

# Vaiṣṇava Songs on the Harmonium -Easy to Learn-

For Adults and Children

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# Vaiṣṇava Songs on the Harmonium - Easy to Learn

## For Adults and Children

### Preface

This book grew out of the practical need to find a method of teaching harmonium to children and adults who know little or nothing about musical notation. It is an easy-to-learn method with immediate results: learners using it will be able to play a Vaiṣṇava song within 5-10 minutes.

In tutoring devotees in their homes, I have noticed that children and adults need some form of written record to remember the melodies they are learning. If this record is easy for them to understand, it gives them a sense of confidence because they know that they have this aid to memory for when the teacher has left. A beginner will then, with practice, quickly become familiar with the keys, and develop the skill I would call "musical memory". I have taught many adults who firmly believed they were "not musical", only to see them blissfully playing Vaiṣṇava songs on the harmonium in a week.

You will find that the musical notation in this book is very easy to follow and requires no training in Western classical notation. It uses the Vedic musical notes *sa, ri, ga, ma, pa, dha* and *ni*, referred to in the Śrīmad-Bhāgavatam (3.12.47), among other scriptures:

*sparśas tasyābhavaj jīvaḥ  
svaro deha udāhṛta  
ūsmāṇam indriyāṇy āhur  
antaḥ-sthā bẓalam ātmanaḥ  
svarāḥ sapta vihāreṇa  
bhavanti sma prajāpateḥ*

Brahmā's soul was manifested as the touch alphabets, his body as the vowels, his senses as the sibilant alphabets, his strength as the intermediate alphabets and his sensual activities as the seven notes of music.

In the purport, Śrīla Prabhupāda explains: 'The musical notes are *ṣa, ṛ, gā, ma, pa, dha, and ni*. All these sound vibrations are originally called śabda-brahma, or spiritual sound. It is said, therefore, that Brahmā was created in the Mahā-kalpa as the incarnation of spiritual sound.'

Of course, I could have used the musical scale *do, re, mi, fa, sol, la, si*, or the Western musical notation of *c, d, e, f, g, a, b*. This book, however, does not aim to give classical musical training, and the Vedic system seems more congruent with learning to play harmonium as a devotional offering to the Lord.

I have formatted this book and designed it specifically to fit above the keyboard of the harmonium. The large print should also make it easy for children to read the notation and the text of the songs.

As you use this guide and your confidence grows—as with anything else in life—your ability to sing Vaiṣṇava songs and play for the Lord's pleasure in the temple or in your home will grow beyond bounds. I hope that this book will please our divine spiritual master, A.C. Bhaktivedanta Swami Prabhupāda, on the auspicious day of his Centennial. I hope that it will please you too.

## Introduction

It is important for the learner who uses this book to be familiar with the Vaiṣṇava song he or she wishes to learn and its melody. You will find the words to the songs in this book. I have also recorded a tape, as part of this course, for you to familiarise yourself with the melodies.

The first step in learning to play harmonium is to turn to the back of the book. You will find a page with *Sa, Ri, Ga, Ma, Pa, Dha* and *Ni* in small squares. Cut these out carefully. They are for you to glue on to the appropriate keys of your harmonium either with 'pritt stick' or blue-tack. A diagram at the beginning of each Vaiṣṇava song shows you which key is which.

The second step is to play the notes to the song as they are written down in the book without yet trying to sing along. Allocate a finger for each harmonium key which has been marked. This will stop you from crossing your fingers to reach keys. Once you have a feel for the keys, try singing along. If a note, say *Ri*, comes two or three times consecutively in a line of a song (R R R), simply hold the *Ri* key down for that time.

After playing the notes and singing along a few times, you will begin memorising certain parts of the song which repeat themselves. This is the third stage. Soon you will commit the whole song to memory. If you happen to then forget any part of a song, this book will serve as a reminder. The tape is essential for melodies that the student does not know. Though music depends a lot on individual perception and interpretation, I would encourage you, at least in the beginning, to keep to the notes I have given you in this book. Later, as you progress, you can make slight adaptations and create your own nuances to suit your style.

## Introduction by His Holiness Sivarama Swami

When I was young my mother insisted I learn to play piano. Although our family was not well off, she purchased an old upright and paid for my private tutoring over six years. I followed her instruction, but could not quite understand what benefit I would harvest from such a pursuit. I liked music, and I liked to play. But I knew I was neither a musician, nor destined for fame at the keyboard.

Thirty years later (in 1995) my mother was in Budapest when our festival tour was reaching its climax. I invited her to the program in which I sang bhajans while playing the harmonium. The next day, true to form she phoned me at the temple and said, "You see how good it was that you learned the keyboards. Now you can put it to good use for Kṛṣṇa." I had to admit to her foresight and wisdom. The skills I had learned on the piano had certainly served me well in Kṛṣṇa Consciousness.

When I received a rough draft of Gaurāṅgasundara Prabhu's "Vaiṣṇava Songs on the Harmonium", I was very pleased. Here was a book that would allow devotees to play the songs most popular in our Movement. Without formal keyboard training or music theory, children or adults can easily teach themselves how to glorify the Lord with song and harmonium accompaniment, following the footsteps of our previous acaryas.

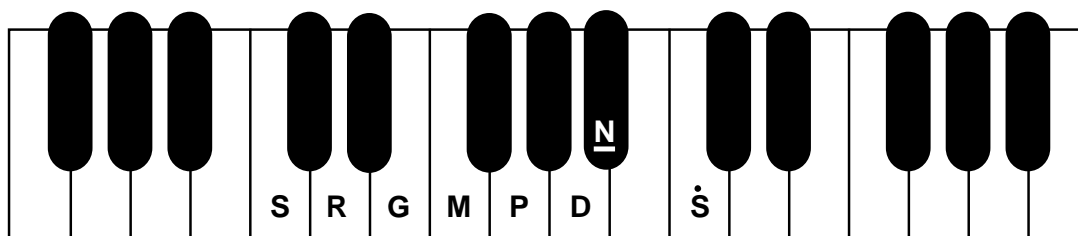
For those eager to play the harmonium, with no more musical skill than I, they will find this a valuable contribution. In a short time and with little effort, devotees may master songs by which Sri Kṛṣṇa, and ever their mothers will be impressed.

Sivarama Swami

# Śrī Tulasī-kīrtana



Sa Ri Ga Ma Pa Dha Ni Sa



tulasī kṛṣṇa-preyaśī

(1)

S	S	G	R	S	R G	M P	M
<i>tu</i>	<i>la</i>	<i>sī</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>pre</i>	<i>ya</i>	<i>sī</i>
G S R	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				
D	D	<u>N</u>	D	P	P	M	G
<i>rād</i>	<i>hā</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>se</i>	<i>vā</i>	<i>pā</i>	<i>bo</i>
G	R	S	R G M P	M			
<i>ei</i>	<i>ab</i>	<i>hi</i>	<i>lā</i>	<i>ṣī</i>			
G S R	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				
S	S	G	R	S	R G	M P	M
<i>tu</i>	<i>la</i>	<i>sī</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>pre</i>	<i>ya</i>	<i>sī</i>
G S R	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				

(2)

M	M	M	GM	P	P	P	P
<i>ye</i>	<i>to</i>	<i>mā</i>	<i>ra</i>	<i>śa</i>	<i>ra</i>	<i>ṇa</i>	<i>loy</i>
Ś	Ś	<u>N</u>	D	P	P	D P	M
<i>tā</i>	<i>ra</i>	<i>vāñ</i>	<i>chā</i>	<i>pūr</i>	<i>ṇa</i>	<i>ho</i>	<i>y</i>
P	D	<u>N</u>	D	P	P	M	G
<i>kṛ</i>	<i>pā</i>	<i>ko</i>	<i>ri</i>	<i>ko</i>	<i>ro</i>	<i>tā</i>	<i>re</i>
G	G	R	S	R G M P	M		
<i>bṛn</i>	<i>dā</i>	<i>va</i>	<i>na</i>	<i>bā</i>	<i>sī</i>		
G S R	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				
S	S	G	R	S	R G	M P	M
<i>tu</i>	<i>la</i>	<i>sī</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>pre</i>	<i>ya</i>	<i>sī</i>
G S R	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				

