

Śrī Brhad-bhāgavatāmṛta

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Volume - 2

Śrī-goloka-māhātmya

The Glories of Goloka

Part 6

Abhīṣṭa-lābha

The Attainment of All Desires

Ⓜ The gopīs smeared
with the oils &
slowly removed the excess oil.

Text 92

abhyajyottama-tailais tāḥ
kartum udvartanam śanaiḥ
ārebhire sva-hastābja-
komala-sparśa-pāṭavaiḥ

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

Even though
He's soft, hands were
due to softness but still He
made a sound of pain & distorted
His face.

Text 93

tathāpi saukumāryād vā
līlā-kautukato 'pi vā
sa karoty ārti-sītkāram
samaṁ śrī-mukha-bhaṅgibhiḥ

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

As seen by
Y.M. he heard that
sound, she came out running
and asked "What happened?"

Text 94

putraika-prāṇayākarnya
taṁ tad-ārti-svaram tayā
bahir-bhūyāśu kiṁ vṛttam
kiṁ vṛttam iti pṛcchyate

His mother (tayā), her life dedicated only to His welfare (putra_eka-prāṇayā), heard (ākarnya) that sound (taṁ tad-ārti-svaram) and quickly (āśu) came (bhūya) outside (bahih) and asked (pṛcchyate), "What has happened (kiṁ vṛttam)? What has happened (kiṁ vṛttam iti)?"

After
She went smiling face,
The gopis laughed & started
singing after completing their
message.

Text 95

sutasya sa-smitam 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 gṛham). And the gopīs (tābhih tu), laughing (sa-smita) yet afraid (trāsam), started to sing (gītaih) as they finished (niṣpādyate) Kṛṣṇa's message (asya tat).

The gopīs were amused by Kṛṣṇa's false show of pain and frightened by Mother Yaśodā's rebuke.

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

Then they bathe
with warm water.
Yamunā

Text 96

atha koṣṇaiḥ su-vāsais taṁ
yāmunair nirmalair jalaiḥ
sa-līlaṁ snāpayāṁ āsū
ratna-kumbha-ghaṭī-bhṛtaiḥ

Next (atha) they playfully (sa-līlaṁ) bathed Him (taṁ snāpayāṁ āsuh) with warm (ka-uṣṇaiḥ), clear (nirmalair), fragrant (su-vāsaiḥ) water (jalaiḥ), carried from the Yamunā (yāmunair) 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.

They, they dressed
Him like an actor &
decorated Him as they
likes.

Text 97

nītaiḥ sva-sva-grhān mālā-
lepanāmbara-bhūṣaṇaiḥ
vicitrair naṭa-veṣeṇā-
bhūṣayaṁs taṁ yathā-ruci

They dressed Him like an actor (naṭa-veṣeṇa) and decorated Him (taṁ ābhūṣayan) the way He liked (yathā-ruci), with clothes (ambara), jewelry (bhūṣaṇaiḥ), wonderful garlands (vicitrāiḥ mālā), and perfumed pastes (lepana), all brought (nītaiḥ) from their homes (sva-sva-grhān).

Yathā-ruci can be understood to mean either “according to
His taste” or “according to their taste.”

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

They stealthily
fed Him, worshiped Him
& then placed those items
on their head.

Text 98

bhogyam ca nibhṛtam kiñcid
bhojayitvokta-vastubhiḥ
muhur nīrājanam kṛtvā
dadhus tāni sva-mūrdhasu

They stealthily (nibhṛtam) fed Him (bhojayitvā) something
(bhogyam kiñcit) worshiped Him (nīrājanam kṛtvā) again and again
(muhuh) with prescribed items (ukta vastubhiḥ) and then (ca)
placed (dadhuḥ) those items (tāni) on their heads (sva-mūrdhasu).

The gopīs stealthily fed Kṛṣṇa butter and other nice food.

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 gopīs worshiped Him with standard paraphernalia, such as camphor lamps and mustard seeds.

They decorated
wonderful designs made of
sandal, saffron & musk etc.

Text 99

divya-candana-kāśmīra-
kasturī-pañka-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 (pañka) of sandal (candana), saffron (kāśmīra), and musk (kasturī).

