

# Śrīmad-Bhāgavatam

## Canto One

With the  
Sārārtha-darśinī commentary

by

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# Canto One – Chapter One

## Questions by the Sages

# Section – I

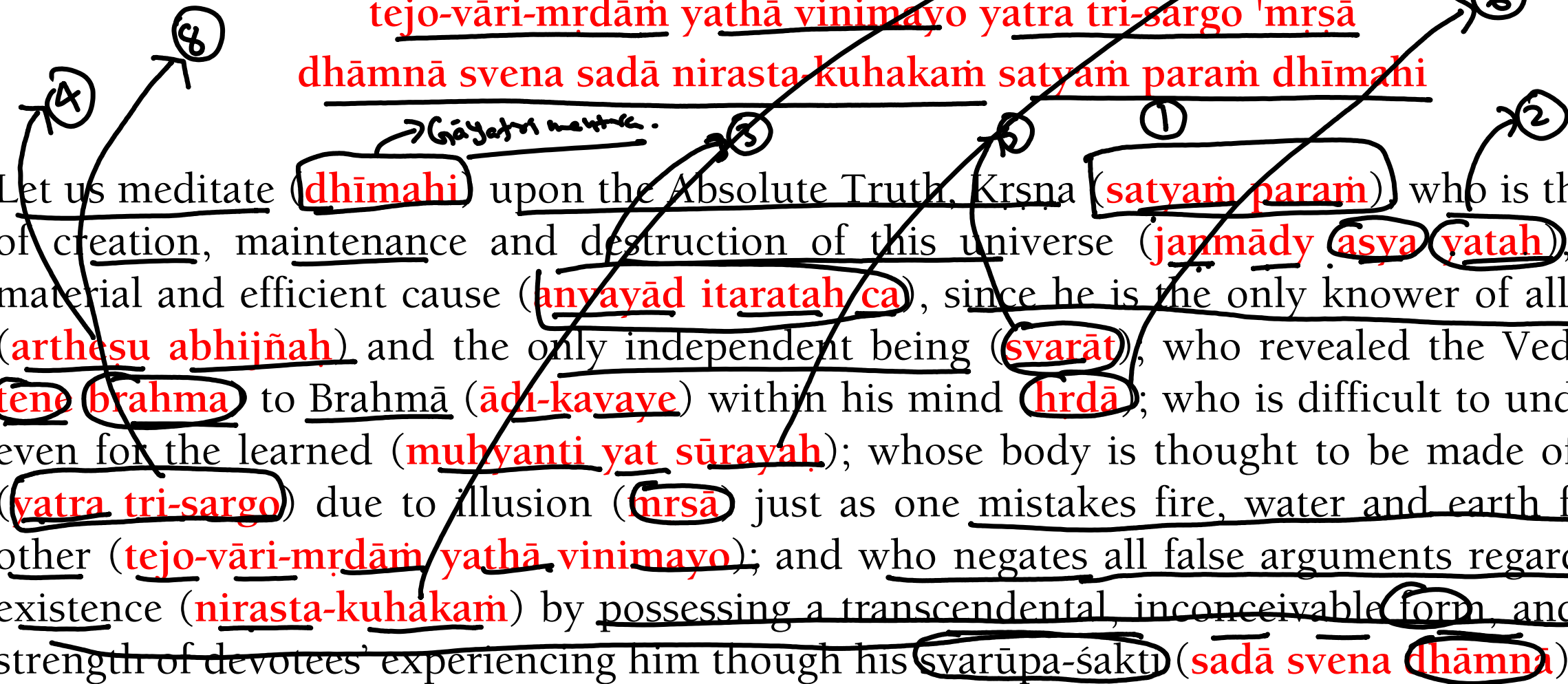
Vaśīṣṭh nirdeśya vage  
ascertaining the subject  
matter of a book.

|| 1.1.1 ||

om namo bhagavate vāsudevāya  
janmādy asya yato 'nvayād itarataś cārthesv abhijñāḥ svarāt  
tene brahma hrdā ya ādi-kavaye muhyanti yat sūrayaḥ  
tejo-vāri-mrdām yathā vinimayo yatra tri-sargo 'mrsā  
dhāmnā svena sadā nirasta-kuhakaṁ satyaṁ param dhīmahi