(3)

M	M	MG	M	P	P	P	
<i>mo</i>	<i>ra</i>	<i>e</i>	<i>i</i>	<i>ab</i>	<i>hi</i>	<i>lāṣ</i>	
Ś	Ś	<u>N</u>	D	P	P	D P	M
<i>vi</i>	<i>lās</i>	<i>kuñ</i>	<i>je</i>	<i>dī</i>	<i>o</i>	<i>vā</i>	<i>s</i>
P	D	<u>N</u>	D	P	P	M	G
<i>na</i>	<i>ya</i>	<i>ne</i>	<i>he</i>	<i>ri</i>	<i>bo</i>	<i>sa</i>	<i>dā</i>
G	G	R	S	S	R G M P	M	
<i>yu</i>	<i>ga</i>	<i>la</i>	<i>rū</i>	<i>pa</i>	<i>rā</i>	<i>śī</i>	
G S R	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				
S	S	G	R	S	R G	M P	M
<i>tu</i>	<i>la</i>	<i>sī</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>pre</i>	<i>ya</i>	<i>sī</i>



G SR      G      R      S  
*na*      *mo*      *nama*      *ḥ*

(4)

M      M      GM      P      P      P      P  
*ei*      *nī*      *ve*      *da*      *na*      *dha*      *ra*

Ś      Ś      Ś      N      D      P      P      D      PM  
*sak*      *hī*      *ra*      *a*      *Nu*      *ga*      *ta*      *ko*      *ro*

P      D      N      D      P      P      M      G  
*se*      *vā*      *ad*      *hi*      *kā*      *ra*      *dī*      *ye*

G      G      R      S      RGM P      M  
*ko*      *ro*      *nī*      *ja*      *dā*      *sī*

G SR      G      R      S  
*na*      *mo*      *nama*      *ḥ*

S      S      G      R      S      R G      M P      M  
*tu*      *la*      *sī*      *kṛṣ*      *ṇa*      *pre*      *ya*      *sī*

G SR      G      R      S  
*na*      *mo*      *nama*      *ḥ*

(5)

M      M      M      GM      P      P      P  
*dī*      *na*      *kṛṣ*      *ṇa*      *dā*      *se*      *koy*

Ś      Ś      ND      P      P      DP      M  
*ei*      *ye*      *na*      *mo*      *ra*      *ho*      *y*

P      D      N      D      P      P      M      G  
*śrī*      *rād*      *hā*      *go*      *vin*      *da*      *pre*      *me*

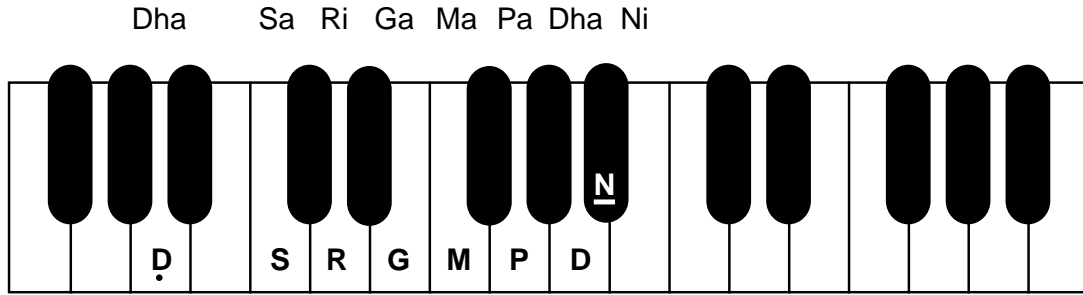
G      G      R      S      RGM P      M  
*sa*      *dā*      *ye*      *na*      *bhā*      *sī*

G SR      G      R      S  
*na*      *mo*      *nama*      *ḥ*

S <i>tu</i>	S <i>la</i>	G <i>sī</i>	R <i>kṛṣ</i>	S <i>ṇa</i>	R G <i>pre</i>	M P <i>ya</i>	M <i>sī</i>
G S R <i>na</i>	G <i>mo</i>	R <i>nama</i>	S <i>ḥ</i>				
M <i>yā</i>	M <i>ni</i>	M <i>kā</i>	GM <i>ni</i>	P <i>ca</i>	P <i>pā</i>	P <i>pā</i>	P <i>ni</i>
Ṣ <i>brah</i>	Ṣ <i>ma</i>	Ṣ <i>hat</i>	D <i>yā</i>	D <i>di</i>	P <i>kā</i>	P <i>ni</i>	D P M <i>ca</i>
P <i>tā</i>	D <i>ni</i>	Ṣ <i>tā</i>	D <i>ni</i>	P <i>pra</i>	P <i>ṇaś</i>	M <i>yan</i>	G <i>tī</i>
G <i>pra</i>	G <i>dak</i>	R <i>ṣi</i>	S <i>naḥ</i>	S <i>pa</i>	R G <i>de</i>	M P <i>pa</i>	M <i>de</i>

# Jagannāthāṣṭaka

(issued from the mouth of Śrī Caitanya Mahāprabhu)



kadācit kālindī-tata-vipina-saṅgītaka-ravo

(1)

Ḍ	S	R	M	G	R	S			
<i>ka</i>	<i>dā</i>	<i>cit</i>	<i>kā</i>	<i>lin</i>	<i>dī</i>	<i>taṭa</i>			
Ḍ	S	R	M	G	R	R S	G	R	
<i>vi</i>	<i>pi</i>	<i>na</i>	<i>sañ</i>	<i>gī</i>	<i>Ta</i>	<i>ka</i>	<i>ra</i>	<i>vo</i>	
Ḍ	S	R	M	G	R	S			
<i>mu</i>	<i>dā</i>	<i>bhī</i>	<i>rī</i>	<i>nā</i>	<i>rī</i>	<i>va</i>			
Ḍ	S	R	M	G	R	R	S	G	R
<i>da</i>	<i>na</i>	<i>ka</i>	<i>ma</i>	<i>lās</i>	<i>vā</i>	<i>da</i>	<i>mad</i>	<i>hu</i>	<i>paḥ</i>
Ḍ	S	R	M	G	R	S			
<i>ra</i>	<i>mā</i>	<i>śam</i>	<i>bhu</i>	<i>brah</i>	<i>mā</i>	<i>ma</i>			
Ḍ	S	R	M	G	R	R	S	G	R
<i>ra</i>	<i>pa</i>	<i>tī</i>	<i>gaṇ</i>	<i>eś</i>	<i>ār</i>	<i>ci</i>	<i>ta</i>	<i>pa</i>	<i>do</i>
P	P	P	P	D N	D				
<i>ja</i>	<i>gan</i>	<i>nā</i>	<i>thaḥ</i>	<i>svā</i>	<i>mī</i>				

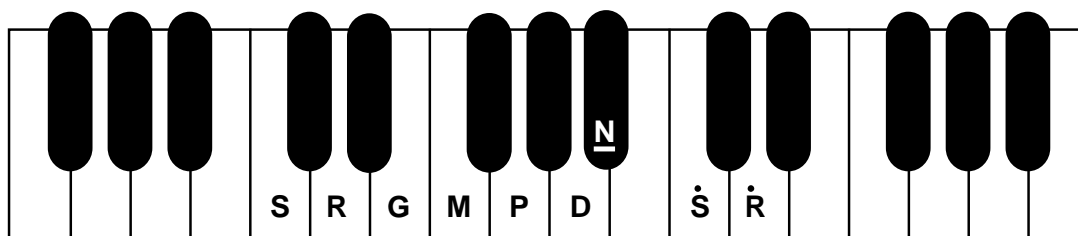
P	M	G	P	M	GR	S	Ḍ S	RM	G	R
<i>na</i>	<i>ya</i>	<i>na</i>	<i>pa</i>	<i>tha</i>	<i>gā</i>	<i>mī</i>	<i>bha</i>	<i>va</i>	<i>tu</i>	<i>me</i>

