

Śrīmad-Bhāgavatam

Canto Ten: The Summum Bonum

With the
Sārārtha-darśinī commentary

by

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Canto Ten – Chapter Sixteen

Kṛṣṇa Chastises the Serpent
Kāliya

Section – I

Kaliya arrests Krsna in his

Coils (1-22)

③ Seeing that
the NM & other GDS
were entering the lake,
He stopped them.

॥ 10.16.22॥

kṛṣṇa-prāṇān nirviśato
nandādīn vīkṣya taṁ hradam
pratyāśedhat sa bhagavān
rāmaḥ kṛṣṇānubhāva-vit

Lord Balarāma then saw (vīkṣya) that Nanda Mahārāja and the other cowherd men (nanda-ādīn), who had dedicated their very lives to Kṛṣṇa (kṛṣṇa-prāṇān), were beginning to enter (nirviśataḥ) the serpent's lake (taṁ hradam). As the Supreme Personality of Godhead, Lord Balarāma (bhagavān rāmaḥ) fully knew Lord Kṛṣṇa's actual power (kṛṣṇa-anubhāva-vit), and therefore He (saḥ) restrained them (pratyāśedhat).

Balarāma physically held Nanda and others to keep them
from jumping in the river, while saying, “Gargācārya said
that you will be saved from all obstacles by this son.

Keeping this in mind, don't you think Kṛṣṇa will get
released from this danger? Just be patient.

If you all jump in the river and drown, who will maintain
and raise Kṛṣṇa when He comes back?

Not only that, you will be neglecting Garga's order to
take care of the boy as well." This was Balarāma's
reasoning.

Section – II

Krsna subdues Kaliya and
dances on his hoods (23-32)

॥ 10.16.23 ॥

The Lord
remained in the
bonds for a while.
But, seeing the acute distress
of the wives of His love
for Him → the immediate relief
of His bonds

ittham sva-gokulam ananya-gatiṁ nirīkṣya
sa-stri-kumaram ati-duḥkhitam ātma-hetoḥ
ājnāya martya-padavīm anuvartamānaḥ
sthitvā muhūrtam udatiṣṭhad uraṅga-bandhāt

The Lord remained (sthitvā) for some time within the coils of the serpent (muhūrtam), imitating the behavior (anuvartamānaḥ) of an ordinary mortal (martya-padavīm). But when He understood (ājnāya) that the women (sa-stri), children (kumaram) and other residents of His village of Gokula (sva-gokulam) were in acute distress (ittham ati-duḥkhitam) because of their love for Him (ātma-hetoḥ), their only shelter and goal in life (ananya-gatiṁ), He immediately rose up (udatiṣṭhat) from the bonds (bandhāt) of the Kāliya serpent (uraṅga).

Seeing that the Vrajavāsīs had no other goal or shelter (ananya-gatim), and fully understanding (ājñāya) their sorrow, Kṛṣṇa spoke to Kāliya after remaining gripped in his coils for one muhūrta (forty-eight minutes).

Kṛṣṇa said, “Listen Kāliya, you have shown Me enough of your strength. Now, I will show you a little of My prowess, though I am just a cowherd boy.”

Then Kṛṣṇa broke free from the snake (uraṅga) and stood up

|| 10.16.24||

tat-prathyamāna-vapuṣā vyathitātma-bhogas
tyaktvonnamayya kupitaḥ sva-phaṇān bhujāṅgaḥ
tasthau śvasaṣ chvasana-randhra-viṣāambarīṣa-
stabdhekṣaṇolmuka-mukho harim ikṣamāṅgaḥ

tormenter
body by His expanding
(K) released (R)
He has raised his hood
(R) with severity looking
at anger.

His coils (ātma-bhogāḥ) tormented (vyathita) by the expanding (prathyamāna) body of the Lord (vapuṣā), Kāliya released (tyaktvā) Him (tat). In great anger (kupitaḥ) the serpent (bhujāṅgaḥ) then raised (unnamayya) his hoods high (sva-phaṇān) and stood still (tasthau), breathing heavily (śvasan). His nostrils (śvasana-randhra) appeared like vessels for cooking poison (viṣa-ambarīṣa), and the staring eyes (stabdha-ikṣaṇa) in his face (mukhaḥ) like firebrands (ulmuka). Thus the serpent looked (ikṣamāṅgaḥ) at the Lord (harim).

This verse describes Kṛṣṇa's freeing Himself from the snake and Kāliya's weakening.

Kāliya let go of Kṛṣṇa because he felt pained (*vyathita*) by the expanding body of the Lord (*prathyamāna vapuṣā*), which was previously much smaller.

