *Word analysis and exposition*

anvaya: sa yama dUtaH me kiM kariShyati

2-29 . [yadi] aham = [if] I am; devakI tanaya pUjana pUtaH = devaki's , son, by worshipping, sanctified; pUtana ari= demoness pUtana's , enemy – kriShNa; caraNa udaka dhautaH = with his foot's, water, anointed – anointed by ganga's water; smR^ita dhana~Njaya sUtaH = reminisced [prayed], arjuna's , charioteer; [ syAm] yadi = if I were to be; saH yama dUtaH me kiM kariShyati= that, yama's , errand-boy, in my respect, what he can do.

### Kṛṣṇa-karṇāmṛta 2.30

भासताम् भवभयैकभेषजम् मानसे मम मुहुर् मुहुर्  
मुहुः।  
गोपवेषम् उपसेदुषः स्वयम् यापि कापि रमणीयता विभोः॥

*bhāsatām bhavabhayaikabheṣajam  
mānase mama muhur muhur muhuḥ |  
gopaveṣam upaseduṣaḥ svayam  
yāpi kāpi ramaṇīyatā vibhoḥ ||*

*English rendering*

Let any, an iota at least, of the elegance of that lord be glistening recurrently in my thought process, for he is the only remedy for the disease called recurrent life and death cycle, who now presented himself donning the form of little cowboy. [2-30]

*Word analysis and exposition*

anvaya: me mAnase vibhoH yA.api kA.api ramaNIyatA bhAsatAM

2-30. svayaM gopa veSham upaseduShaH = on his own cowherd's, form, who has donned;  
vibhoH= of that lord; who is a; bhava bhaya eka bheShajaM = for worldly, fear, one and only,  
remedy; such lord's; yA.api kA.api = something, or anything; ramaNIyatA = elegance; mama  
mAnase = in my, thought process; muhuH muhuH muhuH= again, and again, and again;  
bhAsatAM = let it glisten.

### Kṛṣṇa-karṇāmṛta 2.31

कर्णलम्बितकदम्बमङ्जरी केसरारुणकपोलमण्डलम्।  
निर्मलम् निगमवागगोचरम् नीलिमानम् अवलोकयामहे॥

*karṇalambitakadambamañjarī  
kesarāruṇakapolamaṇḍalam |  
nirmalam nigamavāgagocaram  
nīlimānam avalokayāmahe ||*

*English rendering*

Let us envision that peculiar sapphirine radiance, which by its nature is immaculate and aloft the Vedic sayings, with reddish cheeks for the kadamba flower sprays are dangling from ears onto them, thus making them vermilion. [2-31]

*Word analysis and exposition*

2-31. karNa lambita = up to ears, dangling; kadamba ma~NjarI= kabamba flowers, sprays of; kesara aruNa kapola maNDalam= with vermilion colour, reddened, cheeks, area; nirmalaM = very immaculate; nigama vAk a+gocaraM = for Vedic, sayings, not, conspicuous; nllimAnam = a peculiar sapphirine bluish radiance; avalokayAmahe [avalokayAma] = we are seeing [let us see].

*Source commentary*

The import of this verse is as contained in gopAlarAja mantra, yakshopayoga prayogam :

**Kṛṣṇa-karṇāmṛta 2.32**

साचिसङ्चलितलोचनोत्पलम्  
सामिकुट्टमलितकोमलाधरम्।  
वेगवल्गितकराङ्गुलिमुखम् वेणुनादरसिकम् भजामहे॥

*sācisaṇcalitalocanoṭpalam  
sāmikuṭṭmalitakomalādharam |  
vegavalgitakarāṅgulimukham  
veṇunādarasikam bhajāmahe ||*

*English rendering*

Let us adore that connoisseur of fluting enjoying it by casting sidelong glances with his black-lotus like eyes, delicate lower lip half curved looking like half bloomed bud, and florets like fingertips rapidly closing and opening on that flute. [2-32]

*Word analysis and exposition*

2-32. sAci sa~Ncalita locana utpalaM = crosswise, flitting, eyes, called black lotuses; sAmi kuṭṭmalita komala adharam= half [curved], bud like, delicate, lip; vega valgita kara a~Nguli mukhaM= speedily, closing and opening, hand's, fingers, their tip; veNu nAda rasikaM= such one - flute, fluting, one who is a connoisseur; bhajAmahe = we adore.

### Kṛṣṇa-karṇāmṛta 2.33

स्यन्दने गरुडमण्डितध्वजे  
कुण्डिनेशतनयाधिरोपिता।  
केनचिन्नवतमालपल्लवश्यामलेन पुरुषेण नीयते॥

*syandane garuḍamaṇḍitadhvaje  
kuṇḍīneśatanayādhiropitā |  
kenacinnavatamālāpallava  
śyāmalena puruṣeṇa nīyate ||*

#### English rendering

Lo and behold, some blue-black person looking like black tamAla leaflets is spiriting away the daughter of the king of kuNDina province, namely rukmiNi, keeping her atop a chariot adorned with a labarum carrying Divine Eagle, namely garuDa , on it. [2-33]

#### Word analysis and exposition

2-33. garuDa maNDita dhvaje syandane = divine eagle, decorated, flag, of the chariot - a chariot decorated with Divine Eagle flag;

adhiropitA = one who is place on such a chariot; kuNDina Isha tanayA= kuNDina , of kingdom, king – namely bhISma , his daughter – daughter of kuNDina king bhISHma , namely rukmiNi ;

kenacit = by someone; nava tamAla pallava = some fellow who is looking like - new, black tamAla leaflets; shyAmalena puruSheNa =by a blue blackish, male person; nIyate = she is being taken away.

#### Source commentary

This verse is said to be the immediate poetic reaction of this poet on his visiting the temple of rukmiNi devi, available on the path towards bhIma-rathI [bhIma-chandrabhAga] river, from paNDuranga temple, in paNDarI-puram . The metre taken up by him is rathothata; ratha = [the metre] like a chariot; ut hatA = up, taking – going swiftly.

phaNirge – is the ancient name of paNDarI-puram , declined from Sanskrit to the present usage name. – Immortal India part 1. - Pt. PSRA.

### Kṛṣṇa-karṇāmṛta 2.34

मा यात पन्थाः पथि भीमरथ्याः दिगम्बर कोऽपि  
तमालनीलः।  
विन्यस्त हस्तोऽपि नितम्बबिम्बे धूर्त समाकर्षति चित्तवित्तम्॥

*mā yāta panthāḥ pathi bhīmarathyāḥ  
digambara ko'pi tamālanīlaḥ |  
vinyasta hasto'pi nitambabimbe  
dhūrta samākṛṣati cittavittam ||*

*English rendering*

Oh, travellers, hop not on the path of bhIma River towards pandaripuram , why because, someone is out there in birthday suit looking like blackish tamAla tree, standing with both palms on waistlines, and that rascal plunders your wealth called - hearts.

*Word analysis and exposition*

2-34. bho, pAnthAH = oh, travellers; mA yAta bhImarathyAH pathi = do, not, go, on the path of bhIma river [towards pandaripuram ]; why because; kaH api = someone who is; digambara = [some boy] in birthday suit; tamAla nIlaH = looking like blackish tamAla tree; dhUrtaH = some rascal; nitamba bimbe vinyasta hastaH api= on buttocks – on both flanks, who kept both of his hands; citta vittam= hearts, called monies; samAkarShati = he drags away.

*Source commentary*

That boy is beautiful viThala deva in sAlagrAma shilA rUpam in pandaripouram .

### Kṛṣṇa-karṇāmṛta 2.35

अङ्गनाम् अङ्गनाम् अन्तरा माधवो  
माधवम् माधवम् चान्तरेणाङ्गना।  
इत्थमाकल्पिते मण्डले मध्यगः  
सङ्जगौ वेणुना देवकीनन्दनः॥

*aṅganām aṅganām antarā mādhave  
mādhavam mādhavam cāntareṇaṅganā |  
itthamākalpite maṇḍale madhyagaḥ  
saṅjagau veṇunā devakīnandanaḥ ||*

*English rendering*

Between a damsel and a damsel there is mAdhava; between mAdhava and mAdhava there is a damsel; thus a circle of dancers has been formed; and staying in the centre of that circle that

son of lady devaki , namely mAdhava , sang well on his flute. [2-36]

*Word analysis and exposition*

2-35. a~NgaAm a~NgaAm antarA mAdhavaH = a damsel, a damsel, in between [them]  
mAdhava ; mAdhavaM mAdhavaM ca antareNa a~NgaAm = mAdhava , mAdhava , in between  
[them] a damsel; ittham Akalpita maNDale = in this way, in an improvised, a circle, in its  
centre;

madhya gaH = while he is staying; or, madhya gaH = in madhyama octave – a dvani visheSha;

devakI nandanaH veNunA sa~Njagau = lady devaki's son, with flute, sang well .

*Source commentary*

Whether kriShNa assumed different forms and stayed in between milkmaids; or one milkmaid  
assumed the other milkmaid standing at her side in the ronde as kriShNa - is a disputed affair.  
It is unsaid here and bhAgavata as well. that kriShNa assumed many tricky forms in  
rAsa-krIDa . So, one gopika mentally pictured the other gopika as kriShNa, since they see  
kriShNa everywhere, and enjoyed his presence, but not his physique.

In the first foot the word antare is to be read as antarA according to antarAntareNa yukte 2 a. 3  
pa. suutra of pANini, in the sense of 'in between' - antra, antareNa , and as said by shrI  
nArAyaNa bhaT – antarA v.antareNA.asau kshmaM ramAm ca sthito hariH – in his prakriyA  
sarvasvam . Pt. PSRA.

## Kṛṣṇa-karṇāmṛta 2.36

केकिकेकादृतानेकपङ्करुहा लीनहंसावलीहृद्यता

हृद्यता।

कंसवंशाटवीदाहदावानलः सङ्जगौ वेणुना देवकीनन्दनः॥

kekikekāḍṛtānekapaṇīkaruhā  
līnahamsāvalīhṛdyatā hṛdyatā |  
kaṁsavaṁśāṭṭavidāhadāvānalaḥ  
sañjagau veṇunā devakīnandanaḥ ||

*English rendering*

Seeing the mass of sapphirine blue peacocks surmised it as a raincloud and started warbling  
animatedly on the lakeshore; listening the warble of peacocks, swans rose up to fly off from the  
lotuses in lakewater, where they are swimming so far to the tunes of fluting, but settled back  
finding no raincloud, continuing their neck-swinging-swimming in tune with that fluting; thus  
that wildfire to the forest called the dynasty of king kamsa, namely the son of lady devaki,  
fluted his flute mohana-vamshi to the utter delight of nature. [2-36]

*Word analysis and exposition*

2-36. keki keka AdR^ita = peacocks', warbling, one that is inciting – fluting of kriShNa; aneka pa~Nkaruha = from many, mud-born ones – lotuses; AlIna haMsa AvalI= rising up, swans, flocks; hR^idyatA = happiness; AhR^id yatA = one that is acquiring – fluting; with such a melody; kaMsa vaMsha aTavI dAha dAvAnalaH= for king kamsa , and his dynasty, called forest, for burning, one who is like a wildfire; devakI nandanaH= such a son of devaki ; veNunA sa~Njagau = with flute, sang superbly.

*Source commentary*

Swans do not swim in muddy warters of rain. It is to be settled.

**Kṛṣṇa-karṇāmṛta 2.37**

क्वापि वीणाभिराविणाकम्पितः  
क्वापि वीणाभिराकिङ्किणी नर्तितः।  
क्वापि वीणाभिरामान्तरम् गापितः  
सङ्जगौ वेणुना देवकीनन्दनः॥

*kvāpi vīṇābhirāviṇākampitaḥ*  
*kvāpi vīṇābhirākiṅkiṇī nartitaḥ |*  
*kvāpi vīṇābhirāmāntaram gāpitaḥ*  
*saṅjagau veṇunā devakīnandanaḥ ||*

*English rendering*

At one time he is lilting with the lilting vINa-like music of his flute; at another time he is dancing to the vINa-like music of his flute to the rhythm of tintinnabulation of his anklet bells; at some other pause-times he is following the singing of milkmaids with vINa like voices, thus that devaki's son sang well to the rhyme and rhythm of ronde tunes. [2-37]

*Word analysis and exposition*

2-37. kvaH api = at one time; vINAbhiH ArAviNa [abhirAma Arava] AkampitaH = like vINa instrument, lilting music, swinging; kvaH api= at another time; vINAbhirA ka~NkShiNI nartitaH= like vINa , with his anklet bells, dancing; kvaH api = at another time; vINa abhirAma antaraM = like vINa, with melodies voices, in pauses; gApitaH= one who has others singing – he followed the singing of milkmaids in the pauses ; devakI nandanaH veNunA sa~Njagau = lady devaki's son, with flute, sang well .

## Kṛṣṇa-karṇāmṛta 2.38

चारुचन्द्रावलीलोचनैश्चुम्बितो  
गोपगोवृन्दगोपालिकावल्लभः।  
वल्लवीवृन्दवृन्दारकः कामुकः सङ्जगौ वेणुना देवकीनन्दनः॥

cārucandrāvalīlocanaiścumbito  
gopagovṛndagopālikāvallabhaḥ |  
vallavīvṛndavṛndārakaḥ kāmukaḥ  
saṅjagau veṇunā devakīnandanaḥ ||

### English rendering

That darling of cows, cowmen and women of vraja community, godlike to the select group of milkmaids of that vraja village, a romantic hero and the son of lady devaki sang well in ronde dance to the heart's content of that select group of milkmaids in ronde who are gazing upon him with broad eyes, as broad as their wide crescentic silver ornaments of bosoms. [2-38]

### Word analysis and exposition

2-38. cAru= beautiful; candra AvalI = crescentic silver ornaments like, or, like the fanlike peacock open-plumage; locanaiH = with such eyes; cumbitaH = one who is touched – not kissed – i.e. one who is constantly gazed; gopa= for cowmen; go bR^inda = cow, herds; gopAlikA = cow-women; vallabhaH = the lord of – here a darling; vallavI bR^inda bR^indArakaH = to milkmaids, a [a select ] group of, a god to them; kAmukaH= romantic hero – vilakshaNa shR^ingAra nAyaka; devakInandanaH veNunA sa~Njagau = thus that devaki's son sang well.

## Kṛṣṇa-karṇāmṛta 2.39

मौलिमालामिलन्मत्तभृङ्गीलता  
भीतभीतप्रियाविभ्रमालिङ्गितः।  
स्रस्तगोपीकुचाभोगसम्मेलितः  
सङ्जगौ वेणुना देवकीनन्दनः॥

maulimālāmilanmattabhṛṅgīlatā  
bhītabhītapriyāvibhramālīṅgitaḥ |  
srastagopīkucābhogasammelitaḥ  
saṅjagau veṇunā devakīnandanaḥ ||

### English rendering

In the intermittence of ronde dance, milkmaids are stepping to and fro in approaching him, scared by a chain of honeybees swarming on the spray of flowers decked in his coiffure, whilst

their upper cloths are slithering in that haste, whilst he offhandedly embraced and cleaved to the wide surface of their bosoms to their delectation, thus that son of devaki sang, danced and embraced one and all in that ronde dance. [2-39]

*Word analysis and exposition*

2-39. mauli mAlA milat matta bhR^i~NgI latA = on coiffure, on pray of flowers, flitting, proud, female honeybees, a chain of; bhIta bhIta priyA = much scared, loves – milkmaids are fearing the swarming honeybees on his coiffure; vibhrama Ali~NgitaH = hastily, when embraced; srasta = with slithering [upper cloth]; gopI kuca Abhoga = milkmaids', bosoms, wide surface ; sammelitaH = well cleaved to; devakInandanaH veNunA sa~Njagau= such a son of devaki, sang well.

### Kṛṣṇa-karṇāmṛta 2.40

चारुचामीकराभासभामाविभुः

वैजयन्तीलतावासितोरःस्थलः।

नन्दबृन्दावने वाशितामध्यगःसङ्जगौ वेणुना देवकीनन्दनः॥

cārucāmīkarābhāsabhāmāvibhuḥ  
vajayantīlatāvāsitorahsthalaḥ |  
nandabṛndāvane vāśitāmadhyagaḥ  
sañjagau veṇunā devakinandanaḥ ||

*English rendering*

That darling of the damsels who glitter in the hue of pure gold; adorned with a garland called vaijayanti on his chest; abiding amongst the coos and cackles of birds moving thereabout, sang well in brindavana, chiming in with those calls of birds and in tune with the melody of nature. [2-40]

*Word analysis and exposition*

2-40. cAru cAmIkara AbhAsa bhAmA vibhuH = beautiful, in golden hue, appearing to be like, damsels', dear one – darling of the damsels glittering in the hue of pure gold; vajayantiI latA vAsita uraH sthalaH = with vaijayanti , garland, abiding, chest, place – one on whose chest a garland called vaijayanti is abiding; nanda bR^indAvane = in nandagopa's , brindavana; vAshita A madhya gaH= thereabout available, birds, amongst their coos and cackles, one who is stating; or, vAsita madhya gaH = milkmaids called she-elephants, one who is amongst them; or vAsita madhyaga = among women flock, who is; sa~Njagau veNunA devakI nandanaH= such a son of devaki, sang well.

## Kṛṣṇa-karṇāmṛta 2.41

बालिकातालिकाताललीलालया

सङ्गसन्दर्शितभूलताविभ्रमः।

गोपिकागीतदत्तावधानः स्वयम् सङ्गौ वेणुना देवकीनन्दनः॥

*bālikātālikātālālilālayā*

*saṅgasandarśitabhṛūlatāvibhramaḥ |*

*gopikāgītadattāvadhānaḥ svayam*

*saṅjagau veṇunā devakīnandanaḥ ||*

*English rendering*

One who is absorbed in the rhythmic clapping of damsels in tune with his fluting, vacillating his creeper like eyebrows in flaunt for that fluting and clapping, and intermittently given in to the fascination of listening to the vocals of milkmaids, thus that deviki's son sang well in that ronde dance. [2-41]

*Word analysis and exposition*

2-41. bAlika= damsels; tAlika = called rhythm beaters – that clap their palms for rhythm; tAla lIlA layA asa~Nga = in beats, joined, merged, in that process; sandarshita bhrU latA vibhramaH = one who is showing, eyebrows', that are like creepers, with flaunt of; svayaM gopika gIta datta avadhAnaH = for himself, in damsels', singing, given in, fascination; sa~Njagau veNunA devakInandanaH = as above.

## Kṛṣṇa-karṇāmṛta 2.42

पारिजातम् समुद्धृत्य राधावरः रोपयामास

भामागृहस्याङ्गने।

शीतशीते बटे यामुनीये तटे सङ्गौ वेणुना देवकीनन्दनः॥

*pārijātam samuddhṛtya rādhāvaraḥ*

*ropayāmāsa bhāmāgṛhasyāṅgane |*

*śītaśīte baṭe yāmunīye taṭe*

*saṅjagau veṇunā devakīnandanaḥ ||*

*English rendering*

One who once transplanted divine pArijAta tree from indra's heaven and got it planted in the courtyard of satyabhAma , that dedicate of rAdha is singing well abiding under a banyan tree on the refreshing riverbank of yamuna in brindavana. Listen to that divine music. [2-42]

*Word analysis and exposition*

2-42. yaH= which kriShNa; samuddhR^itya pArijAtaM = transplanting, pArijAta tree [from indra's heaven ]; ropayAmAsa bhAmA gR^ihasya a~Ngane = got it planted it, in lady satyabhAm's , house, courtyard of ; saH rAdhA varaH = such, rAdha's , lover; [or, rAdha paraH = [ such one who is dedicate of rAdha] yAmunIye shIta shIta taTe = on river Yamuna's, cold and not so cold p- refreshing, banks; vaTe = under the banyan tree; sa~Njagau veNuna devakInandanaH =as above.

*Source commentary*

In a different mms it is like this: rAdhA vayo rUpayA – mA – sabhAsA – guNaiH angaNe shItashIta... etc; rAdhA vayo rUpayA = one who has age and beauty as rAdha; guNaiH= with her attributes; mA – sabhAsA= who is like goddess lakshmi, in resplendence; with such a lady; a~Ngane pArijAtam ropayAmAsa etc. All said and done it is satyabhAma.

### **Kṛṣṇa-karṇāmṛta 2.43**

अग्रे दीर्घतरो ऽयम् अर्जुनतरुस् तस्याग्रतो  
वर्त्मनी  
सा घोषम् समुपैति तत् परिसरे देशे कलिन्दात्मजा।  
तस्यास् तीरतमालकाननतले चक्रम् गवाम् चारयन्  
गोपः क्रीडति दर्शयिष्यति सखे पन्थानम् अव्याहतम्॥

*agre dīrghataro 'yam arjunatarus tasyāgrato  
vartmanī  
sā ghoṣam samupaiti tat parisare deśe kalindātmajā |  
tasyās tīratamālakānanatale cakram gavām cārayan  
gopaḥ kṛīḍati darśayiṣyati sakhe panthānam avyāhatam ||*

*English rendering*

Oh, friend, that very tall tree is there in your fore, adjacent which there is pathway that leads to cowmen's village. River yamuna is flowing adjoining that village. In the hinterlands of that village and in the woodlands of black tamAla trees available on the riverbank of yamuna, there will be a cowboy playing while grazing cattle. That boy will show you correct and returnless pathway, if you are lost in the crisscross walkways of life.

*Word analysis and exposition*

2-43. sakhe = oh, friend; agre ayam dīrghatarah arjuna taruH = in your fore, that one is, very tall, arjuna tree; tasya agrataH vartmanI = in its, fore, there is a pathway; sA ghoShaM samupaiti= that pathway, reaches, cowmen's village; tat parisare deshe kalinda AtmajA= in that villages, adjoining, place, Mt. kalinda' s daughter, - river yamuna is there; tasyAH tIra tamAla kAnana tale = on its, bank, in tamAla trees, woods, fringes of; gavAM cakram cArayan= cows, circle – assembly, grazing; gopaH krIDati = a cowboy, will be playing; saH = he will;

avyAhatam panthAnam = not treaded, pathway – a returnless pathway; darshayiShyati = he will be showing to you.

hè sakhe; agre = in the van of chariot; dIrghataraH = a lofty one is there; ayam arjuna-taruH = that one is, arjuna - like arjuna- tree he is the outstanding person; tasya agrataH vartmanI = his, before – one who is sitting - he is the pathway – a pathway that has said bhagavadgIta – kriShNa is there; sA = that pathway called kriShNa; ghoShaM samupaiti = for sound oriented Vedic sayings, he is an omnibus of; tat parisare deshe kalinda AtmajA tasyAH tIra tamAla kAnana tale = same as in meanings said above; gavAM = Upanishads; cakraM = a host of; cArayan = making to chew over; gopaH krIDati darshayiShyati panthAnam avyAhatam = as above. This is a difficult parsing and hence a kliShTArtham .

This verse in the second cited meaning gets the import of a verse in gopAlakriShNa sarvagata eka aksharI mantra dhyAnam as said in s anatKumAra samhita :

### Kṛṣṇa-karṇāmṛta 2.44

गोधूलिधूसरितकोमलगोपवेशम्  
गोपालबालकशतैर् अनुगम्यमानम्।  
सायन्तने प्रतिगृहम् पशुबन्धनार्थम्  
गच्छन्तम् अच्युतशिशुम् प्रणतोऽस्मि नित्यम्॥

godhūlidhūsaritakomalagopaveśam  
gopālabālaśatair anugamyamānam |  
sāyantane pratigṛham paśubandhanārtham  
gacchantam acyutaśiśum praṇato'smi nityam ||

#### English rendering

Him who is in an exquisite getup of a cowboy spattered with the hoof dust of cows, who in the evening returns homeward followed by hundreds of other cowboys and visits every house in the community to shed the cows, let us adore, for he is a par excellent cowminder inclusive of dvipAda pashu -s. [2-44]

#### Word analysis and exposition

2-44. go dhUli dhUsarita komala gopa vesham = with cows, hoof dust, spattered, in exquisite, cowboy's, one who is in such a getup; gopAla bAlaka shataiH anugamyamAnam= with other cowboys, in hundreds, one who is followed; sAyantane = in evenings; pashu bandhana aArthaM = to fasten cows in cowsheds ; prati gR^ihaM gacChantam = into every house, one who will be going ; acyuta shishuM = none other than nArAyaNa , at that baby boy; nityam praNato asmi = always, I will be reverential - let us revere.

### Kṛṣṇa-karṇāmṛta 2.45

निधिम् लावण्यानाम् निखिलजगदाश्चर्यनिलयम्  
निजावासम् भासाम् निरवधिकनिःश्रेयसरसम्।  
सुधाधारासारम् सुकृतपरिपाकम् मृगदृशाम्  
प्रपद्ये माङ्गल्यम् प्रथमम् अधिदैवम् कृतधियाम्॥

*nidhim lāvaṇyānām  
nikhilajagadāścaryanilayam  
nījāvāsam bhāsām niravadhikaniḥśreyasarasam |  
sudhādhārāsāram sukṛtaparipākam mṛgadṛśām  
prapadye māṅgalyam prathamam adhidaivam kṛtadhiyām ||*

#### English rendering

One who is the culmination of all the beauties in all the three worlds; an abode of all imponderable exploits; a tenancy for any self-phosphorescence, the only essence of perpetual blissfulness; the rare rainfall showering not hail but honey; the possessor of fruition of every merited deed of anyone; first and foremost godhead for sages and saints; thus let us take shelter of that most auspicious and fawn-eyed boy. [2-45]

#### Word analysis and exposition

2-45 . lAvaNyAnAM nidhiM = for all beautiful attractants, a treasure trove – all beauties culminate in his beauty; nikhila jagat Ashcarya nilayaM = for all worlds', amazing things, an abode; bhAsAM nija AvAsaM = for all self-radiances, a holding; niravadhika niHshreyasa rasam = for unending, blissfulness, an essence of; sudhA dhArA AsAraM = for nectarine, showers, a rainfall of; sukR^ita paripAkAM = one possessing good deeds', a fruition; kR^ita dhiyAM prathamam adhidaivaM = for intellectuals, first and foremost, god; mA~NgalyaM = highly auspicious one; mR^iga dR^ishAM = deer eyed one; prapadye = let us take shelter.

### Kṛṣṇa-karṇāmṛta 2.46

आताम्रपाणिकमलप्रणयप्रतोदम्  
आलोलहारमणिकुण्डलहेमसूत्रम्।  
आविश्रमाम्बुकणम् अम्बुदनीलम् अव्या  
दाद्यम् धनङ्जयरथाभरणम् महो नः॥

*ātāmrapaṇikamalapraṇayapratodam  
ālolahāramaṇikuṇḍalahemasūtram |  
āviśśramāmbukaṇam ambudanīlam avyā  
dādyam dhananjayarathābharaṇam maho naḥ ||*

#### English rendering

With a horsewhip ever loving to be in his roseate lotusy palms is sportily swishing; pearl pendants , knobby ear-hangings and gold chains flauntily dangling on his chest; owing to the skitter, sweatdrops looking like raindrops swirling around a blackcloud, are swinging on his blueblack body; such a primordial resplendence is now steering the chariot of arjuna ; so also, let him steer the chariots called our bodies to their destination. [2-46]

### Word analysis and exposition

2-46. A+tAmra pANi kamala praNaya pratodam [Alola]= in his reddish, palm called lotus, one that is very friendly [with the palms], a horsewhip is sportily swishing; Alola= dangling [swinging on his chest]; hAra= pearl pendants ; maNi kuNDala= knobby ear-hangings; hema sUtram = gold chain – are there; AviHshrama= for he is without, rest; ambu kaNam = water, drops; ambuda nIlam [Alolam] = on cloudlike, blueblack one [they are dangling – sweat drops]; such a; AdyaM mahaH= primordial, resplendence; dhana~Njaya ratha AbharaNaM= who is the insignia of dhananjaya’s chariot; naH avyAt= us, protect – let him chariot our bodies called chariots.

### Ṛṣṇa-karṇāmṛta 2.47

नखनियमितकण्डून् पाण्डवस्यन्दनाश्वान्  
अनुदिनम् अभिषिञ्चन्नुज्जलिस्थैः पयोभिः।  
अवतु विततगात्रस्तोत्रनिष्ठ्यूतमौलिः  
दशानविधृतरश्मि देवकीपुण्यराशिः॥

*nakhaniyamitakaṇḍūn pāṇḍavasyandanāśvān  
anudinam abhiṣiñcannarajalisthaiḥ payobhiḥ |  
avatu vitatagātrastotraniṣṭhyūtamauliḥ  
daśanavidhṛtaraśmi devakīpuṇyaraśiḥ ||*

### English rendering

If four white horses of arjuna’s chariot are four Vedas, and this sapphirine one is their charioteer, as a charioteer he will be combing and scratching them occasionally to remove their itch - as almighty coaxes and combs Vedas to remove their discomfort; gives those horses a washing with palmfuls of water – as anointment is incidental to Vedas; sits in chariot vigilantly – as almighty sits erect vigilantly in respect of Vedas and their implementation; tucks the horsewhip in his headgear – as almighty too rolls up his sleeves in prosecuting the sayings of Vedas; holds the reins of those horses occasionally with his teeth when ambidextrously steering– as almighty too holds the reins of Vedas, if it must be, while steering them skilfully; let that treasure of lady devaki’s merits, kriShNa, safeguard us. [2-47]

### Word analysis and exposition

2-47. pANDava syandana ashvAn kaNDUn = pANDava -s, chariot's, of horses, itching; nakha niyamita = with his fingernails, one who quietens – by combing and scratching horsebacks; a~Njali sthaiH payobhiH anudinam abhiShi~Ncan = with palms, of water, everyday, one who gives a wash to those horses; vitata gAtra= unkinking, his body – one who sits in chariot with an erect torso – a vigilant steersman; stotra niShThyUta mauliH = [stick of] horsewhip, one who tucks, in his headgear; dashana vidhR^ita rashmi= with teeth, held, reins; devakI puNya rAshiH avatu = such a treasure of lady devaki's merits, [kriShNa], let him safeguard us.

*Source commentary*

The Indian horsewhip is not an altogether whip, with which slaves are lashed, but it will have a cubit of round stick with thin leather stripes knotted at one end. So this horseminder is tucking that stick into his headgear when ready to service the horses.

### Kṛṣṇa-karṇāmṛta 2.48

ब्रजयुवतिसहाये यौवनोत्लासिकाये  
सकलशुभविलासे कुन्दमन्दारहासे।  
निवसतु मम चित्तम् तत्पदायत्तवृत्तम्  
मुनिसरजितभानौ नन्दगोपालसूनौ॥

*vrajayuvatisahāye yauvanollāsikāye  
sakalaśubhaviḷāse kundamandārahāse |  
nivasatu mama cittam tatpadāyattavṛttam  
munisaraḷitabhānau nandagopālasūnau ||*

*English rendering*

Let my heart abide and comport by abiding the feet of nanda's son kriShNa, for he is the true consociate of vraja damsels; physique flourishing with perpetual youthfulness; a flaunter of all auspicious thinking and deeds; smiley like the kunda and mandAra flowers; a blossomer for heart of sages like the sun for day-lotuses. [2-48]

*Word analysis and exposition*

anvayaM: nanda gopAla sUnau mama cittaM nivasatu

2-48. vraja yuvati sahAye = for vraja, damsels, who is a consociate; yauvana ullAsi kAye = with youthfulness, flourishing, with a physique; sakala shubha vilAse = all, auspicious things, are his disports; kunda mandAra hAse = like kunda flowers, mandAra flowers, whose smiles are; muni sarajita bhAnau= for sages, called lotuses, one who is a sun; nanda gopAla sUnau= such a nanda's, son's; tat pada Ayatta vR^ittaM =that, feet, abiding, in its comport; mama cittaM nivasatu = let my, heart, abide.

## Kṛṣṇa-karṇāmṛta 2.49

अरण्यानीम् आर्द्रस्मितमधुरबिम्बाधरसुधा  
सरण्या सङ्क्रान्तैः सपदि मदयन् वेणुनिनदैः।  
धरण्या सानन्दोत्पुलकम् उपगूढाङ्घ्रिकमलः  
शरण्यानाम् आद्यः स जयतु शरीरी मधुरिमा॥

*araṇyānīm ārdrasmitamadhurabimbādharasudhā  
saraṇyā saṅkrāntaiḥ sapadi madayan veṇuninadaiḥ |  
dharanya sānandotpulakam upagūḍhāṅghrikamalaḥ  
śaraṇyānām ādyaḥ sa jayatu śarīrī madhurimā ||*

### English rendering

A personified lusciousness is palpable for us, which with its smiley lips is shedding nectarine flow conjoined with melodious tunes of flute on their way out, which tunes ecstasies the woodlands of brindavana ever and anon, on which land of brindavana he stands crosslegged while fluting, whereby mother earth is hugging those lotus like feet gladly and thrillingly, and that delicio-sappharine resplendence is the only haven among all retreats and recourses. [2-49]

### Word analysis and exposition

2-49. Ardra smita madhura bimba adhara = with fresh, smiles, on sweet, lips, sudhA saraNyA sa~NkrAntaiH = with their nectarine, flow and flowing path, conjoined; veNu ninadaiH = with flute's, melodies; sapadi araNyAnIm madayan = always brindavana woodlands, one who is ecstasising; dharaNyA sa Ananda utpulkam = by mother earth, with her gladness and thrilling; upagUDha a~Nghri kamalaH = embraced, his feet, called lotuses; sharaNyAnAm AdyaH= among shelterers, then first one; sharIrI madhurimA = personified, lusciousness; sa jayatu = such a sweetness, hail to that.

## Kṛṣṇa-karṇāmṛta 2.50

मुग्धम् स्निग्धम् मधुरमुरलीमाधुरीधीरनादैः  
कारम् कारम् करणविशम् गोकुलव्याकुलत्वम्।  
श्यामम् कामम् युवजनमनोमोहनम् मोहनाङ्गम्  
चित्ते नित्यम् निवसतुम् अहो वल्लवीवल्लभम् नः॥

*mugdham snigdham  
madhuramuralīmādhurīdhīranādaiḥ  
kāram kāram karaṇaviśam gokulavyākulatvam |  
śyāmam kāmam yuvajanamanomohanam mohanāṅgam  
citte nityam nivasatum aho vallavīvallabham naḥ ||*

### Word analysis and exposition

2-50. mugdhaM snigdhaM = lovely, friendly – his mien ; madhura muraI mAdhurI dhIra nAdaiH = sweet, flute's, melodies, soul-stirring, with such fluting; karaNa vishaM= senses, subjugating - melodies; gokula vyAkulatvam kAraM kAraM = for cowherd community, commotion, causing much, again causing much; kAmaM shyAmaM= highly blueblackish - complexion; mohana a~NgaM= most beautiful, limbed; yuva jana mano mohanaM = for youngsters, hearts, capturing; vallavI vallabhaM = milkmaids, darling; sucha mahaH = great resplendence; nityaM naH citte nivasatam = always, in our, hearts, let it abide.

*Source commentary*

bhAvam= sulabham .

The import of this verse is easy. This verse appears in one mms only, hence Telugu poets have not rendered translation to this verse which is a list of attributes and lacks the fineness of IIAshuka's poetisation.

### **Kṛṣṇa-karṇāmṛta 2.51**

विदग्धगोपलविलासिनीनाम्  
सम्भोगचिह्नाङ्कितसर्वगात्रम्।  
पवित्रम् आम्नायगिराम् अगम्यम्  
ब्रह्म प्रपद्ये नवनीतचोरम्॥

*vidagdhagopalavilāsinīnām  
sambhogacihnāṅkitasarvagātram |  
pavitram āmnāyagirām agamyam  
brahma prapadye navanītacoram ||*

*English rendering*

Filamentous are his eyes similar to the grandeur of just bloomed lotus when delicately touched by a host of dainty rays of tender sun, on a rhapsodic moon called his face that is ever gleeful for his ever winning nature in the grapples of courtships with the beauties of vraja village; I am enrapt in the rapturousness of the face of that luminary called Krishna... [1-51]

*Word analysis and exposition*

anvayam: navanIta coram brahma prapadye

2-51. vidagdha gopala vilAsinInAM = [with] highly scorched [milkmaids are highly scorched in love for kriShNa ], the milkmaid beauties [of vraja village];with such milkmaids; sambhoga cihna = in lovemaking, occurred bodily marks a~Nkita sarva gAtram = dented, all, his body – danta nakha kshatAdi cihnA-s;

navalAvaNyavilAsinInikaranAnAbandhanasambandhasambhavadarthAnkasharIri – is the Telugu translation of vengayAmAtya for this compound, in more complicated Sanskrit, rather than in Telugu;

even then that body is;

pavitram = all-sanctus;

AmnAya girAm a+gamyam = with the words of scriptures, [that physicality of kriShNa ] is not easily attainable – vishvaparamAmnAyAntavAcovidheyavihAri - vengaya ; navanIta coram = [which body is now in a] butter, thief [getup]; brahma = that itself is brahma; prapadye = L. proponere - so, we propound him – adore him.

## Kṛṣṇa-karṇāmṛta 2.52

अन्तर्गृहे कृष्णमवेक्ष्य चोरम्  
बध्वा कवाटम् जननीम् गताका।  
उलूखले दाम निबद्धमेनम्  
तत्रापि दृष्ट्वाऽस्तिमिता बभूव॥

antargrhe kṛṣṇamavekṣya coram  
badhvā kavāṭam janānīm gatāikā |  
ulūkhale dāma nibaddhamenam  
tatrāpi dṛṣṭvā'stimitā babhūva ||

### English rendering

Once a cowwoman spotting this boy stealing butter in her house is amazed as to why this boy always steals butter and milk in others houses when his house is aplenty with milk products; nevertheless, she quickly closed the door of that room, incarcerating that boy, went to that boy's house to report this thievery to his mother yashoda. There also she found the boy already incarcerated to a pounding-stone with rope used to tie calves, and this cowwoman is re-amazed, thinking whether it is real or unreal, possible or impossible to see same boy at two places. Him who plunges everyone in the duality of opposites – dvandva paristhiti - I adore, who in actuality the Supreme Being – vastutattva paramAtma.. so, let us adore such a boy. [2-52]

### Word analysis and exposition

2-52. eka = some cowwoman; antar gR^ihe = in the interior [of her own house]; kR^iShNam choram avekShya= kriShNa , as butter thief, on spotting; kavATam badhva= door [of her interior house], on firmly closing; jananiIm gata [AbhUt] = to kriShNa's mother, has gone; tatra api = there, even – yashoda's house also; enam ulUkhale dAma nibaddham dR^iShvTA = him, to a pounding-stone, with a rope used to tie calves, securely ties, on see it; a+stimitA babhUva = perturbed, [that cowwoman] she has become; [ tam prapadye = him, - we L. proponere - let

us adore].

### Kṛṣṇa-karṇāmṛta 2.53

रत्नस्थले जानुघ्नः कुमारः सङ्क्रान्त  
मात्मीयमुखारविन्दम्।  
आदातुकामस्तदलाभखेदा द्विलोक्य धात्री वदनम् रुरोद॥

*ratnasthale jānucraḥ kumāraḥ  
saṅkrānta mātmyamukhāravindam |  
ādātukāmastadalābhakhedā dvilokya  
dhātrī vadanam ruroda ||*

#### English rendering

When this boy was a crawling kid he once spotted the reflection of his lotus face on the polished floor of his house, and started to grab it, but in vain. When that boy in illusion could not be grabbed, this boy started to wail complainingly, seeing the face of his governess. That being the childishness let us adore the very same boy who in essentiality is in the control of all illusions – mAyA vartana brahma tattvam .

C.f. ghaTodakeShu... etc in kriShNa stotram .

#### Word analysis and exposition

2-53. jAnu charaH kumAraH = on knees, one who is crawling, that boy; ratna sthale= on a floor finished with precious stones – highly polished floor; sa~NkrAntam AtmIya mukha aravindam = reflected, his own, face called lotus; on seeing it; AdAtu kAmaH = he started to grab it –as any boy would drag the other boy; tat a+lAbha khedAt = that [face of reflected boy], when not, seizable, with frustration of; dhAtrI vadanam vilokya ruroda = governess', face, by seeing, he started to wail; [ tam prapadye = him, let us adore].

