## Śrī Brhad-bhāgavatāmrta

## by Śrīla Sanātana Gosvāmī

## Volume - 2

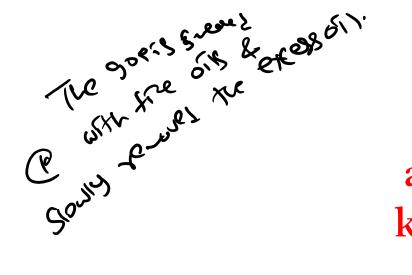
## Śrī-goloka-māhātmya

## The Glories of Goloka

Part 6

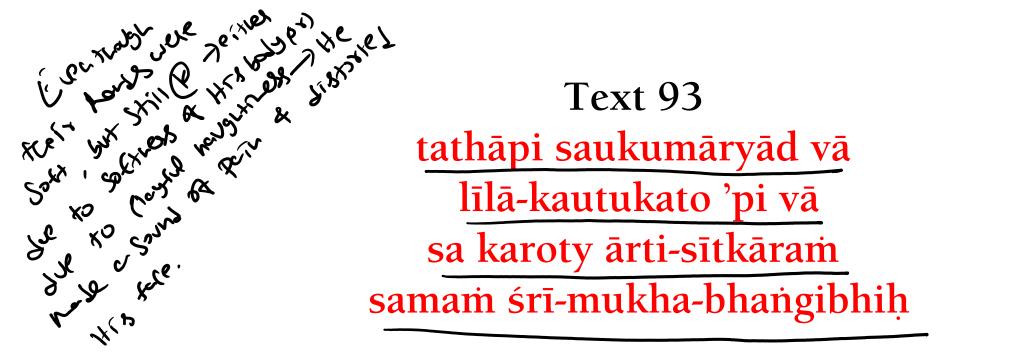
## Abhīsta-lābha

## The Attainment of All Desires

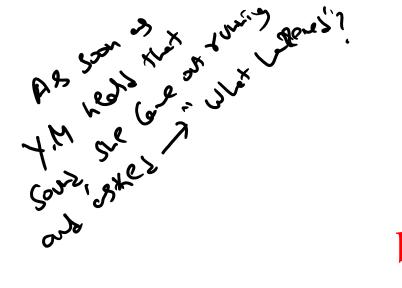


Text 92 <u>abhyajyottama-tailais tāḥ</u> kartum udvartanam śanaiḥ ārebhire sva-hastābjakomala-sparśa-pāțavaiḥ

The gopīs (tāḥ) smeared (abhyajya) fine oils on Kṛṣṇa (uttamatailaih) and slowly (śanaiḥ) removed the excess (udvartanam kartum ārebhire) with their soft lotus hands (komala sva-hastābja), expert in touch (sparśa-pāțavaiḥ).

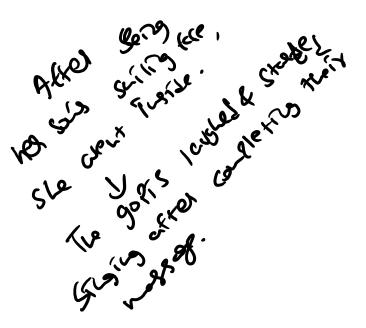


Yet (tathāpi) Kṛṣṇa (sah), either because His body was so tender (saukumāryād vā) or else simply out of playful naughtiness (līlākautukato 'pi vā), suddenly drew in His breath (sīt ākāram), making a sound of pain (ārti samam), and distorted His beautiful face (śrīmukha-bhangibhiḥ).



#### Text 94 <u>putraika-prāņayākarņya</u> ta<u>m tad-ārti-svaram tayā</u> <u>bahir-bhūyāśu kim vrttam</u> kim vrttam iti prcchyate

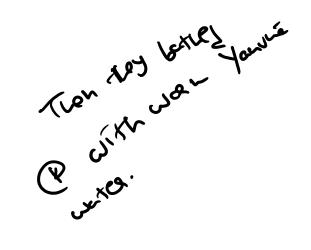
His mother (tayā), her life dedicated only to His welfare (putra ekaprānayā), heard (ākarnya) that sound (tam tad-ārti-svaram) and quickly (āśu) came (bhūya) outside (bahih) and asked (prcchyate), "What has happened (kim vrttam)? What has happened (kim vrttam iti)?"



