

# Laghu - Bhāgavatāmṛta

## Part-1

## The Sweetness of Kṛṣṇa

### Chapter-5

Discussion of the Parāvasthā forms

simha-skandha-nibhaiḥ proccaiḥ pīnair aṁsair virājitaḥ |  
pīna-vṛttāyata-bhujaiś caturbhir upaśobhitaḥ ||267||  
aṅgulīyaiś ca kaṭakaiḥ keyūrain upaśobhitaḥ |  
bālārka-koṭi-saṅkāśaiḥ kaustubhādyaiḥ subhūṣaṇaiḥ |  
virājita-mahā-vakṣā vana-mālā-vibhūṣitaḥ ||268||

His broad shoulders (pīnair aṁsair) are like those of a lion (simha-skandha-nibhaiḥ). He has four broad arms (pīna-vṛttāyata-bhujaiś caturbhir upaśobhitaḥ). He is ornamented (upaśobhitaḥ) with rings, bracelets, arm bands (aṅgulīyaiś ca kaṭakaiḥ keyūrain), the Kaustubha gem (subhūṣaṇaiḥ kaustubhādyaiḥ) brilliant as a million suns (bālārka-koṭi-saṅkāśaiḥ), and a garland (vana-mālā-vibhūṣitaḥ) which spreads over his wide chest (virājita-mahā-vakṣā). Padma Purāṇa 6.256.33-35

Aṁsaiḥ means with “shoulders.” Kaṭakaiḥ here means with four bracelets on his four arms.

Text:269-271

vidhātur janana-sthāna-nābhi-pankaja-śobhitaḥ |  
bālātapa-nibha-ślakṣṇa-pīta-vastra-samanvitaḥ ||269||  
nānā-ratna-vicitrāṅghri-kaṭakābhyām virājitaḥ |  
sajyotsna-candra-pratima-nakha-panktibhir āvṛtaḥ ||270||  
koṭi-kandarpa-lāvanyaḥ saundarya-nidhir acyutaḥ |  
divya-candana-liptāṅgo vana-mālā-vibhūṣitaḥ ||  
śaṅkha-cakra-grhītābhyām udbāhubhyām virājitaḥ |  
varadābhaya-hastābhyām itarābhyām tathaiva ca ||271||

His lotus navel (nābhi-pankaja-śobhitaḥ) is the birth place of Brahmā (vidhātur janana-sthāna) and he wears soft, yellow cloth (ślakṣṇa-pīta-vastra-samanvitaḥ) shining like the morning sun (bāla ātapa-nibha). He has anklets studded with variety of gems (nānā-ratna-vicitrāṅghri-kaṭakābhyām virājitaḥ) and the rows of his toenails (nakha-panktibhir ) shine like moonlight (sajyotsna-candra-pratima-āvṛtaḥ). The Lord is an ocean of beauty (acyutaḥ saundarya-nidhir), more attractive than millions of cupids (koṭi-kandarpa-lāvanyaḥ). His limbs are anointed with sandalwood (divya-candana-lipta āṅgaḥ) and he is ornamented with a garland (vana-mālā-vibhūṣitaḥ). In his two upper hands he holds conch and disc (śaṅkha-cakra-grhītābhyām udbāhubhyām virājitaḥ), and his two lower hands show the mudrā of blessing (varadābhaya-hastābhyām itarābhyām tathaiva ca). Padma Purāṇa 6.256.35-39

# Srila Baladeva Vidyabhusana

- He is non-different from Garbhodakaśāyī and therefore is described as the source of Brahmā.
- Bālātapa-nibha means that his cloth is the color of the morning sun.
- Udbhāhubhyām means “by his upper two hands” and itarābhyām means “by his lower two arms.”

Text:272-274

vāmānka-saṁsthitā devī mahā-lakṣmīr maheśvarī |  
hiraṇya-varṇā hariṇī suvarṇa-rajata-srajā ||272||  
sarva-lakṣaṇa-sampannā yauvanārambha-vigrahā |  
ratna-kuṇḍala-samyuktā nīlākuñcita-śīrṣajā ||273||  
divya-candana-liptāngī divya-puṣpopaśobhitā |  
mandāra-ketakī-jātī-puṣpāñcita-sukuntalā ||274||