After releasing Kṛṣṇa, Kāliya raised his huge hoods,
breathed heavily and stared at Kṛṣṇa.

The snake's nostrils were full of poison, and the glaring
eyes in his face resembled firebrands.

॥ 10.16.25 ॥

taṁ jihvayā dvi-śikhayā parilelihānaṁ
dve śṛkvaṇī hy ati-karāla-viṣāgni-dṛṣṭim
krīḍann amuṁ parisasāra yathā khagendro
babhrāma so 'py avasaraṁ prasamīkṣamāṇaḥ

Again and again Kāliya (taṁ) licked (parilelihānaṁ) his lips (dve śṛkvaṇī) with his bifurcated (dvi-śikhayā) tongues (jihvayā) as He stared at Kṛṣṇa with a glance (dṛṣṭim) full of terrible (ati-karāla), poisonous fire (viṣa-agni). But Kṛṣṇa playfully (krīḍan) circled around (parisasāra) him (amuṁ), just as (yathā) Garuda (khaga-indraḥ) would play with a snake (babhrāma). In response, Kāliya also moved about (saḥ api), looking for (prasamīkṣamāṇaḥ) an opportunity to bite the Lord (avasaraṁ).

Kāliya repeatedly licked His lips (*dve sṛkvanī pari lelihānam*).

Kṛṣṇa moved around Kāliya with such agility that Kāliya, though continually searching this way and that for an opportunity, failed in his attempts to bite the Lord.

To avoid Kāliya, Kṛṣṇa continually moved in the opposite direction as the serpent.

|| 10.16.26 ||

evam paribhrama-hataujasam unnatāmsam
ānamya tat-pṛthu-śiraḥsv adhirūḍha ādyaḥ
tan-mūrdha-ratna-nikara-sparśāti-tāmra-
pādāmbujo 'khila-kalādi-gurur nanarta

In this way
having severely depleted
[K]S strength
relentless circling by His
[K]S heads & be seen to dance.

Having severely depleted (evam hata) the serpent's strength (ojasam) with His relentless circling (paribhrama), Śrī Kṛṣṇa, the origin of everything (ādyaḥ), pushed down (ānamya) Kāliya's (tat) raised (unnata) shoulders (amsam) and mounted (adhirūḍhaḥ) his broad serpentine heads (pṛthu-śiraḥsu). Thus Lord Śrī Kṛṣṇa, the original master (ādi-guruḥ) of all fine arts (akhila-kalā), began to dance (nanarta), His lotus feet (pāda-ambujaḥ) deeply reddened (ati-tāmra) by the touch (sparśa) of the numerous jewels (ratna-nikara) upon the serpent's (tat) heads (mūrdha).

Śrī Hari-vamśa confirms that with one hand Kṛṣṇa was able to push down Kāliya's raised head, which had gradually become tired from his relentless circling.

Mounting the snake's broad heads, Kṛṣṇa began to dance.

Kṛṣṇa's lotus feet became red like copper from touching the numerous jewels upon the heads of Kāliya.

As a dancer sometimes demonstrates his expertise by dancing on different objects such as dishes, Kṛṣṇa showed that He is original guru of all fine arts (kalā ādi guruh) by skillfully dancing on the unsteady, moving surface of the serpent's hoods.

In addition, Kṛṣṇa's remarkable display of dancing skill was meant to please the young damsels of Vraja, who at this stage of their relationship were seriously falling in love (pūrva-rāga) with Him

|| 10.16.27 ||

Seeing The Lord
dancing → all the
Gandharvas, celestial
singers & celestial
musicians etc.
with their
great joy.
→ They also make offerings of songs, flowers & prayers.

taṁ nartum udyatam avekṣya tadā tadīya-
gandharva-siddha-muni-cāraṇa-deva-vadhvaḥ
prītyā mṛdaṅga-pañavānaka-vādyā-gīta-
puṣpopahāra-nutibhiḥ sahasopaseduḥ

Seeing (avekṣya) the Lord (taṁ) dancing (nartum udyatam), His servants in the heavenly planets (tadā tadīya) – the Gandharvas (gandharva), Siddhas (siddha), sages, Cāraṇas (muni-cāraṇa) and wives of the demigods (deva-vadhvaḥ) – immediately (sahasā) arrived there (upaseduḥ). With great pleasure (prītyā) they began accompanying the Lord's dancing (vādyā) by playing drums such as mṛdaṅgas (mṛdaṅga), paṇavas (pañava) and ānakas (ānaka). They also made offerings of (upahāra) songs (gīta), flowers (puṣpa) and prayers (nutibhiḥ).