#### Text 95 sutasya sa-smita<u>m</u> vaktram vīkṣyātho viśyate gṛham tābhis tu sa-smita-trāsam gītair niṣpādyate 'sya tat

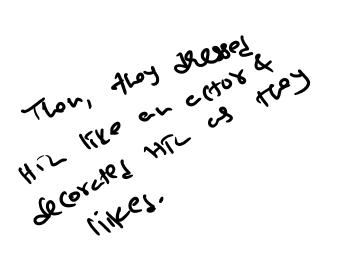
But when (atha u) she saw (vīkṣya) her son's (sutasya) smiling face (sa-smitam vaktram) she went back into the house (viśyate grham). And the gopīs (tābhih tu), laughing (sa-smita) yet afraid (trāsam), started to sing (gītaih) as they finished (niṣpādyate) Kṛṣna's massage (asya tat). The gopīs were amused by Kṛṣṇa's false show of pain and frightened by Mother Yaśodā's rebuke.

<u>They started singing not only because He was very fond of</u> songs but also because they wanted to prevent Mother Yaśodā from hearing any further outcries.



Text 96 atha koṣṇaiḥ su-vāsais tam yāmunair nirmalair jalaiḥ sa-līlam snāpayām āsū ratna-kumbha-ghaṭī-bhṛtaiḥ

Next (atha) they playfully (sa-līlam) bathed Him (tam snāpayām āsuh) with warm (ka-uṣṇaiḥ), clear (nirmalaih), fragrant (su-vāsaih) water (jalaiḥ), carried from the Yamunā (yāmunaiħ) in jewel-studded vessels (ratna-kumbha) and small clay pots (ghaṭī-bhṛtaiḥ). Careful to make Kṛṣṇa's bath water just slightly warm, not hot, the gopīs used the freshest, most fragrant water they could find, namely water from the river Yamunā.



#### Text 97

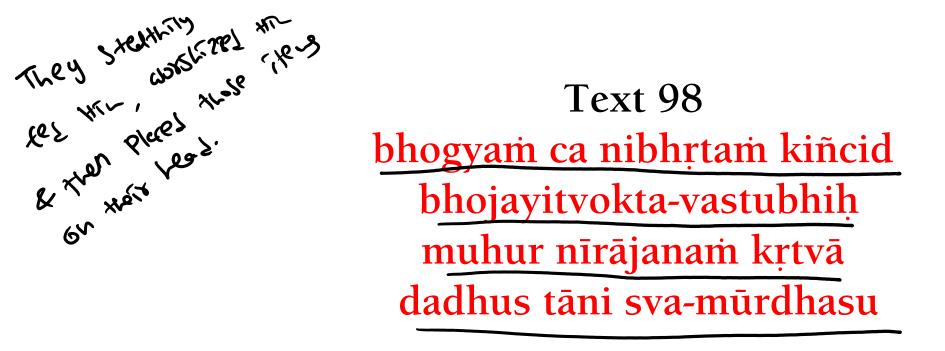
nītaiḥ sva-sva-gṛhān mālālepanāmbara-bhūṣaṇaiḥ

vicitrair nața-veșeņābhūșayams tam yathā-ruci

They dressed Him like an actor (nața-veșena) and decorated Him (tam ābhūșayan) the way He liked (yathā-ruci), with clothes (ambara), jewelry (bhūșaṇaiḥ), wonderful garlands (vicitraih mālā), and perfumed pastes (lepana), all brought (nītaiḥ) from their homes (sva-sva-gṛhān).

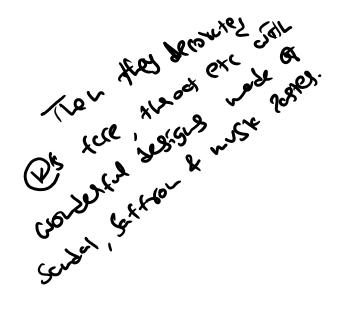
Y<u>athā-ruci can be understood to mean either</u> "acc<u>ording to</u> His taste" or "according to their taste."

In any case, His taste and theirs were the same.



