

Sārārtha-darśinī on the Rāsa- pañcādhyāyī

सारार्थ-दर्शिनी: रास-पञ्चाध्यायी

*Viśvanātha Cakravartī Ṭhākura's Rasika Commentary on
Śrīmad Bhāgavatam 10.29-33*

Viśvanātha Cakravartī Ṭhākura

About this edition

Viśvanātha Cakravartī Ṭhākura's celebrated rasika commentary on the five chapters of the Bhāgavata's rāsa narrative, illuminating the inner emotions, intentions, exchanges, theology, and subtle devotional psychology of Śrī Kṛṣṇa and the gopīs, presented with the complete mūla and a fresh source-faithful English translation.

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CHAPTER 1

रास-पञ्चाध्यायी १ - वेणु-आह्वान और गोपियों का आगमन

Rasa-pancadhyayi I - The Flute's Summons and the Gopis' Arrival

Source coverage: logical units 1–44

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.1 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.१ ॥

श्री-शुक उवाच---

भगवान् अपि ता रात्रीः शरदोत्फुल्ल-मल्लिकाः ।

वीक्ष्य रन्तुं मनश् चक्रे योगमायाम् उपाश्रितः ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

श्री-राम-कृष्ण-गङ्गा-चरणान् नत्वा गुरुन् उरु-प्रेम्णः ।

श्रील-नरोत्तम-नाथ-श्री-गौराङ्ग-प्रभुं नौमि ॥

प्रणम्य श्री-गुरुं भूयः श्री-कृष्णं करुणार्णवम् ।

लोकनाथं जगच्-चक्षुः श्री-शुकं तम् उपाश्रये ॥

गोप-रामा-जन-प्राण-प्रेयसेऽतिप्रभुष्णवे ।

तदीय-प्रिय-दास्याय मां मदीयम् अहं ददे ॥

अथ पञ्चभिर् अध्यायैः पञ्च-प्राण-समैर् मुनिः ।

रासं प्राह हरेः सर्व-लीला-सम्पच्-छिरोमणिम् ॥

रासो जयति यद् दत्त-सौभाग्या गोप-योषितः ।

धरास्था अधरीचक्रुः सर्वोर्ध्वस्थां रसाम् अपि ॥

ऊनत्रिंशे वेणु-नाद-पारुष्य-विष-वर्षणम् ।

गोपिका-चातकीषाभिः क्रीडान्तर्धिश् च वर्ण्यते ॥

इह खलु सप्त-वर्ष-वयसि वर्तमानेन भगवता कार्तिकस्यामावस्यायां कर्म-वादोत्थापनेन इन्द्र-मख-भङ्गः कृतः ।

तच्-छुक्ल-प्रतिपदि गोवर्धन-मखोत्सवः । द्वितीयायां यमुना-तीरे भ्रातृ-द्वितीया-भोजनोत्सवः, श्री-

मुनीन्द्रेणावर्णितोऽपि ज्ञेयः । तत्रैव वर्णिता इन्द्र-कोपोक्तयश् च, तृतीयाम् आरभ्य नवमी-पर्यन्तं गोवर्धन-धारणम् ।

दशम्यां गोपानां विस्मय-कथा-बाहुल्यं, एकादश्यां गोविन्दाभिषेकं, द्वादश्यां वरुण-लोक-गमनं, पौर्णमास्यां ब्रह्म-

लोक-गमनम् । ततश् च शरदः समाप्तत्वात् तद्-उत्तरे वर्षे अष्ट-वर्ष-वयस्त्वे सत्याश्विन-पूर्णिमायां रासोत्सवः सर्व-

लीलोत्सव-मुकुट-मणिः, तं वक्तुम् आरभते---**भगवान् अपि** षड्-ऐश्वर्य-पूर्णोऽपि **रन्तुं मनश् चक्रे**
रमणस्योद्दीपनालम्बनानां काल-देश-पात्राणां शरद्-यामिनी वृन्दावन-व्रज-वनितानां सर्वोत्कृष्ट-माधुर्येणाकृष्टत्वाद्
इति भावः ।

शत-कोटि-विलासिनीनाम् उज्ज्वल-रस-चिन्तामणीनां सौस्वर्य-सौन्दर्य-सौकुमार्य-सौरभ्य-माधुर्य-वैदग्ध्य-
तौर्यत्रिकाणि बहु-विधानि परम-रुचिराणि स्वीय-श्रोत्रादीन्द्रियैर् जिघृक्षुः स्वीय-सौन्दर्यादीनि तदीय-श्रोत्रादिभिस् ता
जिग्राहयिषुश् च बभूव, प्रेम-वश्यत्वाद् एकस्याम् एव रजन्याम् अव्यवधानेन यदा, तदा सत्य-सङ्कल्पता-शक्त्या
प्रेरितया **योगमायया** दुर्घट-घटना-पटीयस्या शक्त्या प्रहर-चतुष्टयवत्यास् तस्या एव रात्रेर् मध्ये तावद्-विलास-
समापयित्र्यः परः शत-कोटि-रात्र्य आनीय दर्शिताः । अत एव **ता रात्रीर् वीक्ष्य** इति बहु-वचनम् । ब्रह्म-रात्र उपावृत्त
[भा।पु। १०.३३.३८] इत्य् अग्रेऽपि वक्ष्यते प्रसिद्धार्थ-तत्-पदोपन्यासान् नाना-गुणवतीर् इति रात्रीणाम् उत्कर्षः ।
शरदा तावन्तः शरदायाम् अपि **उत्फुल्ला मल्लिका** यासु ताः । शरद् अपि मल्लिकाः कुन्द-स्रजः कुल-पतेर् इह
वातिगन्धः इति कुन्दान्य् अपि । रेमे तत्-तरलानन्दि-कमलामोद-वायुना इति रात्राव् अपि कमलानि पुष्पन्तीति
वृन्दावनस्योत्कर्षः । \ "शरदोत्फुल्ल-मल्लिकाः\ " इति पाठे शारद्यश् च ता उत्फुल्ल-मल्लिकाश् चेति ता रन्तुम्
आरेभे । रेमे इत्य् उक्ते आत्मारामस्य स्वत एव पूर्ण-कामस्य भगवतस् तस्य व्रज-वनितासु रमणं बाह्यं नव-
विडम्बनम् एवेति कश्चिद् व्याचक्षतेत्य् अतो **रन्तुं मनश् चक्रे** इत्य् उक्त्या रमणम् इदम् आन्तरम् एव, न तु बाह्यम्
इति ज्ञापितम् । सत्यम् आन्तरम् एवेदं रमणं किन्तु व्रज-सुन्दरीणां भक्तत्वात् तद्-अनुरोधेनैवेति कश्चिद्
व्याचक्षीतेत्य् अतश् चक्र इत्य् आत्मने-पदं प्रयुक्तम् । रमणस्य स्व-सुखार्थकत्वं बोधयति, ततश् च इत्थम्भूत-
प्रेमाणो व्रज-सुन्दर्यो यत् तासु भगवान् स्वतः सर्व-सुख-पूर्णोऽपि **रन्तुं मनश् चक्रे**---आत्मारामाश् च मुनयः [भा।पु।
१.७.११] इत्य् अत्र इत्थम्भूत-गुणो हरिः इतिवत् । अतो व्रज-सुन्दरीणाम् अपि परमोत्कर्षः । तथा---

सोऽपि कैशोरक-वयो मानयन् मधुसूदनः । >

रेमे ताभिर् अमेयात्मा क्षपासु क्षप्ताहितः ॥ [वि।पु। ५.१३.६०] इति > । >

युवतीर् गोप-कन्याश् च रात्रौ सङ्कल्प-कालवित् । >

कैशोरकं मानयानः सह ताभिर् मुमोद ह ॥ [ह।वं। २.२०.१८]

इति श्री-विष्णु-पुरान-हरि-वंशयोर् मानयन् आदृतं कुर्वन् इत्य् अर्थः । ताभिः सह विहाराभावे स्वीय-कैशोरयोऽप्य्
अवमानितं स्याद् अत एवोक्तम् अभियुक्त-महानुभावैः । कैशोरं सफलीकरोति कलयन् कुञ्जे विहारं हरिः [भा।रा।
सि। २.१.२३१] इति सर्वथैव व्रज-वनितानाम् अप्य् उत्कर्षो ध्वनितः । तत्र चोक्तानुक्त-सर्वेति कृत्य-समाधानार्थम्
आह---**योगमायां** स्वीयाचिन्त्य-चिच्-छक्ति-वृत्तिम् **उप** आधिक्येन **आश्रित** इति स्वाश्रितानाम् अपि ताम् आश्रित
इति प्रयोगात् तस्या अप्य् अत्र सौभाग्याधिक्यम् ॥१॥

ENGLISH TRANSLATION

Bhāgavata 10.29.1

Śrī Śuka said:

Bhagavān beheld those autumn nights, when the jasmine flowers had blossomed. Desiring to sport, He formed His resolve under the shelter of Yogamāyā.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

I bow to the feet of Śrī Rāma Kṛṣṇa Gaṅgā and to the gurus of immense love. I offer homage to my master Śrīla Narottama and to Lord Śrī Gaurāṅga.

Again bowing to Śrī Guru, to Śrī Kṛṣṇa, the ocean of compassion, and to Lokanātha, I take shelter of Śrī Śuka, the eye of the world. I give myself and all that is mine for the cherished service of Him who is the most powerful beloved and very life of the cowherd women.

In five chapters, as dear as the five vital airs, the sage now describes Hari's rāsa, the crown jewel of the entire wealth of His pastimes. All glory to that rāsa, whose gift of good fortune enabled the cowherd women standing upon the earth to humble even Rasā, the Goddess of rasa who occupies the highest realm. The twenty-ninth chapter describes the flute's cruel shower of poison upon the cātaka birds who are the gopīs, their play, and Kṛṣṇa's disappearance.

Bhagavān was seven years old when, on the new-moon day of Kārttika, He refuted the doctrine of ritual action and stopped Indra's sacrifice. On the first lunar day of the bright fortnight came the festival of Govardhana worship. On the second came the brother-and-sister feast on the Yamunā's bank, which should be understood although the great sage does not narrate it. Indra's wrath was also expressed then. From the third through the ninth Kṛṣṇa held Govardhana. On the tenth the cowherds spoke at length in wonder; on the eleventh came Govinda's ceremonial bathing; on the twelfth His journey to Varuṇa's realm; and on the full moon His visit to Brahmā's realm. Autumn then ended. In the following year, when He was eight, the festival of rāsa, the crown jewel of every festival among His pastimes, occurred on the full moon of Āśvina. The sage begins to narrate it with the words "Bhagavān also." Although complete in all six divine excellences, He "made up His mind to sport." The sense is that He was attracted by the unsurpassed sweetness of the stimulants and foundations of amorous play: the autumn night, Vṛndāvana, and the women of Vraja.

He wished to receive through His ears and other senses the supremely lovely voices, beauty, tenderness, fragrance, sweetness, skill, and manifold arts of hundreds of billions of amorous heroines, each a wish-fulfilling jewel of radiant rasa. He likewise wished to make them receive His beauty and other excellences through their senses. Because love controlled Him, all this was to occur continuously in a single night. Therefore Yogamāyā, impelled by the power that unfailingly fulfills His resolve and expert in accomplishing the impossible, brought and displayed within that four-watch night more than a hundred billion nights sufficient for completing all those pastimes. Hence the plural expression, "seeing those nights." Later the text

will likewise say, "when the night of Brahmā came to an end" (Bhāgavata 10.33.38). By using the familiar word "nights," it praises nights possessing many extraordinary qualities. In those nights, jasmine had blossomed in autumn. Even though it was autumn, jasmine bloomed, as did kunda flowers, as indicated by "the fragrance of the clan-chief's kunda garland blows here." Even lotuses opened at night, for the text later says that He sported in the breeze fragrant with lotuses and agitating their joy. Such details proclaim Vṛndāvana's excellence. On the reading "autumnal and filled with blossoming jasmine," He began to sport with those nights themselves.

Some explain that if the verse had simply said "He sported," the play of Bhagavān, who delights in Himself and is naturally fulfilled in every desire, with the women of Vraja would appear to be an external and novel imitation. The phrase "He made up His mind to sport" therefore shows that this play is inward, not external. True, it is entirely inward. Yet someone might still explain that it occurs merely at the request of the women of Vraja because they are His devotees. The middle-voice verb "made up His mind" is therefore used to show that the play is for His own delight. Thus the women of Vraja possess such love that, although Bhagavān is complete in every happiness by His very nature, He Himself formed the desire to sport with them. This resembles the statement "although the sages delight in the Self, Hari possesses qualities of such a nature" (Bhāgavata 1.7.11), and it establishes the supreme excellence of the women of Vraja.

The Viṣṇu Purāṇa and Hari-varṇa likewise state: "Madhusūdana, honoring the age of adolescence, sported with them through the nights, immeasurable in nature and quick to destroy His foes" (Viṣṇu Purāṇa 5.13.60); and "Knowing the appointed time at night, He delighted with the young women and cowherd maidens while honoring adolescence" (Hari-varṇa 2.20.18). In both passages "honoring" means treating adolescence with due respect. Without pastimes in their company, even His adolescence would go unhonored. Therefore the great authorities have said, "Hari makes adolescence fruitful by performing pastimes within the grove" (Bhakti-rasāmṛta-sindhu 2.1.231). This again suggests the complete excellence of the women of Vraja.

To explain how everything required for the pastime, whether stated or unstated, was accomplished, the verse says that He "resorted intensely to Yogamāyā," the function of His own inconceivable spiritual potency. Although she herself takes shelter of Him, He took shelter of her in this pastime, which reveals the extraordinary measure of her good fortune here.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.2 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.२ ॥

तदोडु-राजः ककुभः करैर् मुखं

प्राच्या विलिम्पन् अरुणेन शन्तमैः ।

स चर्षणीनाम् उदगाच् छुचो मृजन्

प्रियः प्रियाया इव दीर्घ-दर्शनः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तदैवोद्दीपनान्तरं च प्रादुर्बभूवेत्य् आह---**तदा उडु-राजश् चन्द्र उदगात्** । किं च, न केवलम् अयम् उद्दीपन एव अपि तु गोप-स्त्री-रमणस्य तस्य प्रमाणीभूत इत्य् आह---**ककुभ** इति । **दीर्घ**-कालेन **दर्शनं** यस्य स प्रियो रमणः प्रियायाः स्व-रमण्या मुखम् **अरुणेन** कुङ्कुमेन स्वकर-धृतेन यथा विलिम्पति तथा प्राच्याः ककुभो दिशः मुखं **शन्तमैः** सुखतमैः **करैः** किरणैर् धृतेन **अरुणेन** उदय-रागेण लिम्पन् अरुणीकुर्वन् इत्य् अर्थः । स प्रसिद्ध एव **चर्षणीनां**--- अर्यम्नो मातृका पत्नी तयोश् चर्षणयः सुताः यत्र वै मानुषी जातिर् ब्रह्मणा परिकल्पिता [भा।पु। ६.६.४२] इति षष्ठोक्तेर् मानुष-जातीनां शुचः सन्तापान् मृजन् अपनयन् । अयम् अर्थः---कृष्णस्य स्व-कुलादि-पुरुषः स पुरातनोऽपि द्विज-राजोऽपि रमणार्ह-बहुतर-स्व-स्त्रीमान् अपि प्राच्या दिश इन्द्र-भार्यात्वात् पर-स्त्रियो मुखं स्व-करैः स्पृशति, स्पृशन् एव स्वयं तस्याम् अनुरक्तस् ताम् अप्य् अनुरागवतीं करोति यदि तदा कृष्णस्य तद्-वंशस्य नवीन-वयसो गोप-जातेर् अलब्ध-विवाहत्वात् स्वीय-स्त्री-रहितस्यार्थं च स्व-सौन्दर्येण मानुषी जातीर् आनन्दयतो गोप-स्त्री-रमणे कः खलु दोष इति ॥ २ ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.2

Then the king of the stars arose. With his rays and their most soothing crimson glow, he anointed the face of the eastern quarter. Wiping away the sorrows of humankind, he appeared like a beloved who has returned to his beloved after a long absence.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

At that very moment another stimulant of love appeared: the king of stars, the moon, arose. Nor was he merely a stimulus; he also served as a witness establishing the propriety of Kṛṣṇa's sport with the cowherd women. The verse therefore speaks of the eastern direction. A beloved husband who has been absent a long time anoints his beloved wife's face with red *kunkuma* held in his own hand. In the same way, the moon colored the face of the eastern direction red with the crimson hue of dawn borne by his most soothing rays. This famous moon removed the grief of *carṣaṇīs*, the human race, as the Sixth Canto says that *Carṣaṇī* was the wife of *Aryaman* and *Mātrkā*, and that *Brahmā* established the human race among their sons (Bhāgavata 6.6.42).

The implication is this. Though ancient, a twice-born king, a forefather of Kṛṣṇa's own dynasty, and himself possessed of many wives fit for amorous enjoyment, the moon touches with his own rays the face of the eastern direction, who is another's wife because she belongs to *Indra*. By touching her, he becomes attached to her and makes her attached to him. If that is so, what fault could there be in Kṛṣṇa, youthful scion of that lineage, born among cowherds, as yet unmarried and therefore without a wife of His own, delighting the human race by His beauty and sporting with the women of the cowherds?

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.3 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.३ ॥

दृष्ट्वा कुमुद्वन्तम् अखण्ड-मण्डलं

रमाननाभं नव-कुङ्कुमारुणम् ।

वनं च तत्-कोमल-गोभिर् अज्जितं

जगौ कलं वाम-दृशां मनोहरम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश्च तद्-दर्शनेनाद्भुत-कन्दर्प-विकारो, यद् यद् आचरति श्रेष्ठस् तत् तद् एवेतरो जनः [गीता ३.२१] इति स्मृत्वा स्व-कुलादि-पुरुषस्य तस्य धर्मं स्वस्मिन् अपि पश्यन् निःशङ्कम् एव पर-स्त्रीर् आनेतुं कम् अप्य् अमोघं यत्नम् अकरोद् इत्य् आह---दृष्ट्वेति । कुमुत् कुमुदं, कुमुदेऽपि कुमुत् प्रोक्तम् इति [विश्वः]{मर्क} । तद्-विकासनीयत्वेन वर्तते यस्य तम् आत्मानं च दृष्ट्वेत्य् अपि व्याख्येयम्, विशेष्य-विशेषणानुक्तेः, न अखण्ड-मण्डलं विश्वं स्वरूपं यस्य तं पूर्णम् इत्य् अर्थः । रमा लक्ष्मीस् तद्-भातृत्वात् तद्-आननाभम् । यद् वा, सर्व-लक्ष्मी-मयी सर्व-कान्तिः सम्मोहिनी परा इति स्मृतेः रमा श्री-राधा । रमन्ते रमयन्तीति वा रमा गोप्यश्च तासाम् आननस्येवाभा यस्य तम् इति । तद्-दर्शनेन ताः स्मृति-पथारूढा इति भावः । पक्षे, रमाणां तासाम् आनने आभा अन्तः-कन्दर्प-विकार-द्योतनी सम्यक् कान्तिर् यतस् तम् आत्मानं, उदय-राग-व्याप्तत्वात् नव-कुङ्कुम-पिण्डवद् अरुणम् । पक्षे, नव-कुङ्कुम-चर्चया अरुणम् ।

तथा वनं च तस्य कोमलैर् गोभिः किरणै रज्जितं प्रक्षितम् अभिरज्जितम् इति समासो वा । पक्षे, तैः प्रसिद्धैर् गोभिः स्वाङ्क-कान्तिभिः स्व-पाल्यमान-गवीभिर् वा अभिरज्जितम्, अभिरज्जित-चरम् इत्य् अर्थः । टजभाव् आर्षः । इत्य् उद्दीपनालम्बन-विभावौ दृष्ट्वा कलं मधुरम् अगायत वेणुनेति शेषः---का स्त्र्य् अङ्ग ते कल-पदामृत-वेणु-गीते [भा। पु। १०.२९.४०] इत्य् अग्रिमोक्तेः ।

कथम् ? वामा मनोहरा दृशो यासां तासां युवतीनाम् एव मनोहरं यथा स्यात् तथा गायन्तं स्त्रियः कामयन्त इति श्रुतेः । श्लेषेण कलं क-कार-ल-कारं वाम-दृशाम् इति लुप्त-विभक्तिकं पदं वाम-दृक् चतुर्थः स्वरः, तथा सह पञ्च-दश-स्वरं काम-बीजं जगाव् इति रहस्यम् । मनोहरं मनस आकर्षकत्वात् स्व-स्वरूप-भूत-महा-मन्मथ-मन्त्रम् इत्य् अर्थः

॥३॥

ENGLISH TRANSLATION

Bhāgavata 10.29.3

He saw the moon's unbroken orb, filled with night-blooming lilies, resembling Rāmā's face and crimson like fresh kuṅkuma. He saw the forest anointed by the moon's tender rays, and He sang a soft melody that stole the minds of the doe-eyed gopīs.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The moon's appearance produced in Kṛṣṇa an extraordinary transformation of desire.

Remembering the rule, "Whatever a great person does, ordinary people follow" (Bhagavad-gītā 3.21), and seeing within Himself the conduct of that forefather of His lineage, He fearlessly undertook an infallible means to summon women who outwardly belonged to others. The verse therefore begins, "Seeing." *Kumut* means a water lily, as the Viśva lexicon says that the water lily may also be called *kumut*. Because the moon causes it to blossom, the phrase may also be understood to say that He saw Himself as one who causes the lilies to bloom. Since the adjective and substantive are not separately stated, "whose orb is unbroken" may mean the complete one whose form is the universe. Because Lakṣmī is the moon's sister, his beauty resembles her face. Alternatively, according to the statement that the supreme enchantress, the totality of all beauty, is composed of every Lakṣmī, *Rāmā* means Śrī Rādhā. Or *Rāmā* may mean the gopīs, who delight and cause delight; the moon resembled their faces. Seeing it brought them onto the path of His remembrance.

On the corresponding inner reading, He saw Himself as possessing the radiance that shines within the faces of those delightful women and fully manifests their inward transformation of love. He was red because pervaded by the hue of moonrise, or because freshly adorned with kuṅkuma. He also saw the forest anointed and deeply colored by the moon's gentle rays. On the inner reading, the forest was beautified by those well-known cows: by the radiance of His own limbs or by the cows under His protection, and had long been so adorned. The unusual grammatical form is Vedic usage. Seeing in this way both the stimulants and the supporting object of love, He sang sweetly; "upon His flute" is understood, as confirmed by the later words, "O beloved, what woman would not be enchanted by the nectar of the flute's sweet notes?" (Bhāgavata 10.29.40).

How did He sing? He sang so as to captivate specifically the minds of the young women whose lovely eyes were turned toward Him. Scripture says that women desire a man who sings. By a concealed double meaning, *kalam* consists of the syllables *ka* and *la*, while *vāma-dṛśām* may be read without an expressed case ending: with the fourth note called *vāma-dṛk*, He sounded the fifteen-note seed mantra of love. The secret is that His mind-enchancing song was the great Cupid-mantra that is His very own nature and draws every mind.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.4 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.४ ॥

निशम्य गीतं तद्-अनङ्ग-वर्धनं

व्रज-स्त्रियः कृष्ण-गृहीत-मानसाः ।

आजग्मुर् अन्योन्यम् अलक्षितोद्यमाः

स यत्र कान्तो जवलोल-कुण्डलाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

कल-गीत-सूत्र-गुम्फिताः पञ्चालिका इव ताः कृष्णान्तिकम् आयाता इत्य् आह---तद् गीतं मनोहरम् अपि मनोज-वर्धनम् । किं च, कृष्णो हि वेणु-गीताख्यं महा-चौरं व्रजे प्रेषितवांस् तेन च व्रज-स्त्रीणां निष्कपाटेन कर्ण-द्वारेणान्तःकरणं कोषागारं प्रविश्य मनसा सह धैर्य-लज्जा-भय-विवेकादीनि महा-धनान्य् अपहत्य झटित् एवानीय कृष्णाय दत्तानीत्य् आह---कृष्णेन **गृहीतानि मानसानि** मनांसि च मानसानि मनः-सम्बन्धीनि धृति-स्मृति-विवेक-लज्जा-भीतिमतादीनि यासां ता **आजग्मुः** महा-चौर-चक्रवर्तिनः कृष्णात् तानि स्व-स्व-धनानि प्रार्थयितुम् इवेति भावः । तदैवं मन्ये तं महा-चौरं धर्तुं व्यग्राणाम् **अन्योन्यं न लक्षित उद्यमो** यासां ताः । चौरस्य पश्चात् पश्चाद् एवाजग्मुः । क्व ? स कान्तो यत्र जवेन वेगेन **लोलानि कुण्डलानि** कुण्डलोपलक्षितानि कङ्कण-किङ्किण्य्-आदीन्य् अपि यासां तास् तेन सह तासां बहिष्करण-गृह-स्थितानिधनान्य् अल्प-मूल्यत्व-बुद्ध्या चौरैण तेन नापहतानीति भावः ॥४॥

ENGLISH TRANSLATION

Bhāgavata 10.29.4

Hearing that song, which increased the power of Ananga, the women of Vraja, their minds already seized by Kṛṣṇa, came to the place where their beloved stood. Hurrying so swiftly that their earrings swung, they did not notice one another setting out.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs came near Kṛṣṇa like puppets strung upon the thread of His sweet song. Although that song was enchanting, it also increased desire. Kṛṣṇa had sent into Vraja the master thief called the flute-song. Entering without obstruction through the open doors of the women's ears and penetrating the treasury of their inner being, that thief stole the great treasures of steadiness, modesty, fear, discrimination, and the rest, together with their very minds, and instantly brought and delivered them to Kṛṣṇa. Thus their minds and everything connected with mind, including composure, memory, discrimination, modesty, and fear, had been seized by Kṛṣṇa. They therefore came as though to demand their own stolen wealth from the emperor of master thieves.

I think that, intent upon catching this great thief, they did not notice one another's endeavor. They followed directly behind the thief. Where did they go? To the place where their beloved stood. Because they hurried, their earrings swung, and with them the bracelets, waist bells, and other ornaments indicated by the earrings. The thief had not stolen those external treasures left in their houses because He considered them of little value.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.5-7 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.५-७ ॥

दुहन्त्योऽभिययुः काश्चिद् दोहं हित्वा समुत्सुकाः ।

पयोऽधिश्चित्य संयावम् अनुद्वास्यापरा ययुः ॥

परिवेषयन्त्यस् तद् धित्वा पाययन्त्यः शिशून् पयः ।

शुश्रूषन्त्यः पतीन् काश्चिद् अशनन्त्योऽपास्य भोजनम् ॥

लिम्पन्त्यः प्रमृजन्त्योऽन्या अञ्जन्त्यः काश् च लोचने ।

व्यत्यस्त-वस्त्राभरणाः काश्चित् कृष्णान्तिकं ययुः ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

तासां तत्-पार्श्व-गमन-काले परमोत्कण्ठया विलम्बस्यासह्यत्वात् ममताहन्तास्पद-कर्मपेक्षाभावं श्लोक-त्रय्या वदन् कासाञ्चिद् स्व-जाति-धर्म-परित्यागम् आह---**दुहन्त्यो** गा दोहयन्त्यस् तं **दोहं** दोहन-कर्म **हित्वा अभिययुः** अभिसस्रुः । **पयो** दुग्धं पात्रस्थं चुल्ल्याम् **अधिश्चित्य** अध्यारोह्य एतत् क्वाथम् अप्रतीक्षमाणाः काश्चित् **संयावं** गोधूम-कणानं पक्वम् अप्य् **अनुद्वास्या** अनवतार्य ॥ ५-६॥

स्त्री-मात्र-धर्म-त्यागम् आह, परिवेषयन्त्यस् तत्-परिवेषणं पतीन् उष्णोदक-प्रदानादिना **शुश्रूषन्त्यः** कासाञ्चिद् आवश्यक-दैहिक-वेश-त्यागम् आह---लिम्पन्त्यः देहे अनुलेपं चन्दनादिना कुर्वत्यः प्रमृजन्त्यः उद्वर्तनादिकं कुर्वत्यः कासाञ्चिद् आवेग-वशाद् देहावयव-विशेष-परिचयस्याप्य् अभावम् आह---व्यत्यस्तेति । विभ्रमाख्येऽनुभावोऽयम् । यद् उक्तं---

वल्लभ-प्राप्ति-वेलायां मदनावेश-सम्भ्रमात् । >

विभ्रमो हार-माल्यादि-भूषा-स्थान-विपर्ययः ॥ [उ।नी। ११.३९] इति > ॥ ७॥

ENGLISH TRANSLATION

Bhāgavata 10.29.5-7

Some were milking cows. Eagerly abandoning the milk pail, they hurried toward Him. Others left milk heating on the stove and went without taking down the cooked sweet rice.

Some were serving food, while others were feeding milk to children. Abandoning these tasks, they went. Some left while tending their husbands, and others cast aside the meal they were eating.

Some left while applying cosmetics, cleansing themselves, or decorating their eyes. Others reached Kṛṣṇa wearing their garments and ornaments in the wrong places.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

At the time of going to His side, their supreme eagerness made every delay intolerable. Three verses describe their disregard for duties connected with "mine" and "I," and show how some abandoned the obligations of their station. Those milking cows left the act of milking and hastened to Him. Others had placed milk in a vessel upon the stove but did not wait for it to boil. Some did not take down even the already-cooked preparation of wheat grains.

The next verse describes abandonment of duties common to women: some left while serving food, while others stopped attending their husbands by giving hot water and the like. Some abandoned even the bodily adornments they needed: they stopped anointing themselves with sandalwood and other substances or cleansing the body with fragrant powders. Overwhelmed by agitation, some even lost awareness of the proper place for each bodily ornament and put them on in reverse. This is the expressive symptom called *vibhrama*, as Ujjvala-nīlamanī 11.39 states: "At the moment of attaining the beloved, bewilderment born from the invasion of love places necklaces, garlands, and other ornaments in the wrong locations."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.8 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.८ ॥

ता वार्यमाणाः पतिभिः पितृभिर् भातृ-बन्धुभिः ।

गोविन्दापहृतात्मानो न न्यवर्तन्त मोहिताः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ननु, ताः प्रेम-प्राबल्यात् सर्वापेक्षां तत्पुत्रं इत्यु उचितम् एव, तासाम् अपेक्षां तत्-पत्यादयः कथं तत्पुत्रं तत्राह---
ताः कुल-वध्वः **पतिभिः** कुल-कन्याश् च ताः **पित्रादिभिर् वार्यमाणा** अपि न **न्यवर्तन्त** तत्र हेतुर् **गोविन्द** इति भय-
लज्जादीनां का वार्ता, तासाम् आत्मनाम् अपि गोविन्देनापहृतत्वात्, **मोहिता** मूर्च्छित इति सूत्र-सञ्चालित-
पाञ्चालिका इवेत्य् अर्थः । पत्यु-आदिभिर् गत-प्राणानाम् अपि भार्यादि-देहानाम् अप्रतिष्ठाभयाद् एवान्यत्र सञ्चारो
नसह्यत इति चेत् ? सत्यं विप्रतिपत्तिर् इयं योगमायैव संहिता ज्ञेया, तच् च समाधानतयैव कल्पितानां तत्-तत्-क्षण
एव तादृश-गोपीनां स्व-स्वभार्यादिकत्वेन प्रयायितानां स्व-स्व-गृहान् प्रति पत्यु-आदिभिः परावर्तनम् एव प्रकारश्
चाग्रे वक्ष्यते ॥८॥

ENGLISH TRANSLATION

Bhāgavata 10.29.8

Though their husbands, fathers, brothers, and other relatives tried to restrain them, they did not turn back. Govinda had stolen their very selves, and they were utterly enchanted.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

One may accept that the gopīs, through the strength of love, abandoned every consideration. But how could their husbands and other relatives abandon concern for them? The verse answers that although the married women were restrained by their husbands and the unmarried girls by their fathers and others, they did not turn back. The reason is contained in the name "Govinda." What need is there to speak of fear and modesty when even their very selves had been stolen by Govinda? "Bewildered" means that they were like unconscious puppets moved by strings.

One might object that husbands and relatives could not tolerate even the movement elsewhere of the bodies of wives and daughters from whom life itself had departed, because of fear for family honor. That is true. This apparent contradiction should be understood as resolved by Yogamāyā. The later narrative will explain the method: at that very moment she fashioned corresponding gopī forms, made each appear to be the particular wife or daughter concerned, and had the husbands and other relatives turn those forms back toward their respective homes.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.9 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.९ ॥

अन्तर्-गृह-गताः काश्चिद् गोप्योऽलब्ध-विनिर्गमाः ।

कृष्णं तद्-भावना-युक्ता दध्युर् मीलित-लोचनाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अत्रोज्ज्वल-नीलमण्य-उक्त-रीत्या विविच्यते । गोप्यस् तावद् द्विविधाः---नित्य-सिद्धाः साधन-सिद्धाश् च । साधन-सिद्धाश् च द्विविधाः---यौथिक्योऽयौथिक्यश् च । यौथिक्यश् च द्विविधाः---श्रुति-यूथ-भूतत्वात् श्रुति-चर्यः, ऋषि-यूथ-भूतत्वाद् ऋषि-चर्यश् च । ततश् चासां चतुर्विधत्वम् उक्तं पादो---

गोप्यस् तु श्रुतयो ज्ञेया ऋषिजा गोप-कन्यकाः । >

देव-कन्याश् च राजेन्द्र न मानुष्यः कथञ्चन ॥ इति ।

गोपीत्वेनैव मानुषत्वे लब्धेऽपि न मानुष्य इति निषेधस् तासां प्राकृत-मानुषत्वाभावं ज्ञापयति । अत्र गोप-कन्यका एव नित्य-सिद्धास् तासां साधनाश्रवणात् । गोपीत्वे सत्य् अपि कात्यायन्य-अर्चनस्य तु साधनत्वं नर-लीलत्वम् एव ज्ञापयति, गोपीत्वस्य सिद्धत्वाद् एवेति तत्-प्रसङ्ग एव प्रपञ्चितम् । तासां नित्य-सिद्धत्वं तु आनन्द-चिन्मय-रस-प्रतिभाविताभिः इति ब्रह्म-संहितोक्त्या तासां ह्लादिनी-शक्तित्व-प्रतिपादनात् । ह्लादिनी या महा-शक्तिः इति बृहद्-गौतमीयाच् च ताभिः सह कृष्णस्य रमणस्यानादित्वाच् च, दशाष्टदशाक्षरादि-मन्त्रेषु तासां निर्देशात् । तन्-मन्त्रोपासनानां तद्-विधायक-श्रुतीनां चानाद्य-अन्त-काल-भावितत्वाच् च । सम्भवन्त् अमर-स्त्रियः [भा।पु। १०.१.२३] इति प्रमाणावगतानां देव-कन्यानां नित्य-सिद्ध-गोपिकांश-भूतत्वं व्याख्यातम् उज्ज्वल-नीलमणौ । श्रुति-चरीणां साधन-सिद्धत्वं---

कन्दर्प-कोटि-लावण्ये त्वयि दृष्टे मनांसि नः । >

कामिनी-भावम् आसाद्य स्मर-क्षुब्धान्य् असंशयः ॥ >

यथा त्वल्-लोक-वासिन्यः काम-तत्त्वेन गोपिकाः । >

भजन्ति रमणं मत्वा चिकीर्षाजनिनस् तथा ॥

इत्य्-आदि-बृहद्-वामन-वचनेभ्योऽवगतम् । ऋषि-चरीणां च । गोपालोपासकाः पूर्वम् अप्राप्ताभीष्ट-सिद्धयः [उ। नी। ३.४४] इत्य् उज्ज्वल-नीलमण्य-उक्तानां तथा-भूतत्वम्---

पुरा महर्षयः सर्वे दण्डकारण्य-वासिनः ।\ > दृष्ट्वा रामं हरिं तत्र भोक्तुम् ऐच्छन् सुविग्रहम् ॥\ > ते

सर्वे स्त्रीत्वम् आपन्नाः समुद्रूताश् च गोकुले ।\ > हरिं सम्प्राप्य कामेन ततो मुक्ता भवार्णवात् ॥

इति > पादोत्तर-खण्डात् ।

अत्र रामं दृष्ट्वा हरिं भोक्तुम् ऐच्छन् इति राम-सौन्दर्य-दर्शनेन स्वोपास्यस्य हरेर् गोपालस्य स्मरनात् तम् एव भोक्तुम् ऐच्छन् इत्य् अर्थः । लज्जया तु साक्षात् तं न वृतवन्तः । ततश् च कल्प-वृक्षस्येवावदतोऽपि श्री-रामस्य प्रसादात् तेषाम् अभीष्ट-सिद्धिर् जातेत्य् आह---ते सर्वे इति । हरिं कामेन सम्प्राप्येत्य् अनुसंहितं फलम् । ततः कामाद् एव हेतोर् भवार्णवात् संसारान् मुक्ता इत्य् अननुसंहितं फलम् । अत्र मातरः पितरः पुत्राः [भा।पु। १०.२९.२०] इति, यत् पत्य्-अपत्य-सुहृदाम् अनुवृत्तिर् अङ्ग [भा।पु। १०.२९.३२] इति, पति-सुतान्वय-भ्रातृ-बान्धवान् इत्य् आद्य्-अग्रिम-ग्रन्थ-दृष्टेर् अपत्यवत्यो गोप्य एवान्तर्गृह-निरुद्धा बभूवुर् इति श्री-कवि-कर्णपूर-गोस्वामि-कृत-दशम-स्कन्ध-टीकायां दृष्टम् । अतस् तद्-अनुसारेण सार्वत्रिकं (मूलार्थम् अवाप्यैव व्याख्यायते) ।

अत्रेदं तत्त्वम्---गोपालोपासका ऋषयस् ते श्री-राम-मूर्ति-माधुरी-दर्शनाद् राग-मय-भक्तेर् निष्ठा-रुच्य्-आसक्तिर् अत्यङ्कुर-भूमिका आरूढाः सम्यग्-अपरिपक्व-कषाया अपि श्री-योगमायया देव्या गोकुलम् आनीय गोपी-गर्भे जनिताः कन्यका बभूवुः । तासाम् एव मध्ये काश्चिन् नित्य-सिद्ध-गोपी-सङ्ग-भूम्ना वयः-सन्धि-दशाम् आरभ्यैव लब्ध-पूर्वानुरागाः स्फूर्ति-प्राप्त-कृष्णाङ्ग-सङ्गाः । दग्ध-सम्यक्-कषायाः प्रेम-स्नेहादि-भूमिका आरूढाः । गोपैर् व्यूढा अपि योगमाययैव तद्-अङ्ग-स्पर्श-दोषाद् रहिताश् चिन्मय-देही-भूताः कृष्णोपभुक्तास् तस्यां रात्रौ वेणु-वादन-समये पतिभिर् वार्यमाणा अपि योगमाया-साहाय्य-प्रसादान् नित्य-सिद्ध-गोपीभिः सहिता एव प्रेष्ठम् अभिसस्रुः । काश्चित् तु नित्य-सिद्धादि-गोपी-सङ्ग-भाग्याभावाद् अलब्ध-प्रेमत्वाद् अदग्ध-कषाया गोपैर् व्यूढा गो-गोपोपभुक्ता अपत्यवत्यो बभूवुः । ताः खलु तद्-अनन्तरम् एव नित्य-सिद्धादि-गोपी-सङ्ग-भूम्ना कृष्णाङ्ग-सङ्ग-स्पृहोद्रेकात् पूर्वरागवत्यस् तासां कृपा-पात्रीभवन्त्योऽपि कृष्णाङ्ग-सङ्गायोग्य-देहत्वेन योग-माययासाहाय्याकरणात् पतिभिर् वारिताः कृष्णम् अभिसर्तुम् अक्षमा महा-विपद्-ग्रस्ताः पति-भ्रातृ-पित्रादीन् स्व-प्राण-वैरीत्वेन पश्यन्त्यो मरण-दशायाम् उपस्थितायां सत्यां यथान्या मात्रादि-स्व-बन्धु-जनं स्मरन्ति । तथैव स्व-प्राणैक-बन्धुं कृष्णं सस्मरुर् इत्य् आह---अन्तर् इति । **न लब्धो विनिर्गमो** याभिस् ता इति पतिभिर् वार्य एव स-तर्जनं स-यष्टिकम् उपविष्टत्वाद् इति भावः । सदैव **तद्-भावनया युक्ता** अपि तदानीं **दध्युः**---हा हा प्राणैक-बन्धो ! वृन्दावन-कला-निधे ! जन्मान्तरेऽपि त्वत्-प्रेयसी-भूयासम् अस्मिन् अन्त-काले त्वन्-मुख-चन्द्रं चक्षुषा नापश्यम् । भवतु, मनसापि पश्यामीति प्रत्येकं स्व-गतम् अनुलपन्त्यो मुद्रित-**लोचनाः** सत्यो नितरां दध्युः ॥९॥

ENGLISH TRANSLATION

Bhāgavata 10.29.9

Some gopīs, confined within their homes and unable to find a way out, closed their eyes and meditated upon Kṛṣṇa, wholly absorbed in thoughts of Him.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The matter is distinguished here according to the teaching of Ujjvala-nīlāmaṇi. The gopīs are first of two kinds: eternally perfected and perfected through practice. Those perfected through practice are again of two kinds, belonging to groups and not belonging to groups. Those belonging to groups are also of two kinds: the personified Vedas, because they form the group of the revealed scriptures, and the sages, because they form the group of the ancient seers. The Padma Purāṇa accordingly names four kinds: "The gopīs should be known as the revealed scriptures, those born from sages, the cowherd maidens, and the daughters of the gods, O King; they are never ordinary human women." Although their being human is already implied by their being gopīs, the denial that they are human establishes that they are not material human beings.