# Gaura-ārati 1

(from *Gītāvalī*)



Sa Ri Ga Ma Pa Dha Ni Sa Ri



jaya jaya gorācānder āratiko śobhā

(1)

Ś	Ś	Ś	Ś	N	D	P	P	P	D
<i>ki</i>	<i>ba</i>	<i>ja</i>	<i>ya</i>	<i>Ja</i>	<i>ya</i>	<i>go</i>	<i>rā</i>	<i>cān</i>	<i>der</i>
M	M	M	P	D P M G	R S				
<i>ā</i>	<i>ra</i>	<i>ti</i>	<i>ko</i>	<i>śo</i>	<i>bhā</i>				
M	P	M	G	G	R	S			
<i>jāh</i>	<i>na</i>	<i>vī</i>	<i>ta</i>	<i>ṭa</i>	<i>va</i>	<i>ne</i>			
M	M	M	P	D P N D	P				
<i>ja</i>	<i>ga</i>	<i>ma</i>	<i>na</i>	<i>lo</i>	<i>bhā</i>				

## Gaura-ārati 2



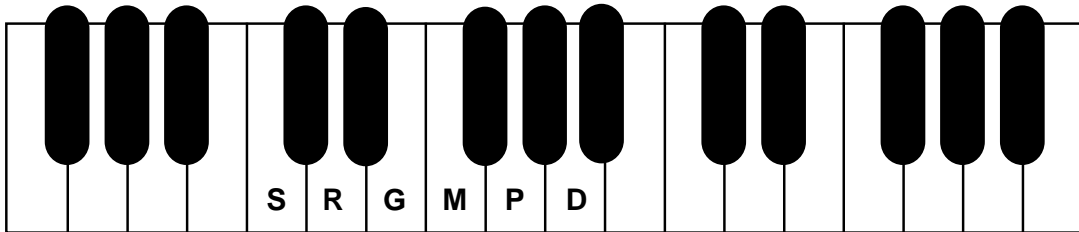
M	M	G	R	<u>R</u>	R	M	G		
ja	ya	ja	ya	go	rā	cān	der		
Ḍ	Ṇ	SG	R	SṆ	D				
ā	ra	ti	ko	śo	bhā				
S	S	S	Ṇ	S	G	R			
jāh	na	vī	ta	ṭa	va	ne			
Ḍ	Ṇ	SG	R	SṆ	Ḍ				
ja	ga	ma	na	lo	bhā				
M	M	M	M	D	P	M	G		
gau	rāñ	ger	ā	ro	tik	śob	hā		
Ḍ	Ṇ	SG	R	S	Ṇ	R SṆ	Ḍ		
ja	ga	ja	na	ma	na	lob	hā		
M	M	M	M	D	P	M	G		
śaṅk	ha	bā	je	ghaṇ	ṭā	bā	je		
Ḍ	Ṇ	SG	R	S	Ṇ	R	S	Ṇ	Ḍ
mad	hur	mad	hur	mad	hur	mad	hur	bā	je

# Jaya Rādhā-Mādhava

(from *Gītāvalī*)



Sa Ri Ga Ma Pa Dha



jaya rādhā-mādhava jaya kuñja-bihārī

D									P				D
M									G				M
R									S				R
<i>ja</i>	<i>ya</i>	<i>rād</i>	<i>hā</i>	<i>mād</i>	<i>ha</i>	<i>va</i>	<i>ja</i>	<i>ya</i>	<i>kuñ</i>	<i>ja</i>	<i>bi</i>	<i>hā</i>	<i>rī</i>

										P					D
										G					M
										S					R
<i>ja</i>	<i>ya</i>	<i>go</i>	<i>pī</i>	<i>ja</i>	<i>na</i>	<i>vall</i>	<i>ab</i>	<i>ha</i>	<i>ja</i>	<i>ya</i>	<i>gī</i>	<i>rī</i>	<i>va</i>	<i>ra</i>	<i>dhā rī</i>

		P					D
		G					M
		S					R
<i>ja</i>	<i>ya</i>	<i>gi</i>	<i>ri</i>	<i>va</i>	<i>ra</i>	<i>dhā</i>	<i>rī</i>

										P									D
										G									M
										S									R
<i>ja</i>	<i>ya</i>	<i>ya</i>	<i>só</i>	<i>dā</i>	<i>nan</i>	<i>da</i>	<i>na</i>	<i>ja</i>	<i>ya</i>	<i>bra</i>	<i>ja</i>	<i>ja</i>	<i>na</i>	<i>rañ</i>	<i>ja</i>			<i>na</i>	

P D  
G M  
S R

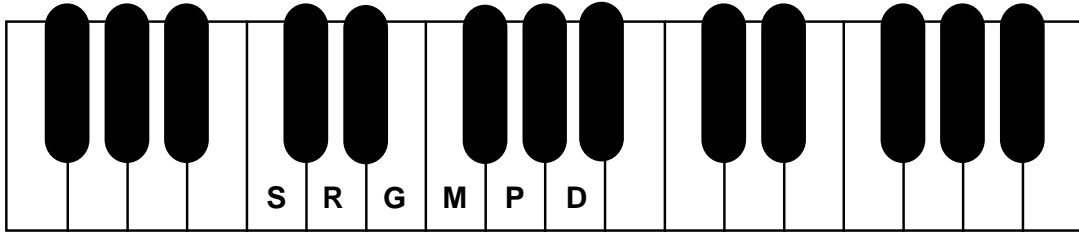
*ja ya yā mu na tī ra va na cā rī ja ya kuñ ja bi hā rī*



# Śrī Nṛsimha Praṇāma



Sa Ri Ga Ma Pa Dha



namas te narasimhāya

(1)

D					D		D
M					G		M
R					S		R
<i>na</i>	<i>mas</i>	<i>te</i>	<i>na</i>	<i>ra</i>	<i>sim</i>	<i>hā</i>	<i>ya</i>
					P		D
					G		M
					S		R
<i>prah</i>	<i>lā</i>	<i>dāh</i>	<i>lā</i>	<i>da</i>	<i>dā</i>	<i>yi</i>	<i>ne</i>
					P		D
					G		M
					S		R
<i>hi</i>	<i>raṇ</i>	<i>ya</i>	<i>ka</i>	<i>śi</i>	<i>por</i>	<i>vak</i>	<i>ḥ</i>
					P		D
					G		M
					S		R
<i>śi</i>	<i>lā</i>	<i>ṭaṇ</i>	<i>ka</i>	<i>na</i>	<i>khā</i>	<i>la</i>	<i>ye</i>

P  
G  
S

*i to nṛ siṁ haḥ pa ra to nṛ siṁ ho*

P  
G  
S

*ya to ya to yā mi ta to nṛ siṁ haḥ*

P  
G  
S

*ba hir nṛ siṁ ho hṛ da ye nṛ siṁ ho*

P  
G  
S

*nṛ siṁ ham ā diṁ śa ra ṇaṁ pra pad ye*

(2)

D P D P  
M G M G  
R S R S

*ta va ka ra ka ma la va re na kham ad bhu ta śṛṇ ga aṁ*

D P D P  
M G M G  
R S R S

*da li ta hi raṇ ya ka śi pu ta nu bhṛṇ ga am*

D P  
M G  
R S

*ke śa va dhṛ ta na ra ha ri rū pa ja ya ja ga di śa ha re -*

D P D  
M G M  
R S R

*ja ya ja ga di śa ha re ja ya ja ga di śa ha re*

## Sri Tulasi-kirtana

S	R	G	M	P	D	<u>N</u>	Ś
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## Jagannāthāṣṭaka

<u>Ḍ</u>	S	R	G	M	P	D	<u>N</u>
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## Gaura - āratī

S	R	G	M	P	D	<u>N</u>	Ś	Ṛ
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Śrī Tulasī-kīrtana 

S	R	G	M	P	D	<u>N</u>	Ś
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Jagannāthāṣṭaka 

<u>Ḍ</u>	S	R	G	M	P	D	<u>N</u>
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Gaura-āratī 

S	R	G	M	P	D	<u>N</u>	Ś	Ṛ
---	---	---	---	---	---	----------	---	---



<u>Ḍ</u>	<u>N</u>	<u>N</u>	S	R	G	M	<u>P</u>	<u>P</u>	<u>D</u>	D	<u>N</u>	N	Ś	Ṛ
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# Appendix

The following section contains the full text, synonyms and translation of the songs in the songbook.

