Śrī Brhad-bhāgavatāmrta

by Śrīla Sanātana Gosvāmī

Volume - 2

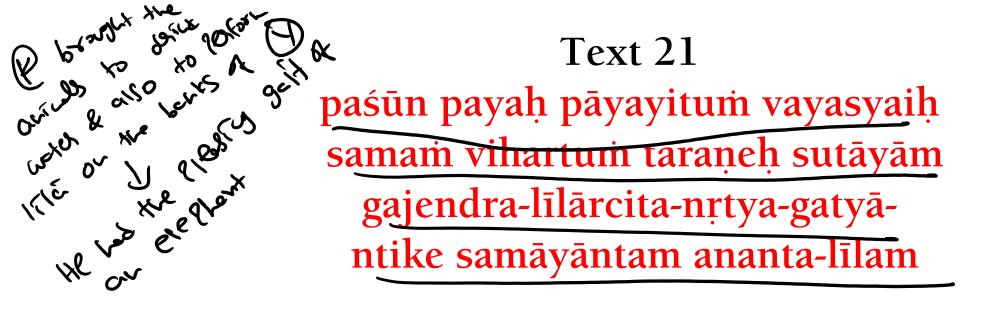
Śrī-goloka-māhātmya

The Glories of Goloka



Jagad-ānanda

The Bliss of the Worlds

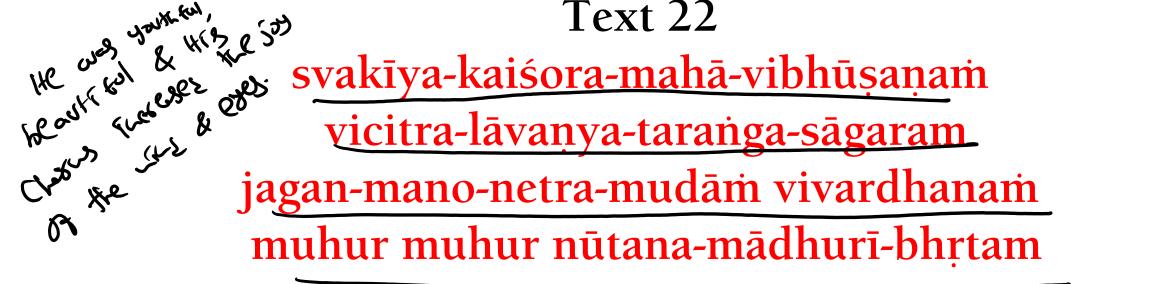


That Lord of unlimited pastimes (ananta-līlam) was coming (samāyāntam) nearby (antike) to water (payaḥ pāyayituṁ) His animals (paśūn) and play (vihartuṁ) with His friends (vayasyaiḥ samaṁ) in the Yamunā, daughter of the sun (taraṇeḥ sutāyām). As He approached, He danced (nṛtya) with a gait (gatyā) worthy 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.



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

Text 23

with all a lotter.

(B)

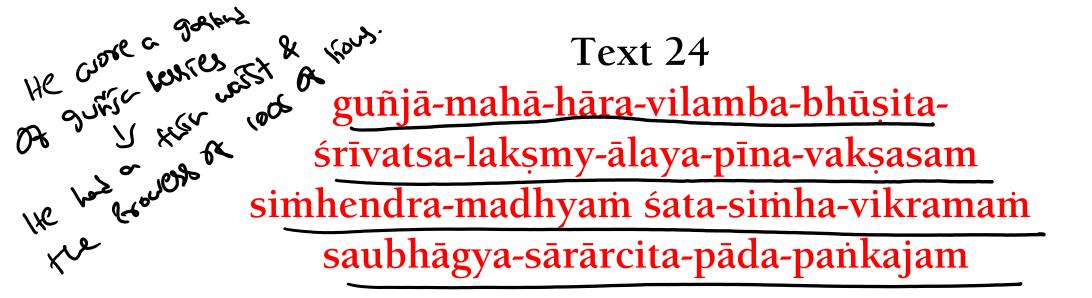
nīpāvatameam át 1 nīpāvatamsam sikhi-piccha-cūdam muktāvalī-mandita-kambu-kantham kauśeya-pītāmbara-yugma-dīptam

