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PRESENTS

रौप्यपीठ कृष्ण स्तुतिः

ॐ नमो भगवते वासुदेवाय ॥

raupyapItha kR^ishhNa stutiH  
By Hunsur Sri Prasad

### Introduction:

The author of this work, Sri VadirAja tIrtha, is revered by all Madhvas as a great saint and a very exalted soul who was especially blessed by Lord HayagrIva. His tremendous contributions to literature, religion and society are well documented and universally acknowledged. He was also a brilliant poet with exquisite mastery over poetic expression. If he had not been a saint, he would have still carved a name for himself as a great poet. Some of his works like Yukti Mallika and RukminIsha vijaya can be compared to the best in world literature and not found wanting. Even in this short work of nine stanzas he shows his literary genius, just as Lord Krishna showed the entire universe in His little mouth. Many core mAdhva concepts can be found in this work.

### Background:

The entire stotra is a paen to Udupi Krishna; Vadiraja refers to Him as the one who has made raupyapItha His home. 'raupyapItha', 'rajathapItha', 'rUpyapItha' are all classical names for Udupi. All the words 'Raupya', 'RUpya' and 'Rajatha' mean silver in Sanskrit. The word 'Udupi' has an interesting origin. 'Udu' means a star and 'pa' means King or Lord. Thus 'Udupa' means the king of stars i.e. the Moon. Legend has it that once the moon performed penance here and got rid of his curse; since then it has been known as Udupi.

It is to be noted that throughout the work, in addition to praying to Krishna, Vadiraja also pays tribute to Udupi. He uses several adjectives to describe it – 'defectless', 'venerable', 'comparable to dwAraka', 'rejecting comparison' etc. This is not surprising because he had a lot of reverence for Udupi. In another poem he says that Sri Krishna left dwAraka which was full of every possible wealth, along with beautiful damsels who were serving Him with devotion, crossed the ocean, the maternal house of His wife, came to Udupi and settled down there because that is where His greatest devotee Acharya Madhva was.

### Linkage with dvAdasha stotra:

There are many parallels between this work and the dvAdasha stotra, especially the first one. However, it is very interesting that Acharya Madhva starts his description from the foot of the Lord and goes up to the face, whereas Sri Vadiraja goes in the opposite direction. Thus reciting these two stotras is like a mangalArathi – starting from the feet, going to the face and back to the feet! A very important point to remember is that in both the works, *the object of worship* is the Lord Himself and *not* the icon. He is worshipped *in* the icon and *not as* the icon.

### A brief note about versions:

There are many pATHAntaras (variations), making our task very difficult. Since there is no way of identifying the version that Sri Vadiraja actually composed, this document uses the version given in the

dvaita website as the reference, while documenting other popular variations as pAThAntaras. It needs to be pointed out that some of the Udupi versions prefer 'rUpyapITha' to 'raupyapITha'.

**Refrain – to be repeated at the end of each stanza**

पालयाच्युत पालयाजित पालया कमलालय

लीलया धृतभूधराम्बुरुहोदर स्वजनोदर ॥

y^-©†% X^® y^-©†% dq^® y^-©†% M^® E^-©†%  
a^°©†% uA^® q^® „A^® uS^° ... †S^® ep^2° uS^® š^® acw^2° uS^® ॥

*pAlayAchyuta pAlayAjita pAlayA kamalAlaya*

*lIlayA dhR^itabhUdharAmburuhodara svajanodara ॥*

**Pada-Cheda and anvaya**

achyuta pAlaya; ajita pAlaya;  
kamalAlaya, lIlayA dhR^ita bhUdhara, amburuha udara, svajana udara, A pAlaya;

**Word-by-word meaning**

**achyuta** = one of the infinite names of Lord Narayana. It is part of the Vishnu-sahasranAma and has many meanings. Some of the well known ones are:

- one who can never be removed from his post, power or supremacy
- one who has no destruction, defect or reduction over time, space or attributes
- one who can never be separated from his svarUpa, attributes or actions
- one who has perfect knowledge
- one whose incarnations are always equivalent to the original
- one by whose grace brahma and other devatas, or liberated souls, have no reduction in their knowledge and happiness

**ajita** = another name that is part of the Vishnu-sahasranAma. It is also the name of an incarnation mentioned in the bhAgavata. He was responsible for the churning of the ocean. Some of the main meanings associated with this name are:

- one who cannot be defeated by anybody (at any time, or in any place, or in any manner)
- one who is full of auspicious attributes and is a personification of bliss and knowledge
- one who is the most supreme ( in all attributes, at all times, in all places) and has no equal or superior

**pAlaya** = protect, guard, nourish, cherish, foster, maintain; It is very appropriate that Vadiraja has chosen such a potent verb with so many meanings; the reason for this will become apparent later.

**kamalAlaya** = home or temple of Kamala (Laxmi); **lIlaya** = effortlessly, or in a playful manner; **dhR^ita** = lifted or carried; **bhUdhara** = this has many meanings; here, the most appropriate one is 'mountain' (Goverdhana or Mandara); **amburuha** = lotus (ambu = water, ruha = to grow), **udara** = navel or stomach; **amburuha-udara** = one who has a lotus in his udara (navel); it can also mean who holds the entire brahmada in His stomach; **svajana-udara** = one who holds His people in His stomach (here, a reference is being made to the fact that during praLaya or the great deluge, the Lord holds all the released

souls in His stomach); **A pAlaya** = This has the same meaning as *pAlaya*, making it more thorough and forceful; **A** = samantAt.h = completely (at all times and in all ways).

Some scholars opine that ‘pAlaya’ should be replaced by ‘pAlaya’ throughout the anvaya. This produces the same effect as ‘A pAlaya’.

### **Translation:**

O achyuta please protect (guard, nourish, cherish, foster, maintain) me; O ajita please protect me. The abode of Laxmi, one who effortlessly lifted the mountain, who has the brahmAnDa in His navel, who holds His people in His stomach, please protect me thoroughly.

### **Notes:**

This verse echoes the thought expressed in the seventh canto of the dvAdasha stotra (the one that ends in "shrIryat katAXa balavati ajitam namAmi"). The main theme of this canto is that all other deities (brahma, rudra, etc) are able to function only because of Laxmi's grace, and that She derives her power from the Lord (ajita). To make the linkage more explicit, VadirAja uses the same name (“ajita”) and a link to Laxmi (‘kamalAlaya’).

The reference to Laxmi in the beginning is in keeping with tradition. MADhvAs do not worship Laxmi alone; the usual practice is to worship Her with some reference to Her husband. Vadiraja does this by using the phrase ‘kamalAlaya’.

The verse merely mentions lifting of a mountain, it does not mention which one. According to our sacred literature, on two occasions the Lord lifted a mountain. The first was during the churning of the ocean, when the Mandara mountain started sinking. The Lord immediately took on the kUrma (tortoise) incarnation and effortlessly supported the mountain on His back. The second occasion was when Indra took out his fury on the cowherds for not doing his puja. There, Krishna protected His helpless devotees by lifting Goverdhana mountain effortlessly. Both the incidents illustrate some basic traits of the Lord – His pre-eminence (Sarvottamtva) vis-à-vis other deities, His unimaginable strength, courage, kindness and other good qualities, His readiness to protect His devotees under all circumstances (as outlined by his promise in the Gita “ananyAschinta yanto .. yogaxemam vahAmyaham”). On each occasion, even though He lifted a physical mountain, in a symbolic way He lifted a mountain of difficulties from His devotees’ shoulders.

An interesting concept emerges when one considers the timing of the events mentioned in the verse. The golden lotus sprang forth from the navel of the Lord at the beginning, when the Universe was created. He embeds all jIvas in His stomach during pralaya or destruction. He protects and manages all sentient and non-sentient beings throughout the existence of the universe. Thus by mentioning these events together VadirAja is reminding us of the fact that the Lord is the sole, independent entity responsible for the creation, sustenance, management and destruction of the universe.

It is very intriguing that Vadiraja uses the phrase ‘pAlaya’ thrice. This raises several questions. The first one is: why is the same phrase used thrice? Is this for purely poetic reasons, without any special significance? Not really. A poet of Vadiraja’s calibre does not have to resort to such gimmicks. He could have used dozens of other words with the same effect. So there is a reason why the same word has been used thrice. This raises another question: whatever the reason maybe, isn’t using the same word thrice ‘punarukti dosha’ (repetition)? Not necessarily. This is because each usage connotes a different meaning and interpretation, thus avoiding repetition. Which raises the final question: why three times? Why not four, or two, or any number other than three? The answer lies in the spiritual significance of the number

three. To understand this, we need to look at some aspects of our philosophy and religion that involve a threesome. Let us consider the more significant ones.

