

Śrī Brahma-saṁhitā

by Śrī Brahmaji

About Śrī Brahma-saṁhitā

From

Śrī Caitanya-caritāmṛta

TEXT 22

evam sarvātma-sambandham
nābhyām padmam harer abhūt |
tatra brahmābhavad bhūyaś
catur-vedi catur-mukhaḥ ||22||

A lotus (padmam) appeared (abhūt) in the navel of the Lord (harer nābhyāt) for the mass of *jīvas* (sarva ātma-sambandham). In that lotus (tatra) Hiranyagarbha Brahmā appeared (brahma abhavad) and then (bhūyah) the Brahmā with four mouths (catur-mukhaḥ) and the four Vedas (catur-vedi).

This verse describes the creation of a residence for the mass of all *jīvas* from the *puruṣa* after he entered the universe.

Hiranyagarbha Brahmā who identifies himself as the body composed of the mass of *jīvas* arose for enjoyment.

That is described in the second line.

TEXT 23

sa jāto bhagavac-chaktyā tat-kālam kila coditaḥ |
sisṛkṣāyām maṭim cakre pūrva-saṁskāra-saṁskṛtaḥ |
dadarśa kevalam dhvāntam nānyat kim api sarvataḥ ||23||

At that time (tat-kālam), Brahmā (sah), after appearing (jātaḥ), inspired by the energy of the Lord (bhagavat-śaktyā coditaḥ), developed the desire (maṭim cakre) to create the worlds (sisṛkṣāyām) under the influence of his previous impressions (pūrva-saṁskāra-saṁskṛtaḥ). But he saw only darkness (dadarśa kevalam dhvāntam) and nothing else (na anyat kim api) in all directions (sarvataḥ).

Three lines describe the activity of the four-headed Brahmā.

The meaning is clear.

TEXT 24

uvāca puratas tasmai tasya divya sarasvatī |
kāmaḥ kṛṣṇāya govinda he gopī-jana ity api |
vallabhāya priyā vahner mantram te dāsyati priyam ||24||

A divine voice (divya sarasvatī) then spoke to him directly (uvāca puratah) and gave him (te dāsyati) the dear mantra (priyam mantram) composed of the kāma-bīja (kāmah), the words kṛṣṇāya, govinda, gopī-jana-vallabhāya (kṛṣṇāya govinda he gopī-jana vallabhāya iti) and the syllable dear to fire (svāhā) (vahneh priyā) (*This is not the gāyatrī mantra but the Kṛṣṇa mantra. Sarasvatī can mean the goddess of learning or the wife of Viṣṇu, or a divine voice*).

This verse describes the mercy given to Brahmā by the Lord because he had attained the good fortune of previous worship of the Lord.

The meaning is clear.

TEXT 25

tapas tvam tapa etena tava siddhir bhaviṣyati ||

“You are an expert in meditation (tvam tapah). You should meditate (tapa) using this mantra (etena). You will attain your desires (tava siddhir bhaviṣyati).”

The sixteenth and twenty-first consonants are described according to the Third Canto.

They form the word *tapa* (austerity or meditation).

The meaning is clear.

TEXT 26

atha tepe sa suciraṁ prīṇan govindam avyayam |
śvetadvīpa-patiṁ kṛṣṇaṁ goloka-sthaṁ parāt param ||
prakṛtyā guṇa-rūpinyā rūpinyā paryupāsitam |
sahasra-dala-sampanne koṭi-kiñjalka-brṁhite ||
bhūmiś cintāmaṇis tatra karnikāre mahāsane |
samāsīnaṁ cid-ānandaṁ jyoti-rūpaṁ sanātanam ||
śabda-brahma-mayaṁ venuṁ vādayantaṁ mukhāmbuje |
vilāsini-gaṇa-vṛtaṁ svaiḥ svair aṁśair abhiṣṭutam ||26||

Brahmā underwent meditation (atha sah tepe) for a long time (suciram) and pleased (prīṇan) the highest form of God (parāt param), the indestructible Govinda (govindam avyayam), Kṛṣṇa, Lord of Śvetadvīpa (śvetadvīpa-patiṁ kṛṣṇam), situated in Goloka (goloka-stham), whose land is made of *cintāmaṇi* (bhūmiḥ cintāmaṇiḥ tatra). Govinda is worshipped (govindam paryupāsitam) by *prakṛti* (prakṛtyā) in the form of its *guṇas* from a distance (guṇa-rūpiṇyā). He has an eternal form of knowledge and bliss which is self-revealing (cid-ānandaṁ jyoti-rupaṁ sanātanam). He is seated (samāsinaṁ) on a large throne (mahāsane) in the pericarp of a lotus (karnikāre) with millions of stamens (koṭi-kiñjalka-brṁhite) and thousands of petals (sahasra-dala-sampanne), playing a flute (śabda-brahma-mayaṁ veṇuṁ vādayantaṁ) with his lotus mouth (mukhāmbuje), and is surrounded by the *gopīs* (vilāsini-gaṇa-vṛtaṁ) and praised by other associates (svaiḥ svair aṁśair abhiṣṭutam).

