

Śrīmad-Bhāgavatam

Canto Ten: The Summum Bonum

**With the
Sārārtha-darśinī commentary**

by

Śrīla Viśvanātha Cakravartī Ṭhākura

Canto Ten – Chapter Thirteen

**Brahmā Stealing the Boys and
Calves**

Section – XIV

Lord Brahma Envisions

Divinity

(46-55)

|| 10.13.46 ||

while (B) looked
the calves & boys,
they transformed into
Cefurbhūṣṭe
वसुधैव कुटुम्बकम्
Focus

tāvāt sarve vatsa-pālāḥ paśyato 'jasya tat-kṣaṇāt
vyadrśyanta ghana-śyāmāḥ pīta-kaūśeya-vāsasaḥ

Then, while Lord Brahmā (ajasya) looked on (paśyataḥ), all
the calves and the boys tending them (tāvāt sarve vatsa-pālāḥ)
immediately (tat-kṣaṇāt) appeared (vyadrśyanta) to have
complexions the color of bluish rainclouds (ghana-śyāmāḥ)
and to be dressed in yellow silken garments (pīta-kaūśeya-
vāsasaḥ).

(Verses 46-48) While Brahmā was contemplating these matters, he saw all the calves and cowherd boys (*vatsa pālāḥ*), but they gave no heed to him.

They said, “O Brahmā, the unborn (*aja*) one, resident of Satyaloka. Verily (*satya*), you are a goat! [The word *aja* also means goat.]

You create the universe by your intelligence. Now you want to bewilder us with your *māyā*.

You have no idea at all who we are.

Now we will show you! Look!

Though we are all the calves grazing on Vṛndāvana's
grass, and all the cowherd boys herding those calves, our
real form is only one form.”

Being endowed with spiritual vision, Brahmā was able to see (*vyadr̥śyantah*) that all the calves and cowherd boys had immediately transformed into *viṣṇu-mūrtis* with four arms, having bluish complexions and wearing yellow garments.

All the boys' chests were marked with the line of Laksmī (*śrīvatsa*).

They had armbands (*angada*) on their upper arms, and Kaustubha jewels (*ratna*) on their necks. Their hands were ornamented with golden bracelets and their feet with bangles.

with 4 arms
holding śaṅkha, gadā,
gada, mace & lotus
divine ornaments

catur-bhujāḥ śaṅkha-cakra-gadā-rājīva-pāṇayah
kirīṭinaḥ kuṇḍalino hāriṇo vana-mālinaḥ
śrīvatsāṅgada-do-ratna-kambu-kaṅkana-pāṇayah
nūpuraiḥ kaṭakair bhātāḥ kaṭi-sūtrāṅgulīyakaiḥ

All those personalities had four arms (catur-bhujāḥ), holding conchshell, disc, mace and lotus flower in Their hands (śaṅkha-cakra-gadā-rājīva-pāṇayah). They wore helmets on Their heads (kirīṭinaḥ), earrings on Their ears (kuṇḍalinaḥ) and garlands of forest flowers around Their necks (hāriṇaḥ vana-mālinaḥ). On the upper portion of the right side of Their chests was the emblem of the goddess of fortune (śrīvatsa). Furthermore, They wore armlets on Their arms (āṅgada-dah), the Kaustubha gem around Their necks (ratna-kambu), which were marked with three lines like a conchshell, and bracelets on Their wrists (kaṅkana-pāṇayah). With bangles on Their ankles (kaṭakaiḥ), ornaments on Their feet (nūpuraiḥ), and sacred belts around Their waists (kaṭi-sutra-āṅgulī-yakaiḥ), They all appeared very beautiful (bhātāḥ).

|| 10.13.49 ||

Every part of
Their bodies were
fully decorated with
fresh garlands of
Tulasi

ānghri-mastakam āpūrṇās tulasī-nava-dāmabhiḥ
komalaiḥ sarva-gātreṣu bhūri-puṇyavad-arpitaiḥ

Every part of Their bodies (sarva-gātreṣu), from Their feet to the top of Their heads (ā-ānghri-mastakam), was fully decorated (āpūrṇāḥ) with fresh (nava), tender (komalaiḥ) garlands of tulasī leaves (tulasī dāmabhiḥ) offered by devotees engaged in worshipping the Lord by the greatest pious activities, namely hearing and chanting (bhūri-puṇyavad-arpitaiḥ).

