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**Sri Navaneetha Krishna ParabrahmaNe Nama:**

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## GOPALA VIMSATHI:

**Srimaan Venkata Nadhaarya Kavithaarkika kesari**  
**Vedantaachaaryavaryome sannidhatththaam sadaahridi**

Vimsati in sanskrit is twenty. Swami Desikan composed this 20 verses Gopala Vimsati in praise of Lord Rajagopalan of Thiruvahindrapuram. Swami in these beautiful verses gives us the nectar of BalaKrishna Leelas and his youthful joyful time with the Gopas and Gopis wandering and playing in Vrindavan. In first verse swami makes us guess whom he is describing by giving us clues like who he has his Jayanthi in the month of AAvani and who wanders with a vijayanthimala on his neck and who is the king of the cow herds. Even without a thought we can say it is our little Lord supreme Gopala. Hence the composition is Gopala Vimsati. This is a humble maiden attempt to explain the slokas in very simple language for the understanding of youngsters and children who are not initiated into sanskrit.

### **1. Vande bRndAvanacaram vallavi janavallabham** **jayantisambhavam dhAma vaijayantl vibhUshaNam | |**



1. vande – Salute, Praise, Prostrate, Pray
2. brndAvan- near the town in Gokulam in the district of MathurA on the left bank of river YamunA
3. chara- wandering / walking
4. vallavi – Cow herd (girls) - gopikas
5. jana – People
6. vallabham – beloved
7. jayanti sambhavam – Holy birth – Sri Jayanthi – Birth of Krishna
8. dhAma – supreme Jyothi
9. vijayantl – necklace of viShnu
10. vibhushanam – adorning, ornament

I prostrate before that supreme power, He who wanders in the forest of Vrundavan a town near Gokulam in the district of Mathura. ). He who grazes the cows and enjoys the company with the cow herd girls the gopis and wears a garland made of wildflowers. Jayanthi is always



Sri Jayanthi the day (unless specified by another prefix as Nrusimha Jayanthi, Ramanuja Jayanthi etc.). Perumal took avataram as Krishna and was born to Devaki and Vasudeva . Krishna was born in the tamil month of Avani (approximately August 15- September 15), Krishna paksha ashtami (eighth day from full moon to new moon).

**2. VAcam nijAnka rasikAm prasameekshamANo  
vaktrAravinda vinivEsita pAncajanya: |  
varNa trikoNa rucirE vara puNdareekE  
baddhAsano jayati vallava cakravarti ||**



1. VAcam - Saraswathi Devi
2. nijAnka - lap.
3. rasikAm - delighted in
4. prasameekshamANam - blessing with auspicious looks
5. vaktra - face / jaws
6. aravinda - lotus
7. vinivesita - placed or fixed in or on
8. pAncajanyam - Conch
9. varNam - color
10. trikonam - triangle .
11. rucire - beautiful
12. puNdareekam - lotus flower
13. baddhAsanam - seated well
14. jayati - victorious
15. vallava - cow herd
16. cakravarti- Universal ruler who rules ethically and benevolently over the entire world

The ruler of the cowherds is seated on a colorful triangular yantra placed inside a lotus with eight petals by his devotees who enjoy his incomparable beauty. On his lap is the Goddess of learning Saraswathi, whom he blesses with his bountiful glances. He has a sacred conch - the Panchajanyam the sound of which produces the PRANAVAM -OHM.