### Kṛṣṇa-karṇāmṛta 2.54

आनन्देन यशोदया समदनम् गोपाङ्गनाभिश्चिरम्  
साशङ्कम् बलविद्विषा सुकुसुमैः सिद्धैः पृथिव्याकुलम्।  
सेर्ष्यम् गोपकुमारकैः सकरुणम् पौरैर्जनैः सस्मितम्  
यो दृष्टः स पुनातु नो मुररिपुः प्रोत्क्षिप्तगोवर्धनः॥2-54

*ānandena yaśodayā samadanam  
gopāṅganābhiścīram  
sāśaṅkam balavidviṣā sukusumaiḥ siddhaiḥ prthivyākulam |  
serṣyam gopakumārakaiḥ sakaruṇam paurairjanaiḥ sasmitam*

*yo dṛṣṭaḥ sa punātu no muraripuḥ protkṣiptagovardhanaḥ ||*

*English rendering*

When bAla kriShNa uplifted Mt. govardhana on his fingertip, different people gazed at him differently; his mother gazed at him with gladness as that feat could be achieved by none other than her own son; milkmaids looked at him with a romantic longing to possess such a hero only for themselves; Indra with a doubt about this boy's next action in ramshackling his throne; salved souls travelling on horizon called siddha -s and cAraNA -s with flower-like looks as in worshipping; by mother earth with a perturbed look for the very same one upheaved everything on her surface when he incarnated himself on her previously; by other cowboys with a pal-to-pal jealousy for none of them could achieve anything against downpour; by other people in vraja village with compassion by the degree of comparison occurring between a boy and a mountain – hastimashaka antaram ; by other onlookers – like yaksha, gandharva, vidyAdhara et al, with a smile meaning 'who else can lift a mountain than him, it is a routine feat for him... just smile it away...'; I therefore adore such a causer of different strokes in different people in different ways - for one occurrence. [2-54]

*Word analysis and exposition*

2-54. yaH = which bAla kriShNa ; pra+ut+kShipta govardhanaH= very well, uplifted, one who has got Mt. govardhana on his fingertip; yashodayA Anandena = by yashoda, with gladness; gopa a~NgaAbhiH sa madanam= by milkmaids, with a romantic longing; bala vidviShA sa Asha~Nkam = by demon bala's , enemy [Indra], with a doubt; siddhaiH su kusumaiH = by siddha [and cAraNA-s] celestials, with flowers – in a worshipping manner; pR^ithivyA Akulam =by mother earth, with perturbation – because this boy is uprooting mountains – not done so far in the history of earth; gopa kumArakaiH sa IrShyam = by other cowboys, with a kind of jealousy – for none could lift a mountain; pauraiH karuNam = by other people in vraja village, with compassion; janaiH sa smitam = by other onlookers – like yaksha, gandharva, vidyAdhara, et al, with a smile – meaning 'who else can lift a mountain than him, it is a routine feat for him'; ciram dR^iShTaH = for a long time, one who is gazed upon – when lifting the mountain; mura+ripuH saH naH punAtu = such demon mura's , enemy, he alone, us, let him protect.

### Kṛṣṇa-karṇāmṛta 2.55

उपासताम् आत्मविदः पुराणाः परम् पुमांसम् निहितम्  
गुहायाम्।  
वयम् यशोदाशिशुबाललीला कथासुधासिन्धुषु लीलयामः॥

*upāsataṁātmaṁvidāḥpurāṇāḥ param pumāṁsamnihitam  
guhāyām|  
vayam yaśodāśiśubālalīlā kathāsudhāsindhuṣu līlayāmaḥ ||*

#### Word analysis and exposition

2-55. purANAH Atma vidaH = if the ancient, soul, knowers - adore someone in their souls;  
guhAyAm nihitam = in a cave called their souls, ensconced; param pumAMsam upAsatAm =  
Supreme, Being, let them adore; vayam = we for ourselves; yashodA shishu bAla līlA kathA  
sudhA sindhuShu = in yashoda's , boy, childhood, legends, called nectarine waters;  
līlayAmaH = jala krIDAs – we dip ourselves s in water sports.

If the sage and saints adore the Supreme Soul as ensconced in the caves called hearts, let them  
do so – we have no objection for it; but, we for ourselves will be buoyantly sporting in the  
nectarine waters called the legends of the baby boy of lady yashoda – for his childhood pranks  
themselves are the psychoactive abode of that Supreme Being - para tattva sthAnam . [2-55]

### Kṛṣṇa-karṇāmṛta 2.56

विक्रेतुकामा किल गोपकन्या  
मुरारिपादार्पितचित्तवृत्तिः।  
दध्यादिकम् मोहवशादवोच द्रोविन्द दामोदर माधवेति॥

*vikretukāmā kila gopakanyā  
murāripādārpitacittavṛttih |  
dadhyādikammohavaśādavocad  
govindadāmodaramādhaveti ||*

#### English rendering

It is futile to rewrite the bhAvam of the above Sanskrit verse when the Nightingale of India has  
already penned it. The above is the rendition of Smt. Sarojini Naidu , rendered in 1 st person of  
that gopa kanya , made available per kindness of J. K. Mohana Rao .

This verse is the third verse in govindadAmodara stotra penned by līlAshuka .

#### Word analysis and exposition

2-56. gopa kanyA = a cowwoman; dadhi Adikam= curd, etc milk products; vikretu kAmA sati = in selling, [though] having [such] an intention [in her mind]; murAri pAda arpita citta vR^ittiH = at kriShNa's , feet, dedicated, mental, function; moha vashAt = nandasasmbhava pAdArpita chitta vR^itti – vengaya ; thoughtlessly; govinda dAmodara mAdhava iti; avocat kila= blurted out.

## Kṛṣṇa-karṇāmṛta 2.57

उलूखलम् वा यमिनाम् मनो वा गोपाङ्गनानाम्  
कुचकुट्टमलम् वा।  
मुरारिनाम्नः कलभस्य नूनम् मालानमासीत् त्रयम् एव भूमौ॥

ulūkhalam vā yaminām mano vā  
gopāṅganānām kucakuṭṭmalam vā |  
murārināmmaḥ kalabhasya nūnam  
mālānamāsīt trayam eva bhūmau ||

### English rendering

It is definite that only three factors on earth have become the iron stanchions to tie an elephant called murAri ; either it is a pounding stone; or the hearts of sages and saints; or the buds like bosoms of milkmaids; no other picket picketed him obviously. So, we propound that self-regulatory principle as paramAtma tattvam . [2-57]

### Word analysis and exposition

2-57. bhUmau = on earth;

murAri nAmnaH kalabhasya= for murAri , named elephant;

ulUkhalam vA = a pounding stone, either;

yaminAm manaH vA= sages', hearts, either;

gopa a~NganAnAm kuca kuTmalam vA = milkmaids, bosoms, called buds, either;

trayam eva= three factors, alone; AlAnam = an iron pillar - used to tie an elephant; AsIt = they became; nUnam = it is definite.

## Kṛṣṇa-karṇāmṛta 2.58

करारविन्देन पदारविन्दम् मुखारविन्दे  
विनिवेशयन्तम्।  
वटस्य पत्रस्य पुटे शयानम् बालम् मुकुन्दम् मनसा स्मरामि॥

*vaṭasya patrasya puṭe śayānambālam mukundam  
manasā smarāmi ||*

### English rendering

Catching his lotusy foot with lotusy hand that infant is placing it in his lotusy mouth when reclining on a leaf of banyan tree afloat the primordial waters; him I whole heartedly adore as that hand-foot-mouth syndrome is symbolic of sR^iSThi-sthiti-layam ; hand indicating creation, foot denoting the slippery foothold for evanescent existence, and mouth for culmination, into where any created existence will be gulped down – inasmuch as the triad of the worlds is in the belly of that boy. [2-58]

### Word analysis and exposition

anvaya: bAlam mukundam manasA smarAmi

2-58. kara aravindena= with hand, called lotus; pada aravindam = catching foot, called lotus; mukha aravinde viniveshayantam = in mouth called lotus, one who is placing;

vaTasya patrasya puTe shayAnam = of banyan tree, leaf, who is reclining ; bAlam mukundam manasA smarAmi = on that bAla-mukunda , I heartily, reminisce.

### Source commentary

This bhAvam is according to Pt. M. Sharabhayya in Dr. TVSRao's edition of this poem.

## Kṛṣṇa-karṇāmṛta 2.59

शम्भो स्वागतम् आस्यताम् इत इतो वामेन  
पद्मोद्भव  
क्रौञ्चारे कुशलम् सुखम् सुरपते वितेश नो दृश्यते।  
इत्थम् स्वप्नगतस्य केटभजितजितः श्रुत्वा यशोदा गिरः  
किम् किम् बालक जल्पसीत्य् रचितम् भूथूकृतम् पातु वः॥

*śambho svāgatam āsyatām ita ito vāmena  
padmodbhava  
krauñcāre kuśalam sukham surapate vittiśa no dṛśyate |  
ittham svapnagatasya kaiṭabhajitajitaḥ śrutvā yaśodā girāḥ  
kim kim bālaka jalpasity racitam bhūthūkṛtam pātu vaḥ ||*

## English rendering

One night when that boy was sleeping he went in to dram and started saying, “oh, lord shiva , welcome to you; oh, brahma, come this way, this way please, please be seated on my left; how are you, kumAra ; oh, indra , are you comfortable; oh, kubera , you are not to be seen these days...” and listening that dreamtime talk of his son lady yashoda said, “oh, my boy, what is it you are burbling, any evil spirits got you, or what...” saying so she made sounds like thU ... thU ... to ward off those evil spirits. Let that boy who is protected from evil spirits thus, protect us also from such malefic spirits distracting from devotion towards him. [2-59]

## Word analysis and exposition

2-59. shambho svAgatam = oh, lord shiva , welcome to you; padma udbhava= oh, brahma; itaH itaH= this way, this way please; vAmena AsyatAm= on my left, be seated; krau~Nca-areH kushalam= oh, one to Mt. krunca , an enemy of – oh, kumAra , how are you; sura pate sukham= oh, indra , are you comfortable; vittesha na dR^ishyate = oh, kubera , you are not to be seen these days; ittham svapna gatasya = in this way, into dream, one who has gone in; kaiTabha jitaH= demon kaiTabha, who conquered him – kriShNa; giraH shrutva = words, on listening; yashoda = lady yashoda; saying; bAlaka kim kim jalpasi iti = oh, boy, what, what, you are taking, thus as; racitam = she made; thU thU kR^itam= thU , thU , sounds she made; pAtu vaH = let him protect us.

## Source commentary

These thU ... thU ... sounds are spitting time sounds made by mothers to ward off malevolent looks and evil spirits by spitting at them.

**Kṛṣṇa-karṇāmṛta 2.60**

मातः किम् यदुनाथ देहि वषकम् किम् तेन पातुम्

पयः

तन्नास्त्यद्य कदास्ति वा निशि निशा का वान्धकारोदयः।

आमिल्याक्षियुगम् निशाप्युपगता देहीति मातुर्मुहुर्

वक्षोज अंशुक कर्षणद्यतकरः कृष्णस्स पुष्पातु नः॥

mātaḥ kim yadunātha dehi caṣakam kim tena pātum

payah

tannāstyadya kadāsti vā niśi niśā kā vāndhakārodayaḥ |

āmilyākṣiyugam niśāpyupagatā dehīti māturmuhur

vakṣoja aṁśuka karṣaṇadyatakaraḥ kṛṣṇassa puṣṇātu naḥ ||

## Word analysis and exposition

2-60. mAtaH = mother!

kim yadunAtha = what, my prince;  
 caShakam dehi = give me tumbler;  
 kim tena = what for;  
 payaH pAtum = to drink milk;  
 tat adya nAsti = drinking milk is not now;  
 kadAsi vA= then, when;  
 nishi= in night;  
 nishA kA vA = what is night;  
 andhakAra udayaH = when it darkens;  
 akShi yugam AmIlya = [closing both his eyes];  
 nishA api upagata dehi caShakam = night has come now, give me my tumbler;  
 iti muhuH= in this way, repeatedly; mAtuH vakShoja aMshuka = mother's, upper cloth;  
 [muHuH] karShaNā udyata karaH = [repeatedly], for pulling, raised, with such little hands;  
 sa kR^iShNaH naH puShNAtu = let that, kriShNa ,us, safeguard. [2-60]

*Source commentary*

C.f. ya nishAasarvabUtAnAm tasyAm jAgarti ...etc - gIta 2-69.

## **Kṛṣṇa-karṇāmṛta 2.61**

कालिन्दीपुलिनोदरेषु मुसली यावद् गतः  
 खेलितुम्  
 तावत् कार्परिकपयः पिब हरे वर्धिष्यते ते शिखा।  
 इत्थम् बालतया प्रतारणपराः श्रुत्वा यशोदागिरः  
 पायान्नः स्वशिखाम् स्पृशन् प्रमुदितः क्षीरेऽर्धपीते हरिः॥

*kālindīpulinodareṣu musalī yāvad gataḥ  
 khelītum*

*tāvat kārparikapayaḥ piba hare vardhiṣyate te śikhā |  
 ittham bālatayā pratāraṇaparāḥ śrutvā yaśodāgiraḥ  
 pāyānnaḥsvaśikhāmsprśanpramuditaḥ kṣīre'rdhapīte hariḥ ||*

*English rendering*

“Oh, boy, your brother balarAma has gone to play in the sands of yamuna river... sooner he returns drink this milk in this cup...your brother comes at any moment, and you both will have to go to play... by drinking more milk your coiffure becomes big like that of your brother... come on, drink it...” so said yashoda to that boy eschewing a drink of milk. Listening to her outmanoeuvring talk to make him drink a cup of milk, that boy gulped half a cup and immediately checked his coiffure, which seemed to have grown instantaneously – according to the ‘always believable words’ of one’s own mother; let that credulous boy protect us also trustfully. [2-61]

### Word analysis and exposition

2-61. hare = oh, hari – oh, dear child; musalI = your brother balarAma ; kAlindI pulina udareShu = in river kAlindi’ s, sandunes, in their midst; yAvat khelitum gataH= up to which time, to play, he has gone; tAvat= in the meanwhile; kArparika payaH piba = in this cup, milk, you drink; by drinking milk; te shikhA vardhiShyate = your, coiffure, grows; ittham = in this way; bAlatayA pratAraNa parAH = by his being a boy, in order to outmanoeuvre him, she who is trying; yashodA giraH shrutvA = such yashoda’s , words, on listening; kShIre ardhA pIte sati= milk, half of the cup, on drinking; sva shikhAm spR^ishan = his coiffure, on touching; hariH pramuditaH= that hari , is very much gladdened – feeling that his head hair grew immediately exactly as said by his mother; such a hari in cowboy’s form with babyish belief on his mother’s words; naH pAyAt = us, let protect.

### Ṛṣṇa-karṇāmṛta 2.62

कैलासो नवनीतति क्षितिभरे  
प्राग्जग्धमृल्लोष्टति  
क्षीरोदोऽपि निपीतदुग्धति लसत्स्मेरे प्रफुल्ले मुखे।  
मात्राऽजीर्णभया दृढम्यकितया नष्टाऽस्मि दृष्टः कया  
धु धु वत्सक जीव जीव चिरमित्युक्तोऽवतान्नोहरिः॥

kailāso navanītati kṣitibhare  
prāg jagdhamṛlloṣṭati  
kṣīrodo’pi nipītadugdhati lasatsmere praphulle mukhe |  
mātrā’jīrṇabhayā dṛḍhamcakitayā naṣṭā’smi dṛṣṭaḥ kayā  
dhu dhu vatsaka jīva jīva cīramityukto’vatānnohariḥ ||

### English rendering

Ones that boy reclining in the lap of his mother opened the mouth agape, in which that mother has spotted butter just like the silvern mountain of Himalayas; a mud clod just then eaten in childish impropriety as massive as earth’s globe; just consumed milk as vast as Milky Ocean, then that mother much worried about the boy’s indigestion problem started saying: “I am dead, oh, boy, which evil woman’s glances fallen on you... thU.. thU..thU ... long live, my boy, long

live...”; thus, let that boy who is taken care by his mother that warily, take care of us too, that warily. [2-62]

### Word analysis and exposition

2-62. lasat smere praphulle mukhe = in his highly resplendent, face; kailAse [kailAse]  
navanItati sati = like a silver mountain, butter, when present; kShiti bhare = belly fully; prAk  
jagtha mR^it loShTati sati = just then, eaten, mud, clod, when present; kShIra ude api nipIta  
dugdhati sati = milk ocean, even, completely, gulped, milk, on it becoming; ajIrNa bhayA dhiyA  
] = indigestion, with the fear of; dR^iDham cakitayA = highly, alarmed; mAtrA = by mother;  
this is said; naShTA asmi = I am dead; kayA dR^iShTaH [abhU ]= by which woman, you are  
seen; vatsaka = oh, my child; dhu dhu = dhuu, dhuu – sounds she made; ciram jIva jIva = live  
long, live long my child; iti uktaH = thus, one is said so; hariH = that dear child of yashoda,  
namely hari ; naH avatAt = us, let him protect.

### Source commentary

It is said that there is grammarian’s headache in this verse in ‘ ti ’ pratyayAnta kriyA padam  
used in first foots, not correlating with next foots. Hence foots corrected and shown above, as  
has been presented by Pt. PSRA.

## Kṛṣṇa-karṇāmṛta 2.63

किञ्चित्कुञ्चितलोचनस्य पिबतः  
पर्यायपीतस्तनम्  
सद्यःप्रसृतदुग्धबिन्दुम् अपरम् हस्तेन सम्मार्जतः।  
मात्रैकाङ्गुलिम् लालितस्य चुबुके स्मेराननस्याधरे  
शौरे क्षीरकणान्विता निपतितादन्तद्युतिः पातु नः॥

kiñcitkuñcitalocanasya pibataḥ  
paryāyapītaṣṭanam  
sadyaḥprasnutadugdhabindum aparaṁ hastena sammārjataḥ |  
mātraikāṅgulim lālitasya cubuke smerānanasyādhare  
śaure kṣīrakaṇānvitā nipatitāḍantadyutiḥ pātu naḥ ||

### English rendering

Suckling milk from the alternate breasts of his mother with half closed eyes, mopping up just  
trickled milk from the other breast with his tiny hand, while his mother is pressing a finger on  
his cheek for this child-play in all her tender fascination for him in breastfeeding, that smiley  
faced tiny tot kriShNa with a lustre of a milk drop fallen on his lip along with toothy grin  
protect us, that tenderly. [2-63]

### Word analysis and exposition

2-63. paryAya pIta stanam pibataH = from alternate, rotund, breasts, one who is suckling; ki~Ncit ku~Ncita locanasya = with a little, closed, eyes; sadyaH prasnuta dugdha bindum aparam = just then, trickling, milk, drops, from another [breast]; hastena sammArjataH = with his hand, wiping – rubbing his hand on another breast; mAtRA cubuke eka a~Ngulim lAlitasya = by mother, on cheeks, with one, finger, who is fondled; smera Ananasya = smiley faced one; shaure = of baby kriShNa; adhara kShIra kaNa anvIta nipatitA danta dyutiH = on lip, with milk, a drop of, along with, fallen, teeth's, lustre; naH pAtu = us, let protect.

## Kṛṣṇa-karṇāmṛta 2.64

उत्तुङ्गस्तनमण्डलोपरिलसत्प्रालम्बमुक्तामणे  
रन्तर्बिम्बितम् इन्द्रनीलनिकरच्छायानुकारिद्युतेः।  
लज्जाव्याजम् उपेत्य नम्रवदना स्पष्टम् मुरारेर् वपुः  
पश्यन्ती मुदिता मुदेऽस्तु भवताम् लक्ष्मीर्विवाहोत्सवे॥

*uttuṅgastanamāṇḍaloparilasatprālabhamuktāmāṇe  
rantar̥bimbītam indranīlanikaracchāyānukāridyuteḥ |  
lajjāvyaṅgam upetya namravadanā spaṣṭam murāreṣ vapuḥ  
paśyanti muditā mude'stu bhavatām lakṣmīrvivāhotsave ||*

### English rendering

In the marriage of lakshmi-nArAyaNa , say kriShNa-rukmiNi , the bride is not able to see the face of her would-be directly on the pretext of coyness of a bride bowing her head a little. But, the sapphirine hue of bridegroom, mimicking the hue of a heap of indra-nīla gems, is clearly reflected on the pearls-jewel-pendants dangling on her busty bosoms, turning them into sapphirine hue, and the bride is gladdened to clearly see the reflected hue of her bridegroom in them. Thus that gladsome lakshmi / rukmiNi bring gladness to you all. [2-64]

### Word analysis and exposition

2-64. vivAha utsave = during her marriage, celebration; lakshmi / rukmiNi ; lajjA vyAjam upetya = shyness, called pretext, on getting; namra vadanA sati = bowed down, head, though she is;

uttu~Nga stana maNDala upari = her busty, bosoms, on the surface of them; lasat prAlamba mukta maNeH = glittering, pendants of pearls and jewels; antaH bimbitam = in them, reflected;

indra nīla nikara cChAya anukAri dyuteH = indra-nīla gems, a heap of, their reflection, mimicking, with such a resplendence; murAreH vapuH = kriShNa's , body; spaShTam pashyantI muditA = clearly, one who is seeing, is gladdened; lakShmIH = such a lakshmi / rukmiNi ; bhavatAm mude astu = to you all, gladness, let her bring.

## Source commentary

Some view this verse as an interpolation.

**Kṛṣṇa-karṇāmṛta 2.65**

कृष्णेनाऽम्ब गतेन रन्तुमधुना मृद्धक्षिता  
स्वेच्छया

तथ्यम् कृष्ण क एवमाह मुसली मिथ्याम्ब पश्याननम्।  
व्यादेहीति विदारिते शिशुमुखे दृष्ट्वा समस्तम् जगन्  
माता यस्य जगाम विस्मयपदम् पायात्स नः केशवः॥

*kṛṣṇenā'mba gatena rantumadhunā mṛdbhakṣitā  
svecchayā  
tathyam kṛṣṇa ka evamāha musalī mithyāmba paśyānanam |  
vyādehīti vidārīte śiśumukhe drṣṭvā samastam jagan  
mātā yasya jagāma vismayapadam pāyātsa naḥ keśavaḥ ||*

## English rendering

tAtparyam = sulabham.

## Word analysis and exposition

2-65.

balarAma : amba kR^iShNena rantum gatena = oh, mother; by kriShNa , to play, one has gone;  
by him; adhunA = just now; svecChayA mR^id bhakShitA = wilfully, clods, eaten;

yashoda : kR^iShNa! Tathyam = kriShNa, is it so!

kriShNa : kaH evam Aha= who says so!

yashoda : musalI = your brother, balarAma

kriShNa: mithyA... amba! Ananam pashya = it's a lie... mother, see my mouth...

yashoda : vyAdehi... open it...

iti= in this way when the discussion continued; vidArite shishu mukhe samastam jagat  
dR^iShTvA = in the opened up, boy's, mouth, all, world, on seeing; yasya mAtA= whose  
mother; vismayapadam jagAma = into an amazement, one who has gone in; saH keshavaH  
naH pAyAt = let that amazing child of an innocent mother, namely keshava, protect all of us.

## Kṛṣṇa-karṇāmṛta 2.66

स्वातीसपत्नी किल तारकाणाम् मुक्ताफलानाम् जननीति  
रोषात्।  
सा रोहिणी नीलम् असूत रत्नम् कृतास्पदम् गोपवधूकुचेषु॥

*svātīsapatnī kila tārakāṇāmmuktāphalānām  
jananīti roṣāt |  
sā rohiṇī nīlam asūta ratnamkṛtāspadam gopavadhūkuceṣu ||*

### English rendering

Among 27 star-wives of moon svAti and rohiNi are the prominent ones, where star svAti is celebrated as the motherly star of highly prized pearls, for the bivalve shell of mother-pearl readily conceives with the advent of new showers in the period ruled over by svAti star, and pearls are every girl's fancy. Disdainful of her co-wife's celebrity, star rohiNi too became motherly star to a most precious sapphirine jewel, which acquired a perfect placement on the most uncommon bosoms of milkmaids of vraja. [2-66]

### Word analysis and exposition

anvayam: rohiNI nīlam ratnam asUta kila

2-66. tArakANAm svAtI sapatnI = among 27 star-wives of moon, svAti star, is a co-wife for other 26 stars; mukta phalAnAm janani = and she is mother-like to highly prized pearls; iti= that being the case of co-wife jealousies; sA rohiNI = she that, rohini – another star-wife of moon; roShAt = with disdain; nīlam ratnam asUta kila = a blue, jewel delivered, they say; which blue gem; gopa vadhU kuceShu= on milkmaids, bosoms; kR ^ita Aspadam = acquired, a perfect placement.

### Source commentary

The poet is punning on kriShNa's birth that took place when the moon is in the moon-station called rohiNi constellation.

### Kṛṣṇa-karṇāmṛta 2.67

नृत्यन्तम् अत्यन्तविलोकनीयम् कृष्णम्  
मणिस्तम्भगतम् मृगाक्षी।  
निरीक्ष्य साक्षादिव कृष्णम् अग्रे द्विधा वितेने नवनीतम् एकम्॥

*nṛtyantam atyantavilokanīyam  
kṛṣṇam maṇistambhagatam mṛgākṣī |  
nirīkṣya sākṣādiva kṛṣṇam agre  
dvidhā vitene navanītam ekam ||*

#### English rendering

When child kriShNa is dancing in the house fed and watched by his mother yashoda, his splendid form is reflected in the gem studded pillar of that hall and there appeared twosome Krishna to the onlooker yashoda. Then that fawn eyed lady immediately split one butter lump in her hand as two, to feed that pair of kriShNa-s. Let us adore that boy who is deft in showing such lila-s . [2-67]

#### Word analysis and exposition

2-67. nR^ityantam= one who is [childishly] dancing in her fore; atyanta vilokanIyam= very lovely to see; maNi stambha gatam kR^iShNam = in jewel studded, pillar, one who is reflected; sAkShAt iva= present, as if- as another kriShNa ; mR^iga akShI = fawn eyed one- mother yashoda; nirIkShya kR^iShNam agre= on seeing, kriShNa, in her fore [though a he is mirrored object] ekam navanItam dvidhA vitene = one, butter lump, as two, she made. bhrAntimadalankAram .

### Kṛṣṇa-karṇāmṛta 2.68

वत्स जागृहि विभातम् आगतम् जीव कृष्ण शरदाम् शतम्  
शतम्।  
इत्युदीर्य सुचिरम् यशोदया दृश्यमानवदनम् भजामहे॥

*vatsa jāgr̥hi vibhātam āgatam  
jīva kṛṣṇa śaradām śatam śatam |  
ityudīrya suciram yaśodayā  
dṛśyamānavadanam bhajāmahe ||*

#### English rendering

Let us adore that impeccable face of that boy which for along time watched over by his mother yashoda while waking him up with wake-up time words like, “oh, boy, wake up; it is already dawn; may live for hundreds, and hundreds of years...” [2-68]

*Word analysis and exposition*

2-68. yashodayA= by yashoda; vatsa jAgR^ihi= oh, boy, wake up; vibhAtam Agatam = morning, has come; jIva kR^iShNa sharadAm shatam shatam = may you live for hundreds, and hundreds of years; iti= in this way; udIrya= said to him while she is waking him up; vadanam suciram dR^ishyamAna = which face, for a long time, she has been watching – for sleeping children look serene like almighty; bhajAmahe = we adore that impeccableface.

### **Kṛṣṇa-karṇāmṛta 2.69**

ओष्ठम् जिघ्रन् शिशुर् इति धिया चुम्बितो  
वल्लवीभिः  
कण्ठम् गृह्णन्नरुणितपदम् गाढमालिङ्गिताङ्गः।  
दोष्णा लज्जास्पदम् अभिमृशन्नङ्कमारोपितात्मा  
धूर्तस्वामी हरतु दुरितम् दूरतो बालकृष्णः॥

*oṣṭham jighran śīśur iti dhiyā cumbito  
vallavībhiḥ  
kaṇṭham gr̥hṇannaruṇitapadam gāḍhamāliṅgitāṅgaḥ |  
doṣṇā lajjāspadam abhimṛśannaṅkamāropitātmā  
dhūrtasvāmī haratu dūritam dūrato bālakṛṣṇaḥ ||*

*English rendering*

When cowwomen wished to give a kiss to this little boy, thinking him ‘after all a boy’, this boy used cleave to their lips as in draughting kisses; when they wanted to give him a hug, he used to tightly hug their necks till they are reddened with blotches; when they tried to just make him sit in their laps, he used to play with their privates – throwing them into a puzzle whether this is ‘after all a child’, or a “seasoned fornicator”; such a puzzler called bAlakriShNa evict all our wrongdoings distantly. [2-69]

*Word analysis and exposition*

2-69. vallavIbhiH shishuH iti dhiyA cumbitaH san= by milkmaids, [after all he is] a boy, in this, thinking, when he is kissed; oShTham jighran= [that cowwoman’s] lip, cleaving to it; Ali~Ngita a~NgaH san= when, cowwomen, embrace him; aruNita padam kaNTham gADham gR^ihNan = till red coloured blotches are made, necks [of cowwomen], by tightly, grabbing [as in hugging]; a~Nkam Aropita AtmA = when they placed him in their laps; doShNA lajjA Aspadam abhimR^ishan= with hands, their privates, rubbing; dhUrta svAmI= rascals, leader - one with this rascality; bAlakR^iShNaH ; dūritam dUrato haratu = [our] wrongdoings, distantly, let him take away.

## Kṛṣṇa-karṇāmṛta 2.70

एते लक्ष्मणजानकीविरहितम् माम्  
 खेदयन्त्यम्बुदा  
 मर्माणीव घट्टयन्त्यलम् अमी क्रूराः कदम्बानिलाः।  
 इत्थम् व्याहत पूर्वजन्मचरितम् यो राधया वीक्षितः  
 सेष्यम् शङ्कितया स नः सुखयतु स्वप्नायमानो हरिः॥

*ete lakṣmaṇajānakīvirahitam mām  
 khedayantyaṃbudā  
 marmāṇīva ca ghaṭṭayantyalam amī krūrāḥ kadambānilāḥ |  
 ittham vyāhṛta pūrvajanmacaritam yo rādhayā vīkṣitaḥ  
 serṣyam śaṅkitayā sa naḥ sukhayatu svapnāyamāno hariḥ ||*

### English rendering

”Oh, lakshmaNa , these dark clouds are tormenting me; these breezes wafting on kadamba trees have become cruel towards me; all these are appearing to chafe off my heart for I am missing jAnaki ...” in this way one who is recollecting the happenings of his previous incarnation and talking while in a sleep, that too, when rAdha is watching his dream-time-talk with a doubt inclusive of jealousy, let that hari endow comforts on all of us. [2-70]

### Word analysis and exposition

2-70. lakShmaNa= oh, lakshmaNa ; jAnakI virahitam mAm= jAnaki , without, me; ete ambuda khedayanti= these, darkclouds, are tormenting me; amI kadamba anilAH krUrAH= these, kadamba trees, breezes wafting on, have become cruel; marmANi alam ghaTTayanti iva ca= [innermost parts like] heart, easily, chafing off, as though;

ittham pUrva janma caritam vyAhR^ita = in this way, earlier, birth's, legend, one who is recollecting; yaH hariH svapnAyamAnaH san= which, hari [in kriShNa 's form], dream-time-babble – one who is making;that too when; sha~NkitayA rAdhayA sa IrShyam vIkShitaH= doubtfully, by rAdha , with jealousy, one who is watched by her; saH naH sukhayatu= he, us,let give comfort.

## Kṛṣṇa-karṇāmṛta 2.71

ओष्ठम् मुङ्च हरे बिभेमि भवता पानैर्हता  
पूतना  
कण्ठाश्लेषम् अमुम् जहीहि दलितावालिङ्गनेनार्जुनौ।  
मा देहि च्छुरितम् हिरण्यकशिपुर्नीतौ नखैः पङ्चताम्  
इत्थम् वारितरात्रिकेलिरवताल्लक्ष्म्योपहासाद्धरिः॥

*oṣṭham muñca hare bibhemi bhavatā pānairhatā  
pūtanā  
kaṇṭhāśleṣam amum jahīhi dalitāvāliṅganenārjunau |  
mā dehi cchuritam hiraṇyakaśipurnītau nakhaiḥ pañcatām  
ittham vāritarātrikeliravatāllakṣmyopahāsāddhariḥ ||*

### English rendering

One night goddess lakshmi started to avoid hari's advances with quibbling words, "leave off my lip, oh, hari, for you killed pUtana sucking her breast; ah, don't hug neck that tight for your hugging cleaved arjuna trees apart; oh, don't make nail dents on my body for your nails tore hiraNyakashipu to death..."; he who is weaselled out by goddess lakshmi in this way, let him protect us all. [2-71]

### Word analysis and exposition

2-71. hare = oh, hari ; oShTham mu~Nca bibhemi = lip, release, I am fearing; bhavatA pAnaiH pUtanA hatA = by you, when you are breastfed, demoness pUtan , is killed; amum kaNTha AshleSham jahIhi = this, neck, embracing, leave off; Ali~Nganena arjunau dalitau= by your embrace, arjuna trees, are cleaved apart; mA dehi cChuritam= don't, do, nail dents on my body; nakhaiH hiraNyakashipuH pa~NcatAm nItau = with your nails, demon king hiraNyakashipu , to death, led; ittham = in this way; lakShmyA = by lakshmi; upahAsAt vArita rAtri keliH = jocularly, one who is avoided, in night time, romances ; hariH avatAt = let that hari , safeguard us.

## Kṛṣṇa-karṇāmṛta 2.72

रामो नाम बभूव हुम् - तद् अबला  
 सीतेति हुम् - ताम् पितु  
 र्वाचा पङ्चवटीतटे विहरतस्तस्याहरद्वावणः।  
 निद्वार्थम् जननी कथामिति हरेर्हुङ्कारतः शृण्वतः  
 सौमित्रे क्व धनुर् धनुर् इति व्यग्रा गिरः पान्तु वः॥

*rāmo nāma babhūva hum - tad abalā  
 sīteti hum - tām pitu  
 rvācā pañcavaṭītaṭe viharatastasyāharadrāvaṇaḥ |  
 nidrārtham janani kathāmiti harerhuṅkārataḥ śṛṇvataḥ  
 saumitre kva dhanur dhanur dhanur iti vyagrā giraḥ pāntu vaḥ ||*

*English rendering*

tAtparyam = sulabham.

*Word analysis and exposition*

2-72. mother: rAmo nAma babhUva = Once there live a prince called Rama;

child: hum;

mother: tat abalA sIta iti= he has a wife called Sita;

child: hum;

pituH vAcA pa~NcavaTI taTe viharataH = when they are in panchavaTI forests as per his father's orders;

tasya tAm rAvanaH Aharat = she belonging to him, one called rAvana stole - rAma's wife sIta;

iti nidrArtham janani kathAm= in this way when mother yashoda is telling a bedtime story;

hareH shR^iNvataH= by hari , [this point of story, Sita's abduction] on listening;

hu~NkArataH = 'hum' sound is uttered expressing dissent [while the above 'hum' sounds arecasual drones];

child: saumitre kva dhanuH dhanuH dhanuH = oh, saumitri , where is my bow... bow... get me my bow – thus that child uttered to utter stupefaction of his mother; iti vyagrA giraH= in this way, with perturbed, words – one who reacted ; pAntu vaH= let him protect us.

*Source commentary*

Please note that 3rd foot is entirely changing in vanga pATham, when compared with Telugu mms.

### Kṛṣṇa-karṇāmṛta 2.73

बालोऽपि शैलोद्धरणाग्रपाणि नीलोऽपि

नीरन्ध्रतमप्रदीपः।

धीरोऽपि राधानयनावबद्धो जारोऽपि संसारहर कुतस् त्वम्॥

*bālo'pi śailoddharaṇāgrapāṇi*

*rnīlo'pi nīrandhratamapradīpaḥ |*

*dhīro'pi rādhānayanāvabaddho*

*jāro'pi saṁsārahara kutas tvam ||*

#### *Word analysis and exposition*

2-73. tvam bAlaH = you are, a boy; api= even then; shaila uddharaNa agra pANi= for lifting, a mountain, [you have a very capable] end of, a hand - fingertip; rnIlaH= blueblackish fellow; api= yet; nIrandhra tama pradIpaH = pitch dark, darkness, [for removing you are] a very brilliant lamp ; dhIraH = highly steadfast fellow; api= nevertheless; rAdhA nayana avabaddhaH= by rAdha's , eye [movements] tameable one; jAraH= a fornicator; api = even then; saMsAra hara= life-death cycle, remover;

kutaH= how come, you are with mutually self-contradicting dispositions.

bhAvam= sulabham.

#### *Source commentary*

Please note that the word ' samsAra' is used in the usage style of Telugu people. Sanskrit poets refrain to use it in this way.

### Kṛṣṇa-karṇāmṛta 2.74

बालाय नीलवपुषे नवकिङ्किणीक जालाभिरामजघनाय

दिगम्बराय।

शार्दूलदिव्यनखभूषणभूषिताय नन्दात्मजाय नवनीतमुषे नमस् ते॥

*bālāya nīlavapuṣe navakīṅkīṇīka*

*jālābhirāmajaghanāya digambarāya |*

*śārdūladivyanakhabhūṣaṇabhūṣitāya*

*nandātmajāya navanītamuṣe namas te ||*

#### *English rendering*

Here are my salutations to cowherd nanda's son who barely is a child, sapphirine blue in complexion, waistline adorned with a newly made golden chain of tiny jingle bells, a pendant hanging on his chest with talismanly tiger-nails as its locket, above all who in birthday suit

moves freely in vraja village thieving butter. [2-74]

*Word analysis and exposition*

2-74. bAlAya= for that child - who; nĪla vapuShe = sapphirine blue, in complexion; nava ki~NkiNika jAla abhirAma jaghanAya= with newly made, jingle bells, beautiful, one who has on waistline – on which that chain of jingle bells is worn; digambarAya = one in a birthday suit; shArdUla divya nakha bhUShaNam bhUShitAya = one with tiger's, talismanly, nail, a pendant- a pendant with tiger's nail as its locket, one who is adorned with; navaIta muShe= for butter, thief; nanda AtmajAya= for nanda's, son; te namaH = to you, my namaskAram.

*Source commentary*

Wearing tiger's nails is at one time was for a talisman effect, later became a status symbol, which blind faith depleted the tiger population, besides NOT bringing any palpable change to the wearers.

## Kṛṣṇa-karṇāmṛta 2.75

पाणौ पायसभक्तम् आहितरसम् बिभ्रन् मुदा  
दक्षिणे  
सव्ये शारदचन्द्रमण्डलनिभम् हैयङ्गवीनम् दधत्।  
कण्ठे कल्पितपुण्डरीकनखमप्युद्धामदीप्तिम् वहन्  
देवो दिव्यदिगम्बरो दिशतु नः सौख्यम् यशोदाशिशुः॥

*pāṇau pāyasabhaktam āhitarasam bibhran mudā  
dakṣiṇe*

*savye śāradacandramaṇḍalanibham haiyaṅgavīnam dadhat |  
kaṇṭhe kalpitapuṇḍarīkanakhamapyuddāmadīptim vahan  
devo divyadigambaro diśatu naḥ saukhyam yaśodāśīśuḥ ||*

*Word analysis and exposition*

2-75. dakShiNe pANau = in right, hand; Ahita rasam pAyasa bhaktam mudA bibhrat = containing many tastes, dessert, one who is with gladness, handling; savye pANau = in left, hand; shArada candra maNDala nibham = in autumn, moon's, orb like, in lustre ; haiya~NgavInam= butter made from yesterday's milk – very fresh butter; dadhat= one who is handling; kaNThe = on neck; uddAma dIptim = one that has spurting radiance - pendant; kalpita puNDarIka nakham api = wedged, tiger's, nails, even; vahan = one who is carrying; divya digambaraH= one who has devata vastrA -s on his body – ethereal gods wear ethereal dresses - a dressless boy; devaH = such a boy-god; yashoda shishuH= that yashoda's, child; naH saukhyam dishatu = to us, an eternal bliss, let him show.