- There are 3 major phases through which a jIva or sentient being passes through. The first is ‘asruja’ when the jIva is in a dormant state in the Lord’s stomach. The next is when the jIva enters the cycle of creation and undergoes millions of births and deaths. The last phase begins when the jIva reaches its ultimate destination which, depending on the nature of the jIva, can be salvation (mukti), eternal damnation (andha tamas), or nitya samsAra (eternal bondage). In all the 3 phases, the jIva is completely dependent on the Lord for everything including its very existence. Hence the 3 pAlayas are actually a plea to the Lord to protect / nourish / cherish / foster / guard / maintain the jIva through all the 3 phases. Now, one sees the relevance of using a word that is so multifaceted and can take on a different meaning with each usage. Using the same word thrice symbolizes the fact that even though these are 3 different phases with diverse challenges, *it is just one entity who sustains the jIva throughout its existence.*
- Once the jIva enters creation, it stays in one of three states – wakefulness, dreaming or restful sleep. Our scriptures identify three different forms of the Lord as being responsible for managing these 3 states respectively – vishva, taijasa and prAgnA. Thus, the 3 pAlayas can also be interpreted as a plea to these 3 forms to protect / nourish / cherish / foster / guard / maintain the jIva through the 3 states. Even though these are 3 different forms, *they are all one and the same.* Hence, the same word has been used thrice.
- Three types of miseries (tApatraya) torment all jIvas. They are known as AdhyAtmika (caused by the mind), Adhibhoutika (by animals) and Adhidaivika (by fate). Thus, the 3 pAlayas can also be interpreted as a plea to protect / nourish / cherish / foster / guard / maintain the jIva from these types of miseries.
- There are many other 3-fold entities that one can associate with this verse and interpret the 3 pAlayas as a plea to protect the jiva across the the 3 entities:
  - ◆ The 3 major worlds that our scriptures talk of – bhUh, bhuvah, svah
  - ◆ The 3 main activities that constitute the cycle of creation – ShrishTi (Creation), sthithi (Sustenance) and laya (Destruction). [There is a common misconception that Brahma performs creation and Shiva destruction. This is not correct. It is the Lord who creates the Universe *through* Brahma, maintains it Himself, and destroys it *through* Shiva. Brahma and Shiva are mere instruments in His hands
  - ◆ The 3 vedas – Rig, Yajus and sAma. There is a common misconception that there are 4 vedas. There are 4 Veda shAkas (branches) or samhites (text), but only 3 vedas – Rig (verse), Yajus (prose) and sAma (music).
  - ◆ The 3 divisions of time – past, present and future
  - ◆ Trivikrama – the form that pervaded the entire universe with just 3 feet.
  - ◆ The three main precious gifts that a true devotee asks for – Bhakti, gyAna and VairAgya. All these come from His grace.

yadyapi nityatvaM jIvasyApi asti | tathA.api sarvaprakAreNa avinAshitvaM vishhNoreveti tushabdaH |  
`anityatvaM dehaAnirduHkhaprAptirapUrNatA | nAshashchaturvidhaM proktastadabhAvo hareH sadA |  
tadanyeshhAM tu sarveshhAM nAshAH kechidbhavanti hi || -- iti mahAvArAhe | `deshataH  
kAlatashchaiva guNatashcha tridhA tatiH | sA samastA harereva na hyanye pUrNasadguNAH || -- iti  
paramashrutiH || 17 || Although eternity obtains in respect of the jIva also, even then, lack of destruction  
in every manner is for Vishnu only, to show this, the word `tu' [is used in the verse]. "Transience,  
destruction of the body, suffering, and incompleteness; these are the four kinds of destruction, and their

lack is always in Hari; other than He, some kind of destruction certainly obtains in all," -- says the mahAvArAha. "In terms of space, in terms of time, and in terms of qualities, of these three kinds is inclosure; all these kinds in full is of Hari only, for indeed none other is of complete good attributes," -- says the parama-shruti.

Earlier, it was stated that one of the meaning of the word ‘achyuta’ is one not having any destruction or nAsha. Some clarification is needed on the topic of nAsha. While commenting on Verse 2.17 in the gIta, AchArya Madhva provides us the following reference:

anityatvaM dehahAnirduHkhaprAptirapUrNatA |  
 nAshashchaturvidhaM proktastadabhAvo hareH sadA |  
 tadanyeshhAM tu sarveshhAM nAshAH kechidbhavanti hi || -- iti mahAvArAhe |

["Being temporary, destruction of the body, sorrow, and incompleteness; these are the four kinds of nAsha or destruction, and they are always absent in Hari; other than Him, all others are always subject to some form of destruction " -- says the mahAvArAha purANa]

Ordinary jIvas are subject to all types of destruction except anityatva. At the other end is Laxmi, who has only apUrNata. The only one who is beyond all these is the Lord.

### Stanza 1

मध्वमानसपद्मभानुसमं स्मरप्रतिमं(सं) स्मर  
 स्निग्धनिर्मलशीतकान्तिलसन्मुखं करुणोन्मुखम् ।  
 हृद्यकम्बुसमानकन्धरमक्षयं दुरितक्षयं  
 स्निग्ध (सिद्ध)संस्तुत रौप्यपीठकृतालयं हरिमालयम् ॥ १ ॥

īṃḥāṃ ¼ wšyua,,ā wšī ¼ sšyārī ¼ (š) sš  
 > šxī ¼ ā ¼ p°q ¼ r ¼ s ¼ w ¼ ā ¼ Q° Nš ¼ n ¼ p ¼ 2° w ¼ ā ¼ Qī ¼ % |  
 æ ¼ u ¼ n ¼ ... ¼ s ¼ ¼ ¼ w ¼ n ¼ u ¼ ā ¼ s ¼ ¼ ¼ ¼ u ¼ < ¼ q ¼ ¼ ¼  
 > š ¼ ( > u ¼ ) š ¼ s ¼ ¼ h ¼ š ¼ y ¼ z ¼ j ¼ n ¼ q ¼ ° ¼ † ¼ ¼ æ ¼ < ¼ i ¼ ¼ ° ¼ † ¼ ¼ ¼ ¼ || 1 ||

madhvamAnasapadmabhAnusamaM smarapratimaM(saM) smara  
 snigghanirmalashItakAntilasanmukhaM karuNonmukham.h /  
 hR^idyakambusamAnakandharamaxayaM duritaxayaM  
 snigdha (siddha) saMstuta raupyapIThakR^itAlayaM harimAlayam.h || 1||

### **Pada-Cheda and anvaya**

(he manaH)

madhva mAnasa padma bhAnu samaM  
smara pratimaM  
snigdha nirmala shItakAnti lasat mukhaM  
karuNA unmukham.h  
hR^idya kambu samAna kandharaM  
axayaM durita xayaM  
snigdha (siddha) saMstuta  
raupyapITha kR^ita AlayaM  
harim Alayam.h smara

### Word-by-word meaning

(he manaH) = (O Mind) [borrowed from the next verse];

**madhva mAnasa padma** = the lotus that is Acharya Madhva's mind; **bhAnu samaM** = equivalent to or like the Sun;

smara can be interpreted as a verb or a noun. As a noun it means Manmatha or Cupid. As a verb it means 'meditate or remember'. This verse uses this phrase in both senses.

**smara pratimaM** = the personification of beauty (smara = Cupid, pratimaM = icon or statue) can also mean 'meditate on the icon' (smara = meditate, pratimaM = icon); **snigdha** = soft, smooth, amiable, friendly; **nirmala** = pure or blemishless; **shIta kAnti** = the Moon (shIta = cool or pleasant, kAnti = lustre); **lasat mukhaM** = shining face; **karuNA unmukham.h** = the embodiment of mercy or kindness i.e., one who is always prepared to show mercy (on His devotees); **hR^idya kambu** = an attractive conch; **samAna** = equivalent to or like; **kandharaM** = neck; hR^Idya kambu samAna kandharam = one whose neck is like an attractive conch; **axayaM** = never decaying or diminishing whatsoever. It also means one who controls our sensory organs (axa = eye specifically, or in general, any sense organ, yam = controller); **durita xayaM** = one who destroys all our sins and who has no trace of any sin whatsoever; **snigdha** = loving, affectionate, friendly, shining; **siddha** = worthy or venerable people; **saMstuta** = worshipped or venerated; **raupyapITha** = Udupi; **kR^ita** = made, **AlayaM** = His home or temple; **hariM** = Sri Krishna; **Alayam.h** = Until extinction (and thereafter also); **smara** = meditate on or remember

### Translation

O my mind, until extinction please meditate on and always remember Hari (Lord Krishna),

- who is like the sun to the lotus called Acharya Madhva's mind (and makes it bloom)
- who is the personification of beauty
- who has a soft and blemishless face shining like a bright moon (that provides pleasure and auspiciousness to those who look at it)
- who is the embodiment of compassion and is always prepared to show mercy on His devotees
- whose neck is like an attractive conch
- who never diminishes or decays in any aspect
- who has no trace of any sin and destroys the sins of His devotees
- who controls our sensory organs
- who has made glorious Udupi, worshipped by venerable people, His home or temple

### Notes:

After praying to Narayana and Laxmi in the refrain, Sri Vadiraja starts the first stanza by saluting his beloved Acharya in a very poetic way. The points to note are:



- This is keeping with the correct hierarchical order since brahma/vAyu are next only to Narayana and Laxmi.
- It underscores the directive that the Lord should always be meditated through vAyu and not separately That is why most prayers end with ‘bhArati ramaNa mukhya prANAntargata ...’. Sri nArAyaNa panditAchArya make this very explicit in ‘madhvAmruta maharNava’. He says “upAsya prathamam madhvam paschAt naraharim bhajet nAnyathA moxam Apnoti pratyuta narakam bhavet” (narahari should be worshipped after worshipping madhva to obtain liberation, not doing so can result in going to hell).
- The deity described in this work (Udupi Krishna) was obtained and consecrated by Acharya Madhva. So it is in the fitness of things to remember him with gratitude in the very first verse.
- By using the Sun-Lotus simile Vadiraja highlights the extraordinary love and affection that Acharya Madhva has for the Lord, which he has expressed very explicitly in his compositions through expressions like “Ananda tIrtha parmAnanda varada” (one who gives the gift of great happiness to Ananda tIrtha), “sannamAmi preyaso me” (I salute one who is most beloved to me) and so on. He never loses any opportunity to worship or extol his beloved master.

A very beautiful point comes out when one analyses the meaning of the phrase ‘Alayam’ or until destruction. The immediate question that comes up is – until the destruction of *what*? The obvious answer is – until the destruction of the ‘*deha*’ or body. This then gives rise to the question - *which* body is being referred to? Our scriptures talk of 4 types of dehas - sthUla or gross, sUxma or subtle (also known as anirudhdha deha), linga and svarUpa deha. (A detailed description of these 4 bodies is beyond the scope of this document). The gross body is destroyed after every death. The subtle body is destroyed only during a minor praLaya or deluge. The linga deha is destroyed only at the time of salvation. The svarUpa deha is never destroyed. So, the term ‘Alaya’ takes on at least 3 meanings – in this life, in every birth that I take (until salvation), and forever.