**3. AmnAyagandhl rudita sphUritAdharoshTam  
AsrAvilekshaNamanukshaNa mandahAsam |  
gopAlaDimbhavapuSam kuhanAjananyA:  
prANasthanandayAmivaimi param pumAmsam ||**



1. amnAya - Vedas
2. gandhl - smelling , perfumed with
3. rudita – cryin
4. sphUrita – trembling
5. adharoshTam - fluttering upper and lower lips
6. AsrA - tears, crying
7. avila - not clear, turbid
8. ekshaNam - aspect of sight
9. anukshaNam - momentarily, that very instant
10. mandahAsam - gentle smile
11. gopAlaDimbha - the little cowherd boy
12. vapuSam - admirable, wonderfully beautiful
13. kuhanAjananyA: - one who assumed falsely sanctity of motherhood – Poothana  
prANasthanam - one who drank the breath of life from the breast of a human being  
along with the milk
14. mivaimi - understand
15. param pumAmsam - parama purusha,

This verse is based on the story of Poothana, a demon, comes in the form of a mother/Gopi to breast feed him. As he sees her Vedantha Desikan describes how Lord Krishna is crying with his upper and lower lips trembling being afraid of the oncoming problem – the demon Poothana. The tears are making his eyes turbid, and his breath carries the fragrance of the Vedas. As he cries he smiles to himself planning how to overcome her. Lord Krishna even though looks like an innocent cow herd little boy drinks the life of the demon along poisonous milk from the breast and kills her. Vedantha Desikan says this is not an ordinary child I see him as the supreme Lord himself – parama purusha.

**4.AvirbhAvAtvANibhrUtAbharaNam purastAt  
Akuncitaika caraNam. nibrUtanyapAdam |  
dadhnAnimantamukareNa nibaddhatAlam  
nAthasya nandabhAvane navaneetanATyam ||**



1. AvirbhAvAt – appear, become apparent
2. ANibhrUt – violently moved or shaken
3. AbharaNam – ornaments, jewellery
4. purastAt - in front, or in presence or before the eyes of
5. Akuncita – bent
6. Eka – one
7. caraNam – foot
8. nibrUta – firm without movement
9. anya – other
10. pAdam – foot
11. dadhi – curd
12. nimantamukareNa – considered as churning
13. nibaddha – considered as
14. tAlam – rhythm, beat
15. nAtha – dancer
16. nandabhAvane – nandagopalans home
17. navanItam butter
18. nATyam – dancing

Vednatha Desika in this verse imagines Lord Krishna dancing with one leg bent and the other leg placed firmly on the ground. As he is dancing the movements of the ornaments, necklace, anklets worn by him on his holy feet are shaken producing enjoyable musical sound rhythmic to the churning of the butter by his mother Yashodha. Krishna dances to the tunes of his mother's churning to get some more butter in his home of Nandagopa and Yashodha.

**5. Hartum. kumbhe vinihita kara: svAdu hayangavInam.  
dRshTvA dhAmagrahaNacatulAm. mAtaram. jAtaroshAm |  
pAyadhiSat pracalitapado nApagacchan na tishTan  
mithyAgopa: sapadi nayane mllayan visvagopta ||**





1. hartum – sieze
2. kumbh – pot
3. vinihita kara – with the hand inside
4. svAdu – delicious
5. hayangavInam – fresh butter
6. dRshTvA – having seen
7. dhAmagrahaNa - to get a rope
8. catulAm – perturbed
9. mAtaram – mother
10. jAtaroshAm –getting angry
11. pAyad – should protect –
12. ISat – little
13. pracalita pada – moved his leg
14. na Apagacchan – not going
15. na tishTan – not sitting
16. mithyAgopa – one who falsely adorned the role of a cowherd
17. sapadi – immediately
18. nayane – eyes
19. mllayan – closing
20. vishvagoptA – one who protects the world

Butter is usually kept in a pot. Yashodha matha keeps the butter secretively in a kudam (deep pot that is used to fetch water). Krishna the naughty little boy puts his hands into the pot right up to his shoulders and eats the butter when the mother is away for a few minutes but is caught in the act. His mother Yashodha on seeing Krishna eating the butter is very angry and turns to get a rope to tie the little boy. Krishna on seeing his angry mother pretends he is very scared, lifting on leg to go away from the scene but does not go. He closes his eyes in an attempt to avoid the impending actions due to his mother's anger in a similar manner to what ordinary normal humans do. Swami Desikan enjoys this scene and goes on to admire Krishna's simplicity and says let lord Krishna who is so simple protect the world (Vishvam).

