

Śrī Brhad-bhāgavatāmṛta

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Volume - 2

Śrī-goloka-māhātmya

The Glories of Goloka

Part 7

Jagad-ānanda

The Bliss of the Worlds

Text 21

paśūn payaḥ pāyayitum vayasyaiḥ
samaṁ vihartum taraneḥ sutāyām
gajendra-līlārcita-nṛtya-gatyā-
ntike samāyāntam ananta-līlam

Ⓟ animals brought the water & also to drink
1/7th or the best of 10 parts
He had the play of 10 parts
or elephant self of

That Lord of unlimited pastimes (**ananta-līlam**) was coming (**samāyāntam**) nearby (**antike**) to water (**payaḥ pāyayitum**) His animals (**paśūn**) and play (**vihartum**) with His friends (**vayasyaiḥ samaṁ**) in the Yamunā, daughter of the sun (**taraneḥ sutāyām**). As He approached, He danced (**nṛtya**) with a gait (**gatyā**) worthy of honor (**arcita**) from the playful walk (**līla**) of the king of elephants (**gaja-indra**).

There is no limit to Kṛṣṇa's enjoyment.

As both guru and disciple looked on, Kṛṣṇa approached the Yamunā, with more than one purpose in mind: He wanted to let His cows and other animals drink from the Yamunā, He wanted to play with the cowherd boys in the water, and He also wanted to meet the gopīs, who would later take Him across the river in a boat.

Kṛṣṇa and His friends, while coming near, were throwing balls and imitating the forest creatures and playing in various other ways.

Text 22

He was youthful,
beautiful & His joy
charms everyone & His
of the world & eyes.

svakīya-kaiśora-mahā-vibhūṣaṇam

vicitra-lāvaṇya-taraṅga-sāgaram

jagan-mano-netra-mudāṁ vivardhanam

muhur muhur nūtana-mādhurī-bhṛtam

His chief ornament (**mahā-vibhūṣaṇam**) was His unique youth (**svakīya-kaiśora**). He was an ocean (**sāgaram**) filled with wonderful (**vicitra**) waves (**taraṅga**) of beauty (**lāvaṇya**). Ever adorned (**muhur muhur bhṛtam**) with newer and newer charms (**nūtana-mādhurī**), He redoubled (**vivardhanam**) the joy (**mudāṁ**) of everyone's (**jagat**) mind (**manah**) and eyes (**netra**).

Text 23

niḥśeṣa-sal-lakṣaṇa-sundarāṅgam
nīpāvataṃsam śikhi-piccha-cūḍam
muktāvalī-maṇḍita-kambu-kaṇṭham
kaūśeya-pītāmbara-yugma-dīptam

All (**niḥśeṣa**) auspicious signs (**sat-lakṣaṇa**) marked His beautiful body (**sundara aṅgam**). Garlands of kadamba flowers (**nīpa**) adorned His ears (**avataṃsam**), and a peacock feather His hair (**śikhi-piccha-cūḍam**). A string of pearls (**mukta āvalī**) decorated (**maṇḍita**) His conchlike neck (**kambu-kaṇṭham**). And His yellow (**pīta**) silken (**kaūśeya**) garments (**ambara**), upper and lower (**yugma**), shone brilliantly (**dīptam**).

He was adorned
with all auspicious
signs
Garlands of
kadamba flowers
adorned his ears. → He wore
peacock feathers.
He wore a yellow silk
garment.

As described in such texts as the Sāmudrika (3), these are the bodily signs of a mahā-puruṣa, or great person:

**pañca-sūkṣmaḥ pañca-dīrghaḥ
sapta-raktaḥ ṣaḍ-unnataḥ
tri-hrasva-pr̥thu-gambhīro
dvā-trimśal-lakṣaṇo mahān**

“A great person is marked in thirty-two ways: Five parts of his body are tender, five long, seven red, six high, three short, three broad, and three deep.” The five tender parts of a mahā-puruṣa’s body are the skin, teeth, and finger joints, the hair on the head, and the hair on the body. The five long parts are the nose, chin, eyes, arms, and knees. The seven red parts are the nails, the palate, the upper and lower lips, the edges of the eyes, and the surface of the feet and hands. The six high parts are the nose, mouth, nails, chest, waist, and shoulders. The three short parts are the neck, ankles, and genitals. The three broad parts are the waist, chest, and forehead. And the three deep parts are the voice, navel, and intelligence.

Text 24

guñjā-mahā-hāra-vilamba-bhūṣita-
śrīvatsa-lakṣmy-ālaya-pīna-vakṣasam
simhendra-madhyam śata-simha-vikramam
saubhāgya-sārārcita-pāda-paṅkajam

He wore a garland
of guñjā berries
He had a thin waist &
the prowess of 100 of lions.

