

Śrīla Rūpa Gosvāmī's

Citra-kavitvāni

Atha Citra-kavitvāni |

Now for the Picture verses, or Amazing verses.

Baladeva—

om namo gurubhyaḥ |

*duṣkarāṇi kavitvāni yaḥ karoti mahābalaḥ |
śrī-rūpaḥ kavi-bhū-po me sa deyāt buddhi-sampadam ||*

*atheti | katham ekenaiva varṇena varṇa-dvayenaiva padyam nibadhnātīty āścaryam citram tat-
karāṇi kavitvāni citra-kavitvāni | cakra-bandhādayo vā citrāṇi tadvanti ca kavitvāni tatheti | yad
uktam bharatena | tac citram yatra varṇānām khaḍgādy-ākṛti-hetuteti | sanniveśa-viśeṣeṇa sthitā
varṇā yatra khaḍga-cakrādy-ākārān prakāṣayanti tac citram iti tad-arthaḥ ||*

citram syād adbhutālekhyā-tilakeṣu vihāyasīti viśvaḥ |

I offer my humble obeisances unto my gurus.

May Śrī Rūpa, the mighty king of poets, who composes poetical verses that are extremely difficult to compose¹, grant me the wealth of intelligence [needed to understand them].

Regarding the sentence *atha citra-kavitvāni*, *citra-kavitvāni* means poetical verses that cause astonishment (*citra=āścarya*) like “Wow! How did he compose a verse using only one *varṇa*? (or) How did he compose a verse using only two *varṇas*?” Alternatively, the *cakra* formation and so on are called *citras* and thus *citra-kavitvāni* could also mean poetical verses which have these formations. This is in accordance with Bharata Muni's statement *tac citram yatra varṇānām khaḍgādy-ākṛti-hetutā*. The meaning of his statement is this: “*Citra* is that in which the *varṇas*, being situated in a particular arrangement, reveal the forms of a sword, *cakra*, and so on.

The Sanskrit dictionary *Viśva-koṣa* says the word *citra* means *adbhuta* (“amazing”), *ālekhyā* (“a picture”), *tilaka* (“a mark on the forehead”), and *vihāyas* (“the sky”).

¹ The word *duṣkara* (“difficult to compose”) is a generic name used in the *Agni-purāṇa* to describe the different varieties of *citra-kāvya*. Thus the words *duṣkarāṇi kavitvāni* here are equivalent to *citra-kavitvāni*. For further details, see *citra* in “A glossary of Indian Figures of Speech” by Edwin Gerow, University of Washington, 1971.

tatra dvy-akṣarāṇi ||

Among these Amazing verses are those that have only two *akṣaras* (“consonants”).¹

Verse 1

रसासारसुसारोरुरसुरारिः ससार सः ।
संसारासिरसौ रासे सुरिरंसुः ससारसः ॥ १ ॥

rasāsāra-susārorur
asurāriḥ sasāra saḥ
samsārāsir asau rāse
suriraṃsuḥ sa-sārasaḥ

rasa—of nectar; *āsāra*—a shower; *su-sāra*—very strong; *ūruḥ*—whose thighs; *asura*—of the demons; *ariḥ*—the enemy; *sasāra*—went; *saḥ*—that same one; *samsāra*—for the cycle of repeated birth and death; *asiḥ*—a sword; *asau*—He; *rāse*—into the *rāsa* dance; *suriraṃsuḥ*—desiring transcendental conjugal pleasure; *sa-sārasaḥ*—with a lotus flower.

Filled with transcendental amorous desire, the son of Nanda, who showers forth nectar, whose thighs are strong, who is the enemy of the demons, and who is the sword that cuts down the cycle of repeated birth and death, entered the *rāsa* dance, holding a lotus flower.

Baladeva—

raseti | sa prasiddho'sāv asurārir nanda-sūnuḥ rāse sasāra jagāma rasasyāsāro dhārā-sampāto
yasmāt sa rasāsāraḥ | su-sārāv ūrū yasya sa susāroruḥ | tataḥ karmadhārayaḥ | sasāraso līlā-
kamalavān | samsārāsir bhaktāvidyā-cchettā | suriraṃsuḥ śobhana-ramaṇecchuḥ |

nanu visargānusvārayoḥ sattvāt katham etad dvy-akṣaram iti cet satyam | citra-kāvye tat-tat-
sattve'pi tad-vyavahārāt || 1 ||

Regarding the verse beginning *rasa*, the word *saḥ* means *prasiddhaḥ* (“famous”).

That famous enemy of the demons, i.e the son of Nanda, went (*sasāra=jagāma*) into the *rāsa* dance. The compound word *rasāsāraḥ* is analyzed as “He from whom there comes a shower (*āsāra=dhārā-sampāta*) of nectar,” and the compound word *su-sāroruḥ* is analyzed as “He whose thighs are very strong.” *Rasāsāraḥ* and *su-sāroruḥ* are then combined to form a descriptive compound

¹ *Akṣara* doesn't mean a syllable here. Rather, *akṣara* is used as a synonym of the word *varṇa* (see *vṛtti* 1 of *Hari-nāmāmṛta-vyākaraṇa*). But in effect it only refers to consonants here because as *Sāhitya-darpaṇa* explains while defining *anuprāsa* (“alliteration”): *anuprāsaḥ śabda-sāmyam vaiśamyē'pi svarasya yat ... svāra-mātra-saḍṛśyam tu vaicitryābhāvān na gaṇitam* (“Alliteration is the sameness of sound, even though there is a difference of vowels. The sameness of vowels is not counted as alliteration because it doesn't produce any astonishment”). In the first verse, *r* and *s* are the only consonants used. In the second verse, *c* and *r* are the only consonants used. And in the third verse *dh* and *r* are the only consonants used.

(*karmadhāraya*). *Sa-sārasaḥ* means “who has a toy-lotus.” *Samsārasih* means “who cuts down the ignorance of his devotees.” *Surirāmsuḥ* means “who desires transcendental conjugal pleasure.”¹

Someone may argue, “How does this verse have only two *akṣaras*, since the *visarga* (*ḥ*) and *anusvāra* (*m̐*) are also present here?” True. The answer is that this verse is considered to have only two *akṣaras* because, in *citra-kāvya* (“the genre of amazing poetry”), two *akṣaras* are used even when the *visarga* (*ḥ*) and *anusvāra* (*m̐*) are present.²

Verse 2

चर्चोरुरोचिरुच्चोरा रुचिरोऽरं चराचरे ।
चौराचारोऽचिराच्चिरं रुचा चारुरचूचुरत् ॥ २ ॥

carcoru-rocir uccorā
ruciro 'raṁ carācare
caurācāro 'cirāc cīraṁ
rucā cānur acūcurat

carcā—with ointment; *uru*—great; *rociḥ*—beauty; *ucca*—broad; *urāḥ*—whose chest; *ruciraḥ*—handsome; *aram*—very; *cara-acare*—in the world of moving and non-moving beings; *caura*—like those of a thief; *ācāraḥ*—whose activities; *acirāt*—quickly; *cīram*—the garments; *rucā*—because of splendor; *cāruḥ*—attractive; *acūcurat*—He stole.

Acting like a thief, the broad-chested son of Nanda, the most handsome person in the world, quickly stole the *gopī*'s garments. He was attractive because of his splendor and His beauty was enhanced by the sandal paste adorning Him.

Baladeva—

*carceti | corasyevācāro yasya sa caurācāro nanda-sūnuḥ na tu cauraḥ | sva-bhaktān
pramodayitum tādṛk-kṛdā-para ity arthaḥ | acirāt tvarayā gopa-kanyānām cīraṁ vastram
acūcurat apahr̥tavān | kīdṛśaḥ candanādi-carcaḥ urūtkṛṣṭam rocir yasya sa carcoru-rocīḥ |
uccam uro vakṣo yasya sa uccorāḥ | carācare jagaty aram atīśayena ruciro manojñāḥ rucā
kāntyā yataś cāruḥ ॥ 2 ॥*

Regarding the verse beginning *carcā*, the word *caurācāraḥ* refers to the son of Nanda and means “one whose behavior is like that of a thief.” It doesn't refer to a thief. The idea is that He engages in such play to give pleasure to his devotees. He quickly (*acirāt=tvarayā*) stole (*acūcurat*³=*apahr̥tavān*)

¹ *Surirāmsuḥ* is formed by applying the *kṛt pratyaya* *u* after *su* + the *san-anta-dhātu riraṁsa* (made from *ram[u]* + *sa[n]*).

² An alternate explanation is that the *visarga* and *anusvara* can be counted either as vowels or as consonants, according to the need, since they are listed in between the vowels and consonants and can thus go either way (see *vṛtti* 285). If they are counted as vowels here, they pose no threat to the verse's status of having only two consonants.

³ *Acūcurat* is the *bhūteśa* 1.1 of *cur[a] steye* (10P, “to steal”). *Cur-āder niḥ* (781) is applied and then *a[n̐]* is added by *ni-śri-dru-sru-kamibhyo 'n bhūteśe kartari* (568). It appears that a third consonant used right at the end of the verse doesn't violate the verse's status of having only two consonants, because we see this verse ends with the consonant *t* and next verse ends with the consonant *m*.

the garments (*cīram=vastram*) of the cowherd girls. What was the son of Nanda like? He was one whose beauty (*rociḥ*) was enhanced (*uru=utkṛṣṭam*) by the ointment (*carcayā*) of sandalwood and so on. He was one whose chest (*urah=vakṣaḥ*) was broad (*uccam*). He was eminently (*aram=atīśayena*) handsome (*rucirah=manojñah*) in the world (*cāracare=jagati*), because he was attractive (*cāruḥ*) due to his splendor (*rucā=kāntyā*).