The phrase bhūri puṇyavad arpitaiḥ means “worshipping the Supreme Lord by hearing, chanting and remembering.”

|| 10.13.50 ||

By their
pure smiling & sidelong
glance → they create
& protect their
own the desires of
devotees → as if by passion & goodness

candrikā-viśada-smeraiḥ sārūnāpāṅga-vikṣitaiḥ

svakāarthānām iva rajāḥ-sattvābhyām sraṣṭr-pālakāḥ

Those Viṣṇu forms, by Their pure smiling, which resembled
the increasing light of the moon (candrikā-viśada-smeraiḥ),
and by the sidelong glances of Their reddish eyes (sā-arūna-
apāṅga-vikṣitaiḥ), created and protected (sraṣṭr-pālakāḥ) the
desires of Their own devotees (svakā-arthānām), as if by the
modes of passion and goodness (rajāḥ-sattvābhyām iva).

The brightness of the smiles of those Viṣṇu forms made the moon light
lament.

With the sidelong glances of Their reddish eyes they created and
maintained the desires of their devotees.

The phrase (*raja-sattvābhyām*) means the Viṣṇu forms distributed
mercy with the reddish (*rajas*) tint of their lotus eyes and the white
(*sattva*) of their smiles.

|| 10.13.51 ||

② Saw that
All beings including himself
had taken forms & were
differently worshipping those viṣṇu-
mūrtis with various means like
singing & dancing.

ātmādi-stamba-paryantair mūrtimadbhiś carācaraiḥ
nṛtya-gītādy-anekārhaiḥ pr̥thak pr̥thag upāsitāḥ

All beings, both moving and nonmoving (cara-acaraiḥ), from the four-headed Lord Brahmā down to the most insignificant living entity (ātmādi-stamba-paryantaiḥ), had taken forms (mūrti-madbhiḥ) and were differently (pr̥thak pr̥thak) worshiping those viṣṇu-mūrtis (upāsitāḥ), according to their respective capacities, with various means of worship (aneka-arhaiḥ), such as dancing and singing (nṛtya-gīta-ādi).

Brahmā saw that all beings from the four-headed Brahmā
down to the grass were worshiping those *visnu-mūrtis*
with various means of worship, such as singing and
dancing.

All the ① mūrtis
were surrounded by
8 śaktis other way
& the 24 elements.

|| 10.13.52 ||

aṇimādyair mahimabhir ajādyābhir vibhūtibhiḥ
catur-vimśatibhis tattvaiḥ parītāḥ mahad-ādibhiḥ

All the viṣṇu-mūrtis were surrounded (parītā) by the opulences (mahimabhiḥ), headed by aṇimā-siddhi (aṇimādyaiḥ); by the mystic potencies (vibhūtibhiḥ), headed by Ajā (ajā-ādyābhiḥ); and by the twenty-four (catur-vimśatibhiḥ) elements for the creation of the material world (tattvaiḥ), headed by the mahat-tattva (māhat-ādibhiḥ).

All the *viṣṇu-mūrtis* were surrounded by opulences, headed by the eight mystic *siddhis*, and by the twenty four elements of creation starting with the *mahat-tattva*.

In this enumeration of the twenty four elements, a distinction is made between *mahat-tattva*, which is the twenty-third element, and *sutra-tattva* (a state where the three modes are slightly manifested), which becomes the twenty third element instead of *mahat-tattva*.

Tattvaiḥ means causes for creation of the material world.

Further ③ saw that:
kāla, svabhāva, saṃskāra, kāma
kāma etc → had all taken forms
& were also worshipping those ④ -mūrtis

|| 10.13.53 ||

kāla-svabhāva-saṃskāra-kāma-karma-guṇādibhiḥ
sva-mahi-dhvasta-mahibhir mūrtimadbhir upāsītāḥ

Then Lord Brahmā saw that kāla (the time factor) (**kāla**), svabhāva (one's own nature by association) (**svabhāva**), saṃskāra (reformation) (**saṃskāra**), kāma (desire) (**kāma**), karma (fruitive activity) (**karma**) and the gunas (the three modes of material nature) (**guṇa-ādibhiḥ**), their own independence being completely subordinate to the potency of the Lord (**sva-mahi-dhvasta-mahibhiḥ**), had all taken forms (**mūrtimadbhiḥ**) and were also worshipping those viṣṇu-mūrtis (**upāsītāḥ**).

The viṣṇu-mūrtis were being worshiped by time (kāla) and its assistants: one's own nature (svabhāva), reformation (saṁskāra), desire (kāma), fruitive activity (karma) and the three modes of material nature (guṇas).

Their own independence, however, was completely subordinate to the potency of the Lord (sva mahi dhvasta mahibhiḥ).

Time sets the three modes of nature in motion.

Svabhāva is one's natural state formed by associating
with the three modes of material nature.

Saṁskāra is that which brings remembrance or
revelation.

|| 10.13.54 ||

The ① -mūrtis
had eternal / infinite
forms & bliss. ↓ full of knowledge,
their glory was untouched even
by the jñānīs.

satya-jñānānantānanda-mātraika-rāsa-mūrtayah
aspr̥ṣṭa-bhūri-māhātmyā api hy upaniṣad-dr̥śām

The viṣṇu-mūrtis all had eternal (satya), unlimited (ananta) forms (mūrtayah), full of knowledge (jñāna) and bliss (ānanda-mātra) and existing (eka-rāsa) beyond the influence of time. Their great glory was not even to be touched (aspr̥ṣṭa-bhūri-māhātmyā) by the jñānīs engaged in studying the Upaniṣads (upaniṣat-dr̥śām api hy).