Our scriptures say that each attribute or guNa of the Lord can bestow specific benefits on those who worship that attribute. For example, by worshipping Him as devoid of all defects, a jIva too loses its defects. By worshipping Him as gnyAnanada svarUpa (made up of knowledge and bliss) the jIva too attains a state of gnyAnanda. However, the quantum of the jIva’s knowledge and bliss is an infinitesimal fraction of those of the Lord. In addition, it must be remembered that each jIva has its own inherent or innate worth that is distinct and different from those of other jIvas.

Even though Lord Krishna is more handsome than Cupid, Vadiraja is using a comparison that most people can easily relate to. The bhAgavata calls Lord Krishna as sAxAn.h mantha-mantha (the Manmatha of Manmathas) i.e., He is so handsome that even Manmatha is totally captivated.

Let us look at some parallels with the dvAdasha stotra. VadirAja compares the Lord’s throat to a beautiful conch. It is said that one can always hear the ‘omkAra’ in a good conch. The omkAra is the bljAxara or seed from which the entire vedas sprouted. The dvAdasha stotra says “Santatam chintayet .... veda udgIryante anisham yatah” i.e., the vedas are forever echoing in the Lord’s throat. Vadiraja says the Lord’s shining, affectionate, blemishless face provides pleasure and auspiciousness to His devotees. The dvAdasha stotra says “smareta yAmininAtha .... ShrIpatermukha pankajam”; His face is more lustrous than thousands of moons and can resolve the miseries of samsAra and is worthy of utmost reverence.

The adjective ‘*siddha saMstuta*’ has been applied to Udupi. It could be applied to Krishna also.

One of the variations ends the first line with ‘*smarapratisham smara*’. This can be interpreted in 2 ways:  
 - meditate on one who remembers (takes care of) those who meditate on Him. This is equivalent to the verse in Gita ‘ananyAschintoyantomAm ... yogaxemam vahAmyaham’.

- meditate and always remember.

This is an interesting variation, worthy of being noted.

## Stanza 2

अङ्गदादिसुशोभिपाणियुगेन संक्षुबितैनसं  
तुङ्गमाल्यमणीन्द्रहारसरोरसं खलनीरसम् ।  
मङ्गलप्रदमन्थदामविराजितं भजताजितं  
तं गृणेवररौप्यपीठकृतालयं हरिमालयम् ॥ २ ॥

A°S<sup>u</sup>-vš<sup>u</sup>µ<sup>2</sup>°tĭ<sup>-</sup>p†<sup>R</sup>±Sµ°w°š<sup>u</sup>†<sup>R</sup>Āµ†<sup>R</sup>µ<sup>u</sup>  
q<sup>R</sup>°S<sup>i</sup>%<sup>o</sup>ā<sup>R</sup>±p°°u<sup>u</sup>æ<sup>-</sup>š<sup>u</sup>š<sup>u</sup>µ<sup>2</sup>°š<sup>u</sup> Q<sup>o</sup>x°š<sup>u</sup>š<sup>i</sup>% |  
î<sup>R</sup>°S<sup>u</sup>°y<sup>u</sup>†<sup>R</sup>±s<sup>u</sup>-î<sup>R</sup>±i š<sup>-</sup>dq<sup>u</sup> „Āc<sup>q</sup>-dq<sup>u</sup>  
q<sup>u</sup> S<sup>u</sup>µ° î<sup>R</sup>°š<sup>u</sup>1y<sup>u</sup>z<sup>°</sup>j<sup>u</sup>q<sup>-</sup>°†<sup>R</sup>° æ<sup>o</sup>î<sup>R</sup>°%<sup>o</sup>†<sup>R</sup>±î<sup>R</sup>° ॥ 2 ॥

a~NgadAdisushobhipANiyugena saMxubitainasaM  
tu~NgamAlyamaNIndrahArasarorasaM khalanIrasam.h /  
ma~NgalapradamanthadAmavirAjitaM bhajatAjitaM  
taM gR^iNevararaupyapIThakR^itaAlayaM harimAlayam.h // 2 //

## Pada-Cheda and anvaya

a~Ngada Adi sushobhi paNi yugena maMgala prada mantha dAma virAjitaM  
tu~Nga mAlyamaNi Indra hAra sara urasaM  
saM xubhita enasaM  
khala nIrasam.h  
bhajata AjitaM (or ajitaM)  
vara raupyapITha kR^ita AlayaM  
taM hariM Alayam.h (aham) gR^iNe

## Word-by-word meaning

**a~Ngada** = an armband or bracelet worn on the upper arm; **Adi** = and others; **sushobhi** = dazzling or lustrous, **paNi yugena** = (through) a pair of hands; **ma~Ngala prada** = provider of auspiciousness; **mantha** = churning; **dAma** = (rod and ) rope; **virAjitaM** = adorned or decorated; **tu~Nga** = Tall or long; **mAlyama** = garlands; **maNi indra** = the best or highest quality gems and precious stones; **hAra** = garland; **sara** = string or necklace; **urasaM** = chest; **saM** = thoroughly or totally; **xubhita** = destroyed or withered; **enasaM** = sins (of devotees); **khala** = wicked or vile people; **nIrasam.h** = bland, colorless, lifeless, powerless;



**bhajatAjitaM** can be interpreted in 2 ways

*bhajata ajitaM* = (one should) worship or serve ajita

*bhajata AjitaM* = Who is won over by sincere devotees;

**vara** = eminent; **raupyapITha** = Udupi; **kR^ita** = made; **AlayaM** = house or temple; **taM HariM** = that Hari (Krishna); (aham) = (I); **Alayam.h** = until extinction; **gR^iNe** = worship or pray.

## Translation

Until extinction (up to salvation, and beyond that too), I worship Hari (Krishna),

- whose hands are adorned with bracelets and other ornaments, holding the churning rod and rope, providing auspiciousness to His devotees
- whose chest is adorned with long garlands and necklaces studded with the best or highest quality gems and precious stones (like kaustubha)
- who thoroughly destroys the sins of devotees
- who makes the lives of wicked or vile people totally colorless, lifeless and powerless
- who should always be worshipped
- who is won over by sincere devotees
- who has made glorious Udupi His home or temple

## Notes:

In many ways, this verse is reminiscent of the first adhyAya of the dvAdasha stotra. Here, VadirAja describes in poetic terms the ornaments and jewels that adorn the Lord, His hands, neck and chest. He also describes the power that each of these have in terms of destroying the sins of devotees and bestowing auspiciousness on them.

The point to remember is that these ornaments and jewels do not add lustre to the limbs of the Lord, on the contrary, they derive their lustre from their association with those divine limbs.

VadirAja talks about the power of the Lord's hands in destroying the sins of devotees. This power is inherent in every aspect of His personality, including His name. In the KrishNAMruta maharnava, SrimadAchArya brings out this point very nicely in several ways. For example, Verse 85 says that by remembering Govinda (with devotion) devotees can destroy their enormous sins just as fire destroys heaps of cotton bales. In the next verse it is said that remembering Krishna's name splinters sins into hundreds of pieces just as Indra's vajrAyudha shatters a mountain. There are hundreds of such verses about the power of the Lord's name in our sacred literature.

The phrase 'bhajatAjitam' can be interpreted as bhajata ajitam (ajita should be worshipped), or bhajata Ajitam (one who is won over by devotees). The first interpretation is straightforward and needs no further explanation. The second one, however, is a totally different entity and needs more elucidation. It leads us to a different world altogether and reminds us of the extraordinary compassion and love that the Lord has for His devotees and the lengths to which He goes to show the rest of the world the greatness of His true devotees.

Two incidents in the mahabhArata illustrates this trait very beautifully. When ambika was spurned by BhIshma she approached Lord ParashurAma and asked Him to convince BhIshma to marry her. BhIshma did not accede to ParashurAma's request and ended up fighting with Him. Now, ParashurAma could have easily defeated and totally destroyed BhIshma, but did not do so since that would have negated BhIshma's great oath and totally destroyed his personality. As the naksha stuti portion of vAyu stuti points out graphically ('yad roshotkara .. brahmesha shakrotkara") the sparks emanating from the corner of the

Lord's eye are enough to totally burn countless brahmas, rudras and other deities. So how could Bhishma prevail before Him? In order to protect Bhishma's oath, the Lord enacted the charade of pretending to be defeated by him. Isn't this true compassion towards a devotee? Which other god would set aside his ego and publicly accept defeat from his devotee? Isn't this the sign of a personality totally devoid of blemishes like ego and arrogance? Another instance of the Lord's compassion is the oath that Krishna took at the beginning of the Kuruxetra war that He would not take up weapons under any circumstances. Bhishma took a counter oath that he would force Krishna to take arms. Once again, the Lord upheld His devotee's oath and showed the world the power of devotion. It is impossible to find another deity displaying such extraordinary compassion towards a devotee.

Before coming to a wrong conclusion from the above incident, one needs to understand that Bhishma was able to take his oath and keep it, only because that was Krishna's will. Obviously whatever happened was entirely as desired by Krishna. Bhishma's arrows did not pierce the Lord's armor, nor did He bleed (how can a body made up of bliss and knowledge be wounded by mere arrows?) The feigning of anger, the lifting of the chariot's wheels were all pretense, just to underscore the greatness of Bhishma's devotion. Wasn't he the blessed soul who gave us the Vishnusahasranama? Wasn't he the one who proclaimed the supremacy of Krishna to the whole world? The Parashurama and kuruxetra incidents were some of the rewards for his life-long devotion towards Parashurama, Vedavyasa and Krishna.

The karuna sandhi of harikathamruta sara by Sri Jagannatha dasaru is perhaps one of the very few literary pieces that has been successful in capturing, to some extent, the Lord's extraordinary compassion.

The phrase 'khala nrasama' is best illustrated by the life of Kamsa. His entire life was taken over by the fear of Krishna; all his activities - eating, walking, talking, sleeping, dreaming etc - were done in a perpetual state of terror, always under the constant shadow of fear. In short, even though he was the king of the Yadavas, his life was a living hell.

