

DASAKAM 45

BALAKREEDA--KRISHNA'S CHILDHOOD PRANKS

Thereafter, the poet describes the playful activities of the Lord and Balarama which have captivated the whole world. This dasakam is based on Bhag X-8, slokas 21 to 31.

D45S1 अयि सबल मुरारे पाणि-जानु-प्रचारैः
किमपि भवनभागान् भूषयन्तौ भवन्तौ।
चलित-चरण-कञ्जौ मञ्जु-मञ्जीर-शिञ्जा-
श्रवण-कुतुक-भाजौ चेरतुश्चारुवेगात्॥१॥

*Ayi Sabala Murārē Pāṇi-jānu-pracāraiḥ
Kimapi Bhavana-bhāgān Bhūṣayantau Bhavantau.
Calita-carāṇa-kañjau Mañju-mañjīra-śiñjā-
Śravaṇa-kutuka-bhājau Cēratuścāruvēgāt.. 1..*

अन्वयः- अयि सबल मुरारे! भवन्तौ पाणि-जानु-प्रचारैः भवन-भागान् किमपि भूषयन्तौ चलित-चरण-कञ्जौ मञ्जु-मञ्जीर-शिञ्जा-श्रवण-कुतुकभाजौ वेगात् चारु चेरतुः॥१॥

Meaning:

अयि सबल ! मुरारे !	“O Lord, companion of Balarama! O Slayer of Mura!
भवन्तौ भूषयन्तौ	You two, adorning
भवन-भागान् किमपि	every place in the house in an indescribable manner
पाणि-जानु-प्रचारैः	by movements using your hands and knees (on all fours)
चलित-चरण-कञ्जौ	and moving lotus-like feet,
मञ्जु-मञ्जीर-शिञ्जा- श्रवण-कुतुक-भाजौ	being eager to hear the tinkling sound of the charming anklets,
चेरतुः वेगात् चारु।	moved about swiftly with charming agility.”

Commentary D45S1

“O Lord! You and Your elder brother Balarama started moving about on all fours in all places in the Nandagopa household. Your movements became an adornment to the entire Nanda home. Though there were many splendid ornamental things in that house, they exuded only limited splendour. But Your very beautiful movements gave an indescribable charm to that house. Whilst moving about on all fours, Your divine feet looked like lotus flowers swaying very beautifully in the breeze, the anklets adorning them producing tinkling sounds which were highly pleasing to the ears. Owing to the eagerness to listen to those sounds, You two started moving about quickly on all fours and playing without pause.”

-----॥ हृदयमपि मुषित्वा हर्षसिन्धो न्यधास्त्वं।----- स मम शमय रोगान् वातगेहाधिनाथ ॥-----

D45S2

मृदु मृदु विहसन्तौ उन्मिषदन्तवन्तौ
 वदन-पतित-केशौ दृश्य-पादाब्ज-देशौ ।
 भुज-गलित-करान्त-व्यागलत्-कङ्कणाङ्कौ
 मतिमहरतमुच्चैः पश्यतां विश्वनृणाम् ॥२॥

Mrdu Mrdu Vihasantāv-unmiṣad-dantavantau
Vadana-patita-keśau Dṛśya-pādābja-deśau.
Bhujagalitakarānta-Vyāgalat-Kaṅkaṅāṅkau
Matim-aharatam-uccaiḥ Paśyatām Viśva-nṛṇām..2..

अन्वयः:-मृदु मृदु विहसन्तौ उन्मिषत्-दन्तवन्तौ वदन-पतित-केशौ दृश्य-पादाब्ज-देशौ भुज-गलित-करान्त-व्यागलत्-कङ्कणाङ्कौ (युवां) पश्यतां विश्वनृणाम् मतिं उच्चैः अहरतम् ॥२॥

Meaning:

मृदु मृदु विहसन्तौ	“Beaming with gentle smiles
उन्मिषत्-दन्तवन्तौ	revealing the sparkling teeth,
वदन-पतित-केशौ	with hair falling on the face
दृश्य-पादाब्ज-देशौ	with the soles of the beautiful lotus feet, clearly visible (by reason of Your moving about on all fours),
भुज-गलित-करान्त-व्यागलत्-कङ्कणाङ्कौ	marked by bracelets that got loosened from the arms and had come to rest on the wrists,
(युवां) उच्चैः अहरतं मतिं	You both very much captivated the hearts
पश्यतां विश्वनृणाम् ।	of the entire host of onlookers !”

Commentary D45S2

“O Lord! While thus moving around on all fours, You both were beaming with gentle smiles from time to time possibly due to having noticed some attractive object or other or may be due to child-like joy. At that time the rows of teeth (though teeth were few in number) shone very bewitchingly like jasmine buds and shed light like the Moon. Since both of You were on all fours, the hair, though short, fell all over the lotus-like faces that were bent down. The soles of the feet, which had the marks of the flag, diamond, spear, lotus and the like and were red like lotus flowers, were clearly visible to all. Since the hands were pressed against the floor, the armlets had got loosened from the arms and had come to rest on the wrists. The marks caused thereby lent a special loveliness to the hands. Innumerable were the visitors who came daily to the Nanda home to look at You two shining thus, and experience unprecedented joy. You two captivated the hearts of all such persons.”

