

# Laghu - Bhāgavatāmṛta

## Part-1

## The Sweetness of Kṛṣṇa

### Chapter-5

Discussion of the Parāvasthā forms

## Text-526

caturdhā mādhurī tasya vraja eva virājate |  
aiśvarya-kṛīḍayor veṇos tathā śrī-vigrahasya ca

There are four types of sweetness (caturdhā mādhurī) present (virājate) in Kṛṣṇa (tasya) in Vraja (vraja eva): sweetness of his powers, sweetness of his pastimes (aiśvarya-kṛīḍayoh), sweetness of his flute (veṇoh) and sweetness of his form (tathā śrī-vigrahasya ca).

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- Now the extraordinary qualities which are the causes for Kṛṣṇa's superiority in Vraja are described.
- Aiśvarya means powers which defeat the pride of Brahmā and others.

## Text-527

tatra aiśvarya –  
kutrāpy aśruta-pūrveṇa madhuraaiśvarya-rāśinā |  
sevyamāno haris tatra vihāram kurute vraje

His powers in Vraja:

The Lord (harih) performs pastimes (vihāram kurute) in Vraja (tatra vraje), being served (sevyamānah) by a multitude of sweet powers (madhura aiśvarya-rāśinā) unheard of anywhere else (kutrāpy aśruta-pūrveṇa).

## Text-528

yatra padmaja-rudrādyaiḥ stūyamāno 'pi sādhvasāt |  
dr̥g-anta-pātam apy eṣu kurute na tu keśavaḥ

In Vraja (yatra), Kṛṣṇa (keśavaḥ), though being praised by Brahmā, Rudra and others (padmaja-rudrādyaiḥ stūyamāno 'pi) out of fear (sādhvasāt), does not even glance upon them (na kurute dr̥g-anta-pātam apy).

## Text-529

yathā śrī-brahmāṇḍe śrī-nārada-vākyam –  
ye daityā duḥśakam hantum cakrenāpi rathāṅginā |  
te tvayā nihatāḥ kṛṣṇa navyayā bālyā-līlayā ||  
sārdham mitrair hare krīḍan bhrū-bhaṅgam kuruse yadi |  
sa-śankā brahma-rudrādyāḥ kampante kha-sthitās tadā

In the Brahmāṇḍa Purāṇa, Nārada speaks:

O Kṛṣṇa (kṛṣṇa)! The demons (ye daityā) difficult to kill (duḥśakam hantum) by your cakra (cakrenāpi) when you showed your Dvārakā form (rathāṅginā) were easily killed by you (te tvayā nihatāḥ) during your childhood pastimes (navyayā bālyā-līlayā). O Kṛṣṇa (hare)! If you move your eyebrow (yadi bhrū-bhaṅgam kuruse) while playing (krīḍan) with your friends in Vraja (mitrair sārdham), Brahmā, Rudra and others (tadā brahma-rudrādyāḥ) situated in the sky (kha-sthitāḥ) shake with fear (sa-śankā kampante).

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- Rathāṅginā means by the Lord of Dvārakā, who rides in a chariot.
- Though the devatās hold Kṛṣṇa in awe in Dvārakā, in Gokula they shake in fear, because Kṛṣṇa displays even more powers.

## Text-530

krīḍāyāh, yathā pādme –  
caritaṁ kṛṣṇa-devasya sarvam evādbhutaṁ bhavet |  
gopāla-līlā tatrāpi sarvato 'tīmanoharā

Sweetness of his pastimes, mentioned in Padma Purāṇa:  
All the activities of Kṛṣṇa (kṛṣṇa-devasya sarvam  
caritaṁ) are astonishing (adbhutaṁ bhavet). But his  
pastimes with the cowherd boys and the gopīs (gopāla-  
līlā) are more attractive (atī manoharā) than the royal  
pastimes in Mathurā and Dvārakā (tatrāpi sarvatah).



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- The word gopāla refers to the cowherd boys and the gopīs.
- The rule is pumān striyā: when the same word is repeated in masculine and feminine forms, the feminine form can be dropped and one word in masculine represents both. (Pāṇini 1.2.67)
- This is called eka-śeṣa, the remainder.
- Sarvataḥ indicates the kingly pastimes in Mathurā and Dvārakā.