## Śrī Śrī Gurv-aṣṭaka

(By Śrīla Viśvanātha Cakravartī Ṭhākura)

(1)

*saṁsāra-dāvānala-liḍha-loka*  
*trāṇāya kārūṇya-ghanāghanatvam*  
*prāptasya kalyāṇa guṇārṇavasya*  
*vande guroḥ śrī-caraṇāravindam*

*saṁsāra*—of material existence; *dāva-anala*—by the forest fire; *liḍha*—afflicted; *loka*—the people; *trāṇāya*—to deliver; *kārūṇya*—of mercy; *ghanāghana-tvam*—the quality of a cloud; *prāptasya*—who has obtained; *kalyāṇa*—auspicious; *guṇa*—of qualities; *arṇavasya*—who is an ocean; *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

### Translation

The spiritual master is receiving benediction from the ocean of mercy. Just as a cloud pours water on a forest fire to extinguish it, so the spiritual master delivers the materially afflicted world by extinguishing the blazing fire of material existence. I offer my respectful obeisances unto the lotus feet of such a spiritual master, who is an ocean of auspicious qualities.

(2)

*mahāprabhoḥ kīrtana-nṛtya-gīta-*  
*vāditra-mādyan-manaso rasena*  
*romāñca-kampāśru-taraṅga-bhājo*  
*vande guroḥ śrī-caraṇāravindam*

*mahāprabhoḥ*—of Lord Caitanya Mahāprabhu; *kīrtana*—by chanting; *nṛtya*—dancing; *gīta*—singing; *vāditra*—playing musical instruments; *mādyat*—gladdened; *manasaḥ*—whose mind; *rasena*—due to the mellows of pure devotion; *romāñca*—standing up of the bodily hair; *kampā*—quivering of the body; *āśru-taraṅga*—torrents of tears; *bhājaḥ*—who feels; *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

### Translation

Chanting the holy name, dancing in ecstasy, singing, and playing musical instruments, the spiritual master is always gladdened by the saṅkīrtana movement of Lord Caitanya Mahāprabhu. Because he is relishing the mellows of pure devotion within his mind, sometimes his bodily hairs stand on end, he feels quivering in his body, and tears flow from his eyes like waves. I offer my respectful obeisances unto the lotus feet of such a spiritual master.

(3)

*śrī-vigrahārādhana-nitya-nānā-  
 śṅgāra-tan-mandira-mārjanādaḥ  
 yuktasya bhaktāṁś ca niyuñjato 'pi  
 vande guroḥ śrī-caraṇāravindam*

*śrī-vigraha*—of the Deity forms of the Lord in the temple; *ārādhana*—worshiping; *nitya*—always, daily; *nānā*—with various; *śṅgāra*—clothing and ornaments; *tat*—of their Lordships; *mandira*—of the temple; *mārjana-ādaḥ*—in the cleaning, etc.; *yuktasya*—who is engaged; *bhaktān*—his disciples; *ca*—and; *niyuñjataḥ*—who engages; *api*—also; *vande*—I offer my obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

#### Translation

The spiritual master is always engaged in the temple worship of Śrī Śrī Rādhā and Kṛṣṇa. He also engages his disciples in such worship. They dress the Deities in beautiful clothes and ornaments, clean Their temple, and perform other, similar worship of the Lord. I offer my respectful obeisances unto the lotus feet of such a spiritual master.

(4)

*catur-vidha-śrī-bhagavat-prasāda-  
 svādv-anna-tṛptān hari-bhakta-saṅghān  
 kṛtvaiḥ tṛptim bhajataḥ sadaiva  
 vande guroḥ śrī-caraṇāravindam*

*catur*—four; *vidha*—kinds; *śrī*—holy; *bhagavat-prasāda*—which have been offered to Kṛṣṇa; *svādu*—palatable; *anna*—by foods; *tṛptān*—spiritually satisfied; *hari*—of Kṛṣṇa; *bhakta-saṅghān*—the devotees; *kṛtvā*—having made; *eva*—thus; *tṛptim*—satisfaction; *bhajataḥ*—who feels; *sadā*—always; *eva*—certainly; *vande*—I offer my obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

#### Translation

The spiritual master is always offering Kṛṣṇa four kinds of delicious food [analyzed as that which is licked, chewed, drunk and sucked]. When the spiritual master sees that the devotees are satisfied by eating bhagavat-prasādam, he is satisfied. I offer my respectful obeisances unto the lotus feet of such a spiritual master.

(5)

*śrī-rādhikā-mādhavayor apāra-  
 mādhyura-līlā-guṇa-rūpa-nāmnām  
 prati-kṣaṇāśvādana-lolupasya  
 vande guroḥ śrī-caraṇāravindam*

*śrī-rādhikā*—of Śrīmatī Rādhārāṇī; *mādhavayoḥ*—of Lord Mādhava (Kṛṣṇa); *apāra*—unlimited; *mādhurya*—conjugal; *līlā*—pastimes; *guṇa*—qualities; *rūpa*—forms; *nāmnām*—of Their holy names; *pratikṣaṇa*—at every moment; *āśvādana*—relishing; *lolupasya*—who aspires after; *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

## Translation

The spiritual master is always eager to hear and chant about the unlimited conjugal pastimes of Śrī Śrī Rādhikā and Mādhava, and about Their qualities, names and forms. The spiritual master aspires to relish these at every moment. I offer my respectful obeisances unto the lotus feet of such a spiritual master.

(6)

*nikuñja-yūno rati-keli-siddhyai  
yā yālibhir yuktir apekṣaṇīyā  
tatrāti-dākṣyāt ati-vallabhasya  
vande guroḥ śrī-caraṇāravindam*

*nikuñja-yūnaḥ*—of Rādhā and Kṛṣṇa; *rati*—conjugal love; *keli*—of the pastimes; *siddhyai*—for the perfection; *yā yā*—whatever; *ālibhiḥ*—by the gopīs; *yuktiḥ*—arrangements; *apekṣaṇīyā*—desirable; *tatra*—in that connection; *ati-dākṣyāt*—because of being very expert; *ati-vallabhasya*—who is very dear; *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

## Translation

The spiritual master is very dear, because he is expert in assisting the gopīs, who at different times make different tasteful arrangements for the perfection of Rādhā and Kṛṣṇa's conjugal loving affairs within the groves of Vṛndāvana. I offer my most humble obeisances unto the lotus feet of such a spiritual master.

(7)

*sākṣād-dharitvena samasta-śāstrair  
uktas tathā bhāvyata eva sadbhiḥ  
kintu prabhor yaḥ priya eva tasya  
vande guroḥ śrī-caraṇāravindam*

*sākṣāt*—directly; *hari-tvena*—with the quality of Hari; *samasta*—all; *śāstraiḥ*—by scriptures; *uktaḥ*—acknowledged; *tathā*—thus; *bhāvyate*—is considered; *eva*—also; *sadbhiḥ*—by great saintly persons; *kintu*—however; *prabhoḥ*—of the Lord; *yaḥ*—who; *priyaḥ*—dear; *eva*—certainly; *tasya*—of him (the guru); *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

## Translation

The spiritual master is to be honored as much as the Supreme Lord because he is the most confidential servitor of the Lord. This is acknowledged in all revealed scriptures and followed by all authorities. Therefore I offer my respectful obeisances unto the lotus feet of such a spiritual master, who is a bona fide representative of Śrī Hari [Kṛṣṇa].