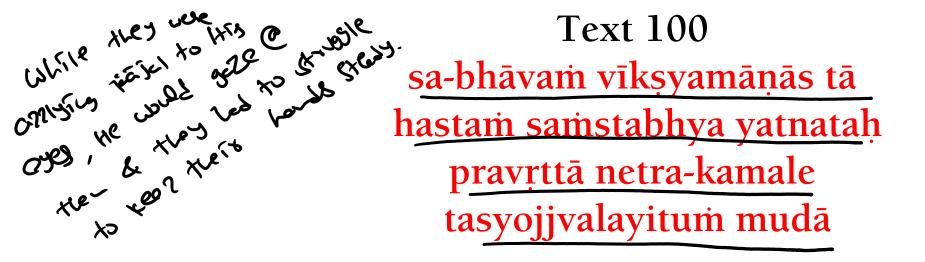
They stealthily (nibhṛtam) fed Him (bhojayitvā) something (bhogyam kiñcit) worshiped Him (nīrājanam kṛtvā) again and again (muhuh) with prescribed items (ukta vastubhih) and then (ca) placed (dadhuh) those items (tāni) on their heads (sva-mūrdhasu). They wanted to keep these dealings confidential, and they specifically wanted to keep Yaśodā from finding out and becoming angry that Kṛṣṇa was being fed between meals and might therefore get indigestion.

After feeding Him, the gopis worshiped Him with standard paraphernalia, such as camphor lamps and mustard seeds.



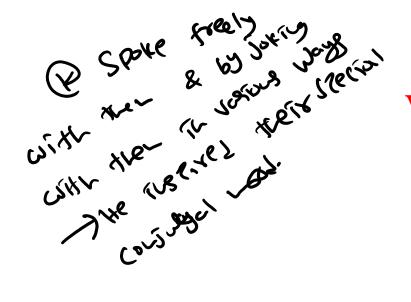
Text 99 divya-candana-kāśmīrakasturī-paṅka-mudrayā gala-bhāla-kapolādau citrayām āsur adbhutam

They decorated (citrayām āsuḥ) His throat (gala), His forehead (bhāla), His cheeks (kapola), and so on (ādau) with wonderful designs (adbhutam mudrayā) made with first-class (divya) pastes (paṅka) of sandal (candana), saffron (kāśmīra), and musk (kasturī).



While He lovingly (sa-bhāvam) gazed at the gopīs (vīkṣyamāṇāḥ), they (tāḥ) tried hard (yatnataḥ) to keep their hands steady (hastam samstabhya), as with pleasure (mudā) they set about (pravṛttāḥ) daubing collyrium on His lotus eyes (tasya netra-kamale) to make them shine(ujjvalayitum).

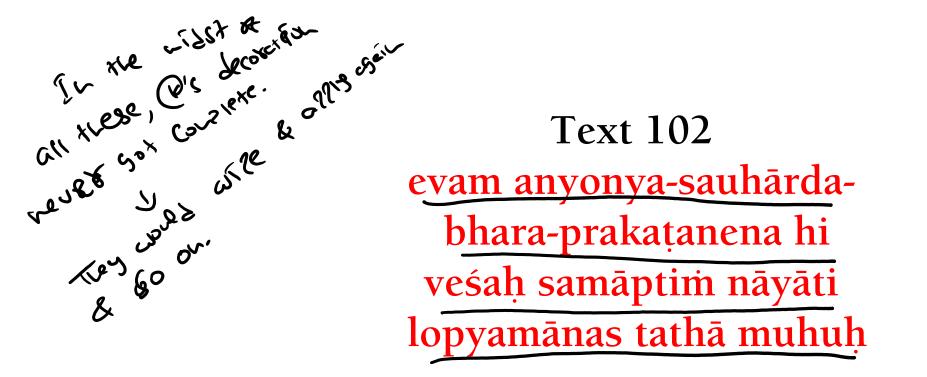
Because Kṛṣṇa's loving glance made the gopīs ecstatic, their hands began to tremble, and they had difficulty applying Kṛṣṇa's kajjala neatly.



Text 101 vanya-krīḍā-sukham kṛṣṇo bhūriśas tāsu bhāsate vicitrāṇi ca narmāṇi kāñcic ca tanute ratim

Kṛṣṇa (kṛṣṇaḥ) spoke (bhāṣate) freely (bhūriśaḥ) with them (tāsu) about how He enjoyed (sukham) sporting in the forest (vanya-krīḍā). And (ca) by joking with them (narmāṇi) in various charming ways (vicitrāṇi), He inspired (tanute ca) their special conjugal love (kāñcit ratim).

