

Śrī Brhad-bhāgavatāmṛta

by Śrīla Sanātana Gosvāmī

**Volume - 2**

**Śrī-goloka-māhātmya**

**The Glories of Goloka**

# Part 7

## Jagad-ānanda

**The Bliss of the Worlds**

Text 109

hantāyam adrir abalā hari-dāsa-varyo  
yad rāma-kṛṣṇa-carāṇa-sparaśa-pramodaḥ  
mānaṁ tanoti saha-go-gaṇayos tayor yat  
pāniya-sūyavasa-kandara-kanda-mūlaiḥ

Water, fresh green grass,  
Calves & roots, fruits  
etc.

Oh! this Govardhan  
is the best of P&B's mounts  
why?  
It is in ecstasy because of the  
touch of the feet of P&B

① → It offers respect to P & B along with the cows & goats → by providing  
“Of all the devotees, this Govardhana Hill is the best (hanta ayam adrih hari-  
dāsa-varyah)! O friends (abalā), for Kṛṣṇa and Balarāma (yad rāma-kṛṣṇa),  
along with Their calves, cows, and cowherd friends (saha-go-gaṇayos tayor yat),  
this hill supplies all necessities—caves, fruits, flowers, vegetables, water for  
drinking, and very soft grass (pāniya-sūyavasakandara-kanda-mūlaiḥ). In this  
way the hill offers respects to the Lord (mānaṁ tanoti). Being touched by the  
lotus feet of Kṛṣṇa and Balarāma (yad rāma-kṛṣṇa-carāṇa-sparaśa), Govardhana  
Hill appears very jubilant (pramodaḥ).”

Next, Parīkṣit Mahārāja cites a verse in praise of Govardhana (Bhāgavatam 10.21.18), spoken by another of the gopīs.

She addresses her girlfriends with the interjection hanta, which expresses both joy and amazement.

This hill Govardhana, she says, is certainly the best of all the servants of the Supreme Lord, who is named Hari because He takes away everyone's sins and miseries, and everyone's heart.

As evidence that Govardhana is the best of Kṛṣṇa's devotees,  
she mentions that from the touch of the lotus feet of Kṛṣṇa  
and Balarāma he displays ecstasy, the grass growing on his  
body looking just like bodily hair standing on end, the water  
trickling down his sides looking just like perspiration.

Furthermore, Govardhana performs elaborate worship not  
only of Kṛṣṇa and Balarāma but also of Their cows and  
cowherd friends.

In addition to the cows, the word go here indicates the other animals herded by Kṛṣṇa—buffaloes, goats, and others.

The gaṇas are Kṛṣṇa's companions—Balarāma, Śrīdāmā, and the other cowherd boys.

Govardhana worships them all with the things that give them special pleasure, including drinks (pānīya) like water, honey, and sugarcane juice.

He also offers sū-yavasa, excellent grass.

Or, taking sū to mean various products like fruits and flowers,  
he offers such things along with fresh grass.

In his caves he provides beds and seats made of stones, and  
lamps and mirrors made of jewels.



And he gives various root vegetables for Kṛṣṇa and the boys to eat.

Thus he is the best of Kṛṣṇa's devotees because with loving devotion he serves not only Kṛṣṇa but also Kṛṣṇa's brother, His friends, and His cows.

By saying this and by calling the other girls abalāḥ (“feeble girls”), the gopī speaking implies that she and the other gopīs are less fortunate than Govardhana; bewildered by their love for Kṛṣṇa, they lack the strength to render such valuable services.

Another <sup>2<sup>nd</sup> meaning</sup> way to understand the words rāma-kṛṣṇa-carāṇa-sparaśa-pramodaḥ is that Kṛṣṇa's feet give happiness to the entire world and always enjoy many kinds of sports.

Govardhana delights those two lotus feet whenever they touch the stones on his surface, which then at once become soft like newly churned butter and very cool, or else slightly warm, as may suit the time.

3rd Meaning.

Or, taking yet other meanings of rāma and caraṇa, Kṛṣṇa's playful behavior (caraṇa) is enchanting (rāma) for the entire world.