Text 100

While they were
applying kajal to His
eyes, He would gaze @
them & they led to struggle
to keep their hands steady.

sa-bhāvaṁ vīkṣyamāṇās tā
hastam saṁstabhya yatnataḥ
pravṛttā netra-kamale
tasyojjvalayitum mudā

While He lovingly (sa-bhāvaṁ) gazed at the gopīs (vīkṣyamāṇāḥ), they (tāḥ) tried hard (yatnataḥ) to keep their hands steady (hastam saṁstabhya), 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.

Ⓟ Spoke freely
with them & by joking
with them in various ways
→ He inspired their special
conjugal love.

Text 101

vanya-kṛīḍā-sukhaṁ kṛṣṇo
bhūriśas tāsu bhāṣate
vicitrāṇi ca narmāṇi
kāñcic ca tanute ratim

Kṛṣṇa (kṛṣṇaḥ) spoke (bhāṣate) freely (bhūriśaḥ) with them (tāsu) about how He enjoyed (sukhaṁ) sporting in the forest (vanya-kṛīḍā). 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 Kṛṣṇa took the liberty to touch some of the gopīs on their breasts.

In the midst of
all these, @'s decoration
never got complete.
They would erase & apply again
& go on. wife & apply again

Text 102

evam anyonya-sauhārda-
bhara-prakāṭanena hi
veśaḥ samāptim nāyāti
lopyamānas tathā muhuḥ

In the midst (prakāṭanena) 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 muhuḥ).

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."

Y.M was perturbed
by affection & she
aggr & eager to see
to see what was going on
& she spoke to the girls
angry.

Text 103

bhūyo bhūyo yaśodā ca
putra-snehāturāntarā
bahir nirgatya paśyanti
vadaty evaṁ ruṣeva tāḥ

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

Mother Yaśodā was only apparently angry (ruṣā iva).

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

oh unreliable girls!
Aren't you done yet?

Text 104

śrī-yaśodovāca
lola-prakṛtayo bālyād
aho gopa-kumārikāḥ
snānālaṅkaraṇam nāsyā-
dhunāpi samapadyata

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.

Text 105

śrī-sarūpa uvāca

tāsām nirīkṣamāṇānām

paritaḥ sva-priyaṁ muhuḥ

parihāsotsukaṁ cittaṁ

vṛddhābhipretya sābravīt

AS the gopīs
stood around (P) → glancing
@ Him
One elderly lady noticed that
(P) was eager for some joking
words. → So she spoke up.

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

My dear Y.M.
Come here & see how
beautifully these girls
have decorated your boy!

Text 106

are putri yaśode 'tra
harṣād etya nirīkṣyatām
bhavatyāḥ śyāmalam putram
ninyuḥ sundaratām imāḥ

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

Hearing the joking
words of Mukharā
→ Spoke as if angry.

Text 107

sva-dhātryā vākyam ākarnya
mukharāyāḥ punar bahiḥ
bhūtvābhipretya tan-narma
sa-roṣam iva sābravīt

Hearing (ākarnya) 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).

All kinds of natural
beauty worship the
lotus feet of my Śyāmasundarā.
Who dances on the head of the
universe.

Text 108

śrī-yaśodovāca
sahajāśeṣa-saundarya-
nīrājita-padāmbujah
jagan-mūrdhni narīnarti
madīya-śyāmasundarah

Śrī Yaśodā declared: All kinds (aśeṣa) of natural beauty (sahaja saundarya) worship (nīrājita) the lotus feet (pada-ambujah) of my Śyāmasundarā (madīya śyāma-sundarah), 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.

The beauty of all these
gopis combined is no match
to even the tip of His toenails

Text 109

etat-pāda-nakhāgraika-
saundaryasyāpi nārhati
saundarya-bhāraḥ sarvāsām
āsām nīrājanam dhruvam

For sure (dhruvam), the beauty of all these gopis combined (saundarya-bhāraḥ) (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 (etat-pāda-nakhāgraika).

Someone might argue with Yaśodā that although no one's beauty approaches Kṛṣṇa's, Śrī Rādhā and Her gopī companions are exceptions; after all, they are the most beautiful beings in creation.

