**Śrī kṛṣṇakarṇāmṛtam**

**dvitīyāŚvāsa**ḥ

2.1

अभिनवनवनीतस्निग्धम् आपीतदुग्धम्

दधिकणपरिदिग्धम् मुग्धम् अङ्गम् मुरारेः।

दिशतु भुवनकृच्छ्रच्छेदितापिङ्चगुच्छ

च्छविनवशिखिपिङ्चालाङ्चितम् वाङ्चितम् नः॥

abhinavanavanīta snigdham āpītadugdhaṁ

dadhikaṇa paridigdhaṁ mugdhamańgaṁ murāreḥ

diśatu bhuvana-kṛcchr-acchedi tāpiñchaguccha-

cchavi navaśikhipiñchā lāňchitaṁ vāňchitaṁ naḥ

abhinava  — fresh ; navanīta — butter; snigdham — sticky; āpīta — drunk up; dugdhaṁ — milk ; dadhi — curd ; kaṇ — drop or particle ; pari-digdhaṁ — all sides smeared ; mugdha- mańgaṁ — charming and auspicious ; murāreḥ — enemy of mura (Kṛṣṇa) ; diśatu — let it give; bhuvana — worlds; kṛcchr — calamity; acchedi — destroyer; tāpiñcha-guccha — vibhitakah (ayurvedic tree) flower bunch; cchavi — colour of skin; nava- sikhipiñchā — new peacock’s feather; lāňchitaṁ — decorated; vāňchitaṁ — wished; naḥ — us

**we wish murāreḥ! The one eats sticky butter and drinks up milk and curd, with droplets of sticky butter, milk and curd fully smeared on his charming face. The destroyer of calamities that befall the entire world, whose body is adorned with colour resembling the vibhitakah tree and his head decorated with a new peacock feather protect us**

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॥

yāṁ dṛṣṭvā yamunāṁ pipāsu-raniśaṁ vyūho gavāṁ gāhate

vidyutvāniti nīlakaṇṭhanivaho yāṁ draṣṭumutkaṇṭhate

uttaṁsāya tamālapallavamiti cchindanti yāṁ gopikāḥ

kāntiḥ kāliyaśāsanasya vapuṣaḥ sā pāvanī-pātu naḥ

yāṁ —when; dṛṣṭvā — having seen; yamunāṁ — river yamuna;

pipāsu — thirsty; raniśaṁ — for battle; vyūho — array formation (marching like army); gavāṁ — cows; gāhate — rushes; vidyutvāniti — with the brilliance of lightning; nīlakaṇṭha — blue necked; nivaho — cluster; yāṁ — when; draṣṭumutkaṇṭhate — eager to see; uttaṁsāya — of the best; tamālapallavamiti — this tamāla tree’s leaves; acchindanti — cut off; yāṁ — whom; gopikāḥ — cowherd girls (gopis); kāntiḥ — brilliance; kāļiyaśāsanasya — of kaliya’s abode; vapuṣaḥ — beautiful; sā — she; pāvanī — purifying; pātu — protect; naḥ — us

***when the cows catch sight of the yamuna, they rush to quench their thirst However, when they see Kṛṣṇa with enchanting blue neck, their eagerness transcends mere physical thirst Their eyes, thirsty for the nectar of Kṛṣṇa’s divine form, drinking deeply, forsaking the water of the yamuna and in the process. On that side, a gopi went to cut best tamāla trees leaves on the bank of kaliya’s abode (Yamuna) and witnessed this transcendental activity. She became purified by this divine sight, that purification protect us***

2.3

देवः पायात् पयसि विमले यामुने मज्जतीनाम्

याचन्तीनाम् अनुनयपदैर्वङ्चितान्यंशुकानि।

लज्जालोलैर् अलसविलसैर् उन्मिषत्पङ्चबाणैः

गोपस्त्रीणाम् नयनकुसुमैरर्चितः केशवो नः॥

devaḥ pāyāt-payasi vimale yāmune majjatīnāṁ

yācantīnām-anunayapadai-rvañcitā nyaṁsukāni

lajjālolai-ralasavilasai-runmiṣat-pañcabāṇai-

rgopastrīṇāṁ nayana-kusumai-rarcitaḥ keśavo noḥ

devaḥ — the divine lord; pāyāt-payasi — may protect in the payasa; vimale — pure or pleasant; yāmune — in the Yamuna; majjatīnāṁ — immersed (bathing gopis); yācantīnām — asking; anunaya-padai — appeasing on feet (humble requests); vañcit — tricked; nyaṁsukāni — justice pleasing; lajjālolai — with shy glance; ralasavilasai — with languid and playful movements; runmiṣat — winking; pañcabāṇai — with five arrows; rgopastrīṇāṁ — of cowherd women; nayana-kusumai-rarcitaḥ —with flowers of eyes worshipped; keśavo — Kṛṣṇa; noḥ —us

***The gopis bathe in the pure and sweet yamuna river, (in milk river of Yamuna gopis like rice in payasa sweet rice). Kṛṣṇa mischievously steals their clothes and place then on a tree. Gopis with a mix of shyness and playful gestures, appeal for justice, seeking return of their clothing. their appeal includes pleasing request and expressions such as languid movements, winking, and the metaphorical five arrows of cupid’s intensity of love. Eventually, the gopis with the flowers of their eyes, worship Kṛṣṇa, that prayers will protect us.***

***Kamadeva is often depicted with a bow and five arrows, each with its unique power.***

***1) harṣhaṇa: This arrow induces joy and delight. When struck by this arrow, the target feels happiness and blissful emotions associated with love.***

***2) rocana: The arrow rocana makes the target attractive and appealing. It enhances the physical and emotional allure of the person struck by it.***

***3) mohana: mohana arrow causes infatuation and captivation. The person hit by this arrow becomes infatuated and deeply enamoured with the source of the arrow.***

***4) Śoṣaṇa: This arrow has the power to dry up or absorb one’s emotions. It creates a sense of longing and yearning, making the target seek the presence of the one who shot the arrow.***

***5)Taraṇa: The Taraṇa arrow is for dispelling resistance or reluctance. When struck by this arrow, any barriers or inhibitions in the heart of the target are overcome, and they become more open to the feelings of love.***

2.4

मातर्नातः परम् अनुचितम् यत् खलानाम् पुरस्तात्

अस्ताशङ्कम् जठरपिठरी पूर्तये नर्तितासि।

तत् क्षन्तव्यम् सहजसरले वत्सले वाणि कुर्याम्

प्रायश्चित्तम् गुणगणनया गोपवेषस्य विष्णोः॥

mātarnātaḥ paramanucitaṁ-yat-khalānāṁ-purastā-

dastā´-sańkaṁjaṭhara-piṭharī-pūrtaye nartitāsi

tat-kṣantavyaṁ-sahajasaraĺe vatsale vāṇi ! kuryāṁ

prāyaścittaṁ guṇagaṇ anayā gopaveṣasya viṣṇoh

mātarnātaḥ — bowed to the mother; paramanucitaṁ — extremely suitable; yat — that; khalānāṁ — villain; pura-stādastā — front of stadium; dastā´ — belly; sańkaṁjaṭhara-piṭharī-pūrtaye — for the purpose of filling; nartitāsi —dance; tat — used accordingly; kṣantavyaṁ- — appease; sahajasaraĺe — naturally simple; vāṇi — traded; kuryāṁ — I perform; prāyaścittaṁ — expiation; guṇagaṇ — praising glories; gopaveṣa — the dress of a cowherd boy; asya — him; viṣṇoh — lord viṣṇoh

***O mother Saraswati! for the purpose of filling my belly, I utilized your blessings in the face of adversity and dance in accordance with them. I pray, O naturally simple one, I will spend the rest of my life praising the glories of Lord Vishnu in the form of a cowherd boy.***

2.5

अङ्गुल्यग्रैररुणकिरणैर्मुक्तसंरुद्धरन्ध्रम्

वारम् वारम् वदनमरुता वेणुमापूरयन्तम्।

व्यत्यस्ताङ्घ्रिम् विकचकमलच्छायविस्तारिनेत्रम्

वन्दे बृन्दावनसुचरितम् नन्दगोपालसूनुम्॥

ańgulyagrai-raruṇkiraṇai rmuktasaṁruddharandhraṁ

vāraṁ-vāraṁ vadanamarutā veṇu māpūrayantam

vyatyastā-ńghriṁ vikaca-kamalacchāya-vistāranetraṁ

vande vṛndāvanasucaritaṁ nandagopālasūnum

ańgulyagrai — from finger tips; aruṇkiraṇai — sun light (at morning sunlight with reddish tint called Aruna Kirana); mukta — pearls; saṁruddha — constrained/obstructed; randhraṁ — holes; vāraṁ-vāraṁ — again and again; vadanamarutā — nectar like face; veṇu — flute; mā — with measure; pūrayantam — filling up with air; vyatyastā — crossed legs; ńghriṁ — lotus feet; vikaca — bloomed; kamalacchāya — lotus shaded; vistāranetraṁ — prolonged eyes; vande — I offer respectful obeisances; vṛndāvana-su-caritaṁ — Vrindavan’s good deeds result; nandagopālasūnum — son of nandagopālas

***I offer respectful obeisances to the son of Nanda Maharaja, the embodiment of the virtuous deeds of Vrindavan With his reddish sun beams like fingers, he skilfully plays flute, which looks like cleansing the very same holes as if removing impurities from pearls, again and again fills with perfect measure fills his nectar breaths, his Tamala tree-like legs gracefully cross in the tribhanga pose, and his lotus feet one fully touching the sacred soil of Vrindavan, while the other delicately caresses it. Through his extended lotus eyes, he gazes in all directions, beholding the enchanting scenes of this divine land.***

2.6

मन्दम् मन्दम् मधुरनिनदैर्वेणुमापूरयन्तम्

बृन्दम् बृन्दावनभुवि गवाम् चारयन्तम् चरन्तम्।

चन्दोभागे शतमखमखध्वंसिनाम् दानवानाम्

हन्तारम् तम् कथय रसने गोपकन्याभुजङ्गम्॥

mandaṁ madam madhuraninadai-rveṇu-māpūrayantaṁ

bṛndaṁ bṛndāvanabhuvi gavāṁ cārayantaṁ carantam

chandobhāge śata-makha-mukhadhvaṁsināṁ dānavānāṁ

hantāraṁ taṁ kathaya rasane! gopakanyābhujańgam

mandaṁ- mandaṁ — slowly-slowly; madhuraninadai — sweet sound; rveṇu — flute; mpūrayantam — filling up with air; bṛndaṁ — groups; bṛndāvana-bhuvi — land of Vrindavan; gavāṁ — of cows; cārayantaṁ — moving; carantam — for tending; chandobhāge — land of vadas; sata-makhamukha-dhvaṁsināṁ —thousand eyed Indra ego destroyed; dānavānāṁ — demon; hantāraṁ — killed; taṁ — him; kathaya — narrate; rasane —O tongue; gopaka-nyābhujańgam — the arm of cowherd’s girls;

**In Vrindavan, the land of vadas, slowly-slowly vibrates his flute, skilfully blowing a measured quantity of air with his lips resembling Bimba fruits, while heading into the forest to tend to the herds. There, he destroyed the ego of thousand-eyed Indra and defeated numerous demons. Our tongue narrates the pastimes of Kṛṣṇa who resembling the arms of the Gopi’s**

2.7

णीमूले विरचितघनश्यामपिङ्छावचूडो

विद्युल्लेखावलयित इव स्निग्धपीताम्बरेण।

माम् आलिङ्गन् मरकतमणिस्तम्भगम्भीरबाहुः

स्वप्ने दृष्टस्तरुणतुलसीभूषणो नीलमेघः॥

veṇīmūle viracita-ghanaśyāma-piñchāvacūdo

vidyullekhā-valayita iva snigdhapītāmbareṇa

māmālińga-nmarakatamaṇ istambha-gaṁbhīra-bāhuḥ

svapne dṛṣṭa staruṇa-tulasī-bhūṣaṇo nīlameghaḥ

veṇīmūle — braided hair; viracita — formed; ghanaśyāma — thick and dark like a rain cloud; apiñchāvacūdo — adorned with a peacock feather; vidyullekhā — lightning like a streak; valayita — put around; iva — like; snigdhapītāmbareṇa — with a soft yellow garment; mā-mālińga —not impure; marakatamaṇ — gem; istambha-gaṁbhīra-bāhuḥ — pillar like huge hands; svapne — in a dream; dṛṣṭa —seen; staruṇa —youthful; tulasī-bhūṣaṇo —decorated with Tulasi mala; nīlameghah — like a freshly formed blue cloud

***Bilvamaṅgala Ṭhākura says, in my dream, I saw Kṛṣṇa with skilfully braided hair adorned with peacock feathers at its tips, resembling brilliant lightning. He wore yellow garments resembling thunderbolts, and gems like marketmani adorned him. With strong and beautiful hands, wearing a Tulasi mala, he appeared like a freshly formed cloud ready to shower his love on close associates***

2.8

कृष्णे हृत्वानिचयनिचयम् कूलकुङ्जाधिरूढे

मुग्धा काचिन्मुहुरनुनयैः किम्न्विति व्याहरन्ती।

सभ्रूभङ्गम् सदरहसितम् सत्रपम् सानुरागम्

चाया शौरेः करतलगतान्यम्बराणि आचकर्ष॥

kṛṣṇe hṛtvā vasananicayaṁ kūlakuñjādhirūḍhe

mugdhā kāci-nmuhu-ranunayaiḥ kinviti vyāhara ntī

sabhrūbhańgaṁ sadarahasitaṁ satrapaṁ sānurāgaṁ

chāyāśaureḥ karatalagatā-nyambarā-ṇyācakarṣa

kṛṣṇe — lord kṛṣṇa; hṛtvā — having stolen; vasananicayaṁ — cloths collection; kūlakuñjādhirūḍhe — placed on a swinging cluster of groves; mugdhā — charming; kāci — some; nmuhu — again; ranunayaiḥ — friendly persuasion; kinviti — what kind? ; vyāhara ntī — speaking; sabhrūbhańgaṁ — knitting the brows; sadarahasitaṁ — with typical smile; satrapaṁ — bashful; sānurāgaṁ — passionately; chāyāśaureḥ — shadow form; karatalagatā — moving on the palm of the hand; nyambarā — the garments; ṇyācakarṣa — started pulling

***When*** ***kṛṣṇa took the garments and placed on clustered groves in the banks of Yamuna. Subsequently, he ascended a tree with the stolen clothes, the gopis initially approached him with requests to return them. After a series of appeals, one gopi, transcendent in her approach, knit her brows with a typical smile on her face. With friendly persuasion, she addressed him, What kind of actions is this? Then, with graceful hands, she began pulling the shadow of the stolen garments held in the hands of kṛṣṇa‘s shadow.***

2.9

अपि जनुषि परस्मिन्नात्तपुण्यो भवेयम्

तटभुवि यमुनायास्तादृशो वंशनालः।

अनुभवति य एष श्रीमदाभीरसूनोः

अधरमणिसमीपन्यासधन्याम् अवस्थाम्॥

api januṣi parasmi nnātta-puṇyo bhaveyaṁ

taṭabhuvi yamunāyā-stādṛśo vaṁśanālaḥ

anubhavati ya eṣaś-śrīmad-ābhīrasūno-

radharamaṇi-samīpanyāsadhanyā mavasthām

api — I; januṣi — this birth; parasmi — another; nnātta-puṇyo —attened pious; bhaveyaṁ — might be; taṭabhuviyā — shore; yamunāyā — Yamuna River; stādṛśo — such; vaṁśanālaḥ — bamboo flute; anubhavati — experience; ya — who; eṣaś— this; srīmad —gloriously delightful; ābhīrasūno — son of the cowherd community; radharamaṇi — Radha rani; samīpanyāsadhanyā — sitting nearby; mavasthām — state/ condition

***Perhaps not in this life, but in the next, I aspire to attain such a pious birth. I wish to take root on the shores of Yamuna River as a bamboo tree, bask in the warmth of the sun, and bear hallows that would lead me to a sacred state. In that state, I dream of being fashioned into a flute, finding myself on the lips of kṛṣṇa, while Radha Rani sits beside him in divine harmony***.