Govardhana takes pleasure (pramoda) in helping Kṛṣṇa reveal His enchanting pastimes, which bring everyone in the world in contact (sparaśa) with His lotus feet.

“Because we gopīs cannot do what Govardhana does,” the speaker of this verse seems to say, “we are condemned!”

Thus even though the gopīs are full in all virtues, they consider themselves inadequate.

Such is the natural dissatisfaction of persons on the highest levels of pure love of God.

## Text 110

In the company of (B) & (G) S  
Kṛ is herding the cows  
for lot of milk  
seeing this → the clouds rise high  
& expand to form an umbrella  
that would strike  
cool drops  
of water → for P's pleasure.

dr̥ṣṭvātape vraja-paśūn saha-rāma-gopaiḥ  
sañcārayantam anu venum udīrayantam  
prema-pravṛddha uditah kusumāvalībhiḥ  
sakhyur vyadhāt sva-vapuṣāmbuda ātapatram

“In the company (saha) of Balarāma (rāma) and the cowherd boys (gopaiḥ), Lord Kṛṣṇa is continually (anu) vibrating (udīrayantam) His flute (venum) as He herds (sañcārayantam) all the animals of Vraja (vraja-paśūn), even under the full heat of the summer sun (ātape). Seeing this (dr̥ṣṭvā), the cloud (ambudah) in the sky has expanded (pravṛddhah) himself out of love (prema). He is rising high (uditah) and constructing (vyadhāt) from his own body (sva-vapuṣā), with its multitude of flowerlike droplets of water (kusuma-āvalībhiḥ), an umbrella (ātapatram) for the sake of his friend (sakhyuḥ).”

Mahārāja Parīkṣit has glorified Vraja-bhūmi in a general way by praising its principal attractions—the Vṛndāvana forest and Govardhana Hill.

Now, in forty-one verses, beginning with this one (Bhāgavatam 10.21.16), he will continue to glorify Vraja-bhūmi by praising various forms of life in Vraja.

One after another, in order of increasing importance, he selects those living beings that receive Kṛṣṇa's special mercy, each in its own way.

We can understand that King Parīksit, while reciting each of these verses, felt something of the individual ecstatic moods of the devotees he was describing.

The clouds in the sky above Vraja-bhūmi may not have taken birth inside Vraja and by ordinary judgment may not even be considered living beings, but simply by floating over Vraja and obtaining Kṛṣṇa's mercy these clouds have come to life.

Therefore the gopīs glorify them.

The gopīs single out a particular cloud that went out of his way to serve Kṛṣṇa.

That cloud once saw Kṛṣṇa, Balarāma, and Their friends herding their countless cows, buffaloes, and other animals and letting the animals wander, even into the hot summer sun, Kṛṣṇa playing constantly on His flute.

The cloud guessed that Kṛṣṇa and His friends might be getting tired, so he placed himself just above the spot where the boys gathered at midday, on the relatively cool ground in the shade of a circle of trees.



Listening to Kṛṣṇa play His flute and call out to the cows, the cloud, filled with ecstasy, rumbled with gentle thunder, as if his voice were ecstatically choking in his throat, and sprinkled fine drops of rain, as if to shed ecstatic tears of joy.

These offerings of love inspired Kṛṣṇa to encourage the cows even more, in His sweet deep voice, to take advantage of the opportunity to eat plenty of grass.

The cloud's increasing ecstasy as he watched Kṛṣṇa from closer and closer made the cloud grow bigger and bigger.

He could presume himself Kṛṣṇa's friend because both he and Kṛṣṇa were fully absorbed in working for the general welfare of the world.

So as a person naturally serves a dear friend, the cloud took care to serve Kṛṣṇa.

Like a huge umbrella, he shaded Kṛṣṇa, and he poured down a cooling rain.

A cloud's raindrops are called its flowers (megha-puṣpa), so the drops that fell on the boys were like small flowers.

Or else the cloud literally showered them with heavenly flowers.

This cloud gave special pleasure to Kṛṣṇa by trying to serve not only Kṛṣṇa but also His brother Balarāma and all the cowherd boys and cows and the other animals.