पश्यतां विश्वनृणाम् : With reference to the derivation of words from roots, “विशन्ति कर्मसु इति विश्वे”, the expression can also be taken to mean that the persons who, in spite of being extremely busy with their work, had come with the intention of having a quick glance at the Lord and going away, the moment they saw the Lord’s captivating frolics, stayed back rooted to the spot with their minds strongly attracted towards Him, forgetting all other activities!

D45S3

अनुसरति जनौघे कौतुक-व्याकुलाक्षे
किमपि कृतनिनादं व्याहसन्तौ द्रवन्तौ ।
वलितवदनपद्मं पृष्ठतो दत्तदृष्टी
किमिव न विदधाथे कौतुकं वासुदेव ॥३॥

*Anusarati Janaughē Kautuka-vyākulākṣē
Kimapi Kṛtaninādaṃ Vyāhasantau Dravantau.
Valitavadanapadmaṃ Pṛṣṭhatō Dattadṛṣṭī
Kimiva Na Vidadhāthē Kautukaṃ Vāsudēva..3..*

अन्वयः- हे वासुदेव ! जनौघे कौतुक-व्याकुलाक्षे किमपि कृत-निनादं अनुसरति (सति), (किमपि कृतनिनादं)^१ व्याहसन्तौ द्रवन्तौ वलित-वदन-पद्मं पृष्ठतः दत्त-दृष्टी किमिव कौतुकं न विदधाथे ॥३॥

Meaning:

हे वासुदेव ! जनौघे	“O Vaasudeva! When the people (of Gokulam),
कौतुक-व्याकुलाक्षे	with eyes full of eagerness,
किमपि कृत-निनादं	(and) making some sounds,
अनुसरति (सति)	were following you two (to catch you),
किमिव कौतुकं न विदधाथे	what charm did You two not radiate
(किमपि कृत-निनादं)	making some sounds (and)
व्याहसन्तौ द्रवन्तौ	laughing aloud and running on all fours
वलित-वदन-पद्मं	with lotus-like faces turned back (and)
दत्त-दृष्टी पृष्ठतः ।	casting a look backwards!”

Commentary D45S3

“O Lord! You are, in fact, Vasudeva’s son. Even so, it was the fortune of the residents of Gokulam to witness Your childhood frolics and experience supreme

¹ Here, by the Kakakshi Nyaya (a rule whereby a phrase or word may serve two purposes though used once in the text, just like the proverbial single eye-ball of the crow serving both eyes, it is proper to logically connect the phrase “किमपि कृतनिनादं” to both places though in the text it figures only once.

----- ॥ हृदयमपि मुषित्वा हर्षसिन्धो न्यधास्त्वं ।----- स मम शमय रोगान् वातगेहाधिनाथ ॥-----

joy. When the two of You were moving about on all fours, engaged in all frolics, it was indeed a sight worth seeing. The *Gopas* and *Gopikas* of *Gokulam*, intent upon watching You two with rapt attention, did not even care to bat their eyelids, with the result that their eyes got filled with tears, and minds with ecstatic delight. In this state, they began to come after You two, making sounds like 'come running, I caught you' and the like. You two, making indistinct and loud but sweet sounds and laughing loudly in excitement, moved away quickly without letting them catch You. After going a short distance, You looked back as though to signify that they could not catch You or out of curiosity to see whether they were still following You or out of good fun, or out of compassion born out of the thought that You had disappointed those devotees and cast compassionate glances at them. What delight or charm did You two not present to the people of *Gokulam* (residents of *Vraja*) in this manner?"

The poet describes the playful activities of the Lord when He started walking:

D45S4 द्रुतगतिषु पतन्तावुत्थितौ लिप्त-पङ्कौ
दिवि मुनिभिरपङ्कैः सस्मितं वन्द्यमानौ ।
द्रुतमथ जननीभ्यां सानुकम्पं गृहीतौ
मुहुरपि परिरब्धौ द्राग्युवां चुम्बितौ च ॥४॥

Drutagatiṣu Patantāvutthitau Liptapaṅkau
Divi Munibhirapaṅkaiḥ Sasmitaṃ Vandya mānau.
Drutamatha Jananībhyāṃ Sānukampaṃ Gṛhītau
Muhurapi Parirabdhou Drāgyuvāṃ Cumbitau Ca..4....

अन्वयः- युवां द्रुत-गतिषु पतन्तौ लिप्त-पङ्कौ उत्थितौ दिवि अपङ्कैः मुनिभिः सस्मितं वन्द्यमानौ अथ द्रुतं जननीभ्यां सानुकम्पं गृहीतौ मुहुः अपि परिरब्धौ द्राक् चुम्बितौ च

Meaning:

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युवां पतन्तौ द्रुत-गतिषु	"You two who were falling down while running,
उत्थितौ लिप्त-पङ्कौ	and getting up with bodies smeared with mud,
वन्द्यमानौ सस्मितं	were being saluted with gentle smiles
अपङ्कैः मुनिभिः दिवि	by the great and blemishless sages in the heavens.
अथ (युवां) द्रुतं गृहीतौ	Then, You two were quickly picked up
सानुकम्पं जननीभ्यां परिरब्धौ	with compassion by Your mothers, embraced
मुहुः अपि, चुम्बितौ द्राक् च ।	repeatedly and kissed rapidly too!"