The cowherd maidens in this list are the eternally perfected gopīs, because no spiritual practice is described for them. Their worship of Kātyāyanī, despite their already being gopīs, simply displays the humanlike nature of the pastime, since their perfection as gopīs was already established. This was explained fully in the discussion of that episode. Their eternal perfection is shown by Brahma-saṁhitā's description of them as pervaded by conscious, blissful rasa, which establishes that they are manifestations of the hlādinī potency; by the Bṛhad-gautamīya statement, "Hlādinī is the great potency"; by the beginningless nature of Kṛṣṇa's amorous play with them; by their inclusion in mantras of ten, eighteen, and other numbers of syllables; and by the fact that worship of those mantras and the revealed injunctions prescribing it exist throughout beginningless and endless time. Ujjvala-nīlāmaṇi explains that the daughters of the gods known from the scriptural statement "Let the women of the gods take birth" (Bhāgavata 10.1.23) are portions of eternally perfect gopīs.

The personified Vedas' perfection through practice is known from statements of the Bṛhad-vāmana Purāṇa such as: "Seeing You, whose beauty equals millions of Cupids, our minds have unquestionably assumed the mood of women and become agitated by love. We desire to take birth like the gopīs who dwell in Your realm, regard You as their lover, and worship You through amorous love." The same applies to the sages. Ujjvala-nīlāmaṇi 3.44 identifies them as "former worshipers of Gopāla who had not yet attained their desired perfection," while the Uttara-khaṇḍa of the Padma Purāṇa says: "Long ago all the great sages dwelling in Daṇḍakāraṇya saw Hari there in the beautiful form of Rāma and desired to enjoy with Him. They all attained female forms and appeared in Gokula. Attaining Hari through amorous desire, they were then delivered from the ocean of becoming."

The words "seeing Rāma, they desired to enjoy Hari" mean that the sight of Rāma's beauty reminded them of their own worshipable Lord, Hari as Gopāla, and they desired to enjoy with that very Gopāla. Out of modesty they did not directly choose Rāma. By Śrī Rāma's grace, although He spoke no promise, like a wish-fulfilling tree He granted their desired perfection; this is expressed by "they all attained female forms." Their contemplated result was to attain Hari through amorous desire. Their unanticipated result was liberation from the ocean of material existence through that same desire.

Later passages speak of "mothers, fathers, and sons" (Bhāgavata 10.29.20), "service to husband, children, and friends" (10.29.32), and husbands, sons, lineage, brothers, and relatives. Kavikarṇapūra Gosvāmī's commentary on the Tenth Canto therefore understands that the gopīs confined within their homes were specifically those who had children. Following his explanation, the root meaning of the text should be understood consistently throughout.

The theological conclusion is this. Upon seeing the sweetness of Śrī Rāma's form, the sages who worshiped Gopāla ascended the exceedingly tender initial stages of firm faith, taste, and attachment within devotion composed of sacred passion. Although their remaining material impressions had not completely ripened, goddess Yogamāyā brought them to Gokula and caused them to be born as daughters in the wombs of gopīs. Among them, some received abundant association with eternally perfect gopīs. Beginning at the threshold of youth, they developed prior attachment to Kṛṣṇa and attained vivid inner manifestations of contact with His limbs. Their remaining impurities were thoroughly burned, and they ascended the stages of prema, sneha, and beyond. Though outwardly married to cowherd men, Yogamāyā protected them from the fault of bodily contact with those men. Their bodies became spiritual, and Kṛṣṇa enjoyed with them. When the flute sounded that night, their husbands tried to stop them, but by Yogamāyā's gracious assistance they went with the eternally perfect gopīs to meet their dearest Lord.

Others lacked the fortune of abundant association with the eternally perfect gopīs and therefore had not attained prema; their residual impressions remained unburned. They were married to cowherd men, were physically approached by those men, and bore children. Only afterward, through abundant association with the eternally perfect gopīs and others, did a powerful desire to touch Kṛṣṇa's limbs arise within them. They developed prior attachment and became recipients of the perfected gopīs' mercy. Yet because their bodies were still unfit for contact with Kṛṣṇa's limbs, Yogamāyā did not assist them. Their husbands restrained them, and they were unable to go to Kṛṣṇa. Overwhelmed by this great calamity, they regarded husbands, brothers, fathers, and others as enemies of their very lives. When brought to the point of death, ordinary women remember their mothers and other relatives; these gopīs instead remembered Kṛṣṇa, the sole friend of their lives. Hence the verse says they remained within. "Unable to find a way out" means that their husbands forcibly kept them seated under threats and with staffs in hand. Though always united with meditation upon Him, at that moment they meditated with extraordinary intensity. Each lamented inwardly: "Alas, sole friend of my life! Treasury of

Vṛndāvana's arts! May I become Your beloved even in another birth. At this final moment I cannot behold the moon of Your face with my eyes. So be it; I shall at least see You within my mind." Closing their eyes, they meditated upon Him completely.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.10-11 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.१०-११ ॥

दुःसह-प्रेष्ठ-विरह-तीव्र-ताप-धुताशुभाः ।

ध्यान-प्राप्ताच्युताश्लेष-निर्वृत्त्या क्षीण-मङ्गलाः ॥

तम् एव परमात्मानं जार-बुद्ध्यापि सङ्गताः ।

जहृर् गुण-मयं देहं सद्यः प्रक्षीण-बन्धनाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अत्र गोपीनां प्राप्यम् अतिरहस्यं वस्तु बहिरङ्ग-लोकेभ्यो गोपयंस् तान् प्रति बाह्यार्थम् अन्तरङ्गान् भक्ति-सिद्धान्त-विज्ञान् प्रति तु स्वाभीप्सितम् आभ्यन्तरम् एवार्थं ज्ञापयंस् तन्त्रेणाह---दुःसहेति । तत्र बहिर्मुखान् प्रति ताभ्यः कृष्णो मोक्षं ददाव् इत्य् आह---दुःसहो यः **प्रेष्ठ-विरहस्** तेन **तीव्र-तापस्** तेन **धूतानि** गतानि **अशुभानि** यासां ताः ।

ध्यानेन प्राप्तस्याच्युतस्याश्लेषेण या **निर्वृतिर्** आनन्दस् तथा **क्षीणं मङ्गलं** पुण्यं यासां ताः । अतः **प्रक्षीण-प्रारब्ध-बन्धनाः** । **जार-बुद्ध्यापि** तम् एव **परमात्मानं** प्राप्ता **देहं जहृर्** ।

अन्तर्मुखान् प्रति तु तदानीं स्व-प्रेष्ठ-विरह-संयोगोत्थानि दुःख-सुखान्य् अपरिमितानि प्राप्य लब्ध-मनोरथा एव ताः क्रमेण बभूवुर् इत्य् आह---दुःसहेन प्रेष्ठ-विरहेण यस्य तीव्र-तापस् तेन धूतानि कम्पितकृतान्य् अशुभानि याभिस् ताः यासां प्रेष्ठ-विरह-तापस्य तीव्रतां वीक्ष्य कोटी-ब्रह्माण्ड-स्थवाडवानल-महा-काल-कुटादि-रूपाणि परः-सहस्राण्य् अपि अशुभानि स्व-तीव्रताहङ्कारं परित्यज्य स्व-पराजय-बुद्ध्या चकम्पिरे इत्य् अर्थः । ध्यानेन प्राप्तः स्फूर्त्या आगतो योऽच्युतस् तेन तदैवाद्भुतस्य तस्य प्रेम-पूर्ण-चिन्मयस्य तादृश-स्वभावाभिमानादिमतो देहस्य य आश्लेषस् तेनाश्लेषेण या निर्वृतिस् तथा क्षीणानि कृशीभूतानि मङ्गलानि प्राकृताप्राकृतानि यासां ताः, यासां स्फूर्ति-प्राप्त-प्रेष्ठाश्लेषोत्थ-सुखं वीक्ष्य कोटी-ब्रह्माण्ड-गत-विषय-सुख-निर्विषय-ब्रह्मानुभव-सुख-सहस्राणि मङ्गल-शब्द-वाच्यानि क्षीणानि यद्-अपेक्षया निकृष्टान्य् एव बभूवुर् इत्य् अर्थः । भगवद्-विरह-संयोगोत्थ-दुःख-सुखाभ्यां प्रारब्ध-पाप-पुण्यानि नष्टानि तेषां स्व-फल-भोगैक-नाशयताद् इति व्याख्या तु वैष्णवानां मते न युज्यते ।

भगवद्-विरह-संयोगयोः पाप-पुण्य-फलत्वाभावात् तादृशानां प्रारब्ध-नाशस् तु भजन-दशायाम् एवानर्थ-निवृत्ति-भूमिकारूढानाम् इत्य् आहुः । ततश् च तम् एव परमात्मानं परम-प्रेमास्पदं जार-बुद्ध्या अतिनिकृष्टयापि सङ्गताः । अत्युत्कृष्ट-पति-बुद्धिमतीभ्यो रुक्मिण्यादिभ्यः सकाशाद् अपि सम्यक्-प्रकारेण प्राप्ताः । पति-बुद्धेः सकाशाद् अपि जार-बुद्धौ---या दुस्त्यजं स्व-जनम् आर्य-पथं च हित्वा [भा।पु। १०.४७.६१] इत्य् आद्य-उद्धव-वाक्य-निर्धारितात् निरङ्कुश-प्रेमोत्कर्षात् तथास्मिन् अवतारे निकृष्ट-वस्तून् उत्कृष्टीकुर्वत्य् एव लीला दृश्यते । यथा महा-राज-राजेश्वरत्व-लीलातः सकाशाद् अपि---विजय-रथ-कुटुम्ब आततोत्रे धृत-हय-रश्मिनि तत् श्रियेक्षणीये [भा।पु। १.९.३९] इति भीष्मोक्तेः पार्थसारथित्व-लीलाया उत्कर्षः । तथा उत्कृष्टात् शान्त-रसाद् अपि निकृष्टस्य शृङ्गार-

रसस्य तत्रापि दाम्पत्य-भावाद् अपि औपपत्य-भावस्य, तथा उत्कृष्टाद् रत्नालङ्काराद् अपि निकृष्टस्य गुञ्जा-
गैरिक-शिखि-पुच्छादेर् उत्कर्षो दृष्ट एवेति । सङ्गताः काश्चिद् योगमायाकृतानुकूल्यान् निरोधम् उक्त्वा अभिसृत्य
तस्याम् एव रात्रौ रास-विहारिणं तं प्राप्ताः काश्चिद् अन्यस्याम् अपि।

ननु, पुरुषान्तरो प्रभुक्त-देहाभिस् ताभिः सह भगवद्-विलासो न युज्यत इति । तत्राह---जहुर् इति । देहम् इति
जात्य्-अपेक्षया एकत्वम् । तस्य देहस्य योगमाययैवालक्षितम् अन्तर्धापनम् इत्य् एके, अन्ये त्व एवम् आहुः---अत्र
हेयो देहो गुणमय एव भवत्य् अतो गुणमयम् इति विशेषणस्याधिक्यात् तासां देहा वेणु-वादनात् पूर्वं द्विधाभूता
गुणमयाश् चिन्मयाश् चासन् इति बुध्यते तत्र ये गुणमयाः स्वपत्य्-उपभुक्ता देहास् तान् एव जहुः । अयम् अत्र
विवेको गुरूपदिष्ट-भक्त्यारम्भ-दशात् एव भक्तानां श्रवण-कीर्तन-स्मरण-दण्डवत्-प्रणति-परिचर्यादि-मय्यां शुद्ध-
भक्तौ श्रोत्रादिषु प्रविष्टायां सत्यां---निर्गुणो मद्-अपाश्रयः [भा।पु। ११.२५.२६] इति भगवद्-उक्तेर् भक्तः स्व-
श्रोत्रादिभिर् भगवद्-गुणादिकं विषयीकुर्वन् निर्गुणो भवति । व्यवहारिक-शब्दादिकम् अपि विषयीकुर्वन्
गुणमयोऽपि भवतीति भक्त-देहस्यांशेन निर्गुणत्वं गुण-मयत्वं च स्यात् । ततश् च---भक्तिः परेशानुभवो विरक्तिः
[भा।पु। ११.२.४२] इति तुष्टिः पुष्टिः क्षुद्-अपायोऽनु-घासम् इति न्यायेन भक्ति-वृद्धि-तारतम्येन निर्गुण-देहांशानाम्
आधिक्य-तारतम्यं स्यात् । तेन च गुणमय-देहांशानां क्षीणत्व-तारतम्यं स्यात्, सम्पूर्ण-प्रेमण्य् उत्पन्ने तु गुणमय-
देहांशेषु नष्टेषु सम्यक् निर्गुण एव देहः स्यात् तद् अपि स्थूल-देह-पातस् तु बहिर्मुखतोत्खाता भावार्थं भक्ति-योगस्य
रहस्यत्व-रक्षार्थं च भगवतैव मायया प्रदर्श्यते, यथा मौसल-लीलायां यादवानां क्वचित् तु, भक्ति-योगोत्कर्ष-
ज्ञापनार्थं न दर्श्यते च, यथा ध्रुवादीनाम् । अत्र प्रमाणम् एकादशे पञ्चविंशतितमाध्याये श्रद्धादयोनिर् गुणा
गुणमयाश् चेति प्रदर्शयता---

येनेमे निर्जिताः सौम्य गुणा जीवेन चित्त-जाः । >

भक्ति-योगेन मन्-निष्ठो मद्-भावाय प्रपद्यते ॥ [भा।पु। > ११.२५.३२]

इत्य् अनेन भक्त्यैव गुणमय-वस्तूनां निर्जयो नाश एवोक्तो भगवता अतएव धृतानि विधुतानि तानि रन्धितानि
अशुभानि गुणमय-शरीराणि यासां ता इति आश्लेष-निर्वृत्या अजीर्णानि विवर्धितानि मङ्गलानि चिन्मय-शरीराणि
यासां ता इत्य् अप्य् अर्थश् चिकीर्षितो भवति । अतः प्रक्षीण-बन्धना अविद्या-बन्धात् पत्य्-आदि-वारणाच् च
योगमायानुकूल्यं प्राप्य विच्युता इत्य् अर्थः । मरण-वशाद् देह-पात एव तासाम् इति तु न व्याख्येयम्---

या मया क्रीडता रात्र्यां वनेऽस्मिन् व्रज आस्थिताः । >

अलब्ध-रासाः कल्याण्यो मापुर् मद्-वीर्य-चिन्तया ॥ [भा।पु। > १०.४७.३७] इति ।

भगवद्-वाक्ये कल्याण इति पदोपादानात् पतिकृत-वारणान् मद्-विरह-सन्तापाच् च स्व-देहांस् तद्-आजिहासूनाम्
अपि तासां परम-मङ्गल-रासोत्सवारम्भे मरणस्यामङ्गलस्य मद्-अनभिमतत्वात् ताः कल्याणवत्य एवाभवन् इति
भगवद्-अभिप्रायात् तथा---ता ऊचुर् उद्धवं प्रीतास् तत्-सन्देशागत-स्मृतीः [भा।पु। १०.४०.३८] इति शुक-वाक्याच्
च ता ऊचुर् याः पूर्वम् अलब्ध-रासाः । अन्तर्-गृह-निरुद्धा आसन् इति तेन मरणं विनैव ता गुण-मयान् देहान् जहुर्
इति । विरह-तीव्र-ताप-रन्धितस् तासां गुण-मय-देहा गुणमयत्वं परित्यज्य चिन्मयत्वं ध्रुवादीनाम् इव प्रापुर् एष एव
देह-त्याग इत्य् अर्थोऽवगम्यते । तथात्र अलब्ध-विनिर्गमा इति तत्र व्रज आस्थिता इति तथा अत्र ध्यान-
प्राप्ताच्युताश्लेषेति । तत्र मापुर् मद्-वीर्य-चिन्तया इति तुल्यार्थतैव । किन्त्व् अत्र सङ्गता इति तत्रालब्ध-रासा
इत्य् अर्थ-भेद-दर्शनाद् एवान्तर्-गृह-निरुद्ध-गोपीनां द्वैविध्यं व्याख्यातम् । यथा, सप्ताष्टानां फलानां सम्यक्

पाकेऽवगते सत्याम्र-वृक्षोऽयं पक्व-फल इति ज्ञात्वा सर्वाण्य एव फलानि वृक्षाद् अवैच्य गृहम् आनियन्ते । आनीय च यानि यानि समुचित-कालेन सौर-किरणादिना च सौरुष्य-सौरभ्य-सौरस्य-सौकुमार्यवन्ति राज्ञो भोगार्हाणि रोचकानि जातानि तानि फलानि विचक्षण-परिजनेन परिष्कृत्य समये राज्ञो भोगाय परिकल्प्यन्ते, यानि तु अन्तः-पक्वानि बहिर्-अपक्वानि सौरुष्यादि-गुण-रहितत्वाद् अरसनीयानि राज्ञोऽनर्हाणि ज्ञायन्ते, तान्य उष्ण-विशेष-योगेन परिपक्वीकृत्यैव द्वितीय-तृतीय-दिनादिषु राज्ञे समर्प्यन्ते, तथैव गोकुले जनितानां मुनि-चरीणां गोपीनां मध्ये याः प्राकृत-गुण-मय-शरीरतां परित्यज्य प्रथमम् एव शुद्ध-चिन्मयी-भूत-शरीरा अजनिषत, ताः पुरुषान्तरास्पृष्टाः श्री-योगमायया नित्य-सिद्धादि-गोपीभिः सहैवाभिसारिताः, यस् तु बहिर्-गुणमय-शरीरवत् यस् ता अपि श्री-कृष्ण-विरहौष्ण्य् अप्रापणया गुणमय-शरीर-भाव-त्याजनयैव विनष्ट-पुरुषान्तर-स्पर्श-दोषाश् चिन्मयी-भूत-शरीराः काश्चित् तस्यां रात्राव् एव सर्वासां पश्चाद् अभिसारिताः, काश्चिद् ईषन्-मात्र-स्थित-कषायाः प्रेक्ष्य विरहौष्ण्येनैव तन् निवर्तनार्थं राज्य-अन्तरेष् एवाभिषारिताः ।

ततश् च ताः प्राप्त-रासादि-विलासा राज्य-अन्ते नित्य-सिद्धादि-गोपीभिः सह पति-गृहम् आगतास् तद् आरभ्य पति-सङ्गतो योगमायैव रक्षमाणाः पत्यु-अपत्यादिषु ममता-शून्याः कृष्ण-प्रेमातिभर-परिप्लुताः शुष्क-पयः-स्तन्यः स्वापत्यान्य् अपुष्णत्यो ग्रह-ग्रस्तत्वेनैव तद्-बन्धुभिः प्रतीयन्ते स्मेति सर्वम् अनवद्यम् । अन्ये तु अन्तर्-गृह-निरुद्धा अपि नापत्यवत्यः अग्रिम-ग्रन्थेषु अपत्यादि-शब्दैः सपत्नी-पुत्रः पोष्य-पुत्रो भ्रातृ-पुत्रो वा लक्षणीय इत्य् आहुः ॥ १०-११॥

ENGLISH TRANSLATION

Bhāgavata 10.29.10-11

The unbearable, blazing pain of separation from their dearest Lord swept away all that was inauspicious. In meditation they attained Acyuta's embrace, and the bliss of that union exhausted all that was auspicious.

Though they approached Him with the conception of a paramour, He alone was the Supreme Self. Their bonds were at once completely destroyed, and they relinquished bodies composed of the material qualities.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The object attained by these gopīs is supremely confidential. Concealing it from externally oriented people, the sage uses a single construction to communicate an outward meaning to them while conveying his intended inward meaning to intimate devotees who know the conclusions of bhakti. He begins with "unbearable."

For the outwardly oriented, the verses say that Kṛṣṇa gave the gopīs liberation. The intense fire produced by unbearable separation from their dearest Lord removed all their inauspicious karma. The bliss of embracing Acyuta, whom they attained in meditation, exhausted their auspicious karma. Thus the bondage of their already-fructifying karma was completely destroyed. Although they regarded Him as a paramour, they attained that very Supreme Self and abandoned the body.

For inward devotees, however, the verses state that at this time the gopīs experienced immeasurable sorrow and happiness arising respectively from separation from and union with their beloved, and thereby gradually fulfilled their desires. The intense heat of unbearable separation from their dearest Lord "shook the inauspicious": seeing the intensity of that heat, thousands of terrible things such as submarine fires and cosmic poisons spread throughout millions of universes abandoned their pride in their own intensity and trembled, recognizing their defeat. Acyuta appeared vividly within meditation. The bliss of embracing Him then caused every auspicious pleasure, material or spiritual, to become thin and insignificant. Seeing the happiness born from embracing their vividly manifested beloved through wondrous bodies filled with prema, composed of consciousness, and endowed with their corresponding natures and self-conceptions, thousands of pleasures of material objects and impersonal Brahman throughout millions of universes, all designated by the word "auspicious," became emaciated and contemptible by comparison.

The explanation that the sorrow and joy born from separation from and union with Bhagavān destroyed already-fructifying sin and merit because such karma can be destroyed only by experiencing its fruit does not accord with the Vaiṣṇava conclusion. Separation from and union

with Bhagavān are not fruits of sin and merit; moreover, authorities say that the destruction of such already-fructifying karma occurs at the stage of removing impediments during the practice of bhajana itself.

They therefore attained that very Supreme Self, the supreme object of love, even through the apparently very low conception of a paramour, and attained Him more completely than Rukmiṇī and others, whose exalted conception was that of a husband. In comparison with the wedded conception, the paramour conception contains the unsurpassed, unrestricted intensity of love established by Uddhava's statement, "abandoning relatives who are so difficult to renounce and the path of the noble" (Bhāgavata 10.47.61). In this avatāra's pastimes, apparently low things are repeatedly raised above conventionally exalted ones. Thus, in Bhīṣma's statement about Kṛṣṇa holding the whip and reins in Arjuna's victory chariot (Bhāgavata 1.9.39), His pastime as Arjuna's charioteer is shown superior even to His pastime as emperor of emperors. Similarly, amorous rāsa, conventionally considered lower, surpasses the exalted peaceful rāsa; within it, paramour love surpasses wedded love; and humble guñjā berries, mineral pigments, and peacock feathers surpass precious jewels as His ornaments.

Some of the confined gopīs, receiving Yogamāyā's favor, overcame the obstruction, went out, and attained Him as He enjoyed rāsa that very night; others attained Him on another night. One might object that Bhagavān's play with women whose bodies had been enjoyed by other men is improper. The answer lies in the statement that they "abandoned the body." The singular "body" expresses the class. Some say Yogamāyā made those bodies disappear without others noticing. Others explain that only a body composed of the material qualities can be abandoned. The emphatic adjective "composed of the qualities" therefore indicates that before the flute sounded their bodies had two aspects, material and spiritual. They abandoned precisely the material bodies that had been enjoyed by their husbands.

The distinction is as follows. From the beginning of devotion taught by Śrī Guru, pure bhakti consisting of hearing, chanting, remembering, prostration, service, and other practices enters a devotee's ears and other senses. Bhagavān says, "One who takes shelter of Me is beyond the qualities" (Bhāgavata 11.25.26). When devotees employ their ears and other senses in relation to Bhagavān's qualities, they become beyond the qualities. When they also engage with ordinary sounds and objects, they retain an aspect composed of the qualities. A devotee's body therefore possesses both a transcendent and a conditioned aspect. By the principle expressed in "devotion, direct experience of the Supreme Lord, and detachment" (Bhāgavata 11.2.42), where satisfaction, nourishment, and relief from hunger increase with every morsel, the transcendental portion of the body increases in proportion to the growth of bhakti, while the conditioned portion correspondingly diminishes. When prema becomes complete, the conditioned aspect disappears and the body becomes entirely transcendent.

For the sake of people turned outward and to protect the secrecy of bhakti-yoga, Bhagavān may use Māyā to display the apparent fall of a gross body, as sometimes occurred with the Yādavas in the club-fight pastime. To demonstrate the excellence of bhakti-yoga, He may also show no such

fall, as with Dhruva and others. The Twenty-fifth Chapter of the Eleventh Canto supplies evidence. After teaching that faith and other qualities can be either transcendent or composed of the guṇas, Bhagavān says: "O gentle one, the living being who has conquered these qualities born within the mind becomes fixed in Me through bhakti-yoga and attains My nature" (Bhāgavata 11.25.32). Thus Bhagavān declares that bhakti itself conquers and destroys conditioned things.

The verses may therefore also intend this meaning: the inauspicious bodies made of the qualities were scorched and shaken away, while through the bliss of His embrace their auspicious spiritual bodies, incapable of decay, became fully developed. Hence their bondage to ignorance and the obstruction imposed by husbands and others were completely severed when Yogamāyā's favor enabled them to depart. It must not be explained that their bodies simply fell because of death. Bhagavān later says: "Those blessed women of Vraja who remained here in their homes and did not attain the rāsa dance with Me attained Me through meditation upon My heroic deeds" (Bhāgavata 10.47.37). The word "blessed" reveals His intention: although they wished to abandon their bodies because their husbands restrained them and separation from Him tormented them, the inauspicious event of death was not His desire at the commencement of the supremely auspicious rāsa festival; they remained endowed with auspiciousness. Śuka likewise later says, "Delighted, they spoke to Uddhava as his message awakened their remembrance." Those who spoke were the very women previously confined within their houses and unable to attain the rāsa dance. Thus they abandoned their conditioned bodies without dying: scorched by the intense fire of separation, those bodies relinquished their conditioned nature and became spiritual, as happened with Dhruva and others. This transformation is the intended sense of abandoning the body.

The expressions "unable to find a way out" here and "remaining in Vraja" there correspond; "embracing Acyuta attained in meditation" here and "they attained Me through meditation upon My heroic deeds" there have the same meaning. Yet this passage says that some "attained Him," whereas the later one says some "did not attain rāsa." This difference establishes two classes among the gopīs confined within their homes.

Consider an analogy. When seven or eight fruits appear fully ripe, one recognizes the mango tree as bearing ripe fruit, plucks all the fruits, and brings them home. A discerning servant prepares for the king's enjoyment at the proper time those fruits that have become lovely in form, fragrance, flavor, and tenderness through the passage of time and the sun's rays. Fruits ripe within but still unripe outside, lacking beauty and other desirable qualities and therefore not yet fit for the king, are ripened by special warmth and offered to him on the second, third, or later day. In the same way, among the sage-born gopīs born in Gokula, those who from the outset abandoned material embodiment and were born with bodies of pure consciousness, untouched by other men, were sent by Yogamāyā together with the eternally perfect gopīs to meet Kṛṣṇa. Others still outwardly possessed conditioned bodies. Through the heat of separation from Śrī Kṛṣṇa they relinquished that conditioned state, lost every defect associated with another man's

touch, and acquired spiritual bodies. Some of them followed all the others and met Him that very night. In some, a faint residue still remained, and the same heat of separation removed it so that they met Him on later nights.

Having attained the rāsa dance and other play, they returned at night's end with the eternally perfect gopīs to their husbands' homes. From then onward Yogamāyā protected them from contact with their husbands. Empty of possessiveness toward husbands and children and flooded by the overwhelming weight of love for Kṛṣṇa, their breasts dry of milk, they did not nourish their children. Their relatives therefore regarded them as if seized by a spirit. In this way no fault remains. Others say that even the gopīs confined in their homes had no children and that later terms such as "children" indicate a co-wife's son, a foster son, or a brother's son.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.12 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.१२ ॥

राजोवाच---

कृष्णं विदुः परं कान्तं न तु ब्रह्मतया मुने ।

गुण-प्रवाहोपरमस् तासां गुण-धियां कथम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तत्रत्यानां बहिरङ्गाणां केषाञ्चिन् मुख-दर्शनैव हृदय-गतं सन्देहम् आलक्ष्य राजा स्वयं शुक-वाक्यस्याभिप्रेतम् अर्थं तत्-प्रसादाज् जानन् अपि तेषां सन्देह-निर्वर्तनार्थम् एव सन्दिहान इवाह---कृष्णम् इति । हे मुने, सर्वज्ञ ! कृष्णं परमात्मानम् अपि परं परम-पुरुषं कान्तं स्व-रमणं विदुः । ब्रह्मतया तु न विदुः । अतो गुरु-धियां कृष्णेन सह विहरामेति गुण-विषयक-बुद्धीनां तासां गुण-प्रवाहस्योपरमः कथं तम् एव विदित्वा अतिमृत्युम् एति इति । आत्मानम् आत्मात्मतया विचक्षते इत्य्-आदि-श्रुति-स्मृति-वाक्यैः परमात्म-ज्ञानस्यैव मोक्ष-प्रापकत्वोक्तेः ॥ १२ ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.12

The king said:

O sage, the gopīs knew Kṛṣṇa only as their supreme beloved, not as Brahman. Their minds were absorbed in His qualities. How, then, could the current of the material qualities cease for them?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Seeing doubt within the hearts of certain outwardly oriented people present there merely from the expressions on their faces, King Parīkṣit speaks as though doubtful. By Śuka's grace he already knows the intended meaning of the sage's words, but asks solely to remove their doubt. O omniscient sage, the gopīs knew Kṛṣṇa, though He is the Supreme Self and Supreme Person, only as their lover, their own beloved; they did not know Him as Brahman. Their understanding therefore remained connected with the qualities: "We shall sport with Kṛṣṇa." How, then, could the current of the guṇas cease for them? Scripture and remembered tradition say that liberation arises specifically from knowledge of the Supreme Self: "Knowing Him alone, one crosses beyond death" and "they discern the Self as the Self of the self."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.13 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.१३ ॥

श्री-शुक उवाच---

उक्तं पुरस्ताद् एतत् ते चैद्यः सिद्धिं यथा गतः ।

द्विषन् अपि हृषीकेशं किम् उताधोक्षज-प्रियाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

श्री-मुनीन्द्रोऽपि नायं वस्तुतो राज्ञः प्रश्न इति मनसा जानन् एव त्वम् एवं पृच्छन् मेधा-शून्य एवासीति तद् व्याजेनानभिज्ञानेन तान् भर्त्सयन् आह---उक्तम् इति । **पुरस्तात्** सप्तम-स्कन्धे एव **द्विषन् अपि** इति द्वेष-लक्षण-प्रतिकूल-भावेनापि यदि सायुज्यं लभ्यते तर्हि काम-लक्षणानुकूल-भावस्य का वार्ता इति भावः । **हृषीकेशम्** इति, निरुपाधि-कृपया स्वयम् अवतीर्य ब्रह्मादीनाम् अपि हृषीकैर् अग्राह्योऽपि मर्त्य-लोकेऽपरमनीचानाम् अपि हृषीकेषु दृष्टैः तावद् इयं स्वाचिन्त्य-शक्त्या विषयीभूतो भवति, तान् उद्धर्तुम् इतीदम् अप्य् एकं तस्य कृपैश्वर्यम् इति भावः । इमास् तु **अधोक्षजस्य** अतीन्द्रियस्य तस्य **प्रियाः** प्रीति-विषयाश्रय-भूता एव । अत्र अद्यः सिद्धिं यथा गत इति प्रत्यासन्नम् अघासुरं हित्वा विप्रकृष्टश्च **चैद्यो** यद् दृष्टान्तितस् तेन राजानं प्रत्य् एतत् स-रहस्यम् आह । चैद्यस्यापि द्वेषाभिनिवेशोद्रेकात् मुनि-शाप-निबन्धन-गुण-मय-देहस्यैवोपरमः अन्तश्चिन्-मय-पार्षद-देहस् तु तस्यानश्वरो नित्यो वर्तत एव । यद् उक्तम्---विष्णु-चक्र-हतांहसौ [भा।पु। ७.१.४५] इति विष्णु-चक्रेण हतम् अंह एव ययोर् न तु ताव् इति । सिद्धिं गतः अभीष्टां गतिं पार्षदतां प्राप्त इत्य् अर्थः । यद् उक्तम्---

वैरानुबन्ध-तीव्रेण ध्यानेनाच्युत-सात्मताम् । >

नीतौ पुनर् हरेः पार्श्वं जग्मतुर् विष्णु-पार्षदौ ॥ इति ॥ १३ ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.13

Śrī Śuka said:

I already explained to you how Śiśupāla attained perfection even while hating Hṛṣīkeśa. How much more, then, must this be true of those who were dear to Adhokṣaja?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The great sage knows inwardly that this is not really the king's own question. Therefore, under the pretext of rebuking him as though he were devoid of intelligence for asking it, he actually chastises the ignorant people whose doubt occasioned the question. He says, "It was already stated." "Previously" means in the Seventh Canto. If even one who hates Him can attain absorption by the adverse emotion called hatred, what need is there to speak of the favorable emotion called amorous love?

The name Hṛṣīkeśa implies another majesty of His mercy. Descending by His causeless compassion, although Brahmā and other gods cannot grasp Him with their senses, He makes Himself an object visible through His inconceivable potency to the senses of even the lowest people in the mortal world, in order to deliver them. These gopīs, however, are the beloveds of Adhokṣaja, the transcendent Lord beyond the senses: they are both the abode and object of His love.