That yashoda's child who gladly handles a cup of freshly prepared dessert containing many a taste in his right hand, a lump of very fresh butter looking like the orb of autumnal moon in the left, wearing a pendant with tiger's nails wedged in its locket that outspread refulgence, and moves thereabout wearing nothing else on his body, let that baby-god show eternal bliss on all of us. [2-75]

### Kṛṣṇa-karṇāmṛta 2.76

किङ्किणिकिणिकिणिरभसै रङ्गणभुवि रिङ्गनैः

सदाटन्तम्।

कुङ्कुणुकुणुपदयुगलम् कङ्कणकरभूषणम् हरिम् वन्दे॥

*kuṅkuṇukūṇupadayugalam kaṅkaṇakarabhūṣaṇam  
harim vande ||*

#### Word analysis and exposition

2-76. ki~NkiNi= kiN+kiNi= from tiny jingle bells; kiN rabhasaiH= [L. tin tinnire ] with kiN, kiN , sounds – with tintinnabulations; a~NgaNa bhuvi = in his house's courtyard;  
ri~NghanaiH= with hops and jumps [of a little child]; sadā aTantam = always, who is playing;  
ku~NkuNu= kuNu+kuNu = kunkuNu= those that make kuN , kuN sounds – anklets with jingle bells; kuNu = with their kuN , kuN sounds; pada yugalam= one whose feet are with;  
ka~NkaNa= kaN+kaN = kankaNa= with bracelets making kaN, kaN sounds ; kara bhUShaNam = wrists, adorned with; harim vande = to such hari in a baby boy's get up, our salutations.

bhAvam= sulabham

#### Source commentary

This verse crafted onomatopoeically on Na shabda punAvR^itti , repeatable sound of Na - shabAlankaaram

### Kṛṣṇa-karṇāmṛta 2.77

सम्बाधे सुरभीणामम्बाम् आयासयन्तम्

अनुयान्तिम्।

लम्बालकम् अवलम्बेतम् बालम् तनुविलग्नजम्बालम्॥

*sambādhe surabhīṇāmambām āyāsayantam anuyāntim  
|  
lambālakam avalambetam bālam tanuvilagnajambālam ||*

#### English rendering

He who makes his mother short breathed by running crisscross among a pack of cows while she chases to catch him, for she only wanted to tidy him up as his curls dishevelled and hanging loose, body smeared with cow dung, mud, straws pieces and what not, let us dangle upon him who looks apperceivably dirty. [2-77]

*Word analysis and exposition*

2-77. surabhINAm sambAdhe = among, cow herds; anuyAntim ambAm AyAsayantam= one who is chasing, to such a mother, causing short-breath ; lamba alakam = one with hanging curls with dishevelled hair; tanu vilagna jambAlam = on boy, verily dabbed, mud – cow dung etc; tam bAlam avalambe = that, boy, we hang upon.

*Source commentary*

This is also an alliterative narration on sound ‘mba’ shabda punAvR^itti . shabdAlankAram . This verse has an import of sampatkR^idaSTAkSharI mantra dhyAnam: sanatkmArasamhita .

## Kṛṣṇa-karṇāmṛta 2.78

अङ्घ्रितपिङ्घ्रापीडम् सङ्घ्रितसौजन्यवल्लवीवलयम्।  
अधरमणिनिहितवेणुम् बालम् गोपालम् अनिशम् अवलम्बे॥

*aṅcītapīṅcāpīḍam saṅcītasaujanyaavallavīvalayam*

|

*adharamaṇīnihitaveṇuṃ bālam gopālam anīṣam avalambe ||*

*English rendering*

Let us always take shelter of that boy, for his being a cow minder standing in the midst of a very friendly coterie of milkmaids gathering around him, while peacock feathers tucked in his headgear glistens very brilliantly. [2-78]

*Word analysis and exposition*

2-78 . a~Ncita pi~Ncha ApIDam = glistening brightly, tucked with peacock's feather, with such a head gear;

sa~Ncita saujanya vallavI valayam = gathered, friendly, milkmaids, coterie – one who has it around him;

or, va~Ncita saujanya vallavI valayam = those that hoodwinked, for friendliness, such milkmaids, coterie – as in some mms, vanchita is there instead of sanchita .

adhara maNi nihita veNum = on his lip, called jewel, placed, flute; bAlam = a boy; gopAlam = a cow minder; anisham avalambe = let us always, take shelter of.

## Kṛṣṇa-karṇāmṛta 2.79

प्रह्लादभागधेयम् निगममहाद्रेर्  
गुहान्तराधेयम्।  
नरहरि पदाभिधेयम् विबुधविधेयम् ममानुसन्धेयम्॥

*prahlādashāgadheyam nigamamahādrer  
guhāntarādheyam |  
narahari padābhidheyam vibudhavidheyam mamānusandheyam ||*

### *English rendering*

One who is prince prahlAda's fortune, a substratum ensconced in the interiors of caves of the great mountain called scriptures, delineated by the name nara-hari , one subservient to sagacious and makes gods subservient to him. Hence, who is sAkshAt nArAyaNa , let that bAlakriShNa be our focal point. [2-79]

### *Word analysis and exposition*

2-79. prahlAda bhAgadheyam= one who is prahlAda's , fortune; nigama mahA adreH= scriptures, called great, mountain; guha antaH Adheyam = cave, inside, one that is a substratum; narahari pada abhidheyam = lion-man, by name, who is known; vibudha vidheyam= for sagacious people, subservient; mama anusandheyam = to me, focusing point.

### *Source commentary*

This verse is not showing any indicators to krishna incarnation, like pincha, blueblackness, vraja, nanda, yashoda, gopika, veNu, rAdhika etc specifically used by the poet. Hence some dismiss this verse as an interpolation.

If usage like laksmi alias rukmiNi in other verses is accepted as applied krishna avatAram , here also the words prahlAda, nara-hari etc should be accepted as nArAyaNa becoming man-lion and later as kriShNa , and when the poet is touching almost all the incarnations, somehow or the other – why not this – is the argument of some people.

The poet himself said something about other incarnations at 2-85, avatArA santi anye...

Anyway it is a beautiful verse again with shabdalanArAm on sound dheyam in words: bhAgadheyam, Adheyam, abhidheyam, and sandheyam.

## Kṛṣṇa-karṇāmṛta 2.80

संसारे किम् सारम् कंसारेश्चरणकमलपरिभजनम्।  
ज्योतिः किम् अन्धकारेयदन्धकारेरनुस्मरणम्॥

*saṁsāre kim sāram  
kaṁsāreścaraṇakamalaparibhajanam |  
jyotiḥ kim andhakāreyadandhakāreṇanusmaraṇam ||*

### Word analysis and exposition

2-80. saMsAre sAram kim= in life-death cycle, tangible object, what is; paribhajanam kaMsA areH caraNa kamala = completely surrendering, at the feet, called lotuses, of kamsa's enemy; andhakAre jyotiH kim = even in pitch darkness, [enlightening] light, what is; andhaka areH anusmaraNam= demon andhaka-asura's , enemy's, reminiscence; yat= that which is there, that alone – are the recourses.

What is the tangible object in the intangible cycle of like and death? It is the complete surrender at the lotus feet of king kamsa's enemy, namely kriShNa . What is the enlightening light even in pitch darkness? It is the constant reminiscence on the enemy of andha-asura , namely god shiva . [2-80]

### Source commentary

Based on old saying :

Again there is shabdAlankAram on sound re in words saMsAre, kaMsAre, andhakAre, andhaka-are.

## Kṛṣṇa-karṇāmṛta 2.81

कलशनवनीतचोरे कमलादृक्कुमुदचन्द्रिकापुरे।  
विहरतु नन्दकुमारे चेतो मम गोपसुन्दरीजारे॥

*kalaśanavanītacore kamalādr̥kkumudacandrikāpure  
|  
viharatu nandakumāre ceto mama gopasundarījāre ||*

### English rendering

Let nanda's child be always frolicking in my heart, for he thieves butter from pots, where pots are hearts, butter is heart's dedication, and thieving is the unknowing liberation of that content; for he, is the one who sheds moonlight-like his own resplendence, as a blossomer, on the buddy kumuda flowers-like glances of lakshmi, the personified fortune, without whose smiley blessing none can be fortunate; moreover he is the so-called fornicator of the beauties of vraja village, where those milkmaids are sages and saints in female form desiring his nestling

attention. [2-81]

*Word analysis and exposition*

2-81. kalasha navaṇIta core = from pots, butter, who is thieving ; kamalA = lakshmi / rukmiNi ; dR^ik kumuda= for glances, called kumuda flowers; candrikA pure = moonlight, one who is filling it up – a blossomer; gopa sundarI jAre= for cowherds, beauties, a fornicator; nanda kumAre mama ceto viharatu= that nanda's son, in my heart, let him always be frolicking.

**Kṛṣṇa-karṇāmṛta 2.82**

कस्त्वम् बाल बलानुजः किम् इह ते  
मन्मन्दिराशङ्कया  
युक्तम् तत् नवनीतपात्रविवरे हस्तम् किम् अर्थम् न्यसेः।  
मातः कङ्चन वत्सकम् मृगयितुम् मा गा विषादम् क्षणाद्  
इति एवम् वरवल्लवी प्रतिवचः कृष्णस्य पुष्पातु नः॥

*kastvam bāla balānujaḥ kim iha te  
manmandirāśaṅkayā  
yuktam tat navaṇītapātravivare hastam kim artham nyaseḥ |  
mātaḥ kañcana vatsakam mṛgayitum mā gā viṣādam kṣaṇād  
iti evam varavallavī prativacaḥ kṛṣṇasya puṣṇātu naḥ ||*

*Word analysis and exposition*

2-82. milkmaid: kas tvam bAla? Who are you, boy?

kriShNa : bala-anujaH: balarAma's brother;

milkmaid: iha te kim = what it you are doing here – in my house

kriShNa : mat mandira Asha~NkayA = thought this as our house – and entered;

milkmaid : tat yuktam! navaṇIta pAtra vivare hastam kim artham nyaseH = its ok, what for you are digging hand in that butter pot;

kriShNa : ka~Ncana vatsakam mR^igayitum = searching for a missing calf; mA gA viShAdam mAtaH = don't get upset my mother;

evam iti = in this way; kR^iShNasya= of kriShNa;

vara vallavI kShaNAAt prati-vacaH = [ iti evam vada vallavI prativachaH ]= to best, cowwoman, in a trice, repartees shot back - he who shot back; naH puShNAtu = let those quick witted badinages invigorate all of us.

*Source commentary*

This verse has an import of gopAlakriShNa ekAdashAkshara mantrta dhyAnam:  
sanatkumArasamhita. harantam navanItAdi chauryeNa... japet idam ||

### Kṛṣṇa-karṇāmṛta 2.83

गोपालाजिरकर्दमे विहरसे विप्राध्वरे लज्जसे  
ब्रूषे गोकुलहुङ्कृतैः स्तुतिशतैर्मौनम् विधत्से विदाम्।  
दास्यम् गोकुलपुञ्चलीषु कुरुषे स्वाम्यम् न दान्तात्मसु  
ज्ञातम् कृष्ण तवाङ्घ्रिपङ्कजयुगम् प्रेम्णाचलम् मङ्जुलम्॥

*gopālājirakardame viharase viprādhvare  
lajjase*

*brūṣe gokulahuṅkṛtaiḥ stutiśatairmaunam vidhatse vidām |  
dāsyam gokulapun̄calīṣu kuruṣe svāmyam na dāntātmasu  
jñātam kṛṣṇa tavāṅghripaṅkajayugam preṃṇācalam maṅjulam ||*

#### English rendering

You prefer to play in the swampy courtyards of cowmen rather than in the Vedic-ritual-leas of brAhmaNA -s; you prefer to reply to the mooing and lowing cow herds rather than the hundreds of eulogies of scholars; you prefer to undertake servitude to the libertine cowwomen rather than becoming a lord of yogic practitioners; but, what for? Oh, yes, I have known fact, I think, that your feet called lotuses budge towards a place or a person where unqualified love – madhura bhakti - is abundant, not otherwise, whereof that pair of your lotusy feet are delighting to us. [2-83]

#### Word analysis and exposition

2-83. gopAla kardame ajira viharase = in cowmen's, swampy, courtyards, you play; but; vipra adhware lajjase= in brAhmaNA -s, ritual [fields], [to enter] you hesitate; go kula hu~NkR^itaiH brUShe = cow, herds of, to their lowing, you talk; vidAm stuti shataiH maunam vidhatse= scholars', eulogies, hundreds of, silent, you will become; gokula puMshcalIShu dAsyam kuruShe = cowwomen, of libertine ones, servitude, you undertake; dAnta Atmasu svAmyam na kuruShe = on yogic sages, lordship, you don't like to do; j~nAtam kR^iShNa= oh, kriShNa, I have known; tavA~Nghri pa~Nkaja yugam = your, feet, called the pair of lotuses; premNA= owing only to love; acalam = unmoving [towards loveless practises / places / aspects]; [or, calam = move to that place where unqualified love is abundant]; hence that pair of lotusy feet are; ma~njulam= delighting.

## Kṛṣṇa-karṇāmṛta 2.84

नमस्तस्मै यशोदाया दयादायास्तु तेजसे।  
यद्धि राधामुखाम्भोजम् भोजम् भोजम् व्यवर्धत॥

*namastasmai yaśodāyā dāyādāyāstu tejase |yaddhi  
rādhāmukhāmbhojam bhojam bhojam vyavardhata ||*

*English rendering*

Let us adore that sapphirine effulgence that doubly burgeoned on the continuous care of his mother yashoda, and on the continued enjoyment of the lusciousness the lotusy face of rAdha .  
[2-84]

*Word analysis and exposition*

2-84. yat hi= which [sapphirine resplendence], indeed; rAdhA mukha ambhojam bhojam bhojam = rAdha's , face, called, lotus, on enjoying, and enjoying – the lusciousness of that lotus called face; vyavardhata= bourgeoned; yashodAyA dAyAdAya vyavardhata = yashoda's, legatee – legatee enjoying not her property but motherly care – vAtsalyam, one who luxuriated in; tasmai= to such a; tejase= sapphirine effulgence; namas astu = our adorations.

## Kṛṣṇa-karṇāmṛta 2.85

अवताराः सन्तिन्ये सरसिजनयनस्य सर्वतोभद्राः।  
कृष्णादन्यः को वा प्रभवति गोगोपिकामुक्त्यै॥

*kṛṣṇādanyaḥ ko vā prabhavati gogopikāmuktyai ||*

*English rendering*

If other incarnations of lotus-eyed nArAyaNa are there that are most auspicious anyway, let them be there; but, which is the incarnation as glorious as kriShNa in emancipating simple cows or rustic milkmaids. [2-85]

*Word analysis and exposition*

2-85. sarvataH bhadraH= anyway, auspicious incarnations; sarasija nayanasya = of lotusy eyed one – nArAyaNa -s; anye avatArAH santu = other, incarnations, let them be there; go gopikA muktyai= cows, milkmaids, for emancipation; kR^iShNaT anyaH= kriShNa incarnation, other than; kaH vA prabhavati = which one is, that glorious.

## Kṛṣṇa-karṇāmṛta 2.86

मध्ये गोकुलमण्डलम् प्रतिदिशम्  
 चाम्बारवोज्जृम्भिते  
 प्रातर्दोहमहोत्सवे नवघनश्यामम् रणन्नूपुरम्।  
 फाले बालविभूषणम् कटिरट्किङ्किणीमेखलम्  
 कण्ठे व्याघ्रनखम् च शैशवकलाकल्याणकात्स्न्यम् भजे॥

*madhye gokulamaṇḍalam pratidiśam  
 cāmbāravojjṛmbhite  
 prāṭardohamahotsave navaghanaśyāmam raṇannūpuram |  
 phāle bālavibhūṣaṇam kaṭiraṭṭkiṅkiṇīmekhalam  
 kaṇṭhe vyāghranakham ca śaiśavakalākalyāṇakārtsnyam bhaje ||*

### Word analysis and exposition

2-86. prati disham AmbA rava ut jhR^imbhite = in every, direction, with mooing, sounds, booming out; prAtaH doha mahA utsave = morning time, milking, called a great, celebration  
 gokula maNDalam madhye ca= cowmen's, circle like vraja village, in the midst of;; nava ghana shyAmam = new, raincloud like, blueblackish one; raNat nUpuram= one with jingling, anklets;  
 phAle bAla vibhUShaNam= one forehead, peepal [ ashvattha , Ficus Religiosa] leaf like jewel, one having it; kaTi raTa ki~NkiNI mekhalam = on waistline, jingling, jingle-belled, girdle – one having such a girdle chain; kaNThe vyAghra nakham ca= around neck, tiger's nail – pendant, also; shaishava kaLA kalyANa kArtsnyam= for childhood, charms, auspicious, ensemble of; bhaje= I worship.

In that village vraja when every direction is reverberating at dawn with the moos of cows to milk their calves; when cowmen hurrying to milk those cows as in a celebration, when that sapphire boy will be roving in their midst with jingling anklets, tintinnabulating girdle chain, wearing an ornament one his forehead in the shape of a peepal leaf, a pendant around his neck with a locket of tiger nails, he looks as if he is the ensemble of childhood charms agglomerated in one boy; and him I worship. [2-86]

### Source commentary

This verse has an import of sampatkR^idaSTAkSharI mantrta dhyAnam: sanatkmArasamhita

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### Kṛṣṇa-karṇāmṛta 2.87

सजलजलदनीलम् दर्शितोदारलीलम्  
करतलधृतशैलम् वेणुनादैः रसालम्।  
व्रजजनकुलपालम् कामिनीकेलिलोलम्  
कलितललितमालम् नौमि गोपालबालम्॥

*sajalajaladanīlam darśitodāralīlam  
karataladhṛtaśailam veṇunādaiḥ rasālam |  
vrajajanakulapālam kāmīnikelilolam  
kalitalalitamālam naumi gopālabālam ||*

#### English rendering

I adore that bAlakriShNa who is blueblackish like a raincloud full with water, who has shown his playful acts as adventures, held a mountain on his fingertips, melodies of whose fluting are as good as sweet mango fruit, the saviour of cowmen and their community, one indulged in romance with flirtatious cowwomen, and him who is adorned with little garlands. [2-87]

#### Word analysis and exposition

2-87. sajala jalada nIlam = one with water, water giver - cloud like, blueblackish; darshita udAra lIlam = shown, generous, playful acts; kara tala dhR^ita shailam] = on hand's, surface, held, mountain; veNu nAdaiH rasAlam = for flute's, melodies, one who is like sweet mango fruit; vraja jana kula pAlam = for vraja, people, community, saviour; kAminI keli lolam = with flirtatious women, in romance, indulged in – shR^ingAra rasa anubhava Asakti kalita lalita mAlam= adorned with, beautiful garlands; gopAla bAlam naumi = such a gopAlabAla , I venerate.

### Kṛṣṇa-karṇāmṛta 2.88

स्मितललितकपोलम् स्निग्धसङ्गीतलोलम्  
ललितचिकुरजालम् घौर्यघातुर्यलीलम्।  
शतमखरिपुकालम् शातकुम्भाभचेलम्  
कुवलयदलनीलम् नौमि गोपालबालम्॥

*smitalalitakapolam snigdhasaṅgītalolam  
lalitacikurajālam cauryacāturyalīlam |  
śatamakharipukālam śātakumbhābhacelam  
kuvalayadalanīlam naumi gopālabālam ||*

#### English rendering

I venerate that bAlakriShNa whose cheeks are beautified with his smiles, whose fascination is for melodious music, a bunch of curls hanging on his head sides, an expert in the art and science of thievery, an End-Time to the enemies of Indra, whose robe will be in the hue of pure gold and whose complexion is blueblackish like the petal of a black lotus. [2-88]

*Word analysis and exposition*

2-88. smita lalita kapolam= with smiles, beautified, cheeks; snigdha sa~NgIta lolam= in pleasant, music, fascinated ; lalita cikura jAlam= with beautiful, hanging curls, a bunch of; caurya cAturya lIlam = in thievery, art of, an expert; shatamakha ripu kAlam = for indra's , enemies, an End-Timer; shAta-kumbha Abha celam = gold pot's, in hue, whose robe is; kuvalaya dala nIlam= of black lotuses, like petals, blackish in complexion; naumi gopAlabAlam = I venerate gopAlabAla.

### Kṛṣṇa-karṇāmṛta 2.89

मुरलीनिनदलोलम् मुग्धमयूरचूडम्  
दलितदनुजजालम् धन्यसौजन्यलीलम्।  
परहितनवहेलम् पद्मसद्भानुकूलम्  
नवजलधरनीलम् नौमि गोपालबालम्॥

*muralīninadalolam mugdhamayūracūḍam  
dalitadanujajālam dhanyasaujanyaḷīlam |  
parahitanavahelam padmasadbhānukūlam  
navajaladharanīlam naumi gopālabālam ||*

*English rendering*

I adore him who luxuriates in the music of flute, decked peacock feathers in crown, who pulled hosts of demon asunder, shows friendly attitude towards sages and saints, and tricky adventures to commoners, who adopts newer and newer destruction techniques to eliminate demons; a compliant entity to goddess lakshmi, above all who in his hue is conspicuously like a raincloud full with water. [2-89]

*Word analysis and exposition*

2-89. muralI ninada lolam= one who in flute's, music, luxuriates; mugdha mayUra cUDam= has an exquisite, peacock's, feather, on headgear; dalita danuja jAlam = one who has riven, demons, a host of; dhanya saujanya lIlam = towards the self-actualised people, a friendly attitude, one who shows; para hita nava helam = to others, useful, new, sportive plays - who shows them;

or para = to others - to enemies; hita= useful for their moksha; nava= new; helam= ravaging techniques – one who adopts newer and newer destruction techniques to eliminate demons;

padma sadma anukUlam= one in lotus, abode – laksmi – to her compliant; nava jala dhara nllam= new, water, bearer like – like new raincloud, blueblackish; naumi gopAlabAlam = as above.

## Kṛṣṇa-karṇāmṛta 2.90

सरसगुणनिकायम् सच्चिदानन्दकायम्  
शमितसकलमायम् सत्यलक्ष्मीसहायम्।  
शमदमसमुदायम् शान्तसर्वान्तरायम्  
सुहृदयजनदायम् नौमि गोपालबालम्॥

*sarasaguṇanikāyam saccidānandakāyam  
śamitasakalamāyam satyalakṣmīsahāyam |  
śamadamasamudāyam śāntasarvāntarāyam  
suhṛdayajanadāyam naumi gopālabālam ||*

### English rendering

I worship that boy for he is an embodiment of all admirable traits, a personified satya, j~nAna, Anadam; subdued all illusory matters within himself; the Fortune called Truth is his altar-ego; an epitome for all yogic practises; steered clear of all hindrances, and who for amiable people friendly. [2-90]

### Word analysis and exposition

2-90. sarasa guNa nikAyaM = for all admirable, traits, an embodiment of ; sat cit Ananda kAyaM = satya, j~nAna, Anadam is his person; shamita sakala mAyaM = silenced, all, illusory things – within his entity; satya lakShmI sahAyaM = Truth, called the Fortune, is his alter-ego; shama dama samudAyaM = for desistence, self-control etc yogic practises – he is the epitome; shAnta sarva antarAyaM= silenced, all, hindrances; suhR^idaya jana dAyaM = for amiable people, he is befitting friend; naumi gopAlabAlam = as above.

Proem; This verse has yam sound as AnuprAsa – alliteration.

### Kṛṣṇa-karṇāmṛta 2.91

लक्ष्मीकलत्रम् ललिताब्जनेत्रम्  
पूर्णन्दुवक्त्रम् पुरुहुतमित्रम्।  
कारुण्यपात्रम् कमनीयगात्रम् वन्दे पवित्रम् वसुदेवपुत्रम्॥

*lakṣmīkalatram lalitābjanetram  
pūrṇendu vaktram puruhūtamitram |  
kāruṇyapātram kamanīyagātram  
vande pavitram vasudevaputram ||*

*English rendering*

My salutations to that son of vasudeva who has the personified Fortune as his consort, eyes beauteous like lotuses, face brilliant like full-moon, physique insatiable for repeated gazing, the seat of mercy, a pure one and an all-purifier, a friend of Indra, thus a friend of Universe. [2-91]

*Word analysis and exposition*

2-91. lakShmI kalatram = one who has – lakshmi, as his consort; lalita abja netram= beauteous, lotus like, eyes; pUrNa indu vaktram = full, moon like, face; puruhUta mitram= Indra's, friend; kAruNya pAtram= for mercy,a seat of; kamanIya gAtram = beautiful, bodied one – to gaze more and more at him; pavitram= pure and all-purifier; vasudeva putram vande= vasudeva's son, I salute.

### Kṛṣṇa-karṇāmṛta 2.92

दमयमदमयदुरगम् यमुनाम् अवतीर्य वीर्यशाली यः।  
मम रतिम् अमरतिरस्कृति शमनपरः स क्रियात्कृष्णः॥

*madamayamadamayaduragam  
yamunām avatīrya vīryaśālī yaḥ |  
mama ratim amaratiraskṛti  
śamanaparaḥ sa kriyātkṛṣṇaḥ ||*

*English rendering*

Not with boyish temerity he plunged in to river yamuna and subjugated the egocentric snake called kAlIya , but as the one who is always interested in persecuting the insurrectionary demons against gods and their jurisdiction; such as he is let that kriShNa enhance all our delights and delectations. [2-92]

*Word analysis and exposition*

2-92. yaH vIrya shAlI = which, courageous one; yamunAm avatIrya = into river yamuna, on plunging; madamayam = that which form indicating ahamkAra – ahamkAra rUpa parINAmam

- kAlIya; such a; uragam = a snake; adamayat = who subjugated; and who has; amara  
tiraskR^iti shamana paraH = gods, who deject, them silencing, one who is interested; sa  
kR^iShNaH mama ratim kriyAt = such a, kriShNa, my delight, may enhance.

## Kṛṣṇa-karṇāmṛta 2.93

मौलौ मायूरबर्हम् मृगमदतिलकम् चारुललाटपट्टे  
कर्णद्वन्द्वे च तालीदलम् अतिमृदुलम् मौक्तिकम् नासिकायाम्।  
हारो मन्दारमालापरिमलभरिते कौस्तुभश्चोपकण्ठे  
पाणौ वेणुश्च यस्य व्रजयुवतियुतः पातु पीताम्बरो नः॥

maulau māyūrabarham mṛgamadatīlakam  
cāruḷalāṭapaṭṭe  
karṇadvandve ca tālīdalam atimṛdulam mauktikam nāsikāyām |  
hāro mandāramālāparimalabharite kaustubhaśyopakaṇṭhe  
pāṇau veṇuśca yasya vrajayuvatiyutaḥ pātu pītāmbaro naḥ ||

### English rendering

On whose coiffure peacock's feathers are decked, on forehead a U mark made with musk, on ears very fine ear-hangings looking like very young pinnate leaves of palm, on nose a pearl-stud, on shoulders fragrant garland as fragrant as divine mandAra flower bunches, on chest down the neck a pendant with kaustubha jewel as its locket, in right hand a flute, above all who will be amidst a coterie of damsels of vraja village, that one who will always be clad in golden silks and inalienable from nArAyaNa, where the distinction is one treading on earth while the other not, protect us all. [2-93]

### Word analysis and exposition

2-93. yasya = on whose; maulau mAyUra barham = on head, peacock's feathers; cAru laATa paTTe mR^iga mada tilakam = on beautiful, forehead, with musk deer's musk – kastUri - a U mark made with it; ca= further; karNa dvandve ati mR^idulam tAlI dalam = on ears, both, very fine, ear-hangings, like the leaf of toddy tree ; nAsikAyAm mauktikam= on nose, a pearl-stud; mandAra mAa parimala bharite hAraH = mandAra -flower-garlands, with the fragrance of, one with small garlands; ca= further; upakaNThe kaustubhaH = down the neck to chest, a pendant with kaustubha jewel as its locket; pANau veNuH = in right hand, a flute; ca = further; vraja yuvati yutaH =one who is surrounded with vraja damsels; such a one clad in; pIta ambaraH = golden silks – by this golden silk wearing both nArAyaNa and kriShNa are deducible; pAtu naH = let him protect us.

### Source commentary

Please note that the verse posited at 94th place in printed editions murrain vAri vihAra... is pushed down to 96th place.

## Kṛṣṇa-karṇāmṛta 2.94

यासाम् गोपाङ्गनानाम्  
 लसदसिततरालोललीलाकटाक्षा  
 यन्नासाचारुमुक्तामणिरुचिनिकरव्योमगङ्गाप्रवाहे।  
 मीनायतेऽपि तासाम् अतिरभसचलच्चारुनीलालकान्ता  
 भृङ्गायन्ते यद् अङ्घ्रिद्वयसरसिरुहे पातु पीताम्बरो नः॥

*yāsām gopāṅganānām  
 lasadasitatarālōlalīlākāṭākṣā  
 yannāsācārumuktāmaṇirucinikaravyomagaṅgāpravāhe |  
 mīnāyate'pi tāsām atirabhasacalaccārunīlākāntā  
 bhṛṅgāyante yadaṅghridvayasarasīruhe pātu pītāmbaro naḥ ||*

### English rendering

Which sidelong glances of milkmaids darted from their very dark and bright eyes flitting sportily have been swimming like min-fishes in the stream of radiance, akin to the stream of skyey river ganga, floated from the beautiful nose-stud of that boy; which beautiful black curl ends swinging very fast on the cheeks of those milkmaids have been swarming the pair of lotusy feet of that boy like honeybees, let that boy in golden silks protect us. [2-94]

### Word analysis and exposition

2-94. yAsAm= which; gopa a~NgaAnAm = milkmaids; lasat asita-tara Alola lIlA kaTAKShAH = very bright, very dark, flitting, sportily, sidelong glances; yat nAsA cArU mukTA-maNi ruci nikara vyoma ga~NgA pravAhe = which, nose's, beautiful, pearl-diamond's, stream of radiance, in such streamy radiance, called skyey river ganga's , in such a stream; mInAyate= become mini-fishes; api= further; tAsAm = their – milkmaids'; ati-rabhasa calat cArU nIlA alakAH antAH = very fast, swinging, beautiful, black, curls, ends; yat = at whose; a~Nghri dvaya sarasi ruhe= feet, a pair of, called lotuses; bhR^i~NgAyante = swarm like bees; saH pItAmbaraH pAtu naH = that one in golden silks, protect us all.

## Kṛṣṇa-karṇāmṛta 2.95

यद्वेणुश्रेणीरूपस्थितसुषिरमुखोद्गीर्णनादप्रभिन्ना  
एणाक्षयस्तत्क्षणेन त्रुटितनिजपतिप्रेमबन्धा बभूवुः।  
अस्तव्यस्तालकान्ताः स्फुरदधरकुचद्वन्द्वनाभिप्रदेशाः  
कामावेशप्रकर्षप्रकटितपुलकाः पातु पीताम्बरो नः॥

*kāmāveśaprakarṣaprakaṭitapulakāḥ pātu pītāmbaro  
naḥ ||*

### English rendering

At whose highly evocative fluting melody emanating from the rang of holes on his flute the connection called love between a husband and wife of fawn-eyed milkmaids is snapped off instantaneously, and they rushed to him though their maquillage is disorderly and curls untidy, though the pulsation of their lips, pairs of bosoms, and navel areas is palpable, and though their bodies are obviously displaying thrills on their going into a fit of passion in the rush of uniting with that boy, let that boy clad in golden silks protect us all. [2-95]

### Word analysis and exposition

2-95. yat = whose; veNu = flute's; shreNi rUpa sthita suShira = a range, in the shape of, that are there, flute's holes; mukha ut gIrNa nAda = from their faces [of holes], highly evocative, by melody; prabhinnaAH = shattered – all other ideas are shattered and they are attracted to that melody; eNa akShyaH = fawn, eyed ones – milkmaids; tat kShaNa = in a trice; truTita nija pati prema bandhaH = cut off, their own, on husbands, love, connections, when they became so - connection called love between a husband and wife is detached – spontaneously – milkmaids have not cut it off on their own; asta vyasta alaka antaH = topsy-turvy, curls, ends; sphurat adhara kuca dvandva nAbhi pradeshAH = with pulsating, lips, a pairs of bosoms, and navel areas; kAma Avesha prakarSha prakaTita pulakaH = by passion, in a fit of, going into, displayed, thrills; babhUvuH = they became so; pItAmbaro pAtu naH = that one [who made them so] clad in golden silks, protect us all.

### Source commentary

The above three verses, 93, 94, 95, need be grouped at one place without interjecting another verse, for they are in same vein; start with word yat - yat shabda ghaTita avAntara padam ; all the three have similar ending pItAmbaro pAtu naH.

### Kṛṣṇa-karṇāmṛta 2.96

मुरारिणा वारिविहारकाले मृगेक्षणानाम्  
मूषितांशुकानाम्।  
करद्वयम् वा कचसंहतिर्वा प्रमीलनम् वा परिधानम् आसीत्॥

*murāriṇā vārivihārakāle mṛgekṣaṇānām  
mūṣitāṁśukānām |  
karadvayam vā kacasaṁhatirvā pramīlanam vā paridhānam āsīt ||*

#### English rendering

At a time when murAri stole cloths of milkmaids disporting in water they did not get them back that easily from him. Milkmaids had to pray for their return raising their hands up above their head, on slowly coming out of water. Then their wraparound is a pair of hands, long braids falling down, or their closed eyes. Nothing else. What shame it would be to stand in birthday suit before the birthing entity. [2-96]

#### Word analysis and exposition

2-96. vAri vihAra kAle = in water, disporting at a time; murAriNA mUShita aMshukAnAm = by murAri , stolen, cloths – of some milkmaids; mR^igekShaNAnAm = [then, for those] fawn-eyed milkmaids; kara dvayam vA = arms, a pair of, either; kaca saMhatiH vA = long braids falling down; pramīlanam vA = closing their eyes, or; pari-dhAnam AsIt = wraparound, it has become.

#### Source commentary

This is better shown in an English picture called “Oh, God”. God appears before the naked and sceptical hero in bathroom, and that hero starts hiding his privates by turning away, with a towel, etc while that god stands coolly.

This verse is at 94th place in printed editions. But seems to be a forced insertion there.

### Kṛṣṇa-karṇāmṛta 2.97

देवक्या जठराकरे समुदितः क्रीतो गवाम् पालिना  
नन्देनानकदुन्दुभेर्निजसुता पण्येन पुण्यात्मना।  
गोपालावलीमुग्धहारतरलो गोपीजानालङ्कृतिः  
स्थेयान्नो हृदि सन्ततम् सुमधुरः कोऽपीन्द्रनीलो मणिः॥

*devakyā jaṭharākare samuditaḥ kṛīto gavām  
pālīnā  
nandenānakadundubhernijasutā paṇyena puṇyātmanā |  
gopālāvalīmugdhahārataralo gopījānālāṅkṛtiḥ*

*stheyānno hṛdi santatam sumadhuraḥ ko'pīndranīlo maṇiḥ ||*

*English rendering*

We all should always have a jewel at our hearts. But what is it and where to get it? It has emanated from the treasure trove called the womb of lady devaki; later, a cow-minder and pious souled nanda got it from vasudeva in barter of his daughter to him; later, it has become the principal jewel in all the pendants of hosts of cowmen; later, it has become the cardinal locket-like jewel among all the necklaces of milkmaids; then, it remained as highly delightful, yet inexplicable jewel with sapphirine effulgence, and that priceless jewel is readily available anywhere, provided you have a heart for it. [2-97]

*Word analysis and exposition*

2-97. devakyA jaThara Akare = from devaki's, womb, called a treasure trove; samuditaH = a jewel that has taken its birth; gavAm pAlinA = one who rears,cows; [and who is the]; puNyAtmanA nandena = pious, souled, nanda; Anaka-dundubheH = from vasudeva – another name of vasudeva , rarely used, meaning celestial drums were beating when vasudeva was born; nija sutA paNyena krItaH = in barter of his own daughter, bought / brought; gopAla Avali mugdha hAra taralaH= [that jewel has then became] for cow-minders, groups of, enchanting, pendant's, principal jewel hanging in centre; gopI jana ala~NkR^itiH = for milkmaids, [principal] decorative jewel; such a; su-madhuraH= highly, delighting; kaH api= an inexplicable; indranIlaH maNiH= [ like the unobtainable] indra-nIla jewel, that jewel with sapphirine effulgence; naH hR^idi santatam stheyAt = in our, hearts, always, be there.

## **Kṛṣṇa-karṇāmṛta 2.98**

पीठे पीठनिषण्णबालकगले तिष्ठन् स गोपालकः  
यन्त्रान्तःस्थितदुग्धभाण्डम् अवकृष्याच्छाद्य घण्टारवम्।  
वक्त्रोपान्तकृताङ्जलिः कृतशिरःकम्पम् पिबन्तः पयः  
पायाद् आगतगोपिकानयनयोर् गण्डूषफूत्कारकृत्॥

*pīṭhe pīṭhaniṣaṇṇabālakagale tiṣṭhan sa  
gopālakah  
yantrāntasthītadugdhabhāṇḍam avakṛṣyācchādyā ghaṇṭāravam |  
vaktropāntakṛtāṅjaliḥ kṛtaśiraḥkampam pibantaḥ payaḥ  
pāyād āgatagopikānayanayor gaṇḍūṣaphūtkārakṛt ||*

*English rendering*

At certain time he who sneaked into someone's house as is his wont, put a small stool under the pot-sling containing milk pot, made his cohort to sit on the stool in a couched position, placed his two feet on either side of the nape of neck of that crouched boy, got access to milk pot hung

up above, with left hand caught the alarm bell and silenced it, placing the thumb of right hand in the neck of pot and making other fingers and palm as a dish on the exterior of neck of the pot, tilted the pot and started to guzzle milk in it with his dish like palm, nodding happily at the savour of milk; just when the landlady has entered that room to check some unwanted disturbance, this boy purringly spouted a mouthful of milk directly into her eyes and did a moonlight flit. Let that sapphirine boy spout and squirt nectar in our lives. [2-98]

*Word analysis and exposition*

2-98. pIThe = on small stool; pITha niShaNNa bAlaka gale tiShThan = on that stool, crouching, on such a boy's, nape of neck, one who is standing; gopAlakaH= that cowboy kriShNa; yantra antaH sthita = in pot-sling [suspended from roof, for safekeeping milk etc from cats etc], inside, positioned; dugdha bhANDam avakR^iShya = milk, pot, on dragging – on tilting; AcChAdya ghaNTA ravam = stopping, bell's, sound – an alarm bell tied to that pot-sling to caution cat's attack; vaktra upAnta = to mouth, nearby; kR^ita a~NjaliH = making, palm dish-like; pibantaH payaH kR^ita shiraH kampam = gulping, milk, by making, head, nods – for the good quality of that milk; Agata gopika = when the landlady came in sensing some problem with milk pot on pot-sling; in her; nayanayoH = eyes; gaNDUSha phUtKara kR^it = mouthful of milk, he pouted - into her eyes ; saH naH pAyAt = such a pouter of milk, u, let protect.

## Kṛṣṇa-karṇāmṛta 2.99

यज्ञैरीजिमहे धनम् दधिमाहे पात्रेषु नूनम्  
वयम्  
वृद्धान्भेजिमहे तपश्चक्रमहे जन्मान्तरे दुश्चरम्।  
येनास्माकम् अभूदनन्यसुलभा भक्तिर्भवद्वेसिणी  
द्यानूरद्विषि भक्तकल्मषमुषि श्रेयःपुषि श्रीजुषि॥

*yajñairījimahe dhanam dadhimahe pātreṣu nūnam  
vayam*

*vṛddhānbhejimahe tapaścakṛmahe janmāntare duścaram |  
yenāsmākam abhūdananyasulabhā bhaktirbhavadvesiṇī  
cānūradviṣi bhaktakalmaṣamuṣi śreyaḥpuṣi śrījuṣi ||*

*English rendering*

What for an unstinted devotion has occurred to us in this lifetime, which is impossible for others and that which is ill-disposed to worldly affairs, towards that boy who distances life-death cycle; a despiser of brute force called wrestler chaNUra ; a stealer of devotees' blemishes; an enricher of devotees wellbeing? Perhaps, and definitely, we in previous birth might have adored gods with impracticable Vedic-rituals; donated illimitable monies with casks; served elders with an inexhaustible service, or undertaken inconceivable austerities;

enough is enough; let this life-span span with that devotion towards that sapphirine boy. [2-99]

*Word analysis and exposition*

2-99. yena = by which reason; asmAkam = for us; bhava dvesiNI= one who distances life-death cycle; cAnUra dviShi= wrestler of cANura , a despiser; bhakta kalmaSha muShi = devotees', blemishes, one who steals; shreyaH puShi = devotees, one who enriches; shrI juShi= one who an enjoyer of every fortune; in such Supreme Soul kriShNa ; ananya sulabha bhaktiH = for others, an impossible one - devotion; bhava dvesiNI = present life, a hater of – that devotion; bhakti abhUt = a devotion, that bechanced; by that reason; janma antare = in previous births; vayam nUNam= definitely – perhaps; yaj~naiH Ijimahe = with Vedic rituals, we might have adored god; dhanam pAtreShu dadhimahe = monies, in casks, we might have donated; vR^iddhAn bhejimahe= elders, we might have served; dushcaram tapaH cakR^imahe= impracticable, austerities, we might have undertaken.