Four couplets describe how Brahmā, using this *mantra* in order to attain his particular desire, became endowed with powers for creation of the universe, and then worshipped Govinda in his abode called Goloka using the verses of praise which will follow.

The phrase *prakṛtyā guṇa-rūpiṇyā rūpiṇyā paryupāsitam* means that the Lord is worshipped by *prakṛti* embodied (*rūpiṇyā*) in the form of the three *guṇas* of *sattva*, *rajas* and *tamas*.

Pari of *paryupāsitam* stands for *paritas* meaning “around.”

The guṇas are situated outside of Goloka and worship Govinda through meditation and other processes (but not directly since they do not have access to the *dhāma*.)

Bhāgavatam says *māyā paraity abhimukhe ca vilajjamānā: māyā*, ashamed, runs away from the presence of the Lord (SB 2.7.47) and *tava balim udvahanti samadanty ajayānimiṣāḥ*: the demigods and material nature herself offer you tribute. (SB 10.87.28)

The word *aṁśaiḥ* refers to the Lord's associates situated around him in protective layers (*āvaraṇa*).

TEXT 27

atha veṇu-ninādasya trayī-mūrti-mayī gatiḥ |
sphurantī praviveśāsu mukhābjāni svayambhuvah ||
gāyatrīm gāyatas tasmād adhigatya sarojajah |
saṁskṛtaś cādi-guruṇā dvijatām agamat tataḥ ||27||

Then (atha) the embodiment of the Vedas, the gāyatrī-mantra (trayī-mūrti-mayī) emanating from the sound of Kṛṣṇa's flute (veṇu-ninādasya gatiḥ) (after entering his ears (āsu praviveśa)) appeared (sphurantī) in the four mouths of Brahmā (svayambhuvah mukhābjāni). Uttering the gāyatrī-mantra (gāyatrīm gāyatas tasmād), Brahmā (saroja jah), being purified (tataḥ saṁskṛtah adhigatya), attained second birth (dvijatām agamat) from the original guru Kṛṣṇa (ādi-guruṇā).

After receiving the gāyatrī-mantra from the presiding deity of the mantra (Kṛṣṇa), whom Brahmā had worshipped (*This is the kāmā-gāyatrī since the commentary says that this gāyatrī's deity was Kṛṣṇa, whom Brahmā had worshipped*), Brahmā attained the status of being twice-born, This is described in two couplets.

Trayī-mūrti refers to the gayatrī-mantra, since it is the embodiment of the three Vedas.

This becomes clear in the second couplet.

The sequence of syllables (*gatih*) making up the *gāyatrī-mantra* entered his mouths (he uttered the *mantra*) after first entering his eight ears.

The original *guru* was Kṛṣṇa.

TEXT 28

trayyā prabuddho 'tha vidhir vijñāt-tattva-sāgarah |
tuṣṭāva veda-sāreṇa stotreṇānena keśavam ||28||

Becoming enlightened by this gāyatrī (**trayyā prabuddhah**), Brahmā (**atha vidhih**) became thoroughly knowledgeable of the highest truth (**vijñāt-tattva-sāgarah**). He satisfied Keśava (tuṣṭāva stotreṇānena **keśavam**) by the following verses of praise (anena stotreṇa) following the statements of the Vedas (veda-sāreṇa).

Having attained the *mantra* from him, Brahmā then praised the Lord
with the following verses.

The rest of the verse is clear.

TEXT 29

cintāmani-prakara-sadmasu kalpa-vrkṣa-
lakṣāvṛteṣu surabhīr abhipālayantam |
lakṣmī-sahasra-śata-sambhrama-sevyamānam
govindam ādi-puruṣam tam aham bhajāmi ||29||

I worship (aham bhajāmi) the Supreme Lord (tam ādi-puruṣam) Govinda (govindam) who affectionately tends (abhipālayantam) the cows in stables (surabhīh) whose walls are made of cintāmani (cintāmani-prakara-sadmasu), surrounded by desire trees (kalpa-vrkṣa-lakṣa āvrtesu). He is eagerly served (sambhrama-sevyamānam) by countless gopīs (lakṣmī-sahasra-śata).

In Goloka, many different areas such as the *rāsa* arena can be realized by using a particular *mantra* such as the *brhad-dhyāna-mantra*, by which one attains realization of a particular pastime in that particular place.

However, Brahmā offers his first verse of praise to Govinda by describing many pastimes suitable for the place called Gokula, the chief of all the abodes, since it is situated in the center of Goloka.

With great absorption, with the deepest love (*abhi*), Govinda protects the cows by tending them and leading them to the forest or the cow pens.

Sometimes in private however there are most extraordinary events—
the countless gopīs serving Govinda with the greatest love.

Lakṣmī here means the beautiful young gopīs (In this verse there is no
trace of Kṛṣṇa as God. This differentiates Gokula from Goloka. This
distinction is also made in Kṛṣṇa-sandarbhā and Laghu-bhāgavatāmṛta. In
addition the verse describes a variety of pastimes, not a single pastime, in
various places. This is called svārasikī lilā).