In asking how Agha attained perfection, the verse passes over nearby Aghāsura and uses the distant king of Cedi as its example. The sage thereby gives the king a confidential teaching. Because of the Cedi king's intense absorption in hatred, only the material body imposed by the sages' curse came to an end. His inner spiritual body as the Lord's eternal associate remained imperishable. Hence the statement "their sin was slain by Viṣṇu's disc" (Bhāgavata 7.1.45): the disc destroyed their sin, not the two associates themselves. "He attained perfection" means that he reached his desired destination and regained the position of an associate, as stated: "Led to identity with Acyuta through intense meditation bound to hostility, the two attendants of Viṣṇu again went to Hari's side."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.14 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.१४ ॥

नृणां निःश्रेयसार्थाय व्यक्तिर् भगवतो नृप ।

अव्ययस्याप्रमेयस्य निर्गुणस्य गुणात्मनः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

यतः श्रेयः-साधन-हीनाम् अपि मयि यत् किञ्चित् सम्बन्ध-मात्रवतो जनान् अहम् उद्धरामीति मनसि कृत्वैव भगवतावतीर्णम् इत्य् आह---**नृणाम्** इति द्वाभ्याम् । **निःश्रेयसं** केषुचित् सायुज्यं केषुचित् सालोक्यादिकं केषुचित् प्रेमा च **अर्थस्** तस्मै भू-विजृम्भ-मात्रेण ब्रह्माण्ड-कोटी-संहार-समर्थस्य भू-भार-भूत-कंसादि-वधार्थम् एव **व्यक्तिर्** अन्यथा नोपपद्यते इति भावः **अव्ययस्य** प्रति भक्त-जनं स्वात्म-दानेनापि न व्यतीत्य व्ययस् तस्य । केन प्रकारेण ? इति चेत्, अत आह---**अप्रमेयस्य** प्रमातुम् अशक्यस्य । कस् तत्र तत्त्वं जानातीति भावः । यतो **निर्गुणस्य** प्राकृत-गुण-रहितस्य । अथ च **गुणात्मनः** स्वरूप-भूत-कल्याण-गुणमयस्य न हि अप्राकृत-चिद्-आनन्द-मय-गुण-सागरः प्रमातुं शक्यो भवेद् इति भावः ॥१४॥

ENGLISH TRANSLATION

Bhāgavata 10.29.14

O king, the imperishable, immeasurable Bhagavān, who stands beyond the material qualities and is the source of all qualities, manifests Himself for the highest good of human beings.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Bhagavān descended after considering, "I deliver even people who possess no means to the highest good if they have merely some relationship with Me." This is explained in two verses beginning with "for human beings." The supreme good may mean merging for some, residence in His realm and related liberations for others, and prema for still others. His manifestation solely to kill Kāṁsa and other burdens of the earth would otherwise be implausible, since He can destroy millions of universes by the mere movement of His eyebrow. He is imperishable: even by giving His own self to each devotee, He never becomes depleted. If one asks how this is possible, He is called immeasurable, incapable of being comprehended. Who can know the truth of Him? He is beyond the material qualities, yet He is also the very Self composed of auspicious qualities intrinsic to His being. An ocean of transcendental qualities made of consciousness and bliss can never be measured.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.15 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.१५ ॥

कामं क्रोधं भयं स्नेहम् ऐक्यं सौहृदम् एव च ।

नित्यं हरौ विदधतो यान्ति तन्-मयतां हि ते ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तस्मात् त्वया सामान्यतस् तावद् एष सिद्धान्तोऽवधार्यताम् इत्य् आह---**कामं** गोपी-जनादयः । **क्रोधं** द्वेषं चैद्यादयः । **भयं** कंसादयः । **स्नेहं** वात्सल्यं नन्दादयः । **ऐक्यम्** आत्मारामाः । **सौहृदं** वृष्टि-पाण्डवादयः । **नित्यं विदधतः** इत्य् अधुनापि ते ते तं तं भावं कुर्वन्तस् **तन्-मयतां** यान्तीति तासां तासां लीलानां नित्यत्वं ज्ञापयति तन्मयतां गोप्यादयस् तद्-आसक्ततां यथा स्त्री-मयः कामुक इति अन्ये सायुज्यम् ॥ १५ ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.15

Those who constantly direct desire, anger, fear, affection, unity, or friendship toward Hari surely attain absorption in Him.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The king should therefore first understand the general conclusion. The gopīs and others constantly direct amorous love toward Him; the Cedi king and others direct anger and hatred; Kamsa and others fear; Nanda and others parental affection; self-delighting sages awareness of identity; and the Vṛṣṇis, Pāṇḍavas, and others friendship. The present tense, "constantly directing," shows that even now each eternally directs the corresponding emotion toward Him, thereby revealing the eternal nature of all those pastimes. They attain absorption in Him. For the gopīs and similar devotees this means attachment to Him, as when a lover is said to be completely absorbed in a woman. Others understand it as merging.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.16 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.१६ ॥

न चैवं विस्मयः कार्यो भवता भगवत् अजे ।

योगेश्वरेश्वरे कृष्णे यत एतद् विमुच्यते ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

न चेति । अन्येन **विस्मयः** क्रियतां नाम, अत्रार्थे **भवता** तु गर्भाद् आरभ्य तन् महिमाभिज्ञेन **न कार्यः** गोचारकत्वेऽपि भगवति देवकी-पुत्रतेऽप्य् अजे गोप-स्त्री-लाम्पट्येऽपि योगेश्वराणाम् अपीश्वरे कृष्णे शर्वावतारिणि य एतत् स्थावरादिकम् अपि **विमुच्यते** इति [श्री-स्वामि-चरणाः]{।मर्क} । यद् वा, तल्-लीला-परिकराद् भिन्नम् अपि जगद् अधुनापि तत्-तत्-काम-स्नेहादि-भावम् अनुस्मृत्य विमुच्यते गुण-प्रवाहान् मुक्तं भवति ॥ १६॥

ENGLISH TRANSLATION

Bhāgavata 10.29.16

You should not be astonished that people become freed through Kṛṣṇa, for He is unborn Bhagavān, the Lord even of the masters of yoga.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Let another person feel wonder, but you should not. From the time you were in the womb you have known His majesty. Though He herds cows, He is Bhagavān; though called Devakī's son, He is unborn; though appearing passionately attached to cowherd women, He is the Lord even of the masters of yoga; though manifest as Śarva, He liberates even immobile beings and others. This is Śrīdhara Svāmī's explanation. Alternatively, even the world outside the circle of His pastime is still liberated from the current of the guṇas by remembering the various emotions of amorous love, affection, and the rest directed toward Him.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.17 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.१७ ॥

ता दृष्टान्तिकम् आयाता भगवान् ब्रज-योषितः ।

अवदद् वदतां श्रेष्ठो वाचः पेशैर् विमोहयन् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

प्रासाङ्गिकं विरोधं समाधाय-प्रस्तुतम् आह---**ता** वेणुनादाकृष्टा **वदतां** काल-देश-पात्रौचित्येन वचन-चातुर्यवतां मध्ये **श्रेष्ठः** । **पेशैर्** अवयवैः पिश अवयवे घञ्-अन्तः प्रयोगः । वाचोऽवयवा वाच्य-लक्ष्य-व्यङ्ग्य-बोधका ये रूक्षाः स्निग्धाश् च अंशास् तैर् **विमोहयन्** वेणु-नादेन मोहिता अपि ता विशेषेण मोहयितुम् अत्र ताः प्रति रूक्षोक्त्यैव भगवतस् त्रयो मनोरथाः सेत्स्यन्ति प्रीति-विषयस्य कान्तस्य ममौदासीन्ये दृष्टेऽप्य् आसां प्रीति-लेशोऽपि न हसतीति प्रीतिः शुद्धतां लोके दर्शयिष्यामीति । तथा सम्प्रयोगे वैपरीत्यम् इवाद्य-नायिका-धर्मम् अवहित्था-मयं वाम्यम् अहं ग्रहीष्यामि । नायक-धर्मोत्सुक्य-प्रकटन-मयं दाक्षिण्यम् एता ग्राहयिष्यामीति । मिलनेऽपि वैपरीत्यं रचयिष्यामीति । तथा परम-लज्जावतीनां युवतीनां स्वाभाविक्या अवहित्थया सङ्गोपितान्य् अप्य् आन्तरणानि वचनानि प्रकृति-विपर्यास-प्रापणया श्रोष्यामीति । यद्यपि कामिनीनां कुचाद्य-अवयव-वृन्दं वस्त्रावृतत्वेन गूढम् एव चमत्कार-कारकम् इव तासाम् अन्तरीणम् औत्सुक्यम् अपि बहिर् वाम्येनावृतम् एव चमत्कार-कारकं रसज्ञा मन्यन्ते, न तूद्धाटितं तद् अपि कदाचित् कश्चिन् नायकः सम्भोग्याया नायिकाया अनावृतान्य् एवाङ्गानि यथा दिदृक्षते, तथैव वाम्यानावृतम् आन्तरीणम् औत्सुक्य-वचनं च शुश्रूषते, किन्तु पुरुषान्तरस्य स्व-वयस्यादेर् अपि सन्निधौ न दिदृक्षते, नापि शुश्रूषते, तथैव कृष्णोऽदृष्ट-चरान् आवृत-गोपी-सर्वाङ्गः सम्प्रति तासां वाम्यानावृतम् आन्तरीणं वचन-वृन्दं शुश्रूषते इति । अत एव प्रिय-नर्म-सखम् अपि स्व-सङ्गिनं तदानीं न चकारेति ज्ञेयम् ॥ १७ ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.17

Bhagavān saw the women of Vraja arrive close beside Him. The foremost of eloquent speakers bewildered them with artful words.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Having resolved the incidental objection, the narrative returns to its subject. The gopīs were drawn by the flute. Kṛṣṇa is foremost among eloquent speakers, those whose verbal skill suits time, place, and audience. The word *peśa* means "limb" or "part." The components of speech are the harsh and gentle elements that communicate direct, indicated, and suggested meanings. With these He bewildered the gopīs still further, although the flute had already bewildered them.

By addressing them harshly, Bhagavān intended to fulfill three desires. First, He would reveal to the world the purity of their love: "Even when they see indifference in Me, their beloved, not the slightest trace of their affection diminishes." Second, just as reversal is charming within amorous union, He would assume the heroine's initial contrary behavior of concealment and resistance, while inducing them to assume the hero's eager and accommodating role; thus He would fashion reversal even in their meeting. Third, He would hear the inward words that these supremely modest young women naturally concealed through dissimulation, after overturning their normal disposition.

Connoisseurs of rāsa hold that just as a lover's breasts and other limbs produce wonder when concealed by cloth, inward eagerness produces wonder precisely when covered outwardly by resistance, not when openly exposed. Yet a hero sometimes longs to see the uncovered limbs of the heroine he will enjoy. In the same way he sometimes longs to hear her inward eagerness uncovered by resistance. He does not wish to see or hear this in the presence even of another man such as his own intimate friend. Kṛṣṇa, who had never before seen all the covered limbs of the gopīs, now desired to hear the multitude of their inward words stripped of the covering of resistance. Therefore one should understand that He did not bring even a beloved joking companion with Him at that time.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.18 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.१८ ॥

श्री-भगवान् उवाच---

स्वागतं वो महा-भागाः प्रियं किं करवाणि वः ।

व्रजस्यानामयं कच्चिद् ब्रूतागमन-कारणम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अथ स्त्री-पुंसां रसज्ञानां मिलने तावद् इयं रस-रीतिर् यत् पुमांसो रतौत्सुक्याम् आविष्कुर्वते, स्त्रियस् तु तत्रासहिष्णवः कुप्यन्तीत्य् अतस् ताम् एव रस-रीतिं प्रथमम् आश्रित्य कृष्ण आह---**स्वागतं वो** युष्माकं **कच्चित्** सुखमयम् आगमनं वृत्तम् ? यतो यूयं **महा-भागाः** जन्मारभ्य दुःखस्य मुखं भवतीभिः कदापि न दृष्टम् इति भावः ।

यद् वा, नायं प्रश्नः, किन्तु प्रत्युक्तिः । अतो युष्माकं [**स्वागतं**] शोभनम् आगमनम् अद्य वृत्तम् । यद् अत्रागतं तत् सम्यक् कृतम्, यतो **महा-भागा**, भाग्यवतीनां हि सर्वाः क्रिया एव सफलीभवन्त्यः, स्वस्य परस्य च सुखदा भवन्तीति भावः । अतो **वः किं प्रियं करवाणि** ? अधुना रात्राव् अत्र निर्जने वने एकाकिना यूना मया युवतीनां वो यत् प्रियम् आतिथ्यं कर्तुं शक्यं स्यात्, तद् **ब्रूत** । युष्मत्-प्रिय-चिकीर्षो मयि सारल्येन स्व-प्रियं कृपया स्पष्टं वक्तव्यम्, यथा निःसन्देहं तत्राहं प्रवर्तयेति भावः ।

ततश् च, भो महा-साहसिक लम्पट ! अस्मान् अपि पतिव्रताः यद् एवं वक्तुम् उत्सहसे, तत् किं धर्मतो राजतश् च न बिभेषि ? इति समुचितं प्रत्युत्तरम् अप्राप्तवता **प्रियं किं करवाणि** ? इत्य् अस्य व्यञ्जितेऽङ्ग-सङ्ग-रूपेऽर्थे सम्मति-लक्षणं लज्जा-हेतुकं मौनम् एव दृष्टवता भगवता विचारितं---यद्य् एताभिः स्व-समुचितं वाम्यम् अद्य नाङ्गीक्रियते, तर्हि मयापि स्व-समुचितम् औत्सुक्यं न बहिष्करणीयम्, किन्तु वाम्य-मिश्रम् एव । ततश् च सम्भोग-भेदे सम्प्रयोगे यथा वैपरीत्यम् अपि चारु भवति, तथैव सम्भोग-भेदे सम्मिलनेऽपि वैपरीत्यम् अपि चारु भवतु । किन्त्व् आसां महा-मोहन-वेणु-नाद-माध्वीक-पानोत्थातिवैवश्याद् एव प्रकृति-विपर्यायः, तत एव दाक्षिण्यं मम तु वैवश्याभावात् तद्-अनुरोधाद् एव कृत्रिमं वाम्यं बहिर् एव कार्यम्, अन्तस् तु स्वाभाविकम् औत्सुक्यम् अस्त्य् एवेत्य् आदिकं विचार्य च वाम्य-पदवीम् आरोढुं सभय-सम्भ्रमं पृच्छति---**व्रजस्य** इति । **कच्चिद् व्रजस्यानामयं** मङ्गलं न जाने साम्प्रतं व्रजे कश्चिद् इन्द्रादि-कृत उपद्रवो वर्तते, यतः सर्वा एव भवत्यो भीताः पालाय्य स्व-त्राणार्थं मद्-अन्तिकाम् आयाता इति भावः । ततश् च केयम् अद्यतनस्य धूर्तता-लहरीति मिथः सस्मित-सविस्मयावलोकं वितर्कयन्तीषु तास्व अहो युष्माकं मौनेनैवावगम्यते, नोपद्रवः । तर्हि **ब्रूत** किम् अर्थम् आयाताः, अहं तु नाभ्यूहितुं समर्थ इति भावः ॥१८॥

ENGLISH TRANSLATION

Bhāgavata 10.29.18

Śrī Bhagavān said:

Welcome, O greatly fortunate ones. What pleasing service may I perform for you? Is all well in Vraja? Please tell Me the reason for your coming.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Among men and women expert in rāsa, the convention at a meeting is that men reveal eagerness for love, while women, unable to tolerate such directness, become angry. Kṛṣṇa first adopts this convention and says, "Welcome. Has your coming been comfortable?" Since they are supremely fortunate, the implication is that from birth they have never seen the face of sorrow.

Alternatively, this is not a question but a declaration: "Your arrival today is welcome and auspicious. You have done well to come here, for the actions of fortunate women become successful and bring happiness both to themselves and to others. What pleasing service shall I perform for you? Tell Me plainly what hospitality a solitary young man may offer young women at night in this secluded forest. Since I desire to please you, mercifully state clearly and without guile what you want, so that I may act without doubt."

The proper response would have been: "O extraordinarily shameless libertine! You dare speak in this way even to us, faithful wives. Do you not fear either religious law or the king?" But no such reply came. Their silence, caused by modesty, signaled assent to the suggested meaning of His question, namely bodily union. Bhagavān therefore considered: "If they do not adopt today the resistance appropriate to them, I should not display the eagerness appropriate to Me. I should mix it with resistance. As reversal is charming in the act of union, let reversal also be charming in the act of meeting. Their accommodating directness arises helplessly from drinking the honey of My utterly enchanting flute. Since I am not similarly helpless, I shall outwardly display an artificial resistance in response, though inwardly My natural eagerness remains." With such thoughts He begins to ascend the path of contrariness and asks with feigned fear and agitation, "Is Vraja well?" "I do not know whether some present calamity caused by Indra or another being afflicts Vraja, making all of you flee in fear and come to Me for protection."

The gopīs looked at one another with smiling wonder, thinking, "What new wave of trickery is this today?" Kṛṣṇa then said in effect: "Your silence shows that no calamity has occurred. Then tell Me why you have come, for I am unable to guess."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.19 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.१९ ॥

रजन्त्य एषा घोर-रूपा घोर-सत्त्व-निषेविता ।

प्रतियात व्रजं^{१९०} नेह स्थेयं स्त्रीभिः सुमध्यमाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

\“हन्त हन्त ! कुल-धर्म-धैर्य-लज्जादिकं ध्वंसयित्वा प्रतिदिनम् अस्मान् उपभुञ्जानोऽयम् अद्य वेणु-नादेनाकृष्यानीय कारणं पृच्छति !\” इत्य् अपाङ्ग-चालनैर् एव परस्परम् आचक्षाणासु तासु, \“सत्यं देव-पूजोपयोगि-रजनी-विकाशि-पुष्पाहरणार्थम् आगच्छामः\” इति किं लतास्व अपाङ्ग-निक्षेपेण ब्रूध्वे, अयुक्तम् इदं काल-देश-पात्रानौचित्याद् आह---रजनी इति । एषा चन्द्रिका-बहुलापि घोर-रूपा रात्रित्वाद् एवेति वल्लि-मूल-पल्लवादिषु सूक्ष्म-सर्प-वृश्चिकादेर् दुर्लक्ष्यत्वात् पुष्पाहरणस्य कालोऽयम् अनुचिता इति भावः । घोर-सत्त्वा व्याघ्रादयः, तैर् निषेविता इति काल-सम्बन्धेन वृन्दावन-देशोऽप्य् अयम् अनुचित इति भावः । तस्माद् व्रजं प्रतियात**

ननु, क्षणं विश्राम्य यास्यामः ? तत्राह---नेह स्त्रीभिः स्थेयम् इति । काल-देश-सम्बन्धेन युष्मत्-लक्षणानि पात्राण्य् अप्य् अनुचितानीति भावः । तत्रापि हे सुमध्यमा इति यूयं सुन्दर्यो युवतयः स्थः । अहं च सुन्दरो युवैवात्रास्मि । यद्यपि यूयं परम-साध्य एव, \“अहं च कृष्णो ब्रह्मचारी\” इति गोपाल-तापनी-श्रुति-प्रामाण्येन ब्रह्मचार्य एवेति सहावस्थानेऽपि न कश्चिद् दोषः, तद् अपि मनः खल्व् अविश्वास्यं युष्माकं मम च\” इति भावः । एवं व्यञ्जितम् अन्तरौत्सुक्यं श्लिष्टार्थेनापि स्पष्टीभवति । तद् यथा, आगमन-कारणं लज्जया न ब्रूध्वे चेन्, मा ब्रूत, तद् अहं जानाम्य् एव । तस्मात् तत्त्वं शृणुतेत्य् अत आह---रज्जयतीति रजन्त्य एषा चन्द्रिका-मयत्वाद् अघोर-रूपा, तस्माद् एव अघोर-सत्त्वैर् मृगादिभिर् एव वृन्दावन-स्वभावेनाहिंस्रत्वाद् व्याघ्रादिभिर् अपि निषेविता इति तेनात्र न भेतव्यम् इति भावः ।

यद् वा, नात्र स्व-स्व-पत्यु-आदिभ्यो भेतव्यं यतो घोर-सत्त्व-निषेविता इति तेऽत्र नागमिष्यन्तीति भावः । अतो व्रजं प्रति न यात, इह मद्-अन्तिके स्थेयम् । कुतः ? स्त्रीभिः किं ? स्त्री-मात्रम् एव स्वान्तिके स्थापयसीत्य् अत आह---हे सुमध्यमा इति सौन्दर्ये तारुण्ये च सति याः स्त्रियः शोभन-मध्य-देशा भवन्ति, ताभिर् भवतीभिर् एव नान्याभिः स्थेयम् इति भावः । एवम् उपेक्षमया अपेक्षामयश् चार्थाः कृष्णोक्तीनां ज्ञेयाः ॥ १९ ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.19

This night has a terrifying appearance and is frequented by fearsome creatures. O slender-waisted women, return to Vraja. Women should not remain here.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs spoke to one another merely through sidelong glances: "Alas! Every day He destroys our family duty, composure, modesty, and everything else by enjoying with us. Today He drew us here with His flute and now asks why we came!" They cast glances toward the vines as though saying, "We came to gather night-blooming flowers for worshipping the gods." Kṛṣṇa rejects that claim as unsuitable to the time, place, and persons involved. "This night, though bright with moonlight, is terrible simply because it is night. Tiny snakes, scorpions, and other creatures are difficult to see among the roots and young leaves of the vines, so this is not a proper time for gathering flowers. Ferocious animals such as tigers frequent this place; thus Vṛndāvana is not a proper place at this hour. Therefore return to Vraja."

If they propose to rest a moment before leaving, He says, "Women should not remain here." In relation to the time and place, persons of your kind are also unsuitable. The address "O slender-waisted ones" adds: "You are beautiful young women, and I too am a handsome youth alone here. You are certainly supremely chaste, and by the authority of the Gopāla-tāpanī statement, 'I am Kṛṣṇa, a celibate,' I too am a celibate, so there should be no fault in our remaining together. Even so, the mind, both yours and Mine, is notoriously untrustworthy." In this way His inward eagerness is suggested.

A second, intimate meaning becomes clear by dividing the words differently. "If modesty keeps you from telling Me why you came, do not speak; I already know. Therefore hear the truth. This night delights and, because filled with moonlight, is not terrible. Vṛndāvana is frequented by gentle creatures such as deer and, owing to its naturally nonviolent character, even by tigers and other normally fierce beings that have become harmless. You therefore need not fear here. Nor need you fear your husbands or other relatives, for those fierce-natured men will not come here. Therefore by no means return to Vraja; remain here beside Me."

One may object, "Do You keep every woman beside You?" He therefore says, "O slender-waisted ones. Women whose youthful beauty gives them lovely waists, namely you alone and no others, should remain here." Both the outwardly neglectful and inwardly attentive meanings should thus be understood in Kṛṣṇa's words.

Textual note 10: A variant reads "home."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.20 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.२० ॥

मातरः पितरः पुत्राः भ्रातरः पतयश् च वः ।

विचिन्वन्ति ह्यपश्यन्तो मा कृद्वं बन्धु-साध्वसम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ननु, रात्राव् अपि वनेऽपि युवतीनाम् अपि सङ्घशो न गमने दोषो न जनैर् उद्बुध्यते, सत्यम् । तद् अपि बन्धवो भवतीर् अनिष्टाशङ्कया साम्प्रतम् अवश्यम् अन्विष्यन्ति । अतस् तान् मा व्याकुलयतेत्य् आह---**मातर** इति । **वो** युष्मान् **विचिन्वन्ति** मृगयन्ते । तत्र **पुत्राः** द्वित्रिमास्या एव नान्वेषण-पराः, पाययन्त्यः शिशून् पयः [भा।पु। १०.२९.६] इति क्रन्दन्ति । वत्सा बालाश् चेति पूर्वापरोक्तस् तद् अपि भगवता स्वस्मिन् तद्-विशेष-ज्ञानाभावम् अभिनीतवतैवोक्तम् इत्य् अदोषः । अतो **बन्धूनां साध्वसं** युष्मद्-अदर्शनोत्तं भयं **मा कृद्वं** नोत्पादयत ।

पक्षे, **अपश्यन्त्यो विचिन्वन्त्य्** एव, न त्व् अतिदूरेऽतिनिविडे वनेऽस्मिन् वो न द्रक्ष्यन्ति । अतो **बन्धुभ्यस्** तेभ्यः सकाशाद् भयं **मा कृद्वं** स्वच्छन्देन मया सह रात्राव् अत्र विलसतेति भावः ॥२०॥

ENGLISH TRANSLATION

Bhāgavata 10.29.20

Your mothers, fathers, sons, brothers, and husbands, unable to see you, are surely searching for you. Do not cause fear among your relatives.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

One may object: even at night, even in a forest, people do not fault young women for going together in a group. True. Yet your relatives will certainly be searching for you now, fearing that some harm has befallen you. Therefore Kṛṣṇa says, "Do not make them anxious." Your mothers, fathers, sons, brothers, and husbands are searching for you because they do not see you. Infants only two or three months old cannot search, but they cry in distress; the general statement that all are searching is spoken because Kṛṣṇa pretends not to know the particular circumstances of each gopī. Thus, "Do not cause fear among those relatives by remaining out of their sight."

In the intimate reading, the words convey the opposite assurance: "Because they do not see you, your relatives will search for you. But they cannot discover this distant and exceedingly dense forest. Therefore do not be afraid of them. Sport freely with Me here at night."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.21-22 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.२१-२२ ॥

दृष्टं वनं कुसुमितं राकेश-कर-रज्जितम् ।

यमुनानिल-लीलैजत्-तरु-पल्लव-शोभितम् ॥

तद् यात मा चिरं गोष्ठं^[११] शुश्रूषध्वं पतीन् सतीः ।

क्रन्दन्ति वत्सा बालाश् च तान् पाययत दुह्यत ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् च ता लज्जया परितो विलोकयन्तीर् आह---**दृष्टम्** इति । \ "आं ज्ञातं वन-दर्शनार्थम् आगताः\ " इति ततश् च तासाम् ऊर्ध्वावलोकने सत्य् आह---**राकेश** इति । यमुना-दिग्-अवलोकने सत्याह---**यमुना-स्पर्शिनोऽनिलस्य लीला** मन्द-गतिः, तथा **एजन्तः** कम्पमानास् **तरुणां पल्लवाः** पुष्पितैस् तैः **शोभिताम्** इत्य् अभीप्सितं वनादि-दर्शनम् अपि निर्व्यूढम्, अतो मा विलम्बध्वम् इति भावः ।

पक्षे, वृन्दा**वनम्** इदं सर्वोत्कृष्टं, तत्रापि पूर्ण-चन्द्रा रजनी, तत्रापि चतुर्दिक्षु **यमुना**, तत्रापि शैत्य-मान्द्य-सौगन्ध्यवन्तो**ऽनिला** इत्य् उद्दीपन-विभावा एते । आलम्बन-विभावश् चाहं वर्त एवेत्य् अद्य युष्माकं रसिकता परीक्षिता भविष्यतीति ॥ २१ ॥

[^{११}]: घोषम् इति श्री-जीव-गोस्वामिनां पाठः । गृहम् इति कैश्चित् ।

ENGLISH TRANSLATION

Bhāgavata 10.29.21-22

You have seen the flowering forest, colored by the full moon's rays and beautified by tender leaves that tremble playfully in the Yamunā breeze. Therefore, do not delay. Go to the cowherd settlement, chaste ladies, and serve your husbands. The calves and children are crying; feed the children and milk the cows.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs then looked all around in embarrassment, and Kṛṣṇa said, "Ah, I understand. You have come to see the forest." When they raised their eyes upward, He pointed out the moonlight. When they looked toward the Yamunā, He described how the breeze, having touched her waters, gently moved the tender shoots of the trees adorned with blossoms. "You wished to see the forest; that purpose has now been fulfilled. Do not delay here any longer. Return to the cowherd settlement."

The intimate sense is entirely different: "Vṛndāvana is the foremost of all places; the full-moon night is the foremost of all times. The Yamunā flows in every direction, while breezes that are cool, gentle, and fragrant move through the flowering trees. All these are stimulants of divine rasa, and I am its supporting object. Today the expertise in rasa possessed by you connoisseurs will be put to the test. Therefore do not return to the settlement."

Textual note 11: Śrī Jīva Gosvāmī reads "the cowherd settlement"; some read "home."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.23 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.२३ ॥

अथवा मद्-अभिस्नेहाद् भवत्यो यन्त्रिताशयाः ।

आगता ह्य् उपपन्नं वः प्रीयन्ते मयि^[^१२] जन्तवः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अथवा इति । हन्त मया वृथैवैतान्य् आगमन-कारणानि कल्पितानि । अधुनैव कारणम् अवगतम् इत्य् आह--- मयि योऽपि सर्वतो-भावेन स्नेहः, तस्मात् यन्त्रिताशयाः वशीकृत-चिन्ताः, अत एव आगताः, तद् उपपन्नं, मद्-दर्शन-लाभात् सिद्धं, यतो मयि जन्तवः प्राणि-मात्राणि प्रीयन्ते इत्य् औत्पत्तिकं मे सौभाग्यं, न त्व् औपायिकम् इति भावः । तेन भवत्यो** मयि प्रीति-सामान्यवत्य् एव, न तु कामोपाधिक-प्रीति-विशेषवत्य् इति ध्वनितम् ।

पक्षे, मद्-अभिस्नेहः कान्त-भाव-मयं प्रेमा, तस्माद् धेतोर् यन्त्रीकृत आशयो याभिः, ताः । भवतीनां मनसा यन्त्रेणैवाहम् आकृष्टो वर्ते इत्य् अर्थः । तद् आगमनम् उपपन्नम् उचितम् एव, न तूपायिक-रहितम् इत्य् अर्थः । मयि जन्तवोऽपि प्रीयन्ते, किम् उत भाववत्यो भवत्य् इति भावः ॥ २३ ॥

[^१२]: मम इति केचित् ।

ENGLISH TRANSLATION

Bhāgavata 10.29.23

Or perhaps affection for Me has compelled your hearts and brought you here. That is entirely fitting, for every living being feels affection for Me.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Alternatively, Kṛṣṇa says: "I needlessly imagined all those other reasons for your coming. Now I understand. The affection for Me that fills you in every respect has brought your hearts under its control, and so you have come. Your coming is appropriate, and simply by seeing Me its purpose has already been fulfilled. All living beings love Me. Your affection is therefore a natural good fortune, not something contrived. It is merely the general affection felt for Me by all creatures, not a special love shaped by some particular desire."

The intimate reading is this: "Your intense affection for Me is prema in the mood of beloveds. It has turned your hearts into instruments, and I am drawn and governed by the machinery of those hearts. Your coming is wholly fitting, not unreasonable. Even animals and other creatures love Me; how much more must you, who are endowed with such profound feeling, love Me."

Textual note 12: Some witnesses read "My."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.24 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.२४ ॥

भर्तुः शुश्रूषणं स्त्रीणां परो धर्मो ह्य अमायया ।

तद्-बन्धूनां च कल्याण्यः प्रजानां चानुपोषणम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ननु भवद्-अभिस्नेहवत्यो वयं भवाम इति चेज् जानासि, **तर्हि** \“तद् यात गोष्ठम्\” इति मुहुः किं ब्रवीषि ? न हि स्नेहाशयो जनः स्नेह-विषयं जनं त्यक्तुं शक्नुयात् ? सत्यं, येन धर्मः सिद्धयेत्, तद् एव स्नेहवतापि व्रज-जनेन कर्तव्यम् इति शास्त्र-मतम् एतद् ब्रवीमि, इत्य् आह---**भर्तुर्** इति । **पर** उत्कृष्टः । **अमायया** इति, न तु पुंश्चलित्वे सतीत्य् अर्थः । **तद्-बन्धूनां** श्वश्र्व्-आदीनाम् ।

पक्षे, **स्त्रीणां** प्रस्तुतत्वात् स्त्री-विशेषाणां व्रज-सुन्दरीणां भवतीनाम् इत्य् अर्थः । **भर्तुः शुश्रूषणं परो धर्मः**, न त्व् आत्मीयः । अतः स नानुष्ठेय इति भावः । यद् उक्तं---

विधर्मः पर-धर्मश् च आभास उपमा छलः । >

अधर्म-शाखाः पञ्चेमा धर्म-ज्ञोऽधर्मवत् त्यजेत् ॥ [भा।पु। > ७.१५.१२] इति ।

मम विष्णुत्वाद् भवतीनां च वैष्णवीत्वान् मद्-भजनम् एव भवतीनां स्वधर्मः । अन्यस् तु पर-धर्म एव । धर्मान् सन्त्यज्य यः सर्वान् मां भजेत स तु सत्तमः [भा।पु। ११.११.३२] इति धर्मान्तर-त्याग-पूर्वकस्य मद्-भजनस्य विधिर् इति भावः ॥ २४ ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.24

O auspicious women, sincere service to one's husband is the highest duty for women, together with service to his relatives and the care of one's children.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs might reply: "If You know that we possess such deep affection for You, why do You repeatedly tell us to return? No one can abandon the object of her love." Kṛṣṇa answers that scripture nevertheless teaches how women of Vraja who love Him should act so that their dharma may be fulfilled: they should faithfully serve their husbands and also the husbands' relatives, such as their mothers-in-law. The husband's service is called the supreme duty, and it must be free from deceit and infidelity.

In the intimate reading, because women are the subject, Kṛṣṇa specifically addresses the beautiful women of Vraja. Service to a husband is *para-dharma*, another's duty rather than their own, and therefore it is not to be performed by them. Scripture enumerates five branches of irreligion: "One who knows dharma should reject vidharma, another's dharma, an imitation of dharma, an inferior substitute for dharma, and deceit" (Bhāgavata 7.15.12). "I am Viṣṇu and you are Vaiṣṇavīs. Worship of Me is your own proper dharma; service directed elsewhere is para-dharma. Therefore worship Me after abandoning all other duties, as the Lord teaches: 'One who has wholly abandoned every prescribed duty and worships Me is the best of the saintly' (Bhāgavata 11.11.32)."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.25 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.२५ ॥

दुःशीलो दुर्भगो वृद्धो जडो रोग्य अधनोऽपि वा ।

पतिः स्त्रीभिर् न हातव्यो लोकेप्सुभिर् अपातकी ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ननु भवद्-अभिस्नेहवतीनाम् अस्माकम् अनुरूपाः प्रतिकूल-शीला अरोचकास् ते पतयः कथं सेव्या भवन्तु ? इत्य् अत आह--**दुःशील** इति । **अपातकी** इति, पतिस् त्व अपतितं भजेत् [भा।पु। ७.११.२८] इति स्मृतेः । पतन-हेतु-पातकवान् एव पतिस् त्याज्य इत्य् अर्थः । **लोकेप्सुभिः** पति-लोक-सुख-वाञ्छावतीभिः ।

पक्षे, **लोकेप्सुभिः** इह-लोके पर-लोके चातिक्षुद्र-कीर्ति-सुखाद्य-अपेक्षावतीभिर् एव **न हातव्यः**, युष्माभिस् तु लोक-द्वयाय जलाञ्जलीर् दत्त्वा मन्-माधुर्य-सुख-वारिधौ खेलन्तीभिः प्रथमत एव **पतिस्** त्यक्त एव ॥ २५ ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.25

Women who desire a good destination in this world and the next must not abandon a husband who is not fallen, even if his conduct is bad, his fortune poor, or he is old, incapable, diseased, or destitute.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs may object: "Those husbands are incompatible with our affection for You. Their dispositions are hostile to it, and they give us no delight. How can we serve them?" Kṛṣṇa therefore says that even a husband of bad character, unfortunate, aged, dull, sickly, or poor should not be abandoned, provided he is not fallen. This follows the remembered injunction that a wife should serve a husband who has not fallen; only a husband guilty of a sin that causes spiritual fall may be forsaken. The phrase "women who desire his world" means those who seek the happiness of the realm attained with their husbands.

In the intimate reading, only women who desire the exceedingly petty fame and happiness available in this world and the next are told not to abandon their husbands. "But you have already offered a handful of water in farewell to both worlds and are sporting in the ocean of the bliss of My sweetness. From the very beginning, therefore, you have abandoned your husbands."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.26 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.२६ ॥

अस्वर्ग्यम् अयशस्यं च फल्गु कृच्छ्रं भयावहम् ।

जुगुप्सितं च^{१२०} सर्वत्र औपपत्यं कुल-स्त्रियाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

मयि स्नेह-सामान्यवत्यो भवत्यः स्वभावाद् भवन्त्य् एव, किन्तु धर्म-प्रतिकूल-स्नेह-विशेषस् तु सर्वथैव त्याज्य इत्य् आह---**अस्वर्ग्यम्** इति। मास्तु स्वर्ग इति चेत्, **अयशस्यं** । यशोऽपि मास्तु इति चेत्, **फल्गु** मिथ्यैव ब्रूषे । नेदं **फल्गु** । सर्वोत्कृष्टत्वेनानुभूतत्वाद् इति चेत्, **कृच्छ्रं** पत्य्-आदि-वारण-कष्ट-मयम् ।

ननु,

वामता दुर्लभत्वं च स्त्रीणां या च निवारणा । >

तद् एव पञ्च-बाणस्य मन्ये परमम् आयुधम् ॥ [उ।नी। ३.२०] इति ।

दुःखम् अप्य् अधिकं चित्ते सुखत्वेनैव रज्यते [उ।नी। १४.१२६] इति रस-शास्त्रोक्तेः । प्रत्युत तत् **कृच्छ्रं** रागवतीनाम् अस्माकं सुखातिशय-हेतुर् एवेति चेत्, **भयावहं** लोक-शास्त्र-निषिद्धत्वाद् ऐहिक-पारत्रिक-भय-प्रदम् । ननु,

यत्र निषेध-विशेषः सुदुर्लभत्वं च यन् मृगाक्षीणाम् । >

तत्रैव नागराणां निर्भरम् आसज्जते हृदयम् ॥ [उ।नी। ३.२१] इति > रस-शास्त्रोक्तेः ।

प्रत्युत रसाधायकम् एवैतत् ? इति । तत्राह---**जुगुप्सितम्** इति । सर्व-देशे सर्व-काले औपपत्यम् उपपत्ति-कर्तृकं कर्म **कुल-स्त्रियाः जुगुप्सितम्** इति **सर्वत्र** तद्वती कुल-स्त्री निन्द्यत इत्य् अर्थः । तत्र यद्यपि युष्माभिः स्वाभीष्ट-सिद्ध्या स्व-निन्दापि सुसहैव, तथापि मत्-प्रणयास्पदानां युष्माकं निन्दा मया कथम् उत्पादनियेति, अतो गोष्ठम् एव यातेति भावः ।

पक्षे, **सर्वत्र** इति **जुगुप्सितम्** इदं सार्वत्रिकम् एव । प्रस्तुते तु मम नारायण-समत्वं गर्ग-मुख-परम्परया युष्माभिः श्रुतम् एवेत्य् अतो मम **औपपत्ये**ऽपि नैव निन्दा, परमेश्वरत्वेन शुभाशुभ-कर्मातीतत्वाद् इति भावः ॥ २६॥

ENGLISH TRANSLATION

Bhāgavata 10.29.26

For a woman of respectable family, relation with a paramour obstructs heaven, destroys reputation, is insignificant, painful, fear-producing, and condemned everywhere.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa continues: "Affection for Me in a general sense arises naturally in you, but a particular affection that opposes religious duty must be abandoned altogether. Adultery does not lead to heaven." If they answer, "Let heaven go," He says, "It destroys one's good name." If they reply, "Let fame go as well," He says, "Your claim that this love is supreme is hollow." If they protest, "It is not hollow, for we experience it as the highest of all things," He answers, "It is difficult and painful, filled with the suffering caused by husbands and others who obstruct it."

The gopīs might cite the science of rāsa: "A woman's contrariness, her difficulty of attainment, and the restrictions placed upon her - these, I think, are the supreme weapons of the five-arrowed god of love" (Ujjvala-nīlamanī 3.20); and, "Even intense suffering delights the mind as though it were happiness" (Ujjvala-nīlamanī 14.126). "For passionate women like us, therefore, that very hardship becomes the cause of surpassing happiness." Kṛṣṇa replies, "It is fearsome. Because it is forbidden by both society and scripture, it produces fear in this life and the next."

They may again cite the science of rāsa: "Where there is a special prohibition and the doe-eyed woman is exceedingly difficult to obtain, there the hearts of sophisticated lovers become most intensely attached" (Ujjvala-nīlamanī 3.21). "Far from being harmful, such fear nourishes rāsa." Kṛṣṇa therefore says, "Adultery is condemned everywhere. In every country and at every time, intercourse with another's spouse is regarded as reprehensible for a woman of good family. Thus a respectable woman who engages in it is universally censured. You might readily endure disgrace in order to fulfill your cherished desire, but how could I cause disgrace to fall upon you, who are the objects of My love? Therefore return to the cowherd settlement."

The intimate reading turns the word "everywhere" against that conclusion: the condemnation is indeed universal in ordinary cases, but not here. "Through the tradition descending from Garga and other sages, you have heard that I am equal to Nārāyaṇa. Consequently, even union with Me outside conventional marriage brings no blame. As the Supreme Lord, I transcend both auspicious and inauspicious material action."