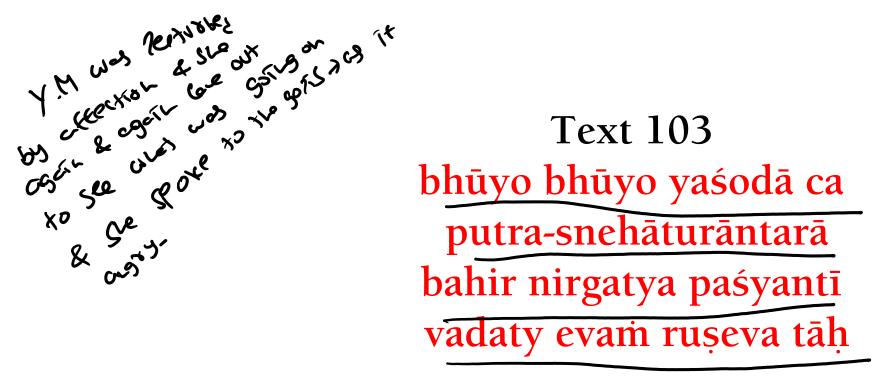
In this situation Krsna took the liberty to touch some of the gopis on their breasts.



In the midst (prakațanena) of all these (bhara) loving exchanges (evam anyonya-sauhārda), the decoration (veśaḥ) never quite got finished (na hi samāptim āyāti). The gopīs had to keep erasing their attempts (lopyamānaḥ) and trying again and again (tathā muhuh).

These distractions made it difficult for the gopīs to finish the final touches of putting tilaka on Kṛṣṇa's forehead, painting His hands, and so on.

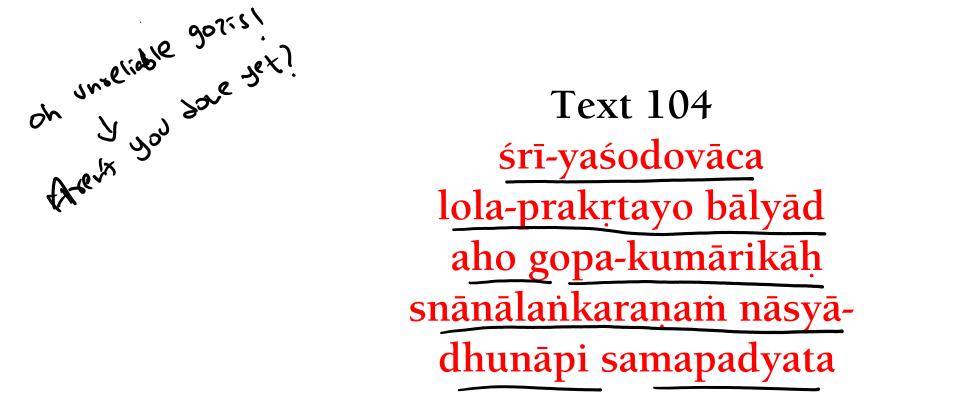
Several times they decided, "This hasn't been done right. Erase it and do it again."



Mother Yaśodā (<u>yaśodā</u>), her heart (<u>āntarā</u>) perturbed by affection (<u>sneha ātura</u>) for her son (<u>putra</u>), came outside (<u>bahiḥ nirgatya</u>) several times (<u>bhūyaḥ bhūya</u>ḥ) to see (<u>paśyantī</u>) what was going on and (<u>ca</u>) spoke to the girls (<u>tāḥ vadaty evam</u>) as if angry (<u>ruṣā iva</u>).

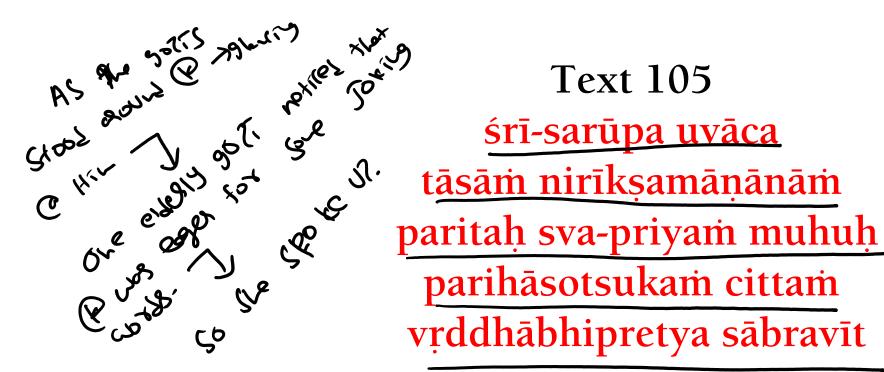
### Mother Yaśodā was only apparently angry (ruṣā iva).