Verse 3

धरे धराधरधरं धाराधरधुराधि ।
धीरधीररराधाधिरोधं राधा धुरंधरम् ॥ ३ ॥

dhare dharādhara-dharam
dhārādhara-dhur-ārudhi
dhīra-dhīr ārarādhādhi-
rodham rādhā dhuramdharam

dhare—at the hill; *dharā-dhara*—of the hill (the earth is called *dharā* because it supports all the living entities, and hills and mountains are called *dharā-dharas* because they support (*dhara*) the earth (*dharā*)); *dharam*—the holder; *dhārā-dhara*—of the clouds (clouds are called *dhārā-dharas* because they bear (*dhara*) a shower (*dhārā*)); *dhur*—the burden; *ārudhi*—which blocks; *dhīra*—steady; *dhīh*—whose mind; *ārarādha*—She worshiped; *ādhi*—distress; *rodham*—who removes; *rādhā*—Rādhā; *dhuram-dharam*—the Supreme Lord.

Beneath Govardhana hill which was blocking the forceful attack of the devastating clouds, steady-minded Rādhā worshiped the Supreme Lord who held up the hill and removed the anguish of His devotees.

Baladeva—

rādhā vāṛṣabhānavī dhare govardhana-girau dharādhara-dharam giri-dhāriṇam nanda-sūnum
ārarādha sva-tāruṇya-sambhārārpaṇenānarcety arthaḥ | kīḍṛśī rādhā dhīra-dhīh sthira-matiḥ |
dhare kīḍṛśe | dhārādharaṇām indra-muktānām meghānām dhuram bhāram āruṇaddhīti tasmin |
dharādhara-dharam kīḍṛśam? ādhīrodham mānasa-vyathā-nivāarakam || 3 ||

At the hill, namely Govardhana hill, Rādhā, the daughter of Vṛṣabhānu, worshiped the son of Nanda who held up the hill (*dharādhara-dharam=giri-dhāriṇam*). The idea is that she worshiped him with the wealth of her youthfulness. What was Rādhā like? She was steady-minded (*dhīra-dhīh=sthira-matiḥ*). Beneath what kind of hill? Beneath the hill that was blocking the burden (*dhuram=bhāram*) of the clouds (*dhārādhara=megha*) sent by Indra.¹ What was the holder of the hill like? He was removing the mental distress (*ādhīrodham=mānasa-vyathā-nivāarakam*).

¹ *Dhuram āruṇaddhi* is the analysis of the *kṛt-samāsa* formed by *dhur* + *ā[n]* + *rudh[ir]* + *[k]vi[p]*. Thus, when *[k]vi[p]* is deleted, we get *dhur-ārudh*. *Dhur-ārudhi* is the seventh case singular form of *dhur-ārudh* as Baladeva indicates with the word *tasmin*.

Now for a verse that has only one *akṣara*:

Verse 4

निनुन्नानोऽननं नूनंनानूनोन्नाननोऽनुनीः ।
नानेनानां निनुन्नेनं नानौन्नानाननो ननु ॥ ४ ॥

*ninunnāno'nanam nūnam
nānūnonnānāno 'nunīḥ
nānenānām ninun nenam
nānaun nānānāno nanu*

ninunna—driven away; *anaḥ*—of the cart demon; *ananam*—by whom the life; *nūnam*—certainly; *na*—not; *anūna*—completely; *unna*—wet with tears; *ānanaḥ*—whose [Brahmā's] face; *anunīḥ*—trying to pacify; *nānā*—various; *inānām*—of the demigods; *ninut*—who is the impeller; *na*—not; *inam*—to the Lord; *na*—not; *anaut*—offered prayers; *nānā-ānanaḥ*—the many-headed Lord Brahmā; *nanu*—O disputant.

Did not the many-headed Lord Brahmā, who impels the various demigods, offer prayers, with tears streaming down his face, trying to pacify Lord Kṛṣṇa, the killer of Śakaṭāsura?

Baladeva—

*nanu kim evam gopālakam kṛṣṇam bahu ślāghase iti vadantaṁ kañcit prati kaścīd āha nīti ||
nanu bho vādin | nānānanaś catur-āsyo brahmā inam prabhum gopālam nānaun nāstaud etena
api tu astaud eva | nūnam niścitam | sa kīdṛśaḥ? nānenānām prabhūnām indradīnām ninut | nuda
preraṇe kvib-antaḥ | sarva-devatādhipatir apīty arthaḥ | sa punaḥ kīdṛśaḥ sann anaud ity āha |
na anūnam kṛtsnam yathā syāt tathā unnāni āsru-klinnāny ānanāni mukhāni yasya saḥ | undī
kledane dhātuḥ | bhītyāśru-śoṣād iti bhāvaḥ | anunayatīty anunīḥ | inam gopālam prabhum
kīdṛśam | ninunnam dūre kṣiptam anasaḥ śakaṭasya tad-āviṣṭasyāsurasyananam jīvanam yena
tam || 4 ||*

The verse beginning *ni* is someone's reply to a person who challenges "Why are you offering so much praise to Kṛṣṇa, who is just a small cowherd boy?" The word *nanu* means "O disputant". "Did the four headed Brahmā (*nānānanaḥ=catur-āsyah*) not offer prayers (*anaut=astaut*) to the Lord (*inam=prabhum*), who was a cowherd boy?" By this the speaker means to say "But he certainly did offer prayers". The word *nūnam* means "certainly". What about Lord Brahmā? He is the impeller (*ninut*) of the various demigods (*inānām=prabhūnām*) headed by Indra. *Ninut* is the form of the *nud[a] prerane* (6A, "to push, impel") when it ends in *[k]vi[p]*.¹ The idea is that even the chief of all the demigods offered prayers to Kṛṣṇa. Being like what did he offer prayers? Being one whose faces (*ānanāni=mukhāni*) were not entirely (*anūnam=kṛtsnam*) wet with tears (*unnāni=āsru-klinnāni* ... the

¹ Specifically, *ninut* is made from *ni* + *nud[a]* + *[k]vi[p]*.

dhātu here is *und[ī] kledane* (7P, “to wet”¹). The implied meaning is that they were not entirely wet with tears because the tears were drying up because of fear. *Anunīḥ* means “he pacifies”.² What is this Lord who is a cowherd boy like? He is one by whom the cart’s life (*anasah=śakaṭasya* and *ananam=jīvanam*), i.e the cart demon’s life, was driven far away (*ninunnam*³=*dūre kṣiptam*).

cakra-bandhaḥ ||

The following verse is arranged in the wheel formation:

Verse 5

गन्धाकृष्टगुरून्मदालिनि वने हारप्रभातिप्लुतं
सम्पुष्णन्तमुपस्कृताध्वनि यमीवीचिश्रियो रञ्जकं ।
सद्यस्तुङ्गितविभ्रमं सुनिभृते शीतानिलैः सौख्यदे
देवं नागभुजं सदा रसमयं तं नौमि कंचिन्मुदे ॥ ५ ॥

*gandhākṛṣṭa-gurūnmadālini vane hāra-prabhātiplutaṁ
sampuṣṇantaṁ upaskṛtādhvani yamī-vīci-śriyo rañjakaṁ⁴
sadyas tuṅgita-vibhramaṁ su-nibhṛte śītānilaiḥ saukhya-de
devaṁ nāga-bhujāṁ sadā rasa-mayaṁ taṁ naumi kaṁcin mude*

¹ *Unna* is made from *und[ī] + [k]ta*. The *n* of *und[ī]* is deleted by *ani-rāmetām viṣṇujanāntānām uddhava-na-rāma-haraḥ kaṁsārau* (454), and then the *d* of *und[ī]* and the *t* of *[k]ta* each change to *n* by *ra-dābhyām viṣṇuniṣṭhā-tasya pūrva-dasya ca no dām vinā* (1219).

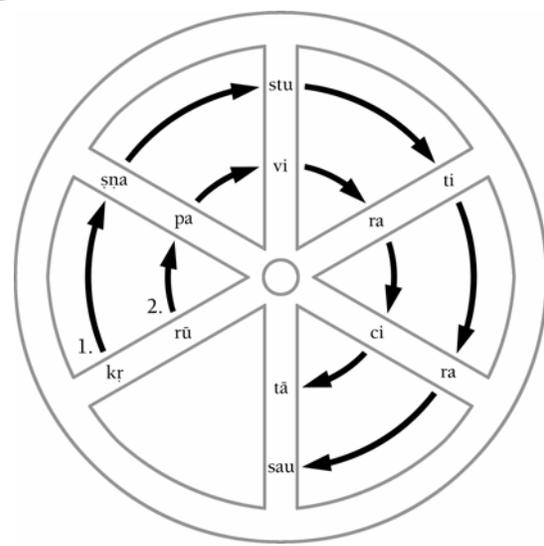
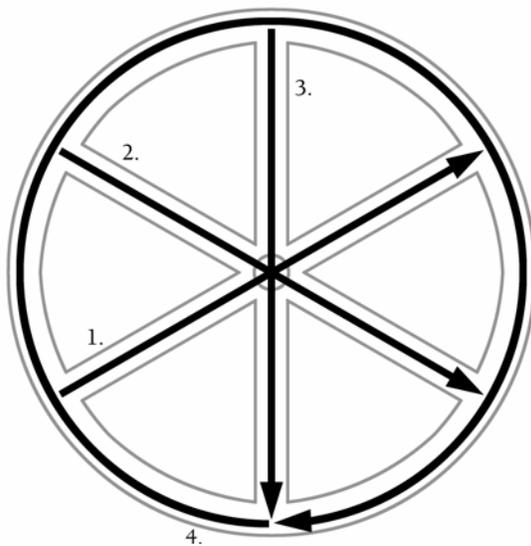
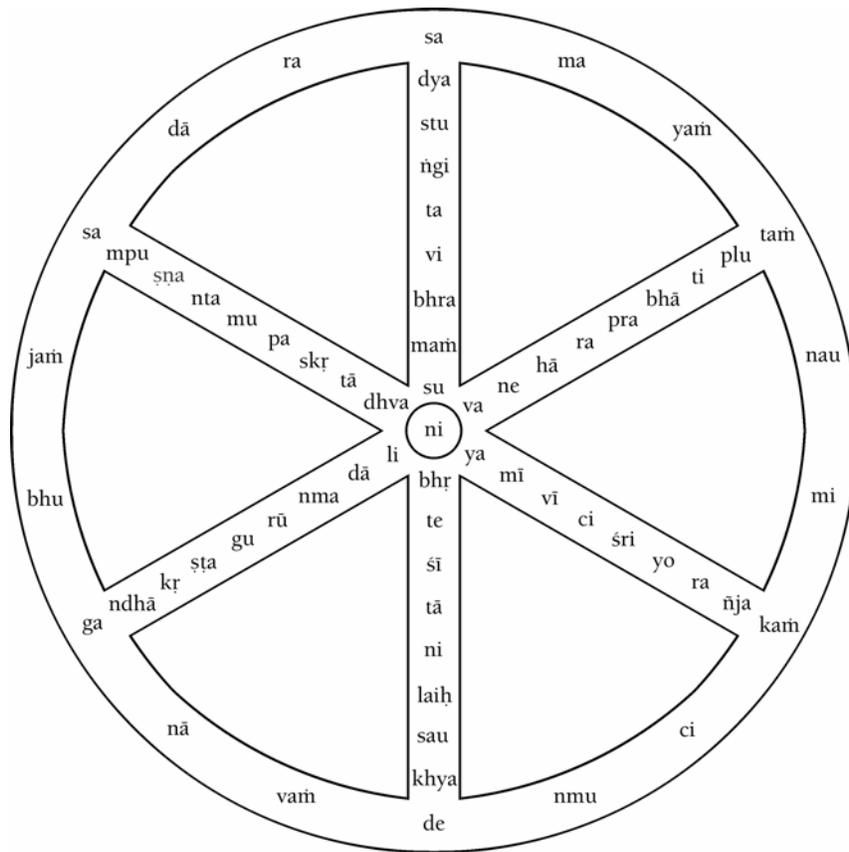
² *Anunīḥ* is first case singular form of *anunī* which is made from *anu + nī[n̄] + [k]vi[p]*.