Textual note 20: A variant reads "indeed."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.27 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.२७ ॥

श्रवणाद् दर्शनाद् ध्यानान् मयि भावोऽनुकीर्तनात् ।

न तथा सन्निकर्षेण प्रतियात ततो गृहान्^{२१} ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ननु, कथम् अन्यथा सम्भावयसि ? न वयं त्वद्-अङ्ग-सङ्गार्थम् आगताः, किन्तु गगोक्ति-प्रामाण्यान् नारायणस्य समो नान्य [१०.८.१९] इत्य् अतस् त्वाम् एव नारायणं ज्ञात्वा त्वद्-भक्ति-कामा वयम् आगताः, तद् अद्यतनीं रात्रिं स्व-समीप एवास्मान् स्थापयित्वा कृपया स्व-चरण-सरोजं परिचारयेति चेत् अत आह---श्रवणाद् इति । शुद्ध-भक्ताः खलु सामीप्य-सालोक्यादिकम् अपि न कामयन्ते, यथा श्रवण-कीर्तनादिकम् इति प्रसिद्धिर् भवतीभिः वैष्णवीभिः श्रुतैवेति भावः । पक्षे, श्रवणादिभ्यो **भावः** कन्दर्पस् **तथा न** भवति यथा **सन्निकर्षेण** इति, अतो **गृहान् प्रति न यात** इति । नञ् आवृत्यान्वयः । यद् वा, नञ्-पर्यायस्याकारस्य प्रश्लेषेण **अगृहान्** न गृहान् **प्रति यात** इत्य् अर्थः ॥ २७ ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.27

Love for Me arises through hearing, seeing, meditating, and repeated glorification, not so much through physical nearness. Therefore, return to your homes.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs might answer: "Why do You imagine otherwise? We have not come seeking bodily contact with You. On the authority of Garga's declaration that no one is equal to Nārāyaṇa (Bhāgavata 10.8.19), we know You to be Nārāyaṇa Himself and have come desiring devotion to You. Keep us near You for this one night and mercifully allow us to serve Your lotus feet." Kṛṣṇa responds that pure devotees do not desire even proximity to the Lord, residence in His world, or the other forms of liberation. Vaiṣṇavīs such as the gopīs have certainly heard the celebrated teaching that they desire only practices such as hearing and chanting. They should therefore return home.

In the intimate reading, *bhāva* means the god of love: "The passion born from hearing and the other devotional acts is not what arises through direct proximity. Therefore do not go home." The negation is understood a second time with the verb. Alternatively, by joining the negative prefix to the noun, the words mean: "Go toward places that are not homes," and thus remain outside the domestic sphere with Me.

Textual note 21: A variant reads "home" in the singular.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.28 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.२८ ॥

श्री-शुक उवाच---

इति विप्रियम् आकर्ण्य गोप्यो गोविन्द-भाषितम् ।

विषण्णा भग्न-सङ्कल्पाश् चिन्ताम् आपुर् दुरत्ययाम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

गाः नाना-विधान् वाग्-विलासान् प्रयोक्तुं विन्दते लभन्ते इति **गोविन्दः**, तस्य **भाषितं**, भाष व्यक्तायां वाचि इत्य् अतो व्यक्त-वाक्यं **विप्रियम् आकर्ण्य**, तद् एव ध्वनि-श्लेष-युक्तम् अव्यक्तं तस्य प्रियत्वे बुद्ध्या सम्यग्-अवगतेऽपीत्य् अर्थः । व्यक्त-वाक्यस्य विप्रियत्वे कारणम् अदृष्ट्वा अव्यक्त-वाक्यस्यापि प्रियत्वे सन्दिहानास् ता अनुराग-स्थायि-भावोत्थ-दैन्योदयात् सत्यम् अयोग्या अस्मान् अयम् उपेक्षते स्मैवेति निश्चित्य **विषण्णाः** । \ "यद्-अर्थम् अहो पति-कुल-पितृ-कुल-धर्म-धैर्य-भय-लज्जादिकम् उपेक्षयागताः, स खल्व् अस्मान् उपेक्षते\ " इति **भग्न-सङ्कल्पाश् चिन्ताम् आपुः**---\ "किं स-काकु-पाद-ग्रहणम् इमम् अनुनयेम ? किं वा प्रयत्नतो धैर्यम् अवलम्ब्य कृत्रिम-शाठ्येन व्रजं प्रति निवृत्त्या दुरवगाह-गाम्भीर्यस्यास्याशयं निर्धारयेम ? किं वा प्राणान् परित्यजेम ? तत्र चास्य साक्षाद् एव परोक्षं वा यमुना-प्रवेशादिना वा ? हन्त प्राणांस् त्यक्त्वास्य श्री-मुखं कथं पश्येम ? अतस् त्यक्त्वा वा कथम् अत्र स्थातुं प्राप्स्याम एतद्-आदिष्टं पत्यादि-भजन-रूपं वान्त-भक्षणं कर्तुं वा कथं प्रभवाम ? क्व याम किं करवाम ?\ " इत्य् आदीति कर्तव्य-विमूढा बभूवुर् इत्य् अर्थः ।

आहूय गोपी-तति-चातकावलीः >

स्व-वेणु-नादेन ववर्ष यद् विषम् । >

कृष्णस् तद् एवाशु पपुः सुविस्मिताः >

विश्वस्य ताः का जहति व्रतं निजम् ॥ २८॥

ENGLISH TRANSLATION

Bhāgavata 10.29.28

Śrī Śuka said:

Hearing these displeasing words spoken by Govinda, the gopīs became despondent. Their resolve shattered, they entered an insurmountable anguish.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The name Govinda may be derived as "He from whom the cows and cowherd women obtain the opportunity to engage in many kinds of playful speech." His *bhāṣita* is articulated, explicit speech, from the verbal root *bhāṣ*, "to speak distinctly." The gopīs heard that explicit speech as disagreeable. At the same time, they correctly perceived within it an unspoken, beloved meaning conveyed through suggestion and verbal double entendre. Yet, finding no reason why His explicit words should be displeasing, they remained uncertain whether the hidden sense was truly favorable. The rise of humility from their enduring condition of deep attachment made them conclude, "We really are unworthy; He has rejected us." They became despondent.

Their resolve shattered, they sank into anxious deliberation: "For His sake we abandoned the duties of our husbands' families and our fathers' families, together with composure, fear, modesty, and everything else, yet He has rejected us. Shall we plead with Him piteously and clasp His feet? Or shall we somehow summon courage, pretend to be indifferent, and turn back toward Vraja in order to discover the intention hidden within His unfathomable gravity? Or should we give up our lives? If so, shall we do it before His very eyes, unseen by Him, or by entering the Yamunā? Alas, if we relinquish life, how shall we continue seeing His beautiful face? Yet if we do not die, how can we remain here after being dismissed, and how could we ever perform the vomit-like duty He has prescribed, the service of husbands and relatives? Where shall we go? What shall we do?" Thus they became utterly bewildered about their course of action.

[Sanskrit verse]

He summoned the rows of gopīs, like thirsty cātaka birds, with the sound of His flute, and then poured poison upon them. Astonished, they immediately drank that very poison from Kṛṣṇa. Having placed their trust in Him, what woman among them could abandon her sacred vow?

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.29 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.२९ ॥

कृत्वा मुखान्य् अव शुचः श्वसनेन शुष्यद्

बिम्बाधराणि चरणेन लिखन्त्यः ।

अस्त्रैर् उपात्त-मसिभिः कुच-कुङ्कुमानि

तस्थुर् मृजन्त्य उरु-दुःख-भराः स्म तूष्णीम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

चिन्ताया अनुभावान् आह---**कृत्वा** इति । **मुखानि अव** अधः **कृत्वेत्** लज्जा ध्वनिता । प्रेम्णोऽनुरोधाद् अस्माकं^[१२३] स्वाभाविक-लज्जा-त्याग एव सम्प्रति लज्जां प्राप, यतः कुलवतीनां पुञ्जी-भूत-लज्जानाम् अप्य् अस्माकं लज्जा-त्यागः खलु प्रेम-हेतुक एव । स च प्रेम-रस-विदां मते सङ्गीत एव, न तु विगीतः । प्रेम्णस् तु लक्षणम् एतद् एव । यत् स्व-विषयं परमेश्वरम् अप्य् अतिशयेन वशीकरोति, तत् प्रेमेति । ततश् च, यद्य् अस्माकं प्रेम-विषयोऽयं कृष्णो न वशोऽभूत्, तदास्माकं प्रेमैव नास्तीत्य् अवगतम् । लज्जा-त्यागोऽयं किं हेतुकोऽभूत् ? इति--अनुतापो लज्जा चिन्ता च ।

तत्रानुतापं विवृण्वन् **मुखानि** विशिनष्टि । **मुखानि** कीदृशानि ? **शुचः** शोकाद् उद्धूतेन **श्वसनेन** उष्ण-श्वासेन **शुष्यन्तो बिम्बाधरा** येषु तानि, सूर्यातपेन पक्व-बिम्ब-फलानां शोषे सति स्थौल्यस्यापगमः स्पष्ट-मलिनत्वं च यथा भवेत्, तथा अधरानाम् अप्य् अभूद् इति भावः ।

लज्जा-चिन्ते विवृणोति---**चरणेन** वाम-पादाङ्गुष्ठेन **भुवं लिखन्त्य** इति, "हे धारित्रि ! विदीर्णा भव, त्वयि वयं प्रविशाम" इति भावः ।

शोक-सन्तापौ विवृणोति---**उपात्त-मसिभिः** कज्जलाक्तैर् **अस्त्रैः कुचयोः कुङ्कुमानि मृजन्त्यः**, तेन विच्छेद-वर्धकिना महानुताप-क्रकचेन द्विधा विदारयितुं श्याम-सूत्र-रेखे दत्ते इति सम्भावना ध्वनिता । **अस्त्रैर्** इति बहु-वचनेन मृजन्त्य इति वर्तमान-कालेन चास्त्राणां प्रवाहवती धारा सूचिता । तावद्भिर् अप्य् अस्त्रैर् अन्तरीय-वस्त्राण्य् आर्द्रयन्ति इत्य् अनुक्त्या एवं सम्भाव्यते । नयनोत्थ-यमुना-द्वय-हृदयोत्थ-सन्तापानलयोर् निर्वापण-शोषण-कामयोर् विवादे न कस्यापि जयः पराजयो वा दृष्ट इति **उरु-दुःखस्य भरो** भारो यासां **तास् तूष्णीम्** इति भारासहिष्णुतयेव चेतनाया अपगमाद् इति भावः । ततश् च **तस्थुर्** इति तासां गत-चेतनानां पाञ्चालिकानाम् इवोर्ध्वावस्थितिर् एव गम्यते ॥ २९ ॥

[१२३]: प्रेम्णोऽनुरोधो नास्माकम् ।

ENGLISH TRANSLATION

Bhāgavata 10.29.29

Their heads bowed, their bimba-red lips drying beneath their sorrowful sighs, the gopīs traced the ground with their feet. Their streams of tears, darkened by collyrium, washed the kuṅkuma from their breasts. Overwhelmed by the weight of immense grief, they stood in silence.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The verse describes the outward signs of their anxious reflection. By lowering their faces, they reveal their shame. At love's command they had abandoned their natural modesty; now that very abandonment had become a cause of shame. Although they were an embodied mass of the modesty proper to women of good family, they had relinquished it solely because of love. Those who understand the rāsa of love praise such conduct rather than condemn it. Indeed, this is love's defining characteristic: it brings even the Supreme Lord, its object, under its extraordinary control. If Kṛṣṇa, the object of their love, had not been brought under their control, they concluded that they possessed no love at all. Then why had they abandoned modesty? From that question arose repentance, shame, and anxiety.

Their faces are further described in order to unfold their repentance. Their bimba-fruit lips were drying under the hot sighs born of grief, just as ripe bimba fruits lose their fullness and become visibly discolored when dried by the sun. Their shame and anxiety appear in their scratching the earth with the big toes of their left feet, as though pleading, "O Earth, split open so that we may enter you."

Their tears, darkened with collyrium, wiped the kuṅkuma from their breasts. This suggests that a black guideline had been drawn there so that the great saw of remorse, which intensified their separation, might cut them in two. The plural "tears" and the present-tense verb "wiping" indicate an unbroken stream. Although the verse does not say so, so many tears must also have drenched their lower garments. In the contest between the twin Yamunās flowing from their eyes, which wished to extinguish the fires of anguish rising from their hearts, and those very fires, which wished to dry the rivers of tears, neither victory nor defeat could be seen. Burdened by immense sorrow, they remained silent, as though consciousness itself had departed because it could not bear the weight. The statement that they stood implies that, bereft of awareness, they remained upright like dolls.

Textual note 23: A variant reads, "not at the prompting of love."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.30 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.३० ॥

प्रेष्ठं प्रियेतरम् इव प्रतिभाषमाणं

कृष्णं तद्-अर्थ-विनिवर्तित-सर्व-कामाः ।

नेत्रे विमृज्य रुदितोपहते स्म किञ्चित्

संरम्भ-गद्गद-गिरोऽब्रुवतानुरक्ताः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश्च किम् अरण्य-रोदनं कुरुध्वे ? प्रसन्न-मुख्यः सत्यः स्व-स्व-गृहं किं तूर्णं न गच्छत इत्युच्चैर् उच्चारितेन भगवद्-वाक्येन कर्णाध्वनान्तः-प्रविष्टवता मूर्च्छातस् ताः प्रबोधिताः किञ्चिद् विज्ञापयामासुः इत्यु आह---**प्रेष्ठं** पूर्वं बहुशः कृताङ्ग-सङ्गत्वात् प्रियतमम् ।

प्रेष्ठं प्रियेतरम् इव प्रतिभाषमाणं

कृष्णं तद्-अर्थ-विनिवर्तित-सर्व-कामाः ।

नेत्रे विमृज्य रुदितोपहते स्म किञ्चित्

संरम्भ-गद्गद-गिरोऽब्रुवतानुरक्ताः ॥

अथ च कारणं विनैव **प्रियेतरम् इव** प्रतिकूलं स्व-स्व-पतिं भजध्वम् इत्यु अतिकठोरं **भाषमाणम्** । एतच्च च नैव सम्भवेत्, यतस् **तद्-अर्थ विशेषेण** पुनर् यथा सम्बन्ध-गन्धोऽपि तेषां न स्यात्, तथा **निवर्तिताः सर्वे कामा** याभिस् ताः । अत्रान्य-शब्दस्याप्रयोगात् **सर्व**-शब्द-प्रयोगाच्च भगवत्-सुखार्थकः काम-शब्देन नोच्यते इति श्री-शुकाभिप्रायः । **रुदितेन उपहते** अन्धीभूते **नेत्रे विमृज्येति** अयम् अन्त-कालोऽस्माकम् आगतस् तत् सकृद् अप्यु एतस्य मुख-कमलं दृष्ट्वा प्रियामहे इत्यु आकाङ्क्षयेति भावः । \ "हन्त हन्त ! प्रेयसापि भूत्वा विनैवापराधं कथम् एतावान् प्राणान्तो दण्डः क्रियते ?\ " इति **संरम्भस्** तथा \ "वयम् एतद् अनुरूप-रूप-गुणाद्-अभावाद् अङ्ग-सङ्गायोग्य एव भवामः, अतस् त्यजामहे\ " इति मननात् संरम्भाभावश् चेति । अतः किञ्चित् संरम्भेण **गद्गदा गिरो** यासां ताः । ननु, उभयथापि प्रेम-शून्यास् तस्मान् निवृत्तिर एवोचिता ? इत्यु अत आह---**अनुरक्ता** इति अनुरागान्धा हि विचारं न सहन्त इति भावः ॥ ३० ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.30

Kṛṣṇa was their dearest beloved, yet He spoke as though He were otherwise. For His sake they had turned away every other desire. Deeply attached, they wiped their eyes, which were overcome by weeping, and glanced up slightly. Their voices choked by impassioned indignation, they spoke.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Then Bhagavān loudly called out, "Why are you crying uselessly in the forest? Why do you smiling, virtuous women not quickly return to your own homes?" His words traveled through their ears and awakened them from their faint, whereupon they made a small submission. Kṛṣṇa is called their dearest because He had previously embraced them many times.

Yet this dearest person spoke as though He were hostile and no longer dear, cruelly commanding them without cause to serve their respective husbands. Such a command was impossible for them to fulfill, because for His sake they had decisively turned away every desire in such a way that not even the scent of a relationship with those husbands remained. By using the word "all" without qualifying it by "other," Śuka indicates that desire directed toward Bhagavān's happiness is not included among the desires they had renounced. Their eyes had been nearly blinded by weeping, and they wiped them with the longing, "Our last moment has arrived. Let us see His lotus face once before we die."

Their agitation said, "Alas! Though He is our beloved and we have committed no offense, how can He impose a punishment that ends our lives?" Yet their agitation also subsided when they thought, "We possess neither beauty nor qualities worthy of touching His limbs. It is therefore right that He abandon us." Their voices were choked with this mingled agitation and humility. One might ask whether either response proves an absence of love and makes withdrawal proper. The verse therefore calls them deeply attached: those blinded by ever-fresh attachment cannot submit their love to such deliberation.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.31 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.३१ ॥

गोप्य ऊचुः---

मैवं विभोऽर्हति भवान् गदितुं नृशंसम्

सन्त्यज्य सर्व-विषयांस् तव पाद-मूलम् ।

भक्ता भजस्व दुरवग्रह मा त्यजास्मान्

देवो यथादि-पुरुषो भजते मुमुक्षून् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अस्मान् धर्मम् उपदिशस्य अथ च स्वयं पाप-राशिं चिकीर्षसीत्य् अनुचितम् इत्य् आहुः---**मैवम्** इति । **नृशंसं** घातुकं साक्षान्-मारकं यथा स्यात्, तथा **गदितुं भवान्** प्रतिपुरुषं धार्मिकत्व-ख्यातिमतो नन्दस्य पुत्रः सन् **नार्हति** । अन्यस् तु प्रतिपुरुषं मानुष-मारण-वृत्तिको वरम् अर्हत्तु नामेति भावः । नृशंसो घातुकः क्रूरः इत्य् अमरः । त्वया कोटि-सङ्ख्या अप्य् अस्मान् प्रति वाक्-शरांस् तथा एकदैव निःक्षिप्ता यथा अधुनैव शरीराणि परित्यज्य यम-पुरं सर्वा एव वयं यामो, न तु त्वद्-उपदिष्टं गोष्ठ-पुरम् । त्वं तु शत-कोटि-स्त्री-वध-पातकानि गृहीत्वा स्वयम् एव गोष्ठं याहि । स्त्री-वधान् नो चेत् जिघृक्षसि, तर्हि **सर्व-विषयांस्** त्यक्त्वा **त्वत्-पाद-मूलं भक्ताः** सेवितवतीर् **अस्मान् भजस्व** । अत्रान्य-विषयान् इत्य् उक्त्वा भगवद्-अङ्ग-सङ्गो हि विषयो न भवतीति ध्वनितम् ।

भोः कामिन्यः ! किं स्व-स्व-पतिभ्यो भवतीनां कामो नोपशाम्यति ? यतस् तान् परित्यज्य माम् एव भजध्वे ? तत्राहुः--हे **दुरवग्रह !** अवे ग्रहो वर्ष-प्रतिबन्धे [पा। ३.३.५२] इति पाणिनि-स्मरणात् । दुष्टो अवग्रहो वृष्टि-प्रतिबन्धोऽनावृष्टीर् यस्येत्य् अत्रान्य-पदार्थस्य मेघस्यैवोपयुक्तत्वात्, दुःख-प्रयोगाच्च । हे विष-मात्र-वर्षक-मेघ ! इत्य् अर्थः । तेन चातकीनाम् अस्माकं दूरस्थोऽपि त्वम् एव कृष्ण-मेघो बन्धुस् त्वं दैव-दोषाद् अद्य विषं वर्षसि अवग्रहत्वात् । सलिलं न चेद् वर्षसि, तर्हि मा वर्ष । तद् वृष्टं विषम् एव पीत्वा वयं प्रियामहे, न तु निकट-स्थानां हृदादीनाम् अपि जलं पिबाम इत्य् अस्माकं भावं जानीहि इति भावः ।

अतोऽस्मान् **मा त्यज** । यद्य् आत्मनः कृतघ्नत्वं दधासीति भावः । ननु च सत्यं चातक्यो मेघम् अपेक्षन्तां नाम, मेघस् तु चातकीर् नापेक्षते । चातक्यो म्रियन्तां जीवन्तु वा, मेघस्य न कापि हानिर् इति चेत्, सत्यं, न त्वं जडात्मको मेघ एव, किन्तु विदग्ध-चूडामणिर् नारायण-समो नारायण-देव वर्तस्वेत्य् आह---**देव** इति । **मुमुक्षून्** त्वद्-उपासनार्थं सर्व-विषयांस् त्यक्तुम् इच्छून् अपि त्वद्-अभीष्टोपपादनया भक्त-वश्यत्वात् **भजते** । अस्मांस् तु त्वद्-अर्थं सन्त्यक्त-सर्व-विषय-श्रेणीका अपि त्वं कथं न भजसि ? इत्य् अर्थः ॥ ३१ ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.31

The gopīs said:

All-pervading Lord, You should not speak such cruel words. We have completely abandoned every object of sense and taken refuge at the root of Your feet. O difficult one, reciprocate with us; do not forsake us. Just as the primeval Lord accepts those who seek liberation, accept us.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs say that it is improper for Kṛṣṇa to teach them dharma while intending to heap sin upon Himself: "Do not speak so. As the son of Nanda, a man universally renowned for righteousness, You should not utter words so merciless that they directly kill us. A common man whose trade is killing people might perhaps speak that way, but not You. You have discharged millions of arrow-like words at us all at once. We shall therefore immediately leave our bodies and all go to Yama's city, not to the cowherd settlement You prescribe. You may then take upon Yourself the sins of killing hundreds of millions of women and return to the settlement alone. If You do not wish to incur the sin of killing women, then accept us, Your devotees, who have abandoned every object of sense and served the root of Your feet." By saying "all objects" rather than "other objects," they imply that contact with Bhagavān's limbs is not an ordinary sense object.

Kṛṣṇa might ask, "O passionate women, can your desire not be pacified by your own husbands? Why abandon them and worship Me alone?" They answer by calling Him *duravagraha*. Pāṇini uses *avagraha* for the obstruction of rain. Since the implied object is a cloud afflicted by a terrible failure to rain, their address means, "O cloud that rains nothing but poison! For us cātaka birds, You, the dark cloud Kṛṣṇa, are our only friend even from afar. Yet through a fault of destiny You have become a rainless cloud and today shower poison. If You will not rain water, then do not rain at all. We shall drink the poison You have poured and die, but we will never drink even the water of nearby lakes. Please understand the nature of our resolve."

Therefore they plead, "Do not abandon us, if You value gratitude." One could reply that cātaka birds may depend upon a cloud, but the cloud does not depend upon them; whether they live or die costs it nothing. True, they answer, but Kṛṣṇa is not an insentient cloud. He is the crown jewel of the clever and equal to Nārāyaṇa, so He should act as the divine Nārāyaṇa. Out of submission to His devotees He reciprocates even with liberation-seekers who merely wish to abandon all objects in order to worship Him, fulfilling what they seek. How, then, can He refuse to reciprocate with the gopīs, who have actually abandoned every class of object solely for His sake?

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.32 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.३२ ॥

यत् पत्य्-अपत्य-सुहृदाम् अनुवृत्तिर् अङ्ग
स्त्रीणां स्व-धर्म इति धर्म-विदा त्वयोक्तम् ।
अस्त्व एवम् एतद् उपदेश-पदे त्वयीशे
प्रेष्ठो भवांस् तनु-भृतां किल बन्धुर् आत्मा ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

अथ काश्चित् प्रखरास्[^{१२८}] तद्-वचनेनैव तं पराजेतु-कामा आहुः---**यद्** इति । **पत्य्**-आदीनाम् **अनुवृत्तिः स्त्रीणां स्व-धर्म इति यत् त्वयोक्तम्, एतद् एवम् अस्तु** अनेन प्रकारेण भवतु, नात्र विवादामहे । एतद् एवास्माभिः प्रतिक्षणं क्रियते इति भावः ।

ननु, केन प्रकारेण ? तत्राहुः---**उपदेशस्य पदे** आस्पदे धर्मोपदेश-कर्तरि **त्वयि** अनुवर्तिते सत्य एव **पत्य्-आदीनाम् अनुवृत्तिर्** उचितेत्य् अर्थः । प्रथमं धर्मोपदेष्टा आचार्य उपसेव्यते, पश्चात् तद्-उपदिष्ट आचरणीयो धर्म इति न्यायात् आचार्यानुवृत्त्यैव निष्कपटया धर्मः सिध्येद् इति च शास्त्रम् । अत्रापि **ईशे** परमेश्वरे, यद्य् आचार्य एव परमेश्वरः स्यात्, तर्हि किम् उतेति ।

किम् च, ईश्वरत्वाद् एव **तनुभृतां त्वम् आत्मा** । आत्मत्वाद् एव **प्रेष्ठः**, प्रेष्ठत्वाद् एव **बन्धुर्** इति । अयम् अर्थः--- **पत्य्**-आदीनां परमात्म-सहितानाम् एव **अनुवृत्तिः** शास्त्रोक्ता । आत्म-राहित्ये तु सति सद्य एव गृहान् निःसारितानां तेषां नद्य्-आदेस् तटे मुखानि दहन्ते इति धर्म-शास्त्रम् । अतो मूर्तस्यात्मनस् तवैवानुवृत्त्या पत्य्-आद्य्-अनुवृत्ति-सिद्धिः । किम् अन्यैस् तत्-प्रतिकूलत्वाद् एव निरात्मकैर् दग्ध-मुखैः **पत्य्-आदिभिर्** इति ।

ननु, पूर्ण-प्रेम्न ऐश्वर्य-ज्ञानावरकत्वाद् आसां च सम्पूर्ण-प्रेमवत्त्वात् कथम् एतादृशम् ऐश्वर्य-ज्ञानं सम्भवेत् ? उच्यते नारद-पञ्चरात्राद्य्-उक्त-लक्षणो भक्ति-रसामृतादिषु व्याख्यातः प्रेमा ह्य् अनिश-नैसर्गिकौष्ण्य-शैत्यवान् विरह-संयोग-रसाद् अनुभावकोऽपि ।

ब्रह्मानन्दो भवेद् एष चेत् परार्ध-गुणीकृतः । >

नैति भक्ति-सुखाम्बोधेः परमाणु-तुलाम् अपि ॥ [भा।रा.सि। > १.१.३८]

इति रसामृतोक्तेर् ब्रह्मानन्दानुभवः पर-परार्धाधिकोऽपि विरहे तीव्रांशु-कोटेर् अप्य् अधिकं सन्तापन् नैश्वर्य-माधुर्य-सम्बन्धिनः सर्वान् एव भगवतो गुणान् प्रद्योतयत्य् एव, न तु कांश्चिद् आवृणोति, विरहस्य सूर्य-तुल्यत्वेन सर्व-प्रदोतकत्वात् । संयोगे तु शुधांशु-कोटेर् अप्य् अधिकम् आह्लादयन् माधुर्य-मयान् एव भगवतो गुणान् प्रद्योतयति । संयोगस्य शुधांशु-तुल्यत्वेन सुधया मादनादेर् ऐश्वर्याविरणात् यत्र संयोगेऽप्य् ऐश्वर्यं प्रद्योतते । तत्र प्रेम्ण

एवापूर्णत्वम् अवगन्तव्यम् । अत्र त्व् आसां भावि-विरह-भावनावतीनां विरह एव इयं माहात्म्य-स्फूर्तिर् अपि प्रेम-
कृतैव प्रेमा ह्य् असद् अपि माहात्म्यं स्फोरयति । किम् उत सत्, अतस् तद्-अतिशयस् तु तद्-अतिशयम् एव
यथादि-भरत-चरिते---किं वा अरे आचरितं तपस् तपस्विन्या, यद् इयम् अवनि [भा।पु। ५.८.२३] इत्य्-आदि । इति
श्री-जीव-गोस्वामि-चरणाः ॥३२॥

[^२८]: काश्चिन् मुखराः पाठः ।

ENGLISH TRANSLATION

Bhāgavata 10.29.32

Dear one, You know dharma and have said that a woman's own duty is faithful service to her husband, children, and friends. Let that teaching stand, but let it be directed toward You, the Lord. You are surely the dearest beloved, relative, and very Self of all embodied beings.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Some bold gopīs, wishing to defeat Kṛṣṇa by His own words, answer: "Let Your statement that obedience to husbands, children, and relatives is a woman's own duty stand exactly as spoken. We do not dispute it. Indeed, we perform that duty at every moment."

How do they do so? Only by first obeying Kṛṣṇa, the very seat and speaker of this instruction, can obedience to husbands and the others become proper. The teacher who expounds dharma must first be served; only afterward can one perform the dharma he teaches. Scripture also holds that dharma succeeds through sincere obedience to the teacher. Here the teacher is moreover the Supreme Lord. If the ācārya himself is the Supreme Lord, what further need is there to speak?

Because He is the Lord, Kṛṣṇa is the Self of all embodied beings. Because He is their Self, He is dearest; because He is dearest, He is their true friend. Scripture commands service to husbands and the rest only while the Supreme Self remains present within them. When the self departs, they are immediately carried out of the house and their faces are burned on a riverbank or elsewhere, as the law books prescribe. Service to the embodied Self, Kṛṣṇa, therefore accomplishes service to husbands and relatives as well. What use are those husbands and others who, because they oppose Him, are as soulless as corpses with burned faces?

An objection arises: complete prema covers awareness of the Lord's majesty. Since the gopīs possess perfect prema, how can such knowledge of His divinity appear in them? Śrī Jīva Gosvāmī answers that prema, characterized in the Nārada-pañcarātra and other works and explained in the treatises on devotional rāsa, eternally possesses its own natural heat and coolness and produces the experience of the rasas of separation and union. The Bhakti-rasāmṛta-sindhu says: "Even if the bliss of Brahman were multiplied by the highest conceivable number, it could not equal even an atom of the ocean of devotional happiness" (1.1.38).

In separation, the experience of love, though surpassing even that multiplied Brahman-bliss, burns more fiercely than millions of suns. It illuminates all Bhagavān's qualities, those of majesty as well as sweetness, and conceals none of them, for separation is like the sun and reveals everything. In union, however, love delights more than millions of moons and manifests only His sweetness. Union resembles the moon; through its nectar, and through states such as mādana, it covers awareness of majesty. Wherever majesty remains manifest even during union, one should understand that prema is not yet complete. Here the gopīs imagine a separation about to occur, so their vision of Kṛṣṇa's greatness arises in separation and is itself produced by

prema. Love can project greatness even where it is absent, what then when the greatness is real? The greater the love, the greater the perceived glory, just as King Bharata exclaimed about the earth, "What austerity has this ascetic earth performed?" (Bhāgavata 5.8.23). Thus ends the explanation of Śrī Jīva Gosvāmī.

Textual note 28: A variant reads "some outspoken gopīs."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.33 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.३३ ॥

कुर्वन्ति हि त्वयि रतिं कुशलाः स्व आत्मन्
नित्य-प्रिये पति-सुतादिभिर् आर्तिदैः किम्? ।
तन् नः प्रसीद वरदेश्वर[^{१२९}] मा स्म छिन्द्या
आशां भृतां^{१३०} त्वयि चिराद् अरविन्द-नेत्र ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

काश्चित् तद्-अनुवादिन्यस् तम् एवोक्तम् अर्थं सद्-आचारेणापि द्रढयन्ति **कुर्वन्ति** इति **कुशलाः** ।

य एतस्मिन् महा-भागाः प्रीतिं कुर्वन्ति मानवाः । >

नारयोऽभिभवन्त्य एतान् विष्णु-पक्षान् इवासुराः ॥ [भा।पु। १०.८.१८]

इति गर्गोक्ति-विश्वासात्। चतुरा न च **रतिं कुर्वन्ति** इत्य् अपि वस्तुतो वाच्यं यतस् **त्वयि रतिः** स्वाभाविक्य एव कुशलानाम् इत्य् आहुः । **स्वे** स्वीये इति त्वम् एव तेषां ममतास्पदम् आत्मनीति त्वम् एवाहन्तास्पदं चात एव **नित्य-प्रिये** इति प्रीतिर् अपि त्वयि नित्यैव, पति-सुतादिषु तु औपाधिकी, अत एवानित्या अस्माकं तु तेषु सापि नास्तीत्य् आहुः । **आर्तिदैस्** त्वद्-अभिसार-वारकत्वाद् दुःखदैः **तत्** तस्मान् **नोऽस्मभ्यम्** अस्मान् जीवयितुं **प्रसीद** । यदि वा अस्मान् अन्योढा मा जीवय । एताः अनूढास् त्वं किं रोदयसि ? इत्य् आहुः---हे **वरद** ! सङ्कल्पो विदितः साध्यः [भा।पु। १०.२२.२५] इत्य्-आदिना एताभ्यस् त्वं वरम् अदा एवेत्य् अर्थः ।

ननु, एतासु प्रसादे कात्यायन्य-अर्चनम् एव कारणं, भवतीषु मत्-प्रसादे किं कारणम् ? तत्र निष्कारणम् एव **प्रसीद** इति स-काकु-प्रार्थनम् आहुः---हे **ईश्वर** ! स्व-चिकीर्षिते स्व-पर-तन्त्र । **चिरात्** बाल्यम् आरभ्य **त्वयि धृताम् आशाम्** आशा-कल्प-लतां सम्प्रति फलवतीं **मा छिन्द्याः**, फलवती लता हि सत्-पुरुषेण छेदं नार्हतीति **चिराद्** इति **छिन्द्या** इति पदाभ्यां द्योतितम् ।

एषा ह्य् आशा-लताप्य् अस्मन्-मनः-केदारिकायां त्वयैवारोपितेत्य् आहुः---हे **अरविन्द-नेत्र** ! अस्मद्-वयः-सन्धारम्मे प्रथम-दर्शन-समये अरविन्द-तुल्याभ्यां नेत्राभ्यां त्वत्-प्रेषिताभ्याम् अस्मन्-नेत्र-रन्ध्रेषु प्रविश्य हृदय-क्षेत्रे भावाभिधानम् आशा-लता-बीजम् आहितम् इति ध्वनितम् । चक्षु-रागः प्रथमं चित्तासङ्गस् ततोऽथ सङ्कल्पः[^{१३१}] इति रस-शास्त्रोक्त-रीत्या सैवाशा-लता गुण-रूप-श्रवण-दर्शनादिना वर्धिता फलवती भुक्त-भुज्यमान-फलापि कठोरोक्ति-कुठारिकया कथम् अद्य छिद्यते ? विष-वृक्षोऽपि संवर्ध्य स्वयं च्छेतुम् असाम्प्रतम् [शि।पु। २.३.१६.२२; पञ्चतन्त्र १.२६८, कु।सं। २.५५][^{१३२}] इति न्यायं जानास्य् एवेत्य् अनुध्वनितम् ॥३३॥

[^{१२९}]: परमेश्वर इति च पाठः ।

[^३१]: चक्षू-रागः प्रथमं चित्तासङ्गस् ततो ऽथ सङ्कल्पः

निद्रा-च्छेदस् तनुता विषय-निवृत्तिस् त्रपा-नसः ।

उन्मादो मूर्च्छा मृतिर् इत्य् एताः स्मर-दशा दशैव स्युः ॥ \[सोउर्चे
उन्क्तोWन्\]

[^३२]: ततो नैव वधो योग्यो यतो वृद्धिम् उपागतः ।

विष-वृक्षो\ऽपि संवर्ध्य स्वयं छेतुम् असांप्रतम् ॥

ततः स दैत्यः प्राप्त-श्रीर् नेत एवार्हति क्षयम् ।

विष-वृक्षो \ऽपि संवर्ध्य स्वयं छेतुम् असांप्रतम् ॥

ENGLISH TRANSLATION

Bhāgavata 10.29.33

Those who truly know what is good place their love in You, their own Self and eternal beloved. What use have we for husbands, sons, and others who only bring distress? Therefore, O Lord who bestows every boon, be gracious to us. Lotus-eyed one, do not cut down the hope we have held in You for so long.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Other gopīs echo that argument and strengthen it by citing the conduct of the wise. Garga had said, "O greatly fortunate one, enemies cannot overcome those who love this child, just as demons cannot overcome those protected by Viṣṇu" (Bhāgavata 10.8.18). Trusting these words, they say that wise people direct love toward Kṛṣṇa. Strictly speaking, however, one should not even say that the wise "create" such love, for their attachment to Him is innate. He alone is "their own," the object of their sense of possession, and He alone is the Self, the basis of their very identity. Hence He is eternally dear and their love for Him is eternal. Love for husbands, sons, and others arises only from temporary conditions and is therefore impermanent; the gopīs say that even such conditional love for them is absent in their own hearts. Those relatives give pain because they obstruct the gopīs' journey to Kṛṣṇa. "Therefore be gracious and keep us alive. Or, if You will not preserve us married women, why do You make these unmarried girls weep, O giver of boons? You already granted them a boon when You said, 'O chaste girls, I know your resolve'" (Bhāgavata 10.22.25).

Kṛṣṇa might reply that their worship of Kātyāyanī gave Him a reason to bless those girls, whereas the others have shown no such cause. They therefore plead for entirely causeless mercy: "O Lord, independent in whatever You desire to do, do not now cut down the wish we have cherished in You since childhood, a wish-fulfilling vine that has finally borne fruit. A good person does not cut down a fruitful vine. The words 'for so long' and 'do not cut' make this reproach clear."

They add that He Himself planted this vine of hope in the garden of their minds: "O lotus-eyed one, when we first saw You at the threshold of youth, You sent the glances of Your lotus-like eyes through the openings of our eyes and planted in the field of our hearts the seed of the vine of hope called loving emotion. According to the science of rāsa, visual attraction comes first, followed by attachment of the mind and then resolve. That vine grew through hearing of and seeing Your qualities and beauty. It has borne fruit, and we have tasted and continue to taste that fruit. How can You now cut it down with the little axe of cruel speech? You know the maxim that even a poisonous tree, once one has nurtured it, should not be cut down by oneself."

Textual note 29: A variant reads "O Supreme Lord."

Textual note 30: A variant reads "held."

Source note 31: The cited verse lists the ten stages of love: first attraction through sight, then attachment of the mind, resolve, loss of sleep, emaciation, withdrawal from sense objects, loss of

modesty, madness, fainting, and death.