## Text-531

śrī-brhad-vāmane –

santi yadyapi me prājyā līlās tās tā manoharāḥ |  
na hi jāne smṛte rāse mano me kīdrśam bhavet

Brhad-vāmana Purāṇa says:

Though (yadyapi) all my major pastimes in Vraja (me tāḥ tā prājyā līlās) are attractive (manoharāḥ santi), I do not know (na hi jāne) what will happen to my mind (mano me kīdrśam bhavet) when I think of the rāsa dance (smṛte rāse).

“His attractive pastimes” refers to pastimes such as  
Dāmodara-līlā.

Text:532-534

venoḥ yathā –

yāvati nikhile loke nādānām asti mādhuri |  
tāvati vaṁśikā-nāda-paramānau nimajjati

cara-sthāvarayoḥ sāndra-paramānanda-magnayoḥ |  
bhaved dharma-viparyāso yasmin dhvanati mohane ||

mohanaḥ ko 'pi mantrō vā padārtho vādbhutaḥ paraḥ |  
śruti-peyo 'yam ity uktvā yatrāmuhyān śivādayaḥ ||

The sweetness of the flute:

Whatever sweetness (yāvati mādhuri) resides (asti) in all the sounds in the whole universe (nikhile loke nādānām) is contained (tāvati nimajjati) in one atom of the sound of Kṛṣṇa's flute (vaṁśikā-nāda-paramānau). When the flute sounds attractively (yasmin dhvanati mohane), all moving and living entities (cara-sthāvarayoḥ), absorbed in the most intense bliss (sāndra-paramānanda-magnayoḥ), reverse their qualities (dharma-viparyāso bhaved). Śiva and others (śivādayaḥ) become bewildered (muhyān) and say (uktvā), “What kind of bewitching mantra is this (kaḥ api mohanaḥ ayam mantrah) that we are drinking with our ears (śruti-peyah)? What most astonishing object is this (padārtho vā adbhutaḥ paraḥ)?”

yathā śrī-daśame –

vividha-gopa-caraneṣu vidagdho  
veṇu-vādyā urudhā nija-śikṣāḥ |  
tava sutah sati yadādhara-bimbe  
datta-veṇur anayat svara-jātīḥ

savanaśas tad-upadhārya sureśāḥ  
śakra-śarva-parameṣṭhi-purogāḥ |  
kavaya ānata-kandhara-cittāḥ  
kaśmalaṁ yayur aniścita-tattvāḥ

In the Tenth Canto it is said:

O pious mother Yaśodā (sati), your son (tava sutah), who is expert in all the arts of herding cows (vividha-gopa-caraneṣu vidagdho), has invented many new styles (urudhā nija-śikṣāḥ) of flute-playing (veṇu-vādyā). When He takes His flute (yadā datta-veṇuh) to His bimba-red lips (adhara-bimbe) and sends forth the tones of the harmonic scale (anayat svara-jātīḥ) in variegated melodies (savanaśas), Brahmā, Śiva, Indra and other chief demigods (śakra-śarva-parameṣṭhi-purogāḥ sureśāḥ) become confused upon hearing the sound (kaśmalaṁ yayuh). Although they are the most learned authorities (kavayah), they cannot ascertain the essence of that music (aniścita-tattvāḥ), and thus they bow down with their heads and hearts (ānata-kandhara-cittāḥ). SB 10.35.14-15

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- This is a statement made by the gopīs.
- O pious queen Yaśodā (sati)! Your son Kṛṣṇa is skilful at various pastimes with the cowherd boys.
- When the flute placed on his red lips produces the various notes making music of various types which are not learned from anyone else, the devatās, hearing that music, become repeatedly bewildered, though they are learned and have previously determined the highest blissful truth.

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- But how has the flute sound become the highest truth now?  
Now they are doubtful about their previous convictions  
(aniścita-tattvāḥ).
- They thus bow down their heads and hearts to the source of  
that sound (ānata-kandhara-cittāḥ).
- The flute sound does not exist at all in Dvārakā Kṛṣṇa.
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- Thus this is an outstanding type of sweetness.