By describing this situation, the gopī speaking means to say,

“My dear girls, that cloud is most fortunate, but we are  
unfortunate. In every respect, our fate is just the opposite of  
his. When Kṛṣṇa goes out to herd His cows, we hardly ever  
have a chance to see Him. And even if we do, we become  
bewildered by hearing His flute. Distressed by love, we  
become debilitated, unable to act. How then can we do any  
practical service for Kṛṣṇa, like shading Him from the  
noontime sun?”

# Text 111

When the rivers  
hear the flute  
& desire Him  
their currents break  
& a whirlpool is formed  
& then  
with the arms of their waves

nadyas tadā tad upadhārya mukunda-gītam

āvarta-lakṣita-manobhava-bhagna-vegāḥ

ālingana-sthagitam ūrmi-bhujair murārer

grhṇanti pāda-yugalaṁ kamalopahārāḥ

“When the rivers (nadyaḥ tadā) hear (upadhārya) the flute-song () of Kṛṣṇa (tad mukunda gītam), their minds begin to desire Him (manah bhava), and thus the flow of their currents (vegāḥ) breaks (bhagna), and their ~~agitated waters move around in whirlpools~~ (āvarta-lakṣita). Then with the arms of their waves (ūrmi-bhujaiḥ) the rivers embrace (ālingana-sthagitam) Murāri’s (murāreḥ) lotus feet and (pāda-yugalaṁ), holding on to them (grhṇanti), present offerings of lotus flowers (kamala-upahārāḥ).”

The rivers in Vraja receive even greater mercy than the clouds.

To external eyes the rivers of Vraja may seem unconscious,  
but they are not ordinary bodies of water.

Thus another gopī sings this verse (Bhāgavatam 10.21.15) in  
praise of all those rivers, headed by Śrī Yamunā and Mānasī-  
gaṅgā.

Or else only one river is being praised, namely the Yamunā,  
and she is being referred to in the plural out of great respect.

In any case, since the other rivers of Vraja are Śrī Yamunā's  
companions, when she is glorified so are they all.

Kṛṣṇa is called Mukunda because He is the bestower of  
supreme happiness.



The vibration of His flute is the sweetest of all songs.

When He plays His flute near the rivers, the sound enters the rivers' (ears) and captures their hearts, making them feel the intense attraction of Cupid, which brings agitated whirlpools to their surface and stops their flowing currents.

Or, understanding the word lakṣita differently, the rivers undergo many thousands of ecstatic transformations caused by desire.

If the words mukunda-gītam āvarta are split instead as mukunda-gīta-māvarta, the luxuriant potency (mā) of the song from Śrī Mukunda's flute brings about recurring waves (āvarta) of ecstatic symptoms, which disclose that the rivers are feeling agitated by Cupid.

The gopī speaking, in the depth of her love for Kṛṣṇa, is too confused and fearful to mention His flute explicitly, but obviously enough the words tat and gītam, which refer back to previous verses, imply the flute.

The waves of the rivers are like arms, with which the rivers  
take hold of Kṛṣṇa's feet in utter humility, gently covering  
those lotus feet in their embrace.

The rivers do this just to calm the fever of lust in their hearts.

If instead of “covered” we take sthagitam to mean  
“unmoving,” the rivers embrace Kṛṣṇa's lotus feet with loving  
enthusiasm even though those feet are unmoved, too proud to  
reciprocate.

Or else, taking sthagitam to mean “stopped,” Kṛṣṇa’s feet are very restless, always moving here and there, yet they become tranquil by the pleasant touch of the rivers’ embrace.

The rivers express their love for Kṛṣṇa by catching hold of His feet with their waves.

Any river fortunate enough to have Kṛṣṇa standing within her waters would certainly want to offer suitable worship to His divine feet.

But the force of Cupid's attraction bewilders the rivers and slows their currents, so despite possessing immense treasures of jewels, pearls, and other riches, the rivers can manage to present only lotus flowers.

Or, reading the word kamalā as a female name—by convention, a name of the goddess Lakṣmī—the rivers who worship Kṛṣṇa with their embraces are themselves worshiped by Lakṣmī.