Source note 32: Two parallel forms of the maxim are quoted: "He should not now be killed, for he has attained maturity; even a poisonous tree, once nurtured, should not be cut down by oneself," and, "That demon, having attained prosperity, does not deserve destruction from me; even a poisonous tree, once nurtured, should not be cut down by oneself."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.34 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.३४ ॥

चित्तं सुखेन भवतापहतं गृहेषु

यन् निर्विशत्य उत कराव् अपि गृह्य-कृत्ये ।

पादौ पदं न चलतस् तव पाद-मूलात्

यामः कथं व्रजम् अथो करवाम किं वा ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अन्यास् तु स्वीय-प्रेमाणं सरसं द्योतयन्त्यो भोश् चौर-चक्रवर्तिन् ! न वयम् अन्यार्थम् आगताः, किन्तु त्वया चोरितं प्रतिस्वं धनम् एव जिघृक्षव इत्य् आहुः, **चित्तं भवता अपहतम्** । न च तत्रान्य-चोरस्येव तव कोऽप्य् अधिकः प्रयत्नोऽभूद् इत्य् आहुः---**सुखेन** इति । वेणु-रन्ध्रेषु फुत्कार-मात्रेणैवेत्य् अर्थः ।

न च तच् चित्त-धनम् अस्माकम् अल्पतरम् इत्य् आहुः---**यच्** चित्तं **गृहेषु** सर्वेष्व् एव **निःशेषेण विशति**, अतस् तद्-अपहारेण त्वयास्माकं चित्ताभावात् तानि ज्वलन्तु समृद्धयन्तु वा, किम् अस्माकं तैः ? इत्य् अनुध्वनितम् ।

अतिशयोक्त्या **गृहेषु** श्रोत्रादीन्द्रियेषु तत्-तत्-साफल्यार्थं यत् **निर्विशति**, यद् विना सर्वेन्द्रियाण्य् अपि विफलीभवन्तीति भावः । अतश् चित्तापहाराद् एव सर्वेन्द्रियाण्य् अपि त्वया अपहतानीत्य् आहुः । **कराव् अपि** यौ **गृह-कृत्येषु निर्विशतः** । ते तु नेत्रे श्रोत्रे अपि एतानि सर्वाण्य् अप्य् अपहतानीत्य् अर्थः ।

ननु, भो अद्य तावद् गच्छत श्वः पर-श्वो वा विविच्य वश् चित्तं दास्यामीति तत्राहुः---**पादाव्** अस्माकं **पदम्** एकम् अपि **न चलतः** यद् विनेत्य् अर्थः । अतश् चित्तं देहि, तत एव याम इति भावः ॥३४॥

ENGLISH TRANSLATION

Bhāgavata 10.29.34

Our minds, which once entered happily into household life, have easily been stolen by You. Our hands no longer engage in household duties, and our feet cannot move even one step from the base of Your feet. How can we go back to Vraja? What could we possibly do there?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Other gopīs reveal the relish of their own love: "O emperor of thieves, we have not come for any other purpose. We have come only to recover our own treasure, which You stole. You have taken our hearts." Nor did He have to exert Himself like an ordinary thief; He did it easily, merely by blowing through the holes of His flute.

The treasure of their hearts was not a small possession. Their mind entered completely into every affair of the home. Now that He had stolen it and left them without a mind, what did they care whether their homes burned or prospered? By deliberate exaggeration, "homes" also means the senses, such as hearing: the mind entered each one and enabled it to fulfill its purpose, and without it all the senses became useless. Thus, by stealing the mind He had stolen all their senses as well. Their hands, which once entered into household duties, and by implication their eyes, ears, and every other faculty, had all been taken by Him.

Kṛṣṇa might say, "Go for today. Tomorrow or the next day I shall examine your claim and return your minds." They answer: "Without the mind You stole, our feet cannot move even a single step from the root of Your feet. Give the mind back to us; only then can we leave."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.35 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.३५ ॥

सिञ्चाङ्ग नस् त्वद्-अधरामृत-पूरकेण

हासावलोक-कल-गीतज-हृच्-छयाग्निम् ।

नो चेद् वयं विरहजाग्न्य-उपयुक्त-देहा

ध्यानेन याम पदयोः पदवीं सखे ते ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

अहो सम्प्रयोग-समयान्य-समयोऽपि सुन्दरीणां निर्वस्त्राः काया दिदृक्षिता ये आसन्, ते चीर-हरण-दिने दृष्टाः, तथैव मधु-पानान्य-समयेऽपि भाववतीनाम् आसां निर्लज्जं वचनं शुश्रूषितम् आस्ते । तद् अधुनापि न श्रूयते । हन्त हन्त वेणु-नादेन काम-मयेन नोन्मादिताः । पुनश् च वाचः पेशैर् विह्वलीकृताः । यच् चालम्ब्य लज्जा-विवेक-धर्म-धैर्यादीनि तिष्ठन्ति, तच् चित्तम् अप्य् अपहतः । तद् अप्य् एताः प्रायः सलज्जम् एव भाषन्ते, न त्व् आभ्यन्तर-भावम् अधुनापि वाचा सम्यग् उद्घाटयन्तीति मनसि परामृशति सति श्री-कृष्णे काश्चिन् मुख्यतया उन्माद-सञ्चारि-प्राबल्येन विपर्यस्तीकृत-प्रकृतय आहुः---**सिञ्च** इति ।

अत्र **हास-** इत्य् अस्य सम्बन्धि-पदम् अर्थात् तवेत्य् एव लभ्यते । ततश् च **अङ्ग !** हे कृष्ण ! तव **हास-**सहितेन **अवलोकनेन कल-गीतेन च जातः** प्रोद्बुद्धः प्रोद्दीप्तो यो **हृच्-छयः** काम एव **अग्निः**, तं तवैव **अधरामृत-पूरेण सिञ्च** निर्वापय, स्वार्थे कः । येनैवाग्निः प्रोद्दीप्यते, तेनैव प्राप्त-विवेकेन यदि निर्वाप्यते, तदैव तद्-अपराधोपशमः । अन्यथा अग्नि-दाता गृहादि-दाहोत्थं पापं प्राप्नोत्य् एवेति भावः ।

अत्र कामम् इत्य् अप्रयुज्य हृच्-छय-पद-प्रयोगेनैवं ध्वन्यते---अस्माकं कामो हि हृदि शेते एव, तं च त्वया विना कोऽपि प्रबोधयितुं न शक्नोति । त्वं च वंशी-नादेन सहास्मत्-कर्ण-रन्ध्र-द्वारा हृदयं प्रविश्य तत्र शयानं कामाग्निं प्रबोध्य हासावलोक-घृत-मधुभ्यां कल-गीति-वातेन च प्रोद्दीप्य तत्रत्यान् अरमत् प्राणान् दग्धुम् उपक्रमसे । अतस् तद्-दाह-पापाद् बिभेषि चेत्, तं निर्वापय । न च तत्-प्रोद्दीपने तन्-निर्वापने वा तवायास-लेशोऽपि, यतस् ते **हासावलोकस्** तस्याग्नेर् उद्दीपकः । **अधरामृतं** च तस्य निर्वापकम् इति । तद् वस्तु-द्वयं तव मुख-चन्द्र एव वर्तते, अतो दुर्लील-राज-पुत्रस्य तवाग्नि-ज्वालन-निर्वापनात्मिकैव खेला भूयसी भूरिशो दृष्ट्वा, न त्व् अग्नि-ज्वालन-मय्य् एव । एषा त्व् अद्यैव दृश्यत इति ।

ननु, एतानि मे साहजिकान्य् एव **हासावलोक-कल-गीतानि** । एतैर् यदि युवतयो ज्वलेयुः, तदा कुत्र कुत्र कतिशो वा मया स्वाधरामृतैश् चिकित्सा कर्तव्येति चेत्, सत्यम् । परः-सहस्र-स्त्री-वधे प्राप्त एव तव तद्-अद्भुताद् अनुतापाद् अयं हठो यास्यतीत्य् आहुः---**नो चेद्** इति । **विरहाग्निना उपयुक्त-देहा** दग्ध-शरीरा योगिन्य इव **ध्यानेन तव पादयोः पदवीं याम**, अधुनैव प्रानुयाम ।

अयम् अर्थः---**वयं** पूर्व-जन्म-स्वकृत-तपस्कान् एवात्मनो जानीमः । यद् एतज्-जन्मनि त्वं नाङ्गीकुरुषे, तस्माद् अधुना तपश्चरणार्थं न बाह्यं लौकिकं वह्निं गृहीमः । हृच्-छयाग्नि-त्वद्-विरहाग्न्योः स्वत एव सत्त्वात् । तत्रापि तद्-विरहाग्निना अतिप्रबली-भविष्युना **हृच्-छयाग्निर्** अपि मन्दीकरिष्यत एवातो विरहाग्नाव् एव प्राणेषु हूयमानेष्व् अस्माकम् ।

सङ्कल्पश् चायं---भो ! कृष्ण-विरहाग्ने ! कृष्ण-पाद-स्पर्शम् आशासाना वयं त्वयि स्व-प्राणान् जुहुमः । तस्मात् कृष्णस्य पादयोः पदव्याम् अन्य-जनैर् अलक्षिता अस्मांस् तथा स्थापय, यथा अस्मत्-कुचयोर् उपर्य् एव तस्य पादौ पतेताम्, न तु भूमाव् इति । ततश् च त्वत्-पाद-भारेणैवोपशान्त-हृच्-छयाग्नयो वयं सिद्ध-मनोरथा एव भविष्यामह् । त्वं चानिच्छन् अप्य् अस्मत्-कुच-स्पर्श-सुखं प्राप्नुवन् अपि स्त्री-वधानुतापम् एव भूयां सम्प्राप्स्यसीति ।

ENGLISH TRANSLATION

Bhāgavata 10.29.35

Dear one, extinguish the fire of desire in our hearts, born from Your smiling glances and soft song, by flooding us with the nectar of Your lips. If You do not, friend, our bodies will be consumed by the fire born of separation, and through meditation we shall reach the path of Your feet.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa reflected: "On the day I stole their garments, I saw the unclothed bodies of these beautiful women, which ordinarily one longs to see only at the time of union. Similarly, I have wished to hear these deeply feeling women speak without modesty at a time other than intoxication, yet even now I do not hear it. Alas! My flute, filled with desire, drove them mad; then My artful words bewildered them. I even stole the mind upon which modesty, discrimination, dharma, patience, and the rest depend. Still they generally speak with reserve and have not yet fully revealed their inward feeling." As He considered this, some of the foremost gopīs, their natures overturned by the powerful transitory state of divine madness, spoke the words beginning with "Pour."

The possessive understood with "smile" is "Your." Their meaning is: "Dear Kṛṣṇa, the fire of desire in our hearts was awakened and kindled by Your smiling glance and gentle song. Extinguish it by pouring upon it a flood of nectar from Your own lips." The person who starts a fire must, upon regaining judgment, put it out; only then is his offense absolved. Otherwise the one who kindles it incurs the sin caused by the burning of a house or anything else.

By saying "the desire that lies in the heart" rather than merely "desire," they suggest: "Our desire always lay asleep in our hearts, and no one but You could awaken it. Accompanied by the sound of Your flute, You entered our hearts through the openings of our ears, awakened the sleeping fire of love, fed it with the ghee and honey of Your smiling glance, and fanned it with the wind of Your gentle song. Now it has begun to burn the innocent lives dwelling there. If You fear the sin of burning them, put the fire out. Neither kindling nor extinguishing it requires the slightest effort from You: Your smiling glance is its fuel, and the nectar of Your lips is what quenches it. Both are present in the single moon of Your face. O prince of wicked sports, we have repeatedly seen Your play both kindle and extinguish fires, never merely kindle them. Only today do we see such one-sided play."

Kṛṣṇa might answer, "My smiles, glances, and gentle songs arise naturally. If young women burn because of them, how many, in how many places, must I treat with the nectar of My lips?" The gopīs reply that His stubbornness will end when He experiences the astonishing remorse produced by the deaths of many thousands of women. "If You do not extinguish the fire, our bodies will be consumed by the fire of separation. Like yoginīs, we shall then meditate upon the path of Your feet and reach it at once."

They elaborate inwardly: "We understand ourselves to be ascetics from our previous births. Since You do not accept us in this birth, we need no external, ordinary fire for further austerity: the fire of desire in our hearts and the fire of separation from You are already present. The ever-intensifying fire of separation will itself subdue the fire of desire. Into that fire we shall offer our lives with this resolve: 'O fire of separation from Kṛṣṇa, hoping for the touch of His feet, we offer our lives into you. Place us invisibly along the path of Kṛṣṇa's feet, so that His feet fall upon our breasts rather than upon the earth.' The weight of Your feet will extinguish the fire in our hearts and fulfill our desire. Though unwilling, You will receive the pleasure of touching our breasts, while the remorse of having killed women will fall upon You all the more."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.36 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.३६ ॥

यर्ह्यम्बुजाक्ष तव पाद-तलं रमाया

दत्त-क्षणं क्वचिद् अरण्य-जन-प्रियस्य ।

अस्म्राक्षम् तत्-प्रभृति नान्य-जन-समक्षम् अञ्जः [^३३](#)

स्थातुं त्वयाभिरमिता बत पारयामः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ननु, तर्हि स्व-स्व-पतीन् एवोपगच्छत त एवैनम् अग्निं सिञ्चेयुस् तत्राहुः । यर्हीति हे अम्बुजाक्षेति त्वन्-नयन-दर्शन-क्षणम् आरभ्यैव वयं भ्रमरीभूय स्थिताः स्म इति । चक्षु-रागः प्रथमं चित्तासङ्गस् ततोऽथ सङ्कल्पः इति रस-शास्त्रोक्तेः । प्रथमं लोचना-लोचनि दर्शनम् एवास्माकं पूर्व-राग-प्रवर्तकम् इति भावः । तत्रापि **यर्हि** यस्मिन् एव क्षणे **तव पाद-तलं** क्वचिद् गोवर्धनादि कुञ्ज-प्रदेशे **अस्म्राक्षम्** कुचाभ्यां स्पृष्टवत्यो वयम् । कीदृशम् ? **रमाया दत्त-क्षणं** वैकुण्ठ-वासिन्या लक्ष्म्या नारायण-प्रियाया अपि रमणाभिलाष-मयोत्सव-दायकं, यद्-वाञ्छया श्रीर् ललनाचरत् तपः [भा।पु। १०.१६.३६] इति नागपत्नी-वचनाद् गर्गादि-मुखतः श्रुतात् । अतो वन-वासिनीनां गोप-स्त्रीणाम् अस्माकम् अभिलाषमयोत्सव-दायकम् अत्राभिलाषे किम् आश्चर्यम् इति भावः ।

ननु, लक्ष्म्या अप्य् अभिलषणीये वस्तुनि कुतो वः प्राप्ति-योग्यता ? इत्य् अत आहुः---**अरण्यजा** गोप-जातय एव **प्रिया** यस्य, तस्य **तव तत्-प्रभृति** तं क्षणम् आरभ्य **अन्येषां** स्व-स्व-पतीनां गोप-स्त्रीणाम् अस्माकं **समक्षं स्थातुम्** अपि **न पारयामः**, तान् दृष्ट्वा अद्धा मनसि घृणोत्पद्यते इति भावः । किं च, न केवलं **वयम् अस्म्राक्षम्** एव । अपि तु, **त्वया अभि** सर्वतो-भावेन **रमिता** यथेष्टं सम्भुज्य पुरुषायतीकृता अपीत्य् अर्थः । तेन सम्भुक्त-पूर्वाः अस्मान् अन्यत्र न प्रस्थापय, पादयोस् ते पताम इति काकुर् ध्वनितः ॥३६॥

ENGLISH TRANSLATION

Bhāgavata 10.29.36

Lotus-eyed one, at some rare moment Your foot, which grants an audience even to Rāmā and is dear to the forest people, touched us. From that moment, delighted by You, we have been unable to stand easily before any other person.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa might say, "Then approach your own husbands; they can extinguish this fire." The gopīs answer: "O lotus-eyed one, from the very moment we saw Your eyes, we became like female bees hovering around lotus blossoms." The science of rāsa says that visual attraction comes first, followed by attachment of the mind and then resolve. Their first exchange of glances therefore initiated their prior love.

More than that, at a certain moment in a secluded grove on Govardhana or elsewhere, they touched the soles of His feet with their breasts. Those feet grant even Lakṣmī of Vāikuṇṭha, Nārāyaṇa's beloved, a festival of longing for amorous union. They had heard from Garga and others the serpent-wives' words, "Desiring the dust of those feet, Śrī performed austerity" (Bhāgavata 10.16.36). If His feet inspire such longing in Lakṣmī, what wonder is there that they produce a festival of longing in forest-dwelling cowherd women?

Kṛṣṇa might ask how they could be qualified to obtain what even Lakṣmī desires. They answer that the beloveds of Kṛṣṇa, whose very preference is for those born in the forest among the cowherds, are those gopīs themselves. "From the moment we touched Your feet, we have been unable even to stand before our respective husbands. Seeing them immediately produces disgust in our minds. Nor did we merely touch You. You delighted with us in every way, enjoyed with us as You wished, and even placed us in the active role of lovers. Having already enjoyed us, do not send us elsewhere. We fall at Your feet."

Textual note 33: A variant reads "dear one."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.37 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.३७ ॥

श्रीर् यत्-पदाम्बुज-रजश् चकमे तुलस्या

लब्ध्वापि वक्षसि पदं किल भृत्य-जुष्टम् ।

यस्याः स्व-वीक्षण-कृतेऽन्य^{३५}-सुर-प्रयासस्

तद्वद् वयं च तव पाद-रजः प्रपन्नाः ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

तद् एवं त्वयैव वयं स्व-प्रेयसी-कृताः, किन्तु त्वच्-चरण-सेवाम् एव वयम् आशास्महे इति स-दृष्टान्तम् आहुः---**श्रीर्** लक्ष्मीर् **यस्य** नारायणस्य **पदाम्बुज-रजश् चकमे**, **तद्वत्** तत्-तुल्यस्य **तवापि वयं पदाब्ज-रजः प्रपन्नाः** । ततश्च गगोक्ति-गम्येन तव नारायण-तुल्यत्वेनास्माकम् अपि श्री-तुल्यत्वं स्वत एवायातम् इति भावः ।

किं च, **वक्षसि** सर्वोत्तमे स्थलं **पदम्** आस्पदं **लब्ध्वापि तुलस्याः** सपत्न्याः पदम् अपि **भृत्यैर् जुष्टं** सेवितम् इति पुरुष-जन-सङ्घट्टवद् अपि तस्य **पाद-रजश् चकमे** स्वाभाविकीं प्रेयसी-भाव-समुचितां लज्जाम् अपि परित्यज्य स्व-न्यूनताम् अप्य् अङ्गीकृत्य कामयते स्मेति तस्याः प्रेयसी-भावाद् अपि दासी-भावो यथाभीप्सितः, तथैवास्माकम् अपीति । अतस् तव रक्तक-पत्रकादि-दासैः सहापि लज्जां परित्यज्य पादौ संवाहयितुम् इच्छामः । तथा वृन्दावनीय-पुलिन्दीनां कर्म तृण-लग्न-त्वच्-चरण-कुङ्कुमेन स्वीय-भाल-प्रलेपनम् अपि स्व-न्यूनताम् अप्य् अङ्गीकृत्य चिकीर्षामः ।

किं च, श्रीमन्-नारायण-देवेन प्रतुष्यता नित्य-निवासार्थं तस्यै स्व-वक्ष एव दत्तं । त्वया तु रसिक-शेखरेण अस्मभ्यं स्व-पद-तल-निकट-प्रदेशेऽपि क्षणम् अपि न दीयते, इत्य् अस्माकम् एव दग्ध-ललाटम् इति ध्वनिः । स्व-यशः-प्रेप्सुर् गगोक्ति-प्रामाण्येन यदि नारायण-तुल्यो बुभूषसि, तदास्मान् वक्षसा वह इत्य् अपि भाव-गाम्भीर्य-स्पर्शी ध्वनिः ।

ननु सा लक्ष्मीः यथा चञ्चला, तथैव यूयम् अपि पुण्यवतां जनानां गृहे गृहे चाञ्चल्य-धर्मम् अप्य् अङ्गीकुरु, इति नर्माशङ्क्य केन मूखेनोच्यते---**श्रीश्** चञ्चलेति । सा तु परम-धीरैवेत्य् आहुः---**यस्याः** श्रियः **स्वेषु वीक्षण-कृते** वात्सल्य-रस-मय-कृपावलोकन-प्राप्ति-कृते **अन्य-सुराणां** ब्रह्मादीनां तत्-पुत्र-तुल्यानां **प्रयास** एव, सा तु तद् अपि तान् अपि प्रायो नावलोकते, किन्तु तच्-छक्तिर् एव काचित् तेभ्योऽभीप्सितां सम्पदं दत्त इति ॥३७॥

ENGLISH TRANSLATION

Bhāgavata 10.29.37

Śrī herself, though she obtained a place upon Nārāyaṇa's chest, desired the dust of His lotus feet together with Tulasī, dust already served by His attendants. Other gods strive merely to receive her glance. In the same way, we too have surrendered to the dust of Your feet.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs say by way of example: "You Yourself have made us Your beloveds, yet what we desire is service to Your feet. Lakṣmī desired the dust of Nārāyaṇa's lotus feet. In the same way, we have taken shelter of the dust of Your lotus feet, for You are equal to Him. Garga's words establish Your equality with Nārāyaṇa, and consequently our equality with Lakṣmī follows of itself."

Although Lakṣmī obtained the foremost place upon Nārāyaṇa's chest, she still desired the dust of His feet, a position shared with her rival Tulasī and served by attendants. Despite the crowd of male servants there, she abandoned the natural modesty proper to a beloved and accepted an apparently lower station. Thus she desired the mood of a maidservant even more than that of a beloved, and so do the gopīs. Casting modesty aside, they wish to massage Kṛṣṇa's feet even beside servants such as Raktaka and Patraka. They also wish to imitate the Pulinda women of Vṛndāvana by accepting a humble position and anointing their foreheads with the kuṅkuma from His feet that clings to the grass.

The satisfied Lord Nārāyaṇa gave Lakṣmī His own chest as her eternal residence. But Kṛṣṇa, though the crown of connoisseurs, does not grant the gopīs even a moment near the soles of His feet. "Our foreheads alone must be cursed with ill fortune. If You seek fame and, on Garga's authority, wish to prove Yourself equal to Nārāyaṇa, then carry us upon Your chest." This deep suggestion also touches their inward feeling.

Someone might joke, "Lakṣmī is fickle; you too should adopt her nature and wander from house to house among fortunate people." What fool could say this? Lakṣmī is supremely steadfast. Brahmā and the other gods, who are like her sons, exert themselves merely to receive a maternal glance of mercy from her, yet she scarcely looks even at them. One of her potencies simply bestows upon them the prosperity they desire.

Textual note 35: Other witnesses read "performed" or "and other."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.38 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.३८ ॥

तन् नः प्रसीद वृजिनार्दन तेऽङ्घ्रि-मूलं

प्राप्ता विसृज्य वसतीस् त्वद्-उपासनाशाः ।

त्वत्-सुन्दर-स्मित-निरीक्षण-तीव्र-काम-

तप्तात्मनां पुरुष-भूषण देहि दास्यम् ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

तस्माद् गृह-कुटुम्बादिकं परित्यज्य नारायणस्य भक्ता इव वयं तव दास्यम् एव कामयामहे इत्य् आहुः---**तन् नः** इति । यतस् त्वं नारायण-तुल्यः, तस्माद् अस्मान् प्रति **प्रसीद** ।

ननु, मत्-प्रसाद-प्रतिकूलं दुःखादृष्टं भवतीनाम् अस्तीत्य् अतः कथं प्रसादः ? नारायणोऽपि किं सर्वत्रैव प्रसीदति ? इत्य् अत आहुः---हे **वृजिनार्दन** ! तद् अपि दुःखं त्वम् एवादयम् । नारायणो ह्य् अवश्यम् एव प्रपद्यमानानां दुःखम् अर्दयति । वयं च **तेऽङ्घ्रि-मूलं प्राप्ताः** । तत्रापि कामनान्तर-राहित्येनैवेत्य् आहुः---**विसृज्य वसतीः** इति ।

ननु, गार्हस्थ्य-सुखं परित्यज्यापि मत्तः सुखं किञ्चनावश्यम् अर्थयध्वे इति जानीमः ? तत्राहुः---**त्वद्-उपासनायाम्** एव **आशा**, न तूपासनायाः फले कस्मिंश्चन सुखे त्वया दास्यमाने आशा यासां ताः । अयम् अर्थः---उपासनाया त्वां सुखयाम इत्य् एवाभिप्रायेऽपि त्वत्-सुख-दर्शनोत्थं यदि नः सुखम् आकस्मिकं भवेत्, तर्हि को दोषः ? इति ।

ननु, तर्हि कथम् उक्तम् अस्माकं हृच्-छयाग्निं सिञ्च [३५] इति ? सत्यं, तद्-अग्नि-ज्वालाया अपि त्वम् एव कारणम् इत्य् आहुः---**तव सुन्दर-स्मित-निरीक्षणेन** यस् **तीव्र-कामः**, तेन **तप्त आत्मा** यासां, तासाम् अस्माकं **दास्यं** दासीत्वम् एव **देहि**, न तु पत्नीत्वम्

अत्र श्रीमद्-वल्लभाचार्य-चरणानां व्याख्या---अतो दास्यार्थिन्य एव वयं, न तु विवाहार्थिन्यः । अत उपनयनाद्य-अपेक्षापि न लोक-व्यवहारेण इत्य् एषा । ततश् चास्माकं कन्यात्वे परोढात्वे वा न कापि क्षतिः, उभयीभावेऽपि त्वद्-दास्य-सम्भवाद् इति भावः ।

प्रकृत-वैष्णव-तोषण्यां श्री-सनातन-गोस्वामि-चरणानाम् अपि---विवाहे सति पत्नीत्वेन भजनाद् अप्य् औपपत्येन भजनं परम-महा-सुखम् । तच् च श्री-भागवतामृत-काव्यालङ्कारादौ च प्रसिद्धम् एव । अत एवात्र दास्य-विशेष एव प्रार्थितः । अधुना च प्रार्थ्यते **दास्यो भवामः** [३९] इत्य् एषा ।

कथं भावः ? काम-महोदधित्वाद् एव स्त्री-लम्पटस्य तवास्माभिर् युवतिभिर् उपासनां स्वाङ्गैर् एव त्वत्-सुखोत्पादन-लक्षणा खल्व् एषैवेत्य् अतो हृच्-छयाग्नि-सेक-प्रार्थनापि त्वद्-उपासना-प्रार्थनैव । कामाग्निर् अप्य् अस्माकं त्वद्-उपासनोपकरणम् एव मुख्यम् इति । अत एव समुचितम् एव सम्बोधन-पदम्---हे **पुरुष-भूषण** ! गौराङ्गीनाम्

अस्माकम् इन्द्रनील-मणि-मय-सर्वाङ्गालङ्कारेति ॥३८॥

ENGLISH TRANSLATION

Bhāgavata 10.29.38

Therefore be gracious to us, O destroyer of distress. We have abandoned our homes and come to the foot of Your feet, hoping to worship You. O ornament of men, grant servitude to us, whose hearts burn with the fierce longing born from Your beautiful smiling glance.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Having abandoned home and family like devotees of Nārāyaṇa, the gopīs desire only Kṛṣṇa's service. Because He is equal to Nārāyaṇa, they ask Him to be gracious to them.

Kṛṣṇa might reply that adverse destiny has allotted them suffering and therefore prevents His grace: even Nārāyaṇa is not gracious in every circumstance. They answer, "O destroyer of affliction, You Yourself must destroy that suffering. Nārāyaṇa invariably ends the distress of those who surrender to Him, and we have reached the root of Your feet. We have abandoned our dwellings without any other desire."

He might say, "Though you abandoned domestic happiness, surely you want Me to give you some other pleasure." They answer that their hope rests solely in serving Him, not in any happiness He might give as the fruit of that service. Their only intention is to please Him. If happiness happens to arise in them from seeing His happiness, what fault is there in that?

He may then ask why they previously begged Him to extinguish the fire in their hearts. They reply that His beautiful smile and glance caused that intense desire and set their hearts ablaze. Even so, they ask Him to grant the position of maidservants, not wives. Śrī Vallabhācārya explains: "We seek service, not marriage. Ordinary social rites such as investiture are therefore irrelevant. Whether we are unmarried girls or married to others makes no difference, for service to You is possible in either condition." Śrī Sanātana Gosvāmī similarly explains in the original Vaiṣṇava-toṣaṇī that worship in paramour love brings a greater and more exalted happiness than worship as a wedded wife, a truth well known from Bṛhad-bhāgavatāmṛta, works on poetic ornament, and elsewhere. The gopīs therefore request a special kind of service here, and will shortly say, "Let us become Your maidservants" (10.29.39).

What is their intention? Kṛṣṇa is an ocean of desire and a lover of women. For these young women, worship means producing His happiness with their own bodies. Their request that He quench the fire in their hearts is thus itself a request to worship Him; even their fire of desire is their principal instrument of service. Hence the address "O ornament among men" is perfectly appropriate: Kṛṣṇa is the sapphire ornament adorning every limb of these fair-complexioned women.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.39 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.३९ ॥

वीक्ष्यालक-वृत-मुखं तव कुण्डल-श्री-

गण्ड-स्थलाधर-सुधं हसितावलोकम् ।

दत्ताभयं च भुज-दण्ड-युगं विलोक्य

वक्षः श्रियैक-रमणं च भवाम दास्यः ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

यूयं यन् मम दास्यो भवथ, तत् किं मया मूल्येन क्रीताः स्थः ? स्वीय-दत्त-भृतयो वा ? तत्र भवता अस्मत्-समुचित-मूल्यात् कोटि-कोटि-गुणितेन अस्मद्-अदृष्टाश्रुत-चरेण महानर्घ्येण हसितावलोक-चिन्ता-रत्नेनास्मान् वयः-सन्ध्य-आरम्भ एव क्रीत्वा स्वीय-कुञ्ज-मन्दिरम् आनीय नील-निधि-पद्म-निधि-जाम्बुनद-मकर-युगल-चिन्तामणि-मय-स्थली-मणि-स्तम्भ-लक्ष्मी-विलासास्पद-नीलमणि-मन्दिराण्य् अलकादि-व्याजेन स्व-सम्पत्तीर् दर्शयित्वा देवैर् अपि दुर्लभम् अमृतं प्रतिदिनं भोजयसीत्य् आहुः---**वीक्ष्य** इति ।

यदा शोण-वक्रोष्णीषं शिरसि बध्नासि, तदा दासी-जनेन कङ्कतिकया उत्कृष्योर्ध्व-नयनात् त्वया च स्वाङ्गुल्या यत्नान् निरुद्धयोन्नीयोष्णीषान्तः-प्रवेशनात् भाल-वाम-दक्षिण-प्रान्तयोर् एव दृश्यमाण-मूल-भागैर् **अलकैर् आवृतम्** अनाच्छन्नं **मुखं वीक्ष्य** इति । यदा चूडां बध्नासि, तदा भालाग्र-वाम-दक्षिण-भागेष्व् अपि कुञ्चितैर् अनतिदीर्घैर् **अलकैर्** आ ईषद् **आवृतं मुखं वीक्ष्य** । अभ्यङ्गोद्वर्तनादि-समये सम्प्रयोग-भर-समये च **अलकैर्** आ सम्यक् प्रकारेणैव **आवृतम्** आच्छन्नं **मुखं वीक्ष्य**, ईक्षणाभ्याम् आस्वाद्यमान-माधुर्य-भरी-कृत्य वयं **दास्यो भवामः** ।

मुखं कीदृशम् ? **कुण्डलाभ्यां** समय-भेदेष्व् अलकैर् अनावृताभ्याम् ईषद् आवृताभ्यां सम्पूर्णावृताभ्यां च । अचपलाभ्याम् ईषच् चपलाभ्याम् अतिचपलाभ्यां च **श्रीः** पृथक् पृथक् शोभा यत्र तत् ।

हसित-प्रहसित-समये **गण्डयोर्** अपि सूक्चण्योर् विततत्वात् । **गण्ड-स्थलेऽपि अधर-सुधा** अधर-माधुर्याच् छलनं यस्य तत् । गण्ड-स्थलात् **गण्ड-स्थलम्** अधिरुह्य गोपी-नयन-चकोरैः पीयमाना **अधर-सुधा** यस्य तत् । रहस्य-समय-भेदे तु गोपीनां **गण्ड-स्थले अधर-सुधा** यस्य तत् । **गण्ड-स्थलयोर्** गोपीनाम् **अधर-सुधा** यस्य तत् ।

यद् वा, **कुण्डलयोः श्रीः** प्रतिबिम्ब-रूपा शोभा ययोः, ते **गण्ड-स्थले** यस्मिन् **अधरे सुधा** यस्मिन्, तच् च तच् च तद् इत्य् एक-पदं । **हसित-युक्तोऽवलोको** यत्र तद् हसितं, प्रफुल्लता गोपीनां कुमुदानां च अवलोकाद् यस्माद् इति वा ।

ननु, युष्मत्-पतय एतद्-असहिष्णवः फुत्कारेण कंस-राजतो मम भवतीनां च भयम् उत्पादयिष्यन्ति ? तत्राहुः---**दत्तम् अभयं** महेन्द्र-दर्पकादिभ्योऽपि पर्वत-धारणादिना येन, तथा-भूतं **भुज-दण्ड-युगम्** इति तथा चेत् त्वद्-भुज-दण्ड एव कंस-पशोः प्राण-हारको भविष्यतीति भावः । एवं च व्यञ्जितेन वीर-रसेन शृङ्गार-रसः पुष्टो भवति स्म ।

ननु, पर-नारीर् न दासीः करोषि, किन्तु नारायणस्य नारीं लक्ष्मीम् अपि वैकुण्ठाद् बलाद् आनीय स्व-वक्षसा वहसीत्य् आहुः---**वक्ष** इति । **श्रिया** लक्ष्म्या कर्त्र्या लज्जा-वशात् सुवर्ण-रेखा-रूपया **एकं** मुख्यं **रमणं** यत्र तत् । तस्माद् अधुना ते कियद् वयो बभूव चतुर्दश-भुवनेषु मध्ये तद्-ऊर्ध्व-लोकेष्व् अपि ब्रह्माण्डाद् बहिर् महा-वैकुण्ठ-लोकेष्व् अपि मध्ये कस्यापि काम् अपि सुन्दरीं नारीं त्वं न त्यक्ष्यसीति जानीम इति व्यञ्जितं भवति ॥३९॥

ENGLISH TRANSLATION

Bhāgavata 10.29.39

Having beheld Your face encircled by curling locks, the beauty of Your earrings upon Your broad cheeks, the nectar of Your lips, and Your smiling glance, and having seen Your two staff-like arms that grant fearlessness and Your chest, the sole pleasure-ground of Śrī, we have become Your maidservants.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa might ask: "If you are My maidservants, did I purchase you for a price, or are you servants whom I hired and paid?" They answer: "At the threshold of our youth You purchased us for a price millions upon millions of times greater than our worth, an unprecedented and priceless jewel: contemplation of Your smiling glance. You brought us into Your own bower-temple and, under the guise of Your curling locks and other features, displayed treasures of sapphire, lotus treasure, refined gold, paired sea monsters, wish-fulfilling stones, jewel-paved terraces, jeweled pillars, the playground of Lakṣmī, and temples of blue gems. Every day You fed us nectar unavailable even to the gods. Merely by beholding You, therefore, we became Your maidservants."

When Kṛṣṇa binds a red, curling turban upon His head, a servant combs His locks upward, while He restrains them with His fingers and carefully tucks them under the turban. Only their roots remain visible at the left and right edges of His forehead. His face is then surrounded by locks without being covered. When He ties His hair in a topknot, short curls lightly veil the upper left and right sides of His forehead. During oil massage, cleansing, and the intensity of secret union, His curls fully cover His face. Tasting with their eyes the abundance of sweetness in all these forms, the gopīs become His servants.

At different times the earrings and curls leave one another uncovered, partly covered, or wholly covered; they may be still, slightly restless, or exceedingly restless. Each condition gives His face a distinct beauty. When He smiles or laughs broadly, the corners of His mouth spread across His cheeks, and the nectar of His lips seems to overflow onto them. That nectar climbs from one cheek to the other and is drunk by the cātaka-like eyes of the gopīs. At different confidential moments His lip-nectar rests upon their cheeks, and the nectar of their lips rests upon His. Alternatively, the compound describes cheeks bearing the reflected beauty of the earrings and lips filled with nectar. His glance is joined with a smile, or it makes the gopīs and the night-blooming lotuses blossom.

Kṛṣṇa might warn that their intolerant husbands could complain to King Kāṁsa and place both Him and them in danger. They answer by pointing to the pair of mighty arms that gave fearlessness even against Indra's pride through lifting Govardhana. Those very arms would take the life of the beast Kāṁsa. The heroic rāsa suggested here nourishes the amorous rāsa.

He may say, "I do not make other men's wives My servants." They retort, "You forcibly brought even Lakṣmī, Nārāyaṇa's wife, from Vaikuṇṭha and carry her upon Your chest." Out of modesty she sports there chiefly in the form of a golden line. The gopīs suggest: "However young You may be, we now understand that throughout the fourteen worlds, the higher realms, and even the great Vaikuṇṭha beyond the material universe, You will not leave any beautiful woman untouched."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.40 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.४० ॥

का स्त्र्य् अङ्ग ते कल-पदायत-मूर्च्छितेन^{४१}

सम्मोहिताऽर्य-चरितान्^{४२} न चलेत् त्रिलोक्याम् ।

त्रैलोक्य-सौभगम् इदं च निरीक्ष्य रूपं

यद् गो-द्विज-द्रुम-मृगाः पुलकान्य् अबिभ्रत् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ननु, युष्माभिर् धर्म-मार्गाय जलाञ्जलिर् दत्त एव । तत् किम् अन्या अपि पतिव्रता \ "विदूषयति निर्लज्जः स्वयं दुष्टः परान् अपि\ " इति न्यायेन दूषयथ ? मद्-वक्षस्य औत्पत्तिक्य एव येयं लक्षण-विशेष-रूपा सुवर्ण-रेखा भ्राजते, तां च दृष्ट्वा पति-व्रता-शिरोमणिं लक्ष्मीं दूषयन्त्यस् तस्याम् अप्य् अपराधिन्यः कथं भवथेति । तत्र न काम् अपि दूषयामः, किन्तु त्रिजगताम् अपि धर्म-ध्वंसनाय विधात्रा त्वं सृष्टोऽसीति स-रोष-चापलम् आह---**का स्त्री** इति ।

ENGLISH TRANSLATION

Bhāgavata 10.29.40

Beloved, what woman anywhere in the three worlds would not forsake honorable conduct when bewildered by the swelling music of Your flute, whose notes are tender and prolonged? And what woman would remain unmoved after beholding this form, which contains all the beauty and good fortune of the three worlds, seeing that cows, birds, trees, and deer themselves bristle with ecstasy before it?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa might object: "You have already cast away the path of dharma. Will you now corrupt other faithful wives as well, following the maxim that a shameless person who is himself corrupt defames others too? A golden line, an innate distinguishing mark, shines upon My chest. Seeing it, how can you insult Lakṣmī, the crown jewel of faithful wives, and offend her?" The gopīs answer with angry playfulness: "We malign no woman. Rather, the Creator made You to destroy the dharma of women throughout all three worlds. What woman could remain unmoved?"