### Stanza 3

पीनरम्यतनूदरं भज हे मनः शुभ हे मनः  
 स्वानुभावनिदर्शनाय दिशन्तमर्थिसु शन्तमम् ।  
 आनतोऽस्मि निजार्जुनप्रियसाधकं खलबाधकं  
 हीनतोज्झितरौप्यपीठकृतालयं हरिमालयम् ॥ ३ ॥

z°wšīāqW²uš° „Āc cep° îĀwš y°Ā cep° îĀwš  
 š°anš„Ā îxuyĀw° †° vy°qî†tĀš° y°qî†î% |  
 Bwqμ²ú>â xb°c±Āw°zä†š°uĀw° Q° „uĀw°  
 Y°wqμ²dqš¹y°z°j°q°c†°œ<î% c††î% || 3 ||

*pInaramyatanUdaraM bhaja he manaH shubha he manaH  
 svAnubhAvanidarshanAya dishantamarthisu shantamam.h /*

*Anato.asmi nijArjunapriyasAdhakaM khalabAdhakaM  
hInatojjhitaraupyapIThakR^itaAlayaM harimAlayam.h // 3 //*

### **Pada-Cheda and anvaya**

pIna ramya tanu udaraM  
naH shubha hema svAnubhAva nidarshanAya arthyaM su shantamam.h dishantaM  
nija arjuna priya sAdhakaM  
khala bAdhakaM  
hInatA ujjhita raupyapITha kR^ita AlayaM  
he manaH Alayam.h (tam) hariM bhaja  
AnataH asmi (harim)

### **Word-by-word meaning**

**pIna** = stout or round; **ramya** = attractive; **tanu** = slender, fine, delicate; **udaraM** = stomach;  
pIna ramya tanu udaram = a stomach that is round, yet attractive and delicate; **naH** = to us; **shubha hema**  
= spiritual wealth of the highest order (shubha = auspicious; hema = gold or something precious);  
**svAnubhAva** = personal rUpa (form) and mahima (effulgence); **nidarshAnaya** = to show or  
demonstrate; **arthyaM** = the most worthy of the four purushArthas i.e., Moxa or liberation; **shan**  
**tamam.h** = the highest form of happiness i.e. moxa (sham = happiness); **dishantaM** = one who grants or  
allots; **nija** = one's own; **arjuna** = Arjuna; **priya** = dear or beloved; **sAdhakaM** = one who fulfills or  
accomplishes; **khala** = vile or wicked people; **bAdhakaM** = one who impedes or destroys; **hInatA** =  
blemishes or defects; **ujjhita** = abandoned or devoid of; **raupyapITha** = Udipi; **kR^ita** = made; **AlayaM**  
= home or temple; **he manaH** = O! Mind; **Alayam.h** = upto extinction; **(taM)** = (that), **hariM** = Lord  
Hari (Krishna); **bhaja** = worship, serve or extol **AnataH** = bow or surrender; **asmi** = I ; (harim) = (to Sri  
Krishna)

### **Translation**

O! Mind, upto extinction (upto salvation, and beyond that too), extol Hari (Krishna)

- whose stomach is round, yet slender and attractive
- who, in order to grant us spiritual wealth of the highest order and to show His personal form and effulgence, grants us liberation and the highest form of happiness
- who impedes or destroys wicked or vile people
- who fulfills the desires of sincere devotees like Arjuna.
- who has made Udipi, from which defects are gone (i.e., is defectless), His home or temple

To this Hari, I bow and surrender completely.

### **Notes:**

The description of the Lord's waist beautifully complements the one in dvAdasha stotra ("tanutve apyakhilambharam") – the Lord's waist is very slim, yet it carries the entire brahmAnDa within it, what a wonder! Such contradictory statements are repeatedly made in our scriptures ("aNoraNiyam mahatomahlyan", "taddure taduvantike", ...) to underscore the point that the Lord's body is aprAkruta and not subject to the laws of nature, and also to give us a glimpse of His unimaginable prowess.

The reference to Arjuna is very intriguing. To understand the full import of this, one needs to recall the incidents that happened before the start of the Kuruxetra war. Both Duryodhana and Arjuna approached Krishna for help. Duryodhana had his eyes on the Yadava army and the might it represented. On the other hand, Arjuna wanted Krishna even though He said that He would not fight or carry arms. In spiritual terms, Duryodhana represents a person who wants material things from the Lord – money, education, power, position, etc; Arjuna represents a sincere devotee who wants the Lord for Himself, and not for the things He can grant. For such persons, the four purushArthas (desired objects) are not things to be desired by themselves, they are mere by-products of His benign grace. This point is brought out beautifully in the seventh verse of the KaruNA sandhi in harikathAmruta sAra (the one ending in – “surapatanaya suyodhanirigittante koDutippa”).

On the same lines as the point made above, please note how Sri Vadiraja says that the Lord grants Moxa to worthy souls so that they can better understand His personal form and effulgence. The logic is that since the Lord’s true form is aprAkruta in nature, the devotee too has to reach that state in order to get a better appreciation. It also shows that to great souls like Vadiraja, liberation is desirable only because it grants proximity to the Lord and not for any other reason. Thus they see it as a way of getting closer to Him and not as release from bondage and the cycle of births and deaths.

The concept behind the phrase ‘shubha hema’ is best illustrated by an incident in the life of Sri Purandara dAsaru. He would go around singing the praises of the Lord, collecting whatever alms was provided to him by the people. King KrishnadevarAya was curious to know if the saint was indeed as detached as he was said to be. To test this, he had one of his courtiers add several priceless gems and pearls to the saint’s joLige (bag used for collecting alms) for several days in a row. The saint handed the collection over to his wife without even glancing at the contents. She sifted through the rice and lentils, and came across the gems and pearls. Just as one discards stones and other blemishes from rice used for cooking, she tossed them aside and proceeded with her cooking. When the king’s emissaries searched the saint’s courtyard, they found the gems and pearls lying in a heap near the dustbin, along with other refuse! To those who have tasted the nectar that is hari-bhakti, material wealth is worthless.

The concept of “priya sAdhakam, khala bAdhakam” needs to be understood properly. One needs to remember that the Lord does not have likes or dislikes that dictate His behavior towards different people. Each jIva has its own inherent nature and predisposition. The Lord provides every jIva with an environment and an opportunity to fully develop its personality. Satvika souls hold God as ‘priya’ to them. They perform good actions, dedicate the fruits to Him and reap the benefits. tAmasikas think God is “khala” and hate Him and His devotees. Through their evil acts, they develop their hatred towards Him and face the consequences. The rewards or punishments that a jIva gets are dictated entirely by its own actions, which are in turn guided by its inherent nature. Thus “priya” and “khala” are from the jIva’s viewpoint and not God’s. This is on the lines of the popular saying “dushTa shixaNā, shishTa raxaNā”.

In this verse, Sri Vadiraja asks his mind to worship Krishna. See the notes on verse 5 for a detailed explanation of this point.

#### **Stanza 4**

हेम (हैम) किङ्किणिमालिकारशनाञ्चितं (रसनाञ्चितं) तमवञ्चितं  
रत्न (रभ / कम्भ) काञ्चनचित्रवस्त्रकटिं घनप्रभया घनम् ।  
कम्भ (नम्भ) नागकरोपमोरुमनामयं शुभधीमयं

नौम्यहं वररौप्यपीठकृतालयं हरिमालयम् ॥ ४ ॥

œp̄î̄ (œp̄î̄) 0°0p̄î̄ aN̄š̄ȳw̄ °Yq̄ (š̄š̄w̄ °Yq̄) q̄î̄î̄ °Yq̄  
š̄q̄ (š̄w̄ / N̄ä) N̄ °X̄w̄Yq̄î̄ š̄w̄ ° Ūw̄ȳa, äî̄ Ūw̄î̄ |  
N̄ä (w̄ä) w̄ °S̄š̄µ̄²°ȳî̄²°š̄î̄w̄ î̄î̄î̄ ȳî̄, äî̄î̄î̄  
w̄¹î̄î̄ î̄î̄î̄¹ȳî̄²°j̄î̄î̄ °î̄î̄î̄ °î̄î̄î̄ ॥ 4 ॥

*hema(haima) ki~NkiNimAlikArashanAJNchitaM(rasanAJNchitaM)  
tamavaJNchitaM*

*ratna (rakta / kamra) kAJNchanachitravastrakaTiM ghanaprabhayA ghanam.h /  
kamra (namra) nAgakaropamorumanAmayaM shubhadhImayaM  
naumyahaM vararaupyapIThakR^itAlayaM harimAlayam.h ॥ 4 ॥*

### Pada-Cheda and anvaya

[This verse has a lot of variations, making translation a difficult exercise]

hema (haima) ki~NkiNi malikA rashana (rasana) aJNchitaM  
avaJNchitaM  
ratna (rakta / kamra) kAJNchana vastra chitra kaTiM  
ghana prabhayA ghanam.h  
kamra (namra) nAga kara upama UruM  
anAmayam shubha dhI mayaM  
vara raupyapITha kR^ita AlayaM  
taM hariM ahaM Alayam.h naumi

### Word-by-word meaning

**hema** = gold; (**haima** = golden); **ki~NkiNi** = small bells; **mAlika** = string or garland; **rashana** = girdle = an ornament worn around the waist (**rasana** = tinkling sound); **aJNchitaM** = graced or adorned; **avaJNchitaM** = one who is never cheated by anybody = one who is always supreme, all-pervading, all-knowing, all-powerful and perfect (see Notes for more details); **ratna** = gems; **rakta** = red; **kamra** = lovely or beautiful; **kAJNchana** = gold; **vastra** = garment; **chitra** = extraordinary; **kaTiM** = hip (can also mean buttocks); **ghana prabhayA** = lustre of dark, black clouds; **ghanam.h** = filled with; **kamra** = lovely or beautiful; **namra** = slightly bent; **nAgakara** = the trunk of an elephant (nAga = elephant; kara = limb); **upama** = comparable to; **UruM** = thighs; **anAmayaM** = free from all diseases or defects and one who can grant such a state to us (Amaya = disease); **shubha** = auspicious (or blissful); **dhI** = knowledge; **mayaM** = full of; 'shubha dhImayam' = 'one who is full of bliss and knowledge'; **vara** = eminent or worthy; **raupyapITha** = Udupi; **kR^ita** = made; **AlayaM** = home or temple; **taM hariM** = that Hari; **ahaM** = I; **Alayam.h** = until extinction; **naumi** = I salute or prostrate.