³ *Ninunna* is made from *ni + nud[a] + [k]ta*. The *d* of *nud[a]* and the *t* of *[k]ta* each change to *n* by *ra-dābhyām viṣṇuniṣṭhā-tasya pūrva-dasya ca no dām vinā* (1219).

⁴ Although usually an *anusvāra (ṁ)* cannot stand at the end of the second or fourth line, the rule is often bent when it comes to picture verses. Here we have *rañjakaṁ* and not *rañjakam* because an *aṁ* is needed to match up with the *aṁ* in *kaṁcit*. A similar thing is seen in the following picture verse taken from the book *Chitrakāvyaṁ SRI. U.V.E. SUNDAPALAYAM TIRUMALA RAMABADRACHARIYAR ... Publisher: Prof. K. Sampath, M. Pharm, 2000*

लक्ष्मी राजितवत्स मेघनिभभाशालिन्नमद्रक्षकं
सर्वामर्त्यं मनस्थितं मुनिनुत श्री चक्रं शंकृतसमं ।
भर्माभं प्रणमामि पुण्यनिलयं शक्रस्य पूतं सदा
दासोऽहं ललितं समोद भवतः कंजाभमंघ्रिं मुदा ॥

This verse is also arranged in the wheel formation. Here the *aṁ* in *śakṛt-samaṁ* matches up with the *aṁ* in *aṁghriṁ* (*aṅghriṁ*). Thus Rūpa Gosvāmī is not doing something unprecedented when he uses the *anusvāra* like this. The last verse of *Citra-kavitvāni* is another instance where the *anusvāra* is required at the end of the second and fourth line to fit the pattern.



An extra speciality of this verse, shown in the bottom right diagram, is that Rūpa Gosvāmī has ingeniously placed a hidden signature inside the spokes of the wheel. It reads, in a circular fashion, *kṛṣṇa-stutir asau rūpa-viracitā* (“This prayer to Kṛṣṇa was composed by Rūpa”). This signature is not apparent in the verse, it only becomes visible when the verse is drawn in the wheel formation.

gandha—by the fragrance; *ākṛṣṭa*—attracted; *guru*—great; *unmada*—whose intoxication; *alini*—in which bumblebees; *vane*—in the forest; *hāra*—of garlands; *prabhā*—with the splendor; *atiplutam*—who is flooded; *sampuṣṇantam*—maintaining; *upaskṛta*—decorated; *adhvani*—the roads in which; *yamī*—of the Yamunā; *vīci*—of the waves; *śriyaḥ*—of the luster; *rañjakam*—the colorer; *sadyaḥ*—immediately; *tuṅgita*—increased; *vibhramam*—by whom the agitation (or the *alankāra* called *vibhrama*¹); *su*—very; *nibhṛte*—which (forest) is solitary; *śīta*—cool; *anilaiḥ*—by means of breezes; *saukhya-de*—which gives happiness; *devam*—Lord; *nāga*—like snakes; *bhujam*—whose arms; *sadā*—always; *rasa-mayam*—who is full of *rasa*; *tam*—that; *naumi*—I praise; *kañcit*—particular; *mude*—for bliss.

In a secluded forest which attracts swarms of maddened bees with its fragrance, which contains many decorated paths, and which gives pleasure with its cool breezes, I always glorify a certain Lord in order to attain² spiritual bliss. That *rasa*-laden Lord, the maintainer of his devotees, is flooded with the splendor of many necklaces. His arms are like snakes, He immediately increases the agitation within the heart, and He tinges the luster of the Yamunā’s waves with the luster of His nails, lips, yellow cloth, necklaces, bracelets, and crown.

Baladeva—

*gandheti | tam kañcid devam ahaṁ mude svānandāya naumi | kvety āha vane iti | vane kīdṛṣe? |
gandhenākṛṣṭā gurūnmadā alino yena tasmin | upaskṛtā mṛṣṭā adhvāno yatra tasmin | sunibhṛte
itara-jana-varjite | śītānilaiḥ saukhya-de tāpa-hāriṇi | devam kīdṛṣam? | hārānām prabhābhir
atiplutam vyāptam | bhaktān sampuṣṇantam | yamī-vīci-śriyo yamunā-taraṅga-śobhāyāḥ sva-
nakharādhara-pītāmbara-hāra-keyūra-kirītādi-kānti-kadambai rañjakam | sadyas tuṅgitā
vardhitā vibhramā yena tam | nāgau sarpāv iva vṛttau bhujau yasya tam || 5 ||*

Regarding the verse beginning *gandha*, the basic idea is “I glorify that particular Lord for the sake of my own bliss (*mude*=*svānandāya*).” In response to the question “where?”, he says “in the forest”. In what kind of forest? In a forest by which the maddened bees are attracted by means of the fragrance. In a forest in which the paths are cleansed (*upaskṛtāḥ*=*mṛṣṭāḥ*). In a forest which is devoid of other people. In a forest which removes one’s distress (*saukhya-de*=*tāpa-hāriṇi*) with its cool breezes. What is the Lord like? He is filled (*atiplutam*=*vyāptam*) with the splendor of many necklaces. He maintains His devotees. He tinges the luster (*śriyaḥ*=*śobhāyāḥ*) of the waves (*vīci*=*taraṅga*) of the Yamunā (*yamī*=*yamunā*) with the multitude of the lusters of His nails, lips, yellow cloth, necklaces, bracelets, and crown. He is one by whom the agitations are immediately increased (*tuṅgitāḥ*=*vardhitāḥ*). And He is one whose two arms act like two snakes (*nāgau*=*sarpau*).

¹ *Amara-koṣa* defines the word *vibhrama* as follows: *ceṣṭālankāre bhrāntau ca vibhramāḥ* (“*Vibhrama* means *ceṣṭālankāra* (“an ornament involving physical motion”) and *bhrānti* (“moving to and fro, agitation, confusion, error”)”). The *vibhrama alankāra* is a particular kind of *anubhāva* described in *Ujjvala-nīlamaṇi* as follows: *vallabha-prāpti-velāyām madanāveśa-sambhramāt vibhramo hāra-mālyādi-bhūṣā-sthāna-viparyayaḥ* (“When, rushing to meet her beloved, the heroine places the necklaces, flower-garlands, and other ornaments in the wrong places, due to being bewildered by the entrance of Cupid, that is called *vibhrama*”).

² The word *mude* is put in the forth case because it is the object of the implicit infinitive verb *prāptum*. This is in accordance with the *sūtra tumv-anta-kriyāntare gamye tat-karmanāś caturthī* (1025).

The following verse is arranged in the snake formation:

Verse 6

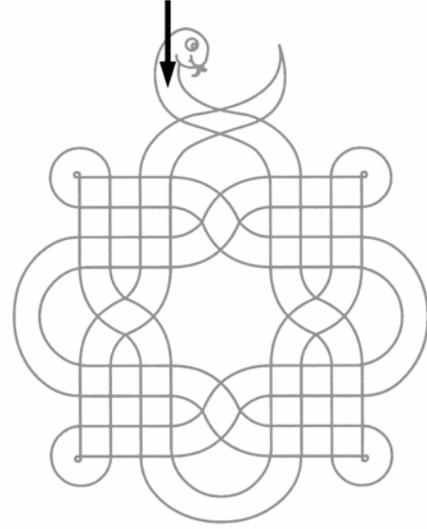
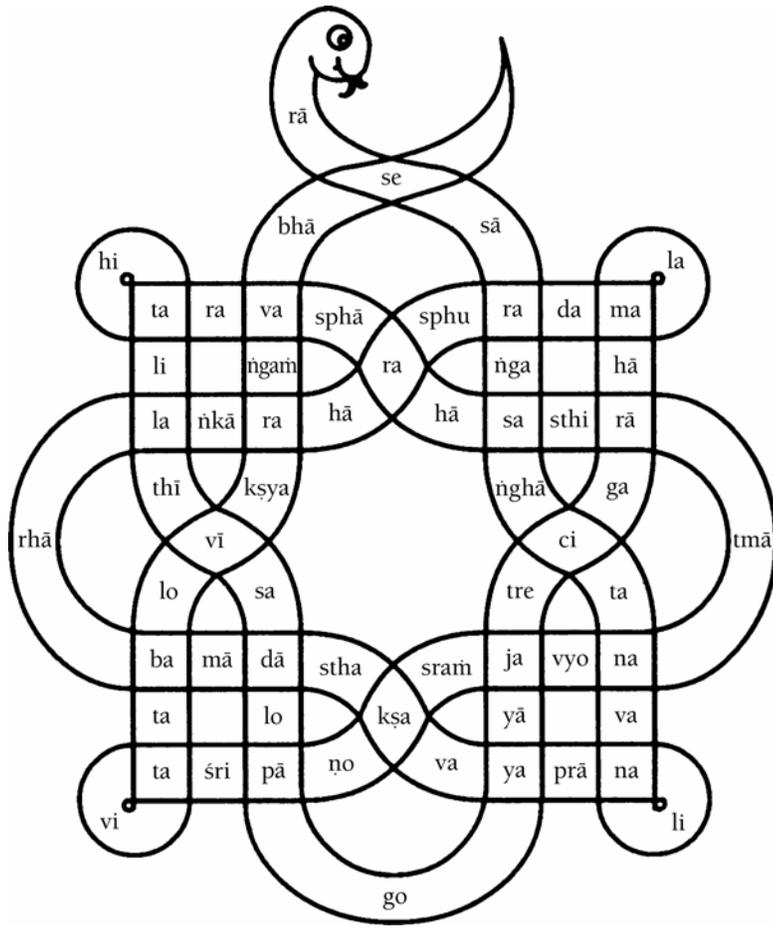
रासे सारङ्गसङ्घाचितनवनलिनप्रायवक्षस्थदामा
बर्हलङ्कारहारस्फुरदमलमहारागचित्रे जयाय ।
गोपालो दासवीथीललितहितरवस्फारहास स्थिरात्मा
नव्योऽजस्रं क्षणोपाश्रितविततबलो वीक्ष्य रङ्गं बभासे ॥ ६ ॥