One should not think that all these forms were just a creation of the Lord's illusory energy.

The boys and calves were all transformed into viṣṇu-mūrtis or Viṣṇu forms made of infinite truth, infinite knowledge and infinite bliss. Or the meaning can be: the calves and boys were the personification of the Vedic statement: *satyaṁ jñānam ānandaṁ brahmeti, ānandaṁ brahmano rūpam,* “Brahman is the Absolute Truth and complete bliss. Brahman is the form of bliss.” (*Taittiriya Upaniṣad* 2.1.3)

One may object that Vedāntists never say that Brahman has many forms and variations.

But this verse states that the followers of the *Upaniṣads* (*upaniṣad dṛṣām*), however, cannot understand the varieties manifested by Brahman due to their lack of devotion, nor can they even touch the glory of these *viṣṇu-mūrtis*.

This proves that Brahman and Paramātmā can actually be understood only through devotion as confirmed by Kṛṣṇa in Śrīmad Bhāgavatam (11.14.21):

bhaktyāham ekayā grāhyaḥ, “I am obtainable only by devotion.”

Śrī Kṛṣṇa says in the *Bhagavad-gītā* (18.55): *bhaktyā mām abhijānāti yāvān yaś cāsmi tattvataḥ*, “I am known as I am only

The Muṇḍaka Upaniṣad (3.2.3) says:

na caksusa pasyati rupam asya yam evaiṣa vṛṇute
tena labhyas tasyaiṣa ātmā vivṛṇute tanuṁ svām

“The Lord’s form (asya rupam) cannot be seen by material eyes (na caksusa pasyati). The Lord is attainable (labhyas) by one (tena) whom the Lord favors (yam evaiṣa vṛṇute). To such a person (tasyaiṣa ātmā) He manifests His own form (vivṛṇute tanuṁ svām).”

In the *Śvetāsvatara Upaniṣad* (3.8), the Supreme is described as *āditya-varnam tamasah parastāt*, “He whose self-manifest form is luminous like the sun and transcendental to the darkness of ignorance.”

Ananda-mātram ajaram purānam ekam santam bahudhā dṛṣyamānam:
“The Supreme is blissful, with no tinge of un-happiness.”

Although He is the oldest, He never ages, and although one, He is experienced in different forms.”

(Brhad-āraṇyaka Upaniṣad 4.4.19) The Śrīmad
Bhāgavatam (10.40.7) states: bahu-mūrty-eka-mūrtikam,
“You are the one Supreme Lord manifesting in multiple
forms.”

Sarve nityāḥ śāśvatāś ca dehās tasya parātmanah: “All the
forms of that Supreme Person are eternal.” (Mahā-
varāha Purāṇa)

Thus there are many statements in the *Śruti* and *Smṛti* revealing that Brahman definitely has transcendental form and qualities, which are visible to the eye of devotion by the mercy of Lord Śrī Kṛṣṇa.

|| 10.13.55 ||

evam sakṛd dadarśajah para-brahmātmano 'khillān
yasya bhāsā sarvam idam vibhāti sa-carācaram

Thus (evam) Lord Brahmā (ajah) saw the Supreme Brahman (dadarśa para-brahma), by whose energy (yasya bhāsā) this entire universe (sarvam idam), with its moving and nonmoving living beings (sa-cara-acaram), is manifested (vibhāti). He also saw (dadarśa) at the same time (sakṛt) all the calves and boys (akhillān) as the Lord's expansions (ātmanah).

Yasya refers to the Supreme Brahman.

Section – XV

**Lord Brahma coming back to
his Senses**

(56-61)

|| 10.13.56 ||

Then
to effulge by
the power of
11 senses before statue &
he became silent.

tato 'tikutukodvṛtya-stimitaikādaśendriyaḥ
tad-dhāmnābhūd ajas tūṣṇīm pūr-devy-antīva putrikā

Then (tataḥ), by the power of the effulgence of those visnu-mūrtis (tad-dhāmnā), Lord Brahmā (ajāḥ), his eleven senses (ekādaśa-indriyaḥ) jolted (udvṛtya) by astonishment (atikutuka) and stunned by transcendental bliss (stimita), became (abhūt) silent (tūṣṇīm), just like a child's clay doll (putrikā iva) in the presence of the village deity (pūḥ-devi-anti).

By the influence of those viṣṇu-mūrtis, Brahmā's eleven senses
became jolted by astonishment and stunned by transcendental
bliss.