Commentary D45S4

"O Lord! When You two were trying to run fast and play around, it was but natural that You were frequently falling down, the legs not having yet become

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firm, and then getting up with bodies smeared with mud all over. Meanwhile, a host of great and blemishless (pure) sages had assembled in the heavens eager to witness Your exceedingly pleasing boyish pranks, and with great happiness, paid obeisance to You two with smiling faces. Rohini and Yasoda hastened with compassion and picked You two up when You fell down while toddling, repeatedly embraced You and kissed You all over ! ”

The Lord was only playing out a role appropriate for humans by His actions of falling down and the like, out of sheer compassion, with the thought that Nanda and other devotees, residents of Gokulam, should be afforded an opportunity to serve Him in all ways and thereby become grateful. Otherwise, falls and contact with mud will never happen to the imperishable Lord. These and other thoughts were apparently the cause for the gentle smiles of the great sages.

The next sloka describes how wonderfully fortunate Yasoda was!

D45S5 स्नुत-कुच-भरमङ्के धारयन्ती भवन्तं
तरल-मति यशोदा स्तन्यदा धन्य-धन्या ।
कपट-पशुप मध्ये मुग्ध-हासाङ्कुरं ते
दशन-मुकुल-हृद्यं वीक्ष्य वक्त्रं जहर्ष ॥५॥

*Snuta-kuca-bharam-aṅkē Dhārayantī Bhavantam
Tarala-mati Yaśōdā Stanyadā Dhanya-dhanyā.
Kapaṭa-paśupa Madhyē Mugdha-hāsāṅkuraṁ Tē
Daśana-mukula-hṛdyam Vīkṣya Vaktraṁ Jaharṣa..5..*

अन्वयः- तरल-मति स्नुत-कुचभरं भवन्तं अङ्के धारयन्ती स्तन्यदा यशोदा धन्य-धन्या ।
हे कपट-पशुप ! मध्ये मुग्ध-हासाङ्कुरं दशन-मुकुल-हृद्यं ते वक्त्रं वीक्ष्य (सा) जहर्ष ॥५॥

Meaning:

यशोदा तरल-मति	“Yasoda with unsteady mind (owing to extreme affection)
स्नुत-कुचभरं	and with (her) heavy breasts oozing milk,
धन्य-धन्या	was verily fortunate among the fortunate ones,
धारयन्ती भवन्तं अङ्के	to have placed You on her lap
स्तन्यदा ।	and breast-fed (You).
हे कपट-पशुप !	O delusive cowherd boy!
मध्ये वीक्ष्य ते वक्त्रं	In between (the feeding), seeing Your (divine) face
मुग्ध-हासाङ्कुरं	with a captivating smile,
दशन-मुकुल-हृद्यं	and very beautiful with teeth like jasmine buds,
(सा) जहर्ष ।	(she) rejoiced, (indeed)!”

Commentary D45S5

“O Lord! Seeing You fall down in the midst of running, playing etc., Yasoda’s mind lost courage and became perturbed. Overflowing with limitless affection, her breasts started oozing milk. She picked You up quickly, placed You on her lap and started nursing You. Who else in the world is as lucky as that Yasoda who had the good fortune to keep You, the all-pervading One, on her lap and feed You at her breasts? O Lord! You are truly not just a ‘Gopala-bala’ or the cowherd boy You appear to be! *Assuming the robes of a ‘Maya-manusha’ , the delusive human form and showering Your blessings on her, nay, conferring on her, the unique privilege of nursing You, You made Yasoda one of the extremely blessed souls in the Universe!* While sucking her breasts, Your tender lips opened out, exhibiting the small cavity of your cute little mouth with a bewitching smile, revealing rows of sprouting teeth, immersing Yasoda in an ocean of ecstasy. Who in the world can match her good fortune ?”

Next comes the description of the Lord’s play when He was a little older:

D45S6	तदनु चरणचारी दारकैः साकमारात् निलय-ततिषु खेलन् बाल-चापल्य-शाली । भवन-शुक-बिडालान् वत्सकांश्चानुधावन् कथमपि कृतहासैर्गोपकैर्वारितोऽभूः ॥६॥
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*Tadanu Caraṇacārī Dārakaiḥ Sākam-ārāt
Nilaya-tatiṣu Khēlan Bāla-cāpalya-śālī.
Bhavana-śuka-biḍālān Vatsakāṃścānudhāvan
Kathamapi Kṛtahāsaigōpakairvāritō'bhūḥ..6..*

अन्वयः:-तदनु चरणचारी (त्वं) दारकैः साकं आरात् निलयततिषु खेलन् बाल-चापल्यशाली भवन-शुकबिडालान् वत्सकान् च अनुधावन् कृतहासैः गोपकैः कथमपि वारितः अभूः ॥६॥

Meaning:

तदनु चरणचारी	“Thereafter, having begun to move on Your feet,
(त्वं) खेलन् साकं दारकैः	You, whilst playing with other boys
आरात् निलय-ततिषु	in the neighbouring (Gopa) houses,
बाल-चापल्य-शाली अनुधावन्	(and) with boyish pranks, running after
भवन-शुक-बिडालान् वत्सकान् च	the domestic parrots, cats and calves,
अभूः वारितः कथमपि	were restrained somehow
गोपकैः कृतहासैः ।	by the Gopas who were laughing (profusely).”