When the rivers hear the enchanting song of Kṛṣṇa's flute,  
they forget their normal tendency to flow toward their  
husband, the ocean.

Instead they turn still and assume humanlike forms.

And instead of their own gems and pearls, they offer Kṛṣṇa His  
favorite Vraja-grown lotuses, presenting them on top of  
golden necklaces (upa-hārāḥ).

The rivers would touch the two feet of Śrī Murāri with their  
many long arms—their waves—and hold His feet firm in their  
embrace.

“Therefore,” the gopī says, “we are not actually fortunate, but  
these rivers are.

Not only are we unable to listen to the song of Kṛṣṇa’s flute,  
but our desire to be with Kṛṣṇa does not stop the endless flow  
of service to our husbands, nor our other household duties.

We cannot appear before Him in person, nicely dressed and suitably ornamented for His worship.

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Nor do we have many long, broad arms with which we can stop the restlessness of His lotus feet and place them on our breasts.”

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## Text 112

vana-latās tarava ātmani viṣṇum

vyañjayantya iva puṣpa-phalādhyāḥ

praṇata-bhāra-viṭapā madhu-dhārāḥ

prema-hṛṣṭa-tanavo vavrṣuḥ sma

trunks stand erect in ecstasy → & they pour down a rain of sweet sap.

“The trees and creepers in this forest (vana-latās tarava) are so luxuriant with fruits and flowers (puṣpa-phalādhyāḥ) that they seem to be manifesting (vyañjayantya iva) Lord Viṣṇu within their hearts (ātmani viṣṇum). As their branches bend low with the weight (praṇata-bhāra-viṭapā), the filaments on their trunks and vines stand erect in the ecstasy of love of God (prema-hṛṣṭa-tanavaḥ), and both the trees and the creepers pour down (vavrṣuḥ sma) a rain of sweet sap (madhu-dhārāḥ).”

The trees & creepers  
with fruits & luxuriant  
they seem to be manifesting  
in their hearts.  
As their branches bend low due  
to weight → the  
filaments on  
trunks

Greater than the clouds and rivers are the forest plants, who are sentient beings.

Another of the gopīs recites this verse (Bhāgavatam 10.35.9) in praise of the trees and creepers of Vrndāvana, who have the great fortune to associate with Kṛṣṇa during the day.

The gopīs, by singing these verses to remind themselves of how Kṛṣṇa is enjoying in the forest, achieve some solace from the pain of being separated from Him.

In the previous verse of the Bhāgavatam (10.35.8) the gopīs sang of Kṛṣṇa's playing His flute to call the cows (veṇunā āhvayati gāḥ sa yadā hi).

Thus the sound the trees and creepers are responding to is the sound of Kṛṣṇa's flute.

The flute song directly addresses the cows, not the trees and creepers, yet the trees and creepers of Vrndāvana and the other forests of Vraja react in ecstasy, pouring down a continuous flow of sap.

It seems that they behold the Supreme Personality of Godhead everywhere, inside their hearts and outside.

And though the all-pervasive Supreme Lord Viṣṇu appears in numerous forms, they see Him in the one form who submits Himself to the control of pure devotion—Śrī Nanda-kiśora.

The creepers try to hide that they are seeing Him, as one might try to hide that one is seeing a rare and secret treasure, but their ecstatic love confounds their attempts.

Unwittingly, they let everyone see that Kṛṣṇa is manifest in their hearts.

The symptoms of Kṛṣṇa's inner presence are obvious: The creepers are outwardly rich with an endless supply of fruits and flowers.

And their branches bend low, not only from the weight of those fruits and flowers but also from an inner mood of humility, which shows a deep wealth of good qualities derived from piety and spiritual knowledge.

Moreover, the gross and subtle bodies of the creepers show signs of transcendental ecstasy, evidence that the creepers possess the deepest inner wealth of pure devotion.

The creepers, and also their husbands, the trees, are fully endowed with these symptoms of external and internal wealth.

The gopīs mention the creepers before the trees because the creepers are women like themselves.