2.10

अयि परिचिनु चेतः प्रातरम्भोजनेत्रम्

कबरकलितचङ्छत्पिङ्छदामाभिरामम्।

बलभिदुपलनीलम् वल्लवीभागधेयम्

निखिलनिगमवल्लीमूलकन्दम् मुकुन्दम्॥

ayi paricinu cetaḥ prātarambhojanetraṁ

kabara-kalita-cañcat-piñchadāmābhirāmam

valabhidupalanīlaṁ vallavībhāgadheyaṁ

nikhilanigama-vallīmūlakandaṁ mukundam

ayi — O; paricinu — behold; cetaḥ — heart; prātarambhojanetraṁ — the like whose eyes are like a morning lotus; kabara-kalita-cañcat — crown adorned with playful; piñchadāmābhirāmam — charming peacock feather; valabhidupalanīlaṁ — indranilamani; vallavībhāgadheyaṁ — with Gopi’s; nikhilanigama-vallīmūlakandaṁ — root and stem of the all vadas; mukundam —mukthi-data Mukunda

***O heart, behold forever Mukunda, whose eyes resemble morning lotuses, and whose hair is adorned with the charming feathers of a peacock. He, is the source and subject matter of all vadas and Upanishads, the gracious bestower of ultimate freedom.***

2.11

अयि मुरलि मुकुन्दस्मेरवक्त्रारविन्द

श्वसनमधुरसंज्ङे त्वाम् प्रणम्याद्य याचे।

अधरमणिसमीपम् प्राप्तवत्याम् भवत्याम्

कथय रहसि कर्णे मद्दशाम् नन्दसूनोः॥

ayi murali mukunda-smera-vaktrāravinda-

śvasa-namadhura-sajñe tvāṁ praṇamyādya yāce

adharamaṇisamīpaṁ prāpta-vatyāṁ bhavatyāṁ

kathaya rahasi karṇe madd-aśāṁ nandasūnoḥ

ayi — O; murali — flute; Mukunda — Lord kṛṣṇa; smera — smiling; vaktrāravinda — lotus face; svasa-namadhura —sweetness of breath; sajñe — known one; tvāṁ — you; praṇamyādya — bowing down initially; yāce — I pray; adharamaṇisamīpaṁ — near to gems like lips; prāptavatyāṁ — having obtained; bhavatyāṁ — in you; kathaya — narrate; rahasi — secretly; karṇe — in ears; madd — mine; asāṁ — being pleased; nandasūnoḥ —to son of nanda Maharaja

***O Murali, you have savored the sweetness of the breath from a smiling lotus face. I bow down, seeking a boon, that when you request upon the jewel-like lips, secretly whisper in the ears of son of nanda maharaja about me sweetly.***

2.12

सजलजलदनीलम् वल्लवीकेलिलोलम्

तसुरतरुमूलम् विद्युदुल्लासिचेलम्।

सुररिपुकुलकालम् सन्मनोबिम्बलीलम्

नतसुरमुनिजालम् नौमि गोपालबालम्॥

Sajala-jaladanīlaṁ vallavī keĺilolaṁ

śrita-suratarumūlaṁ vidyudullāsi-celam

Suraripu-kula-kālaṁ sanmanobimbalīlaṁ

natasuramunijālaṁ naumi gopālabālam

Sajala — water; jaladanīlaṁ — bluish cloud; vallavī — Gopis; keĺilolaṁ — playing; srita — surrender; suratarumūlaṁ — base of desire tree; vidyudullāsi — shining like thunder; celam — cloth; Suraripu-kula-kālaṁ — destroyer of demons; san-mano-bimbalīlaṁ —play in heart of devotes; nata-sura-muni-jālaṁ — millions of Gods, Muni’s bowing down; gopālabālam — young cowherd boy

***In the colour of a freshly formed cloud, Kṛṣṇa, engaged in playful exploits with the Gopis, for those who surrender, he become the wish-fulfilling tree, and for demons, he embodies Yamaraja, the lord of death. Millions of deme gods, demons, sages, and celestial beings bow down in reverence to young cowherd boy.***

2.13

अधरबिम्बविडम्बितविद्रुमम् मधुरवेणुनिनादविनोदिनम्।

कमलकोमलकम्रमुखाम्बुजम् कम् अपि गोपकुमारम् उपास्महे॥

adhara bimba viḍambita vidrumaṁ

madhura veṇu nināda vinodinam

kamala komala kamra mukhāmbujaṁ

kamapi gopa kumara mupāsmahe

adhara — lips; bimba — like bimba fruit; viḍambita — illuminated; vidrumaṁ — coral; madhura — sweet; veṇu — flute; nināda — sound; vinodinam — delighting; kamala — lotus; komala — soft; kamra — desirous; mukhāmbujaṁ — lotus face; kamapi — everyone; gopa kumara — son of gopa’s Kṛṣṇa; mupāsmahe — worship;

***I worship the son of the Gopis, whose lips resemble illuminated coral-red bimba fruit. The sweet vibration of his flute bring delight to all planetary systems in transcendental bliss. Even soft lotus flower yearns for the vision of his lotus face.***

***In gopi gita also gopis says (***[***SB 10.31.2***](https://vedabase.io/en/library/sb/10/31/2/)***)***

शरदुदाशये साधुजातसत्-  
सरसिजोदरश्रीमुषा द‍ृशा ।

śarad-udāśaye sādhu-jāta-sat-sarasijodara-śrī-muṣā dṛśā

**in beauty Your glance excels the whorl of the finest, most perfectly formed lotus within the autumn pond.**

2.14

अधरे विनिवेश्य वंशनालम्

विवराण्यस्य सलीलम् अङ्गुलीभिः।

मुहुर् अन्तरयन् मुहुर् विवृण्वन्

मधुरम् गायति माधवो वनान्ते॥

adhare viniveśya vaṁśanāĺaṁ vivarāṇyasya salīla mañguĺībhiḥ

muhura ntarayan-muhur-vivṛṇva nmadhuraṁ-gāyati-mādhav-onānte

adhare — on the lips; viniveśya — placed; vaṁśanāĺaṁ — the bamboo flute; vivarāṇyasya — holes; salīla — with ease; mañguĺībhiḥ — by the fingers; muhura — again and again; ntarayan — covering; muhur — again and again; vivṛṇva — opening; nmadhuraṁ — sweet pleasantly; gāyati — singing; mādhav — mādhava; onānte — forest

***In the forest one day, Mādhava placed his bamboo flute on his lips, covering and uncovering the holes again and again, creating a delightful melody***.

2.15

वदने नवनीतगन्धवाहम् वचने तस्करचातुरीधुरीणम्।

नयने कुहनाश्रुम् आश्रयेथाः चरणे कोमलताण्डवम् कुमारम्॥

vadane navanīta-gandha-vāhaṁ

vacane taskara-cāturīdhurīṇam

nayane kuhunāśrum-āśrayethā-

ścaraṇe komala-tāṇḍavaṁ kumāram

vadane — face; navanīta — Butter; gandha — fragrance; vāhaṁ — carrier; vacane — speech; taskara — thief; cāturi-idhurīṇam — skilful surpassing; nayane — eyes; kuhunāśrum — fake crying; āśrayethā — taken shelter; ścaraṇe — lotus feet; komala — soft; tāṇḍavaṁ — dance; kumāram — young boy

***I pray to him whose face radiates the fragrance of fresh butter, whose speech is as cunning and skilful as a clever thief, whose eyes take refuge in feigned tears, and whose lotus feet elegantly preform a soft dancing young boy.***

2.16

अमुनाऽखिलगोपगोपनार्थम् यमुनारोधसि नन्दनन्दनेन।

दमुना वनसम्भवः पपे नः किमुनाऽसौ शरणार्थिनाम् शरण्यः॥

Amunākhilagopa-gopanārthaṁ

yamunārodhasi nandanandanena

damunā vanasambhavaḥ pape naḥ

kimu nāsau śaraṇ ārthināṁ śaraṇyaḥ

amunā — rushing; khilagopa — all gopa’s; gopanārthaṁ — guarding; yamunārodhasi — on the banks of river Yamuna; nandanandanena — son of nanda maharaja; damunā — fire; vanas-ambhavaḥ — born in the forest; pape — drank; naḥ — our; nā -sau — not he; śaraṇ — surrendered; ārthināṁ — for those in distress; śaraṇyaḥ — protect’s us?

***For the protection of all the gopi’s and the cattle, he rushed to quench the forest fire by drinking it. I don’t he protect us,***

2.17

जगदादरणीयजारभावम् जलजापत्यवचोविचारगम्यम्।

तनुताम् तनुताम् शिवेतराणाम् सुरनाथोपलसुन्दरम् महो नः॥

Jagad-ādaraṇīya-jārabhāvaṁ

Jalajāpatya-vaco-vicāra-gamyam

tanutāṁ taunted śivetarāṇāṁ

suranāthopalasundaraṁ maho nah

Jagad — world; ādaraṇīya — adorable; jārabhāvaṁ — decaying nature; Jalajāpatya —born from lotus (Lord Brahma); vaco — by words; vicāra — studying; gamyam — being understood;

2.18

या शेखरे श्रुतिगिराम् हृदि योगभोजाम्

पादाम्बुजे च सुलभा व्रजसुन्दरीणाम्।

सा कापि सर्वजगताम् अभिरामसीमा

कामाय नो भवतु गोपकिशोरमूर्तिः॥

yā śekhare śrutigirāṁ hṛdi yogabhājāṁ

pādāmbuje ca sulabhā vrajasundarīṇām

sā kā pi sarvajagatām-abhirāmasīmā

kāmāya no bhavatu gopakiśoramūrtih

yā — who; śekhare — on the top; śrutigirāṁ — Vedic knowledge; hṛdi — heart; yogabhājāṁ — among those teachings; pādāmbuje — lotus feet; ca — and; sulabhā — easy to Atten; vrajasundarīṇām — vraja gopi’s; sā — she; kā — who; pi — even; sarvajagatām — whole worlds (14 planetary system); abhirāmasīmā — peak of enchanting, delightful; kāmāya — desirable; no — you; bhavatu — obtained; gopakiśoramūrtih — young gopa’s boy’s form of Kṛṣṇa

***I desire to embrace within in my heart the for of the young cowherd boy, the epitome of knowledge found in the heart of vadas, his lotus feet are easily accessible to the beautiful gopis, and he joyously delights the entire universe limitlessly with his transcendental blessing***

2.19

अत्यन्तबालम् अतसीकुसुमप्रकाशम्

दिग्वाससम् कनकभूषणभूषिताङ्गम्।

विस्रस्तकेशम् अरुणाधरम् आयताक्षम्

कृष्णम् नमामि मनसा वसुदेवसूनुम्॥

Atyantabālam-atasīkusuma-prakāśaṁ

digvāsasaṁ kanakabhūṣaṇa-bhūṣitāńgam

visrastakeśa maruṇādhara-māyatākṣaṁ

kṛṣṇaṁ namāmi manasā Vasudevasūnum

atyantabālama — very young; atasīkusuma — blue lotus; prakāśaṁ — shining; digvāsasaṁ — wear garments in all direction; kanakabhūṣaṇa — golden jewellery; bhūṣitāńgam — whole body decorated; visrastakeśa — long hairs; maruṇādhara — red lips; māyatākṣaṁ — long eyes; kṛṣṇaṁ — Kṛṣṇa; namāmi — named; manasā — O heart; Vasudevasūnum — son of vasudeva;

***O heart, eternally cherish the form of the very young son of vasudeva. He resembles a blue lotus, donned in garments that unfurl in all directions, his turban adorned by mother Yashoda, rendering him irresistibly attractive from every angle. Bedecked with jewels, including node ring and earring, an elephant pearl gently sways on his nose, kissing upper lip. His soft lustrous black hair, lips resembling red fruits, and long, enchanting eyes embellished with graceful mascara.***

***In this vears Kṛṣṇa was decorated, dressed by mother Yashoda. In same way gopas also decorated Kṛṣṇa which was explain in Bhagavatam***

1. ***By Brahma in (SB*** [***10.14.1***](https://vedabase.io/en/library/sb/10/14/1/)***)***

नौमीड्य तेऽभ्रवपुषे तडिदम्बराय  
गुञ्जावतंसपरिपिच्छलसन्मुखाय ।  
वन्यस्रजे कवलवेत्रविषाणवेणु-  
लक्ष्मश्रिये मृदुपदे पशुपाङ्गजाय ॥

naumīḍya te ’bhra-vapuṣe taḍid-ambarāyaguñjāvataṁsa-paripiccha-lasan-mukhāyavanya-sraje kavala-vetra-viṣāṇa-veṇu-lakṣma-śriye mṛdu-pade paśupāṅgajāya

***2) By wife’s brāhmaṇas (SB*** [***10.23.22***](https://vedabase.io/en/library/sb/10/23/22/)***)***

श्यामं हिरण्यपरिधिं वनमाल्यबर्ह-  
धातुप्रवालनटवेषमनुव्रतांसे ।  
विन्यस्तहस्तमितरेण धुनानमब्जं  
कर्णोत्पलालककपोलमुखाब्जहासम् ॥

śyāmaṁ hiraṇya-paridhiṁ vanamālya-barha-dhātu-pravāla-naṭa-veṣam anavratāṁsevinyasta-hastam itareṇa dhunānam abjaṁkarṇotpalālaka-kapola-mukhābja-hāsam

***3) By Gopis in venu gita (***[***SB 10.21.5***](https://vedabase.io/en/library/sb/10/21/5/)***)***

बर्हापीडं नटवरवपु: कर्णयो: कर्णिकारं  
बिभ्रद् वास: कनककपिशं वैजयन्तीं च मालाम् ।  
रन्ध्रान् वेणोरधरसुधया पूरयन्गोपवृन्दै-  
र्वृन्दारण्यं स्वपदरमणं प्राविशद् गीतकीर्ति: ॥

barhāpīḍaṁ naṭa-vara-vapuḥ karṇayoḥ karṇikāraṁbibhrad vāsaḥ kanaka-kapiśaṁ vaijayantīṁ ca mālāmrandhrān veṇor adhara-sudhayāpūrayan gopa-vṛndairvṛndāraṇyaṁ sva-pada-ramaṇaṁ prāviśad gīta-kīrtiḥ

2.20

हस्ताङ्घ्रिनिक्वणितकङ्कणकिङ्किणीकम्

मध्ये नितम्बम् अवलम्बितहेमसूत्रम्।

मुक्ताकलापमुकुलीकृतकाकपक्षम्

वन्दामहे व्रजचरम् वसुदेवभाग्यम्॥

hastāńghri-nikvaṇitaka ńkaṇa kińkiṇīkaṁ

madhyenitambam avalambita-hemasūtram

muktā-kalāpa-mukulīkṛta-kākapakṣaṁ

vandāmahe vrajavaraṁ vasudevabhāgyam

hastā — hands; nikvaṇitaka — feet sound; ńkaṇa — sound; kińkiṇīkaṁ — decorated with small bells; madhyenitambam — in the middle west region; avalambita — hanging; hemasūtram — were golden chain; muktā-kalāpa-mukulīkṛta — adorned with string of pearls arranged in clusters; kākapakṣaṁ — like wings of parrot; vandāmahe — we bow down; vrajavaraṁ — best among vrajavasi’s; vasudevabhāgyam — fortune of vasudeva;

***we bow down to the best among the residents of Vraja, whose hand and feet are adorned with anklets and small bells that chime melodiously as he walks. A golden chain gracefully hangs at his waist, and a string of pearls encircles him, resembling a parrot in flight from the front. He is the very embodiment of Vasudeva’s good fortune.***

2.21

बृन्दावनद्रुमतलेषु गवाम् गणेषु

वेदावसानसमयेषु च दृश्यते यत्।

तद् वेणुनादनपरम् शिखिपिङ्चचूडम्

ब्रह्म स्मरामि कमलेक्षणम् अभ्रनीलम्॥

bṛndāvana-druma-taleṣu gavāṁ gaṇeṣu

vedāvasāna-samayeṣu ca dṛśyate yat

tadveṇu-nādanaparaṁ śikhipiñchacūḍaṁ

brahma-smarāmi kamalekṣaṇ amabhranīlam

bṛndāvana — Vrindavan; druma — trees; taleṣu — place; gavāṁ — cows; gaṇeṣu — herds; vedāvasāna — of vadas; samayeṣu — conclusions; ca — and; dṛśyate — looks; tadveṇu — that venu; nādanaparaṁ —sound above everything; śikhipiñchacūḍaṁ — peacock feather as crest jewel; brahma — Lord Brahma; smarāmi —chants; kamalekṣaṇ — lotus like eyes; amabhranīlam — newly formed blue cloud

***Beneath the trees of Vrindavan, he tends to the herds of cows, the very conclusion of Vedic knowledge manifest. The flute he plays emits the supreme sound, a divine melody blessing all the universes. Adorned with a peacock feather as his crest jewel, even Lord brahma chants his name, recalling the lotus-like eyes and the complexion of a freshly formed blue cloud.***

***Brahma sing stuti called*** [***Brahma Samhita***](https://vedabase.io/en/library/bs/5/) ***where he open’s his heart.***

