

Śrī Brhad-bhāgavatāmṛta

by Śrīla Sanātana Gosvāmī

**Volume - 2**

**Śrī-goloka-māhātmya**

**The Glories of Goloka**

# Part 5

**Prema- Love of God**

## Text 150

rāso hi tasya bhagavattva-viśeṣa-gopyaḥ  
sarvasva-sāra-pāripāka-mayo vyanakti  
utkr̥ṣṭatā-madhurimāpara-sīma-niṣṭhām  
lakṣmyā manoratha-śatair api yo durāpaḥ

Rāsa dance

150-156

Rāsa dance  
discloses the  
most confidential  
essence of His Godhood.  
It embodies the perfection of  
everything that is  
dear to Him.  
It reveals the  
final limit of  
His supremacy & sweetness.

even Lakṣmī could not enter rāsa-dāra  
after 100s of attempts.

The Lord's rāsa dance (rāso hi) discloses (vyanakti) the most confidential essence of His Godhood (bhagavattva-viśeṣa-gopyaḥ). It embodies the perfection of everything most dear to Him (sarvasva-sāra-pāripāka-mayah). It reveals the final limit (apara-sīma-niṣṭhām) of His supremacy and sweetness (utkr̥ṣṭatā-madhurimā). The goddess Lakṣmī (lakṣmyā) couldn't enter that dance (yah durāpaḥ), even after aspiring to do so in hundreds of attempts (manoratha-śatair ap).

Lakṣmī, the consort of Lord Nārāyaṇa, desired with all her heart to join the rāsa dance, but all the austerities she performed to gain this privilege proved futile.

As Uddhava sings in Śrīmad-Bhāgavatam (10.47.60):

nāyam śriyo 'nga u nitānta-rateḥ prasādaḥ  
svar-yoṣitām nalina-gandha-rucām kuto 'nyāḥ  
rāsotsave 'sya bhujā-daṇḍa-grhīta-kaṇṭha-  
labdhāśiṣām ya udagād vraja-vallabhīnām

“When Lord Śrī Kṛṣṇa was dancing with the gopīs in the rāsa-līlā (rāsotsave), the gopīs were embraced by the arms of the Lord (bhujā-daṇḍa-grhīta-kaṇṭha). This transcendental favor (ayam prasādaḥ) was never bestowed upon the goddess of fortune or other consorts in the spiritual world (na śriyah). Indeed, never was such a thing even imagined by the most beautiful girls in the heavenly planets (na svar-yoṣitām), whose bodily luster and aroma resemble those of the lotus (nalina-gandha-rucām). And what to speak of worldly women who are very beautiful by mundane estimation (kuto anyāḥ)?” The gopīs who enjoy Kṛṣṇa’s embraces in the rāsa dance are clearly much more fortunate than Lakṣmī, and the rāsa dance is clearly the most glorious of the Supreme Lord’s pastimes.

## Text 151

aho vaidagdhī sā madhura-madhurā śrī-bhagavataḥ  
samākarṣaty uccair jagati kṛtinaḥ kasya na manah  
kula-strīṇām tāsām vana-bhuvi tathākarṣanam atho  
tathā vāk-cāturyaṁ sapadi ruditaṁ tābhir api yat

Oh (aho), this most sweet skill of the Lord in loving dealings (sā madhura-madhurā vaidagdhī śrī-bhagavataḥ)! What pious mind (kasya jagati kṛtinaḥ manah) would not be utterly entranced (na uccaih samākarṣaty) by Kṛṣṇa's (tāsām) attracting (ākarṣanam) women of good families (kula-strīṇām) to join Him in the forest (vana-bhuvi), by the clever words He spoke to them (vāk-cāturyaṁ), and by the way they responded (tābhir api) by at once breaking into tearful sobs (yat sapadi ruditaṁ)?

Oh! this most sweet skill of Lord is loving dealings! attracting the family women

& they responded by sobbing  
↑  
He spoke clever words

→ to join him in the middle of the night in the forest → He

Texts 151 through 156 elaborate on the glories of Kṛṣṇa's  
rāsa-līlā, following Śrī Śukadeva Gosvāmī's description in the  
five chapters of Śrīmad-Bhāgavatam called rāsa-pañcādhyāya.



## Text 152

ślāghe 'vahitthā-kṛtitām hares tām  
tat-kāku-jātād yadi sā sthitā syāt  
vyaktātma-bhāvah kṣaṇataḥ sa reme  
tā mohayan kāma-kalāvalībhiḥ

(P) I could praise  
concealing His mind from  
the gopīs expertise in  
been able to conceal even from  
they pitifully complained.  
But once they began to cry  
(P) showed the Lord  
His true feelings

→ & enjoyed with them.