(8)

*yasya prasādād bhagavat-prasādo  
 yasyāprasādān na gatiḥ kuto 'pi  
 dhyāyan stuvāṁs tasya yaśas tri-sandhyam  
 vande guroḥ śrī-caraṇāravindam*

*yasya*—of whom (the spiritual master); *prasādāt*—by the grace; *bhagavat*—of Kṛṣṇa; *prasādaḥ*—the mercy; *yasya*—of whom; *aprasādāt*—without the grace; *na*—not; *gatiḥ*—means of advancement; *kutaḥ api*—from anywhere; *dhyāyan*—meditating upon; *stuvan*—praising; *tasya*—of him (the spiritual master); *yaśaḥ*—the glory; *tri-sandhyam*—three times a day (sunrise, noon and sunset); *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

#### Translation

By the mercy of the spiritual master one receives the benediction of Kṛṣṇa. Without the grace of the spiritual master, one cannot make any advancement. Therefore, I should always remember and praise the spiritual master. At least three times a day I should offer my respectful obeisances unto the lotus feet of my spiritual master.

# Sundara Bālā

“Beautiful Boy”

(Anonymous Hindi Song)

(1)

*sundara-bālā śacī-dulālā  
nācata śrī-hari-kīrtana meṇ  
bhāle candana tilaka manohara  
alakā śobhe kapolana meṇ*

*sundara-bālā*—gorgeous boy; *śacī-dulālā*—the darling child of Mother Śacī; *nācata*—is dancing; *śrī-hari-kīrtana meṇ*—in the kīrtana of chanting Lord Hari’s names; *bhāle*—on His forehead; *candana tilaka*—drawings of sandalwood; *manohara alakā*—enchanting locks of hair; *śobhe*—shine splendidly; *kapolana meṇ*—upon His cheeks.

## Translation

This gorgeous boy is the darling child of mother Śacī, dancing in the kīrtan of chanting Lord Hari’s names. His forehead is adorned with drawings of sandalwood paste, and His enchanting locks of hair are shining splendidly as they bounce upon His cheeks.

(2)

*śire cūḍā daraśi bāle  
vana-phula-mālā hiyāpara dole  
pahirana pīta-ṭāmbara śobhe  
nūpura ruṇu-jhunu caraṇo meṇ*

*śire*—upon His head; *cūḍā*—a topknot; *daraśi*—displays; *bāle*—with the hair; *vana-phula-mālā*—garland of forest flowers; *hiyā-para*—upon His chest; *dole*—sways; *pahirana*—wearing; *pīta-ṭāmbara*—yellow silken garments; *śobhe*—radiant; *nūpura*—ankle bells; *ruṇu-jhunu*—tinkling; *caraṇo meṇ*—upon His feet.

## Translation

His hair is wrapped in a topknot, and a garland of forest flowers sways upon His chest. Wearing brilliant yellow silken garments, He dances with ankle bells tinkling upon His feet.

(3)

*rādhā-kṛṣṇa eka tanu hai  
nidhuvana-mājhe baṁsī bājāy  
viśvarūpa ki prabhuji sahi  
āota prakāṭahi nadīyā meṇ*

*rādhā-kṛṣṇa*—Śrī Śrī Rādhā and Kṛṣṇa; *eka tanu*—one body; *hai*—have become; *nidhuvana-mājhe*—within the grove of Nidhuvana; *baṁsī bājāy*—playing the flute; *viśvarūpa*—Viśvarūpa; *ki*—of; *prabhuji*—the revered Lord; *sahi*—with; *āota*—coming; *prakāṭahi*—manifested; *nadīyā meṇ*—in the town of Nadiyā.



## Translation

Śrī Śrī Rādhā and Kṛṣṇa have become joined in one body, and together They play a flute within the grove of Nidhuvana. In this mood, the Lord of Viśvarūpa has come and manifested Himself in the town of Nadīyā.

(4)

*koi gāyata hai rādhā-kṛṣṇa nām*  
*koi gāyata hai hari-guṇa gān*  
*maṅgala-tāna mṛdaṅga rasāla*  
*bājata hai koi raṅgaṇa meṇ*

*koi*—someone; *gāyata hai*—is singing; *rādhā-kṛṣṇa nām*—the names of Rādhā and Kṛṣṇa; *koi*—someone; *gāyata hai*—is singing; *hari-guṇa gān*—Lord Hari’s qualities; *maṅgala-tāna*—the auspicious sounds; *mṛdaṅga*—mṛdaṅga drums; *rasāla*—relishable; *bājata hai*—is playing; *koi*—someone; *raṅgaṇa meṇ*—in that spectacular performance.

## Translation

Someone in that kīrtan sings the names of Rādhā and Kṛṣṇa, someone else sings songs of Lord Hari’s transcendental qualities, while others play the auspicious rhythms of the sweet and relishable mṛdaṅga drums. All this takes place in that spectacular performance.

*sundara-bālā śacī-dulālā*  
*nācata śrī-hari-kīrtana meṇ*

*sundara-bālā*—gorgeous boy; *śacī-dulālā*—the darling child of Mother Śacī; *nācata*—is dancing; *śrī-hari-kīrtana meṇ*—in the kīrtana of chanting Lord Hari’s names.

## Translation

This gorgeous boy is the darling child of mother Śacī, dancing in the kīrtan of chanting Lord Hari’s names.

# Śrī Rādhikā-stava

(from Stava-mālā by Śrīla Rūpa Gosvāmī)

(refrain)

*rādhe jaya jaya mādharma-dayite  
gokula-taruṇī-maṇḍala-mahite*

## Translation

(refrain) O Rādhā! O beloved of Mādhava! O You who are worshiped by all the young girls of Gokula! All glories unto You! All glories unto You!

(1)

*dāmodara-rati-vardhana-veśe  
hari-niṣkuṭa-vṛndā-vipineśe*

(2)

*vṛṣabhānūdadhī-nava-śaśi-lekhe  
lalitā-sakhī guṇa-ramita-viśākhē*

(3)

*karuṇām kuru mayi karuṇā-bharite  
sanaka-sanātana-varṇita-carite*

## Translation

(1-3) O You who dress Yourself in such a way as to increase Lord Dāmodara's love and attachment for You! O Queen of Vṛndāvana, which is the pleasure grove of Lord Hari! O new moon who has arisen from the ocean of King Vṛṣabhānu! O friend of Lalitā! O You who make Viśākhā loyal to You due to Your wonderful qualities of friendliness, kindness, and faithfulness to Kṛṣṇa! O You who are filled with compassion! O You whose divine characteristics are described by the great sages Sanaka and Sanātana! O Rādhā, please be merciful to me!

# Śrī Jagannāthāṣṭakam

(Uttered by Śrī Caitanya Mahāprabhu)

(1)

*kadācit kālindī-taṭa-vīpina-saṅgītaka-ravaḥ—  
mudābhīrī-nārī-vadana-kamalāsvāda-madhupaḥ  
ramā-śambhu-brahmāmara-pati-gaṇeśārcita-pado  
jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me*

*kadācit*—sometimes; *kālindī-taṭa*—the banks of the Yamunā river; *vīpina*—the groves; *saṅgītaka-ravaḥ*—who makes the sounds of music and singing; *mudā*—with delight; *ābhīrī-nārī*—cowherd damsels; *vadana-kamala*—lotus-like faces; *āsvāda*—tasting; *madhupaḥ*—a bumblebee; *ramā*—Lakṣmī; *śambhu*—Śiva; *brahmā*—Brahmā; *amara-pati*—Indra, Lord of the immortals; *gaṇeśa*—Gaṇeśa; *arcita-padaḥ*—whose lotus feet are worshipped; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-patha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

## Translation

Lord Jagannātha sometimes makes the melodious sounds of playing music and singing throughout the groves on the banks of the Kālindī river. He is like a bumblebee experiencing great delight while tasting the nectar of the lotus-like faces of the cowherd damsels. His lotus feet are worshipped by great personalities such as Lakṣmī, Śiva, Brahmā, Indra and Gaṇeśa. May that Lord of the Universe kindly become visible unto me.