These creepers and trees very much resemble Śrī Kṛṣṇa's devotees, who are rich with the fruits of beauty, aristocracy, wealth, and influence and with the flowers of children and other family members.

Kṛṣṇa's devotees are rich with the flowerlike Vedas (which offer lush promises of rewards), are richly steeped in study of the Vedas and performance of Vedic sacrifices, and are also rich with the fruits of enjoyment in this life and the next.

Nonetheless, these devotees remain always bowed down in  
humility, shyness, and other saintly qualities, and their family  
members (viṭapāḥ) show these qualities as well.

The devotees of the Lord try to keep Śrī Viṣṇu hidden in their  
hearts, like a housewife who tries to conceal her extramarital  
affair, but the Lord so thoroughly pervades the inner and  
outer workings of all the senses of His devotees that the  
devotees cannot keep Him from openly shining forth.



Especially when they hear the song of Kṛṣṇa's flute, their intensified love expresses itself in their bodies as horripilation on their limbs, and they shed torrents of ecstatic tears and show other signs of joy.

As indicated in this verse by the words **vyañjayantya iva** (“as if exhibiting”), Vaiṣṇavas naturally want to respect the sanctity of their prema by not showing it to anyone and everyone.

Prema should not be allowed to degrade into a cheap public spectacle.

But when symptoms of increased ecstasy appear in their bodies, Vaisṇavas sometimes cannot completely conceal their inner feelings

The songs, like this one, that the gopīs sing in the thirty-fifth chapter of the Tenth Canto differ from their complaints of separation from Kṛṣṇa, cited earlier from previous chapters.

Before, the gopīs mostly lamented their bad fortune, but now they are seriously trying to raise themselves above the misery of being separated from Kṛṣṇa during the day.

By singing these songs, they actually feel great joy.

As Śukadeva Gosvāmī states ~~at the end of the chapter~~ (10.35.26):

evam vraja-striyo rājan  
kṛṣṇa-līlānugāyatīḥ  
remire 'haṣsu tac-cittās  
tan-manaskā mahodayāḥ

“O King (rājan), during the daytime (evam ahaṣsu) the women of Vṛndāvana (vraja-striyah) thus took pleasure (remire) in continuously singing (anugāyatīḥ) about the pastimes of Kṛṣṇa (kṛṣṇa-līlā), and the minds and hearts of those women (tad-manaskāḥ), absorbed in Him (tac-cittāḥ), were filled with great festivity (mahodayāḥ).”

Although the women intensely felt the pain of separation from Kṛṣṇa, by singing about His pastimes they were able to keep their minds fixed on Him, and so they were happy even during the day.

At the beginning of Chapter Thirty-five (10.35.1) Śrīla Śukadeva also said:

gopyaḥ kṛṣṇe vanam yāte  
tam anudruta-cetasah  
kṛṣṇa-līlāḥ pragāyantyō  
ninyur duḥkhena vāsarān

“Whenever Kṛṣṇa went to the forest (kṛṣṇe vanam yāte), the  
minds of the gopīs (cetasah) would run after Him (tam  
anudruta), and thus the young girls (gopyaḥ), although  
saddened (duḥkhena), spent their days (vāsarān ninyuh)  
singing (pragāyantyah) of His pastimes (kṛṣṇa-līlāḥ).”

This statement can be understood to mean that even though being apart from Kṛṣṇa made the gopīs sad, they managed to pass the days happily (ninyuḥ) by singing about His pastimes.

According to the explanation given by Śrīla Śrīdhara Svāmī, the gopī praising the creepers and trees of Vrndāvana means to say, “If even the plant life has such deep love for Kṛṣṇa, how can we be expected to tolerate being separated from Him?”

All the same, by singing the glories of Krsna, whose  
transcendental body is the essence of all bliss, the gopīs feel  
great pleasure.

Their songs are not pitiful lamentations but the highest  
revelations of ecstatic love.



Or if one prefers to see the negative side of love in separation,  
the word mahodaya (“festivity”) can be understood to be used  
ironically to indicate just the opposite of what it literally  
means; that is to say, because the hearts of the gopīs burn  
incessantly in the fire of prema, they never enjoy a moment’s  
happiness.