I could praise (ślāghe) the Lord's expertise (hareh kṛtitām) in concealing His mind from the gopīs (avahitthā) had He been able to keep it concealed (yadi sā sthitā syāt) after they pitifully complained (tat-kāku-jātād). But once they began to cry (kṣaṇataḥ) He showed them (sah vyakta) His true feelings (ātma-bhāvah) and enjoyed with those gopīs (reme), enchanting them (tāh mohayan) with all the arts of Cupid (kāma-kalāvalībhiḥ).

Pure worship of the Supreme Personality of Godhead has the power to awaken the transcendental Cupid sleeping in the hearts of all conditioned souls.

To introduce such worship was Kṛṣṇa's main purpose for coming into the material world, and so it is that His pastimes on earth resemble the activities of ordinary people.

But in the course of performing His intimate pastimes, He also displays His complete opulences.

As mentioned by Śrī Śukadeva at the very end of the Tenth Canto (Bhāgavatam 10.90.48):

su-smita-śrī-mukhena  
vraja-pura-vanitānām  
vardhayan kāma-devam

His blissful smiling face (su-smita-śrī-mukhena) always increases the lusty desires (vardhayan kāma-devam) of the gopīs of Vṛndāvana (vraja-pura-vanitānām).

Commenting on this verse, Śrīla Śrīdhara Svāmī notes,

“This Cupid is effulgent (deva) in the sense that He intends to conquer the material world. In other words, He bestows liberation by means of transcendental sense enjoyment.”

Śukadeva Gosvāmī also discloses this transcendental pleasure in the Tenth Canto of Śrīmad-Bhāgavatam, chapters 29 through 33, which are dedicated to the rāsa-līlā:

bāhu-prasāra-parirambha-karālakoru-  
nīvī-stanālabhana-narma-nakhāgra-pātaiḥ  
kṣvelyāvaloka-hasitair vraja-sundarīṇām  
uttambhayan rati-patiṁ ramayām cakāra

“Kṛṣṇa threw His arms around the gopīs (bāhu-prasāra) and embraced them (parirambha). He aroused Cupid (uttambhayan rati-patiṁ) in the beautiful young ladies of Vraja (vraja-sundarīṇām) by touching (ālabhana) their hands, hair, thighs (kara ālaka ūru), belts, and breasts (nīvī-stana), by playfully scratching them with His fingernails (narma-nakhāgra-pātaiḥ), and also by joking with them (kṣvelyā), glancing at them (avaloka), and laughing with them (hasitair). In this way the Lord enjoyed His pastimes (ramayām cakāra).” (Bhāgavatam 10.29.46)

## Text 153

antardhānam tasya tad vipralambha-

līlā-dakṣasyāniśam ko na gāyet

yat tāś tādṛg-dhairya-gāmbhīrya-bhājo

anaiṣīt tāṁ tāṁ uktim ihāṁ daśām ca

→ That separation transported her to extraordinary

Ello ko na gāyet  
Chanting the Lord's  
of separation from the Rāsa  
He is expert in  
Even expert in vipralambha-līlā  
Endowed with  
Great with Gopīs  
& Sobriety

& extraordinary  
states of heart  
↑  
ways of speaking &  
acting

Who can avoid constantly chanting (kaḥ na aniśam gāyet) the glories of the Lord's disappearance from the rāsa dance (tasya tad antardhānam)? He is so expert in pastimes of separation (vipralambha-līlā-dakṣasya). Though the gopīs (yat tāh) were endowed with great composure and sobriety (tādṛg-dhairya-gāmbhīrya-bhājah), that separation transported them (anaiṣīt) to extraordinary ways of speaking and acting (tām tām uktim ihām) and extraordinary states of heart (daśam ca).

Kṛṣṇa is especially skillful in making His devotees feel agony in separation from Him.

More than once He subjected the gopīs to such sorrow by abandoning them.

When He disappeared from the rāsa dance, the gopīs apparently went insane and inquired from the animals and plants whether they knew where Kṛṣṇa had gone:

dr̥ṣṭo vah kaccid aśvattha  
plakṣa nyagrodha no manah  
nanda-sūnur gato hr̥tvā  
prema-hāsāvalokanaiḥ

“O aśvattha tree (aśvattha), O plakṣa (plakṣa), O nyagrodha (nyagrodha), have you seen Kṛṣṇa (dr̥ṣṭo vah)? That son of Nanda Mahārāja (nanda-sūnuh) has gone away (gatah) after stealing (hr̥tvā) our minds (nah manah) with His loving smiles (prema-hāsa) and glances (avalokanaiḥ).” (Bhāgavatam 10.30.5)

Speaking thus, the intimate gopīs began to act out Kṛṣṇa’s pastimes, and they reached the highest limits of mahā-bhāva, the devotional ecstasy known only by Śrīmatī Rādhārāṇī and Her most intimate associates.



