

Śrīmad-Bhāgavatam

Canto Ten: The Summum Bonum

**With the
Sārārtha-darśinī commentary**

by

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Canto Ten – Chapter Thirteen

**Brahmā Stealing the Boys and
Calves**

Section – XV

**Lord Brahma coming back to
his Senses**

(56-61)

Then looking in
all directions, (B) saw Vr̥ndāvan in its full strength

|| 10.13.59 ||

sapady evābhitaḥ paśyan diśo 'paśyat puraḥ-sthitam
vṛndāvanam janājīvyā-drumākirṇam samā-priyam

Then, looking (paśyan) in all directions (ābhitaḥ diśaḥ), Lord Brahmā immediately (sapadi eva) saw (apaśyat) Vr̥ndāvana (vṛndāvanam) before him (puraḥ-sthitam), filled with trees, which were the means of livelihood for the inhabitants (ājīvyā-druma-ākīrṇam) and which were equally pleasing in all seasons (samā-priyam).

Then Kṛṣṇa showed Brahmā the wealth of His sweetness.

Brahmā immediately saw Vṛndāvana before him.

It was filled with trees, which were nourishing all the
living entities, and equally pleasing in all seasons.

|| 10.13.60 ||

① is the abode
of ② where there is
no hunger, thirst etc
↓
Even though naturally inimical
→ both humans & wild animals
live there in transcendental
friendship.

yatra naisarga-durvairāḥ
sahāsan nṛ-mṛgādayaḥ
mitrāṇivājitāvāsa-
druta-ruṭ-tarṣakādikam

Vṛndāvana is the transcendental abode (āvāsa) of the Lord (ajita), where (yatra) there is no (druta) hunger (ruṭ), anger or thirst (tarṣaka-ādikam). Though naturally (naisarga) inimical (durvairāḥ), both human beings (nṛ) and fierce animals (mṛga-ādayaḥ) live there together (saha āsan) in transcendental friendship (mitrāṇi iva).

This verse further describes the sweetness of Vr̥ndāvana,
wherein tigers and men, though naturally inimical
(*naisarga durvairāḥ*), live together as friends.

Because Vr̥ndāvana is Kṛṣṇa's residence (*ajita āvāsa*)
anger, greed and other undesirable things (*anarthas*)
have gone from there (*drutaḥ*).

|| 10.13.61 ||

Then ③
The son of A.T. → saw
with cow wife & the gold
the calves & his friends.

tatrodvaḥat paśupa-vaṁśa-śiśutva-nāṭyam
brahmādvayam param anantam agādha-bodham
vatsān sakhīn iva purā parito vicinvat
ekam sa-pāṇi-kavalam parameṣṭhy acaṣṭa

Then Lord Brahmā (parameṣṭhi) saw (tatra acaṣṭa) the Absolute Truth (param brahma)—who is one without a second (advayam), who possesses full knowledge (agādha-bodham) and who is unlimited (anantam)—assuming (udvaḥat) the role of a child in a family of cowherd men (paśupa-vaṁśa-śiśutva-nāṭyam) and standing all alone (ekam), just as before (purā iva), with a morsel of food in His hand (sa-pāṇi-kavalam), searching (vicinvat) everywhere (paritaḥ) for the calves (vatsān) and His cowherd friends (sakhīn).

Covering up the four handed *visnu-mūrti* forms generated from His own form by *yogamāyā*, Kṛṣṇa showed Brahmā His original form described in the Śrutis as *akhaṇḍa advitīya brahmā*.

There (*tatra*) in Vṛndāvana, Brahmā (*paramesthi*) saw (*acaṣṭa*) Kṛṣṇa. What did Kṛṣṇa look like?

Concealing His majesty, Kṛṣṇa played as a cowherd boy standing with some food in His hand while loitering with His calves and boyfriends.

Brahmā did not see Kṛṣṇa as *catur-bhuja* Nārāyana; he simply saw an innocent boy.

Yet he understood that Kṛṣṇa was the master of the whole creation.

Brahmā thought, “Here is the Lord of the universe.

I am simply His insignificant servant.”

Kṛṣṇa is addressed as *advaya* (without a second) because all the forms that Brahmā had seen until he became stunned had now been covered up by *yogamāyā*.

Because Kṛṣṇa is the root cause of all the other forms, He is called Supreme (*param*).

Kṛṣṇa is called *ananta*, unlimited, because He possesses powers thousands of times greater than what He showed to Brahmā.

Kṛṣṇa is called *agādha bodham*, possessing unlimited knowledge, because not only Brahmā but even Baladeva and other expansions find it difficult to understand Him.

Because Kṛṣṇa was performing like an actor (*nāṭyam*), He was searching here and there for the calves and boys.

One year before, Brahmā, under illusion, took that to be the actual fact.

But now after seeing the calves grazing on the grass in the pasture and the boys taking lunch on the river bank, and no longer seeing the illusory boys created by *māyā* that he had stolen, Brahmā became free from his illusion.

He understood that Kṛṣṇa's looking for the calves and boys again was some act of Kṛṣṇa for bewildering him.

Thus in the first verse of the next chapter containing Brahmā's prayers, there is no mention of Kṛṣṇa searching for the calves and boys.

Because of *yogamāyā*'s covering the four handed forms coming from Himself, Kṛṣṇa is described in this verse as (*ekam*) alone, all by Himself.

Kṛṣṇa performs unlimited pastimes to please His pure devotees; therefore here He appeared sweetly with a lump of yogurt rice in His hand.

For less qualified persons kṛṣṇa shows His formless aspect.