*Source commentary*

In this verse alliteration is on word Shi as in dviShi–muShi-puShi-juShi . anumAna pramANam is said and unsaid in this verse. puNya siddhi owing to bhagavad bhakti , and bhavad bhakti owing to puNya siddhi – are cyclic according to cause and effect syndrome.

## Kṛṣṇa-karṇāmṛta 2.100

त्वयि प्रसन्ने मम किम् गुणेन त्वय्य् अप्रसन्ने  
मम किम् गुणेन।  
रक्ते विरक्ते च वरे वधूनाम् निरर्थकः कुङ्कुमपत्रभङ्गः॥

tvayi prasanne mama kim guṇena  
tvayy aprasanne mama kim guṇena |  
rakte virakte ca vare vadhūnām nirarthakaḥ kuṅkumapatraḥaṅgaḥ ||

*Word analysis and exposition*

2-100. tvayi prasanne sati = if you are compassionate towards me; mama mama guNena kim [prayojanam] = what is the use with the external attributes of a devotee; tvayi a+prasanne sati = if you are not compassionate to me; mama guNena kim= again, what is the use with the said attributes; vare rakte sati = if a husband is, interested in his wife; vadhUnAm ku~Nkuma patrabha~NgaH nirarthakaH= a wife's, decorations with vermilion mark, erasable body tattoos etc, are useless – for that husband loves her in as-is-where-is condition; vi+rakte ca = if that husband is disinterested, also – then also the cosmetics are useless to a lovelorn wife.

If a husband is interested in his wife, her cosmetics are quite useless for he loves her in as-is-where-is condition; those cosmetics are equally useless if her husband is disinterested in her; so also, of what use is my devotee's ensemble if you are either compassionate, or discompassionate towards me? [2-100]

## Source commentary

C.f. verse 1-29 with a similar running.

**Kṛṣṇa-karṇāmṛta 2.101**

गायन्ति क्षणदावसानसमये सानन्दम् इन्दुप्रभा  
रुद्धन्त्यो निजदन्तकान्तिनिवहैर् गोपाङ्गना गोकुले।  
मध्नन्त्यो दधि पाणिकङ्कणझणत्कारानुकारम् जवा  
द्व्यावलगद्वसनाङ्घ्रला यम् अनिशम् पीताम्बरोऽव्यात् स नः॥

*gāyanti kṣaṇadāvasānasamayē sānandam  
induprabhā  
ruddhantyo nijadantakāntinivahair gopāṅganā gokule |  
mathnantyo dadhi pāṇikaṅkaṇajhaṇatkārānukāram javā  
dvyāvalagadvasanāṅcalā yam anīśam pītāmbaro'vyāt sa naḥ ||*

## English rendering

With heaps of glitter emitted from their toothy grins that are capable to deter the moonshine; with fluttering upper cloths whirring and buzzing to the twists and turns of their torsos; with the clings and clangs of their roundlets on arms - all in tune and rhyme with the churning sounds - milkmaids of that vraja community will always be singing praise songs amusedly at dawn on nArAyaNa who will be clad in golden silks, blueblack in hue etc, which are equally applicable to the facsimiled boy in their vraja sporting same golden robes, sapphirine in hue – and the like; so, let that nArAyana evinced in boy's form on earth protect us all. [2-101]

## Word analysis and exposition

2-101. nija danta kAntī nivahaiH = their, teeth's, glitter, with heaps of; indu prabhA = moon's, shine; [ava] ruddhantyaH = those that barring - moonshine;

javAt= in speed – of churning curds; vyAvalagat vasana a~NcalA= those withmuch fluttering, cloths, edges;

pANi ka~NkaNa jhaNat kAra anukAram – yathA tathA = with their roundlets on arms, [producing] jhaN, jhaN sounds, mimicking – curd-churning sounds;

dadhi mathnantyaH gopa a~NganA = in such a way – those who are churning curd, those milkmaids; gokule= in cowherders' community;

kShaNada avasAna samaye = night, ending, at time – early in morning; sa Anandam= with pleasure; yam= addressing whom;

anisham gAyanti = [milkmaids] always, sing; sa pItAmbaraH naH avyAt = that one in golden silks, safeguard us all.

## Kṛṣṇa-karṇāmṛta 2.102

अंसालम्बितवामकुण्डलधरम् मन्दोन्नतभ्रूलतम्  
किङ्चित्कुङ्चितकोमलाधरपुटम् साचिप्रसारिक्षणम् ।  
आलोलाङ्गुलिपल्लवैर्मुरलिकाम् आपूरयन्तम् मुदा  
मुले कल्पतरोस्त्रिभङ्गललितम् ध्यायेज्जगन्मोहनम्॥

*aṁsālambitavāmakuṇḍaladharam  
mandonnatabhrūlatam  
kiñcitkuñcitakomalādharaṇṇam sācīprasāreṣaṇam |  
ālōlāṅgulipallavairmuralikām āpūrayantam mudā  
mule kalpatarostribhaṅgalalitam dhyāyēj jaganmohanam ||*

### English rendering

Let us adore him whose left ear-hanging is dangling on left shoulder, eyebrows flexed like wavy creeper; delicate lips pouting a little to fill the flute; sidelong glance beaming wide; tender leaves like fingers swinging on flute's keys; standing in a triple bent posture under the divine kalpataru one who is fluting self-engrossedly and for the engrossment of others, as well.  
[2-102]

### Word analysis and exposition

2-102. aṁsa Alambita vAma kuNDala dharam = on [left] shoulder, dangling, left, ear-hanging, one who is wearing it; manda unnata bhrU latam = a little, uprised, eyebrows called creeper; ki~Ncit ku~Ncita komala adhara puTam = a little, curved, delicate, lips, pouting – as in fluting; sAci prasAra IkShaNam = to sides, beaming, glances – sidelong glances ; Alola a~Nguli pallavaiH = with swinging, finger, called, leaflets; mudA muralikAm ApUrayantam = gladly, flute, one who is filling; mule kalpataroH = at the base of, divine kalpataru tree; tri bha~Nga lalitam= in triple, bent posture; dhyAyet jagat mohanam = let us adore, universal, charmer.

### Source commentary

The triple bent posture – tri-bhaṅgi – is a must for sculpting gods. One bend is at neck, one at waistline, and one at knee / leg position – either to left or right. Here his left ear-hanging is dangling on left shoulder. Hence head is bent leftward; torso is to right and feet again to left.

### Kṛṣṇa-karṇāmṛta 2.103

मल्लैः शैलेन्द्रकल्पः शिशुरितरजनैः

पुष्पचापोऽङ्गनाभिः

गोपैस्तु प्राकृतात्मा दिवि कुलिशभृता विश्वकायोऽप्रमेयः।

क्रुद्धः कंसेन कालो भयचकितदृशा योगिभिर्ध्यैयमूर्ति

दृष्टो रङ्गावतारे हरिर् अमरगणानन्दकृत् पातु सोऽमान्॥

*rdṛṣṭo raṅgāvatāre harir amaragaṇānandakṛt pātu  
so'mān ||*

#### English rendering

When he descended on the wrestling ring arrange by king kamsa opponent wrestlers viewed him as a lofty mountain, while other spectators looked down on him as a brashly boy; but womenfolk viewed him as lovegod, while cowherders viewed him as an ordinary fellow; but Indra from firmament viewed him as an indescribable one whose form is this universe, while king kamsa held him with terror stricken flustering eyes as if he is the enraged yama , yet, the sages and saints viewed him praiseworthy Supreme Person – d hyAna yogya saguNa paramAtma - such an endower of happiness to hosts of gods causing diversity of views among onlookers, let that hari endow us with eternal bliss. [2-103]

#### Word analysis and exposition

2-103. ra~Nga avatAre= into wrestling ring, when descending; mallaiH shaila indra kalpaH= by opponent wrestlers, like a loft mountain, in similitude; itara janaiH shishuH= by ordinary spectators, as a child; a~NgaAbhiH puShpa-cApaH = by womenfolk, as lovegod who wield flower-bow; gopaiH tu prAkR^ita AtmA = by cowmen, as an ordinary fellow; divi kulisha-bhR^ita vishvakAyaH a+prameyaH = from firmament, by Indra who wields thunderbolt, as indescribable one, with universe as his form; bhaya cakita dR^ishA kaMsena= with terror stricken, looks, by king kamsa ; kruddhaH kAlaH= as an enraged yama – Time god; yogibhiH dhyeya mUrti = by sages, as worshipping entity; dR^iShTaH= he who is seen in such a diversity; who is; amara gaNa Ananda kR^it = for gods, hosts, happiness, endower of; saH hariH asmAn pAtu = such a hari , protect us all.

## Kṛṣṇa-karṇāmṛta 2.104

संविष्टो

मणिविष्ठरेऽङ्कतलमध्यासीनलक्ष्मीमुखे  
कस्तूरीतिलकम् मुदा विरचयन् हर्सात् कुचौ संस्पृशन्।  
अन्योन्यस्मितचन्द्रिकाकिसलयैराराधयन् मन्मथम्  
गोपिगोपपरीवृत्तो यदुपतिः पायाज्जगन्मोहनः॥

*saṁviṣṭo*

*maṇiviṣṭhare'ṅkatalamadhyāsīnalakṣmīmukhe  
kastūrītilakam mudā viracayan harsāt kucau saṁspr̥śan |  
anyonyasmitacandrikākisalayairārdhayan manmatham  
gopīgopaparīvr̥tto yadupatiḥ pāyāj̥jaganmohanaḥ ||*

*English rendering*

Seated comfortably on a gem studded seat and keeping his consort lakshmi on his thigh, he who is joyfully shaping the forehead mark on her face with deer musk, in which amusement incidentally touching her bosoms while both of them mutually beaming smiles called moonbeams unfolding like tender leaves; and who at other times hemmed in by a host of milkmaids and cows, I adore such Universal Enchanter who perchance become the gem of yadu clan. [2-14]

*Word analysis and exposition*

2-104. maNi viShThare saMviShTaH san = on a jewel studded seat, settle comfortably; a~Nka tala madhya AsIna lakShmI mukhe = on his thigh, surface, seated, on goddess lakshmi's, face; mudA kastUrI tilakam viracayan = joyfully, musk, mark, while shaping; harsAt kucau saMsp̥r̥^ishan = in a fit of joy, her bosoms, while touching; anyonya smita candriKA kisalayaiH = mutually, with smiles, called moonbeams, called tender leaves; manmatham ArAdhayan= who [both] adoring lovegod – say indulged romance; and at other times; gopI go paparIvR^itaH= with milkmaids, cows, one who I surrounded by ; jagat mohanaH yadupatiH pAyAt = universe, an enchanter, gem of yadu clan, protect us.

## Kṛṣṇa-karṇāmṛta 2.105

आकृष्टे वसनाङ्गले कुवलयश्यामा त्रपाधःकृता  
 दृष्टिः संवलितारुचा कुचयुगे स्वर्णप्रभे श्रीमति।  
 बालः कश्चन चूतपल्लव इति प्राप्तस्मितास्यश्रियम्  
 श्लिष्यन् ताम् अथ रुक्मिणीम् नतमुखीम् कृष्णः स पुष्पातु नः॥

*ākṛṣṭe vasanāṅcale kuvalayaśyāmā  
 trapādhahṛtā  
 dṛṣṭiḥ saṁvalitārucā kucayuge svarṇaprabhe śrīmati |  
 bālaḥ kaścana cūtapallava iti prāptasmitāśyaśriyam  
 śliṣyaṇ tām atha rukmiṇīm natamukhīm kṛṣṇaḥ sa puṣṇātu naḥ ||*

### English rendering

When he dragged off rukmiNi's upper cloth in sports of love, she bent her head in shyness and her magnificent glances that are in the hue of a black lotus fell on her bosoms which have the splendid glittering hue of golden pots, and on falling those shades of blackish glances and golden hue of bosoms entwined to become goldenly blackish; then she is a little surprised as to why just sprouted leaflets of mango tree have fallen on her bosoms – for those leaflets also glitter copperishly, blackishly, and goldenly colour, and then, when her mood is otherwise and head bent in coyness, kriShNa held her in a tight embrace with all longing for her. Let such a romantic kriShNa together with personified fortune rukmiNi protect us all. [2-105]

### Word analysis and exposition

2-105. [yasyAH] vasana a~Ncale AkR^iShTe sat = [whose] upper cloth [on bosoms] when dragged; shrImati= one with high grandeur; kuvalaya shyAmA= blackish like black lotus – her glances; trapA adhaH kR^itA dR^iShTiH = with shyness, downward, made – looks turned down with coyness; those blackish glances splendour and splendour of golden bosoms; svarNa prabhe kuca yuge rucA = golden, in hue, bosoms, both, with splendour; saMvalitA = entwined – to become goldenly blackish; atha = then this amalgam of colours looked as if it is; kashcana bAlaH cUta pallava = some, very young, mango, sprout – in the colour of that leaflet; iti= thinking this way; [bhrAnti] prApta smita Asya shriyam = illusion, on getting, with smile, face, called the grandeur; tAm = she who is in such a way; rukmiNim nata mukhIm = rukmiNI , downward, faced one; shliShyan = he who is embracing; saH kR^iShNaH= that kriShNa; naH puShNAtu = let him enrich us with pleasures.

## Kṛṣṇa-karṇāmṛta 2.106

ऊर्व्याम् कोऽपि महीधरो लघुतरो दोर्भ्याम् धृतो  
लीलया  
तेन त्वम् दिवि भूतले च सततम् गोवर्धनोद्धारकः।  
त्वाम् त्रैलोक्यधरम् वहामिकुचयोर् अग्रेण तदगण्यते  
किम् वा केशव भाषणेन बहुना पुण्यैर् यशो लभ्यते॥

ūrvyām ko'pi mahīdharo laghutaro dorbhyām dhṛto  
līlayā  
tena tvam divi bhūtale ca satatam govardhanoddhārakaḥ |  
tvām trailokyadharam vahāmikucayor agreṇa tadagaṇyate  
kim vā keśava bhāṣaṇena bahunā puṇyair yaśo labhyate ||

### English rendering

You uplifted a paltriest mountain on earth, that too for an infinitesimal period, for which you are always celebrated on earth and heaven as “govardhanagiridhAri” etc; but, how about me who am bearing you, the sustainer of the triad of worlds, just on my teats ever and anon; this is an unsung fact, isn't it; of what use is much puffery and ballyhoo, huh, one's own merits yield celebrity... [2-106]

### Word analysis and exposition

2-106. urvyAm laghu taraH = on earth, lightest of the light; kaH api mahI-dharaH= some trifling, mountain; līlayA dorbhyAm dhṛ^itaH = sportily, with palms, you held; tena= by that reason; tvam divi bhUtale ca satatam govardhana uddhArakaH = you, in heaven, on earth, always, Mt. govardhana , lifter – thus you are acclaimed;

but;

tvAm trai lokya dharam = you, three, worlds, the sustainer of; [satatam ] kucayoH agreNa vahAmi = [always] my bosoms, on the top of, I am bearing;

tat agaNyate = that fact, is not, counted upon – because none is calling me as tri-loka-dhara-dhAriNi – I am unsung, isn't it;

keshava= oh, keshava;

bahunA bhAShaNena kim vA = too much, by talking, what is the use – what is the use of puffery and ballyhoo;

puNyaiH yashaH labhyate = with merits, celebrity, comes.

### Source commentary

“Yet, I am very proud and fortunate to become your substratum, to have your love etc whereby I am more celebrated in all worlds” this is – saubhAgya garva mUlaka kriShNa stuti .

### Kṛṣṇa-karṇāmṛta 2.107

सन्ध्यावन्दन भद्रम् अस्तु भवते भोः स्नान  
तुभ्यम् नमो  
भो देवाः पितरश्च तर्पणविधौ नाहम् क्षमः क्षम्यताम्।  
यत्र क्वापि निषीद्य यादवकुलोत्तंसस्य कंसद्विषः  
स्मारम् स्मारम् अघम् हरामि तदलम् मन्ये किम् अन्येन॥

*sandhyāvandana bhadram astu bhavate bhoḥ snāna  
tubhyam namo  
bho devāḥ pitaraśca tarpaṇavidhau nāham kṣamaḥ kṣamyatām |  
yatra kvāpi niṣīdya yādavakulottamsasya kaṁsadviṣaḥ  
smāram smāram agham harāmi tadalam manye kim anyena ||*

*English rendering*

bhAvam =sulabham.

*Word analysis and exposition*

2-107. hē sandhyAvandana bhavate bhadram astu = oh, time oriented oblations, may you prosper; bhoH snAna tubhyam namaH = oh, time oriented bathing, I salute you; bho devAH pitaraH ca = oh, gods and manes; tarpaNa vidhau na aham kShamaH = in offering oblations, I am, incapable; kShamyatAm = I may be excused; yatra kvApi niShIdya = at some place, some where, on sitting; yAdava kula uttaMsasya = of yAdava clan, the main jewel; kaMsa dviShaH= kamsa’s enemy; smAram smAram = on reminiscing, and reminiscing ; agham harAmi= sins, I want to get rids of; tat alam manye = that is enough, I think; kim anyena = why performing other procedural duties.

## Kṛṣṇa-karṇāmṛta 2.108

हे गोपालक हे कृपाजलनिधे हे सिन्धुकन्यापते  
हे कंसान्तक हे गजेन्द्रकरुणापारीण हे माधव।  
हे रामानुज हे जगत्त्रयगुरो हे पुण्डरीकाक्ष माम्  
हे गोपीजननाथ पालय परम् जानामि न त्वाम् विना॥

*he gopālaka he kṛpājalanidhe he  
sindhukanyāpate  
he kaṁśāntaka he gajendrakaruṇāpārīṇa he mādharma |  
he rāmānuja he jagattraya-guro he puṇḍarikākṣa mām  
he gopījananātha pālaya param jānāmi na tvām vinā ||*

*English rendering*

This being a stuti pATHam , there is nothing implicit to explain; taatparyam= sulabbham .

*Word analysis and exposition*

anvayam: tvAm vinA param na jAnAmi - mAm pAlaya

## Kṛṣṇa-karṇāmṛta 2.109

कस्तूरीतिलकम् ललाटफलके वक्षःस्थले कौस्तुभम्  
नासाग्रे नवमौक्तिकम् करतले वेणुम् करे कङ्कणम्।  
सर्वाङ्गरिचन्दनम् च कलयन् कण्ठे च मुक्तावलिम्  
गोपस्त्रीपरिवेष्टितो विजयते गोपालचूडामणिः॥

*kastūrītilakam lalāṭaphalake vakṣaḥsthale  
kaustubham  
nāsāgre navamauktikam karatale veṇum kare kaṅkaṇam |  
sarvāṅgaharicandanam ca kalayan kaṇṭhe ca muktāvalim  
gopastripāriveṣṭito vijayate gopālacūḍāmaṇiḥ ||*

*English rendering*

There glimmers a U mark made with deer musk on his plaquette-like little forehead; glistening is the divine kausthubha jewel wedged to a pendant on the pane of his petite chest; glinting is a nose-stud studded with an exquisite pearl on his tiny nostril; clanging are the O-rings on his teeny-weeny wrists; fizzying flute mohana-vamshi in his puny fist; permeating is the fragrance of sandal paste cosmetically smeared on his entire boy; scintillating are the pearly pendants dangling around his neck, more so, for their being on a discrete sapphirine backdrop called his physique; that being his maquillage, he who will be immured by a select coterie of milkmaids, hail that divinest sapphirine boy, the crest jewel of cowminders' community. [2-109]

*Word analysis and exposition*

2-109. laATa phalake kastUrI tilakam = on plaque-like, forehead, U mark made with musk; vakShaH sthale kaustubham = on chest, plate, divine kaustubha jewel wedged to a pendant; nAsa agre nava mauktikam = on nose's, tip – on nostril, new, pearl – pearl studded nose-stud; kara tale veNum = on hand's, surface, a flute; kare ka~NkaNam = on wrists, O-rings; sarva a~Nge hari candanam = all, on body, sandal paste cosmetically smeared; ca = further; kaNthe mukta Avalim ca = on neck, pearl-pendants, also; kalayan = making them to scintillate – they are scintillating more because they are on a discrete sapphirine backdrop called his physique; gopa strI pariveShTitaH = by cowherders', damsels, immured by; [saH] gopAla cUDa maNiH = [he that] cow minders', crest jewellike boy; vijayate = excelling topmost.

*Source commentary*

This is the most celebrated euphony on kriShNa sung length and breadth of India.

**Kṛṣṇa-karṇāmṛta 2.110**

लोकानुन्मदयन् श्रुतीमुखरयन्  
 कश्चोणीरुहान्हरषयन्  
 शैलान्विद्रवयन्मृगान्विवशयन्गोबृन्दमानन्दयन्।  
 गोपान्सम्भ्रमयन्मुनीन्मुकुलयन् सप्तस्वरान्जम्भय  
 न्नोम्कारार्थमुदीरयन्विजयते वम्षीनिनादशिः॥

*lokānunmadayan śrutīmukharayan*

*kṣoṇīruhānharṣayan*

*śailānvīdravayanmṛgānvīvaśayan gobṛndamānandayan |*

*gopānsambhramayanmunīmukulayan saptasvarāṇjambhaya*

*nnomkāārthamudīrayanvijayate vaṁṣīnīnādaśiḥ ||*

*English rendering*

The rhapsody of that blueblack boy's flute, mohna-vamshi , is fluently flourishing in ecstasising listeners; re-echoing scriptures and their sayings; delighting flora and fauna; melting boulders; exasperating wildlife; gladdening hosts of cows; rejoicing cowmen and their community; making sages and saints complacent; embellishing music identified by its seven musical notes, and when everything is put together – explaining the purport of the syllable Om. [2-110]

*Word analysis and exposition*

2-110. shishoH vaMshI ninAdaH = of that boy [ bAlakrishNa's ], flute mohana-vamshi's, rhapsody; lokAn ut madayan = to make listeners, ecsatised; shrutiH [arthAn] mukharayan = to make scriptures [saying] re-echoed; kshoNI ruhAn harShayan = earth, born ones – trees, to make happy; shailAn vi-dravayan = boulders, to melt; mR^igAn vivashayan = to make wildlife,

helpless; go bR^indam Anandayan= cow, hosts, to make glad; gopAn sambhramayan= cowmen, to make rejoicing; muniin mukulayan= sages, making them close their eyes – make complacent; sapta svarAn jR^imbhayan= seven, scales, making to spurt; omkAra artham udIrayan= Om syllable's, meaning, explaining; vijayate = it is flourishing.

*Source commentary*

The Telugu mms will have the above verse instead of its variant given below:

**Kṛṣṇa-karṇāmṛta 2.111**

यस्यात्मभूतस्य गुरोः प्रसादात् अहम्  
विमुक्तोऽस्मि शरीरबन्धात्।  
सर्वोपदेष्टुः पुरुषोत्तमस्य तस्याङ्घ्रिपद्मम् प्रणतोऽस्मि  
नित्यम्॥

*yasyātmabhūtasya guroḥ prasādāt  
aham vimukto'smi śarīrabandhāt |  
sarvopadeṣṭuḥ puruṣottamasya  
tasyāṅghripadmam praṇato'smi nityam ||*

*English rendering*

I will always be revering the lotus-feet of my mentor who intrinsically is function like my soul, owing to whom I am able to rescind connection with gross, subtle, and causal – sthUla, sUkshma, kArNa sharIrA -s, for he taught me the nature of para-tattva, the Supreme Being ,. [2-111]

Thus the second chapter - second hundred verses - of shrI kRiShNa karNAmRitam, euphonised by IIAshuka, completes here.

*Word analysis and exposition*

1-111. Atma bhUtasya = one who is soul like in me; yasya guroH prasAdAt = by which, mentor's, kindness; aham sharIra bandhAt vimuktaH asmi = myself, from the ties, of body, stand emancipated; sarva [tattva] upadeShTuH = all, [viewpoints], one who taught me; puruSha uttamasya= among all living beings, the best one; tasya a~Nghri padmam = at his, feet, called lotuses; nityam praNataH asmi = always, I will be, revere.

*Source commentary*

This verse appears in one mms only. This has not Telugu rendering by vengayAmAtya . Hence this is deemed to be an interpolation.

THE COMPLETE KṚṢṢA-KARṢĀMṚTA

# Āśvāsa 3



## Third Āśvāsa

*The Final Euphony · 108 retained stanzas*

### Kṛṣṇa-karṇāmṛta 3.1

अस्ति स्वस्त्ययनम् समस्तजगताम् अभ्यस्तलक्ष्मीस्तनम्  
वस्तु ध्वस्तरजस्तमोभिर् अनिशम् न्यस्तम् पुरस्तादिव।  
हस्तोदस्तगिरीन्द्रमस्तकतरुप्रस्तारविस्तारित  
सस्तस्वस्तरुसूनसंस्तरलसत्प्रस्तानिराधास्तुतम्॥

*asti svastyayanam samastajagatām abhyastalakṣmīstanam  
vastu dhvastarajastamobhir anīṣam nyastam purastādiva |  
hastodastagirīndramastakataruprastāravistārīta  
srastasvastarusūnasamstaralasadprastānirādhāstutam ||*

#### English rendering

A heavenly haven for the triad of worlds; habituated to wallow in the luxury with Fortune; a habitude of sages and yogis surmounted rajo guNa - mode of hyperactivity, and tamo guNa - mode of complete stolidity, as if they are always envisaging it vis-à-vis; which once hazarded to uplift a great mountain whereby umpteen flowers have slipped onto that haven from umpteen trees available on the peak of that uplifted mountain, as if heaven showered divine flowers only to redouble the self-luminosity of it by their own flowery-luminescence; and above all, one that has all the praise from rAdha; such a self-sapphirine-luminous entity is there. [3-1]

#### Word analysis and exposition

3-1. samasta jagatAm svastyayanam = for all, worlds, a preservative place ;

abhyasta lakShmī stanam = that which is habituated, to Fortune's [lakshmi's], bosoms - it doesn't mean that the entity being established is a sRingAra nAyaka by mentioning bosoms - but that entity is sakala vidha shobhA yuktaH

dhvasta rajaH tamobhiH = for those who have overcome , raja, and tamo guNA-s – say yogis, saints ; anisham purastAt iva nyastam = always, their before, as if, that [preservative place] is kept;

hasta udasta giri indra mastaka taru prastAra vistArita srasta sva taru sUna saMstara lasat

hasta udasta giri- indra= by hand, uplifted, mountain, the great; mastaka taru prastAra = on head [of mountain], trees, a host of; vistArita srasta = well bloomed ones, slipping from trees; svas taru sUna= [ as if like] heavenly, tree, offspring of – flowers – like divinely flowers of mandAra, pArijAta trees; saMstara = with heaps of – flowers; lasat = luminous – one that is self-luminous, yet enriched by the luminosity of lowers falling on it, as well;

rAdhA stutam= [ above all] by rAdha, one that which is eulogised; such a sapphirine; vastu asti = entity, is there.

#### Source commentary

hastodastagirIndramastakataruvyatyastavistAritasrastasvastarusUnasamstaralasatprastArama  
bhyasta- padmAstokasamasatakalmashapuronyastambunudyatjjagasvastishrIdamu... etc  
vengayAmAtya.

Alliteration is on sound sta.

### Kṛṣṇa-karṇāmṛta 3.2

राधाराधितविभ्रमाद्भुतरसम् लावण्यरत्नाकरम्  
साधारण्यपदव्यतीतसहजस्मेराननाम्भोरुहम्।  
आलम्बे हरिनीलगर्वगुरुतासर्वस्वनिर्वापणम्  
बालम् वैणविकम् विमुग्धमधुरम् मूर्धाभिषिक्तम् महः॥

*rādhārādhitavibhramādbhutarasam lāvaṇyaratnākaram  
sādhāraṇyapadavyatītasahajasmerānanāmbhoruham |  
ālambe harinīlagarvagurutāsarvasvanirvāpaṇam  
bālam vaiṇavikam vimugdhamadhuram mūrdhābhiṣiktam mahāḥ ||*

#### English rendering

rAdha has all the praise for that crowning resplendence whose sporty demeanour is astounding for her, besides being an ocean of all beautiful charms and graces; its lotusy face wears a peculiarly natural smile that transcends the beaten-track smirks; physique bringing disparage to rarest indra-nIla jewel; an elegance among all elegancies, an expert flutist, and an youngling in effect; we abide by that unique resplendence. [3-2]

#### Word analysis and exposition

3-2. rAdha ArAdhita vibhrama adbhuta rasam = by rAdha, that which is adored, vivacious, astounding, an essence of - one whose vivacity is astounding for which rAdha is all praise for him;

lAvaNya [or, lAltya] ratna Akaram = for all charms, a jewel, mine - ocean;

sAdhArANya pada vyatIta sahaja smera Anana ambho-ruham = general, style, with a transcending [style], with natural, smiles, a face, like that of a lotus;

hari-nIla garva gurutA sarvasva nirvApaNam = indra-nIla jewel, proudness, weight of, [whose physique brings] disparage;

vi-mugdha madhuram = among all beauties, verily beautiful;

vaiNavikam = expert in fluting;

mUrdhA abhiShiktam = [among all resplendences] crowned resplendence;

bAlam= that which is youngling;

mahaH= unique resplendence; Alambe = we follow.

### Kṛṣṇa-karṇāmṛta 3.3

करिणाम् अलङ्घ्यगतिवैभवम् भजे  
करुणावलम्बितकिशोरविग्रहम्।  
यमिनाम् अनारतविहारि मानसे  
यमुनवनान्तरसिकम् परम् महः॥

*kariṇām alaṅghyagativaibhavam bhaje  
karuṇāvalambitakiśoravigrahaṁ |  
yaminām anāratavihāri mānase  
yamunavanāntarasikam param mahaḥ ||*

#### *English rendering*

That supreme radiance graciously adapted a youngling's form in vraja village for our sake whose gait is unsurpassable even to gracefully gaited elephants; an all-time drifter on the minds of yogis and a frolicker in the bosom of brindavana woodlands on the riverbank of river yamuna; let us adore that supreme radiance. [3-3]

#### *Word analysis and exposition*

3-3. kariNAm= for elephants; a+la~Nghya = can not be, surpassed; gati vaibhavam = gait, and its grandeur; karuNa avalambita kishora vigrahaṁ = with grace, adapted, a youngling's, form; mAnase yaminAM anArata vihAri = in the minds of, yogis, always, one who meanders; yamuna vana anta rasikam = on Yamuna's, woodlands, inside, who frolics; param mahaH = supreme, radiance; bhaje = we worship.

#### *Source commentary*

Alliteration is on A sound at end syllables of first words of each foot.

### Kṛṣṇa-karṇāmṛta 3.4

अतन्त्रितत्रिजगदपि ब्रजाङ्गना नियन्त्रितम् विपुलविलोचनाञ्जया।  
निरन्तरम् मम हृदये विजृम्भताम् समन्ततः सरसतरम् परम् महः॥

*atantritatrijagadapi vrajāṅganā  
niyantritam vipulavilocanājñayā |  
nirantaram mama hṛdaye vijṛmbhatām  
samantataḥ sarasataram param mahaḥ ||*

*English rendering*

Even though he controls the triad of worlds without giving them any independence, he himself is dependant on the bidding of the sidelong glances of broad-eyed damsels of vraja; let that supreme resplendence always hold sway on my heart, for, anyway he is supreme and in any way he is affable. [3-4]

*Word analysis and exposition*

3-4. a+tatritra tri jagat api = not, independent, three, worlds, even though - even though he controls 3 worlds without giving them any independence; vipula vilocana Aj~nayA vraja a~NgaN = with broad, eyes, by order of, vraja, of damsels; niyantritam = one who is under the control of [those broad-eyed damsels]; samantataH param = anywise, supreme; sarasa taram = affable - to highest degree; mahaH = such a resplendence; nirantaram mama hR^idaye vijR^imbhatAm =always, in my, heart, be buoyant.

### Kṛṣṇa-karṇāmṛta 3.5

कन्दर्पप्रतिमल्लकान्तिविभवम् कादम्बिनीबान्धवम्  
बृन्दारण्यविलासिनीव्यसनिनम् वेषेण भूषामयम्।  
मन्दस्मेरमुखाम्बुजम् मधुर्मव्यामृष्टबिम्बाधरम्  
वन्दे कन्दलितार्द्रयौवनरसम् कैशोरकम् शार्ङ्गिणः॥

*kandarpapratimallakāntivibhavam kādambinībāndhavam  
br̥ṇḍāraṇyavilāsinīvyaśaninam veṣeṇa bhūṣāmayam |  
mandasmeramukhāmbujam madhurmaryāṁṣṭabimbādharam  
vande kandalitārḍrayauvanarasam kaiśorakam śāṅgiṇaḥ ||*

*English rendering*

One who is gloriously outshining like an opponent-wrestler of lovegod in love- tourneys; kinsman of any array of rainclouds by his bodily hue; a habitué of the coquettes in brindavana woodlands; by getup variously bejewelled; dons a slight smile on his lotusy face, and reddish lips subsumed with nectarine sweetness; just sprouting youthfulness is freshening and spanking; I adore him who is none else than the wielder of shAranaga bow, namely nArAyaNa .

[3-5]

*Word analysis and exposition*

3-5. kandarpa prati-malla kAnti vibhavam = lovegod's, opponent-wrestler, in such a shine, one who is glorious; kAdambinI bAndhavam = for an array of rainclouds, a relative of - in bodily hue; vR^inda araNya vilAsinI vyasaninam = in brindavana woodlands, coquettes, one who is habituated to; veSheNa bhUShAmayam = by his getup, variously bejewelled; manda smera mukha ambujam = with slight, smile, face, called lotus; madhurma vyAmR^iShTa bimba adharam = with sweetness, subsumed, reddish, lip; kandalita Ardra yauvana rasam = just sprouting, wettish [fresh], youth, with such quality; shAr~NgiNaH kaishorakam vande = one who wears shAranga bow - nArAyaNa , in a boy's form, I adore.

*Source commentary*

Alliteration is on am sound.

**Kṛṣṇa-karṇāmṛta 3.6**

आमुक्तमानुषममुक्तनिजानुभाव  
मरूढयौवनम् अगूढविदग्धलीलम्।  
आमृष्टयौवनम् अनष्टकिशोरभाव  
माद्यम् महः कम् अपि माद्यति मानसे मे॥

āmuktamānuṣamamuktanijānubhāva  
marūḍhayauvanam agūḍhavidagdhālīlam |  
āmṛṣṭayauvanam anaṣṭakiśorabhāva  
mādyam mahāḥ kam api mādyati mānase me ||

*English rendering*

Some indescribable resplendence is frolicking in my heart that appears to have forsaken its original entity to certain degree for the sake of its human tendency on earth, yet that which has not forsaken its own uniqueness of godhood for the sake of humanity; though youthfulness is just now booming, his fervency to be fully romantic is unobscured; though youthfulness is verging upon his age, boyishness is still persisting in him; thus, this must be the double-front of primordial resplendence. [3-6]

*Word analysis and exposition*

3-6. kam api= something indescribable [resplendence]; Amukta mAnuSham = a little forsaken [is his entity], for human tendency; a+mukta nija anubhAvam = not, forsaken, his own, uniqueness [of a godhead]; arUDha yauvanam = just now booming, youthfulness; a+gUDha vidagdha lIlam = not, obscured, fervency, its ramifications - though a boy, he is fervent to participate in love games in an unobscured manner; AmR^iShTa yauvanam = verging upon,

youthfulness; a+naShTa kishora bhAvam = not, lost, boy's, behaviour; Adyam mahaH = primordial, splendence; me mAnase mAdyati = in my, heart, frolicking.

### Kṛṣṇa-karṇāmṛta 3.7

ते ते भावास्सकलजगतीलोभनीयप्रभावाः  
नानातृष्णासुहृदि हृदि मे कामम् आविर्भवन्तु।  
वीणावेणुक्वणितलसितस्मेरवक्त्रारविन्दा  
न्नाहम् जाने मधुरमपरम् नन्दपुण्याम्बुराशेः॥

*te te bhāvāssakalajagatīlobhanīyaprabhāvāḥ  
nānātṛṣṇāsuhr̥di hr̥di me kāmam āvirbhavantu |  
vīṇāveṇukvaṇitalasitasmeravaktrāravindā  
nnāham jāne madhuramaparam nandapuṇyāmburāśeḥ ||*

#### English rendering

Let those and those impulses about that adolescent-boy, which have an effect to make the entire world enticing, come up in my heart for it is typically prone to get lured by many commonplace cherishes, why because, I am unaware of any other sweetness than the enticing lotusy face of that boy donning a sweet smile, mingled with sweet sounding melody of his fluting tuneful like vINa, and who incidentally is the fruition of oceanic merits of his father nanda. [3-7]

#### Word analysis and exposition

3-7. nA nA tR^iShNA suhR^idi me hR^idi = for many, cherishes, prone, my, heart is; in such a heart; te te bhAvAH = those and those, impulses [regarding that boy]; which are; sakala jagatI lobhanIya prabhAvAH = all, world, in enticing, [that have such an] effect; kAmam Avirbhavantu= abundantly, start coming up; why because;

vINA veNu kvaNita = like vINa, his flute, one flutes; lasita smera= brilliant with, smile; vaktra aravinda = face, called lotus - whose lotusy face will be enticing with a sweet smile mingled with sweet sounding flute's melody played like vINa; nanda puNya ambu rAsheH= than nanda's, merits, called oceanic waters, massy ones; aparam madhuram = another, sweetness; aham na jAne = I am, not, aware of.

### Kṛṣṇa-karṇāmṛta 3.8

सुकृतिभिरादृते सरसवेणुनिनादसुधा  
रसलहरीविहारनिरवग्रहकर्णपुटे।  
व्रजवरसुन्दरीमुखसरोरुहस्य रसिके  
महसि कदा नु मज्जति मदीयमिदम् हृदयम्॥

*sukṛtibhirādṛte sarasaveṇuninādasudhā  
rasalaharīvihāraniravagrahakarṇapuṭe |  
vrajavarasundarīmukhasaroruhasya rasike  
mahasi kadā nu majjati madīyamidam hṛdayam ||*

#### English rendering

When does my heart sink in the sea of happiness apperceiving that great effulgence called the blueblack boy whom sages adore, whose buddy ears adore to be buoyant in the nectarine billows of tuneful melodies flowing from his flute, and who is indulged in the lotusy faces of best beauties of vraja village. [3-8]

#### Word analysis and exposition

3-8. suKR^itibhiH AdR^ite = that which by merited souls, adored; sarasa veNu ninAda = in tuneful, flute's, melodies; sudhA rasa laharI vihAra = [in such melodies'] nectarine, billows, one who us buoyant; nir+avagraha karNa puTe = not, hindered, ears, called buds - one having; vraja vara sundarI mukha saro-ruhasya rasike = vraja's, best, beauties, their faces, called lotuses, in them who is indulged in; mahasi = that great effulgence; madIyam idam hR^idayam = mine, in this, heart; kadA majjati nu= when, it will submerge, indeed - when my heart sinks in the sAkshAtkArAdya anubhava Ananda samudram .

### Kṛṣṇa-karṇāmṛta 3.9

तृष्णातुरे चेतसि जृम्भमानम् मुष्णन् मुहुर् मोहान्धकारम्।  
पुष्णातु नः पुण्यदयैकसिन्धोः कृष्णस्य कारुण्यकटाक्षकेलिः॥

*tṛṣṇāture cetasi jṛmbhamānam  
muṣṇan muhur mohāndhakāram |  
puṣṇātu naḥ puṇyadayaikasin̄dhoḥ  
kṛṣṇasya kāruṇyakaṭākṣakeliḥ ||*

#### English rendering

Let the sporty merciful benevolence of that single ocean of pious grace, called kriShNa, make us emboldened, relieving the illusory cravings in our hearts owing to aviveka, aj~nAna - empty-headedness or pea-brainedness etc - as our hearts are time and gain lured by many desires, whereby they tend to be impatient and ebullient in a world of their own like a

frog-in-the-well. [3-9]

*Word analysis and exposition*

3-9. puNya daya eka sindhoH = [one who is for] pious, grace, solitary, ocean; kR^iShNasya kArUNya kaTAkSha keliH = kriShNa's, merciful, benevolence, sporty one;

tR^iShNa Ature = with desires, impatience; cetasi muhuH jR^imbhamAnam = in my heart, repeatedly, ebullient; moha andhakAram muShNan = in illusory, darkness, to relieve; naH puShNAtu = us, let it [grace of kriShNa] make emboldened.