(2)

*bhuje savye veṇuṁ śīrasi śikhi-piccham kaṭi-taṭe  
dukūlam netrānte sahacari-kaṭākṣam vidadhate  
sadā śrīmad-vṛndāvana-vasati-līlā-paricayo  
jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me*

*bhuje savye*—in His left hand; *veṇuṁ*—a flute; *śīrasi*—upon His head; *śikhi-piccham*—a peacock feather; *kaṭi-taṭe*—around His hips; *dukūlam*—fine silken cloth; *netra-ante*—from the corners of His eyes; *sahacari*—upon His loving companions; *kaṭākṣam*—sidelong glances; *vidadhate*—casts; *sadā*—perpetually; *śrīmat-vṛndāvana-vasati*—living in Śrī Vṛndāvana; *līlā paricayaḥ*—fond of the pastimes; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-patha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

## Translation

In His left hand He holds a flute, upon His head is a peacock feather, and around His hips is a fine silken cloth. From the corners of His eyes, He casts sidelong glances upon His loving companions. He is most fond of the pastimes He conducts while living in Śrī Vṛndāvana. May that Lord of the Universe kindly become visible unto me.

(3)

*mahāmbhodes tīre kanaka-rucire nīla-śikhare  
vasan prāsādāntaḥ sahaja-balabhadrena balinā  
subhadrā-madhya-sthaḥ sakala-sura-sevāvasara-do  
jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me*

*mahā-ambhodeḥ tīre*—on the shore of the great ocean; *kanaka-rucire*—in that which glows with golden effulgence; *nila-śikhare*—topped by a spire of blue sapphire; *vasan*—resides; *prāsāda antaḥ*—in a large palace; *sahaja-balabhadrena*—along with His brother Balabhadra; *balinā*—with the powerful one; *subhadrā-madhya-sthaḥ*—His sister Subhadrā in between; *sakala-sura*—all godly souls; *sevā-avasara*—opportunities to render devotional services; *daḥ*—the bestower; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-patha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

#### Translation

On the shore of the great ocean is a large palace that glows with the effulgence of solid gold, and is topped by a towering temple spire that appears to be a blue sapphire mountain. Residing therein along with His mighty brother Balabhadra, and in between Them His sister Subhadrā, Lord Jagannātha bestows opportunities for all godly souls to render various devotional services. May that Lord of the Universe kindly become visible unto me.

(4)

*kṛpā-pārāvāraḥ sajala-jalada-śreṇi-ruciro*  
*ramā-vāṇī-rāmaḥ sphurad-amala-pankeruha-mukhaḥ*  
*surendrair ārādhyaḥ śruti-gaṇa-śikhā-gīta-carito*  
*jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me*

*kṛpā-pārāvāraḥ*—an ocean of mercy; *sa-jala-jalada*—rainclouds full of water; *śreṇi*—a row; *ruciraḥ*—beautiful complexion; *ramā-vāṇī-rāmaḥ*—pleased by hearing the words of goddess Lakṣmī; *sphurat*—fully-blown; *amala*—spotless; *pankeruha-mukhaḥ*—lotus face; *surendraiḥ*—by the best of sages; *ārādhyaḥ*—who is worshiped; *śruti-gaṇa-śikhā*—by the topmost personified Upaniṣads; *gīta-caritaḥ*—whose activities are glorified in song; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-patha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

#### Translation

He is a fathomless ocean of causeless mercy, and His beautiful complexion is like a cluster of blackish rainclouds. He derives great pleasure by hearing the words of affectionate chastisement from His beloved goddess Lakṣmī. His face is like a fully-blown spotless lotus flower. He is worshipped by the best of demigods and sages, and His character and activities are glorified in song by the topmost personified Upaniṣads. May that Lord of the Universe kindly become visible unto

(5)

*rathārūḍho gacchan pathi milita-bhūdeva-ṣaṭalaiḥ*  
*stuti-prādurbhāvaṁ prati-padam upākārṇya sadayaḥ*  
*dayā-sindhur bandhuḥ sakala-jagatām sindhu-sutayā*  
*jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me*

*ratha-ārūḍhaḥ*—having mounted His cart; *gacchan*—parading along; *pathi*—by the road; *milita*—assembled; *bhū-deva*—gods on earth (the brāhmaṇas); *ṣaṭalaiḥ*—by the multitudes; *stuti-prādurbhāvaṁ*—presentation of prayers; *prati-padam*—at every step; *upākārṇya*—hearing; *sadayaḥ*—favorably disposed; *dayā-sindhur*—an ocean of mercy; *bandhuḥ sakala-jagatām*—the friend of all the worlds; *sindhu-sutayā*—along with Lakṣmī, who was born from the ocean of nectar; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-patha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

## Translation

As the Lord mounts His Ratha-yātrā cart and parades along the road, there is a constant accompaniment of loud prayers and songs chanted by large assemblies of saintly brāhmaṇas. Hearing their hymns, Lord Jagannātha is favorably disposed toward them. He is an ocean of mercy, and is the true friend of all the worlds. May that Lord of the Universe, along with His consort Lakṣmī, who was born from the ocean of nectar, kindly become visible unto me.

(6)

*param-brahmāpīḍaḥ kuvalaya-dalotphulla-nayano  
nivāsī nīlādrau nihita-caraṇo 'nanta-śīrasi  
rasānandī rādhā-sarasa-vapur ālīngana-sukho  
jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me*

*para-brahma*—the supreme spiritual reality; *āpīḍaḥ*—the crown; *kuvalaya-dala*—petals of a blue lotus; *utphulla*—full-blown; *nayanaḥ*—whose eyes; *nivāsī*—who resides; *nīla-adrau*—in the Nīlācala temple that resembles a sapphire hill; *niḥita-caraṇaḥ*—whose lotus feet are placed; *ananta-śīrasi*—upon the heads of Lord Anantadeva; *rasa-ānandī*—overwhelmed by the flow of loving mellows; *rādhā-sarasa-vapuḥ*—the luscious body of Śrī Rādhā; *ālīngana-sukhaḥ*—who becomes happy by embracing; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-patha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

## Translation

He is the ornament adorning the head of para-brahma (the supreme spiritual reality). His eyes are like the blossomed petals of a blue lotus flower, and He resides in the Nīlācala temple that resembles a sapphire hill. His lotus feet are placed upon the heads of Lord Anantadeva. He is overwhelmed by the flow of transcendental loving mellows, and He becomes happy only by embracing the luscious divine form of Śrīmatī Rādhārāṇī. May that Lord of the Universe kindly become visible unto me.

(7)

*na vai yāce rājyam na ca kanaka-māṇikya-vibhavam  
na yāce 'haṁ ramyām sakala-jana-kāmyām vara-vadhūm  
sadā kāle kāle pramatha-patinā gīta-carito  
jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me*

*na vai*—certainly not; *yāce*—I pray; *rājyam*—for a kingdom; *na ca*—or not; *kanaka-māṇikya-vibhavam*—gold, rubies, and wealth; *na yāce*—I do not ask; *aham*—I; *ramyām*—beautiful; *sakala-jana-kāmyām*—desired by all men; *vara-vadhūm*—an excellent wife; *sadā*—always; *kāle kāle*—from age to age; *pramatha-patinā*—by Lord Śiva, the Lord of the violent goblins; *gīta-caritoḥ*—whose glories are sung; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-patha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

## Translation

I certainly do not pray for a kingdom, nor for gold, rubies, and wealth. I do not ask for an excellent and beautiful wife, which is a possession desired by all ordinary men. I simply pray for that Lord of the Universe, whose glories are sung by Lord Śiva from age to age, to kindly become visible unto me.