# She could never actually harbor any ill feelings towards the young gopīs.

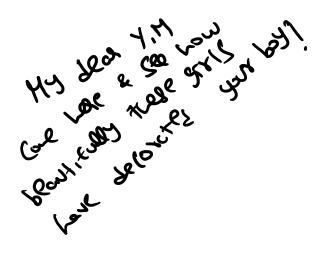


Śrī Yaśodā said: O daughters of the cowherds (aho gopa-kumārikāḥ), you are just unreliable (lola prakṛtayaḥ) children (bālyāt). Haven't you finished (na samapadyata) bathing and decorating Him (asya snāna alaṅkaraṇam) yet (adhunā api)? Having known these girls from the beginning of their lives, Yaśodā was very familiar with their behavior.

They couldn't carry out such a simple task in a reasonable time, and this proved her judgment of them.

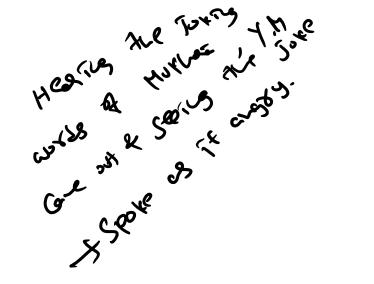


Śrī Sarūpa said: As the gopīs (tāsām) stood around (paritaḥ) their beloved Kṛṣṇa (sva-priyaṁ), glancing at Him (nirīkṣamānānām) again and again (muhuh), one elderly lady (vrddhā) noticed (abhipretya) that Kṛṣṇa seemed eager for some joking words (parihāsa utsukam cittam). She therefore spoke up (sā abravīt).



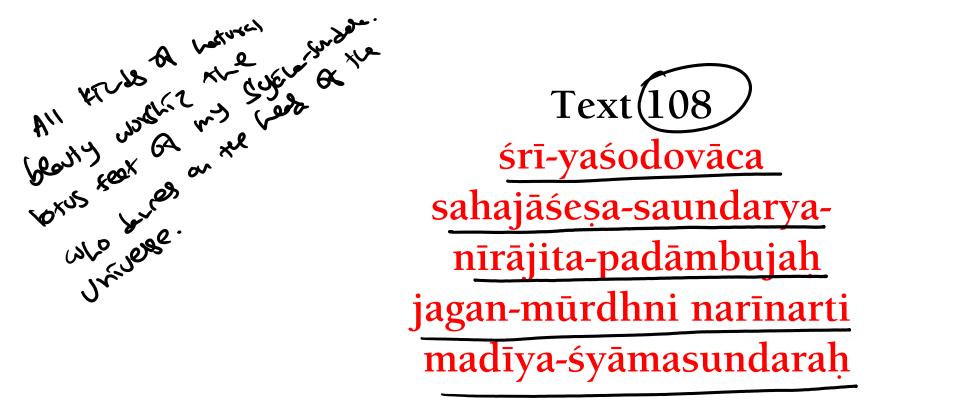
Text 106 <u>are putri yaśode 'tra</u> <u>harṣād etya nirīkṣyatām</u> <u>bhavatyāḥ śyāmalam putram</u> <u>ninyuḥ sundaratām imāḥ</u>

"My goodness, come (etya) here (atra), my daughter Yaśodā (are putri yaśode)! You will be happy (harṣāt) to see this (nirīkṣyatām)! These girls (imāh) have made (ninyuḥ) your (bhavatyāḥ) dark-blue son (śyāmalam putram) very handsome (sundaratām)."



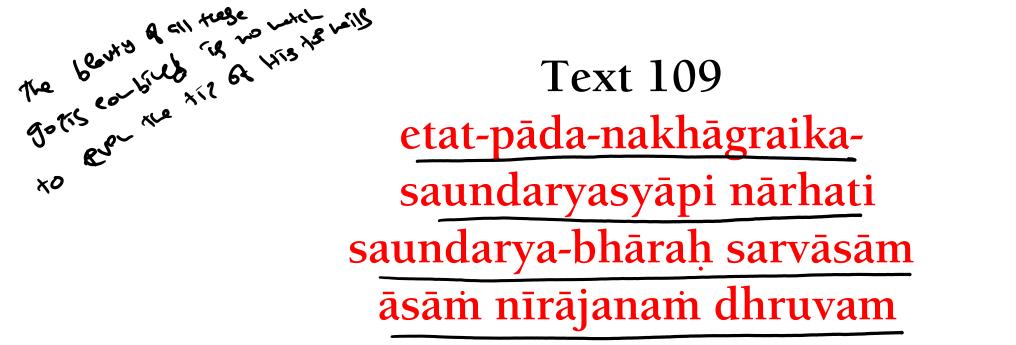
Text 107 sva-dhātryā vākyam ākarņya mukharāyāḥ punar bahiḥ bhūtvābhipretya tan-narma sa-roṣam iva sābravīt