Let us meditate **(dhīmahi)** upon the Absolute Truth, Kṛṣṇa **(satyaṁ param)** who is the cause of creation, maintenance and destruction of this universe **(janmādy asya yataḥ)**, as the material and efficient cause **(anvayād itarataś ca)**, since he is the only knower of all objects **(arthesu abhijñāḥ)** and the only independent being **(svarāt)**, who revealed the Vedas **(yah tene brahma)** to Brahmā **(ādi-kavaye)** within his mind **(hrdā)**; who is difficult to understand even for the learned **(muhyanti yat sūrayaḥ)**; whose body is thought to be made of matter **(yatra tri-sargo)** due to illusion **(mrsā)** just as one mistakes fire, water and earth for each other **(tejo-vāri-mrdām yathā vinimayo)**; and who negates all false arguments regarding his existence **(nirasta-kuhakaṁ)** by possessing a transcendental, inconceivable form, and by the strength of devotees' experiencing him though his **(svarūpa-śakti)** **(sadā svena dhāmnā)**.

→ Gāyatrī mantra.



# Explanation-III

Establishing Madhura-Rasa as the  
Vastu of the Book

Let us meditate on Kṛṣṇa (satyaṁ param dhīmahī),

from whom (yatah) arises (janma) madhura-rasa (ādyasya) through meeting and separation (anvayād itaratah ca);

↓                      ↓  
meeting              separation

who, as the hero, most skilful in everything related to rasa (arthesv abhijñah), is beyond the material realm (svarāt);

who conveyed (yah hrdā tene) to (Bharata Muni) (ādi-kavaye) the same madhura-rasa (brahma), about which other poets are bewildered (muhyanti yat sūrayah);

in whom alone arises the three types of literary meaning (tejo-vāri-mṛdāṃ yathā yatra tri-sargh vinimayo), in extraordinary form (amṛṣā);

and who defeats the withered arguers (sadā nirasta-kuhakaṃ) by the extraordinary influence of the experience of madhura-rasa (svena dhāmnā).

Another meaning is revealed in the verse, showing the highest choice of Kṛṣṇa's rasa, with the appearance of the highest sweetness with the gopīs, even though he has other associates in śānta, dāsya, sakhya and vātsalya.

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

In the midst of the dancing gopīs (tatra tābhir madhye), Lord Kṛṣṇa (devakī-sutaḥ) appeared most brilliant (atiśuśubhe), like an exquisite sapphire (yathā mahā-marakato maṇinām) in the midst of golden ornaments (haimānām). (SB 10.33.6)



Let us meditate on Kṛṣṇa from whom appears the highest rasa  
śṛṅgāra-rasa (janma ādyasya).

↓  
ādi-rasa

Previously this rasa, though existing, had disappeared because  
of the censure by (conservative spiritual aspirants).

↓  
Jñānīs etc  
↳ Saṅgādāyīs → awe & reverence.

By meeting (anvayāt) and separation (itarataḥ) this rasa with  
the gopīs is accomplished.