2.22

व्यत्यस्तपादम् अवतंसितबर्हिबर्हम्

साचीकृतानननिवेशितवेणुरन्ध्रम्।

तेजः परम् परमकारुणिकम् पुरस्तात्

प्राणप्रयाणसमये मम सन्निधत्ताम्॥

Vyatyastapāda mavataṁsita-barhibarhaṁ

sācīkṛtānana-niveśitaveṇu-randhram

tejaḥ paraṁ paramakāruṇikaṁ purastāt

prāṇaprayāṇ asamaye mama sannidhattām

vyatyasta — cross-legged; pāda — lotus feet; mavataṁsita — crown; barhibarhaṁ — peacock feather; sācīkṛtānana — bent slightly and angle according to flute align his mouth; niveśitaveṇu — placed flute; randhram — holes; tejaḥ — very fast; paraṁ — supreme harmony; paramakāruṇikaṁ — extremely compassionate; purastāt — filing air in flute; prāṇaprayāṇ — life air living; asamaye — time; mama — my; sannidhattām — he will be come to me

***In the final breath, as the life force prepares to depart this body, adorned with lotus feet gracefully crossed, crowned with peacock feathers, the divine being gently tilts their face, placing the chin upon the left shoulder. With an aura of sublime compassion, the flute is tenderly raised to divine lips, and with glorious mastery, the celestial holes breathe forth an air that resonates with profound and ineffable harmony***

2.23

घोषप्रघोषशमनाय मथोगुणेन

मध्ये बबन्ध जननी नवनीतचोरम्।

तद्बन्धनम् त्रिजगताम् उदराश्रयाणाम्

आक्रोशकारणम् अहो नितराम् बभूव॥

ghoṣapraghoṣaśamanāya mathoguṇena

madhye babandha jananī navanītacoram

tadbandhanaṁ trijagatām-udarāśrayāńā-

mākrośakāraṇa maho nitarāṁ babhūva

ghoṣa — gopis; praghoṣa — anger; śamanāya — pacifying; mathoguṇena — rope made by jute; madhye — waist; babandha — bound; jananī — mother; navanītacoram — butter thief; tadbandhanaṁ — that binding; trijagatām — three worlds; udarāśrayāńā — take refuge of your womb; mākrośakāraṇa — causing crying; maho — lord; nitarāṁ —wholly; babhūva — happened;

***Mother, to pacify the constant complaints from the gopis about the butter thief by Kṛṣṇa, bound him with a rope to a mortar. When she angrily tied the rope around the belly of Damodara, the entire universe, seeking refuge in the womb, experienced continuous suffocation.***

2.24

शैवा वयम् न खलु तत्र विचारणीयम्

पङ्चाक्षरीजपपरा नितराम् तथापि।

चेतो अस्मदीयम् अतसीकुसुमावभासम्

स्मेराननम् स्मरति गोपवधूकिशोरम्॥

śaivā vayaṁ na khalu tatra vicāraṇīyaṁ

pañcākṣarījapaparā nitarāṁ tathāpi

ceto madīya-matasīkusumāvabhāsaṁ

smerānanaṁ smarati gopavadhūkiśoram

śaivā — devotes of lord shiva; vayaṁ — we; na — not; khalu — indeed; tatra — there; vicāraṇīyaṁ — to be deliberated about; pañcākṣarījapaparā — five- syllable mantra of lord shiva; nitarāṁ — always; tathāpi — even then; ceto — heart; madīya — mine; matasīkusumā — Atasi flower; avabhāsaṁ — light; smerānanaṁ — smiling face; smarati — remembers; gopavadhūkiśoram — the lover of the milkmaids

***Bilvamangala was devotee of Lord shiva initiated into the pañcākṣarī mantra, despite his dedication to Lord shiva, whenever he recites the five- syllable mantra, a radiant and delicately smiling face, reminiscent of lover of milkmaids, appears in his heart, resembling the illuminating glow of the ātasi flower.***

2.25

राधा पुनातु जगत् अच्युत दत्त चित्ता

मन्थानम् आकलयती दधि रिक्त पात्रे

तस्याः स्तन स्तबक चङ्चल लोल दृष्टिः –

देवः अपि दोहन धिया वृषभम् निरुन्धन्

rādhā punātu jaga dacyuta datta cittā

manthāna-mākalayatī dadh-irikta-pātre

tasyāḥ stanastabaka-cañcala-loladṛṣṭi-

rdevo ‘pi dohanadhiyā vṛṣabhaṁ nirundhan

rādhā — Radha rani; punātu — pure; jaga — world; dacyuta — who never falls; datta — giver; cittā — mind; manthāna — churning; mākalayatī — mixing; dadh-irikta-pātre — empty curd pot; tasyāḥ — her; stanastabaka — flower like breast; cañcala — restless; loladṛṣṭi — desire filled in eyes; devo ‘pi — even God; dohanadhiyā — milking; vṛṣabhaṁ — ox; nirundhan — hindering;

***Radha rani, lost in thought of Acyuta, she is engaged in churning an empty pot of curd for butter. While Kṛṣṇa fills his eyes with her divine presence. He way tying ox for milking.***

2.26

गोधूलिधूसरितकोमलकुन्तलाग्रम्

गोवर्धनोद्धरणकेलीकृतप्रयासम्।

गोपीजनस्य कुचकुम्कुममुद्रिताङ्गम्

गोविन्दमिन्दुवदनम् शरणम् भजामः॥

godhūli-dhūsarita-komalaku ntalāgraṁ

govardhano-ddharaṇa-kelikṛta-prayāsam

gopījanasya kuca-kuńkuma-mudritāńgaṁ

govindam-induvadanaṁ śaraṇaṁ bhajāmah

godhūli — dust raised by cow hoof; dhūsarita — covered; komalaku — soft hairs; ntalāgraṁ — covered tips; govardhano — Govardhan hill; addharaṇa — lifting; kelikṛta — played; prayāsam — effort; gopījanasya — of the gopis; kuca — bosom; kuńkuma — saffron; mudritāńgaṁ — marked body; govindam— Govinda; induvadanaṁ — moon like faced; śaraṇaṁ — refuge; bhajāmah — we worship

***We adore Govinda, whose hair tips are adorned with the dust stirred by hoofs of cows. He playfully lifted Govardhan hill, as if engaged in a divine game. Embracing the gopis, he anoints their bodies with saffron powder. His face, resembling the moon, is our ultimate refuge. I surrender myself to him***

2.27

यद्रोमरन्ध्रपरिपूर्तिविधावदक्षा

वाराहजन्मनि बभूवुरमी समुद्राः।

तम् नाम नाथम् अरविन्ददृशम् यशोदा

पाणिद्वयान्तरजलैः स्नपयाम् बभूव॥

Yadromarandhra-paripūrti vidhā vadakṣā

vārāhajanmani babhūvuramī samudrāḥ

taṁ nāma nātha maravindadṛśaṁ yaśodā

pāṇidvayāntara jalaiḥ snapayāṁ babhūva

Yadroma — which hairs; randhra — gaps between; paripūrti — filled; vidhā — duty; vadakṣā —failed; vārāhajanmani — in the incarnation as Varaha; babhūvuramī — became these; samudrāḥ — oceans; taṁ — him; nāma — named; nātha — Lord; maravindadṛśaṁ — like lotus eyes; yaśodā — mother Yashoda; pāṇidvayāntara — between two hands; jalaiḥ — with water; snapayāṁ — bathed; babhūva — became

***In the incarnation of Varaha, the gaps between whose hairs were not filled by the entire oceans of the Earth, that Lord become, with lotus-like eyes and hand filled with water, bathed while resting on the lap of mother Yashoda***

2.28

वरमिममुपदेशमाद्रियध्वम् निगमवनेषु नितान्तचारखिन्नाः।

विचिनुत भवनेषु वल्लवीनामुपनिषदर्थमुलूखलेनिबद्धम्॥

Vara mima mupadeśa mādriyadhvaṁ

nigamavaneṣu nitā ntacāra-khinnaḥ

vicinuta bhavaneṣu vallavīnā-

mupaniṣada-rtham-ulūkhale nibaddham

Vara — boon; mima — this; mupadeśa — instruction; mādriyadhvaṁ — fallows; nigama — vadas; vaneṣu — in forests; nitā — extremely; ntacāra — walk; khinnaḥ — exhosted; vicinuta — search; bhavaneṣu — in the house; vallavīnā — of the gopis; mupaniṣada — upanisad; rtham — meaning; ulūkhale — in the mortar; nibaddham — bound;

***In the forest many yogis diligently walk in pursuit of vedic knowledge, unaware that this boon is intricately bound to a mortar in the home by a gopi.***

2.29

देवकीतनयपूजनपूतः पूतनारिचरणोदकधौतः।

द्यहम् स्मृतधनङ्जयसूतःकिम् करिष्यति स मे यमदूतः॥

devakītanaya-pūjanapūtaḥ

pūtanāri-caraṇ odakadhautaḥ

yadyahaṁ smṛta-dhanañjayasūtaḥ

kiṁ kariṣyati sa me yamadūtaḥ

devakītanaya — son of Devaki; pūjanapūtaḥ — purified by worship; pūtanāri — killer of putana; caraṇ — lotus feet; odaka — water; dhautaḥ — cleansed; yadyahaṁ — if I; smṛta — remember; dhanañjayasūtaḥ — arjuna’s chariot driver; kiṁ — what; kariṣyati — will do to you; sa — that; yamadūtaḥ — messengers of Yama

**If I worship son of Devaki, cleanse the lotus feet of pūtanāri, and remember Arjuna’s chariot driver, what will that messengers of Yamaraja do to me?**

2.30

भासताम् भवभयैकभेषजम् मानसे मम मुहुर् मुहुर् मुहुः।

गोपवेषम् उपसेदुषः स्वयम् यापि कापि रमणीयता विभोः॥

bhāsatāṁ bhavabhayaikabheṣajaṁ

mānase mama muhurmuhurmuhuḥ

gopaveṣa-mupaseduṣas svayaṁ

yāpi kāpi ramaṇīyatā vibhoh

bhāsatāṁ — glowing; bhavabhayaikabheṣajaṁ — remedy for the fear of maya; mānase — O mind; mama — mine; muhurmuhurmuhuḥ — again and again and again; gopaveṣa — in the artier of cowherd; mupaseduṣas— approaching; svayaṁ — oneself; yāpi kāpi — in whatever way; ramaṇīyatā — attractiveness; vibhoh — of the Lord

***He is the only sole remedy for Maya, O mind Again and again and again, in whatever way, indulge in the Lord who adorns the guise of a cowherd boy***

2.31

कर्णलम्बितकदम्बमङ्जरी केसरारुणकपोलमण्डलम्।

निर्मलम् निगमवागगोचरम् नीलिमानम् अवलोकयामहे॥

karṇa-lambita-kadamba-mañjarī -

kesarāruṇa-kapola-maṇḍalam

nirmalaṁ nigama-vāgagocaraṁ

nīlamāna-mavalokayāmahe

karṇa — ears; lambita — hanging; kadamba — Kadamba flowers; mañjarī — cluster; kesarāruṇa — saffron color; kapola — cheek; maṇḍalam — adorned; nirmalaṁ — spotless; nigama — vadas; vāgagocaraṁ — speaks contexts; nīlamāna — blue gem; mavalokayāmahe — we see

***we see clusters of Kadamba flowers hanging on his ears, playing on his saffron coloured cheeks when he turns a side, he speaks pleasant concepts of Vadas, and he looks like a blue gem.***

2.32

साचिसङ्चलितलोचनोत्पलम् सामिकुट्मलितकोमलाधरम्।

वेगवल्गितकराङ्गुलिमुखम् वेणुनादरसिकम् भजामहे॥

sāci sañcalitalocanotpalaṁ

sāmikuṭmalitakomalādharam

vegavalgitakarāńgulī mukhaṁ

veṇunādarasikaṁ bhajāmahe

sāci — beautiful; sañcalita — moving; locano — eyes; tpalaṁ — lotus; sāmi — near; kuṭmalita — situated; komalādharam — soft lips; vega — rapidly; valgita — moving to and fro; karāńgul — fingers; mukhaṁ — face; veṇunda — flute vibration; rasikaṁ — full in the knowledge of mellows; bhajāmahe — I worship

***He is moving eyes very elegantly, near them, on tender lips, place a flute, full in mellows, vibrating his flute by moving fingers to and fro rapidly. I pray to him.***

2.33

स्यन्दने गरुडमण्डितध्वजे कुण्डिनेशतनयाधिरोपिता।

केनचिन्नवतमालपल्लवश्यामलेन पुरुषेण नीयते॥

syandane garuḍamaṇḍitadhvaje

kuṇḍineśatanayādhiropitā

kenacinnavatamālapallava-

śyāmalena puruṣeṇa nīyate

syandane — war-chariot; garuḍa — garuda; maṇḍita — decorated; dhvaje — flag; kuṇḍineśa — king of city kundi; śatanayā — daughter; ādhiropitā — raised; ādhiro — climbed; pitā — sited; kenaci — looks; navatamaāla — tender tamala leaf; śyāmalena — black coloured; puruṣeṇa — person; nīyate — is carried

***A Person of dark complexion, resembling tender tamala leaves, came like lion and took hand of Rukmini devi daughter of Bishmaka, make him sited in his war-chariot with flag of garuda on his top.***

2.34

मा यात पन्थाः पथि भीमरथ्याः दिगम्बर कोऽपि तमालनीलः।

विन्यस्त हस्तोऽपि नितम्बबिम्बे धूर्त समाकर्षति चित्तवित्तम्॥

māyāta pānthāḥ pathi bhīmarathyā

digambaraḥ ko ‘pi tamālanīlaḥ

vinyastahasto ‘pi nitambabimbe

dhūrtassamākarṣati cittavittam

māyāta — intelligent; pānthāḥ — passerby; pathi — path; bhīmarathyā — very Fastly on chariots; digambaraḥ — nude; ko ‘pi — one; tamālanīlaḥ — blue complexion like tamala leaves; vinyast — put; ahasto — hands; pi — wicked man; nitambabimbe — bimba like round hips; dhūrtas — cunning; samākarṣati — attracts; cittavittam — mind;

***One day mother Yashoda took baby Kṛṣṇa to bath in Yamuna River, there Kṛṣṇa was nude ready to bath playing with his mother, few gopis saw it and in enchantment they say while returning homes they are says***

***O intelligent travelers, please avoid this path, a boy in bluish black complexion standing nude with hands backside his charm captivating and bright. He will steal your mind bewitch you.***

2.35

अङ्गनाम् अङ्गनाम् अन्तरा माधवो

माधवम् माधवम् चान्तरेणाङ्गना।

इत्थमाकल्पिते मण्डले मध्यगः

सङ्जगौ वेणुना देवकीनन्दनः॥

ańganāmańganāmantare mādhavo

mādhavaṁ mādhava cāntareṇāńganā

ithamākalpite maṇḍale madhyagaḥ

sañjagau veṇunā devakīnandanaḥ

ańganā — for each Gopi; ańganā — every part; āmantare — between; mādhavo — Kṛṣṇa; mādhavaṁ mantra — Sri Kṛṣṇa mantra; cāntareṇāńganā — within the circle of gopis; itham —this way; ākalpite — manifested; maṇḍale — circle; madhyagaḥ — centre; sañjagau — played; veṇunā — flute; devakīnandanaḥ — son of Devaki;

***Between each gopi, mādhava. Between mādhava and mādhava, a gopi all in a circle. At centre of the circle, in a tribhanga bent form, the son of Devaki is playing the flute very well.***

***Śrīla Viśvanātha Cakravartī Ṭhākura points out that the gopīs, maddened by love, were unable to understand that Śrī Kṛṣṇa had expanded Himself so He could personally dance with each of theṁ Each gopī saw one manifestation of Kṛṣṇa. The demigods and their wives, however, could see all His different manifestations as they watched the dance from their airplanes, and thus they were completely astonished.***

2.36

केकिकेकादृतानेकपङ्करुहा लीनहंसावलीहृद्यता हृद्यता।

कंसवंशाटवीदाहदावानलः सङ्जगौ वेणुना देवकीनन्दनः॥

kekikekādṛtānekapańkeruhā -

līnahaṁsāvalīhṛdyatā hṛdyatā

kaṁsavaṁśāṭavīdāhadāvānalaḥ

sañjagau veṇunā devakīnandanaḥ

kekikekā — peacock singing; ādṛtā — contained; āneka — lots of; pańkeruhā — from lotuses; ālīna — came to close; haṁsā — swans; hṛdyatā — happiness; hṛdyatā — happiness; kaṁsavaṁśā — lineage of Kamsa; āṭavī — forest; dāha — burning; dāvānalaḥ — forest fire; sañjagau — plays well; veṇunā — flute; devakīnandanaḥ — son of Devaki;