## Text 154

So inconceivable  
are His pastimes that  
they frighten me!  
How could He grant the gopīs  
the very essence of all the good  
fortune & then suddenly  
cast them into an ocean of grief?

bibhemy asmād dhanta durbodha-līlāt  
kva tat tasyāḥ sāra-saubhāgya-dānam  
kva sadyo 'ntardhānato rodanābdhāv  
anāthāyā yātanaikākinī yā

So inconceivable are His pastimes (hantā asmād durbodha-līlāt) that they frighten me (bibhemy)! How could He (kva) grant (dānam) the gopīs (tasyāḥ) the very essence of all good fortune (tat sāra-saubhāgya) and then suddenly (kva sadyah) cast them into an ocean of grief (antardhānatah rodanā abdhāv), a torment (yātanā) known only to a woman (yā ekākinī) deprived of her life and soul (anāthāyā)?

Nārada considers Kṛṣṇa's rāsa-līlā beyond his comprehension.

As hard as he tries, he cannot fully understand it.

He can only offer respects to Kṛṣṇa, who graced Śrīmatī Rādhārānī with His greatest favor by taking Her away alone from the rāsa dance but who then suddenly disappeared, abandoning Her to Her own lamentation.

At that moment even Her girlfriends, too far away to hear Her cries, were unable to help Her.

## Text 155

tāsām ārtyā gīta-vad-rodanād yaḥ  
prādurbhūyānanda-pūram vyadhata  
yaḥ praśnānām uttaram tad dadau ca  
svasyarṇitva-sthāpakam so 'vatu tvām

Their (tāsām) sorrowful (ārtyā) songlike (gīta-vad) crying (rodanād)  
made Kṛṣṇa reappear (yaḥ prādurbhūya), to flood them with pure  
ecstasy (ānanda-pūram vyadhata). The answer He then gave (yaḥ  
uttaram tad dadau) to their questions (praśnānām) proved His  
indebtedness (svasya rṇitva-sthāpakam). May that Lord protect you  
(sah avatu tvām).

Their sorrowful  
songlike crying made  
Kṛṣṇa reappear to flood them  
with pure ecstasy.  
The answer that He gave to  
their questions proved His  
indebtedness.  
May that Lord protect you.

Moved by their cries of trepidation, Kṛṣṇa returned to the rāsa dance and immersed all the gopīs in a flood of indescribable bliss.

The gopīs then asked Kṛṣṇa about the mystery of His attitude toward them:

bhajato 'nubhajanty eka  
eka etad-viparyayam  
nobhayāṁś ca bhajanty eka  
etan no brūhi sādhu bhoh

“Some people (eke) reciprocate the affection (anubhajanty) only of those who are affectionate toward them (bhajatah), while others (eke) show affection even to those who are indifferent or inimical (etad-viparyayam). And yet others (eke) will not show affection (na bhajanty) toward anyone (ubhayāṁś ca). Dear Kṛṣṇa (bhoh), please properly explain (sādhu brūhi) this matter to us (etan nah).”  
(Bhāgavatam 10.32.16)

In response to this question, Kṛṣṇa told the gopīs:

na pāraye 'ham niravadya-samyujām  
sva-sādhu-kṛtyam vibudhāyusāpi vah  
yā mābhajan durjara-geha-śṛṅkhalāḥ  
saṁvr̥ścya tad vaḥ pratiyātu sādhunā

“I am not able to repay My debt (na pāraye aham) for your spotless service (vah sva-sādhu-kṛtyam), even within a lifetime of Brahmā (vibudha āyusā api). Your connection with Me is beyond reproach (niravadya-samyujām). You have worshiped Me (yā mām bhajan), cutting off (saṁvr̥ścya) all domestic ties (geha-śṛṅkhalāḥ), which are difficult to break (durjara). Therefore (tad) please let your own glorious deeds (vaḥ sādhunā) be your compensation (pratiyātu).”  
(Bhāgavatam 10.32.22)

The full purport of this statement will be discussed toward the end of Śrī  
Brhad-bhāgavatamṛta.

## Text 156

sā maṇḍalī-bandhana-cāturī prabhoh  
sā nr̥tya-gītādi-kalāsu dakṣatā  
sāpūrva-śobhādhikatā-paramparā  
muṣṇāti ceto mama viśva-mohinī

@ The Lord's cleverness  
gopīs in a circle & His  
expertly arranging the  
dance & song the way  
before → were never seen  
wonders steal away & those  
next + away & by  
the enchantments  
the entire world

The Lord's cleverness (prabhoh cāturī) at expertly arranging the gopīs in a circle (sā maṇḍalī-bandhana), His expertise (dakṣatā) in arts like dance and song (sa nr̥tya-gītādi-kalāsu)—the perfections of splendor (śobhā dhikatā), one after another (paramparā), that were never seen before (apūrva)—those wonders steal away (sā muṣṇāti) my heart (mama cetah) and enchant the entire world (viśva-mohinī).

As expressed by the word ādi (“and so on”) in the phrase nṛtya-gītādi-kalāsu, Kṛṣṇa not only artistically danced and sang with the gopīs but also played wonderful water sports with them in the Yamunā.

These pastimes enchant great sages like Nārada—and enchant everyone in the world.