Textual note 41: Variant readings give "the flute-song whose tender notes are prolonged" and "the flute-song whose tender notes are nectar."

Textual note 42: A variant reads "the path of honorable conduct."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.41 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.४१ ॥

व्यक्तं भवान् ब्रज-भयार्ति-हरो^[^४६]ऽभिजातो

देवो यथादि-पुरुषः सुर-लोक-गोप्ता ।

तन् नो निधेहि कर-पङ्कजम् आर्त-बन्धो

तप्त-स्तनेषु च शिरःसु च किङ्करीणाम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तस्माद् अलं चातुरी-प्रपञ्चेन मुञ्चावहित्यम् इत्य् आहुः---**व्यक्तं**, न तु कुत्राप्य् एतद् आख्यानं गुप्तम् इत्य् अर्थः । किं तत् ? **भवान् ब्रजस्य** यद् **भयं** दावानलादिभ्यः, **आर्तिः** पीडा च वर्ष-वातादिभ्यस् ते हरतीति सः । \ "ब्रज-जनार्ति-हरः\ " इत्य् अपि पाठः । **अभि** सर्वतो-भावेन नन्द-गृहे **जातः** । यथा नारायण इति सर्व-लौकिकैर् उद्बुध्यते । अद्य यदि शत-कोटि-सङ्ख्या एता गोप्यो मरिष्यन्ति, तदा ब्रज-जनानाम् एतत्-पित्र्-आदीनाम् आर्तिः कथम् एकदैवैता वन-मध्ये मृता इति भयं च भविष्यतीति भावः । तर्हि किम् अभीप्सितं वः ? तत्राहुः---**तत्** तस्मात् हे **आर्त-बन्धो !** अस्माकं **तप्तेषु स्तनेषु कर-पङ्कजम्** अर्पय ।

ननु तर्हि मृदुलम् एतन् मे ज्वलिष्यति ? इति तत्राहुः---**किङ्करीणाम्** इति । त्वत्-परिचारिकाणाम् अस्माकं तप्ताव् अप्य् एतौ त्वत्-परिचर्या-साधनाव् एव पङ्कजस्यापि सूर्योदय-तापो न तापकः, प्रत्युत सुखद एवेति भावः ।

शिरःसु चेत्य् अतः परं वो मत्-त्याग-भयं मास्त्व इति ज्ञापयितुम् ॥४१॥

[^४६]: \ "ब्रज-जनार्ति-हर\ " इति

विश्वनाथ-धृत-नारायण-भट्ट-वीरराघव-सम्मत-पाठान्तरः ।

ENGLISH TRANSLATION

Bhāgavata 10.29.41

It is manifest that You have appeared to remove Vraja's fear and anguish, just as the primeval Lord appears to protect the celestial realm. Therefore, O friend of the distressed, place Your lotus hand upon the burning breasts and heads of Your maidservants.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs continue: "Enough of this elaborate cleverness. Stop concealing Yourself. It is openly known everywhere that You were born in Nanda's house in every respect like Nārāyaṇa in order to remove Vraja's fear of forest fires and its pain from rainstorms, violent winds, and other dangers. If these hundreds of millions of gopīs die today, their parents and all the people of Vraja will suffer anguish and terror upon learning that they all died at once in the forest. Therefore, O friend of the distressed, place Your lotus hand upon our burning breasts."

Kṛṣṇa might say, "My hand is tender. Will it not burn?" They answer that although their breasts are hot, they are instruments for His service because they belong to His maidservants. Just as the heat of sunrise does not scorch a lotus but gives it joy, their heat will delight His lotus hand. They also ask Him to place it upon their heads, thereby assuring them that they need no longer fear His abandonment.

Textual note 46: A variant accepted by Nārāyaṇa Bhaṭṭa and Vīrarāghava and cited by Viśvanātha reads "remover of the distress of Vraja's people."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.42 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.४२ ॥

श्री-शुक उवाच---

इति विक्लवितं तासां श्रुत्वा योगेश्वरेश्वरः ।

प्रहस्य स-दयं^[^४८] गोपीर् आत्मारामोऽप्य् अरीरमत् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

विक्लवितं **वैक्लव्य-व्यञ्जकं वाक्यं** श्रुत्वा **तच्-छ्रवणेन स्वाभिलाषं पूरयित्वेत् अर्थः ।** प्रहस्य**---\ "अहो भाववत्यो यूयं प्रतिदिनम् एव मिलन-समये वाम्यम् अपारं कुरुध्व एव । अहं त्व् एकस्मिन् एव दिने अद्यैवावहित्थया यत् किञ्चिद् वाम्यम् अकरवं, तद् अपि दाक्षिण्य-गर्भम् एव । तेनाप्य् एतावद् वैक्लव्यवत्यो लज्जायाः श्राद्धं कृतवत्यो मां हासयध्वे । तस्मात् युष्मत्-प्रात्यहिकावहित्था-सिन्धु-चुलुकीकरण-चुञ्चुना मयैव जिताः स्थ । भोः सुबुद्धि-शेखरं-मन्याः ! जिताः स्थ । तत् स्वयम् एवागत्य प्रैबन्धक-लज्जा-धृत्य-आद्य-अभावान् मत्-कण्ठे कनक-मणि-मालायिता भूत्वा साधर-सुधाः पाययत । चिराद् उद्भूत-महा-तृष्णो\

स्मि\ " इति **परिहस्य सदयः** शुभावहो विधिर् यत्र तत्, स-स्नेहं वा यथा स्यात् तथा **आत्मारामोऽपि ता** गोप-स्त्री **रमयामास ।** इत्थं-भूत-प्रेमाणो गोप-स्त्रिय इति । आत्मारामाश् च मुनयः [भा।पु। १.७.११] इति पद्ये, इत्थं-भूत-गुणो हरिः इतिवत् । **गोपीनां** तदीय-स्वरूप-भूत-ह्लादिनी-शक्ति-वृत्तित्वात् ता अप्य् आत्मान इत्य् आत्म-भूताभिस् ताभी रमणं सम्भवत्य् एव ।

यद्यपि, न च सङ्कर्षणो न श्रीर् नैवात्मा च यथा भवान् [भा।पु। ११.१४.१५] इति, नाहम् आत्मानम् आशासे मद्-भक्तैः साधुभिर् विना [भा।पु। ९.४.६४] इत्य्-आदि भगवद्-उक्तेस् तस्य स्वात्मतोऽपि भक्तानाम् आनन्द-प्रदत्वाधिक्यावगमाद् आसां च गोपीनां सर्व-भक्त-शिरोमणित्वाद् आत्मारामस्यापि तस्यानन्दाधिक्यार्थम् एवेताभी रमणम् इति ज्ञेयम् ।

ननु प्रमदा-शत-कोटिभिर् आकुलित [क्र।दी। ५.५३] इति क्रम-दीपिकाद्य्-आगम-दृष्ट्या शत-कोटि-सङ्ख्याभिस् ताभिर् एकत्रैव एकदैव एकस्य तस्य रमणं नोपपद्यते ? तत्राह---**योगिनः** सौभर्यादयः, **योगेश्वरा** रुद्रादयः, तेषाम् अपि **ईश्वर** इति । सौभर्यादयः काय-व्यूहं कृत्वैव रमन्ते, कृष्णस् त्व् अतर्क्य-चारतस् तं विना । यद् वक्ष्यते, चित्रं बतैतद् एकेन वपुषा [भा।पु। १०.६९.२] इत्य्-आदीति ॥४२॥

[^४८]: समयं इति सनातनस्यानुसृत-पाठः ।

ENGLISH TRANSLATION

Bhāgavata 10.29.42

Śrī Śuka said: Hearing their distressed appeal, the Lord of the masters of yoga laughed, and, though self-delighting, compassionately delighted the gopīs.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa heard their distraught words, words that revealed their helplessness, and by hearing them fulfilled His own desire. He smiled and teased them: "O women of profound feeling, every day when we meet you display limitless resistance. Today, for just this one occasion, I concealed My intent and showed a little resistance, and even that resistance held tenderness within it. Yet it made you so helpless that you performed the funeral rite of your modesty and made Me laugh. I alone, expert enough to drink up the ocean of your daily concealment, have defeated you. O women who think yourselves the crown jewels of intelligence, you are conquered. Come of your own accord. Having abandoned the obstructing forces of modesty and composure, become golden and jeweled necklaces around My neck and give Me the nectar of your lips to drink. A tremendous thirst has arisen in Me after so long."

Thus He joked with them, and although self-satisfied, He delighted the cowherd women compassionately and affectionately. The construction resembles the statement that Hari possesses qualities of such a kind in the famous verse "the self-satisfied sages" (Bhāgavata 1.7.11): the point here is that the cowherd women possess love of such a kind. Because the gopīs are transformations of His intrinsic pleasure potency and therefore His own very selves, His enjoyment with them is entirely possible.

Bhagavān says, "Neither Saṅkarṣaṇa, nor Śrī, nor even My own self is as dear to Me as you" (Bhāgavata 11.14.15), and "I do not desire even My own self apart from My saintly devotees" (Bhāgavata 9.4.64). His devotees therefore give Him more joy than His own self. Since the gopīs are the crown jewels of all devotees, even the self-satisfied Lord enjoys with them specifically to increase His own bliss.

An objection may arise from the Āgamic statement that He was surrounded by hundreds of millions of women: how could one Kṛṣṇa enjoy with all of them in one place at the same time? The verse calls Him the Lord even of masters of yoga such as Rudra and of yogīs such as Saubhari. Saubhari and others enjoy only after expanding their bodies, but Kṛṣṇa does so, by inconceivable conduct, without such an expansion. The Bhāgavata will later exclaim, "How astonishing that He did this with one body" (10.69.2).

Textual note 48: Sanātana follows a reading that gives "at the proper time" in place of "compassionately."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.43 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.४३ ॥

ताभिः समेताभिर् उदार-चेष्टितः

प्रियेक्षणोत्फुल्ल-मुखीभिर् अच्युतः ।

उदार-हास-द्विज-कुन्द-दीधितिर्

व्यरोचतैणाङ्क इवोडुभिर् वृतः ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

उदारं तासां रति-सुख-प्रदं भाव-भक्तानां तच्-छवणाद्यैः प्रेम-प्रदं च चेष्टितं लीला यस्य, सः अच्युतः युगपद् एव तत् प्रत्येकं रमण-निष्ठा-च्युति-रहितः । उदारैस् तासां सुख-प्रदैर् महद्भिर् वा हासैर् द्विजानां दन्तानां कुन्दानाम् इव प्रकाशिता दीधितिर्** यस्य सः ॥४३॥

ENGLISH TRANSLATION

Bhāgavata 10.29.43

Surrounded by the assembled gopīs, whose faces blossomed beneath their beloved's glance, infallible Kṛṣṇa shone with magnanimous gestures. His generous smile gleamed with jasmine-white teeth, and He appeared like the moon encircled by stars.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Acyuta's generous pastimes give the gopīs the happiness of love and bestow prema upon devotees of sacred emotion who hear and chant about them. He remains Acyuta, never falling away from complete absorption in enjoyment with each gopī simultaneously. His broad and generous smiles, which gave them happiness, revealed rays of brilliance from His teeth like rows of jasmine buds.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.44 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.४४ ॥

उपगीयमान उद्गायन् वनिता-शत-यूथपः ।

मालां बिभ्रद् वैजयन्तीं व्यचरन् मण्डयन् वनम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ताभिर् **उप** आधिक्येन **गीयमानः** राग-स्वर-तालाद्यैः । तत्र ताल-त्रयेण गीतं, यथा---

वदनं मधुरिम-सदनं >

चलनं दलनं करीन्द्र-कीर्तीनाम् । >

हसितं सुदृग्-अभिलषितं >

तव सवयः पातु माम् अनिशम्^[^५२] ॥ [निकुञ्ज-केलि-विरुदावली ४८] > इति ।

स्वयं च **वनितानां शत-यूथानि पान्ति** यास् ता मुख्यतमाः श्री-राधा-चन्द्रावल्याद्यास् तद्-अनुगान-रीत्या तेनैव गीतेन प्रत्येकम् **उद्गायन्** । कचचिद् एक-स्वर-परिवर्तेन परस्पर-गानम् उद्गीतं, यथा---

त्वद्-वदनं सदनं मधुरिम्णां >

तत्र हन्त दृगन्त-विलासाः । >

तेष्ु असमां सुषमाम् उपजग्मुः >

सुन्दरि काम-कलाः सकलास् ताः ॥ इति । >

कान्ते त्वद्-आस्योदय-दत्तम् >

इन्दुर् मृगच्-छलाद् दुर्यश एव धत्ते । >

जानोपहासा सह नोऽथवा किं >

द्विजोऽपि मूढो गरलं जघास ॥ [कृ।भा। ११.७०-७१] इति ।

अत्र सुन्दरीत्य् अत्र सुन्दरेति कान्ते इत्य् अत्र कान्त इति प्रयुज्जानः प्रेयसी-जनोऽनुगायति स्मेति रीतिः ।

वैजयन्तीं---पञ्च-वर्ण-पुष्प-ग्रथितां पञ्च-वर्णां वैजयन्ती इति वचनात् ॥ ४४ ॥

[^५२]: हरतु हरे मामकं हृदयम् इति आकरे।

ENGLISH TRANSLATION

Bhāgavata 10.29.44

Praised in song while singing aloud Himself, the leader of hundreds of groups of women wandered through the forest and adorned it, wearing a Vaijayantī garland.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs sang of Kṛṣṇa with extraordinary excellence in melody, pitch, rhythm, and other musical qualities. They sang in three tālas, for example:

[Sanskrit song]

May Your face, the abode of sweetness; Your gait, which destroys the fame of lordly elephants; and Your smile, desired by beautiful-eyed women, ever protect me, O companion.

Kṛṣṇa in turn sang in response to each of the foremost gopīs, such as Śrī Rādhā and Candrāvalī, each of whom leads a hundred groups of women, following the manner of her song and using that very melody. Sometimes they exchanged songs by changing a single note:

[Sanskrit songs]

Your face is the dwelling place of sweetness; upon it the play of the corners of Your eyes appears. Within those glances, O beautiful one, all the arts of love attain incomparable splendor.

O beloved, the moon, having received its rise from the beauty of Your face, bears only disgrace in the guise of its deer-mark. Otherwise, did that foolish twice-born moon swallow poison merely so that we might mock it together?

When the beloved gopīs sang in response, they changed the vocative "O beautiful woman" to "O beautiful man," and "O beloved woman" to "O beloved man." Kṛṣṇa wore a vaijayantī garland woven from flowers of five colors, in keeping with the statement that a vaijayantī consists of five colors.

Textual note 52: The source quoted in another witness reads, "May Hari steal my heart."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.45 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.४५ ॥

नद्याः पुलिनम् आविश्य गोपीभिर् हिम-वालुकम् ।

रेमे^[^५३] तत्-तरलानन्द^[^५४]-कुमुदामोद^[^५५]-वायुना ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

तस्या नद्यास् तरलैस् तरङ्गैर् आनन्दी इति शैत्य-मान्द्याभ्याम् आनन्द-दायकश् च रात्राव् अपि प्रफुल्लानां कमलानाम् आमोदो यतः, स च तेन वायुना रेमे** । \ "जुष्टम्" इति पाठे रमयाञ्चकारेत्य् उत्तरेणान्वयः । \ "कुमुदामोद" इति \ "तरलानन्द" इति च क्वचित् पाठः ॥४५॥

[^५३]: जुष्टम् इति वीरराघवादि।

[^५४]: *आनन्दि इति वल्लभादि-सम्मत-पाठः । सङ्गि इति वीरराघवस्य ।

[^५५]: कमलामोद- इति सनातनादि।

ENGLISH TRANSLATION

Bhāgavata 10.29.45

Entering the riverbank whose sand was cool, He sported with the gopīs in a breeze delighted by the river's rippling waves and fragrant with night-blooming lilies.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The breeze carried the fragrance of lotuses that blossomed even at night. Made delightful by the coolness and gentleness of the river's dancing waves, that breeze accompanied Kṛṣṇa's enjoyment. If the reading is "served by the breeze," the phrase connects with the following verb and means that He caused the gopīs to rejoice. Some witnesses read "the fragrance of night lotuses" and others "the delight of the moving waves."

Textual note 53: Vīrarāghava and others read "served."

Textual note 54: Vallabha and others accept a reading meaning "delightful"; Vīrarāghava reads "accompanied."

Textual note 55: Sanātana and others read "the fragrance of lotuses."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.46 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.४६ ॥

बाहु-प्रसार-परिरम्भ-करालकोरु-

नीवी-स्तनालभन-नर्म-नखाग्र-पातैः ।

क्ष्वेल्यावलोक-हसितैर् ब्रज-सुन्दरीणाम्

उत्तम्भयन् रति-पतिं रमयाञ्चकार ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

बाहु-प्रसारस् तासां स्व-स्व-वक्षसि स्वसिकीभूतानां भुजानां प्रसारणं च परिरम्भश् च करादीनाम् आलभनं स्पर्शश् च नर्म-परिहासश् च नखाग्र-पातश् च, तैः क्ष्वेल्या क्रीडोक्त्या अवलोकैश् च हसितैश् च रतिपतिं प्रेमात्मकं कामं तासां स्वस्य च उत्तम्भयन् उद्धीपयन्, तावद्भिर् एव स्वप्रकाशैः प्रत्येकं रमयाञ्चकार ।

ननु च तावत् एव पुलिने बहु-गोपी-जन-सङ्घट्टे निरावरणत्वात् सौरत-तल्पाद्य-अभावाच् च प्रत्येकं ताभिः शत-कोटि-प्रमदाभिः सह-सम्प्रयोग-लीला न सङ्गच्छते ? सत्यं, भगवन्-मूर्तेर् इव वृन्दावन-भूमेर् अपि विभुत्वात् तिलमात्र-प्रदेशस्याप्य् अतिस्फारत्वं सावरण-विविध-कुञ्जवत्त्वं, गन्ध-माल्य-ताम्बूलादि-सहित-विचित्र-सौरत-पुष्प-तल्पवत्त्वं च दुर्घट-घटना-पटीयस्या योगमायैव प्रकाशितं, लीलान्ते पुनर् आवृतं चेति सुसङ्गतिकम् एवैतत् ॥४६॥

ENGLISH TRANSLATION

Bhāgavata 10.29.46

By extending His arms, embracing them, touching their hands, locks, thighs, girdles, and breasts, by playful taps of His fingernails, by jesting, glances, and laughter, He aroused the lord of love in the beautiful women of Vraja and caused them to delight.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

He extended His arms toward each gopī's breast, spread His arms around them in embrace, touched their hands and other limbs, joked playfully with them, placed the tips of His nails upon them, cast glances, and smiled. By all these playful acts He aroused the lord of love, the desire composed of prema, both in them and in Himself. Through these self-manifesting expressions He delighted each one individually.

One may object that on a riverbank crowded with so many gopīs, without privacy and without beds for amorous play, it would be impossible for Him to enact intimate union separately with hundreds of millions of women. Yet the land of Vṛndāvana is all-pervading just as Bhagavān's form is. Yogamāyā, expert in making the impossible possible, revealed even a sesame-sized space as immensely expansive, filled with many screened bowers and varied flower beds for love, together with fragrances, garlands, betel, and every other provision. When the pastime ended, she concealed that manifestation again. Thus the account is entirely coherent.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.47 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.४७ ॥

एवं भगवतः कृष्णाल् लब्ध-माना महात्मनः ।

आत्मानं मेनिरे स्त्रीणां मानिन्योऽभ्यधिकं भुवि ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अधुना,

न विना विप्रलम्भेण सम्भोगः पुष्टिम् अश्नुते । >

कषायिते हि वस्त्रादौ भूयान् रागोऽभिवर्धते ॥ [उ।नी। १५.३]

इति भरत-न्यायाद् रस-पुष्ट्य्-अर्थं लीला-शक्त्यैवाविर्भावितम् । विप्रलम्भ-व्याजम् आह---**एवम्** इति । **महात्मनः** दिव्यातिदिव्य-नायक-वृन्देभ्यः श्रेष्ठात् **भगवतः** । तत्रापि **कृष्णात्** स्वयं-रूपात् **लब्ध-मानाः** प्राप्तादराः श्री-कृष्ण-रमण-प्राप्त्या **भुवि** भूतल-स्थानाम् एव **स्त्रीणां** मध्ये **आत्मानं** प्रत्येकम् एव स्वम् **अभ्यधिकं मेनिरे** । **मानिन्यः** प्रत्येकम् \“अहम् एवातिसुभगा\” इति मननान् **मानिन्यो** गर्ववत्यः ॥४७॥

ENGLISH TRANSLATION

Bhāgavata 10.29.47

Having thus received honor from magnanimous Bhagavān Kṛṣṇa, the proud gopīs each considered herself greater than every other woman on earth.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The science of rasa states: "Without separation, union does not attain full nourishment; just as cloth develops a deeper color after being treated with a mordant" (Ujjvala-nīlamaṇi 15.3). In accordance with this principle attributed to Bharata, the pastime potency now manifests the semblance of separation in order to nourish rasa. The verse introduces its pretext. The gopīs had received honor from the great-souled Bhagavān, who stands above even the assemblies of the most exalted divine heroes, and specifically from Kṛṣṇa, His original personal form. Having attained amorous enjoyment with Śrī Kṛṣṇa, each considered herself superior to every other woman on earth. Each thought, "I alone am supremely fortunate," and thus became proud.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.29.48 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.२९.४८ ॥

तासां तत्^[^५९] सौभग-मदं वीक्ष्य मानं च केशवः ।

प्रशमाय प्रसादाय तत्रैवान्तरधीयत ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् च सर्वासु तासु भगवतः साधारण्येनैव रमणात् या सर्व-मुख्यतमा वृषभानु-कुमारी, सा सहसोद्भवद्-ईर्ष्या कषायिताक्षी मानिनी बभूव । ततो न्यूना अन्याः सौभाग्य-गर्ववत्यो बभूवुर् इत्य् अद्भुते वैमत्ये सति भगवतैव यत् तत्र समाहितं, तद् आह---**तासाम्** इति ।

ताश् च सा चेत् एक-शेषेण **तासां** ब्रज-सुन्दरीणां तस्या वृषभानु-कुमार्याश् चेत् अर्थः, क्रमेण **तत्** तं **सौभग-मदं मानं च वीक्ष्य**, स चासौ सौभग-मदश् च तम् इति समासो वा । **तं सौभग-मदम्** इति वा पाठः । **प्रशमाय, तासां सौभग-मदं** प्रशमयितुं, **प्रसादाय** तां मानवतीं प्रसादयितुं च ।

[^५९]: तं, तत्-

ENGLISH TRANSLATION

Bhāgavata 10.29.48

Seeing their intoxication with good fortune and their loving indignation, Keśava disappeared at that very place in order to pacify the former and graciously appease the latter.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Because Bhagavān had been enjoying with all the gopīs in an apparently equal way, the foremost of them all, the daughter of Vṛṣabhānu, suddenly became proud with jealous resentment, her eyes reddened by wounded love. The others, who were lesser than she, became proud of their own good fortune. Faced with this extraordinary divergence among them, Bhagavān Himself resolved it in the manner described by this verse.

By the grammatical principle through which two groups are represented by one remaining plural, "the gopīs" means both the beautiful women of Vraja and that daughter of Vṛṣabhānu. Kṛṣṇa successively observed the others' intoxication with good fortune and Her loving resentment. Alternatively, the expression may be taken as a compound meaning "that pride born of good fortune," or according to a variant simply "their pride of good fortune." He disappeared in order to pacify the other gopīs' pride in their fortune and to bestow His favor upon the beloved who had entered jealous resentment.

Textual note 59: Variant readings give "that" in different grammatical forms.

रास-पञ्चाध्यायी २ - कृष्ण की खोज

Rasa-pancadhyayi II - The Search for Kṛṣṇa

Source coverage: logical units 1–44

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.1 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.१ ॥

श्री-शुक उवाच---

अन्तर्हिते भगवति सहसैव ब्रजाङ्गनाः ।

अतप्यंस् तम् अचक्षाणाः करिण्य इव यूथपम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

त्रिंशे तु विरहोन्मत्ता कृष्णं पृष्टा नगान् स्त्रियः ।

तल्-लीलाम् अनुचक्रुस् ताः सम्भुज्य स च तां जहौ ॥ * ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.1

Śrī Śuka said: When Bhagavān suddenly disappeared, the women of Vraja, no longer seeing Him, burned in anguish like she-elephants separated from the leader of their herd.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

[Introductory Sanskrit verse]

In the thirtieth chapter, the women, maddened by separation, ask the trees about Kṛṣṇa. They reenact His pastimes; He enjoys with Her and then abandons Her.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.2 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.२ ॥

गत्यानुराग-स्मित-विभ्रमेक्षितैर्

मनोरमालाप-विहार-विभ्रमैः ।

आक्षिप्त-चित्ताः प्रमदा रमा-पतेस्

तास् ता विचेष्टा जगृहस् तद्-आत्मिकाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततस् तम् इतस् ततः कुञ्जेषु अन्विष्यन्तीनां तम् अप्राप्तवतीनां प्रतीक्षण-विवर्धमान-विरह-पीडया यः खलून्मादः सञ्चारी अभूत्, तस्य प्रकट-प्राकट्य-प्रकारं वर्णयति---गत्येति द्वाभ्याम् । **रमा-पते:** सर्व-सौन्दर्य-सम्पत्ति-स्वामिनः कृष्णस्य **गत्या** स्वाभाविकेन पाद-विन्यासेन प्रथमं स्वान्तिकागमनम् आगत्य यानि **अनुराग**-युक्तानि **स्मितानि** च **विशिष्टो भ्रमो** भ्रमणं तारकाया यत्र तथाभूतानि **ईक्षितानि** च तैः ।

ततश् च **मनोरम आलापः**---"अयि स्थल-पद्मिनि ! अतितृष्णार्ताय मधुपाय स्व-मकरन्दं दास्यसि न वा ? भो भ्रमर ! पद्मिन्याः पतिः सूर्य एव, न तु भ्रमरः । तत् कथं त्वां स्वं स्वीयं मधु पाययिष्यति ? भो पद्मिनि ! पद्मिनीनां भवतीनां स्वभाव एवायं, यत् ताः स्व-पतिं सूर्यं स्वीयं मधुनैव पाययन्ति । किं तूपपतिं भ्रमरम् एव" इति । ततस् तद्-आलापेनैव पराजितया विहसन्त्या तया सह अधर-मधु-पान-**विहारः** ।

एवं वा, "आब्जा-नामि-मत्-समीप-स्थ-नीप-तरु-तलं गच्छन्तीं त्वां महा-दर्पकः सर्पोऽदशत् । तद्-विषं ते वक्षः-स्थल-पर्यन्तम् उदसर्पत् । तद् अपि त्वं कुल-वधूत्वाद् एव माम् तद्-उपशमं न पृच्छसि ? तद् अहं दयालुत्वात् स्वयम् एव त्वद्-अन्तिकम् एत्य तद्-विषोपशमकं मन्त्रं पठन् कर-तलाभ्यां त्वद्-अङ्गं सङ्घट्टयामि ।" "भो भो जाङ्गलिक ! न मां सर्पोऽदशत् । यां सर्पो दशति स्म तद्-गात्रम् एव कर-तलाभ्यां सङ्घट्टय ।" "भो कुलाङ्गने ! त्वदीय-गद्गद-स्वराद् एव विष-ज्वालाकुलत्वं तव ज्ञायते इति ज्ञात्वापि यद्यपि अहं त्वाम् उपेक्षे, तदा मां स्त्री-वधो लङ्घयतीत्य् अतस् तद्-विषम् उपशमयिष्याम्य् एव ।" इत्य् उक्त्वा तस्या वक्षः-स्थले नखरार्पणादिकं चकार ।

ततो **विहारः** सम्प्रयोगः । ततो **विभ्रमः** कामोन्मत्तता । यद् उक्तं---चित्त-वृत्त्य्-अनवस्थानं शृङ्गाराद् विभ्रमो मतः इति । तैर् विरहावस्थायाम् अतिशयेन स्मृत्या रुढैर् आक्षिप्तानि । "अरे किम् इह कुरुध्वे ? बहिर्भूय प्राण-प्रेष्ठम् अन्वेष्टुं गच्छत" इति तिरस्कृत्य देहतो निःसारितानि स्व-चित्तानि याभिस् ताः । यतः **प्रमदाः** प्रकर्षेण माद्यन्तीति ताः । ततश् चोन्मादं प्राप्य **तद्-आत्मिकास्** तस्येवात्मानो बुद्ध्य्-आदयो यासां ताः । अतस् **तास् तास्** तदीया **विविध-चेष्टा जगृहस्** बुद्धि-पूर्वक-ग्रहणादीन् अनुचक्रुर् इत्य् अर्थः ॥ २॥

ENGLISH TRANSLATION

Bhāgavata 10.30.2

Their minds carried away by the Lord of Rāmā's gait, affection, smiles, playful glances, charming speech, amorous pastimes, and graceful gestures, the impassioned women became absorbed in Him and assumed His many characteristic actions.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs searched for Him from bower to bower, but could not find Him. The pain of separation increased at every moment until the transitory state of divine madness arose in them. This and the following verse describe how that madness became more and more openly manifest. First they remembered the natural placement of the feet in the gait of Kṛṣṇa, the Lord of Rāmā and possessor of every wealth of beauty; then His affectionate smiles and His glances, in which the pupils of His eyes wandered in an extraordinary way.

They remembered His captivating conversation: "O lotus growing on dry land! Will you give your nectar to this bee who suffers from terrible thirst?" The lotus might answer, "O bee, the husband of a lotus is the sun, not a bee. Why should she make you drink her honey?" Kṛṣṇa replies, "O lotus, this is simply the nature of all you lotuses: you make not your husband, the sun, but your paramour, the bee, drink your honey." Defeated by His speech, she laughed, and He enjoyed drinking the honey of her lips.

Or He might say: "O lotus-stemmed girl, a greatly proud serpent bit you while you were walking to the base of the kadamba tree near Me. Its poison has risen as far as your breast. Because you are a respectable married woman, you do not ask Me to cure it. But out of compassion I shall come near of My own accord, recite a poison-removing mantra, and rub your body with both palms." She answers, "O jungle healer, no snake has bitten me. Rub with your hands the body of the woman who was bitten." He replies, "O virtuous lady, your faltering voice itself reveals that the flames of poison torment you. If, knowing this, I neglect you, I shall incur the sin of killing a woman. I must therefore counteract the poison." With these words He placed His nails upon her breast and performed other playful acts.

Thereafter came intimate union, followed by *vibhrama*, the bewilderment of passionate intoxication. As the definition says, "Vibhrama is the instability of the mind's functions produced by amorous love." These remembered pastimes became intensely established within the gopīs during separation and seized them. Their minds rebuked their bodies, "Why do you remain here? Go outside and search for the beloved of our lives," and departed from those bodies. The women were *pramadāḥ*, those intoxicated to an extraordinary degree. Reaching divine madness, they became constituted of Kṛṣṇa: their minds, intelligence, and other faculties became like His. Consequently they adopted and knowingly reenacted His many different activities.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.3 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.३ ॥

गति-स्मित-प्रेक्षण-भाषणादिषु

प्रियाः प्रियस्य प्रतिरूढ-मूर्तयः ।

असाव् अहं त्व^[^६२] इत्य् अबलास् तद्-आत्मिका

न्यवेदिषुः^[^६३] कृष्ण-विहार-विभ्रमाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तस्यैवोन्मादस्य प्रौढत्वे सति तासाम् अवस्थाम् आह---गतीति । **प्रियस्य गत्य्**-आदिषु पूर्वोक्तेषु **प्रतिरूढा मूर्तयो** देहा यासां ताः । आदौ प्रियस्य गति-स्मितादयः । आसां प्रत्येकं मूर्तौ चित्तेन्द्रियादि-मय्याम् आरूढाः । ततस् तेषु गति-स्मितादिषु आसां मूर्तिश् च प्रत्यारूढा इत्य् अर्थः । ततश् चोन्मादाद् एकीभावे सति **असौ कृष्ण एवाहं**, किं वा, अहम् एव कृष्ण इत्य्-आदि सावधारणां भावानां विहाय असाव् अहं कृष्णोऽहम् इति रसास्वाद-प्रौढिम-मयीम् अवस्थां प्राप्य **तद्-आत्मिकाः** प्राप्त-कृष्ण-तादात्म्याः, न तु अहङ्ग्रहोपासना-वशाद् एवेति ज्ञेयम्, **प्रियं प्रियस्य** इत्य्-उक्तेः । **न्यवेदिषुः** परस्परं निवेदितवत्यः, न तु वयं व्रज-स्त्रियः इति मनाग् अपि का अपि जानन्ति स्मेत्य् अर्थः । तत्र हेतुः---**कृष्ण-विहारैः** स्मर्यमाणैर् **विभ्रम** उन्मादो यासां ताः ॥३॥

[^६२]: न्व् इति क्वचिद् दृष्टम् ।

[^६३]: व्यवेदिषुः इति क्वचिद् दृष्टम् ।

ENGLISH TRANSLATION

Bhāgavata 10.30.3

Their bodies taking on the form of their beloved in His gait, smile, glance, speech, and other acts, those beloved women, wholly absorbed in Him and bewildered by Kṛṣṇa's pastimes, displayed His manner of play and declared to one another, "I am He!"

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

When that madness fully matured, their condition was as follows. Their bodies became counter-images in which the beloved's gait, smiles, glances, and the other features just described were firmly installed. At first His gait and smiles ascended into the embodied structure of each gopī's mind and senses; then each gopī's own form became installed within those movements and smiles.

Madness thus produced a state of oneness. They left behind even determinate thoughts such as "He is Kṛṣṇa and I am His" or "I myself am Kṛṣṇa." In the full maturity of relishing rasa, they simply arrived at the state "He, I, Kṛṣṇa, I," and became identified with Him in loving emotion. This should not be confused with the contemplative practice of identifying the ego with God, for the verse speaks of "the beloved" and "their beloved." They announced His presence to one another, having not even the faintest awareness that they were women of Vraja. The cause was the bewilderment of madness produced by remembering Kṛṣṇa's pastimes.

Textual note 62: Some witnesses read *nv*.

Textual note 63: Some witnesses read *vyavediṣuḥ*.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.4 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.४ ॥

गायन्त्य उच्चैर् अमुम् एव संहता

विचिक्युर् उन्मत्तकवद् वनाद् वनम् ।

पप्रच्छुर् आकाशवद् अन्तरं बहिर्

भूतेषु सन्तं पुरुषं वनस्पतीन् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

यदा च स तासाम् उन्मादः स्व-प्रौढिमानं विहाय मन्दीबभूव, तदा ता अर्ध-बाह्यानुसन्धानवत्यो यथा चेष्टन्ते स्म, तद् वर्णयति---गायन्त्य इति । कान्त-विच्छेदेन दुःखिन्यो वयं व्रज-स्त्रियस् तम् अन्वेषयाम इति बाह्यानुसन्धानम् ।

संहता मिलिता **वनाद् वनं गच्छन्त्यः** । **उन्मत्तकवत्** ईषद् उन्मत्ता इव, अल्पार्थ-क-प्रत्ययः । **पुरुषं** श्री-कृष्णम् । **वनस्पतीन् पप्रच्छुर्** इत्य् उन्माद-लक्षणम् ।

ननु सर्व-मुख्यया वृन्दावनेश्वर्या सह कृष्णस् तदा सुखेन रमते एवेति जानीमः । किन्तु, तद्-विरहोन्मत्तानाम् आसां गोपीनाम् उन्माद-प्रश्नादिकं स जानाति न वेत्य् अतो विशिनष्टि---**भूतेषु** सर्वेष्व् **अन्तरं बहिश् चाकाशवद्** व्याप्य स्थितम् । तेन कृष्ण-स्वरूपस्यापरिच्छिन्नत्वेऽपि सर्व-गतत्वात् तासां प्रश्नादिकं तत्र तत्रैवालक्ष्यमाणः शृणोत्य् एवेति द्योतितम् ॥४॥

ENGLISH TRANSLATION

Bhāgavata 10.30.4

Gathering together and singing loudly of Him alone, they searched from forest to forest like madwomen. They questioned the trees about the Person who, like space, dwells both within and without all beings.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

When their madness relinquished its full intensity and became milder, the gopīs regained partial outward awareness and behaved as this verse describes. They understood, "We are women of Vraja suffering because we have been separated from our beloved, and we are searching for Him." Gathering together, they went from forest to forest. They were "like madwomen," the diminutive suffix indicating that their madness had somewhat lessened. Yet they still displayed madness by asking the lordly trees about Śrī Kṛṣṇa, the Supreme Person.

They knew that Kṛṣṇa was at that very moment happily enjoying with the supreme mistress of Vṛndāvana. But did He know the crazed questions and actions of the gopīs who were mad in separation from Him? The verse therefore describes Him as pervading all beings, within and without, like space. Although Kṛṣṇa's own form is unlimited, it is all-pervading; remaining unseen in each place, He was certainly hearing all their questions.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.5 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.५ ॥

दृष्टो वः कच्चिद् अश्वत्थ प्लक्ष न्यग्रोध नो मनः ।

नन्द-सूनुर् गतो हत्वा प्रेम-हासावलोकनैः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

प्रश्नं प्रपञ्चयति नवभिः । तत्राप्य् अत्युच्चतरत्वाद् एनं दूर-वर्तिनम् अपि तम् अवश्यं पश्येयुर् इति सम्भाव्य पृच्छन्ति—दृष्ट इति । **प्लक्षः**—“पीलुखन्वु” इति ख्यातः । **न्यग्रोधो** बटः । किम्-अर्थं पृच्छथ ? इति तेषाम् अपि प्रश्नम् आशङ्क्याहुः—**नन्दस्य** साधोः **सूनुर्** अपि **नो** अस्माकं नेत्र-द्वारतोऽन्तः **मनो हत्वा गतः** । **प्रेम्णः** सर्व-लोकोन्मादकेन महा-मोहनौषध-विशेषेण सहितैर् **हासावलोकनैः** प्रेषितैर् भृत्यैर् अस्माकं नेत्र-द्वारतोऽन्तःकरणम् अन्तः-पुरं प्रवेशितैर् मनो-रत्नं चोरयित्वा पलायित इत्य् अर्थः । क्षणं स्थित्वा, “अहो किम् एताभिः क्षुद्राभिः ? इत्य् अस्मान् अवजानन्तः स्तब्धा अभी प्रत्युत्तरं न ददते । तद् अलम् एतैः क्षुद्र-फलैः परोपकार-धर्मानभिज्ञैर् अप्रफुल्लैः अशुद्धान्तःकरणैः !” इति तान् विहायान्यत्र गताः ॥ ५ ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.5

O sacred fig, plakṣa, and banyan trees, have you seen Nanda's son, who stole our minds with His loving, smiling glances and then departed?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Their questioning is elaborated over nine verses. They first addressed the tallest trees, thinking that such trees must see Kṛṣṇa even when He was far away: "Did you see Him?" The *plakṣa* is the tree known as *pīlukhanvu*, and the *nyagrodha* is the banyan. Anticipating that the trees might ask why they sought Him, the gopīs explain: "Though He is the son of saintly Nanda, He entered through the gateway of our eyes, stole our minds, and went away. He sent His smiling glances as servants, each carrying love, a special and overwhelmingly enchanting herb that drives the whole world mad. Those servants entered the inner chamber of our hearts through our eyes, stole the jewel of the mind, and fled."