***Up on seeing Kṛṣṇa’s blue complexion, all peacock’s approach and encircle him, dancing and singing. Thet melodic tunes of the peacock’s make the swans think that it’s raining, and they come out and witness the dark Lord, feeling immense happiness. He is the forest fire in the lineage of kamsa, that Kṛṣṇa plays flute very well***

2.37

क्वापि वीणाभिराराविणाकम्पितः

क्वापि वीणाभिराकिङ्किणी नर्तितः।

क्वापि वीणाभिरामान्तरम् गापितः

सङ्जगौ वेणुना देवकीनन्दनः॥

kvāpi vīṇābhirārāviṇā kampitaḥ

kvāpi vīṇābhirākińkiṇī nartitaḥ

kvāpi vīṇābhirāmantaraṁ gāpitaḥ

sañjagau veṇunā devakīnandanah

kvāpi — one place; vīṇābhirārāviṇā — vina tunes; kampitaḥ — vibrating; kvāpi — one pace; vīṇābhirā — according to vina tune; kińkiṇī — tinkling anklet bell; nartitaḥ — dancing; kvāpi — one pace; vīṇābhirā — according to vina tune; āmantaraṁ —soddenly; gāpitaḥ — singing; sañjagau — plays well; veṇunā — flute; devakīnandanaḥ — son of Devaki

***At one place he resonated delicate tunes from his vina, aligning with that celestial raga. One place he danced to the rhythmic jingle of his anklet bells, synchronized with the ragas. In another place he composed verses harmonizing with melodic flow of the vina ragas. That son of Devaki plays flute very well***

2.38

चारुचन्द्रावलीलोचनैश्चुम्बितो गोपगोवृन्दगोपालिकावल्लभः।

वल्लवीवृन्दवृन्दारकः कामुकः सङ्जगौ वेणुना देवकीनन्दनः॥

Cārucandrāvalīlocanaiścumbito

gopagobṛndagopālikāvallabhaḥ

vallavībṛndabṛndārakaḥ kāmukaḥ

sañjagau veṇunā devakīnandanah

Cāru — pretty; candrā — sliver; āvalī — gopis; locanai — eyes; ścumbito — kissed; gopa — cowherd boys; gobṛnda —cow herds; gopālikā — cowherd girls; āvallabhaḥ — beloved; vallavībṛnda — groups of gopis; bṛndārakaḥ — God to them; kāmukaḥ — there desire; sañjagau — plays well; veṇunā — flute; devakīnandanaḥ — son of Devaki

***In the gaze of all gopis, he is kissed by their eyes; cherished by the cowherd boys, adored by the cowherds and cowherd girls. A divine boon to all the gopis, he is the embodiment of love and devotion in the heart of Vrindavan. That son of Devaki plays flute very well.***

2.39

मौलिमालामिलन्मत्तभृङ्गीलता

भीतभीतप्रियाविभ्रमालिङ्गितः।

स्रस्तगोपीकुचाभोगसम्मेलितः

सङ्जगौ वेणुना देवकीनन्दनः॥

maulimālāmilanmattabhṛńgīlatā

bhītabhītapriyāvibhramālińgitaḥ

srastagopīkucābhogasammelitaḥ

sañjagau veṇunā devakīnandanaḥ

mauli — crown; mālā — garland; milanmatta — meet intoxicated; bhṛńgīlatā — bee; bhīta — fearful; bhīta — fearful; priyā — beloved; vibhramā — joy fully; ālińgitaḥ — hugged; srasta — slipped off; gopī — gopi; kucābhoga — upper garments slip; sammelitaḥ — adorned; sañjagau — plays well; veṇunā — flute; devakīnandanaḥ — son of Devaki

***When*** ***Kṛṣṇa, adorned in a crown and a flower garland, both beautifully decorated with flowers, bumblebees buzzing around him. As gopis approach Kṛṣṇa for an embrace, the bees swiftly move away, due to that gopis upper cloth slips, that son of Devaki plays flute very well.***

2.40

चारुचामीकराभासभामाविभुः वैजयन्तीलतावासितोरःस्थलः।

नन्दबृन्दावने वाशितामध्यगःसङ्जगौ वेणुना देवकीनन्दनः॥

cāru-cāmīka-rābhāsa—bhāmā-vibhu

rvaijayantīlatāvāsitoraḥ Sthalah

nandabṛndāvane vāsitāmadhyagaḥ

sañjagau veṇunā devakīnandanaḥ

cāru — beautiful; cāmīka — gold; rābhāsa — shining; bhāmā — Rukmini devi; vibhu — Lord; rvaijayantī — the vaijayantī garland; vāsit — stay; oraḥ — chest; Sthalah — place; nanda — nanda rajas; bṛndāvane — Vrindavan; vāsitā — Gopis; madhyagaḥ — in between; sañjagau — plays well; veṇunā — flute; devakīnandanaḥ — son of Devaki.

***The Lord of beautiful gold-shining complexion, Rukmini Devi, is adorned with the Vaijayanti mala made from flowers of the forest. He resides in nanda Maharaja’s Vrindavan, surrounded by Gopis.That son of Devaki plays flute very well.***

2.41

बालिकातालिकाताललीलालया सङ्गसन्दर्शितभ्रूलताविभ्रमः।

गोपिकागीतदत्तावधानः स्वयम् सङ्जगौ वेणुना देवकीनन्दनः॥

bālikātālikātālalīlālayā-

sańga-sandarśita-bhrūlatā-vibhramaḥ

gopikāgīta-dattā-vadhāna ssvayaṁ

sañjagau veṇunā devakīnandanaḥ

bālikā — Gopis; tālikā — beats played by clapping; tālalīlālayā — the rhythm delighting; sańga — association; sandarśita — touched; bhrūlatā — brow creeper; vibhramaḥ — restlessness; gopikāgīta — gopikāgīta ([10.31.1-19](https://vedabase.io/en/library/sb/10/31/2/)); dattā — give; vadhāna — face; ssvayaṁ — himself; sañjagau — plays well; veṇunā — flute; devakīnandanaḥ — son of Devaki.

.

***In the delightful rhythm and association created by the Gopis’ clapping and dancing, Kṛṣṇa’s brow, adorned with the charm of creepers, becomes restless. As the Gopis sing their songs, expressing the depths of their devotion and longing, Kṛṣṇa, moved by their love, surrenders himself to them. that son of Devaki plays flute very well.***

2.42

पारिजातम् समुद्धृत्य राधावरः रोपयामास भामागृहस्याङ्गने।

शीतशीते बटे यामुनीये तटे सङ्जगौ वेणुना देवकीनन्दनः॥

pārijātaṁ samuddhṛtya rādhāvaro

ropayāmāsa bhāmāgṛha syāńgaṇe

śītaśīte vaṭe yāmunīye taṭe

sañjagau veṇunā devakīnandanaḥ

pārijātaṁ — pārijātaṁ flowers; samuddhṛtya — having uplifted; rādhāvaro — Radha’s lover; ropayāmāsa — rise up; bhāmāgṛha — Satyabhama’s house; syāńgaṇe — courtyard; śītaśīte — in the cold; vaṭe — under a banyan tree; yāmunīye — on the bank of the Yamuna River; taṭe — on the shore; sañjagau — plays well; veṇunā — flute; devakīnandanaḥ — son of Devaki.

***The darling of Radha, from heavenly realms of Indra, brought the Parijat plant, on which he bestowed tender care, and planted it playfully in the courtyard of Satyabhama. Under the cool caress of a banyan tree, on the Yamuna river’s shore, Kṛṣṇa nurture. that son of Devaki plays flute very well.***

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 yamarjunataru stasyāgrato vartmanī

sā ghoṣaṁ samupaiti tatparisare deśe kalindātmajā

tasyāstīra-tamālakānanatale cakraṁ gavāṁ cārayan

gopaḥ krīḍati darśayiṣyati sakhe panthānamavyāhṛtam

agre — at first; dīrghataro — long trees; yamarjunataru — Yāmala-arjuna Trees; stasyāgrato — stay in front; vartmanī — the path; sā — that; ghoṣaṁ — cowherd; samupaiti — approaches; tatparisare — that surrounding; deśe — place; kalindātmajā — Yamuna River; tasyāstīra — that river bank; tamālakānana — tamala forest; tale — shore; cakraṁ — herd’s; gavāṁ — cows; cārayan — graziing; gopaḥ — cowheard; krīḍati — playing; darśayiṣyati — can show; sakhe — friend; panthānama — way; vyāhṛtam — utterance;

***O friend on the way, initially, there stood two tall Arjuna trees. As the path advances, it leads toward the cowherd village. In the surroundings, the Yamuna River flows, and on its banks, amidst the Tamala tree forest, herds of cows graze peacefully. In that serene setting, a cowherd boy plays joyfully and, in his wisdom, can guide you on the path of liberation.***

2.44

गोधूलिधूसरितकोमलगोपवेशम्

गोपालबालकशतैर् अनुगम्यमानम्।

सायन्तने प्रतिगृहम् पशुबन्धनार्थम्

गच्छन्तम् अच्युतशिशुम् प्रणतोऽस्मि नित्यम्॥

godhūlidhūsarita komalagopaveṣaṁ

gopālabālakaśatai ranugamyamānam

sāyantane pratigṛhaṁ paśubandhanārthaṁ

gacchantam-acyutaśiśuṁ praṇato ‘smi nityam

godhūli — dust raised from cow hoofs; dhūsarita — made gray; komala — tender; gopaveṣaṁ — dressed like cowherd boy; gopālabālakaśatai — shining between cowherd boys; ranugamyamānam — fallowed by them; sāyantane — evening time; pratigṛhaṁ — every house; paśu-bandhanārthaṁ — for the purpose of tying the cattle’s; gacchantam — going; acyutaśiśuṁ — un fallen one; praṇato ‘smi — I bow down; nityam — always

***With a body covered in the dust raised by similarly coated, he emerged from the forest, shining amidst the cowherd boys, everyone following him. In the evening, Acyuta himself goes to each home, binding help to secure the tying of all the cows.***

2.45

निधिम् लावण्यानाम् निखिलजगदाश्चर्यनिलयम्

निजावासम् भासाम् निरवधिकनिःश्रेयसरसम्।

सुधाधारासारम् सुकृतपरिपाकम् मृगदृशाम्

प्रपद्ये माङ्गल्यम् प्रथमम् अधिदैवम् कृतधियाम्॥

nidhiṁ lavaṇyānāṁ Nikhila

jagadāścaryanilayaṁ

nijāvāsaṁ bhāsāṁ niravadhika-

niśśreyasarasam

sudhādhārāsāraṁ sukṛta-

paripākaṁ mṛgadṛśāṁ

prapadye māńgalyaṁ Prathama-

madhidaivaṁ kṛtadhiyām

nidhiṁ — treasure; lavaṇyānāṁ — of all beauties; Nikhila — all; jagad — of the world; āścarya — wonderful; nilayaṁ — abode; nijāvāsaṁ — real residence; bhāsāṁ — shining; niravadhika — without excess; niśśreyasarasam — essence of joy; sudhādhārāsāraṁ — nectar pot; sukṛta — good deed’s; paripākaṁ — result; mṛgadṛśāṁ — of those who seek; prapadye — I surrender; māńgalyaṁ — auspiciousness; Prathama — first; madhidaivaṁ — my god; kṛtadhiyām — pious ones

***Oh God, you are the treasure of all beauties, the wonderful abode of the entire world. You are the real residence in your shining glory, the essence of joy, a nectar pot, and the source of all good deeds***

2.46

आताम्रपाणिकमलप्रणयप्रतोदम्

आलोलहारमणिकुण्डलहेमसूत्रम्।

आविश्श्रमाम्बुकणम् अम्बुदनीलम् अव्या

दाद्यम् धनङ्जयरथाभरणम् महो नः॥

atāmrapāṇikamalapraṇayapratoda -

mālolahāra-maṇikuṇḍala-hemasūtram

āviśśramāmbukaṇa mambudanīla mavyā -

dādyaṁ dhana˜njaya-rathābharaṇaṁ maho naḥ

atāmra — slightly copper-coloured; pāṇikamala — lotus hands;

praṇaya — alluring; pratoda — long whip; mālola — swinging; hāra — necklace; maṇikuṇḍala — precious stone earrings; hemasūtram — golden sacred thread; āviś — apparently; sramāmbu — sweet; kaṇama — droplets; mambuda — clouds like; nīla — blue; mavyā — without being interrupted; dādyaṁ — protect; dhana˜njaya — arjuna’s; rathābharaṇaṁ — chariot’s ornament; maho — Lord; naḥ — us;

***Arjuna’s chariot, adorned with jewels called parthasarathi, witnesses his lotus-like hands adorned with the light copper hue, a result of the dust raised by the movements of soldiers and horses. In his hands, a long whip gracefully controls the spirited horses of his chariot. Swinging with sudden movements, his necklace gleams, accompanied by radiant earrings and a golden sacred thread. Upon his forehead, droplets of sweat resemble sweet blue clouds. Surely, he will be our protector.***

***Same context comes in Bhagavata purana (***[***SB 1.9.34***](https://vedabase.io/en/library/sb/1/9/34/)***)***

युधि तुरगरजोविधूम्रविष्वक्-  
कचलुलितश्रमवार्यलङ्‍कृतास्ये ।  
मम निशितशरैर्विभिद्यमान-  
त्वचि विलसत्कवचेऽस्तु कृष्ण आत्मा ॥

yudhi turaga-rajo-vidhūmra-viṣvak-kaca-lulita-śramavāry-alaṅkṛtāsyemama niśita-śarair vibhidyamāna-tvaci vilasat-kavace ’stu kṛṣṇa ātmā

**On the battlefield [where Śrī Kṛṣṇa attended Arjuna out of friendship], the flowing hair of Lord Kṛṣṇa turned ashen due to the dust raised by the hoofs of the horses. And because of His labor, beads of sweat wetted His face. All these decorations, intensified by the wounds dealt by my sharp arrows, were enjoyed by Him. Let my mind thus go unto Śrī Kṛṣṇa.**

2.47

नखनियमितकण्डून् पाण्डवस्यन्दनाश्वान्

अनुदिनम् अभिषिङ्चन्नङ्जलिस्थैः पयोभिः।

अवतु विततगात्रस्तोत्रनिष्ठ्यूतमौलिः

दशनविधृतरश्मि देवकीपुण्यराशिः॥

nakhaniyamitakaṇḍū npāṇḍavasyandanāśvā-

nanudina mabhiṣi˜nca nna˜njalisthaiḥ Payobhih

avatu vitatagātra stotraniṣṭyūtamauli-

rdaśanavidhṛtaraśmi rdevakīpuṇyarāśih

nakha — nails; niyamita — suppressed; kaṇḍū — itching; pāṇḍava — arjuna’s; syandanā — war-chariot; āśvā — horses; ānanudina — every day; mabhiṣi˜nca — bathe; nna˜njalisthaiḥ — with hands; Payobhih — watering; avatu — protect; vitatagātra — who have all-pervading body; Stotra —prayer; niṣṭy — the best; ūtamauli — adorned with a crown; rdaśana — with teeth; vidhṛta — holding; raśmi — whip’s; rdevakīpuṇyarāśih — Devaki good deeds result

***With teeth holding whips, suppressing nails from scratching, and pouring water with hands every day to Arjuna’s horses. Whose praise by great sages serves as a crown, he, the result of Devaki’s good deeds, may protect us.***

2.48

व्रजयुवतिसहाये यौवनोल्लासिकाये

सकलशुभविलासे कुन्दमन्दारहासे।

निवसतु मम चित्तम् तत्पदायत्तवृत्तम्

मुनिसरजितभानौ नन्दगोपालसूनौ॥

vrajayuvati-sahāye yauvanollāsikāye

sakalaśubhavilāse kundamandārahāse

nivasatu mama cittaṁ tatpadāyattavṛttaṁ

munisarasijabhānau nandagopālasūnau

vrajayuvati — vraja young girls; sahāye — with a companion; yauvan — young; ollāsi — shining; kāye — body; sakala — all; subha — auspicious; vilāse — charm; kunda — jasmine flower; mandāra — large; hāse — smile; nivasatu — abode; mama — my; cittaṁ — heart; tat — that; padā — feet; āyatta — resting on; vṛttaṁ — behavior; muni — sages; sarasija — lotus; bhānau — sun;

nandagopāla — nandagopāla; sūnau — son;

***Companion of young Vraja Gopis, with a youthfully shining body. All auspicious charm, a smile as large and white as a jasmine flower, the sun of lotus-like sages. On the lotus feet of the son of Nanda Maharaj, my mind always rests.***