Hearing (ākarņya) these joking words (vākyam) from the elderly lady, her nurse (sva-dhātryāḥ) Mukharā (mukharāyāḥ), Yaśodā again came outside (punaḥ bahiḥ bhūtvā). And when she understood (abhipretya) the joke (tat narma), she spoke out (sā abravīt) as if angry (sa-roṣam iva).

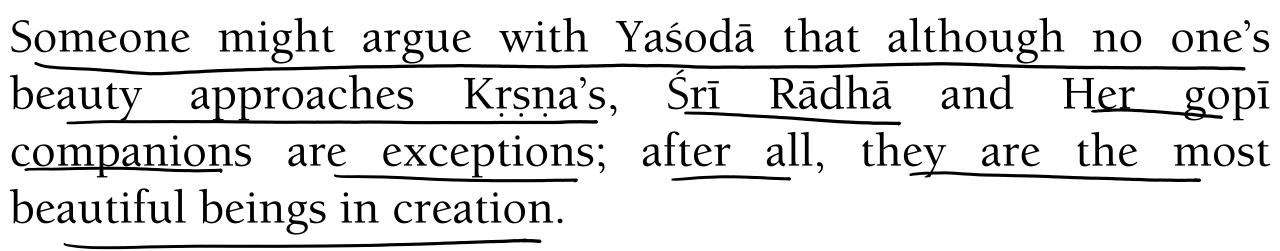


Śrī Yaśodā declared: All kinds (aśeṣa) of natural beauty (sahaja saundarya) worship (nīrājita) the lotus feet (pada-ambujaḥ) of my Śyāmasundara (madīya śyāma-sundaraḥ), who dances with abandon (narīnarti) on the head of the universe (jagat mūrdhni). There may be many beautiful boys in the world, but in the eyes of Mother Yaśodā her son excels all of them.

After all, He is not only sundara but also śyāma; in other words, His dark complexion makes His beauty unique.

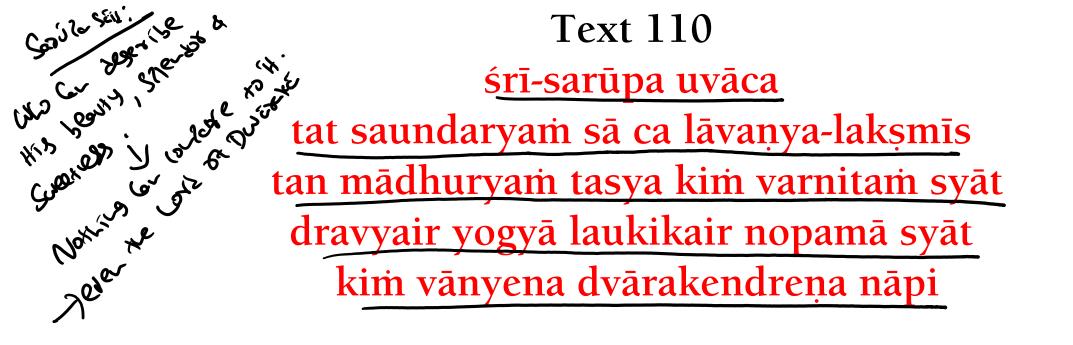


For sure (dhruvam), the beauty of all these gopis combined (saundarya-bhārah) (āsām sarvāsām) deserves (arhati) not even a show of respect (na nīrājanam api) from the beauty (saundaryasya) of even the tip of one of His toenails (etatpāda-nakhāgraika).



## But Yaśodā says no, not even their beauty dares stand in comparison with His.

Whatever little beauty they may have is of no use, since they are not meant to become His wives.