**6. vraja yoshidapAnga vedhanIyam  
mathurAbhAgyam. ananya bhogyamIDe  
vasudevavadhU sthanandhayam. Tat  
kimapi brahma kiShorabhava dhRSyam**



1. vraja yoshid – Cow herd girls in Gokulam
2. apAnga – divine glance
3. vedhanlyam – to be felt by, penetrate
4. Mathura – the town of Mathura
5. Bhagyam – fortune
6. Ananya – sole, not havening a second, unswerving
7. Bhogyam – that may be enjoyed
8. vasudevavadhU – wife of Vasudeva – ie Devaki
9. sthanam – breast
- 10.tat – that
- 11.kimapi – nothing
- 12.brahma- supreme
- 13.Kishore – infant
- 14.dhRSyam – to see, beautiful

The cow herd girls of gokulam look at this beautiful son of Yashodha with great affection. Their glances penetrate him like arrows and make him subservient to them. He is the great fortune of the town of Mathura in northern India. Krishna who was born there is the delightful experience of the sages who look for nothing other than that in this world. Ever since he was born to Devaki in the prison and was breast fed by her as an infant he is the beauty of the three worlds. I pray and offer my salutations to this Supreme Being – Gopalan.

**7. parivartita kandharam bhayena  
smita phulladhara pallavam. smarAmi |  
vitapitva nirAsakam kayoschict  
vipulolUkala karSakam kumAram ||**



1. parivartita – about turn
2. kandharam – neck
3. bhayena – out of fear
4. smita – smile
5. pulla – blooming as a flower
6. adhara – lips
7. viTapitva – born as a tree
8. nirAsakam – hopelessness
9. kayoschit – some two people
10. vipula – large
11. ulUkala – mortar
12. karSakam – ploughing through
13. kumaram – the little baby Krishna

In this verse Swami Desikan visualizes Krishna as a little boy who steals the butter in his home making his mother Yashodha very angry. She then ties Krishna to a big mortar with a rope with the hope he will not be able to move beyond the length of the rope. Krishna on the other hand looks around turning his neck to see if his mother is watching and ensures she is not around. He then smiles to himself and when he smiles his lips are like blooming flower. The little baby Krishna then moves dragging the mortar along. He ploughs through two big arjuna trees (marutha tree) and brings them down. The two sons of kubera Nalakooparan and Manigreevan who had become the two trees growing in Gokulam due to the sapam they received from sage Narada got sapa vimochanam and came back to life. Swami Desikan says he shudders to think of the omnipotent being tied to the mortar, and talking about his own helplessness always keeps thinking of Lord Krishna.

**8. nikaTeshu nisAmayAmi nityam  
nigamAntai: adhunApi mRkyamAnam  
yamalArjuna dRshTa bAlakelim  
yamunAsAkshika yauvanam yuvAnam**





1. nikaTeshu – close proximity
2. nisAmayAmi – I visualize, I see
3. nigamAnta – by the vedas
4. adhunApi- even now
5. mRkyamAnam - one who is being searched
6. yamala Arjuna – two Arjuna trees
7. dRshTa – seen
8. bAlakelim – child's play
9. Yamuna sAkshika– witnessed by river Yamuna
10. Yauvanam – acts of youthfulness
11. yuvAnam – Krishna the youth

The vedas are searching for him even now. The Upanishads have not been able to describe one of his characteristics. The twin marutha trees (described in the previous verse) enjoyed the leelas of Krishna and even after they were released from the curse and became humans again did not want to go to their home and stayed back to enjoy some more of his child play. The Yamuna river was the witness to his youthful acts. Swami Vedantha Desika says “I always experience that Krishna in my vision”. This vision is due to Swami always doing dhyanam of Lord Krishna.