### Translation

I worship Lord Krishna upto extinction (upto salvation, and beyond that too)

- who is adorned with a girdle containing a string of small golden bells (or who is graced with the tinkling sound of a string of small golden bells)
- who can never be cheated by anybody
- who wears a golden garment containing pearls and other precious stones around His extraordinary kaTi (hip or buttock)
- whose body has the lustre of shining, black clouds
- whose lovely thighs can be compared to the trunks of elephants
- who is free from all types of diseases and defects, (and can grant such a state to us)
- who is always supreme, all-pervading, all-knowing, all-powerful and perfect - at all times, everywhere, in all aspects, in all forms
- whose body is aprAkruta and made up of only gnyAna (knowledge) and Ananda (bliss)
- who has made the eminent Udupi His home or temple

#### Notes:

The simple phrase ‘avaNJchitam’ has very deep implications. In order to be never cheated by anybody, anywhere, anytime one needs to have the following qualities in infinite measure, over time and space:

- Supremacy vis-à-vis all other sentient and non-sentient beings
- Perfect control over everybody and everything, including nature
- Perfect knowledge of every thing and every being, including the past, present and future
- Perfect capabilities

Thus only somebody who is supreme, all-pervading, all-knowing and all-powerful (to say the least) can be said to be ‘avaNJchitam’ in the truest and fullest sense of the word.

In addition, if one takes ‘vaNJchitam’ to mean “to be deprived of”, then ‘avaNJchitam’ means to be never deprived of anything i.e., to be perfect in all aspects, in infinite measure, over time and space. Such a person would be called as ‘paripUrNa’ or perfect.

From the above analysis, it is clear that the phrase ‘avanNJchitam’ can be applied only to the Lord and nobody else.

There is a reason why the word ‘avatAra’ is used only for the Lord’s incarnations. It means ‘descent, advent or manifestation’, meaning that the form which manifests itself on earth is basically the same as the original one, with no degradation or decrease in power, capabilities or qualities. This is the import of the shruti vAkya “pUrNamadah, pUrNamidam” (which can be loosely translated as “That is perfect, This is perfect”). Here, ‘That’ refers to the original form of the Lord, and ‘This’ refers to the incarnation.

The description of the Lord’s kati complements the expressions used in the dvAdasha stotra (“jAmbUnadAmba rAdhAram ...”). The dvAdasha stotra reminds us that all of the Lord’s ornaments and garments are graced by the special presence of Laxmi Devi (“ArUdham jagadambaya”). So, these are not ordinary garments and ornaments.

#### Stanza 5

वृत्तजानुमनोज्ञजङ्घममोहदं परमोहदं



रत्नकल्पनखत्विषा हृतहृत्तमस्ततिमुत्तमम् (स्तुतिमुत्तमम्) ।

प्रत्यहं रचितार्चनं रमया स्वयाऽऽगतया स्वयं

चित्त चिन्तय रौप्यपीठकृतालयं हरिमालयम् ॥ ५ ॥

î®q®b - w®î®µµ²c®(c°U®î®µ²°æ®u® y®î®µ²°æ®u®  
š®q®m®Qra® - æ®q®e®q®î®s®î®î®µ®î® (š®î®î®µ®î®) |  
y®aq®æ® š®Yq - X®Aw® š®î®î®µ®î® s®î®î®µ®î® úúš®q®î®µ®î® s®î®î®µ®î®  
Yq® Y®q®î®µ®î® š®î®î®µ®î® - c®î®µ®î® æ®î®î®µ®î® c®î®µ®î® ॥ 5 ॥

*vR^ittajAnumanoj~naja~NghamamohadaM paramohadaM  
ratnakalpanakhatvishhA hR^itahR^ittamastatimuttamam.h (stutimuttamam.h) /  
pratyahaM rachitArchanaM ramaya svaya.a.agataya svayaM  
chitta chintaya raupyapIThakR^itAlayaM harimAlayam.h // 5 //*

### Pada-Cheda and anvaya

vR^itta jAnu manoj~na ja~NghaM  
amohadaM para mohadaM  
ratna kalpa nakha tvisha hR^ita hR^it tama  
tatiM, uttamam.h  
or stutiMuttamam.h  
pratyahaM svayaM Agataya svaya ramaya rachita archanaM  
raupyapITha kR^ita AlayaM  
hariM chitta Alayam.h chintaya

### Word-by-word meaning

**vR^itta** = round; **jAnu** = knee; **manoj~na** = bewitching; **ja~NghaM** = shank (part of the leg from the ankle to knee);  
**amohadaM** (see notes for an explanation of the various possibilities)  
– one who does not give mOha (ignorance and wrong knowledge) to His devotees;  
– one who gives correct knowledge to His devotees  
– one who gives attachment or attraction towards the Lord  
**para-mohadaM** (see notes)  
– one who gives moha to the wicked (those opposed to vedic values and virtuous people),  
– one gives the highest form of moha or ignorance i.e., sansara bandhana  
– one who gives great attachment or attraction towards the Lord  
**ratna-kalpa** = equivalent to better than pearl; **nakha** = nails; **tvishA** = by the brilliance or splendour;  
**hR^itaM** = destroyed, **hR^it tama tatiM** = great darkness that engulfs the heart; **uttamam.h** = one who is Sarvottama;

If the wording is 'stutim uttamam.h' then there are 2 possibilities:

**stuti-mut-tamam.h** = giver of the highest form of happiness to those who engaged in stuti or,  
**stutiM uttamam.h** =

- one who is worthy of the highest form of stuti (i.e., can be called the Sarvottama);
- one whose 'stuti' is done even by uttamas like Laxmi, brahma, vAyu etc
- one who should be praised with only uttama stuti (prayers of the highest order)

**pratyahaM** = prati + aham = every day; **svayam AgatayA** = coming in person (i.e, She Herself comes);  
**svayA ramayA** = by His own Laxmi; **rachita-archanaM** = committed worship; **raupyapITha** = Udupi;  
**kR^ita** = made; **Alayam** = home or temple; **hariM** = Hari; **chitta** = O Mind; **Alayam.h** = until  
extinction; **chintaya** = constantly meditate on.

## Translation

O Mind, until extinction worship Lord Krishna (upto salvation, and beyond that too)

- who possesses round knees and bewitching shanks
- who does not give ignorance and wrong knowledge to His devotees
- who gives very great ignorance and wrong knowledge to the wicked (those opposed to vedic values and virtuous people)
- who gives correct knowledge to His devotees
- who gives the highest form of ignorance i.e., bondage through the cycle of births and deaths
- who gives great attachment or attraction towards the Lord
- who destroys great darkness with the light emitted by His nails which are like sparkling gems
- who is worthy of the highest form of stuti (i.e., being called the Sarvottama)
- whose 'stuti' is done even by uttamas like Laxmi, brahma, vAyu etc
- who is the giver of the highest form of happiness to those who engaged in stuti
- who should be praised with only uttama stuti (prayers of the highest order)
- who is worshipped daily by His own Laxmi Herself, who comes there in person
- who has made Udupi His home or temple

## Notes:

Legend has it that the icon of Sri Krishna in Udupi was created by Vishwakarma, the celestial sculptor, at RukmiNi's behest. She is said to have worshipped it steadfastly for a very long time. Some believe that even today She visits Udupi and continues Her devotion. VAdirAja who had the good fortune of worshipping this icon for a very long period, must have seen or experienced this personally.

Another point to remember is the fact Laxmi never ceases her worship and does so in myriad ways. This is captured beautifully by Purandara Dasaru in his song "Yenu dhanyaLo Lakumi yanta mAnyalo ...". He says that She is present in all the implements used in the pooja and serves Her lord herself, even though there are billions of others who could do this.

The phrases 'para-mohadaM' and 'amohadaM' are very interesting and can be interpreted in several different ways. The following paragraphs explore some possibilities.

Our scriptures say that Sri Hari is responsible for the 8-fold activity or states that all living beings are subject to – Shrishti (Creation), Sthithi (Sustenance), Laya (Destruction), Niyamana (Management), agnyAna (Ignorance), Bandhana (Bondage), GnyAna (Knowledge) and Moxa (Liberation). So, He gives 'amoha' or correct knowledge to His devotees. He is 'a mohadaM' i.e., one who does not give moha to His devotees. He is 'para mohadam' i.e., one who gives moha to the vile (those opposed to vedic values).

Our scriptures talk of 2 types of vidya or education – para vidya and apara vidya. The former refers to knowledge of the para-tatva or Lord, and the latter to other bodies of knowledge. In a similar vein, ‘paramoha’ can be interpreted as the highest form of moha or attraction; obviously, this has to be towards the Lord. A jIva cannot such an exalted attachment through its own efforts, it has to come from His grace. Hence, He can be called as ‘para-mohadaM’. The phrase ‘amohadaM’ can also be interpreted to mean the same thing. This is based on the fact that ‘akAra’ represents parabrahma (there is a shruti statement ‘aha iti brahma’). Thus ‘amohadaM’ can also mean “granter of moha towards the akAra vAchyA parmAtma”.