rāse sāraṅga-saṅghācita-nava-nalina-prāya-vakṣa¹-stha-dāmā
barhālāṅkāra-hāra-sphurad-amala-mahā-rāga-citre² jayāya
gopālo dāsa-vīthī-lalita-hita-rava-sphāra-hāsa sthirātmā
navyo 'jasraṁ kṣaṇopāśrita-vitata-balo vīkṣya raṅgam babhāse³

¹ In the printed editions of *Stava-mālā* we find here *vakṣaḥ* instead of *vakṣa* and in the third line we find *hāsaḥ* instead of *hāsa*. These readings are false because they break the snake formation. The correct readings *vakṣa* and *hāsa* are found in Haridāsa śāstrī's edition of Jīva Gosvāmī's *Bhakti-rasāmṛta-śeṣa* (page 83). What it is is that the *visarga* (ḥ) is deleted in these cases by the *sūtra sātva-paratve lopyaś ca* (139) so that the syllables *kṣa* and *sa* will match up with the *kṣa* in *kṣaṇa* and the *sa* in *saṅghācita*. If the syllables were *kṣaḥ* and *saḥ* then they would not match up with the *kṣa* in *kṣaṇa* and the *sa* in *saṅghācita*.

² I suspect this compound originally ended in *citro* rather than *citre*. *Barhālāṅkāra-hāra-sphurad-amala-mahā-rāga-citraḥ* would thus be an adjective describing *gopālaḥ* and the word *citra* would mean *tilaka* ("a mark on the forehead") rather than *karbura* ("speckled"). The Sanskrit dictionary *Viśva-koṣa* says *citram syād adbhutālekhyā-tilakeṣu vihāyasi*: "The word *citra* means *adbhuta* ("amazing"), *ālekhyā* ("a picture"), *tilaka* ("a mark on the forehead"), and *vihāyas* ("the sky")." So *barhālāṅkāra-hāra-sphurad-amala-mahā-rāga-citraḥ* would be a *bahuvrīhi-samāsa* meaning "He on whom there is peacock feathers, ornaments, necklaces, and splendid multi-colored *tilaka*". Kuśakratha dāsa has also translated according to this understanding. But since the reading *citre* doesn't break the snake formation or the verse meter, I haven't dared to change it. Rather I have just presented an alternate translation instead.

³ There is no problem that the *ba* in *babhāse* matches up with the *va* in *rava*, because in the Sanskrit language *b* and *v* are considered one. Likewise, in the next verse the *bā* in *bālaka* matches up with the *vā* in *vākya*, and in the last verse the *bā* in *bālam* matches up with the *vā* in *vāsudevam*. In this regard, *Sāhitya-darpaṇa* says *yamakādaḥ bhaved aikyaṁ ḍa-lor ba-vor la-ros tathā* ("When it comes to *yamaka* and so on, *ḍ* and *l* are considered one, as are *b* and *v* and *l* and *r*"). The commentary to *Sāhitya-darpaṇa* says that *śleṣa*, *anuprāsa*, and other things are included by the words "and so on". Similarly, in *vṛtti* 128 of *Hari-nāmāmṛta-vyākaraṇa*, Jīva Gosvāmī says *ḍa-layo ra-layoś ca prāya-ekatva-śravaṇāt* ("Because it is heard [from previous authorities] that *ḍ* and *l* and *r* and *l* are practically one with each other [and thus interchangeable]"). In the diagrams here we have chosen to let **व** stand for both *v* and *b*, but in the Bengali script, which Rūpa Gosvāmī was known to write in, this wouldn't have been an issue since the same letter **ব** is conventionally used for both *v* and *b*.



rāse—in the *rāsa* dance; *sāraṅga*—of bumblebees; *saṅgha*—with a multitude; *ācita*—which is filled; *nava*—new; *nalina*—lotuses; *prāya*—which is abounding with; *vakṣaḥ*—on the chest; *stha*—which is situated; *dāmā*—whose garland; *barha*—of peacock feathers; *alaṅkāra*—ornaments; *hāra*—and necklaces; *sphurat*—glistening; *amala*—pure; *mahā*—many; *rāga*—with colors; *citre*—speckled; *jayāya*—for the sake of glory; *gopālaḥ*—Gopāla; *dāsa*—of devotees; *vīthī*—of the rows; *lalita*—pleasing; *hita*—auspicious; *rava*—in response to the sounds; *sphāra*—broad; *hāsaḥ*—whose smile; *sthira-ātmā*—steady at heart; *navyaḥ*—young; *ajasram*—eternally; *kṣaṇa*—in the festival; *upāsrita*—resorted to; *vitata*—suitable; *balah*—strength; *vīkṣya*—seeing; *raṅgam*—the dancing ground; *babhāse*—shone brilliantly.

In the *rāsa* arena which was speckled with the many pure, glistening colors of peacock feathers, ornaments, and necklaces, Lord Gopāla saw the dancing ground and shone brilliantly to increase¹ His own glory. His chest was decorated with a fresh lotus garland attracting many bees and He was smiling broadly in response to the auspicious pleasing sounds made by His devotees. Steady at heart and eternally young, He resorted to a suitable strength in the *rāsa* festival.

An alternate translation is:

To increase His glory, Lord Gopāla, who was adorned with peacock feathers, ornaments, necklaces, and splendid spotless multi-colored *tilaka*, shone brilliantly when he saw the *rāsa* dance arena. His chest was decorated with a fresh lotus garland attracting many bees and He was

¹ The word *jayāya* is put in the fourth case because it is the object of the implicit infinitive verb *utpādayitum*. This is in accordance with the *sūtra tumv-anta-kriyāntare gamye tat-karmanāś caturthī* (1025).

smiling broadly in response to the auspicious pleasing sounds made by His devotees. Steady at heart and eternally young, He expanded Himself into many forms¹ during the dancing.

Baladeva—

*rāsa-rasikaṃ harim varṇayati rāsa iti | gopālo nanda-sūnur bhagavān rāse raṅgam nṛtya-
bhūmim vikṣya jayāya svotkarṣāya babhāse dīptim prāpa | saraṅga-saṅghair bhṛṅga-vṛndair
ācitam vyāptam nava-nalina-prāyam nūtanāmbuja-pracuram vakṣaḥ-stham dāma mālyam
yasya saḥ | dāsa-vīthīnām brahma-rudrādy-adhikāri-bhakta-śreṇīnām sva-sthitānām lalite
ramaṇīye hite 'nukūle jaya jaya bhagavann ity-ādi-rave śabde sphāro vistīrṇo hāso yasya saḥ |
sthīrātmā nijotkarṣa-śrutyāpy avikṛta-cittaḥ | kṣaṇe rāsotsave upāśritam vitatam tad-ucitam
balaṃ yena saḥ | ajasram navyo nūtanah | rāse kīdrṣe barhānām alaṅkāraṇām ca sphuran yo
'malo mahā-rāgo nīla-pīta-raktādi-vividha-raṅgas tena citre karbure || 6 ||*

With the verse beginning *rāse*, Rūpa Gosvāmī describes Hari, the enjoyer of the *rāsa* dance. The basic idea is “For the sake of His own glory (*jayāya=svotkarṣāya*), the son of Nanda (*gopālah=nanda-sūnuḥ*), the Lord, attained brilliance (*babhāse=dīptim prāpa*) when he saw the dancing arena (*raṅgam=nṛtya-bhūmim*).” [What was he like?]. He was one whose garland (*dāma=mālyam*), which was situated on his chest and which was full of new lotuses (*nava-nalina-prāyam=nūtanāmbuja-pracuram*), was filled (*ācitam=vyāptam*) with a multitude of bees (*saraṅga-saṅghair=bhṛṅga-vṛndair*). He was one whose smile was broad (*sphārah=vistīrṇah*) in response to the pleasing (*lalite=ramaṇīye*), favorable (*hite=anukūle*) sounds (*rave=śabde*) of “Jaya Jaya Bhagavan” and so on made by the rows of his own devotees, the universal controllers headed by Brahmā and Rudra (*dāsa-vīthīnām=brahma-rudrādy-adhikāri-bhakta-śreṇīnām sva-sthitānām*). He was one whose mind was not affected even by hearing his own glories (*sthīrātmā=nijotkarṣa-śrutyāpy avikṛta-cittaḥ*). He was one by whom a suitable (*vitatam=tad-ucitam*) strength was resorted to in the *rāsa* festival (*kṣaṇe=rāsotsave*). He was eternally young (*navyah=nūtanah*). What was the *rāsa* arena like? It was speckled (*citre=karbure*) with the glistening, pure assorted colors like blue, yellow, red, and so on (*mahā-rāgaḥ=nīla-pīta-raktādi-vividha-raṅgaḥ*) of the peacock feathers and ornaments.