## Text-537

ekaviṁśe tathā pañcatrimśe cādhyāya īditā |  
mādhurī vraja-devībhir veṇor eva mahādbhutā

The greatly astonishing (mahādbhutā), sweet flute (mādhurī veṇoh) is described (īditā) by the women of Vraja (vraja-devībhir) in the twenty-first (ekaviṁśe) and thirty-fifth (tathā pañcatrimśe ca) chapters of the Tenth Canto of Bhāgavatam (adhyāya).

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## Text-538

śrī-vigrahasya, yathā –  
asamānordha-mādhurya-taraṅgāmṛta-vāridhiḥ |  
jaṅgama-sthāvarollāsi-rūpo gopendra-nandanah

The sweetness of the form of Kṛṣṇa:

The form of the son of Nanda (rūpah gopendra-  
nandanah), an ocean (vāridhiḥ) of nectar with waves  
(amṛta taraṅga) of unsurpassed sweetness  
(asamānordha-mādhurya), gives joy (ullāsi) to all  
moving and immobile entities (jaṅgama-sthāvara).



yathā tantre –

kandarpa-kotya-arbuda-rūpa-śobhā-  
nirājya-pādābja-nakhāñcalasya |  
kuṭrāpy adṛṣṭa-śruta-ramya-kānter  
dhyānam param nandasutasya vakṣye

Thus it says in a tantra:

I will describe (vakṣye) the supreme meditation (dhyānam param) on the son of Nanda (nandasutasya), whose toenail tip on his lotus foot (nirājya-pādābja-nakhāñcalasya) radiates the beauty of billions of Cupids (kandarpa-kotya-arbuda-rūpa-śobhā), and whose pleasing beauty (ramya-kānter) has never been seen or heard of anywhere, including Mathurā and Dvārakā (kuṭrāpy adṛṣṭa-śruta).

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- Kutrāpi (anywhere) indicates even Mathurā and Dvārakā.
- Even though he is Krsna in those places as well, the form does not excel in beauty because of lack of the place called Vraja and the associates of Vraja.
- Thus it is said:

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tatrātiśuśubhe tābhir  
bhagavān devakī-sutaḥ  
madhye maṇinām haimānām  
mahā-marakato yathā

Although the son of Devakī, the Supreme Personality of Godhead (**bhagavān devakī-sutaḥ**), is the reservoir of all kinds of beauty (**tatra**), when He is among the gopīs (**tābhir maṇinām madhye**) He nonetheless becomes more beautiful (**atīśuśubhe**), for He resembles a marakata jewel (**mahā-marakato yathā**) surrounded by gold and other jewels (**haimānām madhye**). SB 10.33.6

## Text-540

śrī-daśame ca –

kā stry aṅga te kala-padāmṛta-venu-gīta  
sammohitārya-caritān na calet trilokyām |  
trailokya-saubhagam idaṁ ca nirīkṣya rūpaṁ  
yad go-dvija-druma-mṛgān pulakāny abibhran

It is said in the Tenth Canto:

Dear Kṛṣṇa (**aṅga**), what woman (**kā stry**) in all the three worlds (**trilokyām**) wouldn't deviate (**na calet**) from religious behavior (**ārya-caritān**) when bewildered (**sammohita**) by the sweet (**amṛta**), drawn-out (**kala-pada**) melody of Your flute (**te venu-gīta**)? Your beauty (**idaṁ**) makes all three worlds auspicious (**trailokya-saubhagam**). Indeed, even the cows, birds, trees and deer (**yad go-dvija-druma-mṛgān**) manifest the ecstatic symptom of bodily hair standing on end (**pulakāny abibhran**) when they see Your beautiful form (**nirīkṣya rūpaṁ**). SB 10.29.40

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- These are the words directed to Kṛṣṇa by the beautiful women of Vraja who had been called by the sound of the flute for the rāsa dance.
- O Kṛṣṇa (aṅga)! What woman, being bewildered by the song of your flute, soft notes of nectar, would not deviate from her principles (ārya-caritān)? Even men like Indra and Cupid become bewildered, so what to speak of the women! Moreover, looking at your form, auspicious for the three worlds, the cows have developed ecstasy with their hairs standing on end.
- If merely hearing the sound of the flute that indicates your presence produces loss of self-control in us, then what will direct meeting with you produce? Thus the women cannot be blamed for adultery.

Thus ends Part One the Laghu-bhāgavatāmṛta  
called the Sweetness of Kṛṣṇa.