The phrase ‘ratna-kalpa-nakha-tvisha hR^ita hR^it tama tatiM’ complements the phrase used in the dvAdasha stotra ‘hR^ittama shamanerakhAbham shrI pateH pAda pankajam’ (His Lotus feet are like a brilliant sun in destroying great darkness). The question that should come to mind is : what is the ‘darkness’ being mentioned here? Obviously, it is not physical darkness that even a candle or matchstick can vanquish. Here darkness is a metaphor for ignorance, wrong knowledge and the bondage called sansAra. Only the Lord’s Lotus feet can take us out of such ‘darkness’.

There is another subtle hidden meaning in the use of the word ‘chitta’ in this verse and the word ‘manah’ in the previous one. Since chitta and manah are inanimate objects, what is the point in asking them to worship Krishna? To answer this, one has to go beyond the inanimate objects to their niyamaka devatas (controlling deities). Our mind is supposed to have 5 layers – manas, budhdhi (intellect), ahankara (knowledge of self), chitta (sub-conscious) and chetana. Each layer has its own set of controlling deities. They have been clearly identified in our religious literature. Even though there are many regulators of mind the chief ones are garuda, sesha, rudra and above them, vayu and brahma (together with their wives). So, ‘chitta chintaya’ or ‘manah bhaja’ is actually an entreaty to garuda/sesha/rudra and brahma/vAyu, asking them to help us to contemplate on the Lord because we cannot do it on our own without their blessing and cooperation. However, above all, one needs His blessings to do this. This is made very clear in the Bhagavad gIta where Krishna says “sarvasya chAhaM hR^idi sannivishhTo mattaH smR^itirj~nAnamapohanancha” (I reside in everybody’s heart and control their ability to remember, forget, get confused...).

That is why in the dvAdasha stotra Acharya Madhva pleads with the lord “karuNapUrna varaprada charitam gnyApayame te” (“Please remind me of your glorious, merciful, auspicious, propitious exploits”). One can remember or contemplate on Him, only if He wants you to!

### Stanza 6

चारुपादसरोजयुग्मरुचाऽमरोच्चयचामरो  
 दारमूर्धजभार(भानु)मण्डलरञ्जकं कलिभञ्जकम् ।  
 वीरतोचितभूषणं वरनूपुरं स्वतनूपुरं  
 धारयाऽऽत्मनि रौप्यपीठकृतालयं हरिमालयम् ॥ ६ ॥

X - Šy - uŠp² c†±ŠX - îŠp² X†X - îŠp² -  
 u - Šp² uĀC,,Ā Š® („Ā w±) î± | CCŠ® cN® N® „Ā cN®% |  
 i° Šp² Yq®,Ā²C® oî% îŠw²y%® šw²y%®

uA S R ¼ úúq ax S<sup>1</sup> y az j N q - © † R ° œ R < î R ¼ © † R î R ¼ || 6 ||

*chArupAdasarojayugmaruchA.amarochchayachAmaro  
dAramUrdhjabhAra(bhAnu)maNDalaraJNjakam kalibhaJNjakam.h /  
vIratochitabhUshhaNaM varanUpuraM svatanUpuraM  
dhAraya.a.atmani raupyapIThakR^itAlayaM harimAlayam.h // 6 //*

### **Pada-Cheda and anvaya**

chAru pAda saroja yugma ruchA  
amara uchchaya chAmara udAra mUrdhaja bhAra (bhAnu) maNDala raJNjakam.h  
kali bhaMjakam.h  
vIratA uchita bhUshhaNaM  
vara nUpuraM sva tanU puraM  
raupyapITha kR^ita AlayaM  
hariM Alayam.h Atmani dhAraya

### **Word-by-word meaning**

**chAru** = beautiful; **pAda** = feet; **saroja** = lotus; **yugma** = dual; **ruchA** = lustre or brightness; **amara** = gods or devas; **uchchaya** = collection or gathering; **chAmara** = chowrie = the fan used in the service of royalty or great people; **udAra** = gracious, large or long; **mUrdhaja** = hair (mUrdha = head); bhAra = thick or dense; maNDala = group or halo; **mUrdhaja bhAra** = tufts of hair (literally, it means the burden of the head); **maNDala** = group; **raJNjakam** = one who brightens; **kali bhaJNjakam.h** = Who is the destroyer of Kali, the chief of demons; **vIratA** = valour; **uchita** = befitting or appropriate; **bhUshhaNaM** = adornments; **vara** = exquisite or eminent; **nUpuraM** = foot-ornaments; **sva tanu puraM** = one who resides inside the bodies of all jIvas (sva tanu = own body; puraM = home); **raupyapITha** = Udupi; **kR^ita** = made; **AlayaM** = home or temple; **hariM** = hari; **A-layam.h** = upto extinction; **Atmani** = in your heart or mind; **dhAraya** = hold or carry

### **Translation**

Until extinction (upto salvation, and beyond that too), carry in your heart (the image of) Hari

- who through the effulgence of His two beautiful lotus feet brightens even the (sun-like) halo of the long, chowry-like, tufts of hair of the collection of devas (who prostrate before Him)
- who is the destroyer of Kali, the chief of demons
- who wears adornments befitting or appropriate to His valour
- who wears exquisite foot-ornaments
- who lives inside the body of every jIva (as the antaryAmi and ensures that the jIva functions properly)
- who has made Udupi His home or temple

### **Notes:**

The first line reminds one of a similar concept expressed in the dvAdasha stotra “nikhilAdhIsha kirITAgHR^ishhTspIThavat.h” (His feet rests on a pedestal which is touched frequently by the crowns on the heads of the great gods like Brahma and Rudra, who are the masters of the world)

Kali is the most powerful of the demons; under his influence, the noble nature of even good souls is subdued, and they begin to act in ignoble ways; but when the mind is full of thoughts of Hari, Kali cannot enter it and control it; he is rendered powerless by Sri Hari. The only ones who are beyond the influence of kali are Sri Hari, Laxmi, Brahma & Vayu, Saraswati & BhArati. Our scriptures use the phrase 'parashuklatraya' to describe Laxmi, Brahma/Vayu, Saraswati/Bharati and indicate that they are beyond all blemishes and defects.

All other jIvas, from Garuda, Shesha and Rudra downwards are subject to the evil influence of kali, in some form or manner. The influence increases as one goes down the hierarchy, with the lower ones being totally under his sway. This becomes clear when one goes through Ramayana and MahabhArata and finds even great souls like BalarAma (Shesha), Ashwattama (Rudra) opposing or acting against the Lord sometimes.

The phrase 'sva tanu puraM' is a reminder of the fact that while the Lord is omnipresent and all-pervasive, our worship has to be focused on the anatyami form within us. That is why most references to the Lord give both aspects – 'taddUre taduvantike' (*IshAvasya upanishad*, meaning that He is very far off and yet very close by), 'dUrAddurataram yattu tadevAntikamantikAt.h' (*dvAdasha stotra*, emphasizing the thought stated in the Ishavasya). In the final stages of sadhana one gets to see this bimbarUpa and that is when one is said to become an aparoxygyAni.

### Stanza 7

शुष्कवादिमनोऽतिदूरतरागमोत्सवदागमं  
सत्कवीन्द्रवचोविलासमहोदयं महितोदयम् ।  
लक्षयामि यतीश्वरैः कृतपूजनं गुणभाजनं  
धिकृतोपमरौप्यपीठकृतालयं हरिमालयम् ॥ ७ ॥

y@C@li - vi@mp2°uru@2\$@q\$ - S@p2°q@u - S@q@  
s@q@li °°u@i@Xp2°i (E - s@p2°u@q@i @Y@q@2°u@q@i@% |  
©f@%i ± t@r°y@p@ N@q@y@%CW@ S@O,,A CW@  
v@E@q@2°y@i@1y@z°j@N@q - ©t@i@ ce@<i@% ©t@i@% || 7 ||

shushhkavAdimano.atidUratarAgamotsavadAgamaM  
satkavIndravachovilAsamahodayaM mahitodayam.h /  
laxayAmi yatIshvaraiH kR^itapUjanaM guNabhAjanaM  
dhikkR^itopamaraupyapIThakR^itAlayaM harimAlayam.h || 7 ||

### **Pada-Cheda and anvaya**

shushka vAdi manaH atidUratar

Agamotsavada AgamaM  
sat kavi indra vachaH vilAsa mahodayaM  
mahita udayam.h  
yati IshvaraiH kR^ita-pUjanaM  
guNa bhajanaM  
dhikkR^ita upama raupyapITha kR^ita AlayaM  
hariM Alayam.h laxayAmi

### Word-by-word meaning:

**shushka vAdi** = one who indulges in futile or idle arguments that are not based on sat shAstra (shushka = idle, useless; vAdi = arguer, disputant); **manaH** = mind; **atidUratara** = extremely or totally distant = totally beyond reach;

### Agamotsavada AgamaM:

**da** = giving; **utsava** = happiness; **A gama** = knowing or understanding well; **AgamaM** = the vedas and other holy scriptures; This can be interpreted in 2 ways:

- Giving enormous happiness to those who understand the Agamas well (i.e., those who understand the true import of all Agamas), Or
- Having the knowledge that He gives happiness to the Agamas i.e., knowing that the Agamas sing His praises and glory with utmost happiness;

**sat** = has many meanings. Some of these are 'good', 'great', 'real', 'existing' and so on;

**kavi** = the primary meaning is 'sarvaj~na' or 'Omniscient' (see notes); the secondary meaning is 'gyAni' or seer which means 'a wise and judicious thinker'; the tertiary or unimportant meaning is 'poet';

**kavi indra** = great gyANis = aparoxa gyAnis; **vachaH** = words or speech; **vilAsa** = splendour;

**mahodayaM** = owner, origin, source or target

**mahita udayam.h** has 2 interpretations:

- one whose incarnations are worshipped by all
- one who bestows on devotees the experience of eternal happiness;

**yati** = saints; **IshvaraiH** = Lords or kings; **yati IshvaraiH** = very great saints like Acharya Madhva

(Shuka, nArada etc); it can also mean other illustrious mAdhva saints; **kR^ita** = made or done; **pUjanaM**

= worship; **guNa bhAjanaM** = one who is the repository of good qualities, such as knowledge and bliss;

**dhikkR^ita** = rejecting; **upama** = comparison; the thought behind this expression is that the greatness of Udupi is unique and beyond comparison. All the comparisons that we can possibly come up with fall short. In other words, Udupi defies our efforts to equate it with another shrine; **raupyapITha** = Udupi;

**kR^ita** = made; **AlayaM** = Home or temple; **Alayam.h laxayAmi hariM** = Till (my) final emancipation

(and after that also), I (constantly) visualize Hari in my heart i.e., I will meditate on Him forever.