All (nihśesa) auspicious signs (sat-laksana) marked His beautiful body (**sundara angam**). Garlands of kadamba flowers (**nīpa**) adorned His ears (avatamsam), and a peacock feather His hair (sikhi-picchacūdam). A string of pearls (mukta āvalī) decorated (mandita) His conchlike neck (kambu-kantham). And His yellow (pīta) silken (kauśeya) garments (ambara), upper and lower (yugma), shone brilliantly (**dīptam**).

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

> pañca-sūkṣmaḥ pañca-dīrghaḥ sapta-raktaḥ ṣaḍ-unnataḥ tri-hrasva-pṛthu-gambhīro dvā-triṁśal-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-purusa'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.



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 (pādapaṅkajam). 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

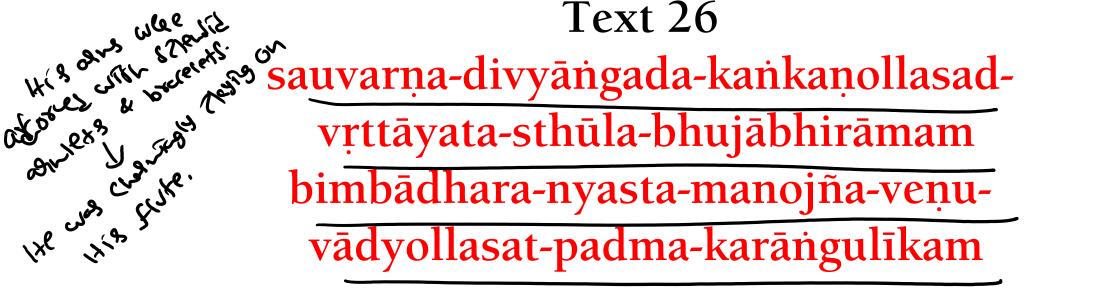
He was want of the trades kadamba-guñjā-tulasī-śikhaņdapravāla-mālāvali-cāru-veśam

kațī-tațī-rājita-citra-pușpa-

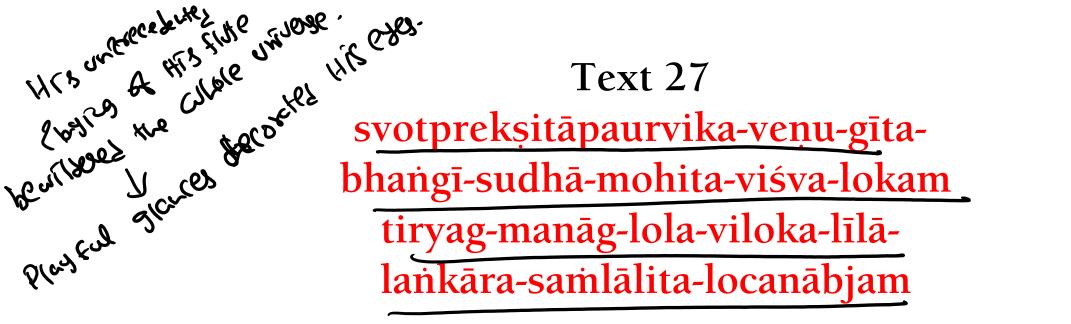
He bed we this white kāñcī-vilambādhya-nitamba-deśam Hrs belt 195.

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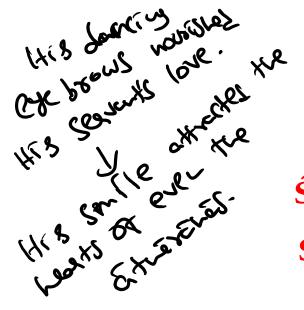
Garlands (māla-avali) of kadamba flowers (kadamba), gunjā berries (**guñjā**), tulasī leaves (**tulasī**), and śikhaṇḍa (**śikhaṇḍa**) sprouts (pravāla) beautified (cāru) His dress (veśam). Variously colored flowers (citra-puspa) adorned (rājita) His waist (kațī-tațī), and His belt (kāñcī) hung in a way (vilamba) that beautified (**ādhya**) His hips (**nitamba-deśam**).