**9. padavIm. adhavyasIm. vimukte  
atavI sam.padam ambhuvAhayantIm |  
aruNAdhara sAbhilASa vam.sAm  
karuNAm. kAraNa mAnushIm. bhajAmi ||**



1. padavIm – track
2. adhavyasIm – very near, close by
3. vimukte – moksha
4. atavI – forest – vrundavan
5. sampadam – wealth
6. ambhuvAhayantIm – rain bearing cloud
7. aruNA adhara – red lips
8. sAbhilASa – with desire
9. vamsAm – hollow tubular bamboo – the flute
10. karuNA – compassion
11. kAraNa- reasoning
12. mAnushIm – human
13. bhajAmi – worship

He is the one who revealed to us prapatti - saranagathi - the easy short way to attain moksha. Maam Ekam Charanam Vraja. He is the cause for the existence and sustenance of the universe. When Krishna walks in Vrundavan it is like the movement of the clouds. When there is optimum rain at the right time the place is prosperous. Gopala is therefore like the rain bearing cloud that showers karuna – compassion on vrundavan due to which action the place was very prosperous. The flute resting on his red lips when he plays seems to be very eager to taste the sweetness of his mouth. I pray to Gopala who is the protector of the sages and came down to the earth to reduce the burden caused by the sins committed by bad people.

**10. animeSaniSevanIyamakshno:  
ajahat yauvanam Avirastu chitte |  
kalahAyita kuntalam kalAbhai:  
karanonmAdaka vibramam. maho me ||**



1. animeSam – vigilantly, without winking an eye
2. aniSevanlyam – for experiencing
3. akshno: - for the eye
4. ajahat – not dropping or losing
5. Yauvanam – youth
6. Avirastu – to become visible or apparent
7. kalahAyita – Quarrel
8. kuntalam – hair of the head
9. kalAbhai: - peacock feather
10. karana – senses
11. unmadaka – maddening
12. vibramam – filled with actions
13. maha: mighty brilliance

Krishna's beauty and incomparable attraction is enjoyed by Swami Desikan in this verse. We should always enjoy the ever youthfulness and incomparable beauty of Krishna without winking the eyes. Even the momentary involuntary winking of the eye will make us lose his sight for that split second. The peacock feather and his curly hair adds beauty to him and attracts us. The thought of his mighty brilliant playful deeds and pranks at Gokulam and Vrundavanam makes us fall madly in love with him and overpowers our senses. May this Krishna filled with beauty and brightness be always be seen by my mind.

**11. anuyAyi manojna vam.sanAlai:  
avatu sparSita vallavi vimohai: |  
anagasmitta Sitalai rasau mAm  
anukampa saritamhujai: apAngai: ||**



1. anuyAyi – following
2. manojna – lovely, charming, beautiful
3. vamsam – flute
4. nAlai: - hollow tube
5. sparSita – contact
6. vallavI- cowherd
7. vimohai:- perplexed
8. anagasmita – innocent smile
9. Sitalai – cool
10. asau – this Krishna
11. mAm avatu – protect me
12. anukampA – compassion, pity
13. sarit – river
14. ambhuja – lotus
15. apAnga – outer corner of the eye

Venugopalan plays beautiful, enchanting music with his flute and gives compassionate glances with the outer corner of his eyes. His eyes seem like freshly blossomed lotuses in the river of compassion. The Gopis are perplexed by his music and compassionate looks. The mischievous looks of Krishna covered by his innocent smile is very pleasant to the Gopis. May this Krishna protect also me with his gracious smile and compassionate glances.

**12. adharAhita cAru vamSa nALA:**  
**makuTalambi mayUra pinchamAIA: |**  
**harinIla SilAvibhanga-IIIA:**  
**pratibhA: santu mamAntima prayANe**





1. adhar - lips
2. ahita – kept
3. cAru – pretty, beautiful
4. vamSa nALA: - flute
5. makuTa – Crown
6. Alambi – supported by
7. mayUra – Peacock
8. pinchamAlA:- Feather
9. hari – nlla – Yellowish blue
10. SilA vibhanga – broken statue
11. Lila – play, amusement
12. pratibhA: - image
13. santu – should happen
14. mamAntima prayANe – Final journey towards reaching Srīman Narayana’s abode

The vision of Krishna playing the melodious flute, having the very precious blue sapphire on his crown and the peacock feather that is slanting on his head should be seen by me during my final journey towards reaching Srīman Narayana’s abode.