### Translation

Until extinction (upto salvation, and beyond that too), I constantly meditate on Hari (in my heart)

- who is totally beyond the reach of the minds of idle disputants, whose arguments are not based on sat shAstra
- who gives enormous happiness to those who understand the true import of all Agamas
- whose praises and glory are sung by the Agamas with utmost happiness
- who is the source or target for the glorious words of aparoxa gyAnis
- who bestows on devotees the experience of eternal happiness
- whose incarnations are worshipped by all
- who has been worshipped by great sages like Acharya Madhva and other illustrious mAdhva saints
- who is the repository of good qualities such as gnyAna (knowledge), Ananda (bliss) etc
- who has made Udupi, which rejects comparison (or is beyond comparison), His home or temple



- who is (understood by gyAnis as) the purport of vedas and other shAstras

### Notes:

It is well known that it is impossible to grasp even a fraction of the greatness of the Lord by pratyaxa (sense-perception), or anumAna (logical reasoning). Such being the case, how can He be understood by idle discussion and debate? That is why Vadiraja uses the phrase 'ati dUratara' (notice the use of 'ati' and 'tara' to doubly emphasize the word 'dUra' or distant).

The word `kavi' primarily means `sarvaj~na' or `Omniscient'. Acharya MadhvA's commentary on the eighth verse of IshAvAsya ('kavirmanIshhI .. ') makes this explicit. The prefix `sat-' indicates that the kavi and His Omniscience are both Real, not merely an illusion or temporal reality. One implication is that the realm known by this kavi, which includes the world, must also be Real; otherwise one would have an omniscient entity whose entire knowledge consists of illusions! Thus 'satkavi' is Vadiraja's way of saying that the world is Real, it is completely known by Vishnu, and that His knowledge is Real.

Knowledge by itself is no guarantee of effectiveness. For example, when a skilled potter loses his arms, his knowledge is useless and powerless. The suffix `~indra', removes this possibility and indicates that this 'kavi' is forever potent and supreme in His control over the world and all its contents.

The phrase 'AgamotsavadAgamaM' is a reference to the fact that the only route to understanding Him is good shastras like Vedas (and brahmasUtras), mUla-rAmAyaNa, mahAbhArata, bhAgavata and pAncharAtra ("sadAgamaika vij~neyaM samtItaxarAxaraM" Vishnutattva VinirNaya ). However, one is likely to get disheartened because this is not a route that everyone can successfully take. To reassure such persons Vadiraja shows another route - correct knowledge of Vishnu's attributes as explained by "the Lord of the yati-s," i.e., Sri Madhva, and his worship -- `laxayAmi yatIshvaraiH-kR^ita pUjanaM guNabhAjanam.h'.

If one takes the secondary meaning for 'kavi' as gyAni or seer, then "kavIndra" can mean aparoxa gyAnis. Thus by using the phrase "kavIndra-vachovilAsa" Vadiraja is hinting at another way of getting knowledge about the Lord - associating with aparoxa gyAnis and listening to their experiences and explanations. But, in the final analysis, there is no guarantee that any method will work, He can be understood (and that too, to a very small extent only) by those whom He chooses to give that knowledge. This is made very clear in the Kathopanishad ("Yamevaisha vrunuthe thena labhyah").

The phrase 'kavIndra vachah vilAsa' can also be interpreted in a different way. All the saints who 'saw' the vedas were great gyAnis and devotees. They are the original 'kavIndras'. Their 'vachah vilAsa' are the Vedas themselves. Only this 'vacha vilAsa' can capture (to some extent) the greatness of the Supreme Being.

The term "yati Ishvaraih" directly refers to Acharya Madhva. In the Sumadhva vJaya (9:42) it is said that after he consecrated the Krishna icon, it became so heavy that a group of his strongest disciples together could not even move it a bit. Finally, he had to carry the icon himself. Such was the divine sannidhAna (holy presence) that his holy touch brought about in the icon. This is probably the thought behind the phrase "yatIshvaraih kR^ita pUjanaM". Sri VadirAja is also paying obeisance to all the illustrious mAdhva saints who preceded him and had the good fortune of worshipping the Krishna icon. Since there is no other icon with a similar background he also uses the expression 'dhikkR^itopama'.

Another intriguing aspect of this verse is that the phrase `dhikkR^itopama' can be meaningfully applied to a variety of entities mentioned in the verse. Let us look at some of the possibilities, in varying degrees of appropriateness:

**a. Hari, kavIndra:** The Lord is beyond human comprehension and therefore beyond the scope of any adjective. Hence He is the most appropriate object for the phase `dhikkR^itopama'. Acharya Madhva makes this point again and again in his writings, for e.g., "na hareH paramo na hareH sadR^ishaH ..", " naiveshituste samam.h pashyAmyuttamavastu dUratarato.apAstaM "

**b. guNa bhAjanaM:** The Lord's Gunas are inherent to His svarUpa and thus beyond comparison. Each Guna is infinite in nature and encompasses an infinite number of other guNas.

**c. AgamaM:** By virtue of their 'apaurusheyatva' the Agamas are flawless and incomparable. In no other religion does one encounter this concept.

**d. YatIshvara and kR^ita pUjanaM:** Here the reference is directly to Acharya Madhva. Every aspect of his life and each action done by him can be said to be `dhikkR^itopama'. The sarvamUla granthas, the installation of Udupi Krishna icon are some of the instances of 'pUja' done by him that come to mind. Shri TrivikramapanditAchArya says that the Lord chose Vayu because others were incapable of performing the task at hand ("Aj~nAM anyaiH adhAryAM").

**e. RaupyapITha:** There are many centers beloved to VaiShNavas - badari, gaya, tirupati, uDupi and so on. Each center has its own uniqueness and is thus beyond comparison. uDupi's greatness has been explained in detail in the SumadhvaVijaya. And the fact that this is the only icon consecrated and installed with great devotion by Acharya Madhva makes further argument pointless.

**f. Vacho vilAsa:** The devotional outpourings of aparoxi gyAnis are unique and matchless. No other volume of literature can match their emotional intensity, beauty of expression, and insight into matters divine.

### Stanza 8

नारदप्रियमाविशांबुरुहेक्षणं निजलक्षणं (निजरक्षणं)

तारकोपमचारुदीपचयान्तरे (रुचान्तरे) गतचिन्त रे ।

धीर मानस पूर्णचन्द्रसमानमच्युतमानम

द्वारकोपमरौप्यपीठकृतालयं हरिमालयम् ॥ ८ ॥

w - Š@zã†±î%î ý °...±Š@ep°f°° xc°f°° (xcŠf°°)

q - Š@²°y†±X - Š@v°yX†±%°qŠµ° S†Y°q°Šµ° |

vŠŠ° î%wŠ° y%oAX°uŠŠ†±%w†±X†±†±w†±

u - Š@²°y†±Š¹yaz°j†±q - ©†±° œ<î%©†±î% ॥ 8 ॥

*nAradapriyamAvishAMburuhexaNAM nijalaxaNAM (nijaraxaNAM)  
tArakopamachArudIpachayA(ruchA)ntare gatachinta re /*

*dhIra mAnasa pUrNachandrasamAnamachyutamAnama  
dvArakopamaraupyapIThakR^itaAlayaM harimAlayam.h // 8 //*

### **Pada-Cheda and anvaya**

gata chinta re dhIra mAnasa  
nArada priyaM, amburuha IxaNaM, nija laxaNaM (or raxaNaM)  
tAraka upama chAru dIpa chayAntare pUrNa chandra samAnaM  
dvArakA upama raupyapITha kR^ita AlayaM  
achyutaM, hariM Alayam.h Avisha Anama

Another variation uses a similar pada-Cheda except that it uses the construct  
*dhIra mAnasa pUrNa chandra samAnaM*

### **Word-by-word meaning**

**gata chinta** = rid of all anxieties or thoughts (pertaining to the mundane world); **re** = Hey; **dhIra mAnasa** = intelligent mind (dhIra = gyAni = deep thinking, mAnas = mind); **nArada priyaM** = one who is dear to nArada; **amburuha** = lotus; **IxaNaM** = eyes; **nija** = His own; **laxaNaM** = characteristics; **nija raxaNaM** = one who protects His own (i.e., those who have surrendered to Him); **tAraka** = stars; **upama** = comparable to; **chAru** = beautiful; **dIpa** = lights; **chaya** = assemblage, collection or multitude; **antare** = amidst or within; **pUrNa chandra** = full moon; **samAnaM** = equivalent to; **dvArakA** = the capital of the yAdavas (that was constructed in the ocean by Vishvakarma on Lord Krishna's orders); **upama** = comparable to; **raupyapITha** = Udupi; **kR^ita** = made; **AlayaM** = House or temple; **achyutaM** = Who is not subject to any type of destruction or who never swerves from His pledge; **hariM** = Lord Hari; **Alayam.h** = until extinction; **Anama** = salute; **Avisha** = enter or contemplate on.