Then *yogamāyā* covers the sweetness of Kṛṣṇa's transcendental form, qualities, pastimes, abode and associates, and leaves only the revelation of Kṛṣṇa's formless feature.

Though there is an extreme difference in the realization of Brahman and Bhagavān, there is no contradiction in the scriptures describing these features of the one Absolute Truth.

Some will claim that the phrase śiśutva-nāṭyam, means “putting on the dress of a cowherd boy,” therefore, the cowherd boy form is not the eternal form (svarūpa) of Brahman, but simply a temporary form that illustrates the Lord’s power to bewilder a living entity such as Brahmā.

Furthermore, the Lord only accepted the form of a cowherd boy as a convenient object of praise for Brahmā to offer his prayers as described in Chapter Fourteen verse one: naumīdya te ’bhra-vapuse, “I praise the most worshipable one, who has a body the color of a dark rain cloud.”

But this is not in agreement with Śrīdhara Swāmi's
opinion, because the subject of prayers should never be
an unreal thing.

Indeed, the transcendental form of Kṛṣṇa holding a
lump of yogurt rice in His hand exists eternally.

Section – XVI

Lord Brahma gives up his

Divinity for Lord

(62-64)

Seeing this
Jure GK his swan
& of feet dandam of
(S) feet with legs of Joy -

|| 10.13.62 ||

dr̥ṣṭvā tvareṇa nija-dhoraṇato 'vatīrya
pr̥thvyām vapuḥ kanaka-daṇḍam ivābhipātya
spr̥ṣṭvā catur-mukuta-koṭibhir aṅghri-yugmaṁ
natvā mud-aśru-sujalair akṛtābhiṣekam

After seeing this (dr̥ṣṭvā), Lord Brahmā hastily (tvareṇa) got down (avatiṛya) from his swan carrier (nija-dhoraṇataḥ), fell down (pr̥thvyām vapuḥ abhipātya) like a golden rod (kanaka-daṇḍam ivā) and touched (spr̥ṣṭvā) the lotus feet of Lord Kṛṣṇa (aṅghri-yugmaṁ) with the tips of the four crowns on his heads (catur-mukuta-koṭibhiḥ). Offering his obeisances (natvā), he bathed the feet of Kṛṣṇa (akṛta abhiṣekam) with the water of his tears of joy (mūṭ-aśru-su-jalaiḥ).

When Lord Brahmā understood that the Absolute Truth,
Parabrahman, the root cause of everything, was standing
before him in His human form as a cowherd boy of
Vraja, he quickly jumped off the back of his swan carrier
(*nija dhorantah*) and fell to the earth.

There is a famous saying that demigods never touch the
earth.

Brahmā's breaking this rule indicates that he gave up his prestige as a demigod.

Because Brahmā's four heads were facing in four directions, to touch the Lord's feet, he had to fall on the ground and raise himself again and again.

He bathed Kṛṣṇa's lotus feet (*akṛta abhiṣekam*) with a profuse outpouring of tears.

The prefix “su” in the word *sujalaih*, which means water,
indicates that Brahmā’s tears were purified.

Therefore, Brahmā’s crying was a form of *bhakty-*
anubhāva, a transformation of transcendental ecstatic
love.

Rising & falling again
& again → ② remember
the Lord's greatness again & again

|| 10.13.63 ||

utthāyotthāya kṛṣṇasya cirasya pādayoḥ patan
āste mahitvaṁ prāg-dr̥ṣṭam smṛtvā smṛtvā punaḥ punaḥ

Rising (utthāya utthāya) and falling (patan) again and again at
the lotus feet (pādayoḥ) of Lord Kṛṣṇa (kṛṣṇasya) for a long
time (cirasya), Lord Brahmā remembered (smṛtvā smṛtvā āste)
over and over (punaḥ punaḥ) the Lord's greatness (mahitvaṁ)
he had just seen (prāk-dr̥ṣṭam).

After paying obeisances many times, Brahmā remained on the ground at Kṛṣṇa's feet for a long time due to being overwhelmed by intense bliss.

This verse is in the present tense because Śukadeva was directly experiencing the pastime.

|| 10.13.64 ||

Then with great
humility & ecstatic
offerings, (B) began to
offer praises -

śanair athothāya vimṛjya locane
mukundam udvīkṣya vinamra-kandharah
kṛtāñjaliḥ praśrayavān samāhitah
sa-vepathur gadgadayailatelayā

Then (atha), rising (utthāya) very gradually (śanaiḥ) and wiping (vimṛjya) his two eyes (locane), Lord Brahmā looked up (udvīkṣya) at Mukunda (mukundam). Lord Brahmā, his head bent low (vinamra-kandharah), his mind concentrated (samāhitah) and his body trembling (sa-vepathuh), very humbly, with folded hands (kṛtāñjaliḥ praśraya-vān), with faltering (gadgadaya) words (īlayā), began to offer praises to Lord Kṛṣṇa (ailata).

This verse mentions that Brahmā saw the Lord with only two eyes, because all eight of his eyes were brimming with tears.

The word *locane* indicates that with his two hands Brahmā wiped the two eyes on each of his four faces.

Brahmā praised Lord Kṛṣṇa with a choked up voice.

The word *ailata* in the phrase *gadgadayailatelaya* comes from *aitta* which means to praise.

“La” has been added to the word aitta to imitate the sound of Brahmā’s choked voice.

The word gadgadaya means faltering voice.

Thus ends the commentary on the Thirteenth Chapter of the Tenth Canto of the Bhāgavatam for the pleasure of the devotees, in accordant with the previous ācāryas.