**13. akilAnavalaokayAmi kAlAn**  
**mahilAdhIna bhujAntarasya yuna:**  
**abhilASapadam. vrajAnganAnAm**  
**abhilAbha krama dhuramAbhirUpyam**





1. avalaokayAmi – I see
2. akila kAlAn– at all times
3. mahilAdhIna – that which is with Goddess Lakshmi
4. bhuja – Antarasya – end of the hand
5. yuna: - young Krishna
6. abhilASapadam – that which is wished for
7. vajrAnganAnAm – Cow herd girls – the Gopis
8. abhilAbha karma – that which cannot be told
9. dhuramAbhirUpyam that vision

Even in Krishnavatar Goddess is with him at all times. Krishna/Gopala has given her special position in his heart to enjoy him in any way she likes. Krishna is eternal, young youthful to enjoy and play with Sri Mahalakshmi. It is impossible to describe his beauty and elegance. That indescribable beauty is what the Gopis (cowherd girls) want to enjoy. I am blessed to enjoy this very beauty of Gopala at all times.

#### **14. hRdI mugdhasikanda mandana:**

**likhita: kena mamaisha Silpina**

**madanAdura vallavAnganA**

**vadanAmbhoja divAkaro yuvA**



1. hRdI – heart
2. mugdhasikanda – Peacock feathers
3. mandana:- cheerful
4. likhita:- written
5. Silpina – artist
6. madana Adura – captivated by love
7. vallavAnganA – Gopis, Cowherd girls
8. vadana Ambhoja – lotus face
9. divakaro – the sun
10. Yuva – Youth

I see the image of young Krishna with Peacock feathers in my heart. Just as sun makes the lotus bloom the youthful Krishna makes the Gopi's happy by his youthful appearance before them. Which artist has drawn this picture of the youthful Krishna in my mind? I believe it is Krishna himself who has drawn this beautiful image in my heart.



**15. mahase mahitAya maulinA  
Vina tenanAnjalimanjanatvise |  
kalayAmi vimugdha vallavi  
valayAbhAsita manju venave | |**



1. mahase – light
2. mahitAya – honored, esteemed
3. maulinA – lock of hair
4. vinatena – bowing to
5. Anjali – salutation, reverence
6. Anjana – black pigment for eyes, khajal
7. Tvisе – light
8. kalayAmi- I do
9. vimugdha – very attractive and charming
10. Vallavi – cowherd girls the Gopis
11. valayA - bangles
12. bhAsita – noise, speaking
13. Manju – pleasant
14. Venave – from the flute

Krishna is an effulgent light. This light is like the black pigment or kajal that is used to enhance the eyes. He plays the enchanting music with his flute. The melodious sound from the bangles the cowherd girls are wearing from the movement of the hands is like the beat or the thalam to his flute. To this Krishna who is praised by everyone for his playing the flute – venu gaman I raise my hand and pay my obeisance.

**16. jayati lalitAvRttIm sikshito vallavInAm.  
Sitila valaya sinCA Sitalairhasta tAlai: |  
akhilabhuvanarakshA gopaveSasya viSno:  
AdhAra maNi sudhAyAm. amsavAn vam.AsnaAla: |**



1. Jayati – win
2. lalitA AvRttIm – Dance pose
3. sikshita – to be taught
4. vallavInAm - Gopis
5. Sitila – loose
6. Valaya – bangles
7. sincA – melodious sound
8. sitalai – cool
9. hasta – hand
10. tAlai – beat for music
11. akhilabhuvanarakshA – one who protects the universe
12. gopaveSasya viSno: - Vishnu in the guise of a Gopa – the cow herd boy
13. AdhAra maNi – the coral reef colored lips
14. sudhAyAm – amudham
15. amsavAn vam.AsnAla: beautiful flute