O Pārvatī (hariṇī), attractive Lakṣmī (devī mahā-lakṣmī), the great goddess (maheśvarī), of golden complexion (hiraṇya-varṇā), wearing a golden garland (suvarṇa-rajata-srajā), is situated on his left side (vāmānka-saṁsthitā). Her form manifests the beginning of youth (yauvanārambha-vigrahā), and is endowed with all auspicious characteristics (sarva-lakṣaṇa-sampannā). Her limbs are anointed with sandalwood (divya-candana-liptāngī), and her locks (sukuntalā) are decorated (upaśobhitā) with attractive flowers (divya-puṣpa) such as mandāra, ketakī, and jātī (mandāra-ketakī-jātī). Padma Purāṇa 6.256.39-42

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- Lakṣmī is called harinī or attractive because she is similar to a golden figure.
- Medinī says that harinī means yellow flower, a type of woman, a kind of poetic meter and a golden figure.

Text:275-278

subhrūḥ sunāsā suśronī pīnunnata-payodharā |  
paripūrṇendu-saṅkāśa-susmitānana-pankajā ||275||  
taruṇāditya-varṇābhyām kuṇḍalābhyām virājitā |  
tapta-kāñcana-varṇābhā tapta-kāñcana-bhūṣaṇā ||276||  
hastaiś caturbhiḥ saṃyuktā kanakāmbuja-bhūṣitā |  
nānā-ratna-vicitrādḥya-kanakāmbuja-mālayā |  
hāra-keyūra-kaṭakair aṅguriyaiś ca bhūṣitā ||277||  
bhuja-yugma-dhṛtodaḡra-padma-yugma-virājitā |  
gr̥hīta-mātuluṅgākhyā-jāmbūnada-karāñcitā ||278||

She has attractive eyebrows, nose and hips (subhrūḥ sunāsā suśronī). Her breasts are full and raised (pīna unnata-payodharā). Her smiling lotus face (susmita ānana-pankajā) is like the full moon (paripūrṇendu-saṅkāśa). Her face is decorated with earrings (kuṇḍalābhyām virājitā), tinted like the rising sun (taruṇa āditya-varṇābhyām). Her complexion is golden (tapta-kāñcana-varṇābhā) and her ornaments are golden (tapta-kāñcana-bhūṣaṇā). She has four hands (hastaiś caturbhiḥ saṃyuktā) which hold golden lotuses (kanakāmbuja-bhūṣitā). She is decorated with lotus garlands of gold (kanakāmbuja-mālayā) imbedded with various jewels (nānā-ratna-vicitrādḥya), and wears rings, bracelets, armlets and necklaces (hāra-keyūra-kaṭakair aṅguriyaiś ca bhūṣitā). Her two upper hands hold lotuses (bhuja-yugma-dhṛta udagra-padma-yugma-virājitā), and her two lower hands holds citrons made of gold (gr̥hīta-mātuluṅgākhyā-jāmbūnada-karāñcitā). Padma Purāṇa 6.256.42-46

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- She playfully holds citrons made of gold in her lower hands.
- Amara-koṣa says mātuluṅga is a type of citron or bījapūra fruit.



evam nityānapāyinyā mahālakṣmyā maheśvaraḥ |  
modate parama-vyomni śāśvate sarvadā prabhuḥ ||279||  
pārśvayor avanī-līle samāsīne śubhanane |  
aṣṭa-dikṣu dalāgreṣu vimalādyāś ca śaktayaḥ ||280||  
vimalotkarṣiṇī jñānā kriyā yoga tathaiva ca |  
prahvī satyā tathesana mahiṣyaḥ paramātmanaḥ ||  
grhītvā cāmarān divyān sudhākara-sama-prabhān |  
sarva-lakṣaṇa-sampannā modante patim acyutam ||281||

The Lord (**maheśvaraḥ**) enjoys (**modate**) eternally and constantly (**śāśvate sarvadā**) in the spiritual sky (**parama-vyomni**) with this form of Laksmī (**mahālakṣmyā**), who is eternally endowed with good qualities (**evam nitya anapāyinyā**). O Pārvatī (**śubhānane**), at his sides (**pārśvayor**) are situated Bhū and Līlā (**avanī-līle samāsīne**), and his energies such as Vimalā (**vimalādyāś ca śaktayaḥ**) at the tips of the lotus in eight directions (**aṣṭa-dikṣu dalāgreṣu**). The queens of the Lord (**mahiṣyaḥ paramātmanaḥ**) are Vimalā, Utkarṣiṇī, Jñānā, Kriyā, Yogā, Prahvī, Satyā and Īśānā (**vimalotkarṣiṇī jñānā kriyā yogā tathaiva ca prahvī satyā tathā īśānā**). With cāmaras (**divyān cāmarān**) white like the moon (**sudhākara-sama-prabhān**) in their hands (**grhītvā**), endowed with all qualities (**sarva-lakṣaṇa-sampannā**), they give pleasure to the Lord (**modante patim acyutam**). Padma Purāṇa 6.256.47-50