On His broad (**pīna**) chest (**vakṣasam**), home (**ālaya**) to the Śrīvatsa mark (**śrīvatsa**) and Lakṣmī (**lakṣmī**), hung (**vilamba-bhūṣita**) a long garland (**mahā-hāra**) of guñjā berries (**guñjā**). His waist (**madhyam**) was like a kingly lion's (**simha-indra**), His prowess (**vikramam**) like that of hundreds of lions (**śata-simha**). The essence (**sāra**) of all good fortune (**saubhāgya**) worshiped (**arcita**) His lotus feet (**pāda-paṅkajam**).

A handsome lion may be proud of its narrow waist, but Kṛṣṇa's waist defeats that pride.

Kṛṣṇa is lionlike not only in external appearance but also in His strength and courage, which cannot be equaled by hundreds of lions together.

Text 25

kadamba-guñjā-tulasī-śikhaṇḍa-
pravāla-mālāvali-cāru-veśam
kaṭī-taṭī-rājita-citra-puṣpa-
kāñcī-vilambāḍhya-nitamba-deśam

He was wearing
garlands
guñjā, tulasī & śikhaṇḍa,
He had many flowers
adorning his waist.
His belt beautified
His hips.

Garlands (**māla-avali**) of kadamba flowers (**kadamba**), guñjā berries (**guñjā**), tulasī leaves (**tulasī**), and śikhaṇḍa (**śikhaṇḍa**) sprouts (**pravāla**) beautified (**cāru**) His dress (**veśam**). Various colored flowers (**citra-puṣpa**) adorned (**rājita**) His waist (**kaṭī-taṭī**), and His belt (**kāñcī**) hung in a way (**vilamba**) that beautified (**āḍhya**) His hips (**nitamba-deśam**).

Text 26

at
of
His arms wife
armlets with s7Aulī
bracelets.
He was charmingly playing on
His flute.

sauvarṇa-divyāṅgada-kaṅkaṇollasad-
vṛttāyata-sthūla-bhujābhirāmam
bimbādhara-nyasta-manojña-veṇu-
vādyollasat-padma-karāṅgulīkam

His arms (**bhuja**)—round (**vṛtta**), broad (**āyata**), and stout (**sthūla**) and pleasing to the eyes (**abhirāmam**)—shone (**ullasat**) with splendid (**divya**) golden (**sauvarṇa**) armlets (**aṅgada**) and bracelets (**kaṅkaṇa**). The fingers (**aṅgulīkam**) of His lotus hands (**padma-kara**) happily (**ullasat**) played (**vādya**) on His charming flute (**manojña-veṇu**) as He held (**nyasta**) it to His bimba-red lips (**bimba-adhara**).

His unprecedented
playing of His flute
bewildered the whole universe.
Playful glances decorated His eyes.

Text 27

svotprekṣitāpaurvika-veṇu-gīta-
bhaṅgī-sudhā-mohita-viśva-lokam
tiryag-manāg-lola-viloka-līlā-
laṅkāra-saṁlālita-locanābjam

The unprecedented (**apaurvika**) embellishments (**bhaṅgī**) of His flute song (**veṇu-gīta**), anticipated by Him alone (**sva-utprekṣita**), bewildered (**mohita**) all the universe (**viśva-lokam**) like an intoxicating nectar (**sudhā**). And the restless (**lola**) play (**līlā**) of His glances (**viloka**), sidelong (**tiryak**) and slight (**manāk**), gently decorated (**alaṅkāra saṁlālita**) His lotus eyes (**locana-abjam**).

Text 28

His dancing
of brows nourished
His servants' love.
His smile attracts the
hearts of even the
greatest.

cāpopama-bhrū-yuga-nartana-śrī-
saṁvardhita-preṣya-janānurāgam
śrīmat-sadā-smera-mukhāravinda-
śobhā-samākṛṣṭa-munīndra-cittam

The splendid (**śrī**) dance (**nartana**) of His eyebrows (**bhrū-yuga**), a pair of archer's bows (**cāpa upama**), nourished (**saṁvardhita**) His servants' (**preṣya-jana**) loving feelings (**anurāgam**). And His beautiful (**śrīmat**) ever-smiling (**sadā-smera**) lotus face (**mukha-aravinda-śobhā**) attracted (**samākṛṣṭa**) the hearts (**cittam**) of the best of sages (**munīndra**).

Kṛṣṇa is the transcendental Cupid.

As Cupid carries a bow from which he shoots flower arrows of desire into the hearts of conditioned souls, so Kṛṣṇa arches His eyebrows into a shape like Cupid's bow, and when He equips this weapon with His invincible smile, the gravity of self-satisfied mystics is soundly defeated.