Krishna and the Gopis are dancing together as Rasa Kridai. Krishna manifests himself as multiple forms in such way that each one of the Gopis dance with a Krishna. Each one is able to see only her partner Krishna. The Gopis are wearing loose bangles. During the dance Krishna plays the flute, and the Gopis accompany the music with thalam (beat). The thalam from their hand and the sound produced by the bangles merge together making it very pleasant. The Gopis hand movements during the thalam demonstrates the abhinaya for the dance pose “lalitham”. Lord Krishna has taken the human form and living as one amongst the human beings only to protect us. The flute resting on his coral red lips is also very proud about its participation just like the Gopis.

**17. citrAkAlpa: Sravasi kalayan lankall karNapUram.**  
**barhottamsa sphuritacikuro bandhujlvam dadhAna: |**  
**gunjA baddhA murasi lalitAm dharayan hArayaStim**  
**gopastrInAm. jayati kitava: ko'pi kaumArahAri |**





1. citrA Akalpa:- one who is decorated with ornaments
2. Sravasi – in the ear
3. Kalayan – one who does it to himself
4. lankali karNapUram – decorated with Lankali flower
5. barha utthamsa – wearing peacock feathers on his head
6. sphurita chikura – tresses of his hair
7. bandhujlvam – hibiscus flower
8. dadhAna: - wearing
9. gunjA – kundhumani
10. baddha – beaded
11. urasi - chest
12. dharayan – wearing -
13. hAryaStim –wearing a long necklace that goes down the chest from the neck
14. gopatrInAm – cow herd girls the Gopis
15. jayati – win, acquire
16. kitava: - mischievous Krishna
17. ko'pi - unusual
18. kaumArahAri – attracted by the youthfulness

Krishna is always roaming in the forest. So he adorns res himself with flowers from the forest. He wears the coconut tree flower in his ears for earrings. His hair tresses are beautified with peacock feathers. He wears hibiscus flower on his hair. He wears a long necklace strung with kundhumani (kunjA ) beads. Mischecious Krishna thus decorates himself with all unusual ornaments and attracts the young Gopis with his vast experience.

**18. IllayashtIm karakisalaye dakshine nyasya dhanyAm  
amse devyA: pulakaruchire sannivishTAnyA bAhu: |  
meghaSyAmo jayati lalito megalA datta veNu:  
gunjAplta sphurita Sikaro gopakanyA bhujanga:**



1. Illa - Play, sport
  2. yashtIm – support
  3. kara – hand
  4. kisalaye – tender
  5. dakshine – on the right side
  6. nyasya – holding
  7. dhanyAm – blessed
  8. Amse – on the shoulder
  9. devyA: - devi Nappinnai
  10. pulaka – goose bumps
  11. ruchire – beautiful
  12. sannivishTA – sitting
  13. anya bAhu:- other left hand
  14. meghaSyAmo – Krishna
  15. jayati – win
  16. lalito – beautiful
  17. megalA – belt, oddiyanam, girdle
  18. datta – placed
  19. veNu: - flute
  20. gunjAplta – kundhumani bead necklace
  21. sphurita chikura – tresses of his hair
  22. Gopa kanya – Cowherd girls – Gopis
- Bhujanga – lover

Lord Krishna is standing with a stick in his tender right hand. The stick must should have been very blessed to be held by him. His left hand is on the shoulders of Nappinnai thayar who then gets goose bumps. He is having his flute placed in his girdle very aptly. He has a beautiful kundhumani string tying his hair. With this the neela megha Shyamal Krishna wins the Gopis and becomes their lover. He roams in the forest with the desire to unite with the Gopis.