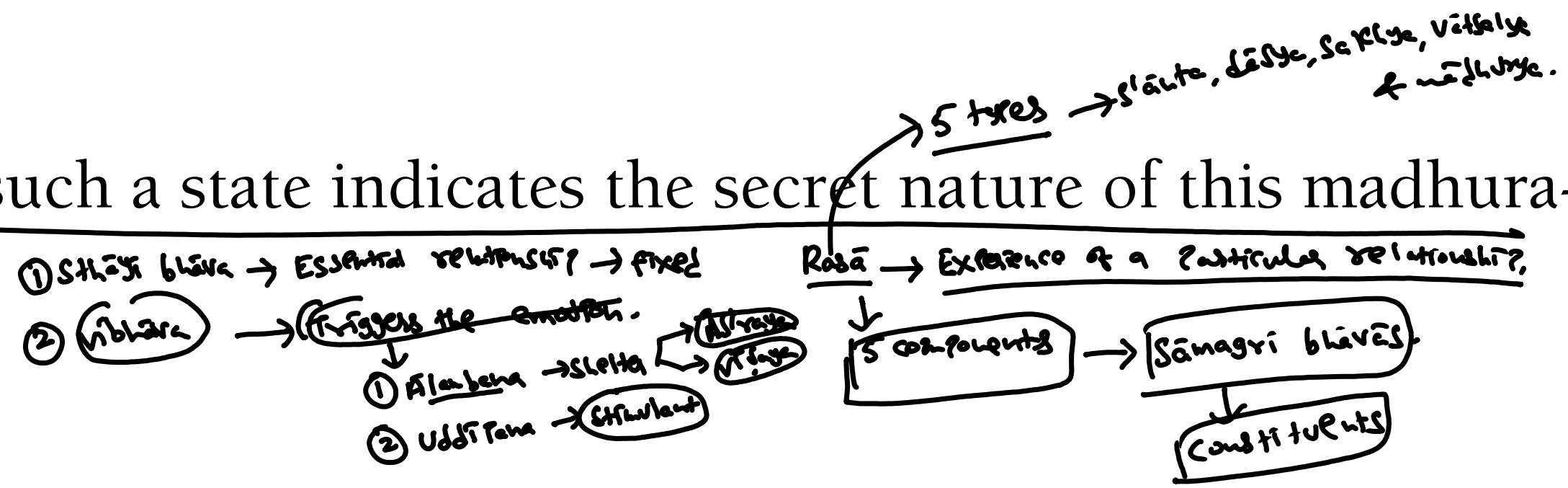
Just as Bhīmasena is represented by the word Bhīma, so the  
ādyā-rasa is represented by the word ādyā.

Or because Bhāgavatam is considered to the scriptural form of  
madhura-rasa (pibata bhāgavatam rasam) by the proximity of  
the verses the word ādyasya can infer the word rasasya as the  
object which is being described.

The state created by meeting and separation actually  
establishes the rasa as its counterpart.

Thus there is no worry that the original form of rasa is degraded by this condition.

Rather such a state indicates the secret nature of this madhura-rasa.



Next there is an elaboration of the vibhāva in the form of the ālambana.

- ③ Sāttvika bhāvēḥ → Spontaneous involuntary bodily response to strong emotions. → 8
- ④ Anubhāvēḥ → Sp response → Intellectual
- ⑤ Saṅgī bhāvēḥ → Transient.

Kṛṣṇa is knowledgeable of, or skilful in (abhijñah), all things  
suitable for rasa such as the sixty four arts.

↓  
viśaya ākṛṣaṇa

But unlike material heroes such as Nala who are affected by  
time and karma, Kṛṣṇa, the viśaya of spiritual rasa, is  
independent and spiritual (svarāt).

Rasa should not be accredited to other persons.

He alone conveyed the truth about ādi-rasa (brahma) through his mind (hr̥dā) unto Bharata Muni (ādi-kavaye), the famous exponent of material rasa.

This reveals that rasa originates only from Kṛṣṇa.

Amara-koṣa says that brahma can mean Vedas, (truth) or austerly.

In this truth (yatra) the poets are bewildered because of the descriptions with concentration on material heroes such as Nala.

An example is given.

Just as one mistakes fire or earth for water, people think the rasa directed only to the Lord should be directed to material persons.

There is no rasa in material heroes whose temporary bodies end in ashes and worm waste.

Rather, on consideration, in this there is a contradiction to rasa — distaste or disgust — because of the perversion of the object of love, vibhāva.

The unintelligent describe rasa in such persons.

In the Lord there is the creation of the three meanings; literal, metaphorical and suggested, or creation of allusion (dhvani), skill in composition (guṇa) and literary ornaments (alaṅkāra).

These are real (amṛṣā) and become amazing because of their extraordinary nature in Kṛṣṇa.

The life force of the material hero made simply of proud words of poets is false.



Some persons do not accept rasa.

By the amazing influence of the direct experience of tasting  
madhura-rasa (dhāmnā) which is extraordinary (svena), Kṛṣṇa  
defeats the withered Mīmāṃsakas.