padma-bandhaḥ ||

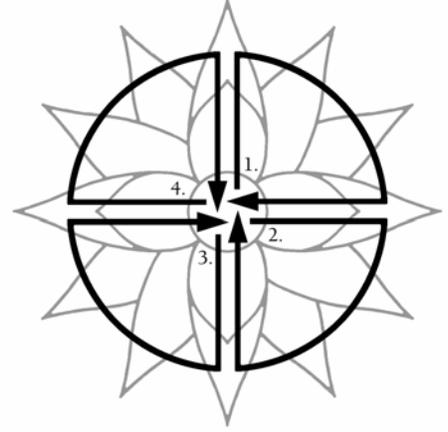
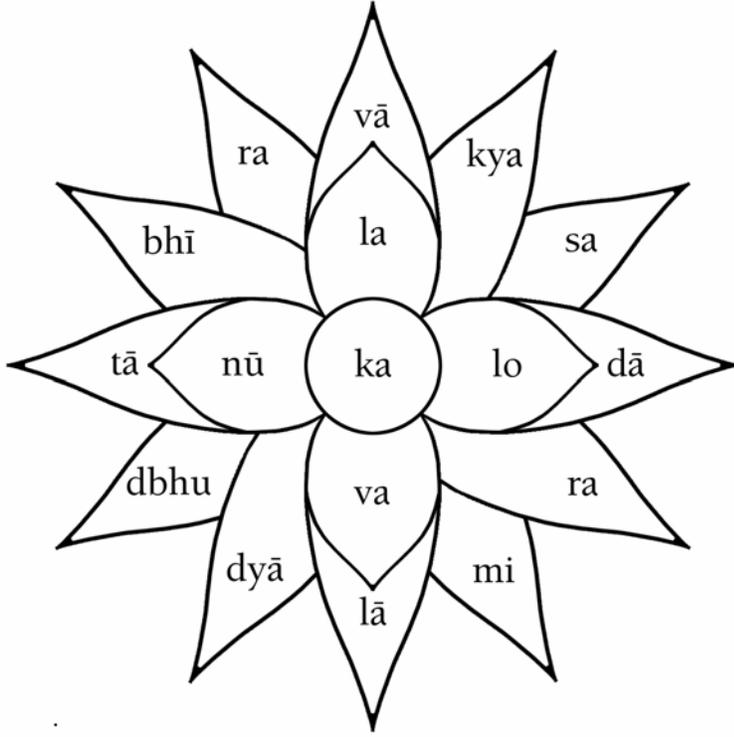
The following verse is arranged in the lotus formation:

Verse 7

कलवाक्य सदा लोक कलोदार मिलावक ।
कवलाद्याद्भुतानूक कनूताभीरबालक ॥ ७ ॥

*kala-vākya sad-āloka
kalodāra milāvaka
kavalādyādbhutānūka
ka-nūtābhīra-bālaka*

¹ The compound *kṣanopāśrita-vitata-balaḥ* can also be analyzed as *kṣaṇe rāsotsave upāśritāni vitatāni balāni rūpāni yena saḥ*: “one by whom expanded forms (*balāni=rūpāni*) were resorted to (*upāśritāni*) in the *rāsa* festival (*kṣaṇe=rāsotsave*). In this regard, the Sanskrit dictionary *Viśva-koṣa* says *balaṃ gandha-rase rūpe sthāmani sthāulya-sainyayoḥ*: “The word *bala* means *gandha* (“odor”), *rasa* (“flavor”), *rūpa* (“a form”), *sthāman* (“strength”), *sthāulya* (“denseness”), and *sainya* (“an army”).” Kuśakratha *dāsa* has also translated according to this understanding.



kala—sweet; *vākya*—whose words; *sat*—by the saintly devotees; *āloka*—who is seen; *kalā*—on account of artistic skills; *udāra*—who is great; *mila*—please become manifested; *avaka*—O protector; *kavala*—with a morsel of food; *ādya*—and so on; *adbhuta*—who is wonderful; *anu-uka*—whom Lord Śiva follows; *ka*—by Lord Brahmā; *nūta*—who is prayed to; *abhīra*—cowherd; *bālaka*—O boy.

O Lord who speaks sweetly, O Lord seen by the saintly devotees, O Supreme artist, O protector, O You who appear wonderful carrying a morsel of food and so on, O Lord followed by Śiva, O Lord prayed to by Brahmā, O cowherd boy, please appear before me.

Baladeva—

kaviḥ sākṣāt-kṛtīm prārthayate kaleti | he ābhīra-bālaka śrī-nanda-gopa-sūno tvam mila pratyakṣo bhava | he kala-vākya madhura-bhāṣin | he sad-āloka satsu sādhuṣv āloko yasya | kalābhir vaidagdhībhir udāra he | he avaka rakṣaka | kavalādyair dadhyodana-grāsa-vetra-veṇu-viṣāṇair adbhutāścārya-rūpa he | he anūka anugataḥ uḥ śivo yaṁ | śeṣād vibhāseti sūtrāt kap | he ka-nūta kena brahmaṇā stutety arthaḥ | evaṁ uktaṁ brahmaṇā | naumīḍya te 'bhra-vapuṣe taḍid-ambarāya guṅjāvataṁsa-paripiccha-lasan-mukhāya vanya-sraje kavala-vetra-viṣāṇa-veṇu-lakṣma-śriye mṛdu-pade paśupāṅgajāyeti || 7 ||

With the verse beginning *kala*, the poet prays for direct perception of the Lord. O cowherd boy, i.e. O son of the cowherd Nanda, you please become manifest (*mila*¹ = *pratyakṣo bhava*). O Lord who speaks sweetly (*kala-vākya=madhura-bhāṣin*). O you whose sight is on the saintly devotees (*sat=satsu=sādhuṣu*). O you who are great on account of Your artistic skills (*kalābhiḥ=vaidagdhībhiḥ*). O protector (*avaka=rakṣaka*). O you whose form is wonderful

¹ *Mila* is the *vidhātā pa. 2.1* form of the *dhātu mil[a] saṅge* (6P, “to meet”).

(*adbhuta=āścarya-rūpa*) with a morsel of food and so on, i.e with a morsel of yoghurt rice, a herding stick, a flute, and a buffalo horn. O you whom Lord Śiva (*uḥ=śivaḥ*) follows (*anu=anugataḥ*¹). Here *ka[p]* is applied (after *anu + u*) by the *sūtra śeṣād vibhāṣā* (*Aṣṭādhyāyī* 5.4.154). O you who are prayed to (*nūta=stuta*) by Lord Brahmā (*ka=brahmaṇā*). Lord Brahmā spoke in a similar way (to this verse) in *Bhāgavatam* 10.14.1:

*naumīdya te 'bhra-vapuṣe taḍid-ambarāya
guṅjāvataṃsa-paripiccha-lasan-mukhāya
vanya-sraje kavala-vetra-viṣāṇa-veṇu-
lakṣma-śriye mṛdu-pade paśupāṅgajāya*

“Lord Brahmā said: My dear Lord, You are the only worshipable Lord, the Supreme Personality of Godhead, and therefore I offer my humble obeisances and prayers just to please You. O son of the king of the cowherds, Your transcendental body is dark blue like a new cloud, Your garment is brilliant like lightning, and the beauty of Your face is enhanced by Your guṅjā earrings and the peacock feather on Your head. Wearing garlands of various forest flowers and leaves, and equipped with a herding stick, a buffalo horn and a flute, You stand beautifully with a morsel of food in Your hand.”

prātilomyānulomya-samam ||

The following verse reads the same backwards and forwards:

Verse 8

तायिसारधराधारातिभायातमदारिहा ।
हारिदामतया भाति राधाराधरसायिता ॥ ८ ॥

*tāyi-sāra-dharādhārā-
tibhāyāta-madāri-hā
hāri-dāmatayā bhāti
rādhārādha-rasāyitā*

tāyi—expanded; *sāra*—whose essence; *dhara*—of the hill; *ādhāra*—because of His holding; *ati*—superb; *bhā*—beauty; *ayāta*—not gone away; *mada*—whose pride; *ari*—the enemies; *hā*—who killed; *hāri*—charming; *dāmatayā*—because of being with a garland; *bhāti*—He appears splendid; *rādhā*—by Śrī Rādhā; *ārādha*—from the worship; *rasa*—transcendental taste; *ayitā*—who attained.

The presiding deity of the *rāsa* dance with the *gopīs* appears splendid, being adorned with a charming garland. His beauty is enhanced by His holding of Govardhana hill, which is increasing in size [due to the great ecstasy it feels from His touch]. That handsome deity, the killer of His arrogant enemies, relished a sweet *rasa* from Rādhā’s worship.

¹ *Anu + u* is a *madhya-pada-lopi samāsa*. That is to say it is a compound in which the middle word (in this case *gataḥ*) is deleted.