Commentary D45S6

Crossing the stage of toddling and falling down from time to time (as described earlier), the Lord started running about and playing with other Gopa boys. It became habitual for the Lord to go to neighbouring houses and play with boys of

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his age. It used to be a common sight that the domestic parrots, pet cats, young calves and like animals were chased and run after as part of impulsive frolics common to children. All such mischievous actions of the Lord and other boys evoked peals of laughter from the Gopas and Gopikas. Even so, they did not have the mind to restrain Him in any of these activities. But whenever they apprehended danger to His safety, they, half-heartedly and with lot of mental constraint, attempted to restrain Him from His pranks.

From these, one can imagine the intensity of love and affection the Gopas and Gopikas had towards the Lord, which later developed into unstinted devotion, and the thrill of enjoying the wonderful diverse sports the Lord got engaged in.

On seeing the Lord's frolics, the Gopikas were overwhelmed with joy, and at the same time, distressed over their own condition:

D45S7	हलधर-सहितस्त्वं यत्र यत्रोपयातो विवश-पतित-नेत्राः तत्र तत्रैव गोप्यः। विगलित-गृह-कृत्याः विस्मृतापत्य-भृत्याः मुरहर मुहुरत्यन्ताकुला नित्यमासन् ॥७॥
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*Haladhara-sahitastvaṃ Yatra Yatrōpayātō
Vivaśa-patita-nētrāḥ Tatra Tatraiva Gōpyaḥ.
Vigalita-grha-kṛtyāḥ Vismṛtāpatya-bhṛtyāḥ
Murahara Muhuratyantākulā Nityam-āsan..7*

अन्वयः- हे मुरहर ! हलधर-सहितः त्वं यत्र यत्र उपयातः तत्र तत्र एव गोप्यः विवश-पतित-नेत्राः विगलित-गृह-कृत्याः विस्मृतापत्य-भृत्याः नित्यं मुहुः अत्यन्ताकुलाः आसन् ॥७॥.

Meaning:

हे मुरहर !	“O slayer of Mura!
यत्र यत्र त्वं उपयातः	Wherever You went playing,
हलधर-सहितः तत्र तत्र	accompanied by Balarama, verily in those places,
एव गोप्यः विवशपतितनेत्राः	the Gopikas, overwhelmed, with their eyes drooping,
विगलित-गृहकृत्याः	with household chores neglected, and
विस्मृतापत्यभृत्याः नित्यं	with children and servants forgotten, day after day,
मुहुः आसन् अत्यन्ताकुलाः ।	again and again, became extremely distressed.”

Commentary D45S7

“O Lord! Destroyer of Mura, the demon armed with a rope!” The word ‘मुर’ (Mura) also means the sin which binds the Jiva with the rope of Samsara. The one who destroys that sin is termed as ‘मुरहर’ (Murahara). It was, indeed, only with

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intent to destroy the sins and the delusions of the Gopikas, His ardent devotees, and lead them to the path of salvation, that the Lord infatuated them with His divine sports, diverted their minds from other matters, attracted them and merged their minds with Himself. This is further explained thus: “O Lord! In whichever places You, in Balarama’s company, showed childish pranks, played and ran about, in all those places fell the eyes of the Gopikas. Their gaze did not fall on anything else for, their eyes never had any freedom. Even if by chance they were engaged in their tasks without thinking of seeing Your sports, You forcibly distracted them from those tasks and captivated them with Your pranks which were no short of enthralling the whole world! Then, how could their eyes which were not under their own control fall on anything else but You? Thus, their eyes focussed on nothing else, they kept on watching Your sports. On account of that, their household duties came to be neglected. Why say more? They forgot their husbands, why, even their own children. They did not even see whether their servants were performing their tasks properly, something that was routine. Though they were well-conscious that such neglect was not right, they did not perform any of those duties. Why blame them? ”

It was a matter of great sorrow for them if they missed viewing the Lord’s sports even for a moment. At the same time, they were not totally detached from their other duties also. With the passing of each day, their minds became more and more agitated and distressed ² due to conscious neglect of their own duties on one side, and irresistible attraction towards the Lord on the other. They were overcome by an inexplicable mixture of emotions. This state of mind is called “युक्तवियुक्तदशा ”.

Eager to get rewards like milk and butter from the young Gopikas, it is said that the Lord even performed dance and the like!