2.49

अरण्यानीम् आर्द्रस्मितमधुरबिम्बाधरसुधा

सरण्या सङ्क्रान्तैः सपदि मदयन् वेणुनिनदैः।

धरण्या सानन्दोत्पुलकम् उपगूढाङ्घ्रिकमलः

शरण्यानाम् आद्यः स जयतु शरीरी मधुरिमा॥

araṇyānī mārdrasmita-madhurabimbā-dharasudhā

saraṇyā saṁkrāntaissapadi madayan veṇuninadaiḥ

dharaṇyā sānandotpulaka mupagūḍhāńghrikamalaḥ

śaraṇyānā mādya ssa jayatu śarīrī madhurimā

araṇyānī — in forest; mārdra — sweet; smita — smile; madhurabimbā — sweet red bimba fruit like; ādharasudhā — necrotic lips; saraṇyā —flows in air; saṁkrāntai — by glance; sapadi — quickly; madayan — intoxicating; veṇuninadaiḥ — vibrate his flute; dharaṇyā — on earth; sānandotpulaka — joy and thrill; mupagūḍhā — embraced; āńghri — foot; kamalaḥ — lotus; saraṇyānā — surrender; mādya— starting; ssa— he; jayatu — won’s; sarīrī — body; madhurimā — attraction;

***In the forest, with his sweet smile, on red bimba fruit-like lips, flows nectar through the flute, entranced and intoxicating. Mother earth, thrilled by embracing his lotus footprints, as he walks through the forest, surrendering to him, we win the attraction of the material body’s senses.***

2.50

विदग्धगोपलविलासिनीनाम्

सम्भोगचिह्नाङ्कितसर्वगात्रम्।

पवित्रम् आम्नायगिराम् अगम्यम्

ब्रह्म प्रपद्ये नवनीतचोरम्॥

vidagdha-gopālavilāsinīnāṁ

sambhogacihnāńkita-sarvagātram

pavitram āmnāyagirāmagamyaṁ

brahma prapadye navanītacoram

vidagdha — skilful; gopālavilāsinīnāṁ — cowherd girl’s; sambhogacihnā — love signs; sarvagātram — whole body; pavitram — pure; āmnāyagirāma — Vedic hymns; amyaṁ — possessed; brahma — the supreme reality; navanītacoram — butter thief;

***In the midst of charming girls, enveloped skilfully by the melodies of love, my entire being resonates with purity akin to Vedic mantras. Oh, Supreme Reality, the butter thief, I humbly bow down to you.***

2.51

अन्तर्गृहे कृष्णमवेक्ष्य चोरम्

बध्वा कवाटम् जननीम् गताका।

उलूखले दाम निबद्धमेनम्

तत्रापि दृष्ट्वाऽस्तिमिता बभूव॥

antargṛhe kṛṣṇa mavekṣya coraṁ

baddhvā kavāṭaṁ jananīṁ gataikā

ulūkhale dāmanibaddha menaṁ

tatrāpi dṛṣṭvā stimitā babhūva

antargṛhe — inside house; kṛṣṇa — lord kṛṣṇa; mavekṣya— to be attended to; coraṁ — steal; baddhvā — having bound; kavāṭaṁ — doors; jananīṁ — mother (one motherly gopi); gataikā — gone; ulūkhale — mortar; dāmanibaddha — tied by rope; menaṁ — in heart; tatrāpi —that too; dṛṣṭvā — seeing; stimitā — stunned; babhūva — become;

***One motherly gopi saw kṛṣṇa stealing and eating butter. Silently, she locked the door of that room and went to Mother Yashoda’s home to inform her. In courtyard of Yashoda, gopi see’s kṛṣṇa bounded to the mortar, gopi was stunned in her heart.***

2.52

रत्नस्थले जानुच्रः कुमारः सङ्क्रान्त मात्मीयमुखारविन्दम्।

आदातुकामस्तदलाभखेदा द्विलोक्य धात्री वदनम् रुरोद॥

ratnasthale jānucaraḥ kumāraḥ

sańkrānta mātmīya mukhāravindam

ādātukāma stadalābhakhedā

dvilokya dhātrīvadanaṁ ruroda

ratnasthale — place decorated by gems; jānucaraḥ — balancing on the knees; kumāraḥ — boy; sańkrānta — reflected; mātmīya — intimate; mukhāravindam — lotus face; ādātukāma — desire to know; stad — pillar/platform; alābha — touching; kheda — in sadness; dvilokya — seeing all this; dhātrīvadanaṁ — face smeared with curd; ruroda — start crying;

***Balancing on his knees, saw a lotus-like face reflected on the gems on the pillar. He tried to catch it, but his attempts proved futile. With a face smeared with butter, he began to cry.***

2.53

आनन्देन यशोदया समदनम् गोपाङ्गनाभिश्चिरम्

साशङ्कम् बलविद्विषा सुकुसुमैः सिद्धैः पृथिव्याकुलम्।

सेर्ष्यम् गोपकुमारकैः सकरुणम् पौरैर्जनैः सस्मितम्

यो दृष्टः स पुनातु नो मुररिपुः प्रोत्क्षिप्तगोवर्धनः॥

anandena yaśodayā

samadanaṁ gopāńganābhiściraṁ

sāśańkaṁ balavidviṣā

sakusumaiḥ siddhaiḥ pṛthivyākulam

serṣyaṁ gopakumārakai

ssakaruṇaṁ paurairjanaiḥ sasmitaṁ

yo dṛṣṭaḥ sa punātu no

muraripuḥ protkṣipta govardhanah

anandena — happiness; yaśodayā — mother sodayā; samadanaṁ — cupid; gopāńganābhi — cowherd girls; ābhiściraṁ — towards long-lasting; sāśańkaṁ — with doubt; balavidviṣā — indra; sakusumaiḥ — with flowers; siddhaiḥ — yogis; pṛthivyā — mother earth; ākulam — stunned; serṣyaṁ — envied; gopakumārakai — by cow herd boys; ssakaruṇaṁ — with compassion; paurairjanaiḥ — Vraja Vasi’s; sasmitaṁ — with smile; yo — who; dṛṣṭaḥ — seen; punātu — purified; sa — all; muraripuḥ— Lord murari; protkṣipta — with ease lifted; govardhanah — giri raja Govardhan;

***With joyous Mother Yashoda, glances resembling Cupid’s arrows from the cowherd girls, with scepticism from Indra, with a shower of flowers from yogis, with astonishment from Mother Earth, with jests from the cowherd boys, and with compassion and smiles from the residents of Vraja, whoever witnesses Murari lifting Govardhan Hill will be purified.***

***In the bilvamangala say’s, the cowherd boy’s express jests towards Kṛṣṇa. Sri Bilvamaṅgala describes it as sāttvik envy, reflecting the mood of devotion among the cowherd boys, known as sākā. Hence, their apparent envy is in the sāttvik mode.***

***The great sage Śrī Nāradajī said to Yudhisthira (***[***SB 7.1.31***](https://vedabase.io/en/library/sb/7/1/31/)***)***

गोप्य: कामाद्भ‍यात्कंसो द्वेषाच्चैद्यादयो नृपा: ।  
सम्बन्धाद् वृष्णय: स्‍नेहाद्यूयं भक्त्या वयं विभो ॥

gopyaḥ kāmād bhayāt kaṁsodveṣāc caidyādayo nṛpāḥsambandhād vṛṣṇayaḥ snehādyūyaṁ bhaktyā vayaṁ vibho

**My dear King Yudhiṣṭhira, the gopīs by their lusty desires, Kaṁsa by his fear, Śiśupāla and other kings by envy, the Yadus by their familial relationship with Kṛṣṇa, you Pāṇḍavas by your great affection for Kṛṣṇa, and we, the general devotees, by our devotional service, have obtained the mercy of Kṛṣṇa.**

2.54

उपासताम् आत्मविदः पुराणाः परम् पुमांसम् निहितम् गुहायाम्।

वयम् यशोदाशिशुबाललीला कथासुधासिन्धुषु लीलयामः॥

Upāsatā mātmavidaḥ purāṇāḥ

paraṁ pumāṁsaṁ nihitaṁ guhāyām

vayaṁ yaśodā´-siśu-bālalīlā-

kathāsudhāsindhuṣu līlayāmaḥ

Upāsatā — worship; mātmavidaḥ — knower of self; purāṇāḥ — ansisters; paraṁ — Supreme; pumāṁsaṁ — the man; nihitaṁ — placed; guhāyām — in heart; vayaṁ — we; yaśodā — mother yaśodā; śiśu — baby; bālalīlā — boy; katha — story; sudhāsindhuṣu — ocean of nectar; līlayāmaḥ — heart in his pastime;

***We, worshippers of the Supreme Personality of Godhead and knowers of the self, offer our praises. Our hearts immerse themselves in the playful pastimes of Mother Yasoda’s baby boy.***

2.55

विक्रेतुकामा किल गोपकन्या मुरारिपादार्पितचित्तवृत्तिः।

दध्यादिकम् मोहवशादवोच द्गोविन्द दामोदर माधवेति॥

vikretukāmā kila gopakanyā

murari-pādārpita-cittavṛttiḥ

dadhyādikaṁ moha-vaśāda-vocad

govinda dāmodara mādhaveti

vikretukāmā — want to sell; kila— indeed; gopakanyā — young gopi; murari — killer of demon mura; pādārpita — surrender to lotus feet; cittavṛttiḥ — state of mind; dadhyādikaṁ — curd etc; moha — with affection; vaśāda — dejection; vocad — spoke; govinda dāmodara mādhaveti — Lord names;

***A young gopi, with curd and butter to sell, took to the streets, yet her thoughts lingered upon the lotus feet of Murari. Instead of calling out for curd and butter, she softly sang, ‘Govinda, Damodara, Madhava.***

***Bilvamangala as written 71 verses called Govinda-Damodara-stotram***

2.56

उलूखलम् वा यमिनाम् मनो वा गोपाङ्गनानाम् कुचकुट्मलम् वा।

मुरारिनाम्नः कलभस्य नूनम् मालानमासीत् त्रयम् एव भूमौ॥

ulūkhalaṁ vā yamināṁ mano vā

gopāńganānāṁ kucakuṭmalaṁ vā

murārināmnaḥ kalabhasya nūna-

mālānamāsīt trayameva bhūmau

ulūkhalaṁ vā — a mortar; yamināṁ — muni’s; mano vā — a hearty; gopāńganānāṁ — cow herd women; kucakuṭmalaṁ vā — flower bud’s breasts; murārināmnaḥ — name of murari; kalabhasya — baby elephant; nūna — surely; mālānamāsīt — bandied; trayameva — this three; bhūmau — ground;

***Yashoda’s mortar, hearts of munis, and Gopis’s flower like breasts, are the three earthly realms where Kṛṣṇa’s named elephant bound to ground.***

2.57

करारविन्देन पदारविन्दम् मुखारविन्दे विनिवेशयन्तम्।

वटस्य पत्रस्य पुटे शयानम् बालम् मुकुन्दम् मनसा स्मरामि॥

karāravindena padāravindaṁ

mukhāravinde viniveśayantam

vaṭasya patrasya puṭe śayānaṁ

bālaṁ mukundaṁ manasā smarāmi

karāravindena — in lotus hands; padāravindaṁ — lotus feet; mukhāravinde — lotus face; viniveśayantam — place; vaṭasya — on banyan tree; patrasya — on the leaf; puṭe — the boat; sayānaṁ — lying down; bālaṁ — young boy; mukundaṁ — Lord mukundaṁ; manasā — O heart; smarāmi — remember;

***O mind, always remember the young boy Mukunda, who holds his lotus feet with lotus-like hands, places the feet’s thumb on his lotus face, and sleeps in a boat made of a banyan tree leaf, sucking it.***

2.58

शम्भो स्वागतम् आस्यताम् इत इतो वामेन पद्मोद्भव

क्रौङ्चारे कुशलम् सुखम् सुरपते वित्तेश नो दृश्यते।

इत्थम् स्वप्नगतस्य कैटभजितजितः श्रुत्वा यशोदा गिरः

किम् किम् बालक जल्पसीत्य् रचितम् थूथूकृतम् पातु वः॥

sambho svāgatam āsyatā mita

ito vāmena padmāsana

krauñcāre kuśalaṁ sukhaṁ surapate

vitteśa no dṛśyase

itthaṁ svapnagatasya kaiṭabha-

jita´sśrutvā yaśodā giraḥ

kiṁ kiṁ bālaka jalpasīti racitaṁ

dhūdhūkṛ taṁ pātu naḥ

sambho — Lord shiva; svāgatam — welcome; āsyatā — being seated; mita— here; ito vāmena — here left side; padmāsana — who set in lotus (Lord brahma); krauñcāre — killer of demon krauñca (Subrahmanya); kuśalaṁ — are you well ?; sukhaṁ —feeling well; surapate — king of demigods (lord indra); vitteśa — vitteśa city king (Kibera); no — not; dṛśyase — seen for long; itthaṁ — thus; svapnagatasya — had dream; kaiṭabhajita — the killer of the demon Kaiṭabha; sśrutvā — after hearing; yaśodā — mother yasoda; giraḥ — words; kiṁ kiṁ — what what?; bālaka — boy; jalpasīti — talking in sleep; racitaṁ — composed; dhūdhūkṛ — Indian village women normally says dhudhur; taṁ — that; pātu — protect; naḥ — us;

***O Sambho, be welcomed and seated. Brahma, come and take your place on the left. How fares the heron-like Kartikeya? Indra, all well with you? Long time unseen, Kubera, hearing this, Yashoda thinks, ‘O my Kṛṣṇa, speaking in his sleep.’ A mere child can’t discourse about demigods this way. With intense motherhood, she forms the ‘dhudhudhu’ mantra, a chant that shall protect us.***

2.59

मातः किम् यदुनाथ देहि चषकम् किम् तेन पातुम् पयः

तन्नास्त्यद्य कदास्ति वा निशि निशा का वान्धकारोदयः।

आमील्याक्षियुगम् निशाप्युपगता देहीति मातुर्मुहुर्

वक्षोज अंशुक कर्षणद्यतकरः कृष्णस्स पुष्णातु नः॥

mātaḥ kiṁ yadunātha dehi caṣakaṁ kiṁ tena pātuṁ paya-

stannāstyadya kadāstivā niśi niśā kā vāndhakārodaye

āmīlyākṣiyugaṁ niśāpyu-pagatā dehīti mātu rmuhu-

rvakṣojāṁ-śukakarṣaṇo-dyatakaraḥ kṛṣṇassa puṣṇātu nah

mātaḥ — O mother; kiṁ — what; yadunātha — Lord of yadu dynasty Kṛṣṇa; dehi — give me; caṣakaṁ — bowl; kiṁ — why; tena — bowl; pātuṁ — to have; payastannā-styadya — nectar like payasa; kadāstivā— not now; niśi — At night; niśi — At night; kā — what; vāndhakārodaye — when darkness come; āmīlyā — closing; ākṣiyugaṁ — eyes; niśāpyu-pagatā — night come; dehīti — give me; mātu — mother; rmuhu — again; rvakṣojāṁ — upper garment; sukakarṣaṇo — pulling; dyatakaraḥ — hand with urge; kṛṣṇassa — Lord kṛṣṇa; puṣṇātu — protect; nah — us;

***Kṛṣṇa: O mother.***

***Yeshoda*: what kṛṣṇa?**

***Kṛṣṇa:* Give me that bowl.**

***Yeshoda*: Why, that bowl?**

***Kṛṣṇa:* to eat nectar like payasam.**

***Yeshoda*: Not now, I will give you it to you at night.**

***Kṛṣṇa:* What does night mean, mother?**

***Yeshoda*: When everything becomes dark.**

**(kṛṣṇa close his eyes)**

***Kṛṣṇa:* Mother, is it already night? Give me bowl of payasam**

**He started pulling Yeshoda’s upper garment of saree that kṛṣṇa will protect us**

2.60

कालिन्दीपुलिनोदरेषु मुसली यावद् गतः खेलितुम्

तावत् कार्परिकपयः पिब हरे वर्धिष्यते ते शिखा।

इत्थम् बालतया प्रतारणपराः श्रुत्वा यशोदागिरः

पायान्नः स्वशिखाम् स्पृशन् प्रमुदितः क्षीरेऽर्धपीते हरिः॥

Kālindī-pulino-dareṣu musalī yāvadgataḥ khelituṁ

tāva tkārparikaṁ payaḥ piba hare vardhiṣyate te ´sikhā

itthaṁ bālatayā pratāraṇa-parāḥ ´sṛtvā ya´sodāgiraḥ

pāyānna ssva´sikhāṁ spṛ´san pramuditaḥ kṣīre-rdhapīte hariḥ

Kālindī — Yamuna River; pulino — sand bank; dareṣu — nearby; musalī — who use mace as weapon (Balarāma); yāvadgataḥ — gone while; khelituṁ — playing; tāva — you; tkārparikaṁ — take bowl; payaḥ — milk; piba — drink; hare — kṛṣṇa; vardhiṣyate — grow; te — your; sikhā — hairs; itthaṁ — thus; bālatayā — kid (kṛṣṇa); pratāraṇa — cheated; parāḥ — good; sṛtvā — hearing; ya´sodāgiraḥ — Yeshoda words; pāyānna — drinking; ssva´sikhāṁ — his hair; spṛ´san — touching; pramuditaḥ — delighted in heart; kṣīre — milk; rdhapīte — half bowl drank; hariḥ kailāso Lord kṛṣṇa;