The word uddhṛta is sometimes substituted for udvṛtya.

Overwhelmed by the effulgence of those viṣṇu-mūrtis, Brahmā
fell silent and could not do or say anything, just like a child's
clay doll in the presence of the village deity.

~~The~~ Supreme Brahman
whose relation
is self-referential & he thought.
↓
"What is this?"
→ & then, he was not even able to see → then (P) removed His

itīreṣe 'tarkye nija-mahimani sva-pramitike

paratrājāto 'tan-nirāsana-mukha-brahmaka-mitau

anīṣe 'pi draṣṭum kim idam iti vā muhyati sati

cacchādājo jñātvā sapadi paramo 'jā-javanikām

Y.M. curtain
removes His

The Supreme Brahman is beyond mental speculation (atarkye), He is self-manifest, existing in His own bliss (sva-pramitike), and He is beyond (paratra) the material energy (ajātaḥ). He is known by the crest jewels of the Vedas (brahmaka) by refutation of irrelevant knowledge (atan-nirāsana-mukha-mitau). Thus (iti) in relation to that Supreme Brahman, the Personality of Godhead, whose glory had been shown by the manifestation of all the four-armed forms of Viṣṇu (nija-mahimani), Lord Brahmā, the lord of Sarasvatī (irā-īṣe), was mystified (muhyati sati). "What (kim) is this (idam)?" he thought (iti), and then he was not even able (anīṣe api) to see (draṣṭum). Lord Kṛṣṇa (ajāḥ), understanding Brahmā's position (jñātvā paramo), then at once (sapadi) removed (cacchāda) the curtain of His yogamāyā (ajā-javanikām).

Seeing that Brahmā could not realize whatever sweet glory He had shown him, and that Brahmā was not qualified to view any more of His endless unprecedented glories, Kṛṣṇa didn't show any more of His opulences.

Even though Brahmā was highly learned and also the husband of the goddess of learning Sarasvatī, he said, "Oh, what an amazing thing I have seen."

Then being mystified, he could no longer see those forms.

Seeing this and knowing Brahmā's qualification to understand
His powers, Kṛṣṇa immediately withdrew the curtain of
yogamāyā (ajā javanikām) to make them disappear.

In other words, by the agency of yogamāyā, Kṛṣṇa covered the
cowherd boys, the calves grazing on grass and Himself looking
for the calves.

Then Kṛṣṇa showed new forms of the same produced from
Himself, each having four arms.

Then He made that yogamāyā disappear. Yogamāyā is the potency by which Kṛṣṇa is sometimes manifest and sometimes not manifest.

Mahāmāyā, on the other hand, is the potency which covers the actual reality and displays something unreal.

Therefore, in this verse the word *ajā* refers to *yogamāyā*.

What was the source of Brahmā's bewilderment?

Brahmā was mystified by seeing Kṛṣṇa's opulence (*nija mahimani*).

How is Lord Kṛṣṇa described in this verse?

Kṛṣṇa is beyond logic (atarkye), self-manifest and blissful (sva-pramitike).

If Kṛṣṇa does not personally reveal Himself, there is absolutely no means, not even by scriptural knowledge, to realize Him.

Therefore Kṛṣṇa is beyond logic or argument.

He is also beyond the material energy (*paratra ajātaḥ*).

Kṛṣṇa is known (*mitau*) by the crest jewels of the Vedas, who define Brahman in terms of negation.

The phrase *atan-nirāsana* means rejecting that which is irrelevant.

The word atat means “that which is not a fact.”

In the *Brhad-āranyaka Upaniṣad* (5.8.8), Brahman is described as *asthūlam anany ahrasvam adīrgham*, “that which is not large and not small, not short and not long.”

In other words, Brahman is defined in terms of negation
by saying *neti neti*, “It is not this, it is not that.”

By that form Brahmā was bewildered.

Then ⑤'s external
consciousness was
revived & he stood up
with great difficulty
→ opened his eyes
unfreely along with himself.
Saw the

tato 'rvāk pratilabdhaḥ kaḥ paretavad utthitaḥ
kṛcchrād unmīlya vai dr̥ṣṭīr ācaṣṭedaṁ sahaātmanā

Lord Brahmā's (kaḥ) external consciousness (arvāk akṣaḥ) then (tataḥ) revived (pratilabdha), and he stood up (utthitaḥ), just like a dead man coming back to life (pareta-vat). Opening (unmīlya vai) his eyes (dr̥ṣṭīh) with great difficulty (kṛcchrāt), he saw (ācaṣṭa) the universe (idam), along with himself (saha-ātmanā).

Brahmā returned to external consciousness and stood up, just like a dead man coming back to life.

Opening his eyes, Brahmā saw this universe (*idam*) as the object of his possessiveness along with himself.

Or Brahmā saw the object of his false identity as the creator of the universe.