### **Translation**

O deep thinking mind, get rid of all thoughts pertaining to the mundane world and until extinction always salute and contemplate on Hari

- who is dear to nArada
- who is lotus-eyed
- who is His own definition or measure (i.e., He has no comparison whatsoever)
- who protects those who surrender to Him
- who is like a moon in the midst of lamps that are like the stars
- who like the full moon produces unique happiness in the minds of gyAnis
- who is not subject to any type of destruction or who never swerves from His pledge
- who has made Udupi, that is comparable to dwAraka, His home or temple

### **Notes:**

In common parlance 'dhIra' means courageous, whereas in Upanishads and other classical texts it is used to denote wise and judicious thinkers. Such people are very indifferent to worldly happenings. They treat victory – defeat, profit – loss, happiness – sorrow with equal indifference. There is only one thing that excites them – the Lord and His exploits. This fact is stressed again and again in the Gita (“yA nishA sarva bhUtAnAm ...”). . Another good reference is the song by Sri JagannAtha dAsaru that goes ‘ranga ninna konDADuva mangaLATmara ..’. It gives a good description of such devotees. So when Sri VadIrAja

says “dhIra mAnasa” he is really exhorting us to cast aside our petty problems and rise to the level of a true gyAni.

The reference to nArada is very intriguing and needs further explanation. The straightforward reference is to nArada mahArishi, the divine saint who is forever chanting the Lord’s name. Whenever one speaks about great devotees, his name always comes up. In addition, two other very great devotees – prahlAda and dhruva – were his disciples. In one song Purandaradasaru says that Narada planted the seed called Narayana’s name in this world. So, from all angles, it is very appropriate to take his name in the verse. However, there is more to it if one interprets ‘nArada’ as the giver of ‘nAra’. The word ‘nAra’ has several meanings like gnyAna, Ananda, Moxa etc, as can be seen from the meanings attached to the word ‘nArAyaNa’. Thus, depending on the context, ‘nArada’ can mean the Lord, Vayu, and a host of other great souls.

The reference to Krishna within a collection of lights that look like stars is interesting. It has a physical as well as symbolic interpretation. Some temples have a practice of lighting small lamps in a serial fashion around the main icon. This looks very nice and is done as a special seva. In such an arrangement, when the icon is surrounded by twinkling lights, it looks like the Moon amidst stars. This is the physical reference. The symbolic reference is that the Lord has His entourage consisting of deities like Laxmi, vAyu, Garuda, Shesha etc. In the midst of these deities, He is like the Moon amongst stars. This is just an analogy because He is infinitely more handsome than other deities.

There are 2 variations for the last phrase in the first line - ‘nija raxaNaM’ and ‘nija laxaNaM’. The first one is very straightforward and says that He takes care of His own. This is in line with the promise made in the Gita - ‘yogaxemam vahAmyaham’. The second variation ‘nija laxaNaM’ is a totally different thought. It is basically a way of saying “He is not comparable to anything, i.e, He is his own definition”. Our scriptures often throw up their hands in helplessness when attempting to provide similes to the Lord. Sometimes they resort to short-cuts like saying “the left leg of the Lord has only one upama or simile, and that is the right leg!”. Sometimes they describe Him negatively saying that He is totally unlike anything that one could have encountered in real life (“neti neti”, ‘ekameva advitIyam brahma’). When dealing with a totally independent entity made up of aprAkruta components that the eye cannot see, the tongue cannot describe, the ear cannot hear and the mind cannot imagine, and endowed with unimaginable prowess, this is the only way out!

What does it mean for the mind to “enter” the Lord? The simple meaning is to contemplate or meditate (dhyAna) on Him. However, there are other nuances of the word ‘enter’. When you enter a house or building, you don’t become one with it! You are still separate and distinct from it. What happens is that the house surrounds you and engulfs you in its protective warmth, offering you protection against scorching sunlight, hailstorms, thunderstorms, tornadoes etc. Such is the nature of a devotee who totally surrenders to the Lord. That is why VadirAja uses the phrase ‘gata chinta’. Incidentally, this phrase has been used in the Gita 8.11, 11.54, 18.55. While other commentators have wrongly interpreted this as ‘aikya’ or union with the Lord, Acharya Madhva has shown us the correct way of interpreting this phrase.

### **Stanza 9 (phala-shrutih)**

रौप्यपीठकृतालयस्य हरेः प्रियं दुरिताप्रियं  
तत्पदार्चकवादिराजयतीरितं गुणपूरितम् ।

गोप्यमष्टकमेतदुच्चमुदे ममास्त्वह (भवत्वह) निर्मम  
 प्राप्यशुद्ध(सौख्य)फलाय तत्र सुकोमलं हृतधीमलम् ॥ ९ ॥

Ś1yāz°jN°q°-°†R°S°a°œS°p°» Zā†R° u†<q°-Zā†R°  
 q°q°-X°A°N°-vS°-c†R°r°<q° S°oy°<q° |  
 Sp°y°ar°q°p°q°X°†R°u°p°†R°>Ēœ°(„†R°œ°) x†R°Ā†R°-  
 y°-āy°u°(s°1Qā)y°†R°-†R°q°s°†R°°†R°°œ°q°V†R°†R° ॥ 9 ॥

*raupyapIThakR^itAlayasya hareH priyaM duritApriyaM  
 tatpadArchakavAdirAjayatIritaM guNapUritam.h /  
 gopyamashhTakametaduchchamude mamAstviha (bhavatviha) nirmama-  
 prApyashuddha(saukhya)phalAya tatra sukomalaM hR^itadhImalam.h || 9 ||*

### Pada-Cheda and anvaya

raupyapITha kR^ita Alayasya hareH priyaM  
 durita apriyaM guNa pUritam.h su komalaM hR^ita dhI malaM  
 etad ashTakaM  
 tat pada archaka vAdirAja yati IritaM  
 gopyaM  
 iha mama uchcha mude  
 tatra nirmama prApya shuddha (saukhya) phalAya astu

### Word-by-word meaning

**raupyapITha** = Udupi; **kr^ita Alayasya** = of the one who has made His Home or temple (kR^ita = made; Alaya = home or temple); **hareH** = to hari; **priyam** = beloved; **durita apriyam** = destroys sins (durita = sins or evils; apriyaM = unfriendly or enemical); **guNa pUritam.h** = full of good qualities; **su komalaM** = (which is) of deep import; **gopyaM** has two meanings  
 - to be preserved as a secret (from unworthy people who are likely to misuse or misinterpret),  
 - pertains to the cowherd (gopAla);  
**hR^ita** = destroys; **dhI malaM** = impurities of the mind; **etad** = this; **ashTakaM** = set of eight shlokas or verses; **tat pada** = that or whose feet; **archaka** = worshipper, **vAdirAja** = VadirAja; **yati** = saint;  
**IritaM** = uttered by (composed by); **iha** = here; **mama** = my or mine; **uchcha** = good or great; **mude** = happiness ; **tatra** = there (i.e, the life thereafter); **nirmama** = those devoid of all moha (ignorance or delusions) and mamakAra (attachments); **prApya** = that which can be obtained; **shuddha** = pure, blemishless; **saukhya** = well-being; **phalAya** = for the sake of; **astu** = let it be so.

### Translation

May this set of eight shlokas or verses

- which is beloved to Hari, who has made Udupi His home or temple
- which destroys the sins (of the reciters)

- which is full of good qualities
  - which is of deep import
  - which destroys the impurities of the mind (of the readers)
  - which has been composed by Sri Vadiraja - the worshipper of His feet
  - which pertains to the cow-herd (Krishna)
  - which should be preserved as a secret from undeserving people
  - which provides great happiness to the reciters here (in this life, in material terms)
- help them get salvation the life thereafter, comprising of pure and blemishless benefits, which can be obtained only by those devoid of all ignorance and attachments.

### Notes:

As the bhAgavata says, any work that describes the qualities of the Lord in a manner consistent with the spirit of sat shAstras is venerable and worthy of adoration. This ashTaka definitely meets this criterion. In addition, it is a literary masterpiece that abounds with all the characteristics that a great work should have.

There is a good reason why this stotra can be said to be ‘su komalaM’ or full of deep import. The verse is ‘guNa pUritaM’ or full of good qualities. Why? Not because it is full of poetic wizardry, but because it describes the qualities of the Lord in a manner consistent with the spirit of sat shAstras. Such is the power of these qualities that by constantly meditating on them the mind is rid of its impurities (‘hR^ita dhI malaM’) and becomes ‘guNa pUritaM’. In this state, new sins are not committed and past sins are destroyed by the chanting of the Lord’s sacred name. Thus this verse is also ‘durita apriyaM’. It is ‘apriya’ to our sins as well as to the asuras who instigate us into committing these sins. Thus it is safe to conclude that this stotra is indeed of deep import.

Look at the adjective that Vadiraja uses to describe himself - ‘pada archaka’. This is the hallmark of all true bhAgavatAs. When Hanumanta was questioned by Ravana, he chose to identify himself as the dAsa of Lord Ramachandra. This is not idle humility or exaggerated modesty. This is a statement of fact and an acknowledgement of the reality that nothing is possible without His grace.

The usage of the phrase ‘gopyam’ should remind us of the popular saying that calls Krishna as the cowherd who milked the cow called Upanishads, using the calf called Arjuna as a pretext to obtain the milk called spiritual truth.

The usage of the phrase ‘hareH priyaM’ is very interesting. This shows two things:

- the spirit behind the composition; Vadiraja composed this stotra not to show off his great poetic ability, but as an act of devotion, with ‘hari prIti’ as the sole objective
- his great confidence in His Lord’s compassion; only somebody who has repeatedly experienced the Lord’s grace can boldly assert (without arrogance) that his work has indeed pleased the Lord.

The bhagavata says “What is impossible to achieve when Sriniketana is pleased!”. Since this stotra is ‘hareH priyaM’ it is definitely very potent in its ability to shower benefits on the reciters. Vadiraja echoes this sentiment and assures us that the stotra provides great happiness in this life (iha mama uchha mude) as well as the life hereafter (tatra). The phrase “nirmama” refers to moxa as there is no moha or mamakAra there. It is most desirable. It is pure and eternal happiness. That is why Vadiraja calls it as ‘shuddha phala’. May Lord Hayagriva grant this benefit on all those who recite this stotra with devotion.

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