(8)

*hara tvam saṁsāram drutataram asāram sura-pate  
 hara tvam pāpānām vitatim aparām yādava-pate  
 aho dine 'nāthe nihita-caraṇo niścitam idam  
 jagannāthaḥ svāmī nayana-ṭha-gāmī bhavatu me*

*hara*—please remove; *tvam*—You; *saṁsāram*—material existence; *drutataram*—quickly; *asāram*—useless; *sura-pate*—O Lord of the demigods!; *hara*—please remove; *tvam*—You; *pāpānām*—sinful reactions; *vitatim*—the accumulation; *aparām*—boundless; *yādava-pate*—O Lord of the Yadus!; *aho*—O!; *dine*—those who feel themselves humble; *nāthe*—the helpless; *nihita-caraṇaḥ*—whose feet are bestowed; *niścitam*—it is certain; *idam*—this; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-ṭha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

#### Translation

O Lord of the demigods! Please quickly take away this useless material existence that I am undergoing. O Lord of the Yadus! Please destroy the boundless accumulation of my sinful reactions. Aho! It is certain that Lord Jagannātha bestows His lotus feet upon those who feel themselves humbled and helpless. May that Lord of the Universe kindly become visible unto me.

(9)

*jagannāthāṣṭakam puṇyam  
 yaḥ paṭhet prayataḥ śuciḥ  
 sarva-pāpa-viśuddhātmā  
 viṣṇu-lokam sa gacchati*

*jagannātha-aṣṭakam*—eight verses glorifying Lord Jagannātha; *puṇyam*—auspicious; *yaḥ paṭhet*—whoever recites; *prayataḥ*—pure; *śuciḥ*—clean; *sarva-pāpa*—of all sins; *viśuddha-ātmā*—purified soul; *viṣṇu-lokam*—to Lord Viṣṇu's abode; *saḥ*—he; *gacchati*—goes.

#### Translation

The soul of that self-retrained and virtuous person who recites these eight verses glorifying Lord Jagannātha becomes cleansed of all sins, and duly proceeds to Lord Vishnu's abode.

# Jaya Mādhava Madana Murāri

(Traditional Hindi Song)

(refrain)

*jaya mādhava madana murāri rādhe-śyāma śyāmā-śyāma*  
*jaya keśava kali-mala-hārī rādhe-śyāma śyāmā-śyāma*

*jaya*—all glories!; *mādhava*—the husband of the goddess of fortune; *madana*—the transcendental Cupid; *murāri*—the killer of the demon Mura; *rādhe-śyāma*—the divine couple Rādhā and Śyāma; *śyāmā-śyāma*—the youthful maiden and the dark boy; *jaya*—all glories!; *keśava*—He of fine hair; *kali-mala-hārī*—who removes the miseries of the age of Kali; *rādhe-śyāma śyāmā-śyāma*.

## Translation

Glories to the husband of the goddess of fortune, who is the transcendental Cupid and the enemy of the demon Mura. Glories to the divine couple Rādhā-Śyāma, also known as Śyāmā-Śyāma! Glories to Lord Keśava, who has fine hair, who removes the miseries of the age of Kali—Rādhā-Śyāma, Śyāmā-Śyāma!

(1)

*sundara kuṇḍala naina viśāla, gale sohe vaijantī-mālā*  
*yā chavi kī balihārī rādhe-śyāma śyāmā-śyāma*

*sundara*—beautiful; *kuṇḍala*—earrings; *naina*—eyes; *viśāla*—wide; *gale*—around His neck; *sohe*—shines; *vaijantī-mālā*—victory-garland; *yā*—which; *chavi*—aura; *kī*—of; *balihārī*—excellent.

## Translation

O Kṛṣṇa, You wear beautiful earrings, and You have lovely widened eyes. Around Your neck hangs the splendrous vaijantī flower garland. Your complexion is most excellent—Rādhā-Śyāma, Śyāmā-Śyāma!

(2)

*kabahūñ luṭa luṭa dadhi khāyo, kabahūñ madhu-vana rāsa racāyo*  
*nācata vipīna-vihārī rādhe-śyāma śyāmā-śyāma*

*kabahūñ*—sometimes; *luṭa luṭa*—sneaks and steals; *dadhi*—yogurt; *khāyo*—He eats; *kabahūñ*—sometimes; *madhu-vana*—the forest of Madhuvana; *rāsa*—the rāsa-dance; *racāyo*—designs; *nācata*—He dances; *vipīna-vihārī*—who sports in the woods.

## Translation

Sometimes You secretly plunder yogurt and eat it, and sometimes You design a rāsa-dance performance with the young gopīs in the forest of Madhuvana. There dances Vipīna-Vihārī, You who love to sport in the forest—Rādhā-Śyāma, Śyāmā-Śyāma!

(3)

*gvāla-bāla saṅga dhenū carāi, vana-vana brahmata phire yadu-rāi*  
*kāṇdhe kāmara kārī rādhe-śyāma śyāmā-śyāma*

*gvāla-bāla*—cowherd boys; *saṅga*—along with; *dhenū carāi*—tends the cows; *vana-vana*—from forest to forest; *brahmata phire*—wanders around; *yadu-rāi*—the Lord of Yadu; *kāṇdhe*—on the shoulder; *kāmara kārī*—carrying blankets.

#### Translation

You herd the cows in the company of the cowherd boys. You, the monarch of the Yadu dynasty, thus wander from forest to forest, carrying a blanket draped over Your shoulder—Rādhe-Śyāma, Śyāmā-Śyāma!

(4)

*curā curā nava-nīta jo khāyo, vraja-vanitana pai nāma dharāyo*  
*mākhana-cora murārī rādhe-śyāma śyāmā-śyāma*

*curā curā*—sneaking and stealing; *nava-nīta*—fresh butter; *jo khāyo*—who eats; *vraja-vanitana*—the women of Vraja; *pai*—catching; *nāma dharāyo*—fixing the name; *mākhana-cora*—the butter-thief; *murārī*—the enemy of Mura.

#### Translation

Because You, O Murārī, repeatedly steal fresh butter from the homes of the women of Vraja and secretly eat it, they have named You ‘Mākhan-Chor’ (the butter thief)—Rādhe-Śyāma, Śyāmā-Śyāma!

(5)

*eka-dina māna indra ko māryo, nakha upara govardhana dhāryo*  
*nama paḍayo giridhārī rādhe-śyāma śyāmā-śyāma*

*eka-dina*—one day; *māna*—puffed up; *indra*—Lord Indra; *ko*—to; *māryo*—chastised; *nakha upara*—upon the fingernail; *govardhana*—Govardhana Hill; *dhāryo*—held; *nama paḍayo*—earning the name; *giridhārī*—lifter of the mountain.

#### Translation

One day You curbed the pride of Indra by lifting the great mountain Govardhana upon the tip of Your fingernail, thus winning for Yourself the name Giridhārī—Rādhe-Śyāma, Śyāmā-Śyāma!

(6)

*duryodhana ko bhoga na khāyo, rūkho sāga vidura ghara khāyo*  
*aise prema pujārī rādhe-śyāma śyāmā-śyāma*

*duryodhana ko*—to Duryodhana; *bhoga*—the food; *na khāyo*—not eating; *rūkho sāga*—coarse greens; *vidura*—offered by Vidura; *ghara*—in the home; *khāyo*—ate; *aise*—thus; *prema pujārī*—worshipped by love.



## Translation

You did not accept the sumptuous feast of the wicked Duryodhana, but took the coarse food offered by Your devotee Vidura. Therefore You are worshipped by love and not by mere rituals—Rādhē-Śyāma, Śyāmā-Śyāma!

(7)

*karuṇā kara draupadī pukārī, paṭa lipaṭa gaye vana-vārī  
nirakha rahe nara nārī rādhē-śyāma śyāmā-śyāma*

*karuṇā kara*—showing mercy; *draupadī*—Draupadī; *pukārī*—spreading; *paṭa*—cloth; *lipaṭa gaye*—was covered; *vana-vārī*—the monarch of the forest; *nirakha rahe*—stood watching; *nara nārī*—men and women.

## Translation

To bestow mercy upon Draupadī, You, the Lord of the forest, supplied unlimited cloth to protect her from shame, while the assembly of men and women looked on—Rādhē-Śyāma, Śyāmā-Śyāma!