*Source commentary*

Alliteration is on sound ShNa .

### **Kṛṣṇa-karṇāmṛta 3.10**

निखिलनिगमौलिलालितम् पदकमलम् परमस्य तेजसः  
व्रजभुवि बहुमन्महेतराम् सरसकरीषविशेषभूषितम्॥

*nikhilanigamamaulilālitaṁ  
padakamalam paramasya tejasaḥ  
vrajabhuvi bahumanmahetarām  
sarasakarīṣaviśeṣabhūṣitaṁ ||*

*English rendering*

Those that are adored as zenithal points of all scriptures, the lotusy feet of Supreme Effulgence, are now muchly enmired with cows and calves spongy dung in vraja village, but, to us they are the most covetable idolatries. [3-10]

*Word analysis and exposition*

3-10. nikhila nigama mauli lAlitam = by all, scriptures, their crown - Upanishads, those that are adored - the feet of nArAyaNa ; paramasya tejasaH= those that belong to supreme radiance - the feet of nArAyaNa ; vraja bhuvi = in vraja village; sarasa karISha visheSha bhUShitam [rUShitam]= spongy, cow dung, muchly, decorated with; such a; pada kamalam= lotusy feet; bahu manmahetarAm = as a great thing, we deem.

### Kṛṣṇa-karṇāmṛta 3.11

उदारमृदुलस्मितव्यतिकराभिरामाननम्  
मुदा मुहुरुदीर्णया मुनिमनोऽम्बुजाग्नेदितम्।  
मदालसविलोचनव्रजवधूमुखास्वादितम्  
कदा नु कमलेक्षणम् कम् अपि बालम् आलोकये॥

*udāramṛdulasmitavyatikarābhirāmānanam  
mudā muhurudīrṇayā munimano'mbuḥjāgreḍitam |  
madālasavilocanavrajavadhūmukhāsvāditam  
kadā nu kamalekṣaṇam kam api bālam ālokaye ||*

#### Word analysis and exposition

3-11. udAra mR^idula = gracious, delicate; smita vyatikara = smiles, with a lot of; abhirAma Ananam = pleasant, face - one who has it; muhuH udIrNayA mudA muni mano ambuja AmreDitam = repeatedly, burgeoning, on sages, minds, that are like lotuses, with a redoubling effect; mada alasa vilocana vraja vadhU mukha [ sukkha ] AsvAditam= by lust, languid, eyes; vraja, damsels, with their faces, [whose beauty is] savoured; kam api bAlam = indescribable, boy; kamala IkShaNam = lotus eyed one; kadA Alokaye nu = when can I, see, really.

When can I see, really, the pleasant face of that ineffable lotus-eyed boy inundated in gracious and delicate smiles, which face that burgeons on the lotus like minds with a redoubling effect, which face's beauty has been savoured by vraja milkmaids just with their lust-languid eyes. [3-11]

### Kṛṣṇa-karṇāmṛta 3.12

व्रजजनमदयोषिल्लोचनोच्छिष्टशेषी  
कृतम् अतिचपलाभ्याम् लोचनाभ्याम् उभाभ्याम्।  
सकृदपि परिपातुम् ते वयम् पारयामः  
कुवलयदलनीलम् कान्तिपुरम् कदा नु॥

*vrajajanamadayoṣillocanocchīṣṭaśeṣī  
kṛtam aticapalābhyām locanābhyām ubhābhyām |  
sakṛdapi paripātum te vayam pārāyāmaḥ  
kuvalayadalanīlam kāntipuram kadā nu ||*

#### English rendering

Agreed that your blueblackish hue like that of the petals of blueblack lotuses is an incessant stream, yet it is tainted with the slaver called the sidelong glances of vraja damsels, yet we with our much flustering eyes would like to greedily savour a little of it, for the reasons beyond our

comprehension; when can we possibly become capable to reach any spillway of that stream.  
[3-12]

*Word analysis and exposition*

3-12. vraja janapada yoShit locana ucChiShTa sheShI kR^itam

vraja janapada = vraja's, of cowmen; yoShit locana= by their damsels, looks; ucChiShTa sheShI kR^itam = tainted with saliva [of looks], that which is remnant - his sapphirine hue;

te= your; kuvalaya dala nIlam kAnti puram = like black lotus, petal, blueblackish, [your] resplendence's, stream;

vayam ati capalAbhyAm locanAbhyAm ubhAbhyAm = we, with muchly, flirting, eyes, both of them;

sakR^it api = at any time, even; paripAtum = to drink greedily;

kadA pArayAmaH nu = when we can be capable, indeed.

### **Kṛṣṇa-karṇāmṛta 3.13**

घोषयोषिदनुगीतयौवनम् कोमलस्तनितवेणुनिस्वनम्।  
सारभूतम् अभिरामसम्पदाम् धामतामरसलोचनम् भजे॥

*ghoṣayoṣidanugītayauvanam  
komalastanitaveṇunisvanam |  
sārabhūtam abhirāmasampadām  
dhāmatāmarasalocanam bhaje ||*

*English rendering*

Whose youthfulness is much sung praisefully by the damsels of vraja; whose fluting resembles cloud's delicate thundering; who for himself is a fertile field for anything called beauty; it is that resplendence in the form of a boy with lotus-petal like eyes we adore. [3-13]

*Word analysis and exposition*

3-13. ghoSha = in vraja village; yoShit= by damsels; anugIta = praisefully; yauvanam = one who got such adolescence ; komala stanita veNu nisvanam = delicately, sounded [like cloud], flute's, thundering; sAra bhUtam abhirAma sampadAm = a fertile field, for all beauty's, riches; tAmarasa locanam = lotus petal like, eyed one; dhAma bhaje = at such a resplendence, we adore.

### Kṛṣṇa-karṇāmṛta 3.14

लीलया ललितयाऽवलम्बितम् मूलगेहम् इव मूर्तिसम्पदाम्।  
नीलनीरदविकासविभ्रमम् बालम् एव वयम् आद्रियामहे॥

līlayā lalitayā'valambitam  
mūlageham iva mūrtisampadām |  
nīlanīradavikāsavibhramam  
bālam eva vayam ādriyāmahe ||

#### English rendering

Let us adore that boy only, for he is an abode of all vivacious prettiness; a treasure house of every bodily charm; in physicality all the grandeur of blueblack rainclouds will be flourishing. [3-14]

#### Word analysis and exposition

3-14. lalitayA līlayA avalambitam = prettiness, vivacious, one who is an abode of; mUrti sampadAm mUla geham iva = for bodily, charms, treasure, house, as though; nīla nīrada vikāsa vibhramam = blueblack, raincloud like, flourishing, in his physicality; bAlam eva vayam AdriyAmahe = that boy, alone, we, adore.

### Kṛṣṇa-karṇāmṛta 3.15

वन्दे मुरारेश्वरणारविन्दं द्वन्द्वम् दयादर्शितशैशवस्य।  
वन्दारुवृन्दारकवृन्दमौलिं मन्दारमालाविनिमर्दभीरु॥

vande murāreścaraṇāravinda  
dvandvam dayādarśitaśaiśavasya |  
vandāruvṛndāarakavṛndamauli  
mandāramālāvinimardabhīru ||

#### English rendering

None else than nArAyaNa is revealing himself in a child's mien called bAlakriShNa , which child has a pair of feet that feel sore when a delicate flower like mandAra, available in the garlands of hosts of gods who came to venerate at his feet, falls on his feet. Let us adore such a delicate feet of the enemy of demon mura . [3-15]

#### Word analysis and exposition

3-15. dayA darshita shaishavasya = by grace, shown, of childhood; murAreH = of nArAyaNa - in the form of kriShNa;

vandAru = of those who came to venerate him; bR^indAraka = gods; bR^inda= assemblies; mauli = available on their crowns; mandAra mAlA= mandAra , garlands; vi+ni+marda= for their hustle; bhIru = that are scared of - his feet; such a;

caraNa aravinda dvandvam = feet, called lotuses, a pair of; vande = let us adore.

### Kṛṣṇa-karṇāmṛta 3.16

यस्मिन् नृत्यति यस्य शेखरभरैः क्रौञ्चद्विषश्चन्द्रकी  
यस्मिन् दृप्यति यस्य घोषसुरभिम् जिघ्रन् वृषोर् धूर्जटैः।  
यस्मिन् सज्जति यस्य विभ्रमगतिम् वाङ्मयन् हरेः सिन्धुर  
स्तद् वृन्दावनकल्पकद्रुमवनम् तम् वा किशोरम् भजे॥

*yasmin nṛtyati yasya śekharaabharaiḥ krauñcadviṣaścandrakī  
yasmin dṛpyati yasya ghoṣasurabhim jighran vṛṣor dhūrjṭaiḥ |  
yasmin sajjati yasya vibhramagatiṁ vāṅcan hareḥ sindhura  
stad vṛndāvanakalpakadrumavanam tam vā kiśoram bhaje ||*

#### English rendering

When gods like shiva , kArtikeya and Indra come visiting that boy they come on their vehicles, namely bull, peacock and elephant.

kArtikeya's vehicle peacock, marking that boy's blueblack body as raincloud and his peacock feathers on his crown as own folks, starts delightedly dancing, where that boy is delightfully dancing;

shiva's vehicle nandi the bull, smelling the behinds of cows of that boy, proudly moves about the place, where that boy pridefully moves grazing cows;

indra's vehicle elephant, wishing to learn gait from that boy's gait, intently moves about that place exaltedly, where that boy is majestically is moving thereabout with intentness.

So, we adore either such a sapphirine boy, or the place he is frolicking, namely brindavana, which is almost like a divine garden with kalpa trees. [3-16]

#### Word analysis and exposition

3-16. krau~nca dviShaH candrakI = krauncha mountain's, enemy's - kArtikeya's - vehicle - peacock; yasmin = in which place; yasmin nR^ityati sati = which, kriShNa - while dancing; yasya shekhara bharaiH = whose, coiffure, decked with - peacock feathers; nR^ityati= [peacock vehicle]will be dancing;

dhUrJaTaiH vR^iShaH = lord shiva's , bull; yasmin = in which place; yasmin = which Krishna; dR^ipyati sati = cockily meandering; yasya = whose - Krishna's; ghoSha surabhim jighran dR^ipyati = village's, cows, on smelling cows backs, [that bull] will be proudly roaming;

hareH sindhuraH = Indra's, elephant; yasmin= in which place; yasmin= which -Krishna is; sajjati sati = [Krishna] moves about; yasya vibhrama gatim vA~Nchan= whose, sportily, gait, wishing [to learn]; sajjati = [that elephant is] intently moving about;

tat vR^indAvana kalpaka druma vanam = such a, brindavana, almost like a divine garden with kalpa trees, garden;

tam vA= that garden, either; kishoram vaa = at that boy, or; bhaje = we adore

krau~nca dviShaH candrakI, yasya shekhara bharaH yasmin nR^ityati; tatraiva nR^ityati;

dhUrjaTaiH vR^iShaH, yasya ghoSha surabhim jighran yasmin dR^ipyati; tatraiva dR^ipyati;

hareH sindhuraH, yasya vibhrama gatim vA~Nchan yasmin sajjati; tatraiva sajjati;

tadetat bR^indAvana kalpaka druma vanam.

### Kṛṣṇa-karṇāmṛta 3.17

अरुणाधरामृतविशेषितस्मितम् वरुणालयानुगतवर्णवैभवम्।

तरुणारविन्ददलदीर्घलोचनम् करुणामयम् कम् अपि बालम् आश्रये॥

*aruṇādharāmṛtaviśeṣitasmitam*

*varuṇālayānugatavarṇavaibhavam |*

*taruṇāravindadalādīrghalocanam*

*karuṇāmayam kam api bālam āśraye ||*

#### English rendering

We take shelter of some indescribable boy whose reddish lips have been embellished with nectarine smiles; whose bodily hue makes lord of ocean to masquerade in the blueblackish complexion; whose eyes look broad like the petals of just bloomed aravinda flowers, and who is full of grace.[3-17]

Alliteration is on repa , re sound.

#### Word analysis and exposition

3-17. aruNa adhara amR^ita visheShita smitam = reddish, lip, with nectar, embellished, with smiles; varuNa Alaya anugata [anukR^ita] varNa vaibhavam = by water, abode - namely ocean god, samudra , made to follow, [his] bodily, hue; taruNa aravinda dala dIrgha locanam= just bloomed, aravinda flower's, petal like, broad, eyed one; karuNA mayam = full of grace; kam api bAlam Ashraye = an indescribable boy, we take shelter of.

### Kṛṣṇa-karṇāmṛta 3.18

लावण्यवीचीरचिताङ्गभूषाम् भूषापदारोपितपुण्यबर्हाम्।  
कारुण्यधारालकटाक्षमालाम् बालाम् भजे वल्लववंशलक्ष्मीम्॥

*lāvanyavīcīracitāṅgabhūṣām  
bhūṣāpadāropitapuṇyabarhām |  
kāruṇyadhārālakaṭākṣamālām  
bālām bhaje vallavavaṁśalakṣmīm ||*

#### English rendering

Let us adore that young girly whose limbs are her ornaments for they are crafted by the billows of grandeur, yet peacock feathers are decked on crest for they make a merit of their own; an array of sidelong glances drenched with fluent grace will be beaming from that girl who incidentally is the Fortune of yAdava dynasty. [3-18]

#### Word analysis and exposition

3-18. lAvaNya vIcI racita = grandeur, by billows, crafted; a~Nga bhUShAm = limbs, called ornaments; bhUShA pada Aropita puNya barhAm = at crest-jewel's, place, decked, meritorious, peacock feathers; kAruNya dhArAla kaTakaSha mAlAm = grace, fluent, sidelong glances, with an array of such glances; bAlAm = fem. a young girl; vallava vaMsha lakShmIm = who for cowmen's, dynasty, a Fortune; bhaje = let us adore.

#### Source commentary

Here and in coming 66th stanza poet addresses balagopAla as bAla , a girl, which perhaps means that the poet is a bAla devi worshipper, besides being a shiva worshipper. Pt. PSRA.

### Kṛṣṇa-karṇāmṛta 3.19

मधुरैकरसम् वपुर्विभो र्मथुरावीथिचरम् भजामहे।  
नगरीर्मईगशाबलोचना नयनेन्दीवरवर्षवर्षितम्॥

*madhuraikarasam vapurvibho  
rmathurāvīthīcaram bhajāmahe |  
nagarīmīgaśābalocanā  
nayanendīvaravarṣavarṣitam ||*

#### English rendering

When strolling on the streets of mathura city, he who is drenched with an inky-rain called the ebonic sidelong glances issued forth from the hyacinthine eyes akin to black lotuses of fawn-eyed beauties of that city, and who has lusciousness as the only partakable quintessence, him we adore for his embodiment itself is delectable. [3-19]

*Word analysis and exposition*

3-19. mathurA vIthi caram = in mathura city, on streets, while moving; nagarI m^Iga shAba locanA = of that city, deer, fawn, eyed ones; nayana indIvara varSha varShitam = from eyes, called black lotuses, looks called rain, one who is drenched; madhura eka rasam= sweetness, the only, elixir in him; vibhoH vapuH bhajAmahe = such a lord's, [sweet] body, we adore.

**Kṛṣṇa-karṇāmṛta 3.20**

पर्याकुलेन नयनान्तविजृम्भितेन वक्त्रेण कोमलदरस्मितविभ्रमेण।  
मन्द्रेण मञ्जुलतरेण च जल्पितेन नन्दस्य हन्त तनये हृदयम् धिनोति॥

*paryākulena nayanāntavijrmbhitena  
vaktreṇa komaladarasmitavibhrameṇa |  
mandreṇa mañjulatareṇa ca jalpitena  
nandasya hanta tanaye hrdayam dhinoti ||*

*English rendering*

With fluttering sidelong glances spurting from his eyes; prettily delicate smiles flourishing on his lips; staid but highly pleasant talk emanating from his tongue - that nanda's son is highly full to hearts, what a surprise. [3-20]

*Word analysis and exposition*

3-20. paryAkulena nayana anta vijR^imbhitena = fluttering, eye, ends - sidelong glances, spurting; komala dara smita vibhrameNa vaktreNa= with pretty, light, smiles, flourishing, on face; mandreNa = staid - yet; ma~njula tareNa ca = highly pleasant, also; jalpitena = one who talks; nandasya tanaye hR^idayam [dhunoti] dhinoti = nanda's, son, heart, delighting; hanta = what a surprise.

**Kṛṣṇa-karṇāmṛta 3.21**

कन्दर्पकण्डूलकटाक्षबन्दी रिन्दीवराक्षीरभिलाषमाणान्।  
मन्दस्मिताधारमुखारविन्दान् वन्दामहे वल्लवधूर्तपादान्॥

*kandarpakaṇḍūlakaṭākṣabandī  
rindīvarākṣīrabhilāṣamāṇān |  
mandasmitādhāramukhāravindān  
vandāmahe vallavadhūrtapādān ||*

*Word analysis and exposition*

3-21. kandarpa kaNDUla= lovegod's, by itching; kaTAkSha bandIH = by sidelong glances, those who fetter their lovers - milkmaids of vraja; indIvara akShIH= such milkmaids whose eyes are like black lotuses; abhilASHamANAn= he who is wanting such milkmaids; manda smita adhAra mukha aravindAn = with light, smiles, on lips, on a face, akin to aravinda flower; vallava dhUrta pAdAn = of cowherders, mischievous fellow's, feet; vandAmahe = we adore.

We adore at the feet of that mischievous boy from vraja village, with mischievous smiles on lips on his face akin to aravinda flower, and whose mischievous sidelong glances restrain loving milkmaids, which milkmaids are no less mischievous, for they are capable of restraining their lovers just with their glances flown from their black-lotus eyes that have an itch induced by lovegod. [3-21]

### Kṛṣṇa-karṇāmṛta 3.22

लीलाटोपकाटक्षनिर्भरपरिष्वङ्गप्रसङ्गाधिक  
प्रीते गीतिविभङ्गसङ्करलसद्वेणुप्रणादामृते।  
राधालोचनलालितस्य ललितस्मेरे मुरारेर्मुदा  
माधुर्यैकरसे मुखेन्दुकमले मग्नम् मदीयम् मनः॥

*līlāṭopakaṭākṣanirbharaparīṣvāṅgaprasaṅgādhika  
prīte gītivibhaṅgasāṅkaralasadvēṇupraṇādāmṛte |  
rādhālocanalālitasya lalitasmere murāreṛmudā  
mādhuryaikarase mukhendukamale magnam madīyam manaḥ ||*

#### English rendering

If the face of that boy is an ebullient blueblack lake, then it is a lake very fond of tight hugs from a damsel with sidelong glances, called rAdha; if it replete, it is replete with a commixture of intermitted fluting melodies of a piece with ambrosia; if it smiles, it smiles exquisitely and gracefully; if someone is going to enjoy it, it lets someone to enjoy the lusciousness, the only partakable quintessence contained in it; if something is to be described of it, it can be said as a moon or a lotus, or moonish lotus, or a lotusy moon; my gladdened heart is plummeting without a carom in such a lake . [3-22]

#### Word analysis and exposition

3-22. rAdhA locana lAlitasya murAreH = by rAdhA's , eyes, one who flourished, such a kriShNa;

lIlA ATopa kaTAkSha = with her sporty, sidelong glances;

nirbhara pariShva~Nga prasa~Nga adhika prIte = in warm, hugging [of rAdha], in that matter, one who has more interest;

gIti vibha~Nga sa~Nkara lasat veNu praNAda amR^ite = in songs [on flute], intermitted [tunes], with their commixture, beautified, flute's, fluting, ambrosial one;

lalita smere = with exquisite, smiles;

mAdhurya eka rase = for lusciousness, as the only, partakable quintessence; mukha indu kamale = in face, akin to moon, lotus;

madIyam manaH mudA magnam = my, heart, with gladness, subsumed.

### Kṛṣṇa-karṇāmṛta 3.23

शरणागतवज्रपङ्कजरे शरणे शार्ङ्गधरस्य वैभवे।  
कृपया धृतगोपविग्रहे कियदन्यन्मृगयामहे वयम्॥

*śaraṇāgatavajrapaṅjare śaraṇe śārṅgadharasya vaibhave |*  
*kṛpayā dhṛtagopaviGRAhe kiyadanyanmṛgayāmahe vayam ||*

*English rendering*

Why should we seek some other shelter when nArAyaNa's, sovereignty in a cowboy's mien is there, like an indestructible hutch as if made with diamonds, offering shelter to any seeker... [3-23]

*Word analysis and exposition*

3-23. sharaNa Agata = for those seeking shelter; vajra pa~Njare = that being a diamond, cage - a hutch; kR^ipayA dhR^ita gopa vigahe = mercifully [on humans], cowboy's, one in the form of; who is; shAr~Ngadharasya vaibhave = when nArAyaNa's, sovereignty; [ asmAkam ] sharaNe sati = [for us] as a shelter [when it is there]; vayam anyat kiyat mR^igayAmahe = we, another, which one, we should search.

### Kṛṣṇa-karṇāmṛta 3.24

जगत्त्रयैकान्तमनोज्ञभूमि चेतस्यजसम् मम सन्निधत्ताम्।  
रमासमास्वादितसौकुमार्यम् रधास्तनाभोगरसज्ञम् ओजः॥

*jagattrayaikāntamanojñabhūmi*  
*cetasyajasram mama sannidhattām |*  
*ramāsamāsvādītasaukumāryam*  
*rādhāstanābhogarasajñam ojaḥ ||*

*English rendering*

Let that self-luminescence, who is the only exalted realm of exhilaration, from whose exquisiteness goddess lakshmi constantly derives pleasure; and who, in turn, is a constant reveller in the ampleness of rAdha's bosoms; remain close to my heart ever and anon. [3-24]

*Word analysis and exposition*

3-24. jagat traya ekAnta manoj~na bhUmi = worlds, triad of, an exalted, inspiring, field - realm; ramA samAsvAdita saukumAryam = by lakshmi, derives pleasure, from his exquisiteness; rAdhA stana Abhoga rasaj~nam = rAdha's, bosoms, ampleness, the reveller of; ojaH = such an élan vital - kriShNa; ajasram = at all times; mama cetasi sannidhattAm = my, heart, let him be close to.

### **Kṛṣṇa-karṇāmṛta 3.25**

वयम् एते विश्वसिमः करुणाकरमूर्तिर्किंवदन्त्यङ्गे।  
अपि च विभो तव ललिते चपलतरा मतिर् इयम् बाल्ये॥

*vayam ete viśvasimāḥ karuṇākaramūrtikīṇvadantyaṅge |*  
*api ca vibho tava lalite capalatarā matir iyaṁ bālye ||*

*English rendering*

As devotees of yours, oh, lord, we believe certain hearsays about you, like "he is an ocean of grace, he is a treasure trove of mercy...." etc, why because our mindset is riveted upon the magnificence of your childhood, and our hearts are inquisitively thirsty about it. [3-25]

*Word analysis and exposition*

3-25. vibho = oh, lord; ete vayam= these [devotees of yours], that we are; te = reg. you; karuNa Akara mUrti kiM vadanti a~Nge = in the matter of hearsay 'ayam karuNa Akara mUrti; ayam dayA nidhi' - in such hearsays; viśvasimaH = we are believing; api ca = and further; iyaṁ matiH = this, mindset [of ours - is owing to]; lalite tava bAlye = in magnificence, of your, childhood; capala tarA = inquisitive, to higher degree.

### Kṛṣṇa-karṇāmṛta 3.26

वत्सपालचरः कोऽपि वत्सः श्रीवत्सलाञ्छनः।  
उत्सवाय कदा भावीत्युत्सुके मम लोचने॥

*vatsapālacaraḥ ko'pi vatsaḥ śrīvatsalāñcanaḥ |*  
*utsavāya kadā bhāvītyutsuke mama locane ||*

#### English rendering

There are two marks by which we can identify you; one, a blueblack boy meandering with the calves while mending them; the other a bruise on your chest called srIvatsa ; in all these days our eyes are agog to spot you, with thinking that someday some boy would reveal himself for our festivity, but, the question "when" remained constant. [3-26]

Alliteration is on syllable tsa .

#### Word analysis and exposition

3-26. vatsa-pAla [vatsa-vATa] caraH = calves, while minding [or, in calves sheds] one who moves about; shrI vatsa lA~nchanaH = a bodily mark called srIvatsa , one who has such a mark on chest; kaH api vatsaH = someone, who is a child; [avayoH] utsavAya= for [our] festivity ; kadA = when; bhAvI = he will become [manifest to us]; iti = in this way; mama locane utsuke = my, eyes, are agog.

### Kṛṣṇa-karṇāmṛta 3.27

मधुरिमभरिते मनोऽभिरामे मृदुलतरस्मितमुद्रिताननेन्दौ।  
त्रिभुवननयनैकलोभनीये महसि वयम् व्रजभाजि लालसाः स्मः॥

*madhurimabharite mano'bhīrāme*  
*mṛdulatarasmitamudritānanendau |*  
*tribhuvananayanāikalobhaniye*  
*mahasi vayam vrajabhāji lālasāḥ smaḥ ||*

#### English rendering

We for ourselves are keen about a great resplendence domiciled at vraja village, for it will be heart-pleasing with a plethora sweetness of its own prettiness; face imprinted with highly pretty smiles imparting moonshine for it is a lookalike of moon having a mesmeric effect on the eyes of anyone in the triad of worlds. [3-27]

#### Word analysis and exposition

3-27. madhurima bharite= with sweetness [of prettiness], filled with; manaH abhirAme = heart, pleasing; mR^idula tara= with a highly, delicate; smita mudrita = smile, imprinted;

Anana indau = with a face, called moon; tri bhuvana nayana eka lobhanIye = three, worlds, eyes of, the only, mesmeriser [that face with smiles]; vraja bhAji = vraja village, made as its abode; in asuch a; mahasi = great resplendence; vayam lAlasAH smaH = we, keen about, we are.

### Kṛṣṇa-karṇāmṛta 3.28

मुखारविन्दे मकरन्दबिन्दु निष्यन्दलीलामुरलीनिनादे।  
ब्रजाङ्गनापाङ्गतरङ्गभृङ्ग सङ्ग्रामभूमौ तव लालसाः स्मः॥

*mukhāravinde makarandabindu  
niṣyandaḷīlāmuralīnināde |  
vrajāṅganāpāṅgatarāṅgabhr̥ṅga  
saṅgrāmabhūmau tava lālasāḥ smaḥ ||*

#### English rendering

Your face has the mellifluousness of flute's melodies as sweet as the streaming drops of honey, and engulfed in the riptides of curly ripples called the sidelong glances of vraja beauties en fête beholding that face, and we on our part also wish to have a glimpse of such a face of yours.  
[3-28]

#### Word analysis and exposition

3-28. makaranda bindu niShyanda lAla muralI ninAde = honey, drops, from streaming, in that fashion, flute's, melody;

vraja a~Ngana apA~Nga tara~Nga bhR^i~Nga sa~NgrAma bhUmau = vraja, damsels, sidelong glances, called ripple, curves, in that riptide, an abode of; in such a face;

tava mukha aravinde = your, face, called aravinda flower;

lAlasAH smaH = we are interested.

### Kṛṣṇa-karṇāmṛta 3.29

आत्मायातलोचनांशुलहरीलीलासुधाप्यायितै  
गीताम्रेडितदिव्यकेलिभरितैः स्फीतम् वज्रस्त्रीजनैः।  
स्वेदाम्भःकणभूषितेन किम् अपि स्मेरेण वक्त्रेन्दुना  
पादाम्भोजमृदुप्रचारसुभगम् पश्यामि दृश्यम् महः॥

ātmārāyatalocanāṁśulaharīlīlāsudhāpyāyitai  
rgītāmreḍitadivyakelibharitaiḥ sphītam vajrastṛījanaiḥ |  
svedāmbhaḥkaṇabhūṣitena kim api smereṇa vaktrendunā  
pādāmbhojamṛdupracārasubhagam paśyāmi dṛśyam mahāḥ ||

#### English rendering

I am visualising a great resplendence in the form a boy surrounded by milkmaids gladdened for the casting ray-like glances from their roseate broad eyes as if they are the streams of nectar, in beholding him constantly while he is dancing, with a redoubled enthusiasm in their own singing to his dancing steps, while he is dancing with a smiley face, akin to moon, has little drops of dance induced sweat, while his lotusy feet move softly like lotuses, making him more watchable entity. [3-29]

The import of this verse has a bearing on a verse in gopAla kalpa, shrIgopAlakriShNa mantrarAjam : gopInAm pANi padmAni gR^ihItvA ... etc.

#### Word analysis and exposition

3-29. A+tAmra Ayata locana aMshu laharI līlā sudhA ApyAyitaiH = a little roseate, broad, eyes, rays called glances, called waves, with that nectar, [vraja damsels] delighted;

gIta AmreDita divya keli bharitaiH = by singing, redoubled, divine, sports, those that are - milkmaids; with such;

vajra strI janaiH = by vraja's, women, folks;

sphItam= one who is full with - surrounded by them;

sveda ambhaH kaNa bhUShitena = with sweat, water, drop, decorated with;

smereNa vaktra induna = with smiles, having a face, called moon;

pAda ambhoja mR^idu pracAra subhagam= with feet, called lotuses, softly, moving [in dancing], beautiful to see;

dR^ishyam = [pleasant] to see again and again;

kim api mahaH = some, great resplendence;

paśhyAmi = [I am mentally] seeing.

### Kṛṣṇa-karṇāmṛta 3.30

पाणौ वेणुः प्रकृतिसुकुमाराकृतौ बाल्यलक्ष्मीः  
 पार्श्वे बालाः प्रणयसरसालोकितापाङ्गलीलाः।  
 मौलौ बर्हम् मधुरवदनाम्भोरुहे मौग्ध्यमुद्रे  
 त्यार्द्राकारम् किम् अपि कितवम् ज्योतिरन्वेषयामः॥

*pāṇau veṇuḥ prakṛtisukumārākṛtau bālyalakṣmīḥ  
 pārśve bālāḥ praṇayasarasālokitāpaṅgalīlāḥ |  
 maulau barham madhuravadanāmbhoruḥ maugdhyamudre  
 tyārdrākāram kim api kitavam jyotiranveṣayāmaḥ ||*

#### English rendering

We are searching for some indescribable refulgence in the form of mischievous boy holding flute in palm, magnificence of childhood reflected in his naturally pretty form, romance-drenched young girls casting sidelong glances filing at his sides, peacock feathers on his crest and a modest impression on his face, and who is the embodiment of graciousness.  
 [3-30]

This has verse has got the import of harantam navanItyAdi chauryeNa ... gopAlakriShNa eka dasha akhara mantra dhyanam - as in sanatKumAra samhita .

#### Word analysis and exposition

3-30. pANau veNuH= in palms, flute; prakR^iti sukumAra AkR^itau bAla lakShmIH = in naturally, pretty, form, childhood's, magnificence; pArshve = at his side; bAlAH praNaya sarasa Alokita apA~Nga lIlAH = young girls, with romance, drenched, seeing, with sidelong glances, sportily; maulau barham = on crest, peacock feathers; madhura vadana ambhoruḥ= in sweet, face, called lotus; maugdhya mudra= modest, impression; iti = in this way; Ardra AkAram = certain dewy, form - whose form itself is graciousness; kitavam = some mischievous boy's form ; kim api jyotiH = some indescribable luminescence; anveShayAmaH = we are searching for.

### Kṛṣṇa-karṇāmṛta 3.31

आलोक्यताम् किम् अनया वनदेवता वः कैशोरके वयसि कापि च कान्तियष्टिः॥

ārūḍhaveṇutaruṇādharavibhrameṇa  
mādhuryaśālivadanāmbujam udvahantī |  
ālokyatām kim anayā vanadevatā vaḥ  
kaishorake vayasi kāpi ca kāntiyaṣṭiḥ ||

#### English rendering

Oh, sylvan deities, what is the use of your staying here as sylvan deities, without spotting some one of your creed we are unable to find; we will tell some details of it; it is with an upraised flute to its lips, where its lower lip will be tender with a style; lotusy face replete with sweetness; age-wise a boy, but an indescribable boy; have you seen such a florescence of fluorescence anywhere here in this brindavana. [3-32]

#### Word analysis and exposition

3-31. hē vana devataH = oh, sylvan deities; vaH anayA kim = to you, with this [useless function of not spotting], what [is the use] - what is the use of your staying here as sylvan deities, without spotting some one of your creed we are unable to find;

kAnti yaShTiH = fluorescence, florescence - a creeper sprouting fluorescent flowers - poetic expression;

we will tell about its features;

ArUDha veNu = with uplifted, flute;

taruNa adhara vibhrameNa = tender, its lower lip, with a style;

mAdhurya shAli vadana ambujam udvahantI = sweetness, replete, face, called lotus, it is carrying;

kaishorake vayasi = a child, in age;

kApi = something indescribable;

kAnti yaShTiH AlokyatAm [kim] = such a florescence of fluorescence, have you seen or not.

### Kṛṣṇa-karṇāmṛta 3.32

अनन्यसाधारणकान्तिकान्त माक्रान्तगोपीनयनारविन्दम्।  
पुंसः पुराणस्य नवम् विलासम् पुण्येन पूर्णेन विलोकयिष्ये॥

*ananyasādhāraṇakāntikānta  
mākrāntagopīnayanāravindam |  
puṁsaḥ purāṇasya navam vilāsam  
puṇyena pūrṇena vilokayiṣye ||*

*English rendering*

If my merits stand fructified, when I can possibly behold the newer attitudinising of the Prime Being, which is the much cherished and delighting effulgence non-existent in any other given object or being, anew in its look, and which reflectively pervades the lotusy eyes of milkmaids for they fix their looks on it. [3-32]

*Word analysis and exposition*

3-32. an+anya sAdhAraNa = not, in any other things, that is generally existing; kAnti kAntam= with a effulgence, much cherished; AkrAnta gopI nayana aravindam = pervaded by, milkmaids', eyes, called lotuses; purANasya puMsaH = Primary Being - nArAyaNa; navam vilAsam= new, posture; pUrNena puNyena vilokayiShye = with full, merits, when can I behold.

### Kṛṣṇa-karṇāmṛta 3.33

साष्टाङ्गपातम् अभिवन्द्य समस्तभावैः सर्वान् सुरेन्द्रनिकरान्  
इदम् एव याचे।  
मन्दस्मितार्द्रमधुराननचन्द्रबिम्बे नन्दस्य पुण्यनिचये मम भक्तिरस्तु॥

*sāṣṭāṅgapātam abhivandya samastabhāvaiḥ  
sarvān surendranikarān idam eva yāce |  
mandasmitārdramadhurānanacandrabimbe  
nandasya puṇyanicaye mama bhaktirastu ||*

*English rendering*

I beg all the hosts of best gods, to all intents and purposes, prostrately venerating with eight of my bodily limbs touching the ground, namely chest, head, heart, eyes, voice, feet, arm and ears, for keeping up a steadfast devotion in me towards that treasure trove of nanda's merits, who has pretty smiles on a sweet and sapful face akin to moon's orb - this alone I beg. [3-33]

aShTA~Nga namaskAram :

*Word analysis and exposition*

3-33. sarvAn sura indra nikarAn = all of the, gods, the best ones, and their hosts; sa aShTA~Nga pAtam = with, eight, bodily limbs, falling on ground; abhivandya = on venerating; samasta bhAvaiH = to all intents and purposes;

manda smita Ardra madhura Anana candra bimbe= prettily, smiling, dewy, sweet, face, called moon's, orb - in someone with such attributes;

nandasya puNya nicaye =in nanda's, merits, a heap of; mama bhaktiH astu = my, devotion, remain; idam eva yAce = this, alone, I beg.

### Kṛṣṇa-karṇāmṛta 3.34

एषु प्रवाहेषु स एव मन्ये क्षणोऽपि गण्यः पुरुषायुषेषु।  
आस्वाद्यते यत्र कयापि भक्त्या नीलस्य बालस्य निजम् चरित्रम्॥

*eṣu pravāheṣu sa eva manye  
kṣaṇo'pi gaṇyaḥ puruṣāyuseṣu |  
āsvādyate yatra kayāpi bhaktyā  
nīlasya bālasya nijam caritram ||*

#### English rendering

If the true being of that sapphirine boy is relishable in any given moment with whatever kind of devotion, that moment alone is expedient in one's own lifespan in this perennial effluxion of life-death - thus I count. [3-34]

#### Word analysis and exposition

3-34. eShu pravAheShu = in this, effluxion - of life and death; puruSha AyuSheShu = in man's, lifespan; yatra= in any given moment; kayA bhaktyA api = with whichever kind of devotion;

nIlasya bAlasya= of sapphirine, boy; nijam caritram= svabhAvasiddha, sArvakAlika charitram = true, being - not true history; AsvAdyate = [if it can be] savoured;

kShaNaH api = for a second, even; saH eva gaNyaH = that, alone is, countable as the best; iti manye = thus, I deem.

### Kṛṣṇa-karṇāmṛta 3.35

निसर्गसरसाधरम् निजदयार्द्रदिव्येक्षणम्  
मनोज्ञमुखपङ्कजम् मधुरसार्द्रमन्दस्मितम्।  
रसज्ञहृदयास्पदम् रमितवल्लवीलोचनम्  
पुनः पुनरुपास्महे भुवनलोभनीयम् महः॥

*nisargasarasādharam nijadayārdradivyeṣaṇam  
manojñamukhapāṇikajam madhurasārdramandasmitam |  
rasajñahṛdayāspadam ramitavallavilōcanam  
punaḥ punarupāśmahe bhuvanalobhanīyam mahaḥ ||*

#### English rendering

We unceasingly adore that exceptional effulgence which by nature has entrancing lips, divine glances wet with grace, lotusy face pleasing to hearts, delicate smiles saturated with honey like nectar, and who is the substratum of any aesthetician, who made the eyes of milkmaids rejoiced, and who made all the worlds desperate in seeing his charm ever and ever more. [3-35]

#### Word analysis and exposition

3-35. nisarga sarasa adharam = by nature, beautiful, lower lip; nija dayA Ardra divya IkShaNam = his own, grace, wet with, divine, glances; manoj~namukha pa~Nkajam = heart-pleasing, face, called lotus; madhu rasa Ardra manda smitam= with honey, wet, light, smiles; rasaj~na hR^idaya Aspadam = for aestheticians, hearts, substratum; ramita vallavI locanam= rejoiced, milkmaids', eyes - one who made; bhuvana lobhanIyam = all worlds, one made to be covetous - of seeing his charm time and again ; mahaH= such an exceptional effulgence; punaH punaH upAsmahe = again, again, we adore.

### Kṛṣṇa-karṇāmṛta 3.36

स कोऽपि बालः सरसीरुहाक्षः सा च व्रजस्त्रीजनपादधूलिः।  
मुहुस्तदेतद् युगलम् मदीये मोमुह्यमानेऽपि मनस्युदेतु॥

*sa ko'pi bālaḥ sarasīruhākṣaḥ  
sā ca vrajastṛījanapādadhūliḥ |  
muhustadetad yugalam mādiye  
momuhyamāne'pi manasyudetu ||*

#### English rendering

Even in the state of my swooning and collapsing, let two factors be visualised by me; one - the lotusy eyes of that boy; the other - the dust on the feet of milkmaids of vraja; why because god is great; his true devotees are greater; anything pertaining to those true devotees, may it be dust on their feet, greatest. [3-36]

*Word analysis and exposition*

3-36. sarasI-ruha akShaH = lotus, eyed one; kaH api = some one; saH bAlaH = he, that boy; ca = further; sA vraja strI jana pAda dhUliH = that, vraja village's, women, folk's, feet, dust; tat etat yugalam = those two factors; madIye manasi muhuH momuhyamAne [sati] api= in my, heart, repeatedly, making to swoon, even if; madIye manasi udetu = in my, heart, let that thinking come up time and gain.