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.

Text 110

śrī-sarūpa uvāca

tat saundaryam sā ca lāvanya-lakṣmīḥ
tan mādḥuryam tasya kiṁ varṇitam syāt
dravyair yogyā laukikair nopamā syāt
kiṁ vānyena dvārakendrena nāpi

Sarūpa said:
Who can describe
His beauty, splendour &
sweetness ↓
Nothing can compare to it.
→ even the Lord of Dvārakā

Śrī Sarūpa said: Is it possible to describe (kiṁ varṇitam syāt) His beauty (tasya sā saundaryam), the splendor (lakṣmīḥ) of His effulgent complexion (tat lāvanya), or His charming sweetness (mādḥuryam 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 (kiṁ vā anyena), not even (na api) as the Lord of Dvārakā (dvāraka-indrena).

In His unique bodily luster, in the sublime proportion and symmetry of all His limbs, 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 Viṣṇu and other forms of Godhead, who imitate the ways of the 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-śekhara-gryō
rādhā tathā nāgarikā-varāgryā
rādhā yathā nāgarikā-varāgryā
kṛṣṇas tathā nāgara-śekhara-gryah

As (yathā) Kṛṣṇa (kṛṣṇah) is the most superb (śekhara-agryah) 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 (kṛṣṇah tathā) is the most superb of heroes (nāgara śekhara-agryah).

The only beauty than can truly compare with Kṛṣṇa's is the
equal beauty of Śrīmatī Rādhārāṇī.

The two lovers are comparable only to one another.

When gopīs saw
that N. M. had
bath, the
gopīs
disappeared &
Kṛṣṇa

Text 112

snātvāgataṁ gopa-rājam
balarāmeṇa saṁyutam
saṁlakṣya līnās tāḥ sarvā
drutaṁ kṛṣṇo 'grato 'bhavat

When the gopīs saw (saṁlakṣya) that Nanda, king of the cowherds (gopa-rājam), had taken his bath (snātvā) and had arrived (āgatam) with Balarāma (balarāmeṇa saṁyutam), 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.

Then they
went to the dining hall
& started their meal

Text 113

nando bhojana-śālāyām
āsīnaḥ kanakāsane
bhojanam kartum ārebhe
tathā tau tasya pārśvayoḥ

Nanda (nandaḥ) sat down (āsīnaḥ) on his golden seat (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 pārśvayoḥ).

Text 114

yaśodā-nandano vāme
dakṣiṇe rohinī-sutah
teṣām ahaṁ tu mahatā-
grahenaḥ abhimukhe pṛthak

Text 114
Set on the left
& Set on the right
Set directly opposite, I

Yaśodā's darling child (yaśodā-nandanah) sat on his left (vāme), the son of Rohinī (rohinī-sutah) on his right (dakṣiṇe). And at the strong insistence (mahatā āgrahena tu) of these brothers (teṣām), I (ahaṁ) sat directly opposite (abhimukhe), in my own place (pṛthak).

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-rohinyā pariṣkr̥tya
rātna-sauvarṇa-rājataiḥ
vividhair bhājanair divyaiḥ
prahitam gṛha-madhyataḥ

pariveṣyamāṇam snehena
mātrā bhoga-purandaram
sarva-sad-guṇa-sampannam
annam bhunkte catur-vidham

Mother (P) would
send the food things
for the side & Y-M
would serve with
(P) began to eat.

From inside the house (gṛha-madhyataḥ) Śrī Rohiṇī (śrī-rohinyā) sent (prahitam) the emperor of meals (bhoga purandaram), arranged (pariṣkr̥tya) 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 (catur-vidham) and endowed with all good qualities (sarva sat-guṇa sampannam), and Kṛṣṇa began to eat (bhunkte).

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

Mother Rohiṇī 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.

He heartily
devoured all the
delicacies

Text 117

pr̥thak pr̥thak kacolāsu
vicitrāsu prapūritam
vistīrṇa-kanaka-sthalyām
nītvā kavalayan bhr̥śam

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

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

Text 118

mātrā kadācit pitṛā ca
bhrātrāpi kramaśo mukhe
samarpyamāṇam yatnena
kavalam līlayādadat

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