Baladeva—

tāyīti | sā kṛṣṇa-mūrtir hāri-dāmatayā bhātīti viśeṣyam ūhitvā sambandhaḥ | sā ballavī-rāsa-devateti parato viśeṣyam ihākaraṇīyam ity eke | sā kīdṛśī? | tāyī vistīrṇaḥ sāraḥ sthīrāmśo yasya tasya dharasya govardhana-gīreḥ ādhāraḥ samyag-dharaṇam tenāti bhā prasastā dīptir yasyāḥ sā | ayāta-madān agata-garvān arīn hantīty ayāta-madāri-hā | rādhā-kartṛko ya ārādhaḥ sva-yauvanārpaṇa-lakṣaṇam arcaṇam tad-rūpeṇa rasēyitā prāptā | aya gatau tasmān niṣṭhā | asya pūrvataḥ parataś ca tulyaḥ pāṭhaḥ | gata-pratyāgatam etad ity eke || 8 ||

Regarding the verse beginning *tāyī*, there is proper syntactical connection if we construe the subject as *sā kṛṣṇa-mūrtiḥ* (“that form of Kṛṣṇa”). So the skeleton would be *sā kṛṣṇa-mūrtiḥ hāri-dāmatayā bhātī* (“that form of Kṛṣṇa appears splendid, being adorned with a charming garland”). Others say that the subject is *sā ballavī-rāsa-devatā* (“that presiding deity of the *rāsa* dance with the *gopīs*”) should be borrowed from the next verse. What is that *ballavī-rāsa-devatā* like? He is one whose beauty (*bhā=dīptiḥ*) is excellent (*ati=prasasta*) because of His perfect holding (*ādhāraḥ=samyag-dharaṇam*) of Govardhana hill (*dharasya=govardhana-gīreḥ*) whose essence (*sāraḥ=sthīrāmśaḥ*) was expanded (*tāyī¹=vistīrṇaḥ*). *Ayāta-madāri-hā* means “He kills his enemies whose pride has not gone away (*ayāta-madān=agata-garvān*)”. *Rādhārādha-rasēyitā* means he was obtained (*ayitā=prāptā*) by the *rasa* in the form of the worship which had Rādhā as its doer and which consisted of Her offering Her youthful beauty (*ārādhaḥ=sva-yauvanārpaṇa-lakṣaṇam arcaṇam*). *Ayitā* is formed by applying the *niṣṭhā* suffix (*[k]ta*) after the *dhātu* *ay[a]* *gatau* (1A, “to go, move”).² This verse reads the same forwards and backwards. Some call this kind of verse *gata-pratyāgatam* (“gone and come back”).

gomūtrikā-bandhaḥ ||

The following verse is arranged in the zigzag³ formation:

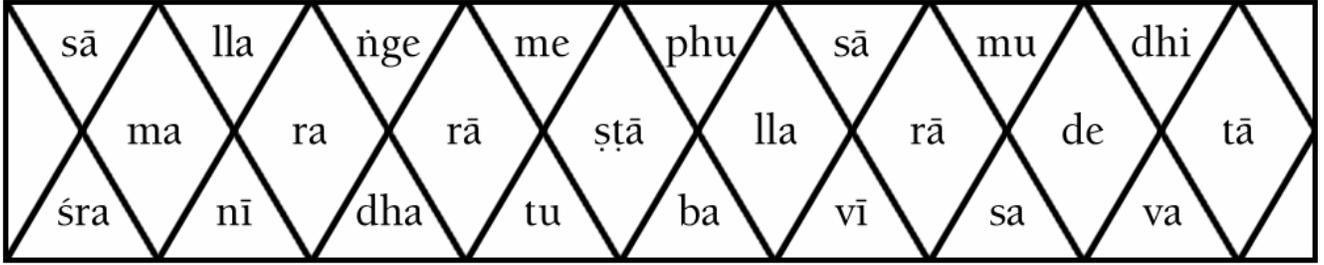
¹ *Tāyī* is the first case singular form of the word *tāyin* which is formed by apply the suffix *[n]in[i]* after the *dhātu* *tāy[ṛ]* *vistāraṇa-pālanayoḥ* (1A, “to expand; to protect”). The word *hārin* (“charming”) is formed by applying the same suffix after the *dhātu* *h[ṛ][n]* *haraṇe* (1U, “to take, remove, steal”). Those who want to know more about Govardhana’s amazing ability to expand can consult *Garga-saṁhitā* 3.9.39-41.

² In the translation we have translated the compound *rādhārādha-rasēyitā* as *rādhāyāḥ ārādhat rasam ayitā* where *ayitā* still means *prāptā*, but in an active sense rather than a passive sense. This is accomplished by the *sūtra* *gatyarthākarmaka-śliṣa-śin-sthāsa-vasa-jana-ruha-jīryatibhyaḥ ktaḥ kartari ca* (1257). Indeed Jīva Gosvāmī gives *mathurām prāptaḥ kṛṣṇaḥ* (“Kṛṣṇa reached Mathurā”) as an example in the *vṛtti* to that very *sūtra*.

³ *Go-mūtrikā* literally means “similar to the course of cow’s urine.” This means going alternately to one side and then to the other, i.e. zigzagging.

सा मल्लरङ्गे रामेष्टा फुल्लसारा मुदेधिता ।
श्रमनीरधरा तुष्टा बल्लवीरासदेवता ॥ ९ ॥

sā malla-raṅge rāmeṣṭā¹
phulla-sārā mud-edhitā
śrama-nīra-dharā tuṣṭā
ballavī-rāsa-devatā



sā—that same (Kṛṣṇa); *malla*—wrestling; *raṅge*—in the arena; *rāmā*—by women; *iṣṭā*—who was desired; *phulla*—fully blossomed; *sārā*—whose strength; *mut-edhitā*—increased; *śrama*—from fatigue; *nīra*—perspiration; *dharā*—who was bearing; *tuṣṭā*—He became satisfied; *ballavī*—with the cowherd girls; *rāsa*—of the *rāsa* dance; *devatā*—the presiding deity.

¹ In the printed editions of *Stava-mālā* we find the reading *ramayā* instead of *rāmeṣṭā*. The problem with this reading, however, is that it doesn't fit with the zig-zag formation. In order for this verse to fit into the zig-zag formation the sixth and eighth syllables of the first line have to be the same as the sixth and eighth syllables of the third line, namely *rā* and *ṣṭā*. The reading *rāmeṣṭā* fits the pattern and also fits the story line, since when Kṛṣṇa was entering the wrestling arena he was regarded as cupid personified by the women (see *strīṅām smarō mūrtimān* in *Bhāgavatam* 10.43.17). The two chapters dealing with Kṛṣṇa's pastimes in the wrestling arena are interspersed with the conversations of the women adoring Kṛṣṇa, but there is no mention of the Goddess of Fortune (Ramā) appearing as a line on Kṛṣṇa's chest in these chapters. Moreover, as well as breaking the zig-zag formation of the verse, the reading *ramayā* also breaks the meter of the verse since in the first line of an *anuṣṭubh* verse the sixth and seventh syllables are required to be long. Furthermore, it is possible that *malla-raṅge rāmeṣṭā* is wrong for *malla-raṅga-rāmeṣṭā* ("desired by the women in the wrestling arena"), since the fifth syllable in a line is required to be short in an *anuṣṭubh* verse. But this metrical discrepancy is of less consequence since it does not break the zig-zag formation. Someone may argue that Baladeva also quotes the reading *ramayā* in his commentary. But it is to be understood from his final statement, *cakrādi-bandhānām nirmāṇam kavi-prasiddher bodhyam* ("the construction of the formations mentioned here, beginning with the wheel, are to be known from the usage of the poets"), that he was not concerning himself with drawing up the verses, but just with analyzing their meanings, and thus he may not have noticed the problem posed by the reading *ramayā*. Likewise with the other discrepancies in the other verses.

In the wrestling arena, that presiding deity of the *rāsa* dance with the *gopīs* became satisfied. He was desired by all the women there, his strength had blossomed, he was elated, and he was perspiring due to fatigue.

Baladeva—

*seti | sā ballavī-rāsa-devatā malla-raṅge cānureṇa saha yuddha-bhūmau tuṣṭā babhūveti śeṣaḥ |
sā kīdṛṣī? | ramayā rekhā-rūpayā lakṣmyā viśiṣṭā | phullaḥ sāro balaṁ yasyāḥ sā | atibalinīty
arthaḥ | mudā harṣeṇaidhitā vṛddhā | sphuṭam anyat || 9 ||*

Regarding the verse beginning *sā*, the word *babhūva* (“became”) has to be added to complete the sense. So the basic idea is “that presiding deity of the *rāsa* dance with the *gopīs* became satisfied in the field of battle with Cānura (*malla-raṅge=cānureṇa saha yuddha-bhūmau*.” What was He like? He was one who was distinguished¹ by the Goddess of Fortune in the form of a line [on His chest]. He was one whose strength (*sāraḥ=balam*) has blossomed, i.e He was very strong. And He was exalted (*edhitā=vṛddhā*) because of joy (*mudā=harṣeṇa*). The rest is clear.

muraja-bandhaḥ ||

The following verse is arranged in the drum formation:

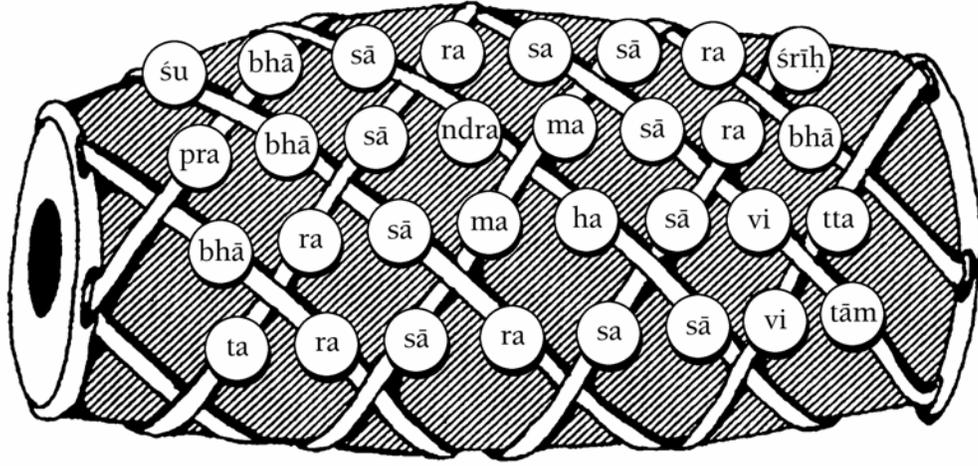
Verse 10

शुभासारससारश्रीः प्रभासान्द्रमसारभा ।
भारसा महसावित्त तरसा रससाविताम् ॥ १० ॥

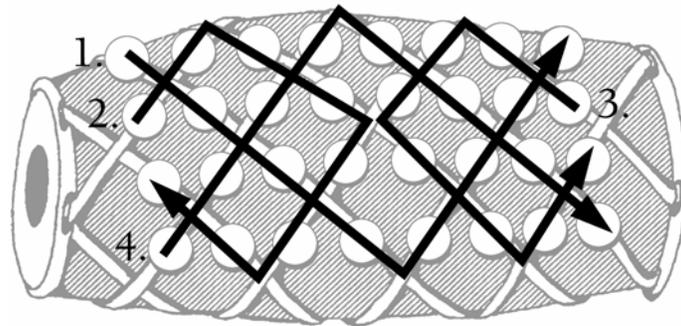
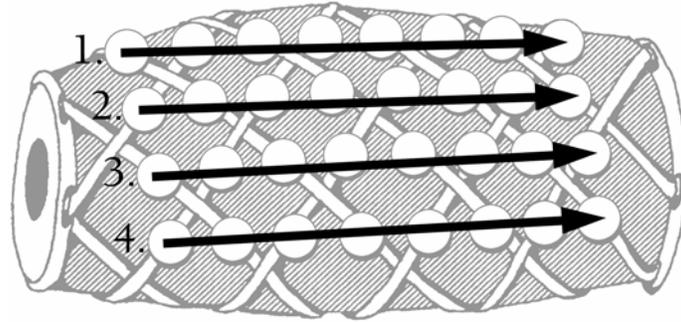
*śubhāsāra-sasāra-śrīḥ
prabhā-sāndra-masāra-bhā
bhārasā mahasāvitta
tarasā rasa-sāvitām²*

¹ Baladeva uses the word *viśiṣṭā* to indicate that the third case ending in *ramayā* has been applied in accordance with the *sūtra viśeṣa-lakṣaṇāt tṛtīyā* (1021).