***Balarama went to play on the sandbanks of the Yamuna. Before he came, drank a bowl of milk. Mother Yeshoda told kṛṣṇa if you drank milk, your hair would grow long, even though kṛṣṇa knew everything, he began to drink half the bowl and touched his hair to check if its hade grown. That kṛṣṇa will protect us.***

2.61

कैलासो नवनीतति क्षितिभरे प्राग्जग्धमृल्लोष्टति

क्षीरोदोऽपि निपीतदुग्धति लसत्स्मेरे प्रफुल्ले मुखे।

मात्राऽजीर्णभया दृढम्चकितया नष्टाऽस्मि दृष्टः कया

धु धु वत्सक जीव जीव चिरमित्युक्तोऽवतान्नोहरिः॥

kailāso navanītati kṣitiriyaṁ prā-gjagdha-mṛlloṣṭati

kṣīrodo’pi nipītadugdhati lasat smere praphulle mukhe

mātrā ’jīrṇadhiyā dṛḍhaṁ cakitayā naṣṭā smi dṛṣṭāḥ kayā

dhūdhū vatsaka jīva jīva ciramityukto ‘vatānno hariḥ

kailāso — kailāsa mountain; navanītati — moistened with butter; kṣitiriyaṁ — this earth; prā — already; gjagdha — eaten; mṛlloṣṭati — sand; kṣīrodo’pi — milk ocean; nipīta — drunk up; dugdhati — milk cream; lasat — appearing; smere — smiling; praphulle — blooming; mukhe — face; mātrā — mother; jīrṇadhiyā — not digested; dṛḍhaṁ — massive; cakitayā — feared; naṣṭā — damaged; smi — smiling;

dṛṣṭāḥ — seen; kayā — body; dhūdhū — dhudhu mantra; vatsaka — child; jīva jīva — live live; ciramityukto —live long; avatānno — protect; hariḥ — hare

***while mother Yashoda looked inside little kṛṣṇa mouth, she saw kailasa mountain, aside from it, the butter he had eaten and sand, the ocean of milk he had drank up. seeing blooming smile, Mothe become afraid, thus think that his stomach might have indigestion. She then chanted dhudhu mantra for a long and healthy life, believing that the mantra could protect us.***

***The Vraja saint Surdas also sang the same bhava in Vraja***

***Maiya kabahu badhegi choti?***

***kiti baar mohi doodh pivat bhayi yah ajahu hai chhoti |***

***tu jo kahati bal ki beni jyu hwaihe lambi moti ||***

***kadhat guhat nhwawat aunchhati nagin si bhui loti***

***kacho doodh pivavat pachi Pachi det na maakhan roti***

***sur shyam chirjiv dau bhaiya hari-haldhar ki joti***

2.62

किङ्चित्कुङ्चितलोचनस्य पिबतः पर्यायपीतस्तनम्

सद्यःप्रस्नुतदुग्धबिन्दुम् अपरम् हस्तेन सम्मार्जतः।

मात्रैकाङ्गुलिम् लालितस्य चुबुके स्मेराननस्याधरे

शौरे क्षीरकणान्विता निपतितादन्तद्युतिः पातु नः॥

***kiñci-tkuñcita-locanasya pibataḥ paryāyapītastanaṁ***

***sadyaḥ prasnutadugdhabindumaparaṁ hastena sammārjataḥ mātraikā-ńgulilālitasya cubuke smear-nanasyā-dhare***

***´saureḥ kṣīṇakaṇānvitā nipatitā dantadyutiḥ pātu naḥ***

kiñci — little; tkuñcita — extended/opened; locanasya — eyes; pibataḥ — drink’s; paryāy — fully; pīta — drink; stanaṁ — breast; sadyaḥ — then; prasnuta — milk flows in mother love; dugdhabindum — milk drops; aparaṁ — another; hastena — breast; sammārjataḥ — rubbing; mātraikā — mother (Yeshoda); ańgulilālitasya — with finger; cubuke — chin; smear — smiling; nanasyā — of face; adhare — lips; saureḥ — sri kṛṣṇa; kṣīṇakaṇānvitā — with small milk droplets; nipatitā — into; dantadyutiḥ — light coming from teeth; pātu — protect; naḥ — us

***kṛṣṇa opened his eyes a little and drank milk from mother Yashoda’s breast. From other breast milk droplets come with exotic mother love. With fingers mother Yeshoda pull chin slightly inside small milk droplets and now teeth’s as shining like moon, that shine will protect us;***

2.63

उत्तुङ्गस्तनमण्डलोपरिलसत्प्रालम्बमुक्तामणे

रन्तर्बिम्बितम् इन्द्रनीलनिकरच्छायानुकारिद्युतेः।

लज्जाव्याजम् उपेत्य नम्रवदना स्पष्टम् मुरारेर् वपुः

पश्यन्ती मुदिता मुदेऽस्तु भवताम् लक्ष्मीर्विवाहोत्सवे॥

uttuńga stanamaṇḍalopari-lasatprālambamuktāmaṇe

rantarbimbita mindranīla-nikara-cchāyānukāridyuteḥ

lajjāvyāja mupetya namravadanā spaṣṭaṁ murāre rvapuḥ

pa´syantī muditā mudo ‘stu bhavatāṁ lakṣmīrvivāhotsave

uttuńga — long; stanamaṇḍalo — chest; opari — surface; lasat — shine; prālamba — hanging from neck to chest; muktāmaṇe — pearls necklace; rantarbimbita — core shining of; mindranīla — indranila gem; nikara — cluster; cchāyā— shadow; nukāridyuteḥ — imitate your complexion; lajjāvyāja — in disguise of shy; mupetya — having approached; namravadanā — sunk face; spaṣṭaṁ — vividly; murāre — killer of murā demon; rvapuḥ — body; pa´syantī — seeing; muditā — delighted; mudo ‘stu — for sake of happiness; bhavatāṁ — yours; lakṣmī — mother Rukmini; rvivāhotsave — in wedding

***In wedding, Mother Rukmini, filled with shy delight, rise head catch a glimpse of Kṛṣṇa. As her eyes move downward, she saws behold a vast chest adorned with a swinging pearl necklace, the source of a radiant indranilamani. Kṛṣṇa also lowers his head with a shy glance, when transcendental love blossoms within my heart***.

2.64

कृष्णेनाऽम्ब गतेन रन्तुमधुना मृद्भक्षिता स्वेच्छया

तथ्यम् कृष्ण क एवमाह मुसली मिथ्याम्ब पश्याननम्।

व्यादेहीति विदारिते शिशुमुखे दृष्ट्वा समस्तम् जगन्

माता यस्य जगाम विस्मयपदम् पायात्स नः केशवः॥

kṛṣṇenāmba gatena rantum adhunā mṛdbhakṣitā svecchayā

tathyaṁ kṛṣṇa ka eva māha musalī mithyāmba pa´syānanam

vyādehīti vidārite ´si´sumukhe dṛṣṭvā samastaṁ jaga-

nmātā yasya jagāma vismayapadaṁ pāyātsa naḥ ke´savaḥ

kṛṣṇenāmba — kṛṣṇa’s mother; gatena — gone; rantum — for playing; adhunā —now; mṛdbhakṣitā — eaten mud; svecchayā — sitting alone; tathyaṁ — truth; kṛṣṇa — Lord kṛṣṇa; ka — who; eva — like this; māha — said; musalī — Balarama; mithyāmba — lying mother; pa´syā — see; ānanam — my face; vyādehīti — O open it; vidārite — opened mouth; si´sumukhe — child face; dṛṣṭvā — seen; samastaṁ — whole; jaga — worlds; nmātā — mother; yasya — whose; jagāma — stunned; vismayapadaṁ — got into amazement; pāyātsa — protect; naḥ — us; ke´savaḥ — one with long hairs (kṛṣṇa)

***Balaram went and told Mother Yashoda, ‘Mother, Kṛṣṇa is eating mud sitting alone. Come quickly.’ Mother Yashoda went and asked Kṛṣṇa. He replied, ‘No, Mother, everyone is lying. Check my mouth.’ Mother Yashoda said, ‘Open it,’ and upon seeing inside, she was stunned in amazement that Kesava would protect us.***

2.65

स्वातीसपत्नी किल तारकाणाम् मुक्ताफलानाम् जननीति रोषात्।

सा रोहिणी नीलम् असूत रत्नम् कृतास्पदम् गोपवधूकुचेषु॥

svātī sapatnī kila tārakāṇāṁ

muktāphalānāṁ jananīti roṣāt

sā rohiṇī nīlamasūta ratnaṁ

kṛtāspadaṁ gopavadhūkuce ṣu

svātī — name of star; sapatnī — another wife; kila — certainly; tārakāṇāṁ — whole stars; muktāphalānāṁ — pearls; jananīti — mother; sā — with; rohiṇī — rohiṇī; nīlamasūta — blue complexion; ratnaṁ — gem; kṛtāspadaṁ — aquaried perfect place; gopavadhūkuce ṣu — cow heard girls;

***star wives of moon svātī and rohiṇī are the prominent ones, where star svātī is celebrated as the motherly star of highly prized pearls, for the bivalve shell of mother-pearl readily conceives with the advent of new shower in the period of her co-wife’s celebrit, stars rohiṇī to become motherly star to most precious sapphitine jewel, which acquired a perfect placement on the most umcommon bosoms of milkmaid of vraja***

2.66

नृत्यन्तम् अत्यन्तविलोकनीयम् कृष्णम् मणिस्तम्भगतम् मृगाक्षी।

निरीक्ष्य साक्षादिव कृष्णम् अग्रे द्विधा वितेने नवनीतम् एकम्॥

nṛtyanta matyanta vilokanīyaṁ

kṛṣṇaṁ maṇi-stambha-gataṁ mṛgākṣī

nirīkṣya sākṣādiva kṛṣṇamagre

dvidhā vitene navanītamekam

nṛtyanta — dancing; matyanta — extremely; vilokanīyaṁ — worth to be looked at; kṛṣṇaṁ — kṛṣṇa; maṇi-stambha-gataṁ — standing like pillar; mṛgākṣī — dear like eyes; nirīkṣya — seeing; sākṣādiva — directly as it is; kṛṣṇam-agre — in front of kṛṣṇa; dvidhā — two halves; vitene — split; navanītamekam — one butter chunk;

***Mother Yashoda witnessed the extraordinarily beautiful dance of Baby Kṛṣṇa, along with his reflection near the gem-embraced pillar. Overflowing with maternal love, she took a chunk of butter in her hand. With tender affection, she split the butter into two halves and began offering them to both Kṛṣṇa and his enchanting reflection.***

2.67

वत्स जागृहि विभातम् आगतम् जीव कृष्ण शरदाम् शतम् शतम्।

इत्युदीर्य सुचिरम् यशोदया दृश्यमानवदनम् भजामहे॥

vatsa jāgṛhi vibhāta māgataṁ

jīva kṛṣṇa śaradāṁ śataṁ śatam

ityudīrya suciraṁ yaśodayā

dṛśyamānavadanaṁ bhajāmahe

vatsa — O child; jāgṛhi — Please woke up; vibhāta — morning; māgataṁ — came; jīva — live; kṛṣṇa — kṛṣṇa; śaradāṁ — years; śataṁ śatam — hundreds and hundred’s; ityudīrya — said like; suciraṁ — for very long time; yaśodayā — mother yaśodayā; dṛśyamā — seeing; navadanaṁ — lotus face; bhajāmahe — we worship

***O dear child, awaken! The sun has already graced us. May you live for hundreds and hundreds of years. As she forgets all else, beholding the lotus face of Baby Kṛṣṇa, we offer our worship unto him.***

2.68

ओष्ठम् जिघ्रन् शिशुर् इति धिया चुम्बितो वल्लवीभिः

कण्ठम् गृह्णन्नरुणितपदम् गाढमालिङ्गिताङ्गः।

दोष्णा लज्जास्पदम् अभिमृशन्नङ्कमारोपितात्मा

धूर्तस्वामी हरतु दुरितम् दूरतो बालकृष्णः॥

oṣṭhaṁ-jighran śiśuriti dhiyā cumbito vallavībhiḥ

kaṇṭhaṁ gṛhṇa nnaruṇitapadaṁ gāḍha mālińgitāńgaḥ

doṣṇā lajjāpada mabhimṛśa nnańka māropitātmā

dhūrtasvāmī haratu duritaṁ dūrato bālakṛṣṇaḥ

oṣṭhaṁ — lips; jighran — smiling; śiśuriti — this child; dhiyā — mind; cumbito — kissed; vallavībhiḥ — gopi’s; kaṇṭhaṁ — neck; gṛhṇa — grasp; nnaruṇitapadaṁ — become red; gāḍha — firmly; mālińgitāńgaḥ — huge gopi’s body; doṣṇā — with hands; lajjāpada — whole body; mabhimṛśa — touching; nnańka —laps; māropitātmā —placed; dhūrtasvāmī — cunning; haratu — may he remove; duritaṁ — misfortune; dūrato — gown away; bālakṛṣṇaḥ — baby Kṛṣṇa;

***In their hearts, the Gopis yearned for the child to kiss Kṛṣṇa’s smiling face. Yet, he held them with his neck firmly, and their faces blushed. With his hands, he touched their entire beings. May that cunning young Kṛṣṇa take away our misfortunes.***

2.69

एते लक्ष्मणजानकीविरहितम् माम् खेदयन्त्यम्बुदा

मर्माणीव च घट्टयन्त्यलम् अमी क्रूराः कदम्बानिलाः।

इत्थम् व्याहृत पूर्वजन्मचरितम् यो राधया वीक्षितः

सेर्ष्यम् शङ्कितया स नः सुखयतु स्वप्नायमानो हरिः॥

ete lakṣmaṇa jānakīvirahitaṁ māṁ khedayaty ambudā

marmāṇīva ca ghaṭṭayanty alamamī krūraḥ kadambānilāḥ

ittha vyāhṛta-pūrva-janma-caritaṁ yo rādhayā vīkṣitaḥ

serṣyaṁ śańkitayā sa na ssukhayatu svapnāyamāno hariḥ

ete — this; lakṣmaṇa — lakṣmaṇa; jānakī — mother sita; virahitaṁ — separated; māṁ — my; khedayaty — tormenting; ambudā — clouds; marmāṇīva — vulnerable point; ca — and; ghaṭṭaya — like this ever; alamamī — more; krūraḥ —cruel; kadambānilāḥ — wind of this Kadamba tree; ittha — thus; vyāhṛta — uttered; pūrva — past; janma-caritaṁ — life story; yo — who; rādhayā — radha rani; vīkṣitaḥ — seen; serṣyaṁ — jealously; śańkitayā — doubtfully; sa — she; na — us; ssukhayatu — make happy; svapnāyamāno — dreaming other; hariḥ — One who remove sin Lord Kṛṣṇa

***Kṛṣṇa is sleeping next to Radha and speaking in dream like, ‘O Lakshmana, with these dark clouds of separation from Sita squeezing my heart, the soft breeze from the Kadamba tree hurts my body.’ Radha Rani sees him with jealousy. This divine couple makes all of us happy***

2.70

ओष्ठम् मुङ्च हरे बिभेमि भवता पानैर्हता पूतना

कण्ठाश्लेषम् अमुम् जहीहि दलितावालिङ्गनेनार्जुनौ।

मा देहि च्छुरितम् हिरण्यकशिपुर्नीतौ नखैः पङ्चताम्

इत्थम् वारितरात्रिकेलिरवताल्लक्ष्म्योपहासाद्धरिः॥

oṣṭhaṁ muñca hare bibhemi bhavatā pānairhatā pūtanā

kaṇṭhāśleṣa mamuṁ jahīhi dalitā vālińgane nārjunau

mā dehi cchuritaṁ hiraṇyakaśipurnīto nakhaiḥ pañcatāṁ

itthaṁ vāritarātrikeli ravatā llakṣmyāpahāsā ddhariḥ

oṣṭhaṁ — lips; muñca — release; hare — Kṛṣṇa; bibhemi — be afraid of; bhavatā — yours; pānai — you drinking her milk; rhatā — killed; pūtanā — pūtanā demoness; kaṇṭhāśleṣa — embracing neck; mamuṁ — my; jahīhi — release it; dalitā — crushed; vālińgane — your huge; nārjunau —twin arjuna trees; mā dehi — don’t give; cchuritaṁ — smashed; hiraṇyakaśipu — hiraṇyakaśipu demon; rnīto — piercing; nakhaiḥ — with claws like nails; pañcatāṁ — killed; itthaṁ — like this; vāritarātrikeli — avoid night time romances; ravatā — protect; llakṣmyāpahāsā — mother Rukmini make fun; ddhariḥ — Lord Kṛṣṇa;

