

Śrī Kṛṣṇa Smaraṇa Sphūr̥ti

Invoking Kṛṣṇa's
Remembrance

Prathamam Kuñja-vihāry- aṣṭakam

Eight Prayers Glorifying
Kṛṣṇa, who plays in the
bowers

By

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From

Śrī Stava-mālā

|| 1 ||

indranīla-maṇi-mañjula-varṇaḥ
phulla-nīpa-kusumāñcita-karṇaḥ |
kṛṣṇalābhir akṛśorasi hārī
sundaro jayati kuñja-vihārī | |

The beautiful (**sundarah**) son of Nanda, who plays in the bowers (**kuñja-vihārī**), who has the charming beauty (**mañjula-varṇaḥ**) of a sapphire (**indranīla-maṇi**), who has ears (**karṇaḥ**) decorated (**añcita**) with blossoming (**phulla**) kadambas (**nīpa-kusuma**), and who wears a necklace (**hārī**) of guñja berries (**kṛṣṇalābhir**) on his broad chest (**akṛśa urasi**), remains victorious (**jayati**).

The author praises Kṛṣṇa, who plays in the bowers, in two sets of eight verses.

The son of Nanda, who plays in the bowers (kuñja-vihārī), attractive to the dear gopīs (sundaraḥ), remains victorious. He is described.

He has a charming beauty (varṇa) like a sapphire.

Varṇa means color and beauty according to Viśva.

He has a necklace (hārī) of guñja berries (kṛṣṇalābhiḥ) on his broad (akrśa) chest. The rest is clear.

|| 2 ||

rādhikā-vadana-candra-cakoraḥ
sarva-ballava-vadhū-dhṛti-cauraḥ |
carcarī-caturatāñcita-cārī
cāruto jayati kuñja-vihārī | |

Kṛṣṇa, who plays in the bowers (**kuñja-vihārī**), who is the cakora (**cakoraḥ**) gazing at the moon-like face of Rādhā (**rādhikā-vadana-candra**), who steals the composure (**dhṛti-cauraḥ**) of all the gopīs (**sarva-ballava-vadhūh**), who is attractive (**cārutaḥ**) at skillfully dancing (**caturatāñcita-cārī**) to carcarī rhythm (**carcarī**), remains victorious (**jayati**).

His attractiveness is made clear.

He is attractive (cārutaḥ) at dancing (cārī), being skillful (caturatā) at carcarī rhythm.

The rest is clear.

|| 3 ||

sarvataḥ prathita-kaulika-parva
dhvaṁsanena hr̥ta-vāsava-garvaḥ |
goṣṭha-rakṣaṇa-kṛte giridhārī
līlayā jayati kuñja-vihārī | |

Kṛṣṇa, who plays in the bowers (**kuñja-vihārī**), who destroyed the pride of Indra (**hr̥ta-vāsava-garvaḥ**) by preventing (**dhvaṁsanena**) Indra's worship (**parva**) which was a well-known (**sarvataḥ prathita**) family tradition (**kaulika**), and playfully lifted Govardhana (**līlayā giridhārī**) to protect Vraja (**goṣṭha-rakṣaṇa-kṛte**), remains victorious (**jayati**).

He was disinterested in his follower (Indra) who created obstacles to his pastimes and developed absorption in other desires.

He destroyed Indra's pride (vāsava-garvaḥ) in being a controller of the world, by stopping worship of Indra (parva) which was a tradition in Nanda's family (kaulikam) and was most famous (prathita).

What did he do when Indra, deprived of his festival, tormented Vraja?

Goṣṭha means Vraja according to Halāyudha.

He easily lifted Govardhana to protect Vraja.

There was a great festival in which the gopīs could have the rare opportunity of seeing him.

rāga-maṇḍala-vibhūṣita-vaṁśī
vibhrameṇa madanotsava-śaṁsī |
stūyamāna-caritaḥ śuka-śārī
śreṇibhir jayati kuñja-vihārī | |

Kṛṣṇa, who plays in the bowers (**kuñja-vihārī**), who promises (**śaṁsī**) a festival of love to the gopīs (**madana utsava**) by playing on this flute (**vaṁśī vibhrameṇa**), which is ornamented (**vibhūṣita**) with various rāgas (**rāga-maṇḍala-**), and whose actions are praised (**stūyamāna-caritaḥ**) by flocks of parrots (**śuka-śārī**), remains victorious (**jayati**).

Having defeated Indra, the obstacle, Kṛṣṇa, again played with passion.

He makes a promise (śaṁsī) of a festival of Cupid to his beloveds by the pastimes (vibhramena) of his flute decorated with a host of various rāgas.

His actions are praised by flocks of parrots and other birds who are attracted by the sweetness of the flute.

They praise him as the supreme singer.

|| 5 ||

śātakumbha-ruci-hāri-dukūlaḥ
keki-candraka-virājita-cūḍaḥ |
navya-yauvana-lasad-vraja-nārī
rañjano jayati kuñja-vihārī ||

Kṛṣṇa, who plays in the bowers (**kuñja-vihārī**), whose cloth (**dukūlaḥ**) derides (**hāri**) the beauty (**ruci**) of gold (**śātakumbha**), whose head (**cūḍaḥ**) shines (**virājita**) with a peacock feather (**keki-candraka**) and who attracts (**rañjanah**) the Vraja women (**vraja-nārī**) effulgent (**lasad**) with new youth (**navya-yauvana**), remains victorious (**jayati**).