(8)

*bhakta-bhakta saba tumane tāre, binā bhakti hama ṭhāḍe dvāre  
lījo khabara hamārī rādhē-śyāma śyāmā-śyāma*

*bhakta-bhakta*—the individual devotees; *saba*—all; *tumane*—by You; *tāre*—deliver; *binā*—without; *bhakti*—devotion; *hama*—we; *ṭhāḍe*—standing; *dvāre*—by the door; *lījo*—receive; *khabara*—news; *hamārī*—ours.

## Translation

You deliver each of Your devotees in unique ways. Alas, we who are bereft of devotion are standing here outside Your door. Please favorably receive the news of our presence—Rādhē-Śyāma, Śyāmā-Śyāma!

(9)

*arjuna ke ratha hāṅkana hāre, gītā ke upadeśa tumhāre  
cakra-sudarśana-dhārī rādhē-śyāma śyāmā-śyāma*

*arjuna ke*—Arjuna's; *ratha*—chariot; *hāṅkana*—war-cry; *hāre*—defeated; *gītā ke*—of the Bhagavad-Gītā; *upadeśa*—instruction; *tumhāre*—Yours; *cakra-sudarśana-dhārī*—the holder of the Sudarśana discus.

## Translation

You were the driver of Arjuna's chariot, and on the battlefield You gave Arjuna the instructions of the Bhagavad-Gītā. During the fight You exhibited Your form as the wielder of the discus Sudarśana—Rādhē-Śyāma, Śyāmā-Śyāma!

# Madhurastaka

(by Śrī Vallabhācārya)

(1)

*adharaṁ madhuraṁ vadanam madhuraṁ  
nayanam madhuraṁ hasitaṁ madhuraṁ  
hṛdayam madhuraṁ gamanam madhuraṁ  
madhurādhi-pater akhilaṁ madhuraṁ*

*adharam*—lips; *madhura*—sweet; *vadanam*—face; *madhura*—sweet; *nayanam*—eyes; *madhura*—sweet; *hasita*—smile; *madhura*—sweet; *hṛdayam*—heart; *madhura*—sweet; *gamanam*—gait; *madhura*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhura*—sweet.

## Translation

His lips are sweet, His face is sweet His eyes are sweet, His smile is sweet, His heart is sweet, His gait is sweet—Everything is sweet about the Emperor of Sweetness!

(2)

*vacanam madhuraṁ caritaṁ madhuraṁ  
vasanam madhuraṁ valitaṁ madhuraṁ  
calitaṁ madhuraṁ bhramitaṁ madhuraṁ  
madhurādhi-pater akhilaṁ madhuraṁ*

*vacanam*—speech; *madhura*—sweet; *carita*—character; *madhura*—sweet; *vasanam*—clothing; *madhura*—sweet; *valita*—belly-folds; *madhura*—sweet; *calita*—wandering; *madhura*—sweet; *bhramita*—wandering; *madhura*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhura*—sweet.

## Translation

His words are sweet, His character is sweet, His dress is sweet, His belly-folds are sweet, His movements are sweet, His wandering is sweet—Everything is sweet about the Emperor of Sweetness!

(3)

*veṇur madhuro reṇur madhuraḥ  
pāṇir madhuraḥ pāḍau madhuraḥ  
nṛtyam madhuraṁ sakhyam madhuraṁ  
madhurādhi-pater akhilaṁ madhuraṁ*

*veṇuḥ*—flute; *madhuraḥ*—sweet; *reṇuḥ*—dust; *madhura*—sweet; *pāṇi*—hands; *madhura*—sweet; *pāḍau*—feet; *madhuraḥ*—sweet (pair); *ntyam*—dancing; *madhura*—sweet; *sakhyam*—friendship; *madhura*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhura*—sweet.

## Translation

His flute is sweet, His foot-dust is sweet, His hands are sweet, His feet are sweet, His dancing is sweet, His friendship is sweet—Everything is sweet about the Emperor of Sweetness!

(4)

*gītaṁ madhuraṁ pītaṁ madhuraṁ  
bhuktaṁ madhuraṁ suptaṁ madhuraṁ  
rūpaṁ madhuraṁ tilakaṁ madhuraṁ  
madhurādhi-pāter akhilaṁ madhuraṁ*

*gītaṁ*—singing; *madhuraṁ*—sweet; *pītaṁ*—yellow cloth; *madhuraṁ*—sweet; *bhuktaṁ*—eating; *madhuraṁ*—sweet; *suptaṁ*—sleeping; *madhuraṁ*—sweet; *rūpaṁ*—beauty; *madhuraṁ*—sweet; *tilakaṁ*—forehead marking; *madhuraṁ*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilaṁ*—all; *madhuraṁ*—sweet.

#### Translation

His singing is sweet, His yellow cloth is sweet, His eating is sweet, His sleeping is sweet, His beauty is sweet, His tilaka is sweet—Everything is sweet about the Emperor of Sweetness!

(5)

*karaṇaṁ madhuraṁ taraṇaṁ madhuraṁ  
haraṇaṁ madhuraṁ ramaṇaṁ madhuraṁ  
vamiṭaṁ madhuraṁ śamitaṁ madhuraṁ  
madhurādhi-pāter akhilaṁ madhuraṁ*

*karaṇaṁ*—deeds; *madhuraṁ*—sweet; *taraṇaṁ*—deliverance; *madhuraṁ*—sweet; *haraṇaṁ*—stealing; *madhuraṁ*—sweet; *ramaṇaṁ*—love-making; *madhuraṁ*—sweet; *vamiṭaṁ*—offering oblations; *madhuraṁ*—sweet; *śamitaṁ*—tranquility; *madhuraṁ*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilaṁ*—all; *madhuraṁ*—sweet.

#### Translation

His deeds are sweet, His liberating is sweet, His stealing is sweet, His love-sports are sweet, His oblations are sweet, His tranquility is sweet—Everything is sweet about the Emperor of Sweetness!

(6)

*guñjā madhurā mālā madhurā  
yamunā madhurā vīcī madhurā  
salilaṁ madhuraṁ kamalaṁ madhuraṁ  
madhurādhi-pāter akhilaṁ madhuraṁ*

*guñjā*—berry necklace; *madhurā*—sweet; *mālā*—garland; *madhurā*—sweet; *yamunā*—the river; *madhurā*—sweet; *vīcī*—ripples; *madhurā*—sweet; *salilaṁ*—water; *madhuraṁ*—sweet; *kamalaṁ*—lotuses; *madhuraṁ*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilaṁ*—all; *madhuraṁ*—sweet.

#### Translation

His guñjā-berry necklace is sweet, His flower garland is sweet, His Yamunā river is sweet, His ripples are sweet, His water is sweet, His lotuses are sweet—Everything is sweet about the Emperor of Sweetness!

(7)

*gopī madhurā līlā madhurā  
 yuktam madhuram bhuktam madhuram  
 hṛṣṭam madhuram śiṣṭam madhuram  
 madhurādhi-pater akhilam madhuram*

*gopī*—cowherd girls; *madhurā*—sweet; *līlā*—pastimes; *madhurā*—sweet; *yuktam*—union; *madhuram*—sweet; *bhuktam*—food; *madhuram*—sweet; *hṛṣṭam*—delight; *madhuram*—sweet; *śiṣṭam*—courtesy; *madhuram*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhuram*—sweet.

(8)

*gopā madhurā gāvo madhurā  
 yaṣṭir madhurā sṛṣṭir madhurā  
 dalitam madhuram phalitam madhuram  
 madhurādhi-pater akhilam madhuram*

*gopāḥ*—cowherd boyfriends; *madhurā*—sweet; *gāvaḥ*—cows; *madhurā*—sweet; *yaiḥ*—staff; *madhurā*—sweet; *sṛṣṭiḥ*—creation; *madhurā*—sweet; *dalitam*—trampling; *madhuram*—sweet; *phalitam*—fruitfulness; *madhuram*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhuram*—sweet.

#### Translation

His gopas are sweet, His cows are sweet, His staff is sweet, His creation is sweet, His trampling is sweet, His fruitfulness is sweet—Everything is sweet about the Emperor of Sweetness!