After waiting a moment, the gopīs thought, "These trees look down upon us as insignificant and stand stiffly without answering. Enough of these trees with their petty fruits, ignorant of the duty of helping others, unblossoming and impure at heart!" Abandoning them, they went elsewhere.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.6 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.६ ॥

कच्चित् कुरवकाशोक-नाग-पुन्नाग-चम्पकाः ।

रामानुजो मानिनीनाम् इतो[^{६८}] दर्प-हर-स्मितः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

पुष्पोद्यानं प्रविश्याहो सत्यम् एव एते शुद्धान्तः-करणाः प्रष्टव्याः यद् अहो स्व-मकरन्दैर् मधुव्रतान् अतिथीन् सेवन्ते इति वृक्षान् आसाद्याहुः---कच्चिद् इति । **कुरुवकः** शोणोऽम्लानः । **नागो** नाग-केशरः । **कच्चिद् गतः** ? किं वा, कच्चिद् इहैव निहृत्य स्थितो वेति भावः ।

ननु, किम्-अर्थं पृच्छथ ? इत्य् आशङ्क्याहुः---**मानिनीनां** मान-धनानाम् अस्माकं **दर्पं** मानं **हरति स्मितं** यस्येति वयं निर्धनीकृता एवाभूमेति भावः । तदैवाकस्मिकेन पवनेन चालिताग्र-शाखांस् तान् आलक्ष्याहो शिरो-धूननेन वयं न जानीम इति ब्रुवते, तद् अलम् अमीभिः कठोरैः पुरुष-जातिभिर् इत्य् अन्यतो जग्मुः ॥ ६॥

[^{६८}]: गतो इति प्रायः पाठः । इत इति स्वामि-सम्मतः ।

ENGLISH TRANSLATION

Bhāgavata 10.30.6

O kurabaka, aśoka, nāga, punnāga, and campaka trees, has Rāma's younger brother passed this way, He whose smile robs proud women of their pride?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Entering a flower garden, the gopīs thought, "These flowering trees truly have pure hearts and deserve to be questioned, for they serve visiting bees with their nectar." Approaching them, they asked whether Kṛṣṇa had gone that way. The *kuruvaka* is a red amaranth-like flowering tree, and the *nāga* is the nāgakeśara. Their question also implies, "Has He perhaps concealed Himself and remained right here?"

Anticipating the trees' question about why they sought Him, the gopīs explain that His smile steals the pride that is the sole wealth of proud young women like themselves, leaving them destitute. At that moment a sudden wind moved the tips of the branches. The gopīs interpreted the motion as the trees shaking their heads and saying, "We do not know." Thinking, "Enough of these hardhearted male beings," they went somewhere else.

Textual note 68: Most witnesses read "has gone"; Śrīdhara Svāmī accepts "this way."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.7 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.७ ॥

कच्चित् तुलसि कल्याणि गोविन्द-चरण-प्रिये ।

सह त्व् अलि-कुलैर् बिभ्रद् दृष्टस् तेऽतिप्रियोऽच्युतः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

एता अस्मत्-पक्ष-ग्राहिण्यः स्त्री-जातयः स्त्री-जन-हृच्-छय-पीडां विदुष्यः कृपावत्यो भविष्यन्ति, तद् इमाः पृच्छाम इत्य् आसाद्य तन्-मध्ये परम-मुख्यतमां तुलसीं पप्रच्छुः---कच्चिद् इति । हे कल्याणीति वयम् अकल्याण्यः कृष्ण-विच्छेदात् । त्वम् एव कुशलिनी । अत्र हेतुर्---गोविन्देति । यद् वा, **चरण**-शब्दोऽत्रादर-मात्र-व्यञ्जकः, आचार्य-चरणा वदन्तीतिवत् ।

ननु, यूयम् अपि तच्-चरण-प्रिया भवथैव ? सत्यं, तद् अपि सादृण्याधिक्यात् त्वम् एव सौभाग्यवती विच्छेदाभावाद् इत्य् आहुः । **त्वा त्वां बिभ्रद् एव गतः** । तत्र तव सौभाग्याधिक्यम् एव कारणम् इति व्यञ्जयामासुः । **अलि-कुलैः सहेति** परः-सहस्र-भ्रमर-कृतोद्वेगम् अप्य् अगणयित्वा त्वां बिभ्रद् इति सुगन्ध-प्रियेण तेनास्माकम् अग्रहणम् एतादृश-सौभाग्यवत्त्वाभावाद् एवेति निशिनुम इति भावः ॥७॥

ENGLISH TRANSLATION

Bhāgavata 10.30.7

O auspicious Tulasī, beloved of Govinda's feet, have you seen your most beloved infallible Lord wearing you among swarms of bees?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs next thought, "These plants are female beings on our side. They understand the pain of desire in women's hearts and will be compassionate. Let us ask them." Approaching, they questioned Tulasī, the foremost among them: "O auspicious one! We are made inauspicious by separation from Kṛṣṇa, but you alone remain blessed because you are dear to Govinda's feet." Alternatively, "feet" is merely a term of reverence, as in the expression "the revered feet of the ācārya say."

One might say that the gopīs too were dear to His feet. True, they reply, yet Tulasī's superior virtue makes her more fortunate because she never suffers separation. "He went away while still wearing you." They suggest that the reason is her exceptional fragrance. He bears her despite the agitation caused by thousands of bees surrounding her. "We conclude that He, the lover of fragrance, did not take us because we possess no aroma equal to yours."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.8 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.८ ॥

मालत्य् अदर्शि वः कच्चिन् मल्लिके जाति यूथिके ।

प्रीतिं वो जनयन् यातः कर-स्पर्शेन माधवः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अहो सौभाग्य-गर्वेणोन्मत्तेयम् अस्मान् न पश्यति, तद् एतादृश-सौभाग्य-रहिता एतत्-सपत्नीर् माद्रुशीर् इमाः पृच्छाम इत्य् अन्यतो गत्वाहुः---मालतीति । युष्मत्-पुष्पावचयनार्थं यत् करेण स्पर्शस् तेन वर्षा-शरद्-अतिप्रफुल्लत्व-लिङ्गेन मालती-जात्योर् अवान्तर-भेदो द्रष्टव्यः ॥ ८ ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.8

O mālatī, mallikā, jāti, and yūthikā vines, did you see Mādhava pass this way, awakening your delight with the touch of His hand?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs thought, "Tulasī is so intoxicated by pride in her fortune that she does not even see us. Let us ask these other flowers, her rivals, who resemble us in lacking such extraordinary good fortune." They went elsewhere and addressed the mālatī and other flowering vines. The touch of Kṛṣṇa's hand while gathering their blossoms made them bloom with a profusion surpassing even that of the rainy season and autumn; this sign distinguishes the several varieties of mālatī.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.9 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.९ ॥

चूत-प्रियाल-पनसासन-कोविदार-

जम्बू-अर्क-बिल्व-बकुलाम्र-कदम्ब-नीपाः ।

येऽन्ये परार्थ-भवका यमुनोपकूलाः

शंसन्तु कृष्ण-पदवीं रहितात्मनां नः ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

अहो एताः स्व-सपत्न्यास् तुलस्यास् तस्मात् कृष्णाच् च भीत्या जानन्तोऽपि न ब्रुवते, तद् अलम् एताभिः परतन्त्राभिर् इत्य् अन्यतो गत्वा सत्यम् इमे एव यमुना-तीर्थ-वर्तिनो निष्पन्दत्वेनैवानुमीयमान-विष्णु-स्मरणवन्तो भवन्ति, अतो न मृषा वदिष्यन्तीति विश्वस्याहुः---चूतेति ।

ENGLISH TRANSLATION

Bhāgavata 10.30.9

O cūta, priyāla, jackfruit, asana, kovidāra, rose-apple, arka, bilva, bakula, mango, kadamba, nīpa, and all other trees along the Yamunā's bank whose lives exist for the sake of others, please reveal Kṛṣṇa's path to us, who have lost our very selves.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs thought, "These flowering vines know what happened, but fear both their rival Tulasī and Kṛṣṇa, and therefore will not tell us. Enough of these dependent creatures." Going elsewhere, they trusted the trees standing at the Yamunā's sacred ford: "Their stillness reveals their absorption in remembering Viṣṇu, so they will not speak falsely." They therefore addressed the mango and the other trees.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.10 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.१० ॥

किं ते कृतं क्षिति तपो बत केशवाङ्घ्रि-

स्पर्शोत्सवोत्पुलकिताङ्ग-रुहैर् विभासि ।

अप्य् अङ्घ्रि-सम्भव उरुक्रम-विक्रमाद् वा

आहो वराह-वपुषः परिरम्भणेन ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अहो किम् एते विष्णु-समाधिमत्वाद् अस्मत्-प्रश्नं न शृण्वन्ति ? किं वा, तीर्थ-वासिनोऽप्य् अमी कठोरा एव यतः किम् अपि न प्रतिवदन्ति ? हंहो के जानन्ति के वा तं न जानन्तीत्य् अनिश्चित-तत्त्वास् तीर्थ-वासिनोऽमी कथं द्रष्टा निन्दन्ते ? यो जनस् तम् अपश्यत् जानात्य् एवेति निश्चित-तत्त्वो भवति, स पृच्छ्यताम् इति कयाचिद् उक्ते---प्रिय-सखि ! स एव जनः खलु कः ? तं किं त्वं जानासीति सर्वाभिः पृष्टा सा तर्जन्या पृथिवीं दर्शयामास । ततश् च सत्यम् एव त्वं ब्रूषे यत्र तत्र स वर्तते सा पृथिव्य् एवेति पृथिव्या अस्यास् तद्-विच्छेदो नास्तीति कृष्णस्य पितृ-वर्ग-सखि-वर्ग-प्रेयसी-वर्ग-दास-वर्गेभ्योऽपि विरह-दुःखानभिज्ञत्वात् पृथिव्य् एव धन्येत्य् अतोऽस्यां पूर्व-पूर्वेष्व् इव प्रश्नो न घटते । किन्त्व् अस्याः प्राचीनं तप एव जिज्ञास्यम्, यत् कृत्वा कृष्ण-विरहात्यन्ताभाववत्यो वयम् अपि भवाम इति विमृश्य पृच्छन्ति---किम् इति ।

हे क्षिति क्षिते ! त्वया किं तपः कृतम् यतस् त्वं केशवस्याङ्घ्रि-स्पर्शेन उत्सवो यस्याः सा त्वं विभासि ।

यतोऽङ्गरुहैस् तृणाङ्कुरैर् उद्गच्छद्भिर् उत्पुलकिता उत्कृष्ट-पुलक-युक्ता यत्र यत्र स वर्तते, तत्रैव त्वाम् अङ्घ्रिभ्यां स्पृष्ट्वेव तिष्ठतीति कृष्णाङ्ग-सङ्ग-सुखं तव रात्रिन्दिवं व्याप्यैव यतोऽभूत् तपो वक्तुम् अर्हसि । वयं विरहिण्यो दुर्भगास् तच् छ्रुत्वापि कृतार्थीभवाम इति भावः ।

तद् अब्रुवाणां ताम् अभिलक्ष्य पुरा-वृत्त-स्मरणात् स्वयम् एवाभ्यूहन्ति---अपीति । उरुक्रमस्य त्रिविक्रम-देवस्य विक्रमात् योऽङ्घ्रि-सम्भवः अङ्घ्रि-प्राप्तिः भू-प्राप्तौ संपूरः तत्र यदि तदीय-महा-भार-सहन-लक्षणं यत् तपः, तद् एव किम् ? इत्य् अर्थः । वै इति निश्चये, पाद-पूरणे वा । आहो स्मित् महा-वराह-वपुषः परिरम्भणेन तदीय-दृढ-परिरम्भणोत्थ-पीडा-प्राप्ति-लक्षणं यत् तपः, तद् एव किम् ? इत्य् अर्थः । अन्याभिर् दुर्लभं तवैतद् उत्सव-प्राप्ति-साधनं यत् तपः, तद् अपि स्त्रियास् तव पुरुष-सङ्ग-लक्षणत्वात् सुख-मयम् एवेति नास्ति त्वतोऽन्या धन्येति भावः ॥ १० ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.10

O Earth, what austerity did you perform? You shine with bodily hairs standing erect in festival at the touch of Keśava's feet. Did this ecstasy arise when the expansive Lord strode upon you, or when He embraced you in the form of the Boar?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs wondered: "Do these trees fail to hear our question because they are absorbed in Viṣṇu? Or, though dwelling at a holy place, are they also hardhearted, since they answer nothing? But who knows Him and who does not? We have no certainty; why uselessly criticize residents of a sacred place? We should ask someone who has certainly seen and knows Him." One gopī said this, and all the others asked, "Dear friend, who is that person? Do you know?" She pointed to the earth with her forefinger. They agreed: "You speak truly. Wherever He may be, the earth is there. She is never separated from Him. Unlike Kṛṣṇa's parents, friends, beloveds, and servants, she knows no pain of separation. The earth alone is fortunate. We should not question her as we did the others; we should ask what austerity she formerly performed, so that we too might become wholly free from separation from Kṛṣṇa."

They ask: "O Earth, what austerity did you perform that you shine in a festival of delight from the touch of Keśava's feet? The blades of grass rising from your body are exalted horripilation. Wherever He stands, He touches you with His feet; thus the joy of contact with Kṛṣṇa's body pervades your days and nights. Please tell us your austerity. We are unfortunate women suffering separation; even hearing of it would fulfill us."

When the earth did not answer, the gopīs themselves conjectured by remembering ancient events. "Was your austerity the endurance of the enormous weight of Trivikrama's foot when His stride reached and filled the earth? Or was it the pain produced by the firm embrace of the Lord's great boar form?" The particle *vai* indicates certainty or simply fills the meter. The austerity that gave the earth a festival unattainable by other women was itself blissful, for she too is a woman and it consisted of union with a male. No one is more fortunate than she.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.11 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.११ ॥

अप्य् एणपत्न्य्^[^६९] उपगतः प्रिययेह गात्रैस्

तन्वन् दृशां सखि सुनिर्वृतिम् अच्युतो वः ।

कान्ताङ्ग-सङ्ग-कुच-कुङ्कुम-रञ्जितायाः

कुन्द-स्रजः कुल-पतेर् इह वाति गन्धः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् चाहो हन्त तेन स्व-कान्तेन ध्वज-वज्राङ्कुशादिभिश् चिह्नैर् विचित्रिताङ्गी निहरन्ती स्वाधीन-भर्तृका-महा-गर्वान्धा कथम् अमांस्तम् एवाचक्षीतेत्य् अग्रतो गत्वा काम् अपि हरिणीम् आलक्ष्याहुः---**अपि** इति ।

हे **सखि ! एण-पत्नि ! प्रियया** त्वया किम् **उपगतः** स्व-समीपे सम्प्राप्तः ? सम्बोधन-पद-साहचर्याद् एवात्र त्वयेति लभ्यते । **एणस्य पत्नी** भवन्त्य् अपि त्वम् अस्मत्-तुल्या तस्यैव प्रिया, तम् एव प्रियं मन्यसे इति भावः । यतः **गात्रैर्** मुख-बाहू-आदिभिर् वा **दृशां सुनिर्वृतिम्** अत्यानन्दं **तन्वन्** सन्, **व** इति **दृशाम्** इत्य् आदरे बहुत्वम् । **अच्युत** इति स्व-दृग्-आनन्द-लोभात् त्वया तद्-अनुगमनाद् एव हेतोस् त्वत्तः स न विच्युत इति भावः ।

ततश् चाग्रतः स्वभावाद् एव गच्छन्तीं ताम् आलक्ष्य---हंहो स दृष्ट इति किं ब्रवीमि ? तं वो दर्शयाम्य् एव मद्-अनुपथम् आगच्छतेति ब्रुवाणेवाग्रत इयं गच्छन्ती ग्रीवां परावृत्य मुहुर् अस्मान् पश्यति । किं न दृश्यते ? इति पृष्टाह् काश्चिद् आहुः---तर्हि कृष्णोऽत्रैव । कापि वर्तते हरिणी तु कृष्णाद् बिभ्यतीति स्वीय-सूचकत्व-दोषापलापार्थं क्वापि निहुताभूद् इति वितरयन्त्यो दैवाद् आयातं सौरभ्यम् अनुभूय---अहो सत्यं सत्यम् एतद् एव तत्त्वम् इति स-हर्षं मुहुर् आहुः---**कान्ताया अङ्ग-सङ्गतस्** तत्-**कुच-कुङ्कुमेन रञ्जितायाः कुन्द-पुष्प-स्रजो गन्धः वाति** आगच्छति । अत्र कान्तयोर् गात्र-द्वयस्य च कुचयोश् च कुङ्कुमस्य च कुन्दस्य च गन्धस् तासां नासाभ्याम् एव निश्चीयते स्मेति भावः । **कुलपतेर्** गोपी-कुल-रमणस्येति कुल-पतिस् त्व् अनिष्टां परित्यज्य सम्प्रत्य् एकयैव कयाचित् कान्तया रममाणस्य तस्यान्यायं \S

पश्यतेति भावः ॥११॥

[^६९]: एण-पत्नीति "पत्युर् नो यज्ञ-संयोगे" इति सूत्राद् एणानां भवान्तर-यज्ञैर् याज्ञिकत्वं । एण्या यज्ञ-पत्नीत्वम् इति दृष्ट-प्रशंसा ।

ENGLISH TRANSLATION

Bhāgavata 10.30.11

O wife of the blackbuck, dear friend, did infallible Kṛṣṇa come here with His beloved, expanding the supreme delight of your eyes through the beauty of Their limbs? The fragrance of the jasmine garland worn by the chief of our clan, reddened by the kuṅkuma from His beloved's breasts as He embraced Her body, is carried here upon the breeze.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

They went on, thinking: "Blinded by the immense pride of being a wife who wholly controls her beloved, the earth displays a body decorated by her lover with the marks of flag, thunderbolt, goad, and the rest. Why would she tell us about Him?" Seeing a doe ahead, they addressed her.

"Dear friend, wife of the blackbuck, did Acyuta come near you with His beloved?" The pronoun "you" is supplied by the address itself. Although married to a buck, the doe is like the gopīs: she loves Kṛṣṇa alone and regards only Him as beloved. He expands supreme delight in her eyes through His face, arms, and other limbs. The plural "your eyes" conveys respect. The name Acyuta suggests, "Greedy for the happiness of seeing Him, you followed Him, and therefore He has not left you."

The doe naturally continued forward, repeatedly turning her neck to look back at them. They imagined that she was saying, "Why should I merely tell you that I saw Him? I shall show Him to you. Follow me." When some asked why He was not visible, others reasoned, "Then Kṛṣṇa must be here. Another doe revealed His presence, but fearing Him because she had betrayed His hiding place, she has concealed herself somewhere." At that moment a fragrance arrived by providence, and the gopīs joyfully repeated, "Yes, yes, this is certainly the truth! The scent of His beloved's body, of the kuṅkuma from her breasts that colored the jasmine garland, is carried on the wind." With their noses they distinguished the fragrances of the two lovers' bodies, the breasts and their kuṅkuma, and the jasmine blossoms. By calling Kṛṣṇa "lord of the clan," they mean the lover of the whole community of gopīs, and thus accuse Him of injustice for abandoning the unwanted many and now enjoying with just one beloved.

Textual note 69: The form "wife of the blackbuck" playfully praises the doe. A grammatical rule concerning a wife at her husband's sacrifice allows the deer to be imagined as officiants of sacrifices in another birth and the doe as a sacrificial wife.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.12 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.१२ ॥

बाहुं प्रियांस^[१७०] उपधाय गृहीत-पद्मो

रामानुजस् तुलसिकालि-कुलैर् मदान्धैः ।

अन्वीयमान इह वस् तरवः प्रणामं

किं वाभिनन्दति चरन् प्रणयावलोकैः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तस्य तत्रैव वर्तमानत्वेऽन्यद् अपि लक्षणं मिथो ज्ञापयन्त्यस् तरुन् फल-पुष्प-भार-नम्रान् प्रणतान् मत्वा स-वितर्कम् आहुः---**बाहुम्** इति । हे **तरवः ! इह चरन्** कृष्णः फल-पुष्पादि-कर-प्रदायिनां **वः** प्रजा-रूपाणां **प्रणामं किं प्रणय-** पूर्वक्**आवलोकैर् अभिनन्दति न वा ?** हन्त हन्त ! युष्मद्-विधेषु सात्त्विक-साधुषु लोकेषु कुतस् तस्य प्रीत्यावलोकनावकाशः ? इति सासूयम् आहुः---**रामानुजो** मत्तः तत्रापि **प्रियाया अंसे बाहुं** वाम-भुजम् **उपधाय** इति सम्प्रयोग-श्रम-वशात् श्लथ-दुर्बलः प्रिया-स्कन्धार्पितं बाहुम् एव कोमलम् उपधानं कृत्वा तस्या मुख-गन्धेनोत्पतिष्णूनां भ्रमराणां विद्रावणार्थम् एव दक्षिण-पाणि-**गृहीत**-नील-कमलः । अतस् तत्-सेवैकतान-मानसस्य तस्य नान्यत्र दृष्टि-पात-सम्भव इति भावः । **तुलसिकानां** कोमल-तुलसी-काननस्य **अलि-कुलैः अन्वीयमानः** तुलसिकाः परित्यज्य **इह** अत्रैव स अन्विष्यत । इतस् ततः स क्वचिद् अत्रैव निहृतो विहरतीति भावः ।

ननु तर्हि अलि-कुलानाम् एवानुपदं गच्छामः ? तत्राहुः---**मदान्धैर्** इति । न हि मदान्धानाम् अनुगतिर् भव्य-जनैः कर्तुम् उचितेति भावः ॥१२॥

[१७०]: प्रियायाः स्निग्धाया अंसे स्कन्धे ।

ENGLISH TRANSLATION

Bhāgavata 10.30.12

O trees, does Rāma's younger brother, wandering here with His arm resting upon His beloved's shoulder and a lotus in His hand, followed by swarms of bees blinded by intoxication with the Tulasī fragrance, acknowledge your bows with loving glances?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Thinking that Kṛṣṇa must still be nearby, the gopīs pointed out another sign to one another. They took the trees, bent beneath their loads of fruit and flowers, to be offering obeisance and asked with jealous speculation: "O trees, as Kṛṣṇa wanders here, does He lovingly acknowledge the bows of you, His subjects who offer fruits and flowers in tribute, or not? Alas! When would He have leisure to glance affectionately upon saintly and pure beings like you?"

They picture the younger brother of Rāma weakened and relaxed by the fatigue of amorous union, resting His left arm upon the shoulder of His beloved as a soft pillow. In His right hand He holds a blue lotus, merely to drive away bees rising toward the fragrance of her face. His mind wholly absorbed in serving her, He cannot cast His glance anywhere else. Swarms of bees follow Him from the tender grove of Tulasī plants. "Having left the Tulasī plants, they are searching for Him here. He must be sporting somewhere close by in concealment."

Someone might propose that they simply follow the bees. The gopīs refuse because the bees are blinded by intoxication, and respectable people should not follow the intoxicated.

Textual note 70: His arm rests upon the shoulder of His beloved, who is tenderly affectionate toward Him.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.13 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.१३ ॥

पृच्छतेमा लता बाहून् अप्य् आश्लिष्टा वनस्पतेः ।

नूनं तत्-करज-स्पृष्टा बिभ्रत्य् उत्पुलकान्य् अहो ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अन्यद् अपि लक्षणम् अन्या दर्शयन्त्य आहुः---**पृच्छत** इति । हे सख्यः ! **इमा लता** एव कृष्ण-सङ्गम-लक्ष्म-धारिणीः **पृच्छत**, न च स्वपति-सङ्गतौ तत्-सङ्गतिर् दुर्घटेति वाच्यम् । यतो **वनस्पतेः** पत्युर् **बाहून्** सम्यग् **आश्लिष्टा अपि**, अहो कामोद्रेकः ! **नूनं तन्-नखैः स्पृष्टा** एव **उत्पुलकानि बिभ्रति** । न हि स्व-पति-सङ्गताव् ईदृक्-पुलकं स्यात् । अत एव तत्-लक्षणस्य अस्मद्-दृश्यमानत्वात् पूर्व-पूर्वा इव न वयं तम् अद्राक्ष्मेति मिथ्या वक्तुं प्रभविष्यन्तीति भावः ॥ १३ ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.13

Ask these vines! Though they embrace the arms of their husband, the tree, they bear shoots standing high like hairs of ecstasy. Ah, surely Kṛṣṇa touched them with His fingernails.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Another gopī points out one more sign: "Friends, question these vines themselves, for they bear the marks of union with Kṛṣṇa. Do not object that union with Him would be impossible while they embrace their own husband, the tree. Though their arms completely clasp the forest lord, what an upsurge of desire! Surely His nails have touched them, for they bear intense horripilation. Union with their own husband could not produce such a response. Since we can see the sign of His touch, they cannot falsely claim, like those questioned before them, that they did not see Him."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.14 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.१४ ॥

इत्य् उन्मत्त-वचो गोप्यः कृष्णान्वेषण-कातराः ।

लीला भगवतस् तास् ता ह्य् अनुचक्रुस् तद्-आत्मिकाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

इमा आनन्द-जाड्यान् न किम् अपि ब्रुवते इत्य् एवम् अचेतनेष्व् अपि प्रश्न-कामादि-दर्शनाभ्याम् **उन्मत्तानां** वचांसीव **वचांसि** यासां ताः । ततश् च तस्य **अन्वेषणे**ऽपि **कातरास्** तन्-मध्ये काश्चिद् एवं प्रत्येकं पराममृशुः । सम्प्रत्य् अहम् एव स्वरूप-चेष्टाद्य्-अनुकरणेण आत्मानं कृष्णाकारं दर्शयित्वा अतिकातराणाम् आसां स्वस्याश् च मौहूर्तिकीम् अपि निर्वृतिं निष्पादयाम इति मनसि कृत्वा तस्य सर्वा एव **लीलाः** क्रमेण स्मृत्य्-आरुढीकृत्य पूतना-वध-लीलाम् **अनुचक्रुस्** तस्मिन् एव आत्मा मनो यासां ताः । तत्र च प्रतिकूलानाम् अनुकरणं योग-मायैव तन्-मध्य एव गोपी-स्वरूपा भूत्वा तत्-तल्-लीला-सिद्धय्-अर्थं चकार । अनुकूलानुकरणं तु गोप्यश् **चक्रुर्** इति ज्ञेयम् ।

नो नः कथा वद सदःस्व इति तन्-निषिद्धोऽप्य्

आनन्द-निघ्न इह ता यद् अरोचम् एव ।

नामानि तु प्रथयितास्मि तद् अत्र नासाम्

इत्थं मुनिर् मनसि सम्प्रति निश्चिकाय ॥१४॥

ENGLISH TRANSLATION

Bhāgavata 10.30.14

Speaking such words like madwomen, the gopīs became helpless in their search for Kṛṣṇa. Wholly absorbed in Him, they reenacted His many divine pastimes.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The vines said nothing because bliss had made them motionless. The gopīs' desire to question even insentient beings, and their other actions, made their speech the speech of madwomen. Some among them became desperately anxious even while searching. Each thought, "I shall imitate Kṛṣṇa's form and activities and make myself appear as Him, thereby granting these terribly distressed friends, and myself as well, at least a moment's relief." Remembering all His pastimes in sequence and wholly fixing their minds upon Him, they began by reenacting the killing of Pūtanā. Yogamāyā herself assumed the form of gopīs among them and imitated the hostile characters needed to complete each pastime, while the gopīs imitated Kṛṣṇa and His favorable associates.

[Sanskrit verse]

"Do not speak our story in public assemblies," the gopīs had forbidden him. Yet the sage, overcome by bliss, resolved in his mind: "Here I have spoken only what was pleasing to them. I shall indeed make their names known, but not in this place."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.15 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.१५ ॥

कस्याश्चित् पूतनायन्त्याः कृष्णायन्त्य् अपिबत् स्तनम् ।

तोकायित्वा रुदत्य् अन्या पदाहञ् छकटायतीम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

एवम् अनुकरणं चतुर्भिर् आह---**पूतनायन्त्याः** पूतनावद् आचरन्त्याः **कृष्णवद् आचरन्ती स्तनम् अपिबत् पानम् ।**

तोकायित्वा तोकवद् आत्मानं कृत्वा ॥१५॥

ENGLISH TRANSLATION

Bhāgavata 10.30.15

One gopī, acting as Kṛṣṇa, drank from the breast of another who acted as Pūtanā. Another became an infant, cried, and struck with her foot a companion imitating the cart demon.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Four verses describe their imitations. One gopī behaved like Pūtanā, while another acted like Kṛṣṇa and drank from her breast after making herself into an infant.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.16-17 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.१६-१७ ॥

दैत्यायित्वा जहारान्याम् एका कृष्णार्भ-भावनाम् ।

रिङ्गयामास काप्य् अङ्घ्री कर्षन्ती घोष-निःस्वनैः^[^७२] ॥

कृष्ण-रामायिते द्वे तु गोपायन्त्यश् च काश्चन ।

वत्स्यायतीं हन्ति चान्या तत्रैका तु बकायतीम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

दैत्यायित्वा **तृणावर्त-दैत्यवद् आचरन्ती** एका** कृष्णस्यार्भ बाल्यं भावयति या, ताम् ॥ १६-१७ ॥

^[^७२]: घोषाः किङ्किण्यस् तासां निःस्वनैः सहिताव् अङ्घ्री कर्षन्ती सती रिङ्गयामास । णिज्-अर्थोऽविवक्षितः ।

ENGLISH TRANSLATION

Bhāgavata 10.30.16-17

One gopī acted as a demon and carried away another who held the conception of Kṛṣṇa as a child. Another crawled, dragging her feet as her anklets rang. Two became Kṛṣṇa and Rāma, while several acted as cowherd boys. One struck a companion imitating the calf demon, and another struck one acting as the crane demon.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

One gopī behaved like the demon Tṛṇāvarta, while another, imagining Kṛṣṇa's infancy, became the child whom she carried away.

Textual note 72: The "ringing sounds" are the voices of the small bells. She crawled while dragging feet accompanied by their sound; the causative force of the verb is not intended.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.18 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.१८ ॥

आहूय दूरगा यद्वत् कृष्णस् तम् अनुवर्ततीम्^[^७३] ।

वेणुं क्वणन्तीं क्रीडन्तीम् अन्याः शंसन्ति साध्व इति ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

दूरगा: दूर-वर्तिनीर् गा: यद्वद् कृष्ण आहूयति, तत् तद् एवाहूय तं कृष्णम् अनुवर्ततीम्** । \"अनुकुर्वतीम्\" इति च पाठः ॥ १८ ॥

[^७३]: अनुकुर्वतीम् इति वा पाठः (श्रीधरः)

ENGLISH TRANSLATION

Bhāgavata 10.30.18

One gopī imitated Kṛṣṇa calling cows that had strayed far away, while another followed her, playing upon a flute. The others praised her, saying, “Well done!”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

One gopī called out to distant cows in exactly the manner Kṛṣṇa uses, and another followed her as though following Him. A variant reads that she imitated Him.

Textual note 73: Śrīdhara records the variant "imitating her."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.19 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.१९ ॥

कस्याञ्चित् स्व-भुजं न्यस्य चलन्त्य् आहापरा ननु ।

कृष्णोऽहं पश्यत गतिं ललिताम् इति तन्-मनाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् चान्या अपि लीलानुचिकीर्षन्तीनाम् अपि तासां तद्-ध्यानाधिक्य-वशेनोन्माद-सञ्चारि-प्राबल्येन चात्मानुसन्धानापगमात् कृष्ण-तादात्म्यम् आह चतुर्भिः---कस्याञ्चिद् इति । अहं सुबल-स्कन्धार्पित-बाहुः कृष्णः प्रसिद्धः, तस्मान् मम ललिताम् अतिरमणीयाम् ॥ १९ ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.19

Another gopī, her mind fixed upon Him, placed her arm upon a companion and walked about, declaring, "I am Kṛṣṇa! Just behold My graceful movement."

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The next four verses describe identification with Kṛṣṇa among other gopīs who wished to imitate His pastimes. Their intense meditation and the dominance of the transitory state of madness erased self-awareness. One placed her arm upon another's shoulder as Kṛṣṇa places His arm upon Subala and said, "I am the famous Kṛṣṇa. Behold My exceedingly graceful gait."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.20 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.२० ॥

मा भैष्ट वात-वर्षाभ्यां तत्-त्राणं विहितं मया ।

इत्य् उक्त्यैकेन हस्तेन यतन्त्य् उन्निदधेऽम्बरम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

यतन्ती प्रयत्नं कुर्वती अम्बरम् उत्तरीय-वस्त्रम् उन्निदधे** ऊर्ध्वं धृतवती ॥ २० ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.20

“Do not fear the wind and rain. I have arranged your protection.” Speaking thus, one gopī tried to raise the edge of her garment with one hand.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Striving to imitate Kṛṣṇa, one gopī raised her upper garment overhead as though lifting Govardhana.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.21 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.२१ ॥

आरुह्यैका^[^७४] पदाक्रम्य शिरस्य आहापरां नृप^[^७५] ।

दुष्टाहे गच्छ जातोऽहं खलानां ननु दण्ड-धृक् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

दुष्टाहे** ! हे कालिय ! ॥ २१ ॥

[^७४]: क्वचित् आरुह्यैकाम् इति पाठः ।

[^७५]: क्वचित् नन्व इति पाठः (सनातन-प्रभुभिर् एव धृतः)

ENGLISH TRANSLATION

Bhāgavata 10.30.21

O King, one gopī climbed upon another after placing her foot upon that companion's head and declared, “Go away, wicked serpent! I have surely appeared as the wielder of punishment against the evil.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

One gopī climbed upon another and cried, "O wicked serpent, O Kāliya!"

Textual note 74: Some witnesses read "one climbed upon another."