² In the printed editions of *Stava-mālā* we find the reading *rasa-sāritām* instead of *rasa-sāvitām*. The problem with this reading, however, is that it doesn't fit with the drum formation. In order for this verse to fit into the drum formation the sixth and seventh syllables of the fourth line have to be the same as the sixth and seventh syllables of the third line, namely *sā* and *vi*. The word *sāvin* is made by applying the suffix *[ṇ]in[i]* after the *dhātu śū[ṇ] prāṇi-garbha-vimocane* (2A, “to give birth, produce”) and then doing *vṛṣṇīndra* is done and the *sandhi* change of *au* to *āv*. The word *sārin* is made by applying the same suffix after the *dhātu sṛ gatau* (1P, “to go, move, run, flow”) and then doing *vṛṣṇīndra*. The reading *rasa-sāvitām* not only fits the drum formation, but the idea of producing *rasa* is a more likely idea than the idea of following *rasa*. The false reading *rasa-sāritām* no doubt arose from the similarity of the letters *v* and *r* in the Bengali script (In the Bengali script, which Rūpa Gosvāmī was known to write in, *v* and *r* are written as **ব** and **র** respectively. They are commonly mistaken for one another).



This verse can be either be read in four horizontal lines
or it can be read according to the straps of the drum.
Both methods are shown below:



śubha—of auspiciousness; *āsāra*—a shower; *sa-sāra*—along with fitness; *śrīh*—and opulence from whom; *prabhā*—of splendor; *sāndra*—which is full; *masāra*—is like that of a sapphire; *bhā*—whose luster; *bhāra-sā*—the destroyer of the burden; *mahasā*—gloriously; *avitta*—He attained; *tarasā*—quickly; *rasa*—of transcendental taste; *sāvitām*—the state of being the producer.

His bodily luster like that of a splendid sapphire, the presiding deity of the *rāsa* dance with the *gopīs*, the destroyer of the burden of the earth, from whom comes opulence, fitness, and a shower of auspiciousness, quickly and gloriously produced an abundance of *rasa*.

Baladeva—

śubheti | iha viśeṣyaṁ pūrvato 'nukarṣaṇīyam | sā ballavī-rāsa-devatā rasa-sāritām tarasā
vegena avitta prāptavati | vida lābhe ity asya luṇi rūpaṁ | rasam śṛṅgāra-lakṣaṇam | sartum
anuvartitum śīlam yasya tasya bhāvas tattā tām ity arthaḥ | sāmānye napuṁsakam tasmāt tal |
sā kīdṛṣī śubhasya maṅgalasyāsāro dhārā-sampāto yataḥ sā śubhāsārā | sāreṇa nyāyena sahitā
sasārā ca śrīḥ sampad yataḥ sā | sārām nyāye bale vitte iti viśva-locana-kāraḥ | prabhayā
sāndrasya nivīdasya masārasyendra-nīla-maṇer iva bhā cchavir yasyāḥ sā | mahasā tejasaiva |
bhāra-sā bhū-bhāram syatīti so 'nta-karmaṇi tasmāt kvip || 10 ||

Regarding the verse beginning śubha, the subject (sā ballavī-rāsa-devatā) has to be carried forward here from the previous verse. The basic idea is “that presiding deity of the rāsa dance with the gopīs quickly (tarasā=vegena) attained (avitta=prāptavati) the state of being one who follows rasa. Avitta is a luṇ (bhūteṣa) form of the dhātu vid[!] lābhe (6U, “to find, obtain”). The word rasa-sāritām is the second case singular form of word rasa-sāritā which means “the state of one whose habit¹ it is to follow (sartum=anuvartitum) the śṛṅgāra-rasa (rasam=śṛṅgāra-lakṣaṇam rasam).” The neuter form sāri is used in the sense of generality and the suffix ta[l] (tā[p]) is then applied after it.² What is He like? He is one from whom comes a shower (āsāraḥ=dhārā-sampātaḥ) of auspiciousness (śubhasya=maṅgalasya) and from whom comes opulence (śrīḥ=sampat) along with fitness (sasārā=sāreṇa sahitā=nyāyena sahitā). The author of the Sankrit dictionary called Viśva-locana says the word sārā means nyāya (“fitness, propriety”), bala (“strength”), and vitta (“wealth”). He is one whose bodily luster (bhā=chaviḥ) is like that of a sapphire (masārasya=indra-nīla-maṇeḥ) which is filled (sāndrasya=nivīdasya) with splendor. Mahasā means “with glory indeed”. Bhāra-sā is formed by applying the suffix [k]vi[p] after the dhātu ṣo 'nta-karmaṇi (4P, “to destroy, finish”).³ It means “he destroys the burden of the earth”.

sarvato-bhadraḥ ||

The following verse reads the same backwards and forwards as well as upwards and downwards. Thus the name sarvato-bhadraḥ (“good on every side”):

Verse 11

रासावहा हावसारा सा ललास सलालसा ।
बलाराम मारलावहासमाददमासहा ॥ ११ ॥

rāsāvahā hāva-sārā
sā lalāsa sa-lālasā
balāramā māra-lāva-
hāsa-māda-damāsahā

¹ By the use of the word śīlam (“habit”), Baladeva is letting us know that the suffix [ṇ]in[i] in the word sārin has been applied in the sense of tācchīlye (“habit”) by ajātāv anupendropapade ṇinis tācchīlye (1495).

² Sāri is the neuter first case singular form of the word sārin. Tā[p] is then applied after sāri to form the word sāritā. In Pāṇini's system ta[l] is applied after sāri to get sārita and then ā[p] is added to make it feminine.

³ The ṣ of the dhātu ṣo changes to s by dhātv-ādeḥ ṣaḥ saḥ (458) and the o changes to ā by caturvyūhāntānām ā-rāmānta-pātho 'śive (539). [K]vi[p] is then deleted by kevalasya pratyaya-ver haraḥ (876).

Baladeva—

rāseti | sā ballavī-rāsa-devatā lalāsa | rāsam āvahaṭīti tathā | hāvo nāyikā-niṣṭho bhāva-bhedah
sa eva sāro balaṁ yasyām sā tad-vaśyety arthaḥ | sa-lālasā rāse sa-tṛṣṇā | balenāramate
balāramā | māram smaram lunāti paribhavaṭīti māra-lāvaḥ | karmaṇy aṅ | sa cāsau hāsaś ceti
karmadhārayaḥ | mādo yauvana-mattatā | māra-lāva-hāsa-mādābhyām damam niyamanam na
kasyāpi sahata iti tathā svatantrēty arthaḥ || 11 ||

Regarding the verse beginning *rāsa*, the basic idea is “that presiding deity of the *rāsa* dance with the *gopīs* sported wonderfully”. *Rāsāvahā* means “He brings on the *rāsa* dance”. *Hāva* is a particular kind of *bhāva* situated in women. *Hāva-sārā* means “He in whom *hāva* alone is the strength. The idea is that he is subjugated by *hāva*. The word *sa-lālasā* means “He is thirsty for the *rāsa* dance”. *Balāramā* means “He enjoys Himself by means of His strength”. *Māra-lāva* means “which defeats (*lunāti=paribhavaṭīti*) Cupid (*māram=smaram*)”. *Lāva* is formed by applying the suffix *a[ṅ]* after the *dhātu lū[ṅ]* *chedane* (9U, “to cut, destroy”) by the *sūtra karmaṇy aṅ* (*Aṣṭādhyāyī* 3.2.1). *Māra-lāva-hāsa* is a descriptive compound (*karmadhāraya*) which is analyzed as *māra-lāvaś cāsau hāsaś ca*. *Māda* means “being intoxicated because of youth”. Altogether *hāsa-māda-damāsahā* means “He doesn’t tolerate anyone’s subduing (*damam=niyamanam*) because of His smiles and laughter defeat Cupid and because He is intoxicated with youth. The idea here is that he is independent.