D45S8

प्रतिनव-नवनीतं गोपिकादत्तमिच्छन्
कलपदमुपगायन् कोमलं क्वापि नृत्यन्।
सदय-युवति-लोकैरर्पितं सर्पिरश्रन्
क्वचन नवविपक्वं दुग्धमप्यापिबस्त्वम्॥८॥

*Pratinava-navanītaṃ Gōpikā-dattam-icchan
Kala-padam-upagāyan Kōmalaṃ Kvāpi Nṛtyan.
Sadaya-yuvatīlōkairarpiṭaṃ Sarpiraśnan
Kvacana Nava-vipakvaṃ Dugdham-apyāpibastvam..8..*

² The word अत्यन्ताकुलाः has been differently interpreted by different commentators, giving the meaning of “overwhelmed with excitement”, “fascinated” etc., on seeing the pranks of the Lord. The “Bhaktaranjini” Malayalam commentary on which this English version is based, gives the impression that the Gopis were consciously aware of the fact that they were neglecting their families watching the childish pranks of the Lord, but the attraction towards the Lord was so strong that they were helpless with respect to their families, and were, on this account, nonplussed and filled with anguish.

अन्वयः- त्वं गोपिका-दत्तं प्रतिनव-नवनीतं इच्छन् कलपदं उपगायन् क्वापि कोमलं नृत्यन् सदय-युवति-लोकैः अर्पितं सर्पिः अश्रन् क्वचन नव-विपक्वं दुग्धं अपि आपिबः ॥८॥

Meaning:

त्वं इच्छन् प्रतिनव-नवनीतं	“You, desiring (to eat) fresh butter
गोपिका-दत्तं	offered by the Gopikas,
उपगायन् कलपदं	(were) singing songs with indistinct but sweet words;
क्वापि कोमलं नृत्यन्	sometimes, dancing most charmingly,
अश्रन् सर्पिः अर्पितं	(were) eating the ghee offered
सदय-युवति-लोकैः	by the compassionate young Gopika women,
क्वचन अपि आपिबः	and on some occasions, even drank
नवविपक्वं दुग्धं ।	freshly boiled milk ! ”

Commentary D45S8

“O Lord! It became impossible for the Gopikas to pass even a single day without seeing Your exceedingly captivating sports. That was how You had captivated their minds. Their craze for seeing Your play only increased day by day. They became so very eager to make You play, that they were willing to give you anything in return. At that time You, too, became so very eager to get from them as reward fresh butter and freshly boiled and concentrated milk. You used to be persistent in Your demand for these items and would agree to play only on their promising to give them to You. You sang songs with indistinct but sweet sounds, and at times, danced most charmingly. Seeing You thus sing and dance, and thinking that ‘for the sake of a little milk and butter, the lad had exerted himself so much that sweat has broken out on his tender body’, those young women were moved by compassion and rewarded You with ghee, fresh butter and concentrated boiled milk. And You too, happily received and consumed them.”

“कलपदं” means: while dancing with feet to the rhythm of the song, the anklets adorning the Lord’s divine feet sounded indistinct but sweet. “क्वापि” : By this word, it is hinted that the reward for singing was different.

“नवविपक्वं दुग्धं अपि” : since there was good profit to be gained by making curds, buttermilk, butter etc from milk, the Gopikas were averse to (restrained in) giving away milk. As for the Lord, due to his excessive fondness for milk, He was eager to get it from them even if it meant indulging in such frolics as would delight the Gopikas and induce them to part with it. The explanation that butter was the reward for song and milk for dance is also interesting.

When the Lord grew a little older, He started stealing milk products. The poet explains the probable reasons for this action in the next sloka.

----- ॥ हृदयमपि मुषित्वा हर्षसिन्धो न्यधास्त्वं ।----- स मम शमय रोगान् वातगोहाधिनाथ ॥-----

D45S9

मम खलु बलिगेहे याचनं जातमास्तां
 इह पुनरबलानामग्रतो नैव कुर्वे ।
 इति विहितमतिः किं देव सन्त्यज्य याच्ञां
 दधि-घृत-महरस्त्वं चारुणा चोरणेन ।।९।।

*Mama Khalu Baligēhē Yācanaṃ Jātamāstāṃ
 Iha Punarabalānāmagratō Naiva Kurvē.
 Iti Vihitamatiḥ Kiṃ Dēva Santyajya Yācñāṃ
 Dadhighṛtamaharastvaṃ Cāruṇā Cōraṇēna..9..*

अन्वयः- मम बलिगेहे याचनं जातं। (तत्) आस्तां खलु। इह पुनः अबलानां अग्रतः (तत्) न एव कुर्वे। हे देव! त्वं इति विहित-मतिः किं याच्ञां सन्त्यज्य चारुणा चोरणेन दधि-घृतं अहरः? ।।९।।

Meaning:

याचनं खलु जातं	“ ‘Begging indeed became necessary
मम बलिगेहे।	for me (once), in the house of Bali (the strong).
आस्तां (तत्)।	So be it!
पुनः इह कुर्वे न एव (तत्)	But here, I will never do it
अग्रतः अबलानां।	in front of the women (the weaker sex).’
किं इति विहितमतिः	Was it with such determination that
हे देव! त्वं सन्त्यज्य याच्ञां	O Lord! You, forsaking begging,
चारुणा अहरः दधिघृतं	charmingly removed curds and ghee
चोरणेन।	by the act of thieving? ”

Commentary D45S9

Thereafter, the Lord attempted to steal curd, ghee, and the like, resorting to wonderful and variegated strategies entering Gopa households when the residents were away. This sloka removes doubts why the Lord resorted to stealing curds etc., when, as described earlier, the Gopikas were more than willing to offer them to Him as much as He desired, on His singing, dancing or entreating. Some might wonder what was the objection to begging for milk, butter and the like from the Gopikas, considering that the Lord, in the form of Vamana, did go to Mahabali's house once upon a time and beg. Vamana was only a partial incarnation. The object begged for? The entire three worlds. And that, too, before a mighty emperor (Mahabali). Not only that, that act of begging was not for His personal benefit. That was only a ploy, only for the sake of the prosperity of His devotees, the residents of the three worlds. There is nothing wrong in approaching a great man and begging for valuable goods for helping the world, as a humble person. However that is not so in the present situation. It is not meet

----- ।। हृदयमपि मुषित्वा हर्षसिन्धो न्यधास्त्वं ।----- स मम शमय रोगान् वातगोहाधिनाथ ।।-----

to beg when He has incarnated with all the attributes of the Supreme Being. It is possible that the Lord resorted to stealing, thinking that nothing was more unbecoming than begging for trifling things for His own use, and that, too, from women (अबलानां). The word “चारुणा ” removes any doubt whether it is not against moral precepts to start stealing, being reluctant to beg. It is natural for the owner of any article to feel angry or sad when it is stolen. The implication is that, even so, the act of stealing by the Lord in the form of a darling child, being done in a manner the reminiscences of which would give only unlimited joy to the owner (of the stolen goods), would only be more appealing to the mind and captivating it too! The fact remains that the Lord did steal curds etc., only with a view to bless the Gopikas, His devotees. His effort was to see that their minds, without being diverted to other matters, would get focussed on Him, the Supreme Being, whatever be the means. In the beginning, the Lord, by His childish sports, forcibly captivated their hearts. Since that age was past, that was no longer possible now. Further, the time had not come to infatuate the Gopikas with Rasa-kreeda. It was for these reasons that the Lord resorted to stealing curds and the like, their own produce, from the Gopikas so that they might always remember Him. They got opportunity to remember God in their waking and sleeping hours because of their singleness of thought as to when the Lord would steal ghee, milk, and the like and topple over and break the pots despite all safeguards. But He was always one step ahead of them. Thus the Lord, by His sports appropriate to each age, made the minds of the very fortunate Gopikas firmly planted in Him and Him alone. Finally, when He saw that their love had reached its zenith, He threw them into the ordeal of separation. Due to practice of the Yoga of Separation (Viraha-yoga), the Gopikas acquired complete renunciation of the world itself. And their minds, becoming free from blemishes, were rooted in devotion to the Lord. When the minds of the Gopikas turned to the devotional path and when they were spending their time as ardent devotees of the Lord, the Lord Himself appeared before them at the time of Solar Eclipse in Samanta Panchaka and dispelled their sorrow of separation, by teaching them the realisation of the Truth that He Himself, of the nature of Supreme Consciousness-Bliss, was their own Innermost Self and blessed them with “*Jivan-mukti* ” the state of Supreme Bliss, even when alive.

It should be explained as befits the occasion that the Lord, by playing the role of a boy, a thief, an enemy, a friend and a lover, led innumerable devotees to the disciplines of affection, fear, hatred, friendship and passion and granted them salvation. The next sloka describes the charming manner in which the Lord stole curds, ghee etc., from the houses of the Gopikas.

D45S10

तव दधि-घृत-मोषे घोष-योषा-जनानां
 अभजत हृदि रोषो नावकाशं न शोकः ।
 हृदयमपि मुषित्वा हर्ष-सिन्धौ न्यधास्त्वं
 स मम शमय रोगान् वातगेहाधिनाथ ॥१०॥

*Tava Dadhi-ghṛta-mōṣē Ghōṣa-yōṣā-janānām
Abhajata Hṛdi Rōṣō Nāvakāśam Na Śōkaḥ.
Hṛdayam-api Muṣitvā Harṣa-sindhau Nyadhāstvam
Sa Mama Śamaya Rōgān Vātagēhādhinātha...10..*

अन्वयः- तव दधि-घृत-मोषे घोष-योषा-जनानां हृदि रोषः अवकाशं न अभजत। शोकः न। त्वं हृदयं अपि मुषित्वा हर्षसिन्धौ न्यधाः। हे वातगेहाधिनाथ! सः (त्वं) मम रोगान् शमय।।१०।।

Meaning:

तव दधि-घृत-मोषे	“In the matter of Your stealing curds, ghee, etc.,
रोषः न अभजत अवकाशं	anger did not find any place,
न शोकः हृदि	nor did sadness, in the hearts
घोष-योषा-जनानां।	of the women of Gokulam.
त्वं मुषित्वा अपि हृदयं	You, having stolen even their hearts,
न्यधाः हर्ष-सिन्धौ।	immersed them in the ocean of happiness.
हे, वातगेहाधिनाथ,	O Lord of Guruvayoor!
सः(त्वं) मम रोगान् शमय।	May You, of such nature, cure my diseases.”