**Kṛṣṇa-karṇāmṛta 3.37**

मयि प्रयाणाभिमुखे च वल्लवी स्तनद्वयी दुर्ललितः स बालकः।  
शनैः शनैः श्रावितवेणुनिस्वनो विलासवेषेण पुरः प्रतीयताम्॥

*mayi prayāṇābhimukhe ca vallavī  
stanadvayī durlalitaḥ sa bālakaḥ |  
śanaiḥ śanaiḥ śrāvitaveṇunivano  
vilāsavēṣeṇa puraḥ pratīyatām ||*

*English rendering*

Even if I am preparing myself for final journey, let that boy who mischievously played with the bosoms of milkmaids, besides, lusciously playing flute's melodies, may reveal himself slowly and slowly in the fore of my mental-eye in his vivacious getup. [3-37]

*Word analysis and exposition*

3-37. mayi prayANa abhimukhe sati api ca = myself, for journey, when making myself ready; vallavI stana dvayI durlalitaH = with milkmaids, bosoms, one who played mischievously; shrAvita veNu nisvanaH = one who made to hear, flute's, melodies; sa bAlakaH= that boy; vilAsa veSheNa = in his vivacious, getup; puraH = in my fore; shanaiH shanaiH pratIyatAm = slowly, slowly, reveal himself.

**Kṛṣṇa-karṇāmṛta 3.38**

अतिभूमिम् अभूमिम् एव वा वचसाम् वासितवल्लवीस्तनम्।  
मनसाम् अपरम् रसायनम् मधुराद्वैतम् उपास्महे महः॥

*atibhūmim abhūmim eva vā  
vacasām vāsitavallavistanam |  
manasām aparam rasāyanam  
madhurādvaitam upāśmahe mahāḥ ||*

*English rendering*

Whether that boy is what Upanishads propound as ekamevA.advitIyam brahma ; oras manifest sublimated the primitive milkmaids by coming into contact of their bosoms, as deities par excellent; or, as an unmanifest he is the only astounding elixir sages and thinkers savour, we hold him as a madhura-advaita mUrti : luscious-non-dual entity, and hence our veneration are to him. [3-38]

### Word analysis and exposition

3-38. vayam = we; vacasAm = for speech; ati+bhUmim = aloft, ground - transcendental - saguNa brahma ;

vA = or else; a+bhUmim= less, ground - groundless - vAchyArtha a+sthAnIya - ungrounded statements - intangible, disembodied - nirguNa brahma ;

vAsita vallavI stanam= sublimated, milkmaids', bosoms - one that has sublimated the primitive milkmaids by its coming into contact of their bosoms, as deities par excellent; manasAm= for devotees, or thinkers; aparam= apUrva - an astounding; rasAyanam= an elixir; mahaH eva = that brilliance, only; madhura advaitam = that luscious, non-duality; upAsmahe = we venerate.

### Source commentary

madhura-advaitam is seemingly understandable word, but it is understandable by once own experience - anubhavaika vedyam . This aspect is more expounded in puruShAkAravyAkhyā of IIIAshuka - opening verses; chaintanya charitAmRitam; haribhaksirasAyanam; advaita vIdhi etc treatises.

## Kṛṣṇa-karṇāmṛta 3.39

जनान्तरेऽपि जगदेकमण्डने कमनीयधाम्नि कमलायतेक्षणे।  
ब्रजसुन्दरीजनविलोचनामृते चपलानि सन्तु सकलेन्द्रियाणि मे॥

jananāntare'pi jagadekamaṇḍane  
kamanīyadhāmnī kamalāyatekṣaṇe |  
vrajasundarījanavilocana mṛte  
capalāni santu sakalendriyāṇi me ||

### Word analysis and exposition

3-39. janana antare api = in life, another one, even; me sakala indriyaANi = my, all, sensory organs - motor organs included; jagat eka maNDane = for worlds, the only, crest-jewel; kamanIya dhAmni= eye-feast, resplendence; kamala Ayata IkShaNe = lotuses like, broad, eyed one; vraja sundarI jana vilocana amR^ite= vraja village, beauties, folks, for eyes, nectar of; capalAni santu= be infatuated [my senses], let them be.

Let ever sensory or motor organ of mine, even in the births to come, be infatuated with the glory of that boy who by himself is an eye-feasting resplendence, a crest-jewel of any world,

eyes broad like lotuses, and the nectar for equally broad-eyed beauties of vraja village. [3-39]

### Kṛṣṇa-karṇāmṛta 3.40

मुनिश्रेणीवन्द्यम् मदभरलसद्वल्लववधू  
स्तनश्रोणीबिम्बस्तिमितनयनाम्भोजसुभगम्।  
पुनः श्लाघाभूमिम् पुलकितगिराम् नैगमगिराम्  
घनश्यामम् वन्दे किम् अपि कमनीयाकृतिमहः॥

*muniśreṇīvandyam madabharalasadvallavavadhū  
stanaśroṇībimbastimitanayanāmbhojasubhagam |  
punaḥ ślāghābhūmim pulakitagirām naigamagirām  
ghanaśyāmam vande kim api kamanīyākṛtimahaḥ ||*

#### English rendering

Some darkly blueblackish eye-pleasing entity is there whose lotusy eyes wanted to fix their glances on the rotund bosoms and breeches of milkmaids smitten by romance; that being so, the very same entity is the ground for laudation of scriptures with their thrilling words, and a venerable entity for arrays of sages and saints too; that ineffable resplendence is the object of my adoration, as well. [3-40]

#### Word analysis and exposition

3-40. muni shreNI vandyam= sages, by arrays of, venerable;

mada bhara= love-smitten; lasat= that are glistening; vallava vadhU= of vraja, maids; stana shroNI bimba = on bosoms, on breeches, roundish ones; stimita nayana ambhoja= settled, eyes, called lotuses; su-bhagam = [such a] beautiful [boy]

punaH = that being so;

pulakita girAm = with thrilling, words;

naigama girAm= scriptures', words of; shlAghA bhUmim = for laudation, a ground;

ghana shyAmam= darkly, blueblackish one;

kamanIya AkR^iti= an eye-pleasing, entity;

kim api mahaH vande = some ineffable entity, I adore.

### Kṛṣṇa-karṇāmṛta 3.41

अनुचुम्बताम् अविचलेन चेतसा मनुजाकृतेर्मधुरिमश्रियम् विभोः।  
अयि देव कृष्ण दयितेति जल्पताम् अपि नो भवेयुरपि नाम तादृशाः॥

*anucumbatām avicalena cetasā  
manujākṛtermadhurimaśriyam vibhoḥ |  
ayi deva kṛṣṇa dayiteti jalpatām  
api no bhaveyurapi nāma tādṛśāḥ ||*

#### English rendering

Will that kind of happiness derived by some - like sanakasadAnanda sages, by constantly mulling over with unflinching hearts to derive the luscio- sublimity of that lord available in human form; or that kind of happiness derived by some, like nAradAdi muni-s , by constantly singing the names of that almighty as "oh, god, oh, kriShNa, oh, adorable one" - betide on us also, for we are nonentities either in mental devotion or in verbal vociferation. [3-41]

#### Word analysis and exposition

3-41. manuJa AkR^iteH vibhoH = in human, form, [available that] lord's; madhurima shriyam= mAdhurya laksmi = luscio- sublimity; a+vicalena cetAsA = not, wavering, with a heart; anu cumbatAm= abidingly, kissing - constantly mulling over - those that are;

ayi deva kR^iShNa dayita = oh, god, oh, kriShNa, oh, adorable one;

iti jalpatAm = in this way, those that talking - praying;

tAH tAdR^ishAH [or, dashA] = that kind of derivative happiness - Ananda anubhava dashA visheShA-s;

naH api = to us, also; bhaveyuH api nAma = betide, or not.

### Kṛṣṇa-karṇāmṛta 3.42

किशोरवेषेण कृशोदरीदृशाम् विशेषदृश्येन विशाललोचनम्।  
यशोदया लब्धयशो नवाम्बुधे निशामये नीलनिशाकरम् कदा॥

*kiśoraveṣeṇa kṛśodarīdṛśām  
viśeṣadṛśyena viśālalocanam |  
yaśodayā labdhayaśo navāmbudhe  
rniśāmaye nīlaniśākaram kadā ||*

#### English rendering

One whom the slim-waisted milkmaids always beheld with their distinctive glances; one in the getup of a boy; one who arose from the ocean called his mother yashoda's illustriousness like a blueblack moon - when can I see such a boy with board eyes filled with grace. [3-42]

*Word analysis and exposition*

3-42. kR^isha udarI dR^ishAm= thin, stomached ones, for thin glances - for the glances of slim waisted milkmaids; visheSha dR^ishyena = distinctively, one who is to be seen; kishora veSheNa = one in boy's, getup; yashodayA labdha = by yashoda, one who is obtained from; yasho nava ambudheH = celebrity, called new, ocean; nIla nishA karam= blueblack, night maker - moon - a blueblack moon; vishAla locanam = broad-eyed one; kadA nishAmaye = when can I see.

### Kṛṣṇa-karṇāmṛta 3.43

प्रकृतिरवतु नो विलासलक्ष्म्याः प्रकृतिजडम् प्रणतापराधवीथ्याम्।  
सुकृतिकृतपदम् किशोरभावे सुकृतिमनः प्रणिधानपात्रम् ओजः॥

*prakṛtiravatu no vilāsalakṣmyāḥ  
prakṛtijaḍam praṇatāparādhavīthyām |  
sukṛtikṛtapadam kiśorabhāve  
sukṛtimanaḥ praṇidhānapātram ojaḥ ||*

*Word analysis and exposition*

3-43. kishora bhAve = in a boy's, mien; vilAsa lakShmyAH prakR^itiH= for sprightliness, called the wealth, one who is the active principle;

praNata= those who are venerating him; aparAdha vIthyAm = for their wrongings, a series of; prakR^iti jaDam = by nature, a fainéant - French, from fait 'does' + néant 'nothing' - dispassionate;

sukR^iti manaH praNidhAna pAtram = for meritorious people, their hearts', concentration, one who is worthy of;

sukR^iti kR^ita padam= among meritorious people,made, footing - a foothold for meritorious people;

or

sukR^iti= in highly fortunate; kishora bhAve= boy's, mien; kR^ita padam = who had a firm foothold - well established in boy's mien when compared to other incarnations;

ojaH naH avatu = that resplendence, us, bless.

That resplendence in a boy's mien possesses the active principle called wealthy sprightliness; a fainéant insofar as the series of wrongings of wrongdoers, if they venerate him repentantly; worthy entity for the unfaltering concentration of meritorious people, and even their foothold in slippery slopes called lives; hence, let that blue-brilliance take care of us too. [3-43]

### Kṛṣṇa-karṇāmṛta 3.44

अपहसितसुधामदावलेपै रतिसुमनोहरमार्द्रमन्दहासैः।  
ब्रजयुवतिविलोचनावलेह्यम् रमयतु धाम रमावरोधनम् नः॥

*apahasitasudhāmadāvalepai  
ratisumanoharamārdramandahāsaiḥ |  
vrajayuvativilocanāvalehyam  
ramayatu dhāma ramāvarodhanam naḥ ||*

*English rendering*

That blueblackish splendour is ever smiling heart-pleasingly with smiles that trickle honey whereby contemning the egoistic pride of ambrosia, an eye-feast for the eyes of vraja damsels, a fulgent plaza of goddess lakshmi, thus, let that splendour ever delight us. [3-44]

*Word analysis and exposition*

3-44. apahasita sudhA mada [mudhA] ava-lepaiH= contemned, ambrosia's, egoistic, [futile] pride ; Ardra manda hAsaiH ati sumanoharam= with dewy, smiles,highly heart pleasing; vraja yuvati vilocana avalehyam = vraja's, damsels, for eyes, a relishable thing; ramA avarodhanam= for lakshmi, [he serves as an] inner palace chamber - for she is a resident in his chest; dhAma= such effulgence; naH ramayatu = us, delight.

### Kṛṣṇa-karṇāmṛta 3.45

अङ्कुरितस्मेरदशाविशेषै रश्रान्तहर्षामृतवर्षम् अक्ष्णाम्।  
संक्रिडताम् चेतसि गोपकन्या घनस्तनस्वस्त्ययनम् महो नः॥

*aṅkuritasmeradaśāviśeṣai  
raśrāntaharṣāmṛtavarṣam akṣṇām |  
saṁkrīḍatām cetasi gopakanyā  
ghanastanasvastyayanam maho naḥ ||*

*Word analysis and exposition*

3-45. a~Nkurita smeradaśa viśeṣaiH = sprouted, smiles, their styles, nuances; akShNaM = for the eyes [of beholders]; ashraAnta harSha amR^ita varSham = incessant, ecstatic joy, called ambrosial, rain; gopa kanyA ghana stana svastyayanam= cow herder's, maids, busty,

bosoms, the providence of; mahaH= such a self-luminance; naH cetasi saMkrIDatAm = in our, hearts, let frolic.

Let that self-luminance with a face donning just sprouted stylish smiles showing their own nuances; an incessant ecstatic joy called ambrosial rain to the eyes of beholders, and the providence to the busty milkmaids of vraja, frolic in our hearts also that incessantly. [3-45]

### Kṛṣṇa-karṇāmṛta 3.46

मृगमदपङ्ककसङ्करविशेषितवन्यमहा  
गिरितटगण्डगैरिकघनद्रवविद्रुमितम्।  
अजितभुजान्तरम् भजत हे बत गोपवधू  
स्तनकलशस्थलीघुसृणमर्दनकर्मितम्॥

*mṛgamadapaṅkasaṅkaraviśeṣitavanyamahā  
giriṭaṭagaṇḍagairikaghanadravavidrumitam |  
ajitabhujāntaram bhajata he bata gopavadhū  
stanakalaśasthalīghuṣṛṇamardanakarmitam ||*

#### English rendering

Looking like a wide precipice of a great forest mountain whose peak is dabbed with the ooze of deer's musk, on which coral like reefs have formed owing to the oozes of plants and herbs growing among its boulders, is the hitherto invincible chest of that great effulgence, where the encrusted coral reefs are the saffron streaks rubbed on that chest when he rubbed against the saffron coated busty bosoms of milkmaids; hence, oh, people, let us adore such impregnable-chested entity. [3-46]

#### Word analysis and exposition

3-46. mR^iga mada pa~Nka sa~Nkara visheShita = deer's, musk, ooze, enriched with;

vanya mahA giri taTa gaNDa = of forest, a great mountain, peak, among its boulders; gairika ghana drava vidrumitam= with plants and herbs, [mixed with their] thick, ooze, made as mountain coral reef;

further reddened:

gopa vadhU stana kalasha sthalI = milkmaids, bosoms, pitcher like, [which is decorated] at that place; ghusR^iNa mardana kardamitam= with meadow saffron, by rubbing, [his chest] begrimed;

ajita bhuja antaram bata = invincible, shoulders, in between - chest - of nArAyaNa;

hè [janAH] = oh, people; bhajata = hold in adoration.

### Kṛṣṇa-karṇāmṛta 3.47

आमूलपल्लवितलीलम् अपाङ्गजालै रासिङ्घतीभुवनम् आदृतगोपवेषा।  
बालाकृतिर्मृदुलमुरधमुखेन्दुबिम्बा माधुर्यसिद्धिरवतान्मधुविद्विषो नः॥

āmūlapallavitalīlam apāṅgaajālai  
rāsiṅcatibhuvanam ādṛtagopaveṣā |  
bālākṛtirmṛdulamugdhamukhendubimbā  
mādhuryasiddhiravatānmadhuvidviṣo naḥ ||

*English rendering*

Enmeshing whole world with hi sidelong glances that are fully drenching all worlds called a tree in order to make it sprout leaflet from its base to treetop, that one has assumed a cowboy's mien in the form of just a boy with a delicately pretty face akin to moon's orb, hence, that enemy of demon madhu in the embodiment of nonpareil charm drench us too thoroughly with his grace. [3-47]

*Word analysis and exposition*

3-47. apA~Nga jAlaiH= with sidelong glances, with a mesh like; bhuvanam= whole world called tree; A+mUla pallavita lIam = right from base to treetop, made to sprout leaflets, one who has sportily capability; A+si~NcatI = it is fully drenching [whole world called tree];

AdR^ita gopa veShA = one who assumed a cowboy's mien;

bAla AkR^itiH= in a boy's, form;

mR^idula mugdha mukha indu bimbA = delicate, pretty, with a face, called moon's orb;

madhu vidviShaH = to demon madhu , who is an enemy of; mAdhurya siddhiH= lokottara saundarya paripAka = such a nonpareil embodiment of charm; naH avatAt= us, let protect.

### Kṛṣṇa-karṇāmṛta 3.48

विरणन्मणिनूपुरम् व्रजे चरणाम्भोजम् उपास्वशार्ङ्गिनः।  
सरसे सरसि श्रियान्वितम् कमलम् वा कलहंसनादितम्॥

viraṇanmaṇinūpuram vraje  
caraṇāmbhojam upāsvaśāṅginaḥ |  
sarase sarasi śrīyānvitam  
kamalam vā kalahansaṇāditaṁ ||

*Word analysis and exposition*

3-48. vraje= in vraja village - one who moved there for some time; viraNan maNi nUpuram= verily tintinnabulating, jewelled, anklets;

either those feet;

shAr~NginaH caraNa ambhojam = one who wields shAranga bow - vishNu , kriShNa , his feet, called lotuses;

vA = or;

kala haMsa nAditam sarase= in the midst of royal swans', cacklings,in a lake; sarasi shriyA anvitam= [with the lake-dweller's] magnificence, one which is endowed with - ; kamalam = a lotus - a lake bound lotus is bound to receive the grandeur of the resident of the lake - namely lakshmi - when it stands swinging in a beautiful manner amidst the cackle of royal swans which is at par with the infibulations of anklets;

upAsva= you all adore.

Either you adore the lotusy feet of vishNu alias kriShNa who for some time moved in vraja village with verily tintinnabulating jewelled anklets; or else, you may adore their replica, namely a lake bound lotus standing vivaciously amidst tintinnabulations-like cackles of royal swans. [3-48]

#### Source commentary

Parallels, dR^iShTAntA -s: kriShNa's lotusy feet - lotus in lake; vraja - lake; anklets - swans; tintinnabulations- cackle; kriShNa pAda Ashrita lakshmi - sarovara jala Ashrita padmam .

### Kṛṣṇa-karṇāmṛta 3.49

शरणमशरणानाम् शारदाम्भोजनेत्रम् निरवधिमधुरिम्णा नीलवेषेण रम्यम्।  
स्मरशरपरतन्त्रस्मेरनेत्राम्बुजाभिर्द्रजयुवतिभिरव्याद्ब्रह्मसंवेष्टितम् नः॥

śaraṇamaśaraṇānām śāradāmbhojanetram  
niravadhimadhurimṇā nīlaveṣeṇa ramyam |  
smaraśaraparatanttrasmeranetrāmbujābhi  
rvrajayuvatibhiravyādbrahmasamveṣṭitam naḥ ||

#### English rendering

While his eyes are like autumnal lotuses, charming blueblack getup ceaselessly trickling sweetness, he is the shelter for shelterless ever surrounded by the smiley-lotusy-eyed damsels of vraja village for they are conditioned by lovegod; hence let us adore that Supreme Being in such a state. [3-49]

#### Word analysis and exposition

3-49. shArada ambhoja netram= autumnal, lotus like, eyed one; niravadhi madhurimNA = ceaseless, sweetness; nIla veSheNa ramyam= in blueblack, getup, charming; a+sharaNAnAm sharaNam = for shelterless, shelter;

smara-shara paratantra= lovegod, conditioned by; smera netra ambujAbhiH vraja yuvatibhiH = with smiley, eyes, called lotuses, by vraja, damsels; saMveShTitam = one who is surrounded by those damsels; brahma= that Supreme Being; naH avyAt = let us protect.

### Kṛṣṇa-karṇāmṛta 3.50

सुव्यक्तकान्तिभरसौरभदिव्यगात्र मव्यक्तयौवनपरीतकिशोरभावम्।  
गव्यानुपालनविधौ अनुशिष्टम् अव्या दव्याजरम्यम् अखिलेश्वरवैभवम् नः॥

*suvyaktakāntibharasaurabhadivya-gātra  
mavyaktayauvanaparītakiśorabhāvam |  
gavyānupālana-vidhau anuśiṣṭam avyā  
davyājaramyam akhileśvaraivaibhavam naḥ ||*

#### English rendering

Clearly evident is the abundant resplendence along with divine fragrance in his form, but the oncoming youthfulness is still playing hide and seek in that boy's mien, nevertheless he is an expert in the art and science of cow rearing, besides being naturally charming; let us keep our redemption in such a magnificence of all-world-lordship, now evident as sapphirine-effulgence. [3-50]

#### Word analysis and exposition

3-50. suvyakta kAntī bhara= clearly evident, resplendence, filled; saurabha divya gAtram= fragrant, divine, body; avyakta yauvana parIta kishora bhAvam = not so evident, youth, encompassed, boy's, mien; gavya anupAlana vidhau anushiShTam = cows, minding, in the art of, having expertise; avyAja ramyam= naturally, charming; akhila Ishvara vaibhavam= all-worlds, lordship's, having magnificence - having magnificence of nArAyaNa; naH avyAt = us, protect.

#### Source commentary

There is some supramundane refulgence and fragrance in nature, apply that to this boy, who ever remains a boy for our anthropomorphic reasons. Cow-rearing = administering humans; resplendence, effulgence etc = paranjyothi tattvam .

### Kṛṣṇa-karṇāmṛta 3.51

अनुगतममरीणाम् अम्बरालम्बिनीनाम्  
नयनमधुरिमश्रीनर्मनिर्माणसीम्नाम्।  
व्रजयुवतिविलासव्यापृतापाङ्गम् अव्यात्  
त्रिभुवनसुकुमारम् देवकैशोरकम् नः॥

anugatamamarīṇām ambarāmbinīnām  
nayanamadhurimaśrīnarmanirmāṇasīmṇām |  
vrajayuvativilāsavyāpṛtāpāṅgam avyāt  
tribhuvanasukumāram devakaiśorakam naḥ ||

#### English rendering

At whom the skyey celestials will be hauntingly looking with the sweet grandeur of their eyes that are perhaps the upper limit of vivacity in the craft of Creator; and he who, in sequence, will be obsessively spreading his sidelong glances at the vivaciousness of vraja damsels with his eyes that outpace any craft of Creator; such a frolicsomeness of the only pretty boy in the triad of worlds protect us all. [3-51]

#### Word analysis and exposition

anvayam: deva kaishorakaM naH avyAt

3-51. ambara AlambinInAm= on the vault of heaven, those that are dependent - goddesses;whose; nayana madhurima shrI = eyes', sweetness, grandeur of; narma nirmANa sImnAm= vivacity, for the craft of, is the upper limit; amarINAm anugatam = [by such] goddesses, one who is followed - one who is looked at constantly;

vraja yuvati vilAsa vyApR^ita apA~Ngam = on vraja's, damsels, vivaciousness, spread over [his looks], one with such sidelong glances;

tri bhuvana su-kumAram deva kaishorakam = in three, worlds, very pretty one, such a god's, boyhood - here mischief, frolicsomeness;

naH avyAt = us, let protect.

#### Source commentary

In this stanza the yati , caesura, is placed as in Telugu poetry. 1st foot: at a, A ; 2nd foot: na ; 3rd: vra, vyA ; 4th: tri, de . There are many more verses like this employing yati-sthAna as in Telugu poetic way, which is non-essential for Sanskrit poets. Pt. PSRA

### Kṛṣṇa-karṇāmṛta 3.52

आपादम् आचूडम् अतिप्रसक्तै रापीयमाना यमिनाम् मनोभिः।  
गोपीजनज्ञातरसाऽवतान्नो  
गोपालभूपालकुमारमूर्तिः॥

āpādam ācūḍam atiprasaktai  
rāpīyamānā yaminām manobhiḥ |  
gopījanajñātarasā'vatānno  
gopālabhūpālakumāramūrtiḥ ||

#### English rendering

Which quintessence of his sweetness will be quaffed off by highly involved sages and saints till they are chockfull from top to toe, that philtre is very familiar to the milkmaids of vraja; let that potato of love trickling from the prince of cowherders protect us too. [3-52]

#### Word analysis and exposition

anvayam: gopAla bhUpAla kumAra mUrtiH naH avatAt

3-52. ati+prasaktaiH yaminAm manobhiH = much involved, sages, with their hearts,  
A+pADam A+cUDam = right from tow, to top; ApIyamAnA = that which is savoured - the  
magnificence of that boy;

rasA= that quintessence of his sweetness - philtre = French philtre via Latin philtrum from  
Greek philtron , from phileo 'to love'- not present day potato to excite sexual love;

gopI jana j~nAta = to milkmaids, well-known;

gopAla bhUpAla kumAra mUrtiH = such a son of the king of cow herders; naH avatAt= us,  
protect.

### Kṛṣṇa-karṇāmṛta 3.53

दिष्ट्या बृन्दावनमृगदृशाम् विप्रयोगाकुलानाम्  
प्रत्यासन्नम् प्रणयचपलापाङ्गवीचीतरङ्गैः।  
लक्ष्मीलीलाकुवलयदलश्यामलम् धाम कामान्  
पुष्पीयान्नः पुलकमुकुलाभोगभूषाविशेषम्॥

diṣṭyā bṛndāvanamṛgadṛśām viprayogākulānām  
pratyaśannam praṇayacapalāpāṅgavīcītarāṅgaiḥ |  
lakṣmīlīlākuvalayadalasyāmalam dhāma kāmān  
puṣṇīyānnaḥ pulakamukulābhogabhūṣāviśeṣam ||

*English rendering*

The fawn-eyed milkmaids of brindavana will be agitated when that boy vanishes from their presence, and they feel providential when that boy reappears, filling him with the ripples of wavelets called their romantic and flitting sidelong glances, making every square measure of his body filled with their thrills called florets, as if he is bejewelled with efflorescence; such a flower-studded sapphirine-aura whose delicacy is as good as the blueblackish petal of black-lotus handled by goddess lakshmi, fill light in our lives. [3-53]

*Word analysis and exposition*

anvayam: [kimapi] dhAma naH kAmAn puShNIyAt

3-53. viprayoga AkulAnAm = by separation, those that are agitated; bR^indAvana mR^iga dR^ishAm = of brindavana, fawn, eyed ones - milkmaids;

diShTyA= providentially;

praNaya capala apA~Nga vIcI tara~NgaiH = with romantic, flitting, sidelong glances, called wavelets, and their ripples;

pulaka mukula= thrills, called buds - efflorescence; Abhoga = [every] square measure [of his body]; bhUSha visheSham = becoming his decorative pieces;

prati-Asannam = when in forefront - of milkmaids;

lakShmI lIlA kuvalaya dala shyAmalam =goddess lakshmi, vivaciously [handling], black-lotus's, petal-like, blueblackish;

dhAma = a certain resplendence;

naH kAmAn puShNIyAt = our, wishes, fulfil.

### **Kṛṣṇa-karṇāmṛta 3.54**

जयति गुहशिखीन्द्रपिङ्गमौलिः

सुरगिरिगैरिककल्पिताङ्गरागः।

सुरयुवतिविकीर्णसुनवर्ष

स्नपितविभूषितकुन्तलः कुमारः॥

*jayati guhaśikhīndrapīṅgamauliḥ*

*suragirigairikakalpītāṅgarāgaḥ |*

*surayuvativikīrṇasunavarṣa*

*snapitavibhūṣitakuntalaḥ kumāraḥ ||*

*English rendering*

Hail him who has crest of hair adorned with peacock feathers as if they are the droppings of a best peacock like the vehicle of kumAra; locks of curled hair bathed and decorated with the divine flowery rain showered by heavenly maidens; bodily cosmetic is from the herbs of a great mountain no less than the supernal Mt. meru . [ 3-54 ]

*Word analysis and exposition*

anvayam: kumAraH jayati

3-54. guha= god kumAra ; shikhi indra= his peacock, the best one; pi~Ncha= its feathers; mauliH= one who has on his crest;

sura giri= of gods, mountain - Mt. Meru ; gairika kalpita a~Nga rAgaH= with herbs thereon, made as, bodily, cosmetic;

sura yuvati vikIrNa suna varSha snapita vibhUSHita kuntalaH = by heavenly, damsels, bestrewn, with flower, rain, bathed, and decorated, frontal curls;

kumAraH jayati= such a boy, hail him.

### Kṛṣṇa-karṇāmṛta 3.55

मधुरमन्दशुचिस्मितमञ्जुलम् वदनपङ्कजम् अङ्गजवेल्लितम्।  
विजयताम् व्रजबालवधूजन  
स्तनतटीविलुठन्नयनम् विभोः॥

madhuramandaśucismitamañjulam  
vadanapaṅkajam aṅgajavellitam |  
vijayatām vrajabālavadhūjana  
stanataṭīviluṭhannayanam vibhoḥ ||

*English rendering*

Hail the lotusy face of that boyish lord for it will be heart-pleasing with an impeccable smile, sweet and slight; hail his eyes for they will be spinning on the cliffy bosoms of milkmaids of vraja, with love and longing. [3-55]

*Word analysis and exposition*

anvayam: vibhoH a~Ngaja vellitam vijayatAm

3-55. madhura manda shuci smita ma~njulam = sweet, slight, impeccable, smile, is heart-pleasing ;

a~Ngaja vellitam= by romantics, entwined; vraja bAla vadhU jana stana taTI viluThat nayanam = vraja, damsels, folks, bosoms, called cliffs, spinning, eyes;

vibhoH vadana pa~Nkajam = such a lord's, of face, called lotus;

vijayatAm= hail.

### Kṛṣṇa-karṇāmṛta 3.56

अलसविलसमुग्धस्निग्धस्मितम् ब्रजसुन्दरी  
मदनकदनस्विन्नम् धन्यम् महद्बदनाम्बुजम्।  
तरुणम् अरुणज्योत्स्नाकात्स्न्यस्मितस्नपिताधरम्  
जयति विजयश्रेणीम् एणीदृशाम् मदयन् महः॥

*alasavilasamugdhasnigdhasmitam vrajasundarī  
madanakadanasvinnam dhanyam mahadbadanāmbujam |  
taruṇam aruṇajyotsnākārtsnyasmitasnapitādharam  
jayati vijayaśreṇīm eṇīdṛśām madayan mahaḥ ||*

#### English rendering

Hail that Providential and immaculate lotusy face that shines forth with a beautiful and nectarean slight- smile; a little sweating in the love-games with damsels of vraja; with a roseate tender lip fully bathed in smiles and emitting roseate moonshine, and that which is mesmeric to a coterie of fawn-eyed milkmaids. [3-56]

#### Word analysis and exposition

anvayam: mahat vadana ambujam jayati

3-56. alasa vilasa mugdha snigdha smitam = slow, shining forth, beautiful, sapful, with such a smile;

vraja sundarI madana kadana svinnam = vraja's, with damsels, in love, games, a little sweating;

aruNa jyotsnA kArtsnya [kR^itsna] smita snapita taruNam adharam = like roseate, moonshine, fully, with smiles, bathed, tender, lip;

eNI dR^ishAm vijaya shreNIIm = fawn-eyed glances, of eyed damsels, victorious ones, a series of;

or;

vijaya shreNIIm eNI dR^ishAm= victories, a series of, of fawn-eyed damsels;

madayat= one that is mesmerising - boy's face;

mahat vadana ambujam = that immaculate, face, called lotus; dhanyam = is providential; mahaH jayati = to that great effulgence, hail.

### Kṛṣṇa-karṇāmṛta 3.57

क्रीडान्तप्रतिसुप्तदुग्धतनयामुग्धावबोधक्षण  
त्रासारूढधृढोपगूहनघनास्त्राम्राज्यसान्द्रश्रियः ॥

rādhākelikaṭākṣavikṣitamahāvakṣaḥsthalīmaṇḍanā  
jīyāsuḥ pulakāṅkurāstribhuvanasvādīyasastejasaḥ |  
krīḍāntapratīsuptadugdhatanayāmugdhāvabodhakṣaṇa  
trāsārūḍhadhṛḍhopagūhanaghanāssāmṛājyasāndraśriyaḥ ||

#### English rendering

Long live the exhilarant thrills sprouting on the body of that self-effulgence which he gets more: when he gives a tight embrace to the daughter of Milky Ocean when she, as a coyly lady, suddenly wakes up from sound sleep after a love-game with a little scare, by which embrace he thinks that he got all the felicity as good as obtaining a divine dominion - in divine parlance: and when the vivacious sidelong glances of rAdha are cast on his chest, by which flower-casting he thinks that his chest is being adorned by flower-like sidelong glances of his beloved - in human parlance; in such way he who is ever kept exhilarating enliven us also. [3-57]

#### Word analysis and exposition

3-57. krIDa anta = love-game, after; prati supta= again, sleeping; dugdha tanayA= Milk's, daughter - daughter of Milky Ocean; mugdhA = as a coyly lady; avabodha kShaNā trAsa= waking, in the movement of, with a little scar; ArUDha dhR^idha upagUha [upagahana] = making his way up, tight, for an embrace; ghanAH sAmrAjya sAndra shriyaH= a perfect, divine pleasure's, exuberant, fortune - his own thrills are making him to feel that he got into a heavenly domain in her embrace;

rAdha keli kaTākSha vIkShita mahA vakShaHsthalI maNDanA= of rAdha, vivacious, with sidelong glances, that which is seen, on a great, chest, those that adorning [his chest - that boy's thrills];

pulaka a~NkurAH tri bhuvana svAdIyasaH= such thrills, sprouts of, that are for triad of worlds, enjoyable;

tejasaH= of that self-refulgence;

jIyAsuH= long live.

### Ṛṣṇa-karṇāmṛta 3.58

स्मितस्नुतसुधाधरा मदशिखण्डिबर्हाङ्किता  
विशालनयनाम्बुजा व्रजविलासिनीवासिताः।  
मनोज्ञमुखपङ्कजा मधुरवेणुनादद्रवा  
जयन्तिमम येतसस् चिरमुपासितावासनाः॥

*smitasnutasudhādhārā madaśikhaṇḍībarhāṅkitā  
viśālanayanāmbujā vrajavilāsinīvāsītāḥ |  
manojñā mukhapāṅkajā madhuraveṇunādadravā  
jayantimama cetasaś cīramupāsītāvāsanāḥ ||*

#### English rendering

Hail the impressions about form of that boy formed in and adored by my heart for a long time; those impressions bear nectar born out of his sweet smiles; whose crown adorned with an insignia of a robust peacock's feathers; eyes broad like lotuses; lotusy face heart-pleasing; that are charismatically flourished by the laudatory glances of milkmaids of vraja, and from which fluidized music will be flowing mellifluously, thus let those impressions be incontrovertible not only in my mind and heart but among one and all. [3-58]

#### Word analysis and exposition

anvaya: mama vAsanAH jayanti

3-58. mama cetasaśH vAsanAH= my, heart's, [accumulated] impressions [of that boy having these factors];

smita snuta sudhA dharAH = from smiles, taken birth, nectar, one who is bearing; mada shikhaNDi barha a~NkitA = robust, peacock's, feathers, made as insignia - of his crown; vishAla nayana ambujA = having broad, eyes, called lotuses; vraja vilAsinI vAsitAH = by vraja, [by the vivacity of] damsels, that flourished; manoj~na mukha pa~NkajA= heart-pleasing, having a face, called lotus ; madhura veNu nAda dravA = mellifluent, flute's, playing, called fluid - that flows from him; mama cetasaśH cīram upAsitA = by my heart, for a long time, adored; vAsanAH= rŪpa saMskArAH= impressions about that form; jayanti = hail them.

### Kṛṣṇa-karṇāmṛta 3.59

सांसिद्धिकी सरसकान्तिसुधासमृद्धिः।

यद्विन्दुलेशकणिकापरिमाणभाग्यः

सौभाग्यसीमपदम् अङ्घ्रति पङ्घबाणः॥

*jīyādasau śikhiśikhaṇḍakṛtāvataṁsā  
sāmsiddhikī sarasakāntisudhāsamarḍdhiḥ |  
yadbīnduleśakaṇikāparimāṇabhāgyaḥ  
saubhāgyasīmapadam aṅcati paṇcabāṇaḥ ||*

#### English rendering

Drawing existence from an atomic part of a bit of a drop of Omni-love of the Omnipresent, the elemental love is reigning supreme positioning itself on the other end of all emotions; then, how about that ne plus ultra love whose existence is made known through the peacock feathers on crown and by its heart-pleasing nectarine face? Hence, all hail to the enrichment of that Universal Love called sapphirine-effulgence.

The beauty of that sapphirine-effulgence is an ocean of ambrosia. manmatha , the Love-god is a creation from an infinitesimal particle of that ocean. With that much charm love-god deems that he is the limit for any charming features and reigns supreme in the matter of 'love'. But one can imagine the incomparable charm of that sapphirine-resplendence which by its own nature is the nectarine refulgence, identity revealed by the peacock feathers on crown, meaning that such refulgence is markable only by mental eye - hasti mashaka antaram . [3-59]

#### Word analysis and exposition

anvayam : asau sarasa kAnti sudhA samR^iddhiH jIyAt

3-59. pa~Nca bANaH= shR^ingAra rasa adhiShTAtR^i tattvam = the elemental entity presiding over the element called love, generally love-god;

yat= whose [ kriShNa's prodigy's]; bindu lesa kaNika = a drop, a bit of it, an atom of it ;  
parimANa bhAgyaH= having that much sized, luck; saubhAgya sIma padam a~Ncati =  
fortune's, upper limit, in such a position, [lovegod is] becoming an adornment to that position;

asau= such as it is; shikhi shikhaNDa kR^ita avataMsA = peacock's, feathers, made as, its insignia on crest;

sAMsiddhiKī sarasa kAnti sudhA samR^iddhiH = which by its own nature, heart-pleasing, resplendence, called nectar, its enrichment;

jIyAt= hail to it.

### Kṛṣṇa-karṇāmṛta 3.60

आयामेन दृशोर्विशालतरयोर् अक्षय्यम् आर्द्रस्मित  
च्छायोद्धर्षितशारदेन्दुललितम् चापल्यमात्रम् शिशोः।  
आयासान् अपरान् विधूय रसिकैरास्वाद्यमानम् मुहु  
र्जीयाद् उन्मदवल्लवीकुचभराधारम् किशोरम् महः॥

āyāmena dṛśorviśālata-rayor akṣayyam ārdrasmita  
cchāyodddharṣitaśāradendulalitaṁ cāpalyamātram śiśoḥ |  
āyāsān aparān vidhūya rasikairāsvādyamānam muhu  
rjīyād unmadavallavīkucabharādhāram kiśoram mahāḥ ||

#### English rendering

Hail that boyish self-refulgence which by the width of his lovely wide eyes is filling everywhere; magnificent with nectarine smiles, a shade of which intimidates the autumnal moon; repeatedly relishable to aesthetician discarding all the other arduous methods of hermits or anchorites; rotundity of the bosoms of milkmaids is his terra firma; above all that sapphirine-refulgence has boy's impudence as his form. [3-60]

#### Word analysis and exposition

anvayam: kishoram mahāH jīyAt

3-60. vishAla tarayoH dR^ishoH AyAmena = wide, muchly, with eyes, by their width;  
a+kShayyam = not, abating - filled everywhere;

Ardra smita cChAyA uddharShita shArada indu lalitaṁ = wettish, smiles, with a shade of them, intimidated, autumnal, moon, magnificent;

rasikaiH= by aestheticians; aparAn AyAsAn vidhUya = other, laborious methods, on shaking off; muhuH AsvAdyamAnam = repeatedly, relishable;

unmada vallavI kuca bhara AdhAram = romanticized, milkmaids, bosoms, fullness, having as his terra firma;

shishoH cApalya mAtram = boy's, impudence, alone- is his form; kishoram= boy like; mahāH = a self-refulgence; jīyAt= hail .