**19. Prathyallda sthithimadigatAm praptagAtAngapAlIm  
pascAdISan milita nayanAm prayasIm. prekSamAna: |  
bhastrA yantra pranihita karo bhaktajlvAturavyAt  
vAri krIDA nibitavasano vallavi vallabho na:**



1. Prathyallda - Extended towards the left – a position in which the warriors stand with one foot forward in readiness
2. Sthithim – position
3. adigatAm – obtained, acquired
4. prapta – gained, found
5. gAtAngapAlIm – embracing tightly
6. pascAd – backside
7. milita – meet
8. nayanAm – having eyes
9. prayasIm – beloved
10. prekSamAna: - seeing, looking
11. bhastrA yantra – similar to water gun, a device in which color water is filled and children playing spouting on each other
12. pranihita kara: - having in his hand
13. bhaktajlvAtu – the medicine that gives life to the devotees
14. vAri krIDA – Water sport
15. nibitavasano – tight clothing
16. vallavi vallabho – beloved of the Gopis
17. na avyaath – should protect us

Krishna wanted to play in the water with the Gopis. So he took a water sport device and filled with water. He had his clothes tied tightly. At that time a Gopi came and stood like a warrior in the water. At that time Krishna hugs her tightly from the back without her knowledge. In this very happy moment, they see each other and get engrossed. This Krishna who is playful with the Gopis and is a medicine giving life to his devotees should protect us.



**20. vAso hRtvA dinakarasuta sam.nidhau vallavInAm  
IIAsmero jayati lalitAm. Asthita: kuntasAkhAm. |  
savrltAbhi: tadhanu vasane tAbhirabhayArtyamAne  
kAmi kaScit kara kamalayo anjallm. yAcamAna:**



1. vAso – Garments, clothing
2. hRtvA – stolen
3. dinakarasuta – daughter of Sun – Yamuna river
4. sam.nidhau – near by
5. vallavInAm – cowherd girls, Gopis
6. IIAsmero – play
7. jayati – win
8. lalitAm – pleasing, elegant
9. Asthita: - performed
10. kuntasAkhAm – fragrant oleander tree
11. savrltAbhi: - feeling of shame
12. Vasane – clothes
13. tAbhi: Those Gopikas
14. tAbhirabhayArtyamAne – pleaded to give back
15. kara kamalayo – in the two lotus like hands
16. anjallm – having the palm of the two hands together – namaskaram
17. yAcamAna: - begged, pleaded

The Gopikas removed all their clothing and were bathing in the Yamuna river. Mischevious Krishna knew this and came to the river bank. He took all their clothes and went and sat on top of the fragrant oleander tree that was on the bank of the river. The Gopikas came to the bank after their bath and were perplexed by not finding their clothes. They then found Krishna with their clothes sitting on the tree. They pleaded with him to give back their clothes. But Krishna said It is mentioned in the shasthras that one should not bathe without any clothing, since you have not obeyed the shasthras to be rid of the sin you all will have to plead with both your hands above your head. Only then you will get your clothes”. The Gopis obeyed him and got their clothes back. Krishna was the smiling to himself when they did so. This lover is unequalled.





## Phala Shruthi

**21. ityanayamanasA vinirmitAm  
venkaTesa kavinA stutIm. patan |  
divyaveNurasikam samIkSate  
daivatam kimapi yauvata priyam. ||**



1. ithi – in this way
2. anayamanasA – the mind does not seek any other thing
3. vinirmitAm – composed
4. Venkatesa Kavi – Poet Venkatesa
5. stutIm – eulogy
6. patan – read
7. divya – heavenly, celestial
8. Venu – flute
9. Rasikam – fond of
10. samIkSate – perceive
11. daivatam – God
12. yauvata - number of girls or young women
13. priyam – love

This stotra – eulogy has been created by Venkatesa the poet who does not consider any one other than Lord Krishna, Narayana, Vishnu. One who reads this sloka will perceive the Lord who was fond of the melodious celestial flute and was the lover of the young girls the Gopis.

**KavithArkika SimhAya KalyANa GuNashAlinE**

**SrimathE vEnkatesAya VedAnta GuravE Namaha**