br̥hat-padma-bandhaḥ ||

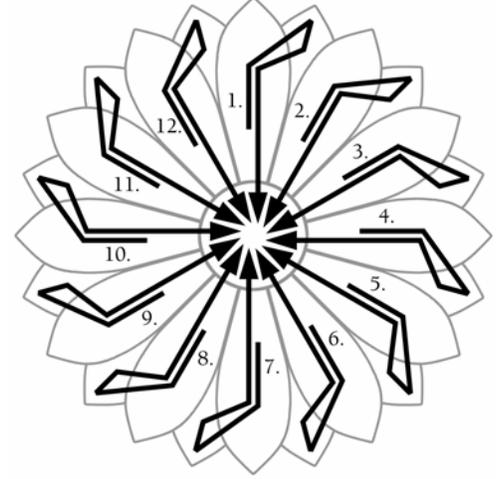
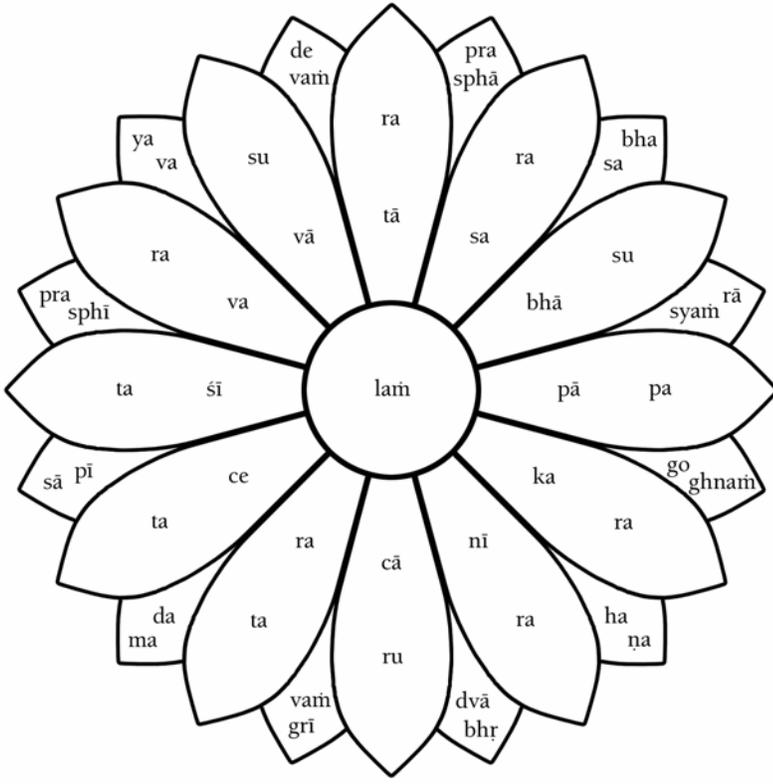
The following verse is arranged in the big lotus formation:

Verse 12

तारप्रस्फारतालं सरभसरसलं भासुरास्यं सुभालं
पापघ्नं गोपपालं करणहरकलं नीरभृद्वारनीलं ।
चारुग्रीवं रुचालं रतमदतरलं चेतसा पीतचेलं
शीतप्रस्फीतशीलं वरय वरबलं वासुदेवं सुबालं ॥ १२ ॥

tāra-prasphāra-tālam sa-rabhasa-rasa-lam¹ bhāsurāsyam su-bhālam
pāpa-ghnam gopa-pālam karaṇa-hara-kalam nira-bhṛd-vāra-nīlam
cāru-grīvam rucālam rata-mada-taralam cetasa pīta-celam
śīta-prasphīta-śīlam varaya vara-balam vāsudevam su-bālam

¹ Only in the *Aparṇā devī* edition of *Stava-mālā* are the proper readings for this verse found. In the other editions we have the false readings *saralam* instead of *rasa-lam*, *gopa-bālam* instead of *gopa-pālam*, and *sa-bālam* instead of *su-bālam*. To fit the big lotus formation, the *sa* and *ra* in *sa-rabhasa* have to be repeated in reverse order as is seen in the reading *rasa-lam*, the *pā* and *pa* in *pāpa-ghnam* have to be repeated in reverse order as is seen in the reading *gopa-pālam*, and the *vā* and *su* in *vāsudevam* have to be repeated in reverse order as is seen in the reading *su-bālam*. The other readings break the big lotus formation. Again one should not be alarmed that Baladeva is also going along with the incorrect readings, because it is to be understood from his final statement, *cakrādi-bandhānām nirmāṇam kavi-prasiddher bodhyam* (“the construction of the formations mentioned here, beginning with the wheel, are to be known from the usage of the poets”), that he was not concerning himself with drawing up the verses, but just with analyzing their meanings, and thus he would not have noticed the problems caused by the false readings.



tāra—characterized by clarity; *prasphāra*—far sounding; *tālam*—whose rhythmic clapping; *sarabhasa*—joyful; *rasa-lam*¹—giver of *rasa*; *bhāsura*—radiant; *āsyam*—whose face; *su*—handsome; *bhālam*—whose forehead; *pāpa*—of sins; *ghnam*—the destroyer; *gopa*—of the cowherds; *pālam*—the protector; *kaṛaṇa*—the senses; *hara*—charm; *kalam*—whose sweet sounds; *nīra-bhṛt*—of clouds; *vāra*—like a multitude; *nīlam*—dark; *cāru*—handsome; *grīvam*—whose neck; *rucā*—with effulgence; *alam*—who decorates; *rata*—caused by conjugal pleasure; *mada*—because of the intoxication; *taralam*—who is trembling; *cetasā*—with your heart; *pīta*—yellow; *celam*—whose garments; *śīta*—cooling; *prasphīta*—great; *śīlam*—whose virtues; *varaya*—please accept; *vara*—great; *balam*—whose strength; *vāsudevam*—the son of Vasudeva; *su*—beautiful; *bālam*—the boy.

With all your heart please accept that beautiful boy, the son of Vasudeva, who is the joyful giver of *rasa*. His loud rhythmic clapping is characterized by its clarity, His sweet songs steal the mind of the hearer, His face is radiant like the moon, His neck and forehead are extremely charming, and He is trembling due to the intoxication of conjugal bliss. Dark like a host of monsoon clouds and wearing yellow garments, He beautifies those around Him with His effulgence. His cooling virtues remove the suffering of material existence. Possessed of great strength, He is the destroyer of sins and the protector of the cowherd men.

¹ The etymology of the word *rasa-la* is *rasam lātīti rasa-laḥ*. This word is formed by applying the suffix *[k]a* after the *dhātu lā dāne* (2P, “to give”) when there is an object (in this case *rasam*) in composition. The *sūtra* which accomplishes this is *karmaṇy anupendrād ā-rāmāt kaḥ* (1419). The *ā* of *lā* is then deleted by *ā-rāma-haraḥ kaṁsāri-sarveśvara-rāma-dhātuke iṭi usi ca* (542) and only the *a* of *[k]a* remains. Thus we get *rasa-la*. Many other common words are formed in the same way. For example. *bahu-la* (“giving many [meanings] i.e variously applicable”). *vatsa-la* (“[a mother] giving [her breasts] to her calves, i.e one who is affectionate”), and so on.

Baladeva—

*rāsa-maṇḍala-sṭham kṛṣṇam varṇayati tāreti | he mitra vāsudevam gopa-bālam cetasā varaya |
vasanād eva vādeṣu vāsudevete śabdita iti śivokter vāda-vedyam pūrṇa-brahma-bhūtam ity
arthah | kīdṛśam? | tāreṇa viśuddhyā viśiṣṭah prasphāro 'tivistīrṇas tālo gānāṅga-bhūto
rūpakādir yasya tam | tāro muktādi-saṁsuddhāv iti viśvaḥ | sa-rabhasaḥ sa-harṣaś cāsau premṇi
saralaś ceti tam | bhāsurāsyam candrojvala-mukham | su-bhālam manojña-lalāṭam | pāpa-
ghnam bhaktāvidyā-vināśakam | karaṇa-haraḥ śrotra-citta-hārī kalo madhura-gīta-dhvanir
yasya tam | nīra-bhṛtām meghānām vārād vṛndād api nīlam śyāmalam | rucā kāntyā pārśva-
sthān alati bhūṣayatīti rucālam | śītāni saṁsṛti-tāpa-hārāṇi prasphītāni śīlāni sac-caritāni yasya
tam | bālābhiḥ sahitam sa-bālam | sphuṭārtham anyat | cakrādi-bandhānām nirmāṇam kavi-
prasiddher bodhyam || 12 ||*

With the verse beginning *tāra*, Rūpa Gosvāmī describes Kṛṣṇa as he appears in the circle of the *rāsa* dance. The basic idea is “O friend, accept the cowherd boy Vāsudeva with all your heart.” According to Lord Śiva’s statement *vasanād eva vādeṣu vāsudevete śabditaḥ* (“He is called Vāsudeva because He resides in spiritual doctrines”), the word Vāsudeva refers to He who is the complete Absolute Truth to be known by spiritual doctrines. What is Vāsudeva like? He is one whose loud (*prasphārah*¹=*ativistīrṇah*) rhythmic clapping, i.e clapping in the *rūpaka* rhythm and so on which is a part of the art of singing, is characterized² by clarity. *Viśva-koṣa* says *tāra* means the clearness of a pearl or other such thing. He is joyful (*sa-rabhasaḥ=sa-harṣaḥ*) and sincere in the matter of love (*saralaḥ=premṇi saralaḥ*). *Sa-rabhasa-sarala* is a descriptive compound (*karmadhāraya*) which is analyzed as *Sa-rabhasaś cāsau saralaś ca*. He is one whose face is radiant like the moon (*bhāsurāsyam=candrojvala-mukham*). He is one whose forehead is charming (*su-bhālam=manojña-lalāṭam*). He destroys the ignorance of his devotees (*pāpa-ghnam=bhaktāvidyā-vināśakam*). He is one whose sweets songs (*kalaḥ=madhura-gīta-dhvanīḥ*) steal the mind of the hearer (*karaṇa-haraḥ=śrotra-citta-hārī*). He is darker (*nīlam=śyāmalam*) than even a host (*vārāt=vṛdāt*) of monsoon clouds (*nīra-bhṛtām=meghānām*). *Rucālam* means He decorates (*alati=bhūṣayati*) those around Him with His effulgence (*rucā=kāntyā*).³ He is one who virtuous deeds (*prasphītāni śīlāni=sac-caritāni*) remove the distress of material existence (*śītāni=samsṛti-tāpa-hārāṇi*). He is accompanied by many young girls (*sa-bālam=bālābhiḥ sahitam*). The rest is clear.

The construction of the formations mentioned here, beginning with the wheel, are to be known from the usage of the poets.

|| * || iti citra-kavitvāni || * ||

Thus ends the Picture verses, or Amazing verses.

¹ The word *sphāra* is derived from the *dhātu sphāy[i] vṛddhau* (1A, “to swell, increase”).

² Baladeva uses the word *viśiṣṭah* to indicate that the third case ending in *tāreṇa* has been applied in accordance with the *sūtra viśeṣa-lakṣaṇāt ṛtīyā* (1021).

³ The word *ala* (“one who decorates”) is formed by applying the suffix *a[t]* after the *dhātu al[a] bhūṣaṇa-paryāpti-vāraṇeṣu* (1P, “to decorate; to be sufficient; to reject”) by *pacāder at* (1400).