Kṛṣṇa danced even without musical accompaniment by personally
calling out syllables such as “thai thai” to imitate the sound of a musical
instrument.

The impression given is that Kṛṣṇa, upon seeing the gopīs, was
considering, “We will meet together to dance like this sometime in the
future.”

The word *nartum* is a substitute for the word *nartitum*, which means “to
dance.”

|| 10.16.28 ||

yad yac chiro na namate 'ṅga śataika-śīrṣṇas
tat tan mamarda khara-daṇḍa-dharo 'ṅhri-pātaiḥ
kṣīṇāyūṣo bhramata ulbaṇam āsyato 'srī
nasto vaman parama-kaśmalam āpa nāgaḥ

When ever
one of his
heads bow
down
→ he was
smash it
with
his feet
↓
As a result
→ vomiting
blood
→ he
experienced
extreme
pain.

My dear King (aṅga), Kāliya had 101 prominent heads (śata-eka-śīrṣṇaḥ), and when one of them (yat yat śīraḥ) would not bow down (na namate), Lord Śrī Kṛṣṇa, who inflicts punishment (daṇḍa-dharaḥ) on cruel wrong-doers (khara), would smash that stubborn head (tat tat mamarda) by striking it with His feet (aṅhri-pātaiḥ). Then, as Kāliya entered his death throes (kṣīṇa-āyūṣaḥ), he began wheeling his heads around (bhramata) and vomiting (vaman) ghastly (ulbaṇam) blood (asṛk) from his mouths (āsyataḥ) and nostrils (nastaḥ). The serpent (nāgaḥ) thus experienced (āpa) extreme (parama) pain and misery (kaśmalam).

S'ataika here means 101 chief heads, because the thirtieth
verse mentions one thousand heads.

When one head would not bow down, Kṛṣṇa would
suddenly smash that stubborn head with His feet.

Blood flowed profusely from Kāliya's mouths and
nostrils.

Exuding
even from his eyes
He would occasionally raise
up his head → only to have it
definitely subdued by the
The demigods would take showers
of flowers.

|| 10.16.29 ||

tasyākṣibhir garalam udvamataḥ śiraḥsu
yad yat samunnamati niḥśvasato ruṣoccaiḥ
nṛtyan padānunamayan damayāṁ babhūva
puṣpaiḥ prapūjita iveha pumān purāṇaḥ

Exuding (udvamataḥ) poisonous waste (garalam) from his eyes (tasya akṣibhiḥ), Kāliya, would occasionally dare to raise up (samunnamati) one of his heads (yad yat śiraḥsu), which would breathe (niḥśvasataḥ) heavily (uccaiḥ) with anger (ruṣā). Then the Lord would dance on it (nṛtyan) and subdue it (damayāṁ babhūva), forcing it to bow down (anunamayan) with His foot (padā). The demigods took each of these exhibitions (iha) as an opportunity to worship Him (prapūjitaḥ iva), the primeval Personality of Godhead (purāṇaḥ pumān), with showers of flowers (puṣpaiḥ).

When Kāliya would dare to raise one of his hoods, Kṛṣṇa would dance on it and force it down with the blows from His feet.

At that time the Gandharvas and other celestials worshiped Kṛṣṇa with showers of flowers.

Being pleased, Kṛṣṇa subdued the serpent for their benefit.

Wonderful dancing which broke all of K's 1000 hoods & with Srī to the SPH & with Srī to the surrendered to him.

|| 10.16.30 ||

tac-citra-tāṇḍava-virugna-phaṇā-sahasro
raktaṁ mukhair uru vaman nṛpa bhagna-gātraḥ
smṛtvā carācara-gurum puruṣam purāṇam
nārāyaṇam tam araṇam manasā jagāma

My dear King Parīkṣit (nṛpa), Lord Kṛṣṇa's wonderful (tac citra), powerful dancing (tāṇḍava) trampled (bhagna-gātraḥ) and broke (virugna) all of Kāliya's one thousand hoods (phaṇā-sahasraḥ). Then the serpent, profusely (uru) vomiting (vaman) blood (raktaṁ) from his mouths (mukhair), finally recognized Śrī Kṛṣṇa (smṛtvā) to be the eternal Personality of Godhead (purāṇam puruṣam), the supreme master (gurum) of all moving and nonmoving beings (carācara), Śrī Nārāyaṇa (nārāyaṇam). Thus within his mind (manasā) Kāliya took (jagāma) shelter (araṇam) of the Lord (tam).