Commentary D45S10

“The main means of livelihood of Gopi women is trade in milk and its products. Those constitute their entire wealth. It is also their responsibility to take care of their goods, sell them for gain and attend to their families. They experience great sorrow if that wealth is lost. It is normal to feel anger towards the thief, if his identity is known and it is possible to take any action or prevent such theft. Whether he is identified and punished or not, it is but natural that one feels sad for the lost wealth. But here, though **You did steal the sole wealth of the Gopikas (curds, ghee and such), neither anger nor sorrow was felt in their hearts. For, You stole even their hearts, the seat of such anger and sorrow.** Where was the question of sentiments like anger arising when, initially itself, the Gopikas’ hearts (and only thereafter, their milk etc.,) were stolen and taken away? You stole their hearts and immersed them in the ocean of happiness. It is just not possible for a piece of wood that is immersed in water to catch fire. Likewise, the fire of anger or sorrow just could not touch the Gopikas’ hearts that lay immersed in the ocean of happiness. In fact, only supreme happiness was felt by those devotees, blinded by love, due to Your theft of milk etc. O Lord of Guruvayoor! You, by Your childish pranks like theft of milk etc., granted Supreme Bliss to even those Gopi women who were not conscious of the fact that You, in the form of Balagopala, were, in reality, the Supreme Being. And they were ignorant of the Lord’s attributes too. So kind as You are, may You destroy quickly the diseases afflicting me who am appealing to You being conscious of the fact that You are the Supreme Being, and constantly serving You without any other

-----।। हृदयमपि मुषित्वा हर्षसिन्धौ न्यधास्त्वं।----- स मम शमय रोगान् वातगेहाधिनाथ ।।-----

refuge. May be I am not fortunate enough to be immersed in the ocean of happiness like the Gopi women. However, may You bring about my deliverance from afflictions in order to experience happiness in the form of Your worship.”

In some versions of the text of Narayaneeyam, the following two slokas also find place as No. 11 and 12. It is surmised that these two slokas were not written by Bhattatiri, but might possibly be later interpolations, for the following reasons: Many commentators have not taken these into account, their style of composition differs widely, the customary prayer of the poet that constitutes the end of the dasakam has already been seen in the phrase “मम शमय रोगान् वातगेहाधिनाथ ” in the previous sloka, and devotees who recite Narayaneeyam daily do not recite them. Even so, since they are related to the Lord, they are being explained here as part of this Dasakam.

D45S11 शाखाग्रेऽथ विधुं विलोक्य फलमित्यम्बां च तातं मुहुः
सम्प्रार्थ्यथ तदा तदीय-वचसा प्रोक्षित-बाहौ त्वयि ।
चित्रं देव शशी स ते करमगात् किं ब्रूमहे संपतत्-
ज्योतिर्मण्डल-पूरिताखिल-वपुः प्रागाः विराड्-रूपताम् ॥११॥

*Śākhāgrē'tha Vidhum Vilōkya Phalamityambāṃ Ca Tātaṃ Muhuḥ
Samprārthyātha Tadā Tadiyavacasā Prōkṣiptabāhau Tvayi.
Citram Dēva Śāśī Sa Tē Karamagāt Kiṃ Brūmahē Sampatat-
Jyōtirmaṇḍalapūritākṣilavapuḥ Prāgāḥ Virāḍ-Rūpatām..11..*

अन्वयः- अथ शाखाग्रे विधुं विलोक्य फलं इति अम्बां तातं च मुहुः सम्प्रार्थ्य अथ तदीय-वचसा त्वयि प्रोक्षित-बाहौ (सति) तदा हे देव ! चित्रं सः शशी ते करं अगात् । किं ब्रूमहे । (त्वं) संपतत्-ज्योतिर्मण्डल-पूरिताखिल-वपुः विराड्-रूपतां प्रागाः ॥११॥

Meaning:

अथ विलोक्य विधुं	“Thereafter, one day, seeing the moon
शाखाग्रे, फलं इति	above a tree-branch, (taking it) to be a fruit
सम्प्रार्थ्य अम्बां	and having entreated (Your) mother
अथ तातं च मुहुः	and then father, too, again and again,
त्वयि प्रोक्षितबाहौ (सति)	when You raised Your hand
झदीयवचसा तदा	on their word, then,
हे देव ! चित्रं !	O Lord! What a wonder!
सः शशी अगात् ते करं ।	that moon came to your hand!
किं ब्रूमहे ।	What shall we say?
(त्वं) संपतत्-ज्योतिर्मण्डल-	(You), with all parts of (Your) body filled with

----- ॥ हृदयमपि मुषित्वा हर्षसिन्धो न्यधास्त्वं ।----- स मम शमय रोगान् वातगेहाधिनाथ ॥-----

पूरिताखिलवपुः	descending Jyothir-mandalas (Luminary objects)
प्रागाः विराड्-रूपताम् ।	attained the Virat-rupam (Cosmic form).”