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



The unprecedented (apaurvika) embellishments (bhangī) of His flute song (veņu-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 (alankāra samlālita) His lotus eyes (locana-abjam).

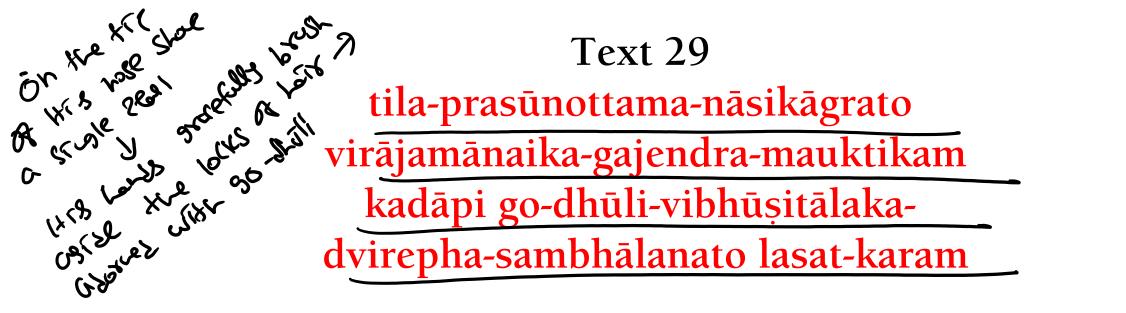


Text 28 cāpopama-bhrū-yuga-nartana-śrīsamvardhita-preṣya-janānurāgam śrīmat-sadā-smera-mukhāravindaśobhā-samākṛṣṭa-munīndra-cittam

The splendid (śrī) dance (nartana) of His eyebrows (bhrūyuga), a pair of archer's bows (cāpa upama), nourished (samvardhita) His servants' (preșya-jana) loving feelings (anurāgam). And His beautiful (śrīmat) ever-smiling (sadāsmera) lotus face (mukha-aravinda-śobhā) attracted (samākrsta) the hearts (cittam) of the best of sages (munīindra).

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.



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

s. were entrad with sūryātmajā-mrd-racitordhva-puņdra-**▲** sphītārdha-candrākṛti-bhāla-pațțam Jost Low of the Contraction of the second states of nānādri-dhātu-praticitritāngam