### Kṛṣṇa-karṇāmṛta 3.61

स्कन्धावारसदो व्रजः कतिपये गोपाः सहायादयः  
 स्कन्धालम्बिनि वत्सदाम्नि धनदा गोपाङ्गनाः।  
 शृङ्गारागिरिगैरिकम् शिव शिव श्रीमन्ति बर्हाणि वा  
 शृङ्गग्राहिकया तथापि तदिदम् प्राहुस्त्रिलोकेश्वरम्॥

*skandhāvārasado vrajaḥ katipaye gopāḥ sahāyādayaḥ  
 skandhālambini vatsadāmni dhanadā gopāṅganāḥ svāṅganāḥ |  
 śṛṅgārāgīrigairikam śiva śiva śrīmanti barhāṇi vā  
 śṛṅgagrāhikayā tathāpi tadidam prāhuṣtrilokeśvaram ||*

#### English rendering

A petty village vraja is the capital, or the encampment of armies; rope used to tie calves dangling on shoulders of cowboys is the sceptre seeing which subjects pay taxes; a few cowmen gathering around are ministers and other retinue; nondescript milkmaids are queens in palace-chambers; cosmetic material are either herbal colours or the coloured feathers like those of peacocks, oh, god, oh, god, what a kingship is it when seen by horn-catch syndrome ... nevertheless, they say, 'he is the lord of triad of worlds...' 'he is the Supreme Being....' etc - but how? [3-61]

#### Word analysis and exposition

anvayam: tadidam shR^i~Nga grAhikayA trilokeIshvaram prAhuH

3-61. vrajaH= vraja village; skandha AvAra sadaH [prajAH] = armies, encampment, assembly, or, their capital [or, subjects];

skandha Alambini vatsya-dAmni= on shoulders, dangling, calf's, rope; dhanadA = money giver - a sceptre seeing which taxes are collected;

katipaye gopAH = a few of the, cowmen; sahAya+AdayaH= ministers and other retinue;

gopa a~NgaAH= milkmaids; sva a~NgaAH= own, ladies [i.e. queens in palace-chambers];

shR^i~NgArAH= cosmetic materials; giri gairikam vA shrImanti barhANi = herbal colours, or, coloured feathers like those of peacocks; shiva shiva = oh, god, oh, god; shR^i~Nga grAhikayA [nyAyena] = [if judged by] by horn-catch syndrome;

idam tat= this is, that - boy's kingship;

tathApi = even then; [katham] tri loka Ishvaram prAhuH = [how] tri-word, as lord, they say.

#### Source commentary

Horn-catch syndrome: shR^i~Nga grAhika nyAya: A cow herder shows one cow by catching its horn, and tells 'here is my cow...' when he intends to sell a batch, a kind of benchmark - a

horn-mark. The buyer is expected to understand that all the other cows have been reared in the fashion of this cow shown, without examining each and every cow in the lot.

### Kṛṣṇa-karṇāmṛta 3.62

श्रीमद्वर्हिशिखण्डमण्डनजुषे श्यामाभिरामत्विषे  
लावण्यैकरसावसिक्तवपुषे लक्ष्मीसरः प्रावृषे।  
लीलाकृष्टरसन्नधर्ममनसे लीलामृतस्रोतसे  
के वा न स्पृहयन्ति हन्त महसे गोपीजनप्रेयसे॥

*śrīmadbarhiśikhaṇḍamaṇḍanaḥ śyāmābhirāmatviṣe  
lāvaṇyaikarasāvasiktavapuṣe lakṣmīsaraḥ prāvṛṣe |  
līlākṛṣṭarasajñadharmamanase līlāmṛtasrotase  
ke vā na sprhayanti hanta mahase gopījanapreyase ||*

*English rendering*

That sapphirine-resplendence is keen about decorating peacock feathers on his crown; very beautiful though blueblackish by complexion; whole body drenched with the only quintessence of his, called the pleasance; ever bent on residing in the thought-processes of aestheticians drawn closer to him by virtue of his pastime frolicking; amuser of world with streams of ambrosial pastimes; above all, a darling of milkmaids. Such as he is who will not be responsive to him or his pastimes? ['3-62]

*Word analysis and exposition*

3-62. shrImat barhi shikhaNDa maNDana juShe = prosperous, peacock, feathers, in decorating, much interested;

shyAma abhirAma tviShe = though blueblackish, very beautiful, with complexion;

lAvaNya eka rasa avasikta vapuShe = pleasance, the only, quintessence, with which drenched, is his form;

lakShmI saraH prAvR^iShe = for prosperity, called a lake, an abundant rain;

IIIA AkR^iShTa = by his pastimes, those who are drawn closer; rasaj~na= to such aestheticians; dharma= citta vR^itti= thought-process; manase = who is bent on;

IIIA amR^ita srotase = who [amuses world with] pastimes, called ambrosial, streams;

gopI jana preyase= for milkmaids, a darling;

such as he is;

mahase = he is great resplendence;

in his respect;

ke vA na spR^ihayanti = who will, not, be responsive; hanta = my god!

### Kṛṣṇa-karṇāmṛta 3.63

आपाटलाधरम् अधीरविलोलनेत्र  
मामोदनिर्भरितमद्भुतकान्तिपूरम्।  
आविःस्मित अमृतमनुस्मृतिलोभनीय  
मामुद्रिताननम् अहो मधुरम् मुरारेः॥

āpāṭalādharam adhīravilolanetra  
māmodanirbharitamadbhutakāntipūram |  
āviḥsmita amṛtamanusmṛtilobhanīya  
māmudritānanam aho madhuram murāreḥ ||

#### English rendering

Lips fully roseate, eyes bashfully wavering, a fount of gladness and wonderful refulgence, smiles flourishingly nectareous, such a face of murAri hallmarked with half-closed eyes is luring for reminiscing to devotees or to the romancers, rAdhA Adi shR^ingAra bhAvanA pUrNa hR^idyA -s, oho, what a delectable lad he is. [3-63]

#### Word analysis and exposition

anvayam: murAreH Amudrita Ananam, aho, madhuram

3-63. A+pATala adharam = fully roseate, lips; adhIra vilola netram = bashfully, wavering, eyes; Amoda nirbharitam = [from him causable] gladness, completely filled with - or, fragrances, filled with; adbhuta kAnti pUram = [from him radiating] wonderful, effulgence, filled with; AviH smita amR^itam = flourishing, smiles, called nectar; murAreH Ananam = of murAri , such a face; A+mudrita madhuram= imprinted [with half-closed eyes], is sweet; anusmR^iti lobhanIyam= for reminiscing, luring; aho = oho; or; anusmR^iti lobhanIyam Amudrita Ananam, aho, madhuram

### Kṛṣṇa-karṇāmṛta 3.64

जागृहि जागृहि चेतश्चिराय चरितार्थता भवतः।  
अनुभूयताम् इदम् इदम् पुरःस्थितम् पूर्णनिर्वाणम्॥

*jāgrhi jāgrhi cetaścīrāya caritārthatā bhavataḥ |  
anubhūyatām idam idam puraḥsthitam pūrṇanirvāṇam ||*

*English rendering*

Wake up, oh, heart, wake up, after a long time your merit are fructified; here it is, the full-fledged salvation is in your fore - kriShNa rUpa niratishaya sukham - leave all other fallacies and experience it. [3-64]

*Word analysis and exposition*

anvayam: cetaH! pUrNa nirvANam puraH sthitam anubhUyatAm

3-64. hē cetahH jAgR^ihi jAgR^ihi = oh, heart, wake up, wake up; bhavataH cirAya caritArthatA = to you, after a long time, fructification of merits [fulfilled]; idam idam = here it is, here it is; pUrNa nirvANam puraH sthitam = full-fledged, salvation, before you, available; anubhUyatAm = experience it.

### Kṛṣṇa-karṇāmṛta 3.65

चरणयोररुणम् करुणाद्रयोः  
कचभरे बहुलम् विपुलम् दृशोः।  
वपुषि मञ्जुलम् अञ्जनमेचके  
वयसि बालमहो मधुरम् महः॥

*caraṇayoraruṇam karuṇādrayoḥ  
kacabhare bahulam vipulam dṛśoḥ |  
vapusi mañjulam añjanamechake  
vayasi bālamaho madhuram mahaḥ ||*

*English rendering*

Highly succulent is that resplendence in a boy's form, which by virtue of feet is roseate, coiffure thickset, mercy-drenched eyes broad; mascara like body charming; age-wise boyish, where his precursory form of nArAyaNa is ageless. [3-65]

*Word analysis and exposition*

anvayam: [kimapi] mahaH madhuram, aho

3-65. caraNayoH aruNam = by feet, roseate; kaca-bhare bahulam = by coiffure, thickset, karuNa ArdrayoH dR^ishoH vipulam= mercy, wet with, by eyes, broad; a~njana mecake vapuShi ma~njulam = like mascara, of eyes, body, charming; vayasi bAlam = by age, very young; mahaH aho madhuram = that resplendence,oho,succulent is that entity.

Or

karuNa ArdrayoH caraNayoH aruNam= mercy in his heart descended to feet wetting them with mercy, hence feet appear to be mistily roseate, where a dewy rose cools tempers;

dR^ishoH vipulam [vimalam] = by eyes, very broad [or, highly impeccable];

a~njana mecake vapuShi = mascara like bodied one; and he is;

ma~njulam = charming;

### Kṛṣṇa-karṇāmṛta 3.66

मालाबर्हमनोज्ञकुन्तलभराम् वन्यप्रसूनोक्षिताम्  
शैलेयद्रवकृप्तचित्रतिलकाम् शश्वन्मनोहारिणीम्।  
लीलावेणुरवामृतैकरसिकाम् लावण्यलक्ष्मीमयीम्  
बालाम् बालतमालनीलवपुषम् वन्दे पराम् देवताम्॥

*mālābarhamanojñakuntalabharām vanyaprasūnokṣitām  
śāileyadravakṛptacitratilakām śaśvanmanohārīṇīm |  
līlāveṇuravāmṛtaikarasikām lāvaṇyalakṣmīmāyīm  
bālām bālatamālānīlavapuṣam vande parām devatām ||*

#### English rendering

My salutations are to that girlish supreme goddess who is heart-pleasingly crested with tiny garlands and peacock feathers on coiffure, forehead adorned with a queer mark made by deer musk produced on mountains, whose by appearance itself is eye-quenching without any add-ons like jewellery or other fineries; who is obsessed over the nectarine melodies of magical flute alone, body blueblackish like tender tamAla plant. [3-66]

This verse and 18th say that the poet adores kriShNa in the form of goddess bAla , who will be generally worshipped in the form a shabara damsel - bAlopAsana .

#### Word analysis and exposition

anvayam: parAm devatAm bAlAm aham vande

3-66. mALA barha manoj~na kuntala bharAm = with garlands, with peacock's feathers, heart-pleasing, coiffure;

vanya prasUna ukShitAm = with forest, produce, drenched - one suffused in wild-flowers, as in worship; or, one is submerged under tulasi leaves garland;

shaileya drava kL^ipta citra tilakAm= with mountain produce, liquid [deer musk], adorned with, queer, forehead mark;

shashvat mano hAriNim = by his own nature, heart-pleasing in appearance - without add-ons like jewellery etc

lIlA veNu rava amR^ita eka rasikAm= magical, flute's, in melodies, called nectar, alone, obsessed one;

lAvaNya lakShmI mayIm= attractiveness, called prosperity, an epitome of;

bAla tamAla nIlA vapuSham = tender, blackish tree called tamAla , in such a black hue, bodied one;

bAlAm parAm devatAm = at such a girlish, supreme goddess - female - i.e. Supreme Being;

aham vande = I, revere.

### Ṛṣṇa-karṇāmṛta 3.67

गुरुमृदुपदे गूढम् गुल्फे घनम् जघनस्थले  
नलिनम् उदरे दीर्घम् बाह्वोर्विशालम् उरःस्थले।  
मधुरमधरे मुग्धवक्त्रे विलासिविलोचने  
बहुकचभरे वन्यम् वेषे मनोज्ञम् अहो महः॥

*gurumṛdupade gūḍham gulphe ghanam jaghanasthale  
nalinam udare dīrgham bāhvorviśālam uraḥsthale |  
madhuramadhare mugdhavaktre vilāsivilocane  
bahukacabhare vanyam veṣe manojñam aho mahah ||*

#### English rendering

I say the feature of that boy are very tender: his feet considerably soft, ankles fragile, babyish buttocks bulky, arms somewhat lengthy, chest a little broad, a knobby navel on belly, lips sweetly, face puerile, eyes vivacious, coiffure thickset, getup rustic, with them that sapphirine-effulgent-toddler will be an eye-feast. [3-67]

#### Word analysis and exposition

anvayam: [kimapi] mahaH manoj-nam, aho

3-67.[The tender features of that boy are:] mR^idu pade guru = soft, by feet, considerably - tender footed; gulphe gUDham = ankle-bone, non-protruding - not yet grown; jaghana sthale

ghanam = waist-line, bulky -babyish buttocks; bAhvoH dIrgham = arms, lengthy; uraH sthale vishAlam = chest, broad; udare nalinam= on belly, a lotus like knobby navel - not compacted yet; adhare madhuram = lips, sweetly; vaktre mugdha= face, babyish; vilocane vilAsi = eyes, vivacious; kaca bhare bahu= coiffure, thickset; veShe vanyam= getup, rustic;such a; aho = oho! mahaH= resplendence; manoj~nam = heart-pleasing; [iti aham vacmi = thus I say].

### Ṛṣṇa-karṇāmṛta 3.68

जिहानम् जिहानम् सुजानेन मौग्ध्यम्  
दुहानम् दुहानम् सुधाम् वेणुनादैः।  
लिहानम् लिहानम् सुदीर्घैरपाङ्गैः महानन्दसर्वस्वमेतन्नमेतम्॥

*jihānam jihānam sujānena maugdhyam  
duhānam duhānam sudhām veṇunādaiḥ |  
lihānam lihānam sudīrghairapāṅgaiḥ  
mahānandasarvasvametannametam ||*

#### English rendering

Whose naïvety is advancing with the advancement of youth; wringing more melodies by incessant fluting; looking forward with his sidelong glances for a relish of intimacy with milkmaids, such as he is I salute that fortune of great cowherd nanda. [3-68]

#### Word analysis and exposition

anvayam: tametam name

3-68. sujAtena = by noble birth, [or, sujAnena = by advancing youthfulness]; maugdhyam= boyish charm - naïvety; jihAnam jihAnam= acquiring, acquiring - his charm is advancing with the advancement of youth;

veNunAdaiH sudhAm duhAnam duhAnam= by fluting, of melodies called nectar, milking, milking - wringing more melodies by incessant fluting;

su-dIrghaiH apA~NgaiH lihAnam lihAnam = with very wide, sidelong glances, licking, licking = lick one's lips (or colloq. chops) 1] look forward with relish. 2] show one's satisfaction - looking forward with relish for the intimacy of milkmaids, or say devotees

mahA nanda sarvasvam= great, nanda the cowherd's, everything - that boy ; here some cleave this as mahA Ananda sarvasavam ,which is out place as every other item is said wrf kriShNa;

tam etam name= him, such as he is, I salute; or, etannAmastAt = etam+namaH+stAt = meaning is the same.

#### Source commentary

A grammarian's headache said to be there in this verse. tyAgArthaka - hA- dhAtu is parsmaipadi . In tAcChUilyArtham it gets pratyayam:- cAnash . Then it become jihAnam., meaning - leave off. Though grammatically it is a parasmipadi , the poet used it in Atmanepadi . Hence, there occurs confusion. Then, jihAnam jihAnam sujAnena maugdhyam should mean: "I am unable to understand that your childhood is a past thing - i.e., even if you entered into adolescence, your childhood's charm is still lingering..." So says Dr. TVSRao in his edition of this work. Understandably simple, isn't it.

### Kṛṣṇa-karṇāmṛta 3.69

लसद्धर्हापीडम् ललितललितस्मेरवदनम्  
भ्रमत्क्रीडापाङ्गम् प्रणतजनतानिर्वृतिपदम्।  
नवाम्भोदश्यामम् निजमधुरिमामोदभरितम्  
परम् देवम् वन्दे परिमिलितकैशोरकरसम्॥

*lasadbarhāpīḍam lalitalalitasmeravadanam  
bhramatkṛīḍāpāṅgam praṇatajanatānirvṛtipadam |  
navāmbhodaśyāmam nijamadhurimāmodabharitam  
param devam vande parimilitakaiśorakarasam ||*

#### English rendering

I revere that Ultimate god glistening forth with shiny peacock's feathers on headgear; smiley face cute and exquisite; vivacious sidelong glances swarming everywhere; a niche of salvation for his devotees; blueblackish like a new raincloud; one who is replete with the required gladness he causes in his adherers; above all, a conglomerate of babily lusciousness. [3-69]

#### Word analysis and exposition

3-69. lasat barha ApIDam = shining forth, peacock's feathers, as headgear; lalita lalita smera vadanam= cute and exquisite, smiley, face; bhramat krIDA apA~Ngam = swarming, vivacious, sidelong glances; praNata janatA nirvR^iti padam= to the devoted, people, salvation, a niche [2 a comfortable or suitable position in life]; nava ambhoda shyAmam = like a new raincloud, blueblackish; nija madhurim Amoda bharitam= by his own, sweetness, that causes gladness [to devotees], one who is filled [with such gladness of devotees]; pari-milita kaishoraka rasam = a conglomerate of, boy's, lusciousness; param devam vande = such an ultimate god, I revere.

### Kṛṣṇa-karṇāmṛta 3.70

सारस्यसामग्र्यम् इवाननेन माधुर्यचातुर्यम् इव स्मितेन।  
कारुण्यतारुण्यम् इवेक्षितेन चापल्यसाफल्यम् इदम् दृशोर् मे॥

*sārasyasāmagryam ivānanena  
mādhuryacātur্যam iva smitena |  
kāruṇyatāruṇyamivekṣitena  
cāpalyasāphalyamidamdrśorme||*

*English rendering*

My metnal eye perceives him as if he is an entirety of sprightliness by virtue of his face; by smiles as if he is a dab hand at any given sweetness; by glances as if he the personification of ever-youthful mercy; with them this boy appears as if he is the fructification of causeless firm devotion of mine. [3-70]

*Word analysis and exposition*

3-70. Ananena sArasya sAmagryam iva = [by virtue of] face, of sprightliness, an entirety, as if; smitena mAdhurya cAturyam iva = by smiles, sweetness, fineness of, as if; IkShitena kAruNya tAruNyam iva = by glances, mercifulness, youthfulness, as if; idam = this [boy]; me dR^ishoH = my, of [mental] eye; cApalya = a+hetuka gADha Asakti= to thecauseless, firm devotion; sAphalyam = fructification.

### Kṛṣṇa-karṇāmṛta 3.71

यत्र वा तत्र वा देव यदि विश्वसिमस्त्वयि।  
निर्वाणम् अपि दुर्वारमर्वाचीनानि किम् पुनः॥

*yatra vā tatra vā deva yadi viśvasimastvayi |  
nirvāṇam api durvāramarvācīnāni kim punaḥ ||*

*Word analysis and exposition*

3-71. deva = oh, god; yatra vA tatra vA = whichever, whatever, whatsoever - time place and action; yadi [vayam] = if, [we]; vishvasimaH tvayi = have belief, in you; just by the dint of that alone, for us; nirvANam api durvAram = salvation, even, unhindered; arvAcInAni = about lesser effects than salvation, like puruShArthA-s; kim punaH= why retell about them.

If we believe in you, oh, god, at whichever time, at whatever place, and in whatsoever action, unhindered is our salvation just by the dint of that belief; then why reiterate redundantly about lesser humanly gains? [3-71]

### Kṛṣṇa-karṇāmṛta 3.72

रागान्धगोपीजनवन्दिताभ्याम्  
योगीन्द्रभृङ्गेन्द्रनिषेविताभ्याम्।  
आताम्रपङ्केरुहविभ्रमाभ्याम्  
स्वामिन् पदाभ्याम् अयम् अञ्जलिस्ते॥

rāgāndhagopījanavanditābhyām  
yogīndrabhṛṅgendraniṣevitābhyām |  
ātāmrapaṅkeruhavibhramābhyām  
svāmin padābhyām ayam añjaliste ||

#### English rendering

Those that are venerated by milkmaids purblind with passion, that are swarmingly adored by honeybees called the choicest sages, that are sprightly vivace like the swaying and swinging roseate lotusy buds, such as they are, here is my humble palmfold at those roseate lotus-buds called your feet. [3-72]

#### Word analysis and exposition

3-72. hè svAmin = oh, lord;

rAga andha gopI jana vanditAbhyAm = with passion, purblind, milkmaids, by folks, those that are venerated;

yogi indra bhR^i~Nga indra niShevitAbhyAm = sages, best ones, called honeybees, best ones [among honeybees], those that are highly adored;

A+tAmra pa~Nkeruha vibhramAbhyAm= roseate, like red-lotuses, those that have vivace in movement;

such they are, at those;

te padAbhyAm= at your, feet; ayam a~njaliH = this is my, palmfold.

### Kṛṣṇa-karṇāmṛta 3.73

आर्थानुलापान् ब्रजसुन्दरीणा  
मकुत्रिमाणाम् च सरस्वतीनाम्।  
आर्द्राशयेन श्रवणाङ्घ्र्यलेन  
सम्भावयन्तम् तरुणम् गृणीमः॥

ārthānulāpān vrajasundarīṇā  
makṛtrimāṇām ca sarasvatīnām |  
ārdraśayena śravaṇāṅghryaleṇa  
sambhāvayantam taruṇam grṇīmaḥ ||

#### English rendering

Here is our praisesong for that young man, who lends an ear with a compassionate feeling to the naive words of the beauties of vraja village, befitting to their rusticity and expressing their anguish.

One who is compassionately listening to the anguished ultramundane speech - apauruSheya shruti sarasvati muhurbhAShaNAH - of milkmaids, if those milkmaids are viewable as saints and sages in early incarnation, though expressed in a loutish language of cowwomen, always wishing to bide their time in almighty's presence and to own him, our praisesong is for him. [3-73]

#### Word analysis and exposition

3-73. vraja sundarINAm = vraja village, of beauties;

a+kR^itrimANAm = not, artificial - naive [ or, akR^itrima a+shrAnta ca= neither artificial, nor fatigued ] sarasvatInAm = words, appeals; and;

artha [Arta] anulApAn ca = meaningful [or, anguished] speeches, also;

Ardra Ashayena= compassion, with a feeling of; shravaNa a~Ncalena = by ears, edge - lending some ear; sambhAvayantam = one who is entertaining;

taruNam gR^iNImaH = some young man, we praise; [ gR^I = speaking]

### Kṛṣṇa-karṇāmṛta 3.74

मनसि मम सन्निधताम्  
मधुरमुखा मन्थरापाङ्गा।  
करकलितललितवंशा कापि किशोराकृपालहरी॥

*manasi mama sannidhattām  
madhuramukhā mantharāpāṅgā |  
karakalitalalitavanīśā  
kāpi kiśorākṛpālaharī ||*

#### English rendering

Someone with a pleasantly face, sidelong glances through sluggish eyelids, flaunting a beautiful flute, an youngling in age and ripples of grace undulating from him, such as he is, I wish him to be present in my heart ever and anon. [3-74]

#### Word analysis and exposition

3-74. madhura mukhA = with a pleasant, face; manthara apA~NgA = with sluggish [eyelids], sidelong glances; kara kalita lalita vaMshA= in hand, flaunted, beautiful flute; kishorA= of young age; kApi kR^ipA laharI= someone, with graciousity, as ripples; mama manasi sannidhattAm = in my, heart, always be present.

### Kṛṣṇa-karṇāmṛta 3.75

रक्षन्तु नः शिक्षितपाशुपाल्या  
बाल्यावृता बर्हिशिखावतंसाः।  
प्राणप्रियाः प्रस्तुतवेणुगीताः  
शीतादृशोः शीतलगोपकन्याः॥

*rakṣantu naḥ śikṣitapāśupālyā  
bālyāvṛtā barhiśikhāvataṁsāḥ |  
prāṇapriyāḥ prastutaveṇugītāḥ  
śītādrśoḥ śītalagopakanyāḥ ||*

#### English rendering

tAtparyam : sulabham

#### Word analysis and exposition

3-75. shikShita pAshu pAlyAH= well trained, cow, minders / minder; bAlyA AvR^itAH = juvenile-adolescence, those / he who is overlaid with; or, bAla AvR^itAH = surrounded by other cowboys;

barhi shikhA avataMsAH = those that have peacock feathers as headgears / headgear;

prANa priyAH = loveable to anyone; prastuta veNu gItAH = fluting melodies on flutes / flute;

dR^ishoH shItAH= for onlookers, refreshing - eye-feast;

shItala gopa kanyAH = targeted, by milkmaids - milkmaids whose glances always target them / him; naH rakShantu= such as they are, let them / him protect us.

*Source commentary*

Here plurality and femininity - bahuttvam, strItvam are adopted in respect of kriShNa .

### Kṛṣṇa-karṇāmṛta 3.76

स्मितस्तबकिताधरम् शिशिरवेणुनादामृतम्  
मुहुस्तरलोचनम् मदकटाक्षमालाकुलम्।  
उरःस्थलविलीनया कमलया समालिङ्गितम्  
भुवस्तलम् उपागतम् भुवनदैवतम् पातु नः॥

*smitastabakitādharam śiśiraveṇunādāmṛtam  
muhustaralalocanam madakaṭākṣamālākulam |  
uraḥsthalavilīnayā kamalayā samāliṅgitam  
bhuvastalam upāgatam bhuvanaḍaivatam pātu naḥ ||*

*English rendering*

One whose lips approximate a nosegay arranged with his smiles , flute's melodies emulate nectar, frequent glances proximate with eternal vigilance, prideful sidelong glances reckon him as laden under saucy-garlands, suffusion of goddess lakshmi in his chest takes after his tight hugging of her, let that universal god with all these attributes bechanced on earth protect us all. [3-76]

*Word analysis and exposition*

3-76. smita stabakita adharam= with smiles, made as nosegay, lips; shishira veNu nAda amR^itam= refreshing, flute's, with melodies, made as nectar; muhuH tarala locanam = repeatedly, moving, glances; mada kaTAkSha mAIA Akulam = with prideful, sidelong glances, laden with garlands; uraHsthala vilInayA kamalayA samAli~Ngitam = in chest, who is already unified, ekIbhUtam , with such goddess lakshmi, well embraced; bhuvah talam upAgatam = on earth's, surface, who has come; such a; bhuvana daivatam = for universe, a god; pAtu naH= protect us.

### Kṛṣṇa-karṇāmṛta 3.77

नयनाम्बुजे भजत कामदुघम्  
हृदयाम्बुजे किम् अपि कारुणिकम्।  
चरणाम्बुजे मुनिकुलैकधनम् वदनाम्बुजे व्रजवधूविभवम्॥

*nayanāmbuje bhajata kāmādugham  
hṛdayāmbuje kim api kāruṇikam |  
caraṇāmbuje munikulaikadhanam  
vadanāmbuje vrajavadhūvibhavam ||*

*English rendering*

tAtparyam = sulabham.

*Word analysis and exposition*

3-77. nayana ambuje = in the matter of eyes, called lotuses; kAma dugham = desires of devotees, can be milked [from those eyes];

hR^idaya ambuje = in the point of heart, called lotus; kim api kAruNikam = [that heart is] indescribably, graceful;

caraNa ambuje = in terms of feet, called lotuses; muni kula eka dhanam = for sages, a host of, the only, asset [- hence all saints and sages hover around those feet];

vadana ambuje = with respect to face, called lotus; vraja vadhU vibhavam = it is vraja, damsels', gorgeousness; bhajata = hence, adore him.

### Kṛṣṇa-karṇāmṛta 3.78

निर्वासनम् हन्त रसान्तराणाम्  
निर्वाणसाम्राज्यम् इवावतीर्णम्।  
अव्याजमाधुर्यमहानिधान  
मव्याद् व्रजानाम् अधिदैवतम् नः॥

*nirvāsanam hanta rasāntarāṇām  
nirvāṇasāmrajyam ivāvatīrṇam |  
avyājamādhuryamahānidhāna  
mavyād vrajānām adhidaivatam naḥ ||*

*English rendering*

tAtparyam= sulabham.

*Word analysis and exposition*

3-78. rasa antarANAm= for bhAvanA-s , emotive states, other ones - for any other emotive state; nir+vAsanam = without, a shelter - makes any other emotive state as shelterless - because he is shuddha Ananda rasa rUPa ;

nirvANa sAmrAjjam iva avatIrNam = emancipator, sovereignty, as if, incarnated on earth -he incarnated on earth as if he is the sovereignty for salvation;

a+vyAja mAdhurya mahA nidhANam= without, any cause, for nectarousness, a great repository - a great repository of nectarousness without vested interests;as such he is for the simpletons like;

vrajANAm adhidaivatam = vraja villagers, a presiding deity; such as he is; naH avyAt = let him protect us also.

### Kṛṣṇa-karṇāmṛta 3.79

गोपीनामभिमतगीतवेषहर्षा  
दापीनस्तनभरनिर्भरोपगूढम्।  
केलीनामवतु रसैरुपास्यमानम्  
कालिन्दीपुलिनचरम् परम् महो नः॥

*gopīnāmabhimatagītaveśaharṣā  
dāpīnastanabharanirbharaopagūḍham |  
kelīnāmavatu rasairupāsyamānam  
kāliṇḍīpulinacaram param maho naḥ ||*

*English rendering*

tAtparyam= sulabham.

*Word analysis and exposition*

3-79. abhimata gIta veSha harShAt = by them [milkmaids] likable, by his music, and by his getup, with happiness caused by such loveable aspects of music and getup of that boy; gopInAm = milkmaids with such endearment;

ApIna stana bhara nirbhara upagUDham =with fully robust, bosoms, bustiness, very tightly, one who is hugged;

kelInAm rasaiH upAsyamAnam = in such and such frolicking, with such an enjoyment, one who is adored - by milkmaids;

kAlindI pulina caram= on river kAlindi , sand beds, one who is wonted to meander;

param mahaH= that ultimate, resplendence; naH avatu = us, protect.

### Kṛṣṇa-karṇāmṛta 3.80

खेलताम् मनसि खेचराङ्गना  
माननीयमृदुवेणुनिस्वनैः।  
कानने किम् अपि नः कृतास्पदम् कालमेघकलहोद्धहम् महः॥

*khelatām manasi khecarāṅganā  
mānanīyamṛduveṇunisvanaiḥ |  
kānane kim api naḥ kṛtāspadam  
kālameghakalahodvaham mahaḥ ||*

#### Word analysis and exposition

3-80. khe cara a~NgaNA mAnanIya mR^idu veNu nisvanaiH = by empyrean, damsels, acceptable, softish, fluting, melodies; kAnane kR^ita Aspadam = woodlands of brindavana, on who made as his abode; kAla-megha kalaha udvaham = with raincloud, variance, one who is causing - by his complexion; kim api mahaH = some ineffable, resplendence; naH manasi khelatAm = be playing in my heart.

There is certain ineffable effulgence that made brindavana woodlands as its abode and plays melodies on flute to the applause of empyrean damsels, namely apsarasA -s virtuosic in gAndharva vidya , which self-refulgence is at variance with rainclouds by virtue of its blueblack complexion, such as it is let that little- sapphirine-resplendence play on the playground called my heart. [3-80]

### Kṛṣṇa-karṇāmṛta 3.81

एणीशाबविलोचनाभिरलसश्रोणीभरप्रौढिभि  
र्वेणीभूतरसक्रमाभिर् अभितः श्रेणीकृताभिवृतः।  
पाणी द्वौ च विनोदयन् रतिपतेस्तूणीशयैः सायकै  
र्वाणीनामपदम् परम् ब्रजजनक्षौणीपतिः पातु नः॥

*eṇīśābavilocanābhiralasaśroṇībharapraudhibhi  
rveṇībhūtarasakramābhir abhitaḥ śreṇīkṛtābhivṛtaḥ |  
pāṇī dvau ca vinodayan ratipateṣṭūṇīśayaiḥ sāyakai  
rvāṇīnāmapadam param vrajajanakṣaunīpatiḥ pātu naḥ ||*

#### English rendering

That leader of vraja people who on his sides has files of fawn-eyed milkmaids sluggish by the weight and fullness of their derrière, yet purling around him like swirling brooklets of romance according as their streaming love towards him; who with his two arms that are akin to the flowery-arrows of manmatha , resting in his quiver for a while, entertaining those milkmaids, may protect us for he is supramundane and beyond the scope of devotional prattle, yet readily

obtainable only by madhura-bhakti . [3-81]

*Word analysis and exposition*

3-81. alasa shroNI bhara prauDhibhiH = sluggish, with buttocks', weight, those that are with such fullness;

veNI bhUta rasa kramAbhiH = [their love becoming] streams [like long swinging braids of women], standing in rows, like columns of romantic brooklets according as their streaming romance;

eNI shAba vilocanAbhiH = fawn-eyed milkmaids;

with such a pack of milkmaids;

shreNI kR^itAbhiH = formed in rows - milkmaids who filed at his sides;

abhitaH vR^itaH = on two sides, hemming in;

rati-pateH tUNI shayaiH sAyakaiH= lady rati-devi's, husband - manmatha, in his quiver, resting, arrows;

[iva]= those two that are like the flowery-arrows of manmatha resting for a time in his quiver;

dvau ca pANI = with [such flowery-arrows-like] arms; vinodayan = one who is entertaining milkmaids;

vANInAm+a+padam = for word, not, an orientation - beyond the scope of words;

param= that which is supramundane;

vraja jana kShauNI patiH = such a vraja villages, peoples, leader; pAtu naH = save us.

*Source commentary*

In this verse alliteration and yati sthAnam is on the syllable Ni .

### **Kṛṣṇa-karṇāmṛta 3.82**

कालिन्दीपुलिने तमालनिबिडच्छाये पुरःसञ्चर  
तोये तोयजपत्रपात्रनिहितम् दध्यन्नम् अश्नाति यः।  
वामे पाणितले निधाय मधुरम् वेणुम् विषाणम् कटि  
प्रान्ते गाश्च विलोकयन् प्रतिकलम् तम् बालम् अलोकये॥

*kāliṇḍipuline tamālanibiḍacchāye puraḥsañcara  
tōye toyajapatrapātranihitam dadhyannam aśnāti yaḥ |  
vāme pāṇitale nidhāya madhuram veṇum viṣāṇam kaṭi  
prānte gāśca vilokayan pratikalam tam bālam alokaye ||*

## English rendering

I visualise that boy who during the recess of cattle minding sits under the thick shade of black tamAla tree whereabouts a brooklet of kAlindi river is plying, by tucking a small cattle-horn in his girth and shifting flute to left hand, before a lotus leaf born in the aits of rive kAlindi containing curd-rice, readying himself to savour that midday meal. [3-82]

## Word analysis and exposition

3-82. yaH= which bAlakriShNa ; vAme pANi tale = in left, palm; madhuram veNum= sweet sounding, flute; and; kaTi prAnte = at waistline, place - in girdle; viShANam ca = a small horn [to make sounds at cattle], also; nidhAya = on keeping; prati kalam ca gAH vilokayan= every, minute, at cows, also, while inspecting; tamAla niviDa cChAye= under tamAla tree, thick, shade; puraH sa-ncarat toye= in his fore, moving, [ kAlindi's ] water - a brooklet of kAlindi flowing thereabout; kAlindI puline= on kAlindi , sand beds; toyaja patra pAtra nihitam= water, born leaf - in lotus-leaf, vessel, placed; dadhi annam= curd rice; ashnAti = who is savouring; tam bAlam alokaye = him; that boy, I visualise.

## Kṛṣṇa-karṇāmṛta 3.83

यल्लक्ष्मीकुचशतकुम्भकलशव्याकोशम् इन्दीवरम्।  
यन्निर्वाणसाधनविधौ सिद्धाञ्जनम् योगिनाम्  
तन्नः श्यामलमाविरस्तु हृदये कृष्णभिधानम् महः॥

yadgopīvadanendumaṇḍanamabhūt kastūrikāpatrakam  
yallakṣmīkuśāṭakumbhakalāśavyākośam indīvaram |  
yannirvāṇasādhanaavidhau siddhāñjanam yoginām  
tannaḥ śyāmalamāvirastu hṛdaye kṛṣṇābhidhānam mahah ||

## English rendering

Which self-resplendence has become an adornment of erasable-tattoos made with deer's musk on the moon like faces of milkmaids; which shone forth like unfolding black lotuses placed in the golden pitchers called the bosoms of goddess lakshmi for sanctification of waters in the vessels; which turned out as a fetish readymade balm for sages seeking salvation, that resplendence with a name tag blueblack bAlakriShNa , I adore. [3-83]

## Word analysis and exposition

3-83. yat= which resplendence;

gopI vadana indu maNDanam = milkmaids, for faces, called moons, an adornment - for such moon like faces;

kastUriKA patrakam abhUt = with deer musk, foliage-adornment, has become;

yat = which resplendence;

lakShmI kuca shAta kumbha kalasha vyAkosham indIvaram abhUt = goddess lakshmi's, bosoms, called golden, pots, in them unfolding, black lotuses - have become;

yat= which resplendence;

yoginAm nirvANa sAdhana vidhau siddha a~njanam abhUt = for sages, in salvation, obtaining, processes, ready-at-hand, balm, one that has become;

tat shyAmalam kR^iShNa abhidhAnam mahaH= that, blueblackish, kriShNa , named entity, called self-refulgence;

naH hR^idaye AviH astu = in our, heart, let reveal.

### Kṛṣṇa-karṇāmṛta 3.84

फुल्लेन्दीवरकान्तिम् इन्दुवदनम् बर्हावतंसप्रियम्  
श्रीवत्साङ्कम् उदारकौस्तुभधरम् पीताम्बरम् सुन्दरम्।  
गोपीनाम् नयनोत्पलार्चिततनुम् गोगोपसङ्घावृतम्  
गोविन्दम् कलवेणुनादननिरतम्ङ्गभूषम् भजे॥

*phullendīvarakāntim induvadanam barhāvataṁsapriyam  
śrīvatsāṅkam udārakaustubhadharam pītāmbaram sundaram |  
gopīnām nayanotpalārcitatanum gogopasaṅghāvṛtam  
govindam kalaveṇunādananirataṁgabhūṣam bhaje ||*

#### English rendering

Let my worship be unto that charming go-vinda whose bodily hue is like the fully bloomed black lotus; face moon like; one with predilection to wear peacocks' feathers on crown; one enrobed in ochry silks, shrI-vatsa mark on chest and kausthubha jewel dangling thereon, while every limb is adorned with unreprouvable ornaments; always hemmed in by hosts of cows and cowmen; unsurceasingly engrossed in fluting mellifluous melodies, whereby milkmaids tend to worship him with the black lotuses called the eyes. [3-82]

#### Word analysis and exposition

3-84. phulla indIvara kAntim = bloomed, black-lotus like, bodily hues; indu vadanam= moon-like, by face; barha avataMsa priyam = peacock's feathers, as crest adornment, who is interested in; shrI vatsa a~Nkam = one who has shrI-vatsa mark on chest; udAra kaustubha dharam= one who is wearing kausthubha jewel; pIta ambaram= yellow silks, clad in; divya a~Nga bhUSham = with best [ornaments], limbs, one who is ornamented; gopInAm nayana utpala arcita tanum = by milkmaid, eyes, called black lotuses, his form, one who is worshipped; go gopa sa~Ngha AvR^itam = by cows, cowherds, groups, one who is surrounded ; kala veNu

nAda niratam= beautiful, flute's, melody, one who is engrossed; sundaram govindam = beautiful, govinda ; bhaje = I worship.

### Kṛṣṇa-karṇāmṛta 3.85

यन्नाभीसरसीरुहान्तरपुटे भृङ्गायमाणो विधिर्  
यद्वक्त्रे कमलाविलाससदनम् यच्चक्षुषीचेनिन्दिनौ।  
यत्पादब्जविनिसृता सुरनदी शभोश्शिरो भूषणम्  
यन्नामस्मरणम् धुनोति दुरिताम्पायात्स नः केशवः॥

*yannābhīsarasīruhāntarapuṭe bhṛṅgāyamaṇo vidhir  
yadvakṣa kamālāvilāsasadam yaccakṣuṣīcenindinau |  
yātpādābjavinisṛtā suranadī śabhośśiro bhūṣaṇam  
yannāmasmarāṇam dhunoti duriṭāmpāyāts naḥ keśavaḥ ||*

#### English rendering

In the calyx of whose navel-born lotus Creator brahma sits like a honeybee; in whose chest goddess lakshmi made her frolicking adobe; from whose feet the celestial river ganga emerged only to become a head ornament of god shiva ; whose eyes are moon and sun - why these many analogies and concomitances - on reminiscing whose name all the sins are attenuated, him I worship and let that keshava protect us all. [3-85]

#### Word analysis and exposition

3-85. vidhiH= vidhAta= brahma;

yat nAbhI sarasIruha antara puTe bhR^i~NgAyamANaH [tiShTti]= in whose, navel, lotus, inside, calyx, like a honeybee, [one who sits];

yat vaksha kamalA vilAsa sadnam = whose, chest, for lakshmi, [made as her] play, house;

yat pAda abja vinisR^ita sura nadI shabhoH shshiro bhUShaNam= from whose, feet, called lotuses, emerged, celestial, river [ ganga has become] god shiva's , on head, an ornament;

indu inau yat cakshuShI ca = moon, sun, [form] whose, eyes;

yat nAma smaraNam dhunoti duritam = whose, name, reminiscing, cleanses, [all] wrongdoings;

saH keshavaH naH pAyAt = such keshva , protect us all.