***In the moonlit playfulness, Mother Rukmini jestingly implored, "O Hari, let not your lips draw near, for with them, you subdued Putana, drink life from her breasts it. your firm embrace around crush towering Arjuna trees so dont embrace me. Spare my skin the imprints of your nails, the same that cleaved split Hiranyakashipu's stomach." Thus, in this whimsical repartee, may Lord Kṛṣṇa, whom Mother Rukmini playfully mocks will protect us.***

2.71

रामो नाम बभूव हुम् - तद् अबला सीतेति हुम् - ताम् पितु

र्वाचा पङ्चवटीतटे विहरतस्तस्याहरद्रावणः।

निद्रार्थम् जननी कथामिति हरेर्हुङ्कारतः शृण्वतः

सौमित्रे क्व धनुर् धनुर् धनुर् इति व्यग्रा गिरः पान्तु वः॥

rāmonāma babhūva huṁ tadabalā sīteti huṁ tau pitu-

rvācā pañcavaṭītaṭe viharata stām āhara drāvaṇaḥ

nidrārthaṁ jananī kathāmiti hare rhuńkārataḥ śṛṇvataḥ

saumitre kva dhanurdhanurdhanuriti vyagrā giraḥ pātu naḥ

rāmo — rama; nāma — named; babhūva — one was there; huṁ — hum; tadabalā — then a woman; sīteti — names sita; huṁ — hum;

tau — both; pitu — fathers; rvācā — words; pañcavaṭītaṭe — a place on banks of Godavari River; viharata — wander through; stām — Rama’s wife; āhara — kidnap; drāvaṇaḥ — rāvaṇa; nidrārthaṁ — for sleeping; jananī — mother; kathāmiti — saying story; hare — Kṛṣṇa; rhuńkārataḥ — stop saying hum; śṛṇvataḥ — hearing; saumitre — O mother saumitri son (Lakshmana); kva — where; dhanurdhanurdhanuriti — bow bow my bow; vyagrā — become anxious; giraḥ — words; pātu — protect; naḥ — us

***As Mother Yashoda weaves a bedtime tale, gently swinging Kṛṣṇa to sleep, the young one interjects, "O man named Rama," and softly utters 'hum.' Continuing, "Rama has a wife named Sita," Kṛṣṇa responds again with 'hum.' Narrating further, they speak of wandering in Panchavati, abiding by the words of their father. However, as the story unfolds with Ravana kidnapping Sita, Kṛṣṇa abruptly stops saying 'hum.' He leaps up, stands on the bed with a sense of urgency, and exclaims, "O Saumitre, where is my bow, bow, my bow?" May those fervent words shield and protect us all.***

2.72

बालोऽपि शैलोद्धरणाग्रपाणि र्नीलोऽपि नीरन्ध्रतमप्रदीपः।

धीरोऽपि राधानयनावबद्धो जारोऽपि संसारहर कुतस् त्वम्॥

bālo ‘pi śailo-ddharaṇā-grapāṇi

rnīlo ‘pi nīrandhra-tamaḥ pradīpaḥ

dhīro ‘pi rādhānayanāvabaddho

jāro ‘pi saṁsāraharaḥ kutastvam

bālo ‘pi — even child; śailo — Govardhan; ddharaṇā — lifted; grapāṇi — little finger; rnīlo ‘pi — even blue coloured; nīrandhra — dense; tamaḥ — darknesses; pradīpaḥ — a lamp; dhīro ‘pi — even brave and powerfull; rādhā — radha’s; nayanā — eyes; āvabaddho — bounded one; jāro ‘pi — even you are secret lover of Gopi’s; saṁsāra — birth and death cycle; haraḥ — take away; kuta — where; tvam — you;

***Even as a child, you lifted Govardhana effortlessly with your little finger. Even with your bluish-black complexion, you shine as a lamp dispelling the dense darkness. Even possessing all abilities and being free from all, you are bound by the lotus eyes of Srimati Radha Rani. Even as the secret lover of the Gopi’s, you liberate us from the cycle of birth and death. Where are you?***

2.73

बालाय नीलवपुषे नवकिङ्किणीक जालाभिरामजघनाय दिगम्बराय।

शार्दूलदिव्यनखभूषणभूषिताय नन्दात्मजाय नवनीतमुषे नमस् ते॥

bālāya nīlavapuṣe navakińkiṇīka-

jālā-bhirāma-jaghanāya digambarāya

sārdūla-divya-nakhabhūṣaṇ abhūṣitāya

nandātmajāya navanītamuṣe namaste

bālāya — young boy; nīlavapuṣe — with dark blue complexion body; nava — new; kińkiṇīka — ringing bells; jālā — bunch; bhirāma — charming; jaghanāya — on his hip; digambarāya — naked; sārdūla — tiger’s; divya — heavenly; nakhabhūṣaṇ — nail ornament; nandātmajāya — son of Nanda; navanītamuṣe — butter thief; namaste — I bow you

***To the young child with a dark complexion, adorned with a new bunch of jingling bells on his waist naked, and wearing auspicious tiger nail ornaments, O butter thief, I bow to you***

2.74

पाणौ पायसभक्तम् आहितरसम् बिभ्रन् मुदा दक्षिणे

सव्ये शारदचन्द्रमण्डलनिभम् हैयङ्गवीनम् दधत्।

कण्ठे कल्पितपुण्डरीकनखमप्युद्दामदीप्तिम् वहन्

देवो दिव्यदिगम्बरो दिशतु नः सौख्यम् यशोदाशिशुः॥

pāṇau pāyasabhakt amāhitarasaṁ vibhranmudā dakṣiṇe

savye śārada-candra-maṇḍala-nibhaṁ haiyańgavīnaṁ dadhat

kaṇṭhe Kalpita-puṇḍarīkanakhama-pyuddāma-dīptiṁ vahan

devo divyadigambaro diśatu na ssaukhyaṁ yaśodāśiśuḥ

pāṇau — in hands; pāyasabhaktam — sweet rice; amāhitarasaṁ — auspicious rasa; vibhranmudā — holding with bless; dakṣiṇe — inside; savye — in left hand; śārada-candra-maṇḍala-nibhaṁ — autumn moon recembling; haiyańgavīnaṁ — butter globe; dadhat — wearing; kaṇṭhe — in neck; Kalpita — fabricated; puṇḍarīkanakhama — lion nail; pyuddāma — transcendental; dīptiṁ — light; vahan — were; devo — Lord Kṛṣṇa; divyadigambaro — adorned in divine garments; diśatu — give; na — us; ssaukhyaṁ — comfort; yaśodāśiśuḥ — on mother Yeshoda lap

***May the Lord Krishna bless us, holding a bowl of sweet rice in his right hand and a globe of butter resembling the autumn moon in his left hand, with divinely shining tiger nail ornaments adorning his neck, while enjoying on Mother Yashoda’s lap.***

2.75

किङ्किणिकिणिकिणिरभसै रङ्गणभुवि रिङ्गनैः सदाटन्तम्।

कुङ्कुणुकुणुपदयुगलम् कङ्कणकरभूषणम् हरिम् वन्दे॥

Kinkiṇi-kiṇikiṇi-rabhasai-

rańgaṇabhuvi rińgaṇaiḥ sadā ‘ṭantam

kuńkuṇuku-ṇupadayugalaṁ

kańkaṇakarabhūṣaṇaṁ hariṁ vande

Kinkiṇi — small bells; kiṇikiṇi — jingling; rabhasai — sounds; rańgaṇa — dancing; bhuvi — stage; rińgaṇaiḥ — dancer; sadā — always; aṭantam — wandering; kuńkuṇuku — kunkunkunn sound; ṇupadayugalaṁ — ankle bells; kańkaṇa — kankana sounded; karabhūṣaṇaṁ — hand bracelets; hariṁ — O lard hari; vande — I bow down to you

***Kini kinikinikini, jingling small bells ring always when you move. Ankle bells make kunukunukunu sound, and arm bracelets make kankankan sound. O Lord Hari, protect us.***

2.76

सम्बाधे सुरभीणामम्बाम् आयासयन्तम् अनुयान्तिम्।

लम्बालकम् अवलम्बेतम् बालम् तनुविलग्नजम्बालम्॥

sambādhe surabhīṇ āmambā-

māyāsaya nta manuyā-ntīm

lambā-lakamavalambe

taṁ bālaṁ tanuvilagna jambālam

sambādhe — play fully; surabhīṇ — cow’s; āmambā — mother; māyāsaya nta— restlessly chased; manuyā-ntīm — equally trying to escape; lambā — curly hair; avalambe — swinging; taṁ — him; bālaṁ — child (krishna); tanuvilagna — whole body; jambālam — smeared with mud;

***Mother Yashoda chased to catch; little Krishna tried to escape by rushing between cows. His curly hair swung on his forehead, his whole-body smear with mud, cow dung***.

2.77

अङ्चितपिङ्चापीडम् सङ्चितसौजन्यवल्लवीवलयम्।

अधरमणिनिहितवेणुम् बालम् गोपालम् अनिशम् अवलम्बे॥

añcitapiñchāpīḍaṁ vañcita-saujanyavallavīvalayam

adharamaṇi-nihitaveṇuṁ bālaṁ gopāla maniśa mavalambe

añcitapiñchāpīḍaṁ — adorned peacock feather crown; vañcita — desired; saujanya — lovely; vallavī — cow heard girls; valayam — groups; adharamaṇi — red gems like lips; nihitaveṇuṁ — place flute; bālaṁ — that child; gopāla — cow heard; maniśa — always; mavalambe — I surrendered

***Adorned with peacock feathers, desired by all Vraja cowherd girls, a flute placed on his lips adorned with red gems — O gopāla bālaṁ, to you, I always surrender.***

2.78

प्रह्लादभागधेयम् निगममहाद्रेर् गुहान्तराधेयम्।

नरहरि पदाभिधेयम् विबुधविधेयम् ममानुसन्धेयम्॥

prahlāda-bhāgadheyaṁ nigama-mahādre rguhāntar-ādheyam

naraharipadā-bhidheyaṁ vibudhavidheyaṁ ma mānusaṁdheyam

prahlāda — prahlāda’s; bhāgadheyaṁ — fate; nigama — vadas; mahādre — grate tree; rguhāntar — inside cave; ādheyam — placed; naraharipadā — by Nṛsiṁhadeva; abhidheyaṁ — named; vibudha — gods; vidheyaṁ — protector; ma — our; mānusaṁ — our humans; dheyam — goal;

***The fate of Prahlāda, the summary of all Vedas, Nṛsiṁhadeva, the protector of gods, the goals for us humans.***

2.79

संसारे किम् सारम् कंसारेश्चरणकमलपरिभजनम्।

ज्योतिः किम् अन्धकारेयदन्धकारेरनुस्मरणम्॥

saṁsāre kiṁ sāraṁ kaṁsāre ścaraṇakamala-paribhajanam

jyotiḥ kim andhakāre yadandhakāre ranusmaraṇam

saṁsāre — life; kiṁ — what; sāraṁ — essence; kaṁsāre — kamsa’s enemy; ścaraṇakamala — lotus feet; paribhajanam — worshiping; jyotiḥ — light; kim — what; andhakāre — demon andhakare enemy; ranusmaraṇam — remembering

***The essence of life is worshiping the lotus feet of Kamsa’s enemy, and light is remembering andhakāra enemy;***

2.80

कलशनवनीतचोरे कमलादृक्कुमुदचन्द्रिकापुरे।

विहरतु नन्दकुमारे चेतो मम गोपसुन्दरीजारे॥

kalaśanavanītacore kamalādṛk kumudacandrikāpūre

viharatu nandakumāre ceto mama gopasundarījāre

kalaśanavanītacore — pots of butter thief; kamalādṛk — mother Rukmini; kumuda — lotus; candrikāpūre — full moon cooling light; viharata — enjoying roaming; nandakumāre — son of nanda; ceto — mind; mama — my; gopasundarī — cow heard girls; ījāre — secrete lover

***O mind, always think about that secret lover of the gopis, the thief of butter pots, the lotus that blooms under the moon-like eyes of Rukmini, and the son of Nanda Maharaja.***

2.81

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 पुष्णातु नः॥

kastvaṁ bāla balānujaḥ kimihate manmandirā-śańkayā

yuktaṁ tannavanītapātravivare hastaṁ kimarthaṁ nyaseḥ

mātaḥ kañcana vatsakaṁ mṛgayituṁ mā gā viṣādaṁ kṣaṇā-

dity-evaṁ varavallavīprativacaḥ kṛṣṇasya puṣṇātu naḥ

kastvaṁ — who are you; bāla — boy; balānujaḥ — younger brother of balarama; kimihate — what are doing here; manmandirā-śańkayā — I think this is my house; yuktaṁ — came; tan — then; navanīta— butter; pātravivare — pot’s mouth; hastaṁ — your hands; kimarthaṁ — by what intention; nyaseḥ — kept; mātaḥ — O mother; kañcana — one; vatsakaṁ — calf; mṛgayituṁ — searching; mā — don’t; gā — get; viṣādaṁ — in distress; kṣaṇā — with in seconds; dity- evaṁ — saying like this; varavallavī — best among cowheard women; prativacaḥ — replaying; kṛṣṇasya — baby kṛṣṇa; puṣṇātu — protect; naḥ — us;

***One day krishna entered a gopi’s house, took a butter pot, and started eating from it, the gopi catch him from behind, asked, who are you, young boy? He replayed; I am the younger brother of Balarama. Ok then why you come here? I entered this house thinking it was mine, ok then why did you kept your hand inside butter pot? O mother searching for my last calf I put hand. In this way with in seconds answering to the gopi, that krishna will protects us.***

2.82

गोपालाजिरकर्दमे विहरसे विप्राध्वरे लज्जसे

ब्रूषे गोकुलहुङ्कृतैः स्तुतिशतैर्मौनम् विधत्से विदाम्।

दास्यम् गोकुलपुंश्चलीषु कुरुषे स्वाम्यम् न दान्तात्मसु

ज्ञातम् कृष्ण तवाङ्घ्रिपङ्कजयुगम् प्रेम्णाचलम् मङ्जुलम्॥

gopālā ‘jirakardame viharase viprādhvare lajjase

brūṣe gokulahuńkṛtaiḥ stutiśatai-rmaunaṁ vidhatse vidām

dāsyaṁ gokulapuṁścalīṣu kuruṣe svāmyaṁ na dāntātmasu

jñātaṁ kṛṣṇa tavāńghripańkajayugaṁ premṇācalaṁ mañjulam

gopālā —cowherds; ajira — homes; kardame — mud; viharase — playfully roaming; viprādhvare — O lord of Brahma; lajjase — feel shy; brūṣe — speak; gokula — cow herds; huńkṛtaiḥ — addressed roughly; stutiśatai — words of praise; rmaunaṁ — silent; vidhatse — giving; vidām — great scholars; dāsyaṁ — servitude; gokulapuṁścalīṣu — among the cowherd men and women; kuruṣe — you perform; svāmyaṁ — lordship; na — not; dāntā — renounced form this material world; ātmasu — hearted one; jñātaṁ — knower; kṛṣṇa — kṛṣṇa; tavā — yours; āńghripańkaja — lotus like feet; yugaṁ — pair; premṇācalaṁ — unwavering love; mañjulam — delightful

***O Kṛṣṇa, knower of everything, you joyfully roam in the houses and dusty streets of cowherds, but you feel shy being in Brahmas' yajna ceremony. You talk with cowherd men and women without hesitation but become silent to those who continuously praise you and are masters in Vedic knowledge. You become a servant to cowherds but never show lordship to renounced people. May my delightful love towards your lotus feet***

2.83

नमस्तस्मै यशोदाया दायादायास्तु तेजसे।

यद्धि राधामुखाम्भोजम् भोजम् भोजम् व्यवर्धत॥

nama stasmai yaśodāyā dāyādāyāstu tejase

yaddhi rādhāmukhāmbhojaṁ bhojaṁ bhojaṁ vyavardhata

nama — salutation’s; stasmai — to him; yaśodāyā — Yeshoda; dāyādāyā — son; āstu — called; tejase — brilliant; yaddhi — that brilliant; rādhāmukhāmbhojaṁ — lotus like radha’s face nectar; bhojaṁ — enjoying; bhojaṁ — enjoying; vyavardhata — grown;