Commentary D45S11

“During that period, one day, You saw the full Moon up above a tree branch. Taking it to be a fruit, You extended Your hands to get it and became insistent. All her efforts to pacify You having failed, Your mother, Yasoda the innocent woman, sent You to Your father. You were not satisfied with that. You were insisting that You should get that fruit. At last without any other go, Nanda said playfully, ‘Darling, I cannot reach that fruit, Why don’t you try ? You will certainly be able to reach that fruit and pluck it’, and lifted You up. You, on Your part, as though You were an innocent boy, raised Your hands high to reach that fruit. And lo! What a wonder! The Moon which was shining high up in the sky instantly came down to Your tiny hands. Not only that, all the heavenly luminary bodies like the stars that were shining in the sky, came down and filled all parts of Your body. To put it briefly, You attained the Virat-swarupam, the Cosmic form.”

The entire Universe and all the luminary bodies included therein are described as constituting the parts of the body of that Virat-Purusha. Since each such body came to the respective organs or parts, Krishna, the boy, verily became the Virat Purusha.

D45S12.	किं किं बतेदमिति सम्भ्रम-भाजमेनं ब्रह्मार्णवे क्षणममुं परिमज्य तातम् । मायां पुनस्तनय-मोहमयीं वितन्वन् आनन्द-चिन्मय जगन्मय पाहि रोगात् ॥१२॥
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*Kim Kim Batēdamiti Sambhrama-bhājam-ēnaṃ
Brahmārṇavē Kṣaṇam-amuṃ Parimajya Tātam.
Māyāṃ Punastanayamōhamayīṃ Vitanvan
Ānanda-cinmaya Jaganmaya Pāhi Rōgāt.. 12..*

अन्वयः- बत । इदं किं किं इति सम्भ्रमभाजं अमुं तातं क्षणं ब्रह्मार्णवे परिमज्य पुनः तनय-मोहमयीं मायां वितन्वन् (अभूः) । जगन्मय ! आनन्दचिन्मय ! रोगात् एनं पाहि ॥१२॥

Meaning:

परिमज्य क्षणं ब्रह्मार्णवे	“Immersing for a while in the Ocean of Brahmic Bliss,
अमुं तातं सम्भ्रम-भाजं	this (Your) father who was bewildered--
इति बत । इदं किं किं	(and was) saying ‘Wonder! What is this? What!, etc.,’
वितन्वन् (अभूः) पुनः	You did engage again,

मायां तनय-मोहमयीं ।	Maya in the form of love for the son.
जगन्मय !	O Lord, of the form of the Universe!
आनन्दचिन्मय ! (त्वं) सः	Embodiment of Supreme Bliss! May You, of such nature,
पाहि एनं रोगात् ।	protect this one (me) from ailments!”

Commentary D45S12.

“When the Moon came down to Your hands, the luminary bodies in the sky came down and filled each of Your body organs and suddenly You became of the Virat form. Nandagopa, on seeing this unexpected and wonderful event thought ‘Wonder! Wonder ! what is this ? Could this be some illusion of the demons?’ and became bewildered. You removed those fears and bewilderment of Your father and immersed him in the ocean of Supreme Bliss, the mark of Your real self. Due to the true form of the Lord who had assumed the form of Virat, Nanda woke up from the delusion. He forgot Gokulam, his people and even his son and gained oneness with the Lord, being immersed in the intoxication of Supreme Bliss. However, this state lasted only for a very short while. For, You quickly deployed Maya in the form of filial love. The Moon and other heavenly bodies returned to their respective positions and You assumed the state of Bala-gopala, as before. Nanda did not have the least recollection of the Viswarupa (Universal Form) that had been seen by him. He was again back to his own self, regaining the conscious feeling as before that this was his darling son only. Overwhelmed by extreme affection, Nanda smothered You with embraces, kisses and the like. “O Lord! You of the Universal form, Embodiment of Supreme Bliss! Cure me of my ailments!”

Here also, the indication of concluding the dasakam with a prayer like “जगन्मय पाहि रोगात्” is seen. The two words “अमुं ” and “ एनं ” cannot be used logically as qualifying the word “ ततं ” in the first half of the verse. It has been explained herein above with the joining of the words “एनं पाहि रोगात् ” Thus the defect in poetry called “ दूरान्वयः” becomes clear. On the whole, these two slokas (11 and 12) do not seem to be authored by Bhattatiri.

THUS ENDS DASAKAM FORTY- FIVE ENTITLED
 “BALAKREEDA--KRISHNA’S CHILDHOOD PRANKS”
 OF SRIMANNARAYANEYAM,
 THE QUINTESENCE OF
 SRIMAD BHAGAVATA MAHAPURANAM
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