He wears a cloth which derides the beauty of gold (śātakumbha).

Śātakumbha means gold according to Halāyudha.

Dukūlam means loose cloth according to Medinī.

A peacock feather shines on his head (cūḍaḥ).

Cūḍaḥ is synonymous with cūlaḥ (hair).

The ḍa and la are interchangeable.

Candraka here does not mean the moon since it is combined with the word keki (peacock).

The rest is clear.

He contacts the women who are attracted to the sound of his flute.

sthāsakī-kṛta-sugandhi-paṭīrah
svaṛṇa-kāñci-pariśobhi-kaṭīrah |
rādhikonnata-payodhara-vārī
kuñjaro jayati kuñja-vihārī ||

Kṛṣṇa, who plays in the bowers (**kuñja-vihārī**), who is anointed with (**sthāsakī-kṛta**) fragrant sandalwood (**sugandhi-paṭīrah**), whose waist (**kaṭīrah**) is attractive (**pariśobhih**) with a golden belt (**svaṛṇa-kāñci**), who is an elephant (**kuñjarah**) bound by the ropes (**vārī**) of Rādhā's (**rādhikā**) raised breasts (**unnata-payodhara**), remains victorious (**jayati**).

He is anointed (sthāsakī) with fragrant sandalwood.

Sthāsaka means putting on unguents according to Amara-kośa.

The unādi sūtra kṛ-śṛ-pṛ-kaṭi-paṭi-śauṭibhya īran explains paṭīraḥ and kaṭīraḥ.

His waist is attractive (pariśobhi) with a golden belt.

Kāñci means a belt according to Halāyudha.

Kaṭīram means the waist.

He is an elephant bound by the rope (vārī) of Rādhā's raised breasts.

Vārī is a rope for tying elephants according to Amara-kośa.

He is bound to the beauty of her breasts like an elephant tied up.

Payodhara can also mean kānti-dhara, holder of beauty.

॥ 7 ॥

gaura-dhātu-tilakojjvala-bhālaḥ
keli-cañcalita-campaka-mālaḥ |
adri-kandara-grheṣv abhisārī
subhruvām jayati kuñja-vihārī | |

Kṛṣṇa, who plays in the bowers (**kuñja-vihārī**), whose forehead (**bhālaḥ**) is bright (**ujjvala**) with yellow mineral tilaka (**gaura-dhātu-tilaka**), who wears a campaka garland (**campaka-mālaḥ**) trembling with play (**keli-cañcalita**), who meets (**abhisārī**) the gopīs (**subhruvām**) in mountain caves (**adri-kandara-grheṣu**), remains victorious (**jayati**).

His forehead shines with tilaka made of yellow minerals.

Bhāla means forehead according to Viśva.

He meets the gopīs in mountain caves (adri-kandara).

Kandara is a cave according to Amara-kośa.

vibhramoccala-dṛg-añcala-nṛtya-
kṣipta-gopa-lalanākhila-kṛtyaḥ |
prema-matta-vṛṣabhānu-kumārī
nāgaro jayati kuñja-vihārī ||

Kṛṣṇa, who plays in the bowers (**kuñja-vihārī**), who makes the gopīs give up (**kṣipta-gopa-lalanā**) their household duties (**akhila-kṛtyaḥ**) by the amorous movements (**vibhrama uccala**) of the dancing tips of his eyes (**dṛg-añcala-nṛtya**), who tastes (**nāgara**) Rādhā (**vṛṣabhānu-kumārī**), intoxicated with prema (**prema-matta**), remains victorious (**jayati**).

He makes the gopīs give up (kṣipta) their household duties (kṛtyaḥ) by the amorous movements (vibhramoccala) of the dancing tips of his eyes.

Nāgara means rasika.

॥ ९ ॥

aṣṭakaṁ madhura-kuñja-vihārī
krīḍayā paṭhati yaḥ kila hāri |
sa prayāti vilasat-para-bhāgam
tasya pāda-kamalārcana-rāgam ||

The person who recites (**yaḥ paṭhati**) this aṣṭaka (**aṣṭakaṁ**) attractive (**kila hāri**) with the sweet pastimes (**madhura krīḍayā**) of Kuñja-vihārī (**kuñja-vihārī**) will attain (**sah prayāti**) the shining excellence (**vilasat-para-bhāgam**) of attraction (**rāgam**) for worshipping (**arcana**) Kṛṣṇa's lotus feet (**tasya pāda-kamala**).

The result of recitation of the aṣṭaka is described.

The person who recites this aṣṭaka attractive (hāri) with the sweet pastimes of kuñja-vihārī, attains attraction (rāgam) for worshipping the lotus feet of Kṛṣṇa.

The attraction is described. The attraction produces shining excellence (parabhāgam).

Parabhāga means excellence of qualities according to Haima.

The meter is svāgatā.