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- Eṅam means “with this form just described.”
- Bhu and Līlā are two companions of Lakṣmī, situated at the sides.
- Lakṣmī is situated to Viṣṇu’s left.
- Modante stands for the causative modayanti (they give pleasure).

Text:282-283

divyāpsarogaṇāḥ pañca-śata-saṅkhyāś ca yoṣitaḥ |  
antaḥpura-nivāsinyaḥ sarvābharāṇa-bhūṣitāḥ ||  
padma-hastās ca tāḥ sarvāḥ koṭi-vaiśvānara-prabhāḥ |  
sarva-lakṣaṇa-sampannāḥ śītāmśu-sadrśānanāḥ |  
tābhiḥ parivṛto rājā śuśubhe paramaḥ pumān ||282||  
ananta-vihagādhiśa-senāny-ādyaiḥ sureśvaraiḥ |  
anyaiḥ pariṇair nityair muktais ca pariṣamvṛtaḥ |  
modate ramayā sārddham bhogaiśvaryaḥ paraḥ pumān ||283||

Five hundred women (pañca-śata-saṅkhyāś ca yoṣitaḥ), heavenly apsaras (divyā apsarogaṇāḥ), decorated with all ornaments (sarva ābharāṇa-bhūṣitāḥ), reside in the palace (antaḥpura-nivāsinyaḥ). The Lord (paramaḥ pumān) is surrounded by these women (tābhiḥ parivṛtaḥ) who have lotuses in their hands (padma-hastāḥ ca tāḥ sarvāḥ), who have the effulgence of millions of fires (koṭi-vaiśvānara-prabhāḥ), who are endowed with all qualities (sarva-lakṣaṇa-sampannāḥ) and whose faces are like moonlight (śītāmśu-sadrśānanāḥ). The Supreme Lord (paraḥ pumān), surrounded (pariṣamvṛtaḥ) by the devotees such as Ananta, Garuḍa and Viśvaksena (ananta-vihagādhiśa-senāny-ādyaiḥ sureśvaraiḥ), and other eternally liberated souls (anyaiḥ pariṇair nityair muktais ca), enjoys with Lakṣmī (modate ramayā sārddham) with all splendor (bhogaiśvaryaḥ). Padma Purāṇa

6.256.51-54

While repetition of words & ideas is generally considered a fault  
But, it is done here to create an impression on the Logicians

Text-284

atra kārīkāḥ –  
arthataḥ śabdataś cātra yat punaḥ punar ucyate |  
tad-asambhāvya-vastutvāt pratītyai hetuvādinām

Repetition (yat punaḥ punar ucyate) of the same word and the repetition of ideas are generally considered a fault (arthataḥ śabdataś ca). It is done here (atra) in order to create an impression (tad-asambhāvya-vastutvāt pratītyai) on the logicians (hetuvādinām).

## Srila Baladeva Vidyabhusana

- The verses from the Padma Purāṇa are explained by the author in the following verses.
- The repetition of meanings and words is not a fault because it is done for the understanding of logicians.
- A topic which is difficult to understand becomes understood when repeatedly taught.

Explanation of  
Virāja being the  
perspiration of the Lord  
& also the Vedas

Text-285

↳ Text-247 explanation

śrīśa-niśvāsa-rūpāṇām vedānām tatra mūrtatā |  
tatas tad-aṅgato jātaḥ svedāḥ parama-pāvanāḥ

The Vedas (vedānām) which are a form of the breathing of the Lord (śrīśa-niśvāsa-rūpāṇām) take the form (tatra mūrtatā, ~~tatra mūrtatā~~) of the perspiration arising from his body (tad-aṅgato jātaḥ svedāḥ), and this perspiration is most purifying (parama-pāvanāḥ).