Srī Sarūpa said: Is it possible to describe (kim varņitam syāt) His beauty (tasya sā saundaryam), the splendor (lakṣmīḥ) of His effulgent complexion (tat lāvaŋya), or His charming sweetness (mādhuryam ca)? To that sweetness (tat) no things (na dravyaiḥ) in this world (yogyā laukikaiḥ) can compare (upamā syāt), nor can even the sweetness of God Himself in other forms (kim vā anyena), not even (na api) as the Lord of Dvārakā (dvārakā-indreņa). In His unique bodily luster, in the sublime proportion and symmetry of <u>all His limbs</u>, and in the overall splendor and charm of His form, Kṛṣṇa's beauty is amazing.

Attempts to compare His eyes and other features to beautiful things such as lotuses do little justice to His beauty.

In fact, it is useless to compare Kṛṣṇa's beauty even with that of Śrī V<u>iṣṇu</u> and other forms of Godhead, w<u>ho imitate the ways of the</u> material world, or even to that of Śrī Nārāyaṇa, or the Lord of Ayodhyā, or Śrī Yadunātha Kṛṣṇa of Dvārakā.

#### Text 111

kṛṣṇo yathā nāgara-śekharāgryo rādhā tathā nāgarikā-varāgryā rādhā yathā nāgarikā-varāgryā kṛṣṇas tathā nāgara-śekharāgryaḥ

As (yathā) Kṛṣṇa (kṛṣṇaḥ) is the most superb (śekharaagryaḥ) of all romantic heroes (nāgara), so (tathā) Rādhā (rādhā) is the most superb (vara-agryā) of heroines (nāgarikā). And as Rādhā (yathā rādhā) is the most superb of all romantic heroines (nāgarikā vara-agryā), so Kṛṣṇa (kṛṣṇaḥ tathā) is the most superb of heroes (nāgara śekhara-agryaḥ). The only beauty than can truly compare with Kṛṣṇa's is the equal beauty of Śrīmatī Rādhārāņī.

The two lovers are comparable only to one another.



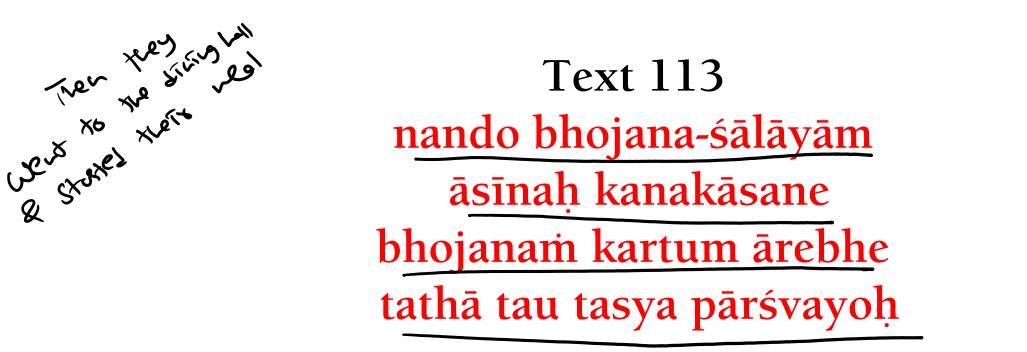
#### Text 112

s<u>nātvāgatam gopa-rājam</u> b<u>alarāmeņa samyutam</u> samlaksya līnās tāh sarvā drutam kṛṣṇo 'grato 'bhavat

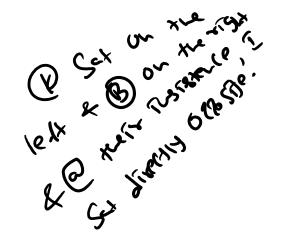
When the gopīs saw (samlakṣya) that Nanda, king of the cowherds (gopa-rājam), had taken his bath (snātvā) and had arrived (āgatam) with Balarāma (balarāmeņa samyutam), they all (tāḥ sarvāḥ) speedily (drutam) disappeared (līnāḥ), and Kṛṣṇa came forward (kṛṣṇaḥ agrataḥ abhavat).

# As Nanda Mahārāja approached, the gopīs recognized his voice.

# Without waiting for him to see them, they hid themselves nearby.



Nanda (nandah) sat down (āsīnah) on <u>his golden seat</u> (kanaka āsane) in the dining hall (bhojana-śālāyām) and began to have his meal (tathā bhojanam kartum ārebhe), with the two brothers (tau) at his sides (tasya pārśvayoh).