Text 29

tila-prasūnottama-nāsikāgrato
virājamānaika-gajendra-mauktikam
kadāpi go-dhūli-vibhūṣitālaka-
dvirepha-sambhālanato lasat-karam

On the tip
of His nose
a single pearl
like
adorned the locks of hair
gracefully brush
aside with so

On the tip (**agrataḥ**) of His exquisite nose (**uttama-nāsikā**), which resembled a sesame (**tila**) flower (**prasūna**), shone (**virājamāna**) a single pearl (**eka mauktikam**) born from the forehead of a lordly elephant (**gaja-indra**). Now and then (**kadā api**) His hand (**karam**) would gracefully (**lasat**) brush aside (**sambhālanataḥ**) the bees (**dvirepha**) of His locks of hair (**alaka**), which were adorned (**vibhūṣita**) with dust raised by the cows (**go-dhūli**).

The āgama scripture confirms that on the tip of His nose Lord Gopāla wears a rare pearl taken from an elephant's brow: nāsāgre gaja-mauktikam.

Text 30

sūryātmajā-mṛd-racitordhva-puṇḍra-
sphītārdha-candrākṛti-bhāla-paṭṭam
nānādri-dhātu-praticitritāṅgam
nānā-mahā-raṅga-taraṅga-sindhūm

His broad forehead (bhāla-paṭṭam), shaped (ākṛti) like a half moon (ardha-candra), glowed with the splendor (sphīta) of His straight-up tilaka (ūrdhva-puṇḍra), formed with clay (mṛt-racita) from the Yamunā (sūrya-ātma-jā). His limbs (aṅgam) were painted (praticitrita) with designs made with various (nānā) mountain (adri) minerals (dhātu). He was an ocean (sindhūm) full of (nānā) huge waves of sportive pastimes (mahā-raṅga-taraṅga).

His broad forehead
clay colored with
tilak from Yamunā clay.
His limbs were colored with
Adri-dhātu. ↓
He was an ocean of
sportive pastimes.

Śrī Yamunā took birth as the daughter of Vivasvān, the sun-god, and assumed the form of the most sacred of rivers, flowing through the land of Kṛṣṇa's favorite pastimes.

To further expand her glories, Kṛṣṇa wears clay from her banks as His auspicious tilaka.

He also paints designs on His body with local minerals like red gairika and yellow haritāla.

Text 31

sthitvā tri-bhaṅgī-lalitam kadācin
narmāṇi vaṁśyā bahu vādayantam
tair hāsayantam nija-mitra-vargān
bhūmiṁ padaiḥ svaiḥ paribhūṣayantam

He would
sometimes stand
in His tri-bhaṅgī pose
& play His flute
make His friends
His feet would decorate
the earth in all directions.

Standing (sthitvā) in His charming (lalitam) threefold-bending pose (tri-bhaṅgī), sometimes (kadācit) He played (vādayantam) various (bahu) entertaining melodies (narmāṇi) on His flute (vaṁśyā), making His dear friends (nija-mitra-vargān) laugh (tair hāsayantam). His feet (svaiḥ padaiḥ) decorated the earth in all directions (bhūmiṁ paribhūṣayantam).

As Kṛṣṇa wanders to every corner of Vraja, He leaves the ground marked with His footprints.

Text 32

tādr̥g-vayo-veśavatāgrajanmanā
nīlāmśukālaṅkṛta-gaura-kāntinā
rāmeṇa yuktaṁ ramaṇīya-mūrtinā
tais cātma-tulyaiḥ sakhibhiḥ priyair vṛtam

Surrounding
all His friends
& Rāma's friends
also very attractive.

Surrounding Him on all sides (tais ca vṛtam) were dear (priyaiḥ) friends (sakhibhiḥ), whose appearance resembled His (ātma-tulyaiḥ). And He stood with His elder brother (agra-janmanā) Rāma (rāmeṇa), whose complexion (kāntinā) was white (gaura), who was bedecked (alaṅkṛta) with blue silk garments (nīla aṁśukā), whose body (mūrtinā) was most attractive (ramaṇīya), and whose age (vayah) and dress (veśa-vatā) were just like His own (tādr̥k).

Text 33

tad-darśanodbhūta-mahā-mudāvalī-
bhāreṇa gāḍhena nipātitaḥ hi tau
daṇḍa-praṇāmārtham ivāśu petatuḥ
sambhrānti-vidhvamsita-sarva-naipuṇau

The weight (bhāreṇa) of the persistent (gāḍhena) heavy joy (mahā-mudā āvalī) of seeing (darśana udbhūta) Kṛṣṇa (tat) made the two devotees fall (nipātitaḥ). Indeed, they (tau hi) suddenly (āśu) threw themselves to the ground (petatuḥ) as if to offer ~~prostrate obeisances~~ (daṇḍa-praṇāma-artham iva), all their competence (sarva-naipuṇau) lost (vidhvamsita) in the excitement of the moment (sambhrānti).

The (darśana),
heavy joy of seeing
(2) Fall to the two of the
The heavy offering
& lost all their competence
moment of excitement.

In this situation, both guru and disciple forgot themselves.

In no condition to carry out their social roles, they simply threw themselves helplessly at the feet of Śrī Gopāladeva, unable even to coherently offer prayers.