## Text-286

tripād-vibhūter dhāmatvāt tripādbhūtam tu tat padam |  
vibhūtir māyikī sarvā proktā pādātmikā yataḥ

EXPLANATION of 248 → TRIPĀD vibhūti explanation

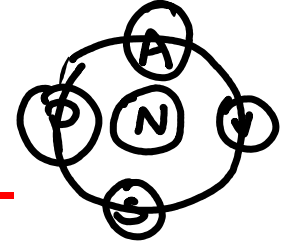
Vaikunṭha (tat padam) is called tripād-bhūtam  
(tripādbhūtam tu) because it is the abode which possess  
three portions of power (tripād-vibhūter dhāmatvāt). All  
the powers of the material realm (vibhūtir māyikī sarvā)  
are called only one portion (proktā pādātmikā yataḥ).

When Vaikunṭha is described as tripād-bhūtam it means  
that the material powers of the material realm consisting  
of one pād do not exist in Vaikunṭha.

amṛtaṁ suṣṭhu madhuraṁ śāśvatas tu muhur navam |  
śuddha-sattvas tu tat proktaṁ sattvam aprākṛtaṁ tu tat |  
nityākṣarādi-śabdais tu ṣaḍ-bhāva-parivarjanam

Amṛtam means sweet (amṛtaṁ suṣṭhu madhuraṁ), and śāśvataḥ means always youthful (śāśvatas tu muhur navam). Śuddha-sattva means spiritual sattva (śuddha-sattvas tu tat proktaṁ sattvam aprākṛtaṁ tu tat). By words such as nitya and ākṣara the intention is (nityākṣarādi-śabdais tu) to show that the spiritual world is devoid of the six transformations which take place in the material world (ṣaḍ-bhāva-parivarjanam).





<sup>Kārika</sup> <sup>UOR</sup>  
<sup>Summarizing the</sup>  
<sup>P.P.</sup> <sup>VOVES</sup>

kim cānutthāpitānām api kārikāḥ –  
ādyam āvaraṇam dikṣu pūrvādiṣu kilāṣṭasu |  
vyūhair lakṣmyādi-sahitair vāsudevādibhir matam

~~Here are some more verses summarizing sections of the Padma Purāna:~~

The first circle surrounding the main figure of Nārāyana  
(ādyam āvaraṇam) consists of the catur-vyūha staring  
with Vāsudeva (vāsudevādibhir vyūhair matam), as well  
 as Lakṣmī and others (lakṣmyādi-sahitair), in the eight  
 directions (aṣṭasu dikṣu) staring with east (pūrvādiṣu).

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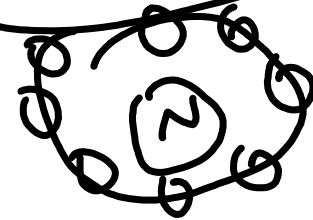
- There is an extensive description of Vaikuṅṭha in the Padma Purāṇa, Uttara-khaṇḍa.
- 
- The information is summarized in the following verses.
- In the east, south, west and north are Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha.

## Text-289

pūryo lakṣmyāḥ sarasvatyā rateḥ kānter anukramāt |  
vidikṣu parama-vyomna āgneyyādiṣu kīrtitāḥ

The cities (pūryah) of Laksmī, Sārasvatī, Rati and Kānti (lakṣmyāḥ sarasvatyā rateḥ kānteh) are situated (kīrtitāḥ) in the directions (vidikṣu) starting from the southeast (āgneyya ādiṣu) in the spiritual sky (parama-vyomna).

- In the south-east, south-west, north-west and north-east dwell the consorts (Lakṣmī), (Sārasvatī), (Rati) and (Kānti).

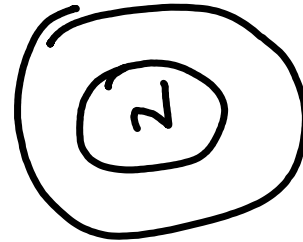


- These are deities of the first circle around Nārāyana.

## Text-290

keśavādyair iha caturviṁśatyā tu dvitīyakam |  
aṣṭāsu kila kāṣṭhāsu teṣāṃ jñeyam trayam trayam

The second āvaraṇa (**dvitīyakam**) consists of the twenty-four forms (**caturviṁśatyā**) starting with Keśava (**keśavādyaih**). There are three forms each (**jñeyam trayam trayam**) in each of the eight directions (**teṣāṃ aṣṭāsu kila kāṣṭhāsu**).



# Srila Baladeva Vidyabhusana

- Three forms reside in each of the eight directions.
- One can learn this from the extensive description in the Padma Purāṇa.
- Fearing the volume of the work, the full description has not been included here.