### Kṛṣṇa-karṇāmṛta 3.86

रक्षन्तस्मानसितजलजैरञ्जलिः पादमूले  
मीना नाभिसरसि हृदये मारबाणा मुरारेः।  
हारा कण्ठे हरिमणिमया वक्त्रपद्मे द्विरेफाः  
पिञ्चाचूडाश्विकुरनिचये घोषयोषित्कटाक्षाः॥

*rakṣantasmānasitajalajairañjaliḥ pādamūle  
mīnā nābhisarasi hṛdaye mārābāṇā murāreḥ |  
hārā kaṇṭhe harimaṇimayā vaktrapadme dvirephāḥ  
piñcācūdāśvīkuranicaye ghoṣayoṣitkaṭākṣāḥ ||*

*Word analysis and exposition*

3-86. ghoSha-yoShit kaTAkShAH= milkmaids', sidelong glances - are becoming;

murAreH pAdA mUle = murAri's, feet, at the base of; asita jalajaiH a~njaliH = with black, lotuses, stoup [a holy-water basin ] like palmfold; nAbhi sarasi mInAH= at navel, called lake, like fish; hR^idaye mArā bANAH = at heart's place, lovegod's, arrows; kaNThe hari maNi mayA hArA= at neck, indra-nīla jewelled, as necklaces; vaktra padme dvirephAH = at lotusy, face, like honeybees; cikura nicaye pi~ncha AcUDAH = at curly head-hair, [they become] peacock feathers crest ornament; sA kaTAkShAH= those, sidelong glances; asmAn rakshantu = us all, protect. [ tvAm rakShantu= protect you - is said to be incongruous with the vein of poetry, hence asmAn rakshantu is taken - Pt. PSRA].

The sidelong glances of milkmaids beamed at murAri mutate at various places of his physique from toe to top. They appear as stoup-like palmfold filed with black lotuses at his feet; like shoals of fish swimming at umbilical place; like ricochetting flowery-arrows of lovegod at heart; as spectacular necklaces encrusted with indra-nīla jewels at neck; swarms of honeybees flitting at his lotusy face; as opalescent peacock feathers on his curly coiffure, such as they are those transmutative sidelong glances of milkmaids protect us all. [3-86]

### Kṛṣṇa-karṇāmṛta 3.87

दधिमथननिनादैस्त्यक्तनिद्रः प्रभाते  
निभृतपदमगारम् वल्लवीनाम् प्रविष्टः।  
मुखकमलसमीरैराशु निर्वाप्य दीपान्  
कबलितनवनीतः पातु गोपालबालः॥

*dadhimathananinādaistykτανidrah prabhāte  
nibhṛtapadamagāram vallavīnām praviṣṭaḥ |  
mukhakamalasamīrāśu nīrvāpya dīpān  
kabalitanavanītaḥ pātu gopālabālaḥ ||*

*English rendering*

Waking up in the dawn with the noise of curd churning, tiptoeing into milkmaids houses, quickly putting out lamps still burning with puffs exhaled from his lotusy face, he who is wonted to consume butter in neighbours houses, that gopAlabAlakriShNa protect us all. [3-87]

*Word analysis and exposition*

3-87. prabhAte = in mornings; dadhi mathana ninAdaiH tyakta nidraH = by curd, churning, sounds, who leaves of, sleep; nibhR^ita padam vallavInAm agAram praviShTaH = with soundless, steps, milkmaids, houses, on entering; Ashu mukha kamala samIraiH = by quickly, from face, called lotus, with airs [puffs]; dIpAn nirvApya = lamps [still burning in wee hours of day], on extinguishing; kabalita navaItaH = one who consumed butter [in other houses]; gopAla bAlaH pAtu = let that gopAlabAlakriShNa , protect us.

### **Kṛṣṇa-karṇāmṛta 3.88**

प्रातः स्मरामि दधिघोषविनीतनिद्रम्  
निद्रावसानरमणीयमुखारविन्दम्।  
हृद्यानवद्यवपुषम् नयनाभिराम  
मुन्निद्रपद्मनयनम् नवनीतचोरम्॥

*prātaḥ smarāmi dadhighoṣavinītanidram  
nidrāvasānaramaṇīyamukhāravindam |  
hṛdyānavadyavapuṣam nayanābhirāma  
munnidrapadmanayanam navaṇītacoram ||*

*English rendering*

Let us mull over every morning on that butter thief who bestirs himself at dawn casting aside sleep with the butter churning noises, with an immaculate lotusy face freshened at the end of a sound sleep that will be eye-catching, on which face his two eyes glisten like lotuses just woke up with the arrival of sun in morn. [3-88]

*Word analysis and exposition*

3-88. prAtaH dadhi ghoSha vinIta nidram = in morning, by curd, churning, who casts aside, sleep; nidra avasAna ramaNIya mukha aravindam = sleep, at end of, freshened, face, called lotus - one with such a face; hR^idya Anavadya vapuSham = heart-pleasing, immaculate - faced one - here our concern is only with face not whole vapuSh; nayana abhirAmam = eye pleasing one; unnidra [ut+nidra] padma = up, from sleep, [like] lotuses - like lotuses just woke up with the arrival of sun in morn; nayanam = with such fresh lotusy eyes; navaIta coram = butter, thief; smarAmi = I mull over.

### Kṛṣṇa-karṇāmṛta 3.89

फुल्लहल्लकवतंसकोल्लस  
 ढ्रल्लम् आगमगवीगवेषितम्।  
 वल्लवीचिकुरवासिताङ्गुली  
 पल्लवम् कम् अपि वल्लवम् भजे॥

*phullahallakavataṁsakollasa  
 dgallam āgamagavīgaveṣitam |  
 vallavicikuravāsitāṅgulī  
 pallavam kam api vallavam bhaje ||*

#### Word analysis and exposition

3-89. phulla= fully bloomed; hallaka = red lotus; vataMsaka= floral ornaments tucked on ears at temples dangling onto cheeks; ullasat = with them shining forth; gallam = cheeks; vallavI cikura vAsita a~NgulI pallavam = milkmaids, by curly hair, fragranced, fingers, called tender leaves - one who has his finger fragranced by the fragrance available in the hairdo of milkmaids, as those fingers are wonted to rifle through those hairdos; Agama gavI= by scriptures, words of; gaveShitam= one who is explored; kam api vallavam bhaje = someone, who is cowboy, I adore him.

Fully bloomed red-lotuses tucked on ears dangling on sides are shining forth as if pecking his blueblackish cheeks; and his fingers are fragranced with the fragrance of milkmaids' hairdos, for those fingers are wonted to rifle through those hairdos, but him, who remained unfathomable even after a peck of rummaging vasty scriptures, let us adore. [3-89]

#### Source commentary

A flower like lotus knows him, a handsome hairdo of a cowwomen knows him, but not wiseacres anyway versed in scriptures.

In this verse syllable lla is vityAnuprAsa .

### Ṛṣṇa-karṇāmṛta 3.90

जारत्वमस्य गुरुतत्पकृतापराधम्।  
हत्याम् दशाननहतिर्मधुपानदोषम्  
यत्पूतनास्तनपयः स पुनातु कृष्णः॥

*steyam harerharati yannavanītacauryam  
jāratvamasya gurutalpaktāparādham |  
hatyām daśānanahatirmadhupānadoṣam  
yatpūtanāstanapayaḥ sa punātu kṛṣṇaḥ ||*

#### English rendering

If the aspersions cast upon him are meditated with an atoning heart and with a non-repeating conduct, identical human sins will get absolved. The misdeed of thieving butter expropriates the wrong of stealing gold etc valuables; the misdemeanour of his cuckoldry exonerates even the worst kind of debauchery, say, student's adultery with teacher's wife; his elimination of rAvaNa in the incarnation of rAma , neutralises brAhmaNa-slaying sin; peccadillo of sucking the breast of a demoness pUtana only to eliminate herexculpates thefault of drinking liquor,hence that kriShNa, an all-in-onemisdoings, protect us all.[3-90]

#### Word analysis and exposition

3-90. yat = by which reason; asya hareH = this, hari's ; navanIta chauryam = butter, thieving - aspersed, that aspersion; harati steyam = expropriates, sin of stealing gold etc valuable;

asya jAratvam = his, cuckoldry; gurutalpa kR^ita aparAdham = student's adultery with teacher's wife, such an offence; harati= expropriates;

asya = his; dasha-Anana hatyAm = ten-faced rAvaNa's , killing - brahma-hastya in rAma's incarnation; hatiH = neutralises;

pUtana stana payaH= demoness pUtana , breast, sucking - for killing her; madhu pAna yat doSham= liquor,, drinking, which, flaw - is there; harati= expropriates;

saH kR^iShNaH punAtu = such a, kriShNa , save us all.

### Kṛṣṇa-karṇāmṛta 3.91

मारमारमदीयमानसेमाधवैकनिलये यदृच्छया।  
श्रीरमापतिरिहागमेदसौ कस्सहेतनिजवेश्मलङ्घनम्॥

māramāramamadīyamānasemādhavaikanilaye yadr̥ccchayā |  
śrīramāpatirihāgamedasau kassahetanijaveśmalaṅghanam ||

*English rendering*

"You lovegod, don't stay put as you please in my heart called the exclusive resort of mAdhava ... get going, he may come here any moment... who tolerates trespassing on his own house..." [3-91]

*Word analysis and exposition*

3-91. hē mArA= oh, lovegod; mA rama [mA vasa]= don't, delight here [don't stay here]; yadR^icChayA = as you please; madIya mAnase = in my, heart; mAdhava eka nilaye = which is - for mAdhava, an exclusive, house; asau shrI ramA-patiH iha Agamet [Agama icChet] = that, shrI-hari , to here, may come - at any moment; nija veshma la~Nghanam kaH saheta = one's own, house, trespassing, who, tolerates.

*Source commentary*

C.f. verse madana parihara ... etc in mukundamAla stavam .

### Kṛṣṇa-karṇāmṛta 3.92

आकुञ्चितम् जानु करम् च वामम्  
न्यस्यक्षितौ दक्षिणहस्तपद्मे।  
आलोकयन्तम् नवनीतखण्डम्  
बालम् भजे कृष्णम् उपानताङ्गम्॥

ākuñcitam jānu karam ca vāmam  
nyasyakṣitau dakṣiṇahastapadme |  
ālokeyantam navanītakhaṇḍam  
bālam bhaje kṛṣṇam upānatāṅgam ||

*English rendering*

That boy in crawling posture keeping left hand and knee in touch with ground, keeping a lump of butter in half-raised lotus right hand, slouching a little bit and looking at it athirst for gourmandisation, him I adore to my heart's content. [3-92]

*Word analysis and exposition*

3-92. Aku~Ncitam = a little bent; vAmam jAnu karam ca = left, knee, [left] hand, also; kShitau nyasya = on ground, placing - those left knee and hand on ground - crawling position; dakShiNa hasta padme navanIta khaNDam Alokayantam = in right, hand, called lotus, a butter, lump, while seeing; upAnatA~Ngam = a little crouched bodily shape; bAlam kR^iShNam bhaje = such a bAlakriShNa , I adore; [ or, as in other mms: bAlam mukundam manasa smarAmi].

### Kṛṣṇa-karṇāmṛta 3.93

जानुभ्याम् अभिधावन्तम् पाणिभ्याम् अतिसुन्दरम्।  
सुकुण्डलालकम् बालम् गोपालम् चिन्तयाम्युषः॥

*jānubhyām abhidhāvantaṁ pāṇibhyām atisundaram |  
sukunḍalālakam bālam gopālam cintayāmyuṣaḥ ||*

*English rendering*

Hectically crawling hither and thither on knees and hands while his knobby ear-hangings and curls of coiffure swing and sway, whereby looking most beautiful as if a ball of honey is in motion, him I call to mind with every dayspring. [3-93]

*Word analysis and exposition*

3-93. jAnubhyAm pANibhyAm abhidhAvantam= with both knees, both hands, one who is crawling hither and thither; whereby he looks; ati sundaram = most beautiful looking - like a rolling ball; su-kuNDala alakam = with little ear-hangings, curls of coiffure - swinging ; gopAlam bAlam = such a cowboy, baby ; uShaH cintayAmi= every morning, I adore.

### Kṛṣṇa-karṇāmṛta 3.94

विहाय कोदण्डशरौ मुहुर्तम्  
गृहाण पाण्योर्मणिचारुवेणुम्।  
मायूरबर्हम् च निजोत्तमाङ्गे  
सीतापते त्वाम् प्रणमामि पश्चात्॥

*vihāya kodaṇḍaśarau muhūrtam  
grhāṇa pāṇyormṇiçāruveṇuṁ |  
māyūrabarham ca nijottamāṅge  
sītāpate tvām praṇamāmi paścāt ||*

*English rendering*

Oh, rAma, for a while please leave off your bow and arrows and handle jewelily flute and have peacock's feathers as your headgear, whereafter I can adore you... [3-94]

*Word analysis and exposition*

3-94. sItApate= oh, rAma ; muhUrtam pANyoH kodaNDa sharau vihAya = for a while, in your hands, bow, arrows, on leaving off; maNi cAru veNum= jewel like, beautiful, flute; nija uttama a~Nge= on your, best body limb - head; mAyUra barham ca= peacock's feather, also; gR^ihANa= you take up; pashcAt tvAm praNamAmi = later, I, adore you.

*Source commentary*

Not that you are a lesser entity to be worshipped, but I prefer a non-belligerent stance of yours, like the unbelligerent entity, madhura mUrti, of sapphirine-boy...

### **Kṛṣṇa-karṇāmṛta 3.95**

अयम् क्षीराम्बोधेः पतिरिति गवाम् पालक इति  
श्रितोऽस्माभिः क्षीरोपनयनधिया गोपतनयः।  
अनेन प्रत्यूहो व्यरचि सततम् येन जननी  
स्तनादपि अस्माकम् सकृद् अपि पयो दुर्लभम् अभूत्॥

*ayam kṣīrāmbhodheḥ patiriti gavām pālaka iti  
śrito'smābhiḥ kṣīropanayanadhiyā gopatanayaḥ |  
anena pratyūho vyaraci satatam yena janānī  
stanādapi asmākam sakṛd api payo durlabham abhūt ||*

*English rendering*

Thinking that this fellow is the lord of Milk Ocean in his quintessential entity and a good cow-minder in the present reification, we have taken shelter of this cow-herder's son with an esurient intent to quaff off lots of cow milk and milk products, by which blind following we are rendered as waifs without mother's milk, at least for once, such being the predicament of ours, we are still dawdling after him. [3-95]

*Word analysis and exposition*

3-95. ayam = this fellow is; kShIra ambhodheH patiH iti= Milk Ocean's, lord, thinking in this way;

gavAm pAlaka iti= [also] cows, minder, thinking in this way;

kShIra upanayana dhiyA = milk [and milk products], readily getting, with an intention;

asmAbhiH ayam gopa tanayaH shritaH abhUt = by us, this fellow, cow herder's, son, as a shelterer, he became - we took his shelter;

anena yena asmAkam= by which [blind following this fellow], for us;

sakR^it api= at least for once, even;

jananI stanAt payaH api = from mother's, breast, milk, even;

satatam durlabham abhUt = for ever, became impossible to get, has become;

saH pratyUhaH vyaraci = such a, hindrance, has occurred.

### Kṛṣṇa-karṇāmṛta 3.96

हस्तमुक्षिप्य यातोऽसि बलात्कृष्ण किमद्भुतम्।  
हृदयाद्यदिनिर्यासि पौरुषम् गणयामि ते॥

*hastamuṣhipya yāto'si balātkṛṣṇa kimadbhutam |*  
*hrdayādyadiniryāsi pauruṣam gaṇayāmi te ||*

#### *English rendering*

When I am caressingly embracing you, you are wriggling off my arms and leaving, what so great bout it; leave my hart if you can, then I count upon your guts... [3-96]

#### *Word analysis and exposition*

3-96. kR^iShNa; balAt= by your strength; hastam utkShipya = [my] arms [kept around your shoulders], by lifting, yAtaH asi = you are going away; in this mater; adbhutam kim= what so great about it; hR^idayAt niryaAsi yadi = from heart, you exit, if; te pauruSham gaNayAmi = your, guts, I can count on.

#### *Source commentary*

You cannot leave the incarceration in my heart - for you are ever a captive of loving devotees. These are the words of rAdha or a loving milkmaid. hastam utkShipya is as in shrI rUpagosvAmy's text. Old editions of Telugu text will have hastam AkShipa , where AkShipa is given then same meaning i.e. - wriggling of.

### Kṛṣṇa-karṇāmṛta 3.97

प्लव इव तृषितानाम् स्वादुवर्षीव मेघः।  
निधिरिव विधनानाम् दीर्घतीव्रामयानाम्  
भिषगिव कुशलम् नो दातुम् आयातु शौरिः॥

*tamasi ravir ivodyanmajjatām amburāśau  
plava iva tṛṣitānām svāduvarṣīva meghaḥ |  
nidhiriva vidhanānām dīrghatīvrāmayānām  
bhiṣagiva kuśalam no dātum āyātu śauriḥ ||*

#### English rendering

If he is the dawning sun for them that are distraught with pitch darkness; if he is a sailboat for them sinking and soaring in deep waters; if he a cloud raining sweet-water to the thirsty; if he is a treasure trove to paupers; if he is medical man to the sick suffering seriously for a long time, let that shauri come to our rescue also with all expedients - for we also sail in the same boat of the above have-nots. [3-97]

#### Word analysis and exposition

3-97. tamasi [sthitAnAm - as in the syndrome vApyam ashvaH] = [for those that are] in darkness; raviH dyant iva = dawning, sun, as if;

ambu rAshau unmajjatAm plava iva = [for those that are] in waters, drowning, a boat, as if;

tR^iShitAnAm svAdu varShI meghaH iva= [for those that are] thirsty, sweet-water, raining, cloud, as if;

vi+ghanAnAm nidhiH iva [for those that are] paupers, a treasure trove, as if;

dIrgha tIvra AmayAnAm bhiShak iva= [for those that are] for a long time, seriously, sick, a medicine man, as if;

shauriH= that shauri - one who is a scion of a yAdava kind named shUra - kriShNa is there;

naH kushalam dAtum AyAtu = to us, all welfare objects, to give, let him come .

### Kṛṣṇa-karṇāmṛta 3.98

कोदण्डम् मसृणम् सुगन्धिविशिखम् चक्राब्जपाशाङ्कुशम्  
हैमीम्बेणुलताम् करैश्च दधतम् सिन्दूरपुञ्जारुणम्।  
कन्दर्पाधिकसुन्दरम् स्मितमुखम् गोपाङ्गनावेष्टितम्  
गोपालम् मदनाधिपम् तम् अभजम् त्रैलोक्यरक्षामणिम्॥

*kodaṇḍam masṛṇam sugandhiviśikham cakrābjapāśāṅkuśam  
haimīmbeṇulatām karaiśca dadhatam sindūrapuñjāruṇam |  
kandarpādhikasundaram smitamukham gopāṅganāveṣṭitam  
gopālam madanādhīpam tam abhajam trailokyarakṣāmāṇim ||*

*English rendering*

tAtparyam= sulabham .

*Word analysis and exposition*

3-98. masR^iNaM kodaNDam = soft to touch, a bow - sugar cane made as a bow  
ikShu-kodanDam;

sugandhi vishikham = fragrant, arrows - flowery-arrows;

cakra abja pAsha a~Nkusham = a quoit, water-born one [conch-shell], a noose, a goad;

ca = further;

haimIm veNu latAm = goldenly [excellent], flute, called creeper - bamboo flute;

karaiH dadhatam= with [eight] hands, wielding;

sindUra pu~nja aruNam= like cinnabar, wadding-like, vermilion - on in the hue of;

kandarpa adhika sundaram = lovegod manmatha , far more better than, in charm;

smita mukham = smiley faced one;

gopa a~NgaNa veShTitam = by milkmaids, one who is surrounded;

madana adhipam = lord of, lovegod manmatha;

traī lokya rakShA maNim = for triad of worlds, saviour-talisman called bhakta-chintAmaNi ;

tam go+pAlam abhajam = him, that cow minder, I adored; [rather, I am adoring].

*Source commentary*

This is the visualisation of aSTa buja kriShNa.

### Kṛṣṇa-karṇāmṛta 3.99

सायम्काले वनान्ते कुसुमितसमये सैकते चन्द्रिकायाम्  
त्रैलोक्याकर्षणाङ्गम् सुरनरगणिकामोहनापाङ्गमूर्तिम्।  
सेव्यम् शृङ्गारभावैर्नवरसभरितैर्गोपकन्यासहस्रै  
र्वन्देऽहम् रासकेलीरतमतिभुगम् वश्यगोपालकृष्णम्॥

*sāyamkāle vanānte kusumitasamaye saikate candrikāyām  
trailokyākaraṣaṅgāṅgam suranaragaṇikāmohanāpāṅgamūrtim |  
sevyam śṛṅgārabhāvairnavarasabharitairgopakanyāsahasrai  
rvande'ham rāsakelīratamatisubhagam vaśyagopālakṛṣṇam ||*

#### English rendering

In the evenings of blooming season he who presents himself for a ronde dance on the sandbeds of river kAlindi in brindavana woodlands in his most charming personality that can attract entire triad of worlds, and that has sidelong glances which can entice any celestial or human coquettish woman and who is ardently involved in that ronde dance amidst hosts of milkmaids that are filled with newer and newer romantic thoughts just by the dint of his presence among them, I adore that most beautiful form called with the epithet of vashya gopAlakR^iShNa .  
[3-99]

#### Word analysis and exposition

3-99. kusumita samaye= in blooming season - vasanta R^itu ; vana ante= in brindavana woodlands; sAyam kAle= in evening times; saikate candrikAyAm= one sand beds [of kAlindi river], under moonlight;

trailokya AkarShaNā a~Ngam = for triad of worlds, an attractive, form - one who is having such an attractive form made himself available for ronde dance to hosts of milkmaids - who;

sura nara gaNika mohana apA~Nga mUrtim = for celestial, or humanly, fille de joie , enticing, sidelong glances - one who has sidelong glances that can entice any celestial or human coquettish woman;

navarasa bharitaiH shR^i~NgAra bhAvaiH = with newer sensibilities, filled, of romantic, thoughts; gopa kanya sahasraiH = with such [romantic] milkmaids, by thousands of them ; sevyam = one who is adorable - one who is surrounded by hosts of milkmaids who are filled with newer and newer romantic thoughts just by the dint of his presence among them;

rAsa kelI ratam = in ronde dance, frolicking, who is involved;

ati subhagam = most, beautiful one;

vashya gopAlakR^iShNam aham= adorable with the epithet of 'vashya gopAlakR^iShNa'  
;aham vande = I adore.

### Kṛṣṇa-karṇāmṛta 3.100

कदम्बमूले क्रीडन्तम् बृन्दावननिवृषितम्।  
पद्मासनस्थितम् वन्दे वेणुम्गायन्तमच्युतम्॥

*kadambamūle krīḍantam bṛndāvananivṛṣitam |  
padmāsanasthitam vande veṇumgāyantamacyutam ||*

*English rendering*

tAtparyam= sulabham

*Word analysis and exposition*

3-100. kadamba mUle krīḌantam = at kadamba tree, base, one who is frolicking; bR^indAvana nivshitam = brindavana, made as his abode; padma Asana sthitam = [at times] in lotus-posture, one who is sitting; veNum gAyantam= flute, who is playing; a+chryutam = one who does not let devotees fall - besides being unvarying; vande= I adore.

### Kṛṣṇa-karṇāmṛta 3.101

बालम् नीलाम्बुदाभम् नवमणिविलसत्किङ्किणीजालबद्ध  
श्रोणीजङ्घान्तयुग्मम् विपुलरुरुनखप्रोल्लसत्कण्ठभूषम्।  
फुल्लाम्भोजाभवक्रम् हतशकटमरुत्पूतनाद्यम् प्रसन्नम्  
गोविन्दम् नन्दितेन्द्राद्यमरवरम् अजम् पूजयेद्वासरादौ॥

*bālam nīlāmbudābham navamaṇivilasatkinkiṇījālabaddha  
śroṇījaṅghāntayugmam vipularurunakhaprollasatkaṇṭhabhūṣam |  
phullāmbhojābhavakram hataśakaṭamarutpūtanādyam prasannam  
govindam nanditendrādyamaravaram ajam pūjayedvāsarādaū ||*

*English rendering*

tAtparyam = sulabham

*Word analysis and exposition*

3-101. nIla ambuda Abham = one like a blueblackish, cloud, in hue;

nava maNi vilasat ki~NkiNI jAla baddha shroNI ja~NghA anta yugmam

nava maNi= nine, jewels; vilasat= shining forth; ki~NkiNI jAla baddha = with jingling bells, lace of chains, engrid; shroNI ja~NghA anta yugmam = at waist, at lower end of calves, at fringes of, on both sides;

vipula ruru nakha prollassat kaNTha bhUSham = with wide, black-striped-deer's, nails, shining forth, in neck, ornament;

phulla ambhoja Abha vakram = bloomed, lotus, in shine, with such a face;

hata shakaTa marut pUtana Adyam = one who eliminated, cart-demon shakaTAsura , air-demon tR^iNavarta , pUtana et al - demons;

nandita idra Adi amara varam = one who delighted, Indra et al gods;

prasannam = ready to be graceful;

a+jam= not a created agency; bAlam govindam= such a boyish, govinda ; vAsara Adau pUjayet= at day, start, [oh, devotees] adore him.

### Kṛṣṇa-karṇāmṛta 3.102

वन्द्यम् देवैर्मुकुन्दम् विकसितकुरुविन्दाभम् इन्दीवराक्षम्  
गोगोपीबृन्दवीतम् जितरिपुनिवहम् कुन्दमन्दारहासम्।  
नीलग्रीवाग्रपिञ्चग्रथनसुविलसत्कुन्तलम् भानुमन्तम्  
देवम् पीताम्बराढ्यम् यज यज दिनशो मध्यमाह्ने रमायै॥

*vandyam devairmukundam vikasitakuruvindābham indīvarākṣam  
gogopībṛndavītam jitaripunivaham kundamandārahāsam |  
nīlagrīvāgrapyiñcagrathanasuvilasatkuntalam bhānumantam  
devam pītāmbarāḍhyam yaja yaja dinaśo madhyamāhne ramāyai ||*

*English rendering*

tAtparyam= sulabham.

*Word analysis and exposition*

3-102. devaiH vandyam= [ one who] by gods, adorable; vikasita kuruvinda Abham = bloomed, coral-like, in hue; indIvara akSham= lotusy, eyed one; go gopI bvR^inda vItam = by cows, cowwomen, groups, one who is surrounded by; jita ripu nivaham = [one who has] conquered, enemy, hosts; kunda mandAra hAsam= like red mandAra flower, whose smile is; nlla- grIva agrya pi~ncha grathana su-vilasat kuntalam= by violet-necked-peacocks' feathers, tucked, imposing, one who has such a [an imposing] coiffure tucked with violet-necked-peacocks' feathers; bhAnumantam = one who has [multiples of] Sun-gods, dvAdasha Aditya-s, in him; pIta ambara ADhyam = one with ochry silks, enrobed; devam mukundam= such a god, mukunda ; madhyam Ahne = at noon time; ramAyai = for his munificence - saMprApti; dinashaH yaja yaja = everyday, adore and worship.

### Kṛṣṇa-karṇāmṛta 3.103

चक्रान्तध्वस्तवैरिव्रजम् अजितम् अपास्तावनीभारम् आद्यै  
रावीतम् नारदाद्यैर्मुनिभिरभिनुतम् तत्त्वनिर्णीतिहेतोः।  
सायाह्ने निर्मलाङ्गम् निरुपमरुचिरम् चिन्तयेन् नीलभासम्  
मन्त्री विश्वोदयस्थित्यपहरणपदम् मुक्तिदम् वासुदेवम्॥

*cakrāntadhvastavairivrajam ajitam apāstāvanībhāram ādyai  
rāvītam nāradādyairmunibhirabhinutam tattvanirṇītihetoḥ |  
sāyāhne nirmalāṅgam nirupamaruciram cintayen nīlabhāsam  
mantrī viśvodayasthityapaharaṇapadam muktidam vāsudevam ||*

*English rendering*

tAtparyam = sulabham . [3-103]

*Word analysis and exposition*

3-103. mantri= one who chants gopAla mantra - gopAla manta anuShThAna para;

sAyAhne = in evening times - should ruminate on;

cakra anta dhvasta vairi vrajam = one who by his quoit's, edge, eliminated, enemies, hosts;

a+jitam= insuperable one;

apAsta avanI bhAram = one removed, earth's, burden;

Adyai AvItam= by First Entity - brahma et al, one who is surrounded;

nArada AdyaiH munibhiH tattva nirNiti hetoH abhi-nutam= by nArada and other sages, in the matter of deciding Being and Beigness, one who is extolled;

nirmala a~Ngam= who has impeccable, bodily limbs - anthropomorphically kara, charNa AdyA  
;

nir+upama ruciram = incomparably, beautiful;

vishva udaya sthiti apaharaNa padam [param] = for world's, emergence, existence, expiration, the terrain of;

mukti-dam= salvation, giver;

nIla bhAsam = sapphire-hued one,

vAsudevam cintayet = son of vasudeva, ruminate over him [in evenings].

### Kṛṣṇa-karṇāmṛta 3.104

कोदण्डम् ऐक्षवम् अखण्डम् इषुम् च पौष्पम्  
चक्राब्जपाशसृणिकाञ्चनवंशनालम्।  
बिभ्राणम् अष्टविधबाहुभिरर्कवर्णम्  
ध्यायेद्धरिम् मदनगोपविलासवेषम्॥

*kodaṇḍam aikṣavam akhaṇḍam iṣum ca pauṣpam  
cakrābja pāśasṛṇikāñcanavaṁśanālam |  
bibhrāṇam aṣṭavidhabāhubhirarkavarṇam  
dhyāyēddharim madanagopavilāsaveṣam ||*

*English rendering*

tAtparyam = sulabham [ 3-104]

*Word analysis and exposition*

3-104. akhaNDam aikShavam kodaNDam= one-piece, sugarcane, bow - one handling such a bow in one hand;

ca= further;

pauShpam iShum= flowery, arrows - handling in the other hand;

cakra abja pAsha sR^iNi = quoit, conch, noose, goad - handling in four hands;

plus;

kA~ncana vaMsha nAlam= golden bamboo tube - fluting mohana vamshi with two other hands;

bibhrANam aShTa vidha bAhubhiH= one who is wielding, with eight, kinds of, hands;

arka varNam= goldenly in hue like sun;

madana gopa vilAsa veSham= one in cowboy's, vivacious, getup - called madana gopAla, who is the presiding deity of love - madana tattva adhiShThAta;

harim dhyAyet = on such hari , let us meditate.

*Source commentary*

Needless to say worship in this madana gopAla getup is scheduled for nights.

### Kṛṣṇa-karṇāmṛta 3.105

अङ्गुल्या कः कवाटम् प्रहरति कुटिले माधवः किम् वसन्तो  
नो चक्री किम् कुलालो न हि धर्णिधरः किम् द्विजिह्वा फणीन्द्रः।  
नाऽहम्घोराहिमर्दी किमसि खगपति नो हरिः किम् क्पीन्द्रः  
इत्येवम् गोपकन्या प्रतिवचन जितः पातुनश्चक्रपाणिः॥

*aṅgulyā kaḥ kavāṭam praharati kuṭile mādhaveḥ kim vasanto  
no cakrī kim kulālo na hi dharṇidharḥ kim dvijihvā phaṇīdraḥ*

*nā'hamghorāhimardī kimasi khagapati no hariḥ kim kṣpīndraḥ  
ityevam gopakanyā prativacana jitaḥ pātunaścakrapāṇiḥ ||*

#### Word analysis and exposition

3-105. In certain night someone knocked at the door of some milkmaid; she is answering the door like this:

milkmaid from inside: a~NgulyA kaH kavATam praharati? = who is knocking my door?

knocker from outside: kuTile! mAdhavaH = you cunning girl, this is mAdhava;

milkmaid: vasantaH, kim? = what is it, autumn?

knocker = no, chakrI = not that, I am wheel-handler;

milkmaid: kulAlaH, kim? = oh, potter, you mean;

knocker: na hi, dharNidharH = not indeed, I am bearer of earth's globe;

milkmaid: dvi-jihvA phaNIdraH? kim = oh, you mean double-tongued king of serpents, is it?

knocker: na, aham ghora ahi-mardI = no, no, I myself quashed a great serpent;

milkmaid: khagapatiH asi kim? = so, you are the lordly eagle - is it?

knocker: no hariH = no, I am hari ;

milkmaid: kpIndraH kim? = are you? How are you monkey-chief!

iti evam= in this way; gopakanyaA prativachana jitaH = by milkmaid's, by every retort, one who is nonplussed; cakrapANiH = that wielder of disc [of whole universe]; pAtu naH= save us all.[3-105]

#### Source commentary

The word mAdhava synonyms with autumn; potter handles a wheel while hari wields sudarshana disc; he is the bearer of earth's globe in a tortoise form, while she takes it as thousand-hooded serpent AdisheSha , which serpent has two tongues while the knocker of the

door is a double tongued fellow; he curbed a serpent kAlIya while divine eagle garuDa does the same daily; word hari has a dozen meanings of which monkey is one.

This and the next verses rAdhAmohana ... are unavailable in many Telugu mms; hence they do not have vengayAmAtya's Telugu translations.

### Kṛṣṇa-karṇāmṛta 3.106

राधामोहनमन्दिरादुपगतश्चन्द्रावलीमूचिवान्  
राधेक्षेममयेऽस्ति तस्य वचनम् श्रुत्वाऽह चन्द्रावली ।  
कंसक्षेममये विमुग्धहृदये कंसः क्वदृष्टस्त्वया  
राधा क्वेति विलज्जितो नतमुखः स्मेरो हरिः पातु नः॥

*rādhāmohanamandirādupagataścandrāvalīmūcivān  
rādheṣemamaye'sti tasya vacanam śrutvā'ha candrāvalī |  
kaṁsakṣemamaye vimugdhahṛdaye kaṁsaḥ kvadṛṣṭastvayā  
rādhā kveti vilajjito natamukhaḥ smero hariḥ pātu naḥ ||*

#### Word analysis and exposition

3-106. rAdhA mohana mandirAt upagataH san = from rAdha's, beautiful, from house, having come; kriShNa; candrAvalIm UcivAn = to another milkmaid called chandrAvali , spoke this way:

kkriShNa : aye rAdhe! kShemam asti = how are you rAdha ?

tasya vacanam shrutvaA Aha = on hearing these words she asked him;

chandrAvalI : kaMsa! kShemam = how are you, kaMsa !

kriShNa : aye vimugdha hR^idaye! tvayA kaMsaH kva dR^iShTaH = you, innocent girl! Where do you see kaMsa !

chandrAvalI : Where do 'you' see rAdha ! [That embarrassed solecist remained silent];

iti= in this way; vilajjitaH = one who is abashed by her repartee; nata mukhaH = head bent for his catachresis; smeraH= yet smiling wholeheartedly; hariH pAtu naH = that hari , protect us all. [3-106]

### Kṛṣṇa-karṇāmṛta 3.107

या प्रीतिर्विदुरार्पिते मुररिपो कुन्त्यर्पिते यादृशी  
या गोवर्धनमूर्ध्नि या च पृथुके स्तन्ये यशोदार्पिते।  
भारद्वाजसमर्पिते शबरिकादत्तेऽधरे योषिताम्  
या प्रीतिर्मुनिपत्नीभक्तिरचितेऽत्रापि ताम् ताम् कुरु॥

yā prītirvidurārpīte muraripo kuntyarpite yādṛśī  
yā govardhanamūrdhni yā ca prṥhuke stanye yaśodārpīte |  
bhāradvājasamarpite śabarikādatte'dhare yoṣitām  
yā prītirmunipatnībhaktiracite'trāpi tām tām kuru ||

#### English rendering

Whatever contentment you expressed in receiving small-time dinners from vidura , or the gladness from a square meal given by lady kunti , or the satisfaction you derived from the alfresco lunches with fellow cowboys on the mount of govardhana , or the kind of elation in receiving rice-flakes from sudāma / kuchela, or the euphoria from the breastfeed of lady yashoda, or the gladness in receiving reception given by sage bhāradvāja , or the joy you had in receiving half bitten fruits from lady shabari , or the compliance you showed in receiving sincerely given food from the wives of sages, or... or... or...or... why this ennuyant list... one thing suffices for all... whatever exhilaration is there to you in smacking the lips of milkmaids, oh, murārī , the same kind of jollity may please be bestowed in receiving this small souvenir called shrī kṛīṣṇa karṇāmṛtam . [3-107]

#### Word analysis and exposition

3-107. muraripoH = oh, enemy of demon mura ; [ te = to you]; vidura arpite= by vidura , furnished - small-time dinner; yA prItiH= which kind of contentment is there;

kunti arpite yAdR^ishI [ prIti ] = by lady kunti given [food], which kind of gladness is there;

govardhana mUrdhni yA [ prIti ] = on govardhana mount [which kind of satisfaction is there with the food given by fellow cow-minding boys];

pR^ithuke yA [prIti] ca = in receiving rice-flakes,[which kind of elation is there in r receiving rice-flakes from sudāma / kuchela];

yashoda arpite stanye [yA prIti] = by yashoda , given, breastfeeding [ which kind of euphoria is there in receiving breastfeed from yashoda];

[yA prIti] bhAradvAja samarpite= [ which kind of acceptance is there in receiving reception given by] sage bhāradvāja [in rāma incarnation];

[yA prIti] shabarikA datte= [ which kind of joy is there in receiving half bitten fruits] given by shabari [in rāma incarnation];

yA prItiH muni patnI bhaktiH acite= [ which kind of compliance is there in receiving food sincerely given] by the wives of sages [in kriShNa incarnation]

above all;

[yA prIti ] yoShitAm adhare= [ which kind of exhilaration is there] in the milkmaids', lips;

atra api= in this small present called shrI kR^iShNakarNamR^itam; tAm= that kind of; tAm= gladness; kuru = you please endow.

### Kṛṣṇa-karṇāmṛta 3.108

क्रिष्णानुस्मरणदेव पाप सङ्घातपङ्जरः।  
शतधा भेदमायाति गिरिवज्रहतो यथा ॥

kriṣṇānusmaraṇadeva pāpa sṅghātapaṇjaraḥ |  
śatadhā bhedamāyāti girirvajrahato yathā ||

#### English rendering

As with a mountain fragmented just by the stroke of Thunderbolt, the cage crafted with bars or wires called sins, in which one's soul called parrot is intricately hatched, will be shattered to smithereens just by the dint of ruminating over kriShNa . [3-108]

Thus the third and final chapter - third hundred verses - of shrI kRiShNa karNamRitam , euphonised by lIlaAshuka, completes here.

#### Word analysis and exposition

3-108. kriShNa anusmaraNat eva= kriShNa , by ruminating over, only; pApa s~NghAta pa~NjaraH= sins, hosts, called a cage - where each bar or wire of a cage is a sin, a mesh of sins; vajra hataH giriH yathA= by thunderbolt, struck down, a mountain, as with; shatadhA bhedam AyAti = in hundreds of ways, fragmented, it come to.

#### Source commentary

This verse appears in one edition only. The editions printed in 1905 and 1910 do not have this, and there is no Telugu translation by vengayamAtya . But, this is retained in later time printed versions as some kind of mangalAnushAsanam , though the work of poet evidently concluded with verse 107.