***bow down to him, the brilliant son of Yeshoda, who has grown by enjoying the charm of Radha's lotus face.***

2.84

अवताराः सन्तिन्ये सरसिजनयनस्य सर्वतोभद्राः।

कृष्णादन्यः को वा प्रभवति गोगोपिकामुक्त्यै॥

avatārāḥ santvanye sarasijanayanasya sarvatobhadrāḥ

kṛṣṇādanyaḥ kovā prabhavati gogopagopikāmuktyai

avatārāḥ — incarnation; santvanye — others are mild; sarasijanayanasya — lotus eyed one; sarvatobhadrāḥ — ever auspicious; kṛṣṇādanyaḥ — meditating on kṛṣṇa; kovā — which incarnation; prabhavati —effective; gogopagopikā — cow, cowherd boys, cowherd girls; āmuktyai — liberation

***Among all other incarnations, the incarnation of Krishna as the liberator of cows, cowherds (gopas), and milkmaids (gopis), with lotus eyes, is considered the most auspicious and not mild.***

2.85

मध्ये गोकुलमण्डलम् प्रतिदिशम् चाम्बारवोज्जृम्भिते

प्रातर्दोहमहोत्सवे नवघनश्यामम् रणन्नूपुरम्।

फाले बालविभूषणम् कटिरट्किङ्किणीमेखलम्

कण्ठे व्याघ्रनखम् च शैशवकलाकल्याणकार्त्स्न्यम् भजे॥

madhye gokulamaṇḍalaṁ pratidiśaṁ

cāmbāravojjṛmbhite

prātardohamahotsave navaghana-

śyāmaṁ raṇannūpuram

phāle bālavibhūṣaṇaṁ kaṭiraṇa-

tsatkińkiṇīmekhalaṁ

kaṇṭhe vyāghranakhaṁ ca śaiśavakalā-

kalyāṇ akārtsnyaṁ bhaje

madhye — in the middle; gokulamaṇḍalaṁ — in Gokula; pratidiśaṁ — in every direction; cāmbā — āmbā (cow making sound); vojjṛmbhite — resonating; prāta — morning; doha — milking; mahotsave — grate festival like; navaghana śyāmaṁ — newly formed thick dark cloud; raṇan — jingling; nūpuram — anklets; phāle — on forehead; bālavibhūṣaṇaṁ — sun shape tilak; kaṭiraṇat — on waist ringing; satkińkiṇī — best bells; mekhalaṁ — belt; kaṇṭhe — on neck; vyāghranakhaṁ — lion’s nail; ca — and; śaiśava — child’s; kalā — time; kalyāṇ — fortune; akārtsnyaṁ — every ting; bhaje — I worship

***In the village of Vraja, where the dawn echoes with the melodious moos of cows tending to their calves in every direction, and where cowherds eagerly rush to engage in the joyous ritual of milking, there, amidst this vibrant celebration, a boy of sapphire allure strolls gracefully. Adorned with anklets that chime with every step, a girdle chain that tinkles like a joyful melody, and a unique sun shape mark gracing his forehead, he wears a pendant around his neck, featuring a locket fashioned from the formidable claws of a tiger. In this captivating ensemble, he embodies the very essence of childhood's enchantments, a charming fusion embodied in one radiant boy. It is to this divine presence that my worship is devoted.***

*In verses 86, 87, 88 the antyAnuprAsa, alliteration on end word, is on word ‘lam’*

2.86

सजलजलदनीलम् दर्शितोदारलीलम्

करतलधृतशैलम् वेणुनादैः रसालम्।

व्रजजनकुलपालम् कामिनीकेलिलोलम्

कलितललितमालम् नौमि गोपालबालम्॥

sajalajaladanīlaṁ darśitodāralīlaṁ

karataladhṛtaśailaṁ veṇunādairasālaṁ

vrajajanakulapālaṁ kāminīkelilolaṁ

kalitalalitamālaṁ naumi gopālabālaṁ

sajalajaladanīlaṁ — fully water filled cloud’s blue-black complexion; darśitodāralīlaṁ — shows jīva elevating pastimes; karataladhṛtaśailaṁ — holding mountain in his hands (Govardhana); veṇunādairasālaṁ — surrounded by the resonance of the flute; vrajajanakulapālaṁ — protector of vraja vasis; kāminīkelilolaṁ — play games with young gopis; kalitalalitamālaṁ — were forest flowers mala; naumi — I offer praise; gopālabālaṁ — cowherd boy kṛṣṇa

***The blue-black complexion of a fully water-filled cloud manifests the soul-elevating pastimes. Holding the mountain in His hands, surrounded by the resonance of the flute, Krishna, the protector of Vraja's residents, engages in playful games with young gopis amid a garland of forest flowers. O cowherd by I offer my praise.***

2.87

स्मितललितकपोलम् स्निग्धसङ्गीतलोलम्

ललितचिकुरजालम् चौर्यचातुर्यलीलम्।

शतमखरिपुकालम् शातकुम्भाभचेलम्

कुवलयदलनीलम् नौमि गोपालबालम्॥

smitalalitakapolaṁ snigdhasaṅgītalolam

lalitacikurajālaṁ cauryacāturyalīlam |

śatamakharipukālaṁ śātakumbhābhacelaṁ

kuvalayadalanīlaṁ naumi gopālabālaṁ ||

smitalalitakapolaṁ — elegant smile on his cheeks; snigdhasaṅgītalolam — have fond of sweet flute music; lalitacikurajālaṁ — adorned with elegant curly hairs; cauryacāturyalīlam — engaged in various playful and mischievous activities; śatamakharipukālaṁ — death of thousand eyed indra enemy’s; śātakumbhābhacelaṁ — where golden tint cloth; kuvalayadalanīlaṁ — blue complexion like blue lotus flowers; naumi — I offer praise; gopālabālaṁ — cowherd boy kṛṣṇa

***With an elegant smile gracing his cheeks, a great fondness for sweet flute music, adorned with elegant curly hairs, engaged in various playful and mischievous activities, the vanquisher of a thousand-eyed Indra's enemies wore a yellowish golden tint dhoti, possessed a complexion resembling a blue lotus. O cowherd boy, I offer my praise.***

2.88

मुरलीनिनदलोलम् मुग्धमयूरचूडम्

दलितदनुजजालम् धन्यसौजन्यलीलम्।

परहितनवहेलम् पद्मसद्मानुकूलम्

नवजलधरनीलम् नौमि गोपालबालम्॥

muralīninadalolaṁ mugdhamayūracūḍaṁ

dalitadanujajālaṁ dhanyasaujanyalīlaṁ|

parahitanavahelaṁ padmasadmānukūlaṁ

navajaladharanīlaṁ naumi gopālabālaṁ ||

muralīninadalolaṁ — always play flute; mugdhamayūracūḍaṁ — adorned with a peacock feather in a charming manner; dalitadanujajālaṁ — killer of numerous demons; dhanyasaujanyalīlaṁ — always gentle, loving to his devoted one; parahitanavahelaṁ — always inclined towards the well-being of others; padmasadmānukūlaṁ — faverable to him wo live in lotus (mother goodness of fortune); navajaladharanīlaṁ — fresh water fall’s resembling blue complexion; naumi — I offer praise; gopālabālaṁ — cowherd boy kṛṣṇa

***Always playing the flute, adorned with a peacock feather in a charming manner, the killer of numerous demons. Always gentle and loving to his devoted ones, inclined towards the well-being of others. Favorable to him, we live in lotus, with fresh waterfalls resembling his blue complexion. O cowherd boy, I offer praise.***

2.89

सरसगुणनिकायम् सच्चिदानन्दकायम्

शमितसकलमायम् सत्यलक्ष्मीसहायम्।

शमदमसमुदायम् शान्तसर्वान्तरायम्

सुहृदयजनदायम् नौमि गोपालबालम्॥

sarasaguṇanikāyam saccidānandakāyam

śamitasakalamāyam satyalakṣmīsahāyam |

śamadamasamudāyam śāntasarvāntarāyam

suhṛdayajanadāyam naumi gopālabālam ||

sarasaguṇanikāyam — the embodiment of charming virtues; saccidānandakāyam — the embodiment of truth, consciousness, and bliss; śamitasakalamāyam — dispeller of all illusions; satyalakṣmīsahāyam — companion of the true goddess Lakshmi; śamadamasamudāyam — the aggregate of tranquillity and self-restraint; śāntasarvāntarāyam — peaceful, the remover of all obstacles; suhṛdayajanadāyam — giver of joy to the hearts of devotes; naumi — I offer praise; gopālabālaṁ — cowherd boy kṛṣṇa

***The embodiment of charming virtues, the embodiment of truth, consciousness, and bliss; dispeller of all illusions; companion of the true goddess Lakshmi; the aggregate of tranquility and self-restraint; peaceful, the remover of all obstacles; giver of joy to the hearts of devotees. O cowherd boy, I offer my praise.***

2.90

लक्ष्मीकलत्रम् ललिताब्जनेत्रम् पूर्णेन्दुवक्त्रम् पुरुहूतमित्रम्।

कारुण्यपात्रम् कमनीयगात्रम् वन्दे पवित्रम् वसुदेवपुत्रम्॥

lakṣmīkalatraṁ lalitābjanetraṁ

pūrṇenduvaktraṁ puruhūtamitram |

kāruṇyapātraṁ kamanīyagātraṁ

vande pavitraṁ vasudevaputram ||

lakṣmīkalatraṁ — he had Lakshmi as wife; lalitābjanetraṁ — lotus like eyes; pūrṇenduvaktraṁ — with a face as radiant as the full moon; puruhūtamitraṁ — Indra’s friend; kāruṇyapātraṁ — the vessel of compassion; kamanīyagātraṁ — with a beautiful form; vande — I worship; pavitraṁ — the pure; vasudevaputraṁ — the son of vasudeva

***I worship the pure son of vasudeva, mother Lakshmi as wife with lotus like eyes, face like full moon friend of indra, a Bessel of compassion with a beautiful form***

2.91

दमयमदमयदुरगम् यमुनाम् अवतीर्य वीर्यशाली यः।

मम रतिम् अमरतिरस्कृति शमनपरः स क्रियात्कृष्णः॥

madamayam adamaya duragam

yamunām avatīrya vīryaśālī yaḥ |

mama ratim amaratiraskṛti

śamanaparaḥ sa kriyātkṛṣṇaḥ ||

madamayam — filled with pride; adamaya — indestructible; uragam — snake; yamunām — yamuna river; avatīrya — get in; vīryaśālī — heroic act; yaḥ — who; mama — my; ratim — pleasure; amara — gods; tiraskṛti — insulted by demons; śamanaparaḥ — engaged in subduing; sa — he; kriyātkṛṣṇaḥ — kṛṣṇa may do

***Not with boyish temerity did he plunge into the river Yamuna and subjugate the egocentric snake called Kaliya, but as the one who is always interested in persecuting the insurrectionary demons against gods and their jurisdiction. May Krishna enhance all our delights and delectations.***

2.92

मौलौ मायूरबर्हम् मृगमदतिलकम् चारुललाटपट्टे

कर्णद्वन्द्वे च तालीदलम् अतिमृदुलम् मौक्तिकम् नासिकायाम्।

हारो मन्दारमालापरिमलभरिते कौस्तुभश्योपकण्ठे

पाणौ वेणुश्च यस्य व्रजयुवतियुतः पातु पीताम्बरो नः॥

maulau māyūrabarhaṁ mṛgamadatilakaṁ cārulalāṭapaṭṭe

karṇadvandve ca tālīdalam atimṛdulam mauktikaṁ nāsikāyām |

hāro mandāramālāparimalabharite kaustubhaśyopakaṇṭhe

pāṇau veṇuśca yasya vrajayuvatiyutaḥ pātu pītāmbaro naḥ ||

maulau — on the head; māyūrabarhaṁ — peacock feather; mṛgamadatilakaṁ — sandalwood tilak; cārulalāṭapaṭṭe — on beautiful forehead; karṇadvandve — in two ears; ca — and; tālīdalam — tali tree leaf’s; atimṛdulam — soft; mauktikaṁ — extremely pearl; nāsikāyām — on the nose; hāro — necklace; mandāramālāparimalabharite — adorned with the fragrance of mandāra flower garland; kaustubhaśyopakaṇṭhe — on neck with the kaustubha gem; pāṇau — on hand; veṇuśca — flute; yasya — whose; vrajayuvatiyutaḥ — surrounded by the young women of vraja; pātu — may protect; pītāmbaro — adorned in yellow attire; naḥ — us

***On the head, he wears a peacock feather, and on his beautiful forehead, there is a sandalwood tilak. Adorned with a soft pearl on his nose and the fragrance of a mandāra flower garland on his neck, graced with the Kaustubha gem. In his hands, a flute, and surrounded by the women of Vraja. Adorned in yellow attire, may he protect us.***

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मुरारिणा वारिविहारकाले मृगेक्षणानाम् मूषितांशुकानाम्।

करद्वयम् वा कचसंहतिर्वा प्रमीलनम् वा परिधानम् आसीत्॥

murāriṇā vārivihārakāle mṛgekṣaṇānāṁ mūṣitāṁśukānām |

karadvayaṁ vā kacasaṁhatirvā pramīlanaṁ vā paridhānam āsīt ||

murāriṇā — killer of murā; vārivihārakāle — during the pastime of playing in the water; mṛgekṣaṇānāṁ — deer eyed gopis; mūṣitā— stolen; āṁśukānām — fine cloths; karadvayaṁ — in two hands; vā — and; kaca — hairs; saṁhatirvā —lock of hair; pramīlanaṁ — close eyes; vā — and; paridhānam — cloth; āsīt — become

***At a time when murāi 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.***

2.94

यासाम् गोपाङ्गनानाम् लसदसिततरालोललीलाकटाक्षा

यन्नासाचारुमुक्तामणिरुचिनिकरव्योमगङ्गाप्रवाहे।

मीनायतेऽपि तासाम् अतिरभसचलच्चारुनीलालकान्ता

भृङ्गायन्ते यद् अङ्घ्रिद्वयसरसिरुहे पातु पीताम्बरो नः॥

yāsāṁ gopāṅganānāṁ lasad-asitatarā-lolalīlā-kaṭākṣā

yannāsā cāru muktāmaṇirucinikaravyomagaṅgāpravāhe |

mīnāyate'pi tāsām atirabhasacalaccārunīlālakāntā

bhṛṅgāyanteyadaṅghridvayasarasiruhe pātu pītāmbaro naḥ ||

yāsām — which; gopāṅganānāṁ — the cowherd women; lasad — glancing rays; asitatarā — highly blackish; lolalīlā — ever restless; kaṭākṣā — caught by a glance;

3.105

ańgulyā kaḥ kavāṭaṁ praharati kuṭile mādhavaḥ kiṁ vasanto

no cakrī kiṁ kulālo na hi dharaṇidharaḥ kiṁ dvijihvaḥ phaṇīndraḥ

nāhaṁ ghorāhimardī kimasi khagapati rnohariḥ kiṁ kapīndraḥ

ityevaṁ gopakanyā prativacanajitaḥ pātu vaścakrapāṇih

ańgulyā — with fingers; kaḥ — who? ; kavāṭaṁ — doors; praharati — knocking; kuṭile — crooked; mādhavaḥ — mādhavaḥ; kiṁ — what; vasanto — spring; no — not; cakrī — who have chakra; kiṁ — what; kulālo — a potter; na — not; hi — indeed; dharaṇidharaḥ — who carrier earth; kiṁ — what; dvijihvaḥ — one who have two tongue; phaṇīndraḥ — serpent-king; nāhaṁ — not me; ghorā — horrible; āhi — snake; mard — killer; kimasi — what; khagapati — who king of birds; rnohariḥ — not I hari; kiṁ — what; kapīndraḥ — king of monkeys; ity — thus; evaṁ — in this way; gopakanyā — cowheard girl; prativacanajitaḥ — conquered; pātu — may protect; vaścakrapāṇih — who have chakra in hand;

***Kṛṣṇa:* knocking on the door with fingers.**

**Gopi: who are you?**

***Kṛṣṇa:* O crooked one, I am Madhava.**

**Gopi: what? Are you the god of the spring season, Vasanta? *Kṛṣṇa:* No, I am Cakrī.**

**Gopi: what? A potter**

***Kṛṣṇa:* No, indeed, I am dharaṇidharaḥ (the one who holds the Earth)**

**Gopi: What? dvijihvaḥ phaṇīndraḥ (the one with two tongues, the king of serpent)**

***Kṛṣṇa:* No, me, killer of horrible snake (kalia).**

**Gopi: what? Khagapati (the king of birds, Garuda deva)**

***Kṛṣṇa:* Oh no, I am hari.**

**Gopi: what? kapīndraḥ (king of monkeys)**

**Thus, in this way Kṛṣṇa was conquered in reply to cowheard girl, that cakrapāṇih will protect us**