for

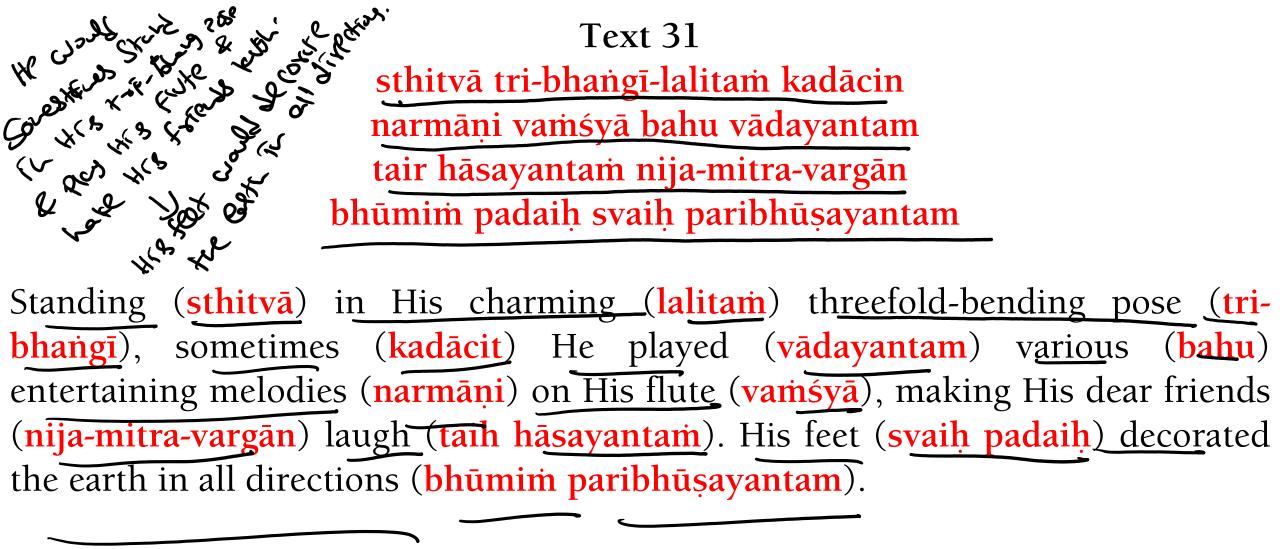
nānā-mahā-ranga-taranga-sindhum

His broad forehead (<u>bhāla-pattam</u>), shaped (<u>ākrti</u>) like a half moon (ardha-candra), glowed with the splendor (sphita) of His straight-up tilaka (<u>urdhva-pundra</u>), formed with clay (<u>mrt-racita</u>) from the (sūrya-ātma-jā). His limbs (angam) Yamunā painted were (praticitrita) with designs made with various (nānā) mountain (adri) minerals (dhātu). He was an ocean (sindhum) full of (nānā) huge waves of sportive pastimes (maha-ranga-taranga).

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

T<u>o</u> further expand her glories, K<u>rṣṇa</u> 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.



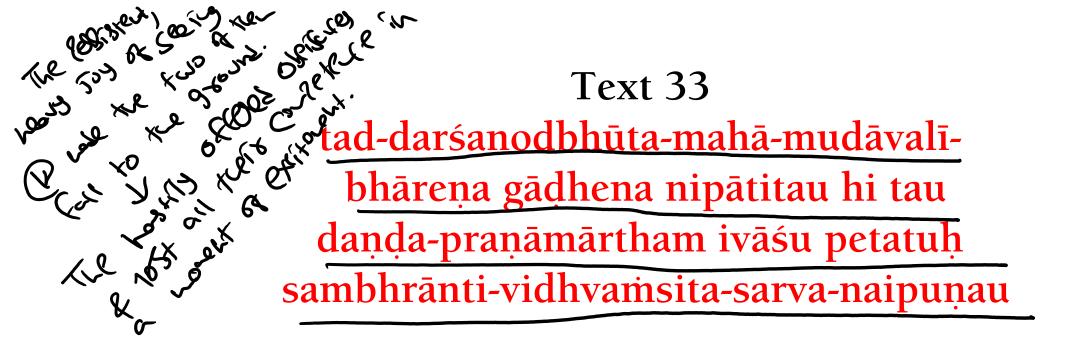
As Kṛṣṇa wanders to every corner of Vraja, He leaves the ground marked with His footprints.

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Text 32

tād<u>rg-vayo-veśavatāgrajanmanā</u> nīlāmśukālank<u>rta-gaura-kāntinā</u> rāmeņa yuktam ramaņīya-mūrtinā taiś cātma-tulyaiḥ sakhibhiḥ priyair vṛtam

Surrounding Him on all sides (taiś ca vrtam) were dear (priyaiḥ) friends (sakhibhiḥ), whose appearance resembled His (ātma-tulyaiḥ). And He stood with His elder brother (agra-janmanā) Rāma (rāmena), whose complexion (kāntinā) was white (gaura), who was bedecked (alaṅkṛta) with blue silk garments (nīla aṁśukā), whose body (mūrtinā) was most attractive (ramaņīya), and whose age (vayaḥ) and dress (vesa-vatā) were just like His own (tādṛk).



The weight (bhāreṇa) of the persistent (gādhena) heavy joy (mahāmudā āvalī) of seeing (darśana udbhūta) Kṛṣṇa (tat) made the two devotees fall (nipātitau). 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). 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.