Text 114 <u>yaśodā-nandano vāme</u> <u>dakṣiṇe rohinī-sutah</u> teṣām ahaṁ tu mahatāgraheṇābhimukhe pṛthak

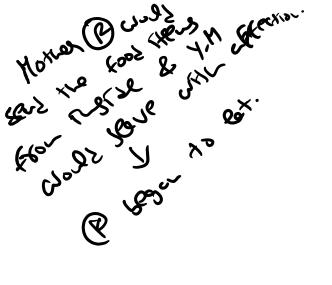
Yaśodā's darling child (<u>yaśodā-nandanah</u>) sat on his left (<u>vāme</u>), th<u>e</u> son of Rohinī (rohinī-sutah</u>) on his right (<u>dakṣine</u>). And at the strong insistence (<u>mahatā āgraheņa tu</u>) of these brothers (<u>teṣām</u>), I (<u>aham</u>) sat directly opposite (<u>abhimukhe</u>), in my own place (<u>prthak</u>). For the oldest son to sit on his father's right is standard etiquette.

And this also made it easier for Nanda Mahārāja to feed Kṛṣṇa with his own hand.

The two brothers asked for Sarūpa to sit just opposite them and Nanda.

Though Sarūpa was served separately, Nanda shared his own food with his two sons.

This was acceptable for him to do with two boys who had not yet received the sacred-thread initiation.



Texts 115-116 śrī-rohiņyā pariskrtya rātna-sauvarņa-rājataiķ vividhair bhājanair divyaiķ prahitam grha-madhyataķ

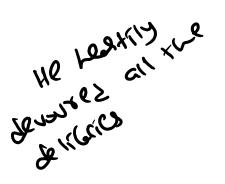
pariveṣyamāṇaṁ snehena mātrā bhoga-purandaram sarva-sad-guṇa-sampannam annaṁ bhuṅkte catur-vidham

From inside the house (grha-madhyataḥ) Śrī Rohiņī (śrī-rohiŋyā) sent (prahitam) the emperor of meals (bhoga purandaram), arranged (pariṣkṛtya) in many (vividhaiḥ) jewel-bedecked vessels (divyaiḥ rātna bhājanaiḥ) of gold and silver (sauvarṇa rājataiḥ). Mother Yaśodā (mātrā) with great affection (snehena) served the food (pariveṣyamāṇam annam), of all four kinds (catuḥ-vidham) and endowed with all good qualities (sarvā sat-guṇa sampannām), and Kṛṣṇa began to eat (bhuṅkte).

Since Śrī Kṛṣṇa was the star attraction at lunch, Sarūpa gives particular attention to how Kṛṣṇa was fed.

Mother Rohinī arranged the meal artistically on excellent serving dishes and sent it out to the dining hall.

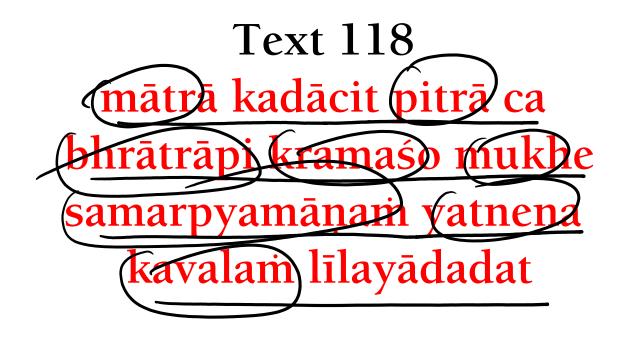
The food displayed all admirable qualities—good fragrance, good color, good taste, and so on.



Text 117 p<u>rthak prthak kacolāsu</u> vicitrāsu prapūritam vistīrņa-kanaka-sthalyām nītvā kavalayan bhṛśam

He heartily (bhrśam) devoured (kavalayan) the various delicacies (vicitrāsu), which filled (prapūritam) many separate (pṛthak pṛthak) bowls (kacolāsu), brought (nītvā) in on a large gold platter (vistīrņa kanaka sthalyām).

Literally, kavalayan means "rolling the food into morsels to be chewed and swallowed."



At <u>one point</u> (kadācit) His mother, His father, and His brother (mātrā pitrā ca bhrātrā api) took turns (kramaśaḥ) carefully (yatnena) putting morsels into His mouth (mukhe kavalam samarpyamāṇam), morsels He playfully accepted (līlayā ādadat).