Though the seed of devotion (*bhakti-bījam*) had previously been
planted in Kāliya's heart by the mercy of his wives, who were
actually exalted devotees of Kṛṣṇa, it could not sprout because
of Kāliya's cruel behavior due to his previous *aparādhas*, just as
seeds sown on barren ground cannot sprout.

By the purifying touch of Kṛṣṇa's lotus feet, however, Kāliya's
offense was neutralized, and the seed of devotion began to
sprout.

Kāliya remembered (*smṛtvā*) or realized that he was now
fighting an opponent who was thousands of times
stronger than his arch-rival Garuḍa, and therefore this
person must be the Supreme Lord.

Kāliya thought (*smṛtvā*), “This is the person my wives
had previously described as being approachable by
bhakti.

Taking the position of my *guru*, He placed His feet on my head.

Then by displaying His extraordinary power, he made me realize what a fool I am to think that I am god.

Now I will take shelter (*araṇam*) of Him (*tam*).”

When the hostess
 saw (K) Govatay staffs
 → they felt great distress
 with their hair, clothing etc in
 complete disarray, they approached @.

|| 10.16.31 ||

kr̥ṣṇasya garbha-jagato 'ti-bharāvasannam
pārṣṇi-prahāra-parirugna-phaṇātapatram
dr̥ṣṭvāhim ādyam upasedur amuṣya patnya
ārtāḥ ślathad-vasana-bhūṣaṇa-keśa-bandhāḥ

When Kāliya's (amuṣya) wives (patnyah) saw (dr̥ṣṭvā) how the serpent (ahim) had become so fatigued (avasannam) from the excessive weight (ati-bhara) of Lord Kṛṣṇa (kṛṣṇasya), who carries the entire universe (jagataḥ) in His abdomen (garbha), and how Kāliya's umbrellalike (ātapatram) hoods (phaṇā) had been shattered (parirugna) by the striking (prahāra) of Kṛṣṇa's heels (pārṣṇi), they felt great distress (ārtāḥ). With their clothing (vasana), ornaments (bhūṣaṇa) and hair (keśa-bandhāḥ) scattered in disarray (ślathat), they then approached (upaseduḥ) the eternal Personality of Godhead (ādyam).

Seeing their husband so oppressed with the heavy weight of the Supreme Personality of Godhead, who carries the universe in His belly, Kāliya's wives approached Śrī Kṛṣṇa.

Previously the wives had been disgusted with their husband because of his demoniac activities and were thinking, "Let this atheist be killed by the Lord. Then as widows we will fully engage in Kṛṣṇa's service."

But when Kāliya's wives saw the symptoms of sañcāri-
bhāva such as humility, remorse, regret, doubt and
indifference to his suffering condition manifest in their
husband's facial expressions and other bodily features,
they thought, "Just see how fortunate we are!"

Our husband has now become a Vaiṣṇava.

Therefore, we must try to save him.”

Feeling affection for their repentant husband, and being severely distressed (*ārtāḥ*) because of Kāliya’s miserable condition, the wives joined together and approached Kṛṣṇa.

|| 10.16.32 ||

tās taṁ su-vigna-manaso 'tha puraskrtārbhāḥ
kāyaṁ nidhāya bhuvi bhūta-patiṁ praṇemuḥ
sādhvyaḥ kṛtāñjali-putāḥ śamalasya bhartur
mokṣepsavaḥ śaraṇa-dam śaraṇaṁ prapannāḥ

→ They folded their hands & approached Him.

Their minds (manasah) very much disturbed (su-vigna), those saintly ladies (sādhvyaḥ) placed their children (arbhāḥ) before them (purāḥ-kṛta) and then (atha) bowed down (praṇemuḥ) to the Lord of all creatures (bhūta-patiṁ), laying (nidhāya) their bodies flat (kāyaṁ) upon the ground (bhuvi). They desired (īpsavaḥ) the liberation (mokṣa) of their sinful (śamalasya) husband (bhartur) and the shelter of the Supreme Lord (śaraṇaṁ), the giver of ultimate shelter (śaraṇa-dam), and thus they (tāḥ) folded their hands in supplication (kṛta-añjali-putāḥ) and approached (prapannāḥ) Him (taṁ).

The N.P.s
→ keeping their children
in front of them, bowed
down to Him, bowing
& desired liberation of their
sinful husbands & their
the Supreme Lord.

Kāliya's wives offered respects to Śrī Kṛṣṇa by paying obeisances on the ground.

It is understood that in Kāliya's lake there was an island, where Kāliya held Kṛṣṇa in His coils.

The inhabitants of Vraja could see this. The wives placed their children before them to invoke Kṛṣṇa's compassion.