Textual note 75: Some witnesses, including the reading accepted by Sanātana Prabhu, have *nanv* rather than "O King."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.22 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.२२ ॥

तत्रैकोवाच हे गोपा दावाग्निं पश्यतोल्बणम् ।

चक्षूंष्य आश्व अपिदध्वं वो विधास्ये क्षेमम् अञ्जसा ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

न व्याख्यातम्।*।

ENGLISH TRANSLATION

Bhāgavata 10.30.22

There one gopī said, “O cowherd boys, behold the terrible forest fire! Quickly close your eyes, and I shall easily secure your safety.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

No separate commentary is given on this verse.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.23 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.२३ ॥

बद्धान्यया स्रजा काचित् तन्वी तत्र उलूखले ।

भीता सुदृक् पिधायास्यं भेजे भीति-विडम्बनम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अतश् चाकस्माद् उन्मादस्य प्राबल्ये शान्ते सति कृष्ण-तादात्म्यस्यापि शैथिल्यम् अभूत् । ततश् च अहं गोपीत्य् आत्मानम् अनुसन्दधानां काञ्चिद् भाण्ड-स्फोटन-हैयङ्गव-मोषण-लीलानुकरणोद्यताम् आलक्ष्य योगमायैव श्री-यशोदायमाना तद्-उचितं चकारेत्य् आह---**बद्धा** इति । हैयङ्गव-मुषं तु त्वां बध्नामीत्य् उक्त्वा **अन्यया काचित् स्रजा बद्धा सुदृक् आस्यम्** आच्छाद्य **भीति-विडम्बनं** भयानुकरणं **भेजे** इत्य् अन्वयः ॥ २३ ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.23

There one slender, beautiful-eyed gopī was bound with a flower garland by another to a companion acting as the mortar. Frightened, she covered her face and assumed an imitation of Kṛṣṇa's fear.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The sudden force of madness then subsided, and their identification with Kṛṣṇa also became less complete. One gopī regained awareness of herself as a gopī and prepared to imitate His breaking of the yogurt pot and stealing of fresh butter. Yogamāyā assumed the role of Śrī Yaśodā and performed the corresponding action. Declaring, "I shall bind you, thief of fresh butter," one gopī tied another with a flower garland. The beautiful-eyed gopī covered her face and mimicked fear.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.24 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.२४ ॥

एवं कृष्ण-पृच्छमाना वृन्दावन-लतास् तरन् ।

व्यचक्षत वनोद्देशे पदानि परमात्मनः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

एवम् **अनेन प्रकारेण** । कृष्णं पृच्छमाना** इत्य् अयम् अत्र प्रकार-वैप्रलम्बिकस्योन्मादस्य प्रौढिमनि आत्म-विम्सृतौ सत्यां स्व-प्रेष्ठ-तादात्म्यम् एव स्यात् । यद् उक्तं---प्रियाः प्रियस्य प्रतिरूढ-मूर्तयः असाव् अहं त्व इति [भा।पु। १०.३०.३], कृष्णोऽहं पश्यत गतिं [भा।पु। १०.३०.११] इत्य्-आदि अस्यैव मध्यत्वे यत् किञ्चिद् आत्मानुसन्धानवत्त्वे सत्य् अनुकरणम् । यद् उक्तं प्रह्लाद-चरिते---क्वचित् तद्-भावना-युक्तस् तन्-मयोऽनुचकार ह [भा।पु। ७.४.४०] इति । अत्राप्य् उक्तं--- कृष्णायन्त्य् अपिबत् स्तनम् [भा।पु। १०.३०.१५] इत्य्-आदि । तस्यैव मान्द्ये आत्मानुसन्धानस्य प्रायिकत्वे अचेतनेष्व् अपि तरु-गुल्मादिषु प्रश्नः ॥२४॥

ENGLISH TRANSLATION

Bhāgavata 10.30.24

While thus questioning Vṛndāvana's vines and trees about Kṛṣṇa, the gopīs saw in one part of the forest the footprints of the Supreme Self.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The phrase "in this way" introduces the different degrees of their divine madness. When the madness of separation in kind reached full maturity and self-awareness disappeared, a gopī became identified with her beloved, as already described: "The beloved's movements took form in them; 'He is I'" (10.30.3), and "I am Kṛṣṇa; behold My gait" (10.30.19). At an intermediate degree, with a little self-awareness remaining, they imitated Him. Prahlāda's history describes a similar state: "Sometimes, filled with absorption in Him, he became permeated by Him and imitated Him" (Bhāgavata 7.4.40). The present chapter likewise says that a gopī acting as Kṛṣṇa drank another's breast (10.30.15). When the madness grew still milder and self-awareness became predominant, they asked even insentient trees and shrubs about Him.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.25 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.२५ ॥

पदानि व्यक्तम् एतानि नन्द-सूनोर् महात्मनः ।

लक्ष्यन्ते हि ध्वजाम्भोज-वज्राङ्कुश-यवादिभिः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तद् एवं त्रिविधम् उन्मादं निर्वर्ण्य तद्-अनन्तरैवाकस्मात् कृष्णस्य पद-चिह्नान्य् आलक्ष्य सानन्द-वितर्कम् आहुः---
पदानि इति । ध्वजादीनां धारण-स्थानं प्रयोजनं चोक्तं स्कान्दे---

दक्षिणस्य पदोऽङ्गुष्ठ-मूले चक्रं बिभर्त्य अजः । >

तत्र नम्र-जनस्यारि-षड्-वर्ग-च्छेदनाय सः ॥ >

मध्यमाङ्गुलि-मूले तु धत्ते कमलम् अच्युतः । >

ध्यातृ-चित्त-द्विरेफाणां लोभनायातिशोभनः ॥ >

पद्मस्याधो ध्वजं धत्ते सर्वानर्थ-जय-ध्वजम् । >

कनिष्ठा-मूलतो वज्रं भक्त-पापाद्रि-भेदनम् ॥ >

पार्श्वि-मध्येऽङ्गुशं भक्ति-चित्तेभ-वश-कारणम् । >

भोग-सम्पन्-मयं धत्ते यवम् अङ्गुष्ठ-पर्वणि । >

वज्रं वै दक्षिणे पार्श्वे अङ्गुशो वै तद्-अग्रतः ॥ इति ।

तत्रैव स्कान्दे कृष्णम् अधिकृत्योक्तत्वात् कनिष्ठा-मूलेऽङ्गुशस् तत्-तले वज्रम् इत्य् आहुः साम्प्रदायिकाः ।

पार्श्वि अङ्गुशस् तु नारायणादेर् ज्ञेयः । तद् एव चक्र-ध्वज-कलस-वज्राङ्गुश-यवा इति षट्-चिह्नानि कृष्णस्य दक्षिण-चरणेऽन्यान् अपि चिह्नानि वैष्णव-तोषणीं दृष्ट्वा लिख्यन्ते---अङ्गुष्ठ-तर्जनी-सन्धिम् आरभ्य यावद्-अर्ध-चरणम् ऊर्ध्व-रेखा । चक्रस्य तले छत्रम् । अर्ध-चरण-तले चतुर्दिग्-अवस्थितं स्वस्तिक-चतुष्टयम् । स्वस्तिक-चतुः-सन्धिषु जम्बू-फल-चतुष्टयम् । स्वस्तिक-मध्येऽष्ट-कोणम् इत्य् एकादश-चिह्नानि

तथा वाम-पदाङ्गुष्ठ-मूलतस् तन्-मुखं दरं सर्व-विद्या-प्रकाशाय दधाति भगवान् असौ इति । मध्यमा-मूलेऽम्बरम् अन्तर्-बाह्य-मण्डल-द्वयात्मकम् । तद्-अधः कार्मुकं विगतज्यम् । तद्-अधो गोष्पदम् । तत्-तले त्रिकोणम् । तद्-अभितः कलसानां चतुष्टयं क्वचित् त्रितयं च दृष्टम् । त्रिकोण-तलेऽर्ध-चन्द्रोऽग्र-द्वय-स्पृष्ट-त्रिकोण-कोण-द्वयः । तद्-अधो मत्स्यः । इत्य् अष्टौ मिलित्वा ऊनविंशतिः ॥ २५ ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.25

These are plainly the footprints of magnanimous Nanda's son, for they are distinguished by the well-known marks of the banner, lotus, thunderbolt, goad, barleycorn, and others.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Having described these three degrees of divine madness, the text tells how the gopīs suddenly saw Kṛṣṇa's footprints. Joyfully reasoning about them, they exclaimed, "These are His footprints." The Skanda Purāṇa explains the locations and purposes of the flag and the other signs:

[Sanskrit verses]

At the base of the big toe of His right foot, the unborn Lord bears a discus, which cuts down the six enemies of those who bow before Him. At the base of the middle toe Acyuta bears an exceedingly beautiful lotus, which entices the bee-like minds of those who meditate. Beneath the lotus He bears a flag, the banner of victory over every misfortune. At the base of the little toe is a thunderbolt, which splits the mountains of His devotees' sins. In the middle of the heel is a goad, by which He subdues the elephant-like minds of devotees. Upon the joint of the big toe He bears a barleycorn composed of prosperity and enjoyment. The thunderbolt is on the right side, with the goad before it.

Because this passage of the Skanda Purāṇa specifically concerns Kṛṣṇa, teachers in the tradition say that the goad is at the base of His little toe and the thunderbolt beneath it. The goad upon the heel should be understood as belonging to Nārāyaṇa and other forms. Thus Kṛṣṇa's right foot bears these six signs: discus, flag, waterpot, thunderbolt, goad, and barleycorn. Consulting the Vaiṣṇava-toṣaṇī, the other signs are now listed. An upward line begins at the junction of the big and second toes and extends to the middle of the foot. Beneath the discus is an umbrella. Below the middle of the foot are four svastikas facing the four directions; at the four junctions of those svastikas are four rose-apple fruits, and at their center is an octagon. Counting these grouped designs produces eleven signs.

On the left foot, at the base of the big toe, Bhagavān bears a conch whose mouth turns outward, revealing all knowledge. At the base of the middle toe is a sky-sign composed of an inner and outer circle. Beneath it is an unstrung bow, then a cow's hoofprint, and below that a triangle. Around the triangle are four waterpots, though in some depictions three are seen. Beneath it is a crescent moon whose two tips touch two corners of the triangle, and below the crescent is a fish. These eight, together with the eleven on the right foot, make nineteen signs.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.26 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.२६ ॥

तैस् तैः पदैस् तत्-पदवीम् अन्विच्छन्त्योऽग्रतोऽबलाः ।

वध्वाः पदैः सुपृक्तानि विलोक्यार्ताः समब्रुवन् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

सुपृक्तानि** मिश्रिताणि ॥ २६॥

ENGLISH TRANSLATION

Bhāgavata 10.30.26

Following those many footprints as they searched for His path, the women came farther on and saw them closely mingled with the footprints of a young woman. Afflicted, they spoke.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The word means that the footprints were closely mingled together.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.27 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.२७ ॥

कस्याः पदानि चैतानि याताया नन्द-सूनुना ।

अंश-न्यस्त-प्रकोष्ठायाः करेणोः करिणा यथा ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अंश-न्यस्त- इति । यस्याः स्कन्धे नन्द-सूनुना वाम-प्रकोष्ठो न्यस्त** इत्य् अर्थः ॥ २७॥

ENGLISH TRANSLATION

Bhāgavata 10.30.27

“To what woman do these footprints belong? She went with Nanda's son, resting His forearm upon Her shoulder, like a she-elephant walking beside her bull elephant.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The phrase means that Nanda's son had placed His left forearm upon her shoulder.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.28 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.२८ ॥

अनयाराधितो नूनं भगवान् हरिर् ईश्वरः ।

यन् नो विहाय गोविन्दः प्रीतोऽयम् अनयद् रहः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

पाद-चिह्नैर् एव तां श्री-वृषभानु-नन्दिनीं परिचित्यान्तर्-आश्वस्ता बहु-विध-गोपी-जन-सङ्घट्टे तत्र बहिर् अपरिचयम् इवाभिनयन्त्यस् तस्याः सुहृदस् तन्-नाम-निरुक्ति-द्वारा तस्याः सौभाग्यं स-हर्षम् आहुः---**अनया** इति । **नूनम्** इति निश्चये । **हरिर्** भक्त-जन-दुःख-हर्ता, **भगवान्** नारायणः, **ईश्वरो** भक्ताभीष्ट-दान-समर्थ **आराधितः** । **नस्** त्व अस्माभिः **यतो नो विहाय** इत्य्-आदि । ततश् च राधयत्य् आराधयतीति राधा इति नाम व्यक्तीबभूवेति । मुनिः प्रयत्नेन तदीय-नामाप्य् अधात्, परं किन्तु तद्-आस्य-चन्द्रात् स्वयं निरेति स्म । कृपा नु तस्याः सौभाग्य-भेर्या इव वादनार्थम् ।

यद् वा, हे **अनयाः** ! अतिमहीयस्या तया सह वृथैव साम्याहङ्काराद् अनीतिमत्यः ! **नूनं हरिर् अयं राधितः** राधाम् इतः प्राप्तः । शकन्धादित्वात् पर-रूपम् । **भगवान्** सुन्दरः कामातुरः स्व-कीर्तिं प्रख्यापको वा । भगं श्री-काम-माहात्म्य-वीर्य-यत्नार्क-कीर्तिषु इत्य् अमरः । **ईश्वरः** युष्मान् वञ्चयितुं समर्थः । **यद्** यस्मान् **नः** सुन्दरीर् **विहाय गोविन्दः** गास् तस्या इन्द्रियाणि रमणार्थं विन्दति विन्दयतीति वा सः ।

तस्याश् च पद-चिह्नानि उज्ज्वल-नीलमणि-तट्-टीका-दृष्ट्या लिख्यन्ते---वाम-चरणस्याङ्गुष्ठ-मूले यवः । तत्-तले चक्रम् । तत्-तले छत्रम् । तत्-तले वलयम् । तर्जन्य्-अङ्गुष्ठ-सन्धिम् आरभ्य वक्र-गत्या यावद्-अर्ध-चरणम् ऊर्ध्व-रेखा । मध्यमा-तले कमलम् । तत्-तले ध्वजः स-पताकः । तद्-उपरि वल्ली पुष्पं च । कनिष्ठा-तलेऽङ्कुशः । पाष्णाव् अर्ध-चन्द्रः । इत्य् एकादश । दक्षिण-चरणेऽङ्गुष्ठ-मूले शङ्खः । तत्-तले गदा । कनिष्ठा-तले वेदी । तत्-तले कुण्डलम् । तत्-तले शक्तिः । तर्जन्य्-आद्य्-अङ्गुलि-तले पर्वतः । पर्वत-तले रथः । पाष्णौ मत्स्यः इत्य् अष्टौ । मिलित्वा ऊनविंशति ॥२८॥

ENGLISH TRANSLATION

Bhāgavata 10.30.28

“Surely this gopī perfectly worshiped Bhagavān Hari, the sovereign Lord, for Govinda was pleased with Her and, abandoning us, led Her alone to a secluded place.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

From the footprints alone, the gopīs recognized the daughter of Vṛṣabhānu and were inwardly reassured. Yet within the large crowd of different gopī groups, her friends outwardly acted as if they did not recognize her. Through an explanation of her name, they joyfully proclaimed her good fortune: "Surely she has worshiped Him." Hari is the remover of His devotees' suffering; Bhagavān is Nārāyaṇa Himself; the Lord is able to grant whatever His devotees desire. "He was worshiped by her, but not by us, because Govinda abandoned us." The name Rādhā thus becomes manifest from the verbal root meaning "to please" or "to worship." With great effort the sage placed her name in the verse, yet it emerged spontaneously from the moon of his mouth, as though compassion wished to beat the kettledrum of her good fortune.

Alternatively, the opening may be read as an address: "O unjust women! You arrogantly and uselessly imagine yourselves equal to that supremely exalted gopī. Surely this Hari has been *rādhitaḥ*: from this place He has obtained Rādhā." The grammatical transformation follows the Śakandhu class. He is *Bhagavān* because He is beautiful, overwhelmed by desire, or eager to proclaim His own fame; the lexicon includes beauty, desire, greatness, power, effort, the sun, and fame among the meanings of *bhaga*. He is *Īśvara*, capable of deceiving them. Govinda abandoned "us," all the other beautiful women, because He finds and delights the senses, called *go*, of that one beloved for amorous enjoyment.

Her footprint marks, described from the annotations on Ujjvala-nīlamaṇi, are as follows. On the left foot is a barleycorn at the base of the big toe, with a discus below it, then an umbrella, and below that a bracelet. An upward line begins at the junction of the big and second toes and curves to the middle of the foot. Beneath the middle toe is a lotus, below it a flag with its banner, and above that a vine and flower. Beneath the little toe is a goad, and upon the heel a crescent moon: eleven marks. On the right foot is a conch at the base of the big toe, a club below it, an altar beneath the little toe, then an earring and a spear. Beneath the toes beginning with the second is a mountain, below the mountain a chariot, and on the heel a fish: eight marks. Together they make nineteen.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.29 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.२९ ॥

धन्या अहो अमी आल्यो गोविन्दाङ्घ्र्य-अब्ज-रेणवः ।

यान् ब्रह्मेशो रमा देवी दधुर् मूर्ध्न्य् अघ-नुत्तये ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तटस्थ-पक्षास् तु तत्रानवदधानाः कृष्ण-पदान्य् एवालक्ष्याहुः---**धन्या** इति । **ब्रह्माद्या अघ-नुत्तये** विच्छेद-
दुःखापनोदनाय **यान् मूर्ध्ना दधुर्** इत्य् अपराह्णे गोष्ठागमन-समये कृष्ण-सहचर-बालकैः प्रत्यहं ते स्वर्गाद् अवरुह्य
कृष्ण-पाद-धूलि-ग्राहिणो दृश्यन्त एव । यद् वक्ष्यते---वन्द्यमान-चरणः पथि वृद्धैः [भा।पु। १०.३५.२२] इति ।
वन्दिनस् तम् उपदेव-गणा ये [भा।पु। १०.३५.२१] इति च । वयं तु लज्जयैव यद् धर्तुं न शक्नुमः तेनैव तावद् **अघं**
प्राप्नुम इति भावः ॥ २९ ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.29

“Ah, friends, blessed are these particles of dust from Govinda's lotus feet. Brahmā, Śiva, and goddess Ramā have placed them upon their heads to dispel sin and sorrow.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The neutral gopīs paid no attention to the identity of Kṛṣṇa's companion and spoke only of His footprints: "Blessed is the dust of these feet. Brahmā and the other gods place it upon their heads to remove sin, which here also means the sorrow of separation. Every afternoon when Kṛṣṇa returns to the cowherd settlement, the boys accompanying Him see those gods descend from heaven to gather the dust of His feet. The Bhāgavata will say, 'His feet are honored on the road by the elders' (10.35.22) and 'the groups of minor gods who praise Him' (10.35.21). We are unable to take that dust only because of modesty, and by that very failure we incur suffering and sin."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.30 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.३० ॥

तस्या अमूनि नः क्षोभं कुर्वन्त्य उच्चैः पदानि यत् ।

यैकापहत्य गोपीनां रहो^[^७७] भुङ्क्तेऽच्युताधरम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

प्रतिपक्ष-सख्य आहुः---तस्या इति । **उच्चैः** कर्तुं जनयन्ती **गोपीनां** सर्वासाम् एवास्माकं भोग्यम् **अच्युताधरम् एकैव रहश्** चोरयित्वा **भुङ्क्ते**, तयैव कामिन्या केनापि कर्मणैर्न वशीकृत्य अस्मान् प्रेमवतीस् त्याजयित्वा कृष्ण एतावद् दूरं नीत इति भावाद् ॥ ३० ॥

[^{७७}]: क्वचिद् धनम् इति पाठः,

ENGLISH TRANSLATION

Bhāgavata 10.30.30

“Her footprints greatly agitate us, for She alone stole Kṛṣṇa away from all the gopīs and now privately enjoys the nectar of infallible Kṛṣṇa's lips.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The companions of the rival group said: "The sight of her footprints makes our hearts burn intensely. She alone has secretly stolen and enjoyed Acyuta's lips, which belong to all of us gopīs. By some deed that passionate woman has brought Him under her control, made Him abandon us though we love Him, and led Kṛṣṇa this great distance away."

Textual note 77: Some witnesses read "wealth."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.31 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.३१ ॥

न लक्ष्यन्ते पदान्य् अत्र तस्या नूनं तृणाङ्कुरैः ।

खिद्यत्-सुजाताङ्घ्रि-तलाम् उन्निये प्रेयसीं प्रियः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

भो मत्सर-महा-रोग-ग्रस्ताः ! मा खिद्यत । नात्र तस्याः पदानि सन्तीति तस्याः प्रिय-सख्य आहुः---नेति । ताः प्रत्य् एव सहर्षापाङ्गम् अन्याः सख्यो नीचैः स-वितर्कम् आहुः---**नूनम्** इति । **उन्निये** भुजाभ्याम् उद्धृत्य स्व-वक्ष आरोहयामासेत्य् अर्थः । यतः **प्रेयसीम्**, अतिप्रीति-विषयत्वात् तच्-चरण-तल-खेदस्यासह्यत्वात् । इह खलु तत्-सखीनाम् उभय-विधं सुखं, तस्यास् तादृश-सौभाग्य-दर्शनोत्थं, विपक्षाणां तादृश-दुःख-दर्शनोत्थं चेति ज्ञेयम् ॥ ३१ ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.31

“Her footprints are no longer visible here. Surely the beloved lifted His dearest, whose tender soles were pained by the shoots of grass.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Her dear friends replied: "O women consumed by the terrible disease of envy, do not grieve. Her footprints are not present here." Other friends, casting delighted sidelong glances toward them, quietly reasoned: "Surely He lifted His beloved with both arms and placed her upon His chest. Because she is supremely dear to Him, He could not bear the pain that the soles of her feet would suffer." Her companions enjoy two kinds of happiness here: the happiness born from seeing her extraordinary fortune and the happiness born from seeing the distress of their rivals.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.32 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.३२ ॥ [८०]

इमान् अधिक-मग्नानि पदानि वहतो वधूम् ।

गोप्यः पश्यत कृष्णस्य भाराक्रान्तस्य कामिनः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

भो असमीक्ष्य-भाषिण्यः ! मा खिद्यतेति किं ब्रूध्वे ? तत्-पादानां दर्शनाद् अप्य् अदर्शनम् अतिदुःखाकरम् अस्मत्-प्राणानाम् अदर्शनं सम्भावयतीति द्योतयन्त्यः प्रतिपक्षा आहुः---**इमानि** इति । **वधूम्** इत्य् अनुपनीतेनापि कृष्णेन वनेऽत्र सा स्व-वधूर एव कृतेति भावः । अत एव **भाराक्रान्तस्य**, गृहस्थाः खलु कलत्र-भाराक्रान्ताः इतस् ततो भ्रमन्त्य एवेति भावः । **कामिनः** न तु प्रेमिणः । प्रेमवतीनाम् अप्य् अस्माकं त्यागाद् इति । अत एव काम एव तं तां वाहयेत्, अन्यथा व्रजेन्द्र-कुमारो ह्य् अतिसुकुमारः किं गोपालिकाया वाहनो भवेत् ? इति भावः ॥३२॥

[८०]: एतत् पद्यं बहु-पुस्तकेषु न दृश्यते इति तोषणीकारैः।

ENGLISH TRANSLATION

Bhāgavata 10.30.32

“Gopīs, look at these more deeply sunken footprints of Kṛṣṇa as He carried the young woman, burdened by Her weight and enslaved by desire.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The rival gopīs answer: "O thoughtless speakers, how can you tell us not to grieve? The disappearance of her footprints immediately after we saw them produces even greater pain and makes us fear the disappearance of our very lives." By calling her His bride, they suggest that Kṛṣṇa, though not formally invested for marriage, made her His own bride there in the forest. He is burdened by carrying her, just as householders wander under the burden of wife and family. They call Him lustful rather than loving because He abandoned the other gopīs who also possess love. Only desire could make Him carry her; otherwise, why would the extremely delicate prince of Vraja become the vehicle of a cowherd girl?

Textual note 80: The author of Vaiṣṇava-toṣaṇī notes that this verse is absent from many manuscripts.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.33 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.३३ ॥

अत्रावरोपिता कान्ता पुष्प-हेतोर् महात्मना ।^[^८१]

अत्र प्रसूनावचयः प्रियार्थे प्रेयसा कृतः ।

प्रपदाक्रमणे एते पश्यतासकले पदे ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

पुनः सख्यः आहुः---अत्र इति । **महात्मना** विदग्ध-शिरोमणिनेत्य् अर्थः । यद् वा, महे तत्-प्रसाधनोत्सवे आत्मा मनो यस्य, तेन । **पुष्प-हेतोः** पुष्पार्थम् **अवरोपिता** इत्य् अशोक-वृक्षोऽयम् अस्याह् पाद-स्पर्शं प्राप्य सद्यः पुष्पयति, यथा "अहम् एतत्-पुष्पैर् इमां प्रसाधयेयम्" इति बुद्ध्येत्य् अर्थः । अत एव **महात्मना** महा-बुद्धिमता अत्राशोक-शाख्यायां **प्रसूनानाम् अवचय** इत्य् अत एवात्र प्रसूनानि न सन्तीति भावः । किञ्चिद् दूर-शाखाया हस्ताप्राप्यायाः **पुष्पावचयार्थं प्रपदाभ्याम् आक्रमणं** क्षौणि-सम्मर्दनं यतस् ते **पदे** । अत एव **असकले** सम्पूर्णयोस् तयोर् भुवि चिह्नादर्शनात् ॥३३॥

^[^८१]: एतत् सार्ध-पद्यं क्वचिन् न दृश्यते च । अतो नाङ्का कृत इति वैष्णव-तोषणी-कारः।

ENGLISH TRANSLATION

Bhāgavata 10.30.33

“Here the magnanimous Lord set His beloved down to gather flowers. Here the loving Kṛṣṇa plucked blossoms for His beloved. Look at these partial footprints, made as He stood upon the fronts of His feet.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Her friends spoke again: "Here the great-souled Kṛṣṇa set her down." *Great-souled* may mean the crown jewel of clever lovers, or one whose entire mind was absorbed in the great festival of adorning her. He set her down to obtain flowers. "This is an aśoka tree. Receiving the touch of her feet, it immediately blossomed, for He thought, 'I shall decorate her with these flowers.'" Thus, as one of great intelligence, He plucked the blossoms from this aśoka branch, which explains why no flowers remain here. To reach flowers on a slightly distant branch beyond her hands, she pressed the tips of her toes into the earth. Consequently the impressions of her feet are incomplete rather than fully marked upon the ground.

Textual note 81: The author of Vaiṣṇava-toṣaṇī notes that this verse and a half is absent from some witnesses and therefore assigns it no number.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.34 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.३४ ॥

केश-प्रसाधनं त्व अत्र कामिन्याः कामिना कृतम् ।

तानि चूडयता^[^८२] कान्ताम् उपविष्टम् इह ध्रुवम् ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

कृष्ण-जान्-अन्तर्-उपविष्टायास् तस्याश् चिह्नं दृष्ट्वा पुनर् विपक्षा आहुः---**केशानां प्रसाधनम्** अत्रत्य-वन-देवता दत्त-कङ्कतिकयेति बुद्ध्यते । **कामिन्याः**, न तु प्रेमवत्याः, स्व-सखीर् अपि वञ्चयित्वा कामुकं नीत्वा रहो गतत्वात् । **कामिना**, न तु प्रेमवता, प्रेमवतीनाम् अप्य् अस्माकं विरह-पीडानुसन्धानात् । ततश् च **तानि** तैः प्रसूणैः केशैर् वा कान्तां कामिनीं **चूडयता** नर्मणा पौरुषं व्यञ्जयितुं चूडावतीं कुर्वता **इह ध्रुवम् उपविष्टम्** इति रहः-केलि-वार्ताप्य् अभूद् इति भावः । विन्-मतोर् लुग् इति मतुपो लुक् ॥३४॥

[^८२]: चूडयता इति क्वचिद् दृश्यते ।

ENGLISH TRANSLATION

Bhāgavata 10.30.34

“Here the lover arranged the amorous woman's hair. Surely He sat here while adorning His beloved's crown with those flowers.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Seeing the sign that she had sat between Kṛṣṇa's knees, the rival gopīs spoke again: "He must have arranged her hair here with a comb supplied by the local forest deity." They call her a lustful woman rather than a loving one because she deceived even her own friends, led her lover away, and went with Him to a secluded place. They likewise call Him lustful rather than loving because He gave no thought to the pain of separation suffered by the other gopīs who love Him. "Surely He sat here while making His beloved into a woman with a crown, either by crowning her with those flowers or arranging her hair, and thereby jokingly displaying His masculine skill." The implication is that intimate play also occurred there.

Textual note 82: Some witnesses read "as a crown."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.35 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.३५ ॥

रेमे तथा स्वात्म-रत[^{८४}] आत्मारामोऽप्य् अखण्डितः ।

कामिनां दर्शयन् दैन्यं स्त्रीणां चैव दुरात्मताम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तद् एवं गोपीनाम् उक्तिभिर् एव तस्याः सौभाग्यातिशयं दर्शयित्वा स्वयम् अपि तम् उपपादयति---**रेमे** इति ।

आत्मारामोऽपि तथा सह रेमे । तत्र हेतुः---**स्वात्म-रतः** । तथा सह शोभमानम् आत्मनो रमणं यस्य सः ।

आत्मारामतायां तथा सुखं न तस्य भवेत्, यथा तथा सह रमण इत्य् अर्थः । \ "चात्म-रतः\ " इति पाठे आत्माराम-शब्देन पौनरुक्त्यापाताद् एवं व्याख्येयम् । च एवार्थे । तयैव सह आत्मना यत्नेन रतं रमणं यस्य सः । आत्मा यन्तो धृतिर् बुद्धिः इत्य् अमरः । आत्मारामतायां तादृश-सुख-लाभाभावाद् एव तावान् यत्न इति भावः ।

ननु तर्हि तस्यां पूर्णत्वं प्रसक्तम् ? अत आह---**अखण्डितः** । तद् अपि पूर्ण एव, न तु खण्डितः । तस्याह्लादिनी-शक्तित्वेन स्वरूप-भूतत्वाद् इति भावः । ह्लादिनी-शक्तित्वेऽपि सर्वाह्लाद-सारो यः प्रेमा तस्यापि परमावधिर् यो महा-भावस् तद्-रूपत्वाद् एव हेतोर् भगवत आत्मारामत्वेन ह्लाद-मात्र-रमणाद् अपि ह्लाद-महा-सार-भूतया तथा सह रमणस्याधिक्यम् अस्त्य् एव । यद् उक्तं तन्त्रे---

ह्लादिनी या महाशक्तिः सर्व-शक्ति-वरीयसी । >

तत्-सार-भूता राधेयम् इति । >

महाभाव-स्वरूपेयं गुणैर् अति वरीयसी । इति ।

ततश् च **आत्मारामोऽपि** तथा सह **स्वात्म-रतः** । स्वात्म-रतोऽप्य् अखण्डितः पूर्ण एव रेमे इत्य् अन्वयः । तेन च भगवत्-तत्त्वानभिज्ञानां प्राकृत-विवेकिनां हितं च तेभ्यः स्व-विलास-तत्त्वस्य गोपनं च चकारेत्य् आह---**कामिनाम्** इति काम-वशैः स्त्री-वशैश् च, न भाव्यम् इति लोकान् शिक्षयामासेत्य् अर्थः । काम-वशत्वे सति पुमांसो दीनाः स्युः, दैन्ये च सति स्त्रियो दुरात्मनः स्युर् इत्य् अर्थे भगवान् भगवत्-प्रेयसी च प्रमाणयति यतस् ते इतस् ततो जल्पन्त उज्ज्वल-प्रेम-रस-तत्त्व-गोपनस्य हेतवो बभूवुर् इति भावः । तथा दर्शयन् एव प्रेम-रस-तत्त्वं च गोपयन् इति चैव-शब्दाभ्याम् एव व्याख्येयम् ।

यद् वा, **कामिनां** सम्बन्धे **दैन्यं** दर्शयन्---आत्मवन् मन्यते जगत् इति न्यायेन ये कामिनस् तं दीनम् एवापश्यन् । याश् च स्त्रियः कामिन्यस् तां दुरात्मानम् एवापश्यन्सं तत्-प्रयोजकीभवन् इत्य् अर्थः ।

यद् वा, कामिनां दैन्यं दर्शयन् इति कामिभिः सुरत-प्रार्थनादिना दीनैर् भवितव्यम् । स्त्रीभिस् तत्रासम्मत्या दुरात्मभिर् भवितव्यम् इति **दर्शयन्** रसिक-जनान् ज्ञापयन् । एवम् एव रस-पोषो नान्यथेति भावः ॥ ३५ ॥

[^८४]: चात्म-रतः इति रसिकाह्लादिनी।

ENGLISH TRANSLATION

Bhāgavata 10.30.35

Though self-delighting, complete, and rejoicing in His own Self, He sported with Her, thereby revealing the wretchedness of lust-driven men and the corrupt-heartedness of ordinary women.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

After revealing the unsurpassed extent of her good fortune through the gopīs' own statements, Śuka establishes it directly. Though Kṛṣṇa delights in His own Self, He enjoyed with her. The reason is that He is *svātma-rata*: His enjoyment of His own Self shines most beautifully when He enjoys with her. He does not experience as much happiness in self-delight alone as He does in enjoyment with her. If the variant reads "and delighting in His Self," it must be understood so as to avoid merely repeating the expression "self-delighted": with her alone He invested His whole self, meaning His effort, composure, and intelligence, in amorous enjoyment. He exerted such effort precisely because self-delight alone did not give Him happiness of that kind.

Would this make her the source of His completeness? The verse answers that He remained undivided and complete. She is His pleasure potency and therefore belongs to His essential nature. Moreover, within the pleasure potency she is the form of mahābhāva, the supreme limit of prema, which is the condensed essence of all delight. Consequently, although Bhagavān as self-delighted enjoys delight itself, His enjoyment with her, the supreme essence of delight, is necessarily greater. Tantra states:

[Sanskrit verses]

The pleasure potency is the great potency, supreme among all potencies. This Rādhā is its very essence. She is the embodiment of mahābhāva and surpasses all others in qualities.

Thus, although self-delighted, He invested His whole self in enjoyment with her and still remained undivided and complete. By displaying the misery of those under the control of desire and women, He benefited materialistic moralists who do not know the truth of Bhagavān and concealed from them the truth of His own divine play. He teaches people not to become controlled by lust or by women: when men are ruled by desire they become pitiable, and when men become pitiable, women become hardhearted. The ordinary people who talk this way thus become instruments for concealing the truth of brilliant prema-rasa. The words may be explained to mean both that He displayed this worldly lesson and that, by doing so, He concealed the truth of prema-rasa.

Alternatively, when the verse says that He showed the wretchedness of lustful men, those men judged Him by the maxim that one regards the world as resembling oneself and therefore saw Him as pitiable. Lustful women similarly saw Rādhā as hardhearted and imagined that she had caused His humiliation. Or the verse may teach connoisseurs that in amorous rasa the lover

should sometimes become humble through entreaties for union and the beloved should sometimes become hardhearted by withholding consent. Only in this way is rasa nourished.

Textual note 84: Rasikāhlādinī records the reading "and delighting in His Self."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.36 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.३६ ॥

इत्थ एव दर्शयन्त्यस् ताश् चेरुर् गोप्यो विचेतसः ।

यां गोपीम् अनयत् कृष्णो विहायान्याः स्त्रियो वने ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

वृषभानु-नन्दिन्याः सर्वाधिकम् उज्ज्वल-रसस्य सम्भोगम् अंशं निर्वर्ण्य, विप्रलम्भम् अंशम् अपि वर्णयितुं तद् बीजम् उत्थापयति---याम् इति ॥ ३६ ॥

ENGLISH TRANSLATION

Bhāgavata 10.30.36

Thus showing one another these signs, the bewildered gopīs wandered onward, following the gopī whom Kṛṣṇa had led away in the forest after abandoning all the other women.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Having described the daughter of Vṛṣabhānu's supreme experience of the union aspect of brilliant amorous rasa, the narrative now raises the seed from which the separation aspect will be described.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.37 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.३७ ॥

सा च मेने तदात्मानं वरिष्ठं सर्व-योषिताम् ।

हित्वा गोपीः कामयाना माम् असौ भजते प्रियः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

सा च इति । पूर्वे सर्वाः सौभग-मद-युक्ता आसन्, अधुना सा च । तत्र हेतुः---हित्वा इति । कामयानाः** कामायमानाः । यद् वा, कामो यानम् आगमन-साधनं यासां ताः । अत एवान्य-गोपी-सौभाग्य-हेतुको यः पूर्व-मान उद्धूतः । सोऽपि निःशेषेणैव शान्तः ॥३७॥

ENGLISH TRANSLATION

Bhāgavata 10.30.37

She then considered Herself superior to every woman: “My beloved abandoned all the gopīs who desire Him and now attends upon Me alone.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Previously all the gopīs had possessed pride in their good fortune; now she too became proud. The cause is stated in the phrase "having left the others." The other gopīs were longing for Kṛṣṇa. Alternatively, desire itself was the vehicle that brought them. Thus Rādhā's earlier loving resentment, born from the other gopīs' good fortune, became completely pacified.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.38 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.३८ ॥

ततो गत्वा वनोद्देशे दृप्ता केशवम् अब्रवीत् ।

न पारयेऽहं चलितुं नय मां यत्र ते मनः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

वनस्य उत्कृष्ट-प्रदेशं गत्वा केशवं, केशान् वयमानं प्राकृत-नर्म-द्योतक-चूडाम् उन्मोचयन्त्यास् तस्याः विचित्र-वेणीत्वेन ग्रथन्तं, अत एव दृप्ता स्वाधीन-कान्तया दर्प एव रसम् आवहतीति भावः । चलितुं न पारये इति बहु-वन-भ्रमणोत्थो मे श्रमोऽभूद् इति भावः । ननु "मुग्धे ! ताभ्यो दूरम् अग्रे हृद्यं स्थानान्तरं गन्तव्यम्" इति चेत्, तत्राह---नय इति । पूर्वं माम् वहन् इत्य् अर्थः । ननु, किम् अग्रिम-प्रदेशे अन्य-जन-दुष्प्रवेशं कुञ्जान्तर्गतं पुष्प-तल्पं तां नयामि, किं वा पौष्पाभरणार्थं पुष्पोद्यानं ? तत्राह---यत्र ते मन** इति ॥३८॥

ENGLISH TRANSLATION

Bhāgavata 10.30.38

Going still farther with Him into a particular part of the forest, She became proud and said to Keśava, "I cannot walk any farther. Carry Me wherever Your heart desires."

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

She and Keśava reached an especially beautiful region of the forest. He was weaving her hair into an intricate braid after she loosened the crown-like arrangement that signaled ordinary joking play. For a heroine who has brought her lover completely under control, pride itself nourishes rasa; she therefore said, "I cannot walk farther," meaning that she had become tired from roaming through so much forest. Kṛṣṇa might answer, "O innocent girl, we must go still farther from the others to another delightful place." She therefore says, "Carry me as You did before." Should He take her to a secluded flower bed within a bower that others could not enter, or to a flower garden so that He might fashion floral ornaments? She answers, "Wherever Your mind desires."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.39 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.३९ ॥

एवम् उक्तः प्रियाम् आह स्कन्ध आरुह्यताम् इति ।

ततश् चान्तर्दधे कृष्णः सा वधूर् अन्वतप्यत ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् च कृष्णेन मनस्य् एवं विचारितम्---अहो अनया स्वाभाविकः स्व-धर्मः परित्यक्त एव । नहि, सन्-नायिका पुष्प-तल्पं प्रति स्व-नयने वचसा नायकाय सम्मतिं दत्ते । यदि चानया वाम्य-रूप-स्वधर्मस् त्यक्तः, तदा मयापि सन्-नायकेन सम्भुक्त-कान्तानुवर्तित्व-लक्षणो दाक्षिण्य-मयः स्वधर्मस् त्यक्तव्य एव । नहि द्वयोर् एव दाक्षिण्ये वाम्ये वा रसः सुरसः स्यात् । न चात्र रसिक-लोकैर् अहं दूषणीयः । रसो हि नायिका-प्रक्रान्त-परिपाटीक एव साधुर् भवेत् ।

किं च, महा-प्रेमवत्या अस्या मद्-विप्रलम्भ-जनित-दशा-विशेष-दिदृक्षा साक्षाद् एव या चिरं मे वर्तते, साप्य एतद्-अवसरे पूर्णा भविष्यति । मत्-संश्लेष-जनितम् अस्याः सौभाग्याधिक्यं ताभिर् अनुभूतम् एव । मद्-विश्लेष-जनिताम् अपि प्रेमोद्रेक-परमाधि-व्यञ्जिकां दशाम् असाधारणीं दृष्ट्वा, ताः परम-चमत्कार-सिन्धु-निमग्ना भवन्तु । तस्या मद्-विरह-बाडवानल-ज्वालाया अग्रे तासां मद्-विरहो दीप-दहनायितो भवतु । ततश् चास्याः पूर्णतमाभ्यां सम्भोग-विप्रलम्भाभ्यां शृङ्गार-रसोऽप्य् अद्य पूर्णतमत्वम् आपद्यताम् । अस्यापि विरहे मत्-सम्पादिते सर्व-विरहोपशान्त्य-अनन्तरं सर्वासाम् ऐकमत्ये सति विधित्सितोऽद्य रासोऽपि सेत्स्यति, अन्यथात्वे तत्-सङ्ग-रङ्गिणा मया तासां मानोऽद्य सर्वथैव दुरुपशम इत्य्-आदीनि बहूनि प्रयोजनानि पर्यालोचयन् सहसैवान्तर्धित्सुर् आह---
स्कन्ध इति । **अन्तर्दधे** तत्रैव स्थित्वा तां पश्यन् अपि तन्-नयन-गोचरतां जहाव् इत्य् अर्थः ।

अत्र नय मां यत्र ते मनः [भा।पु। १०.३०.३८] इति वदन्त्या वृषभानु-नन्दिन्या मनस्य् एवं विचारितम्---\ "विलास-श्रम-वन-विहार-श्रम-खिन्नाया मम क्षणं सुषुप्सा वर्तते । अस्यापि स्वापाभावेनैव सर्व-रजनी-यापनम् अकल्याणम् असुखोदकम् एव । अतः पुष्प-तल्पं नयति चेन्, नयतु । आवां तत्र स्वप्स्यावः\ " इति । अतस् तत्रासम्मतिर् न कृता । तत्र भगवतस् तद्-अन्तः-करण-विज्ञता प्रेम-रस-मय-लीला-शक्त्यैव तिरोधापिता तत्-तल्-लीला-सिद्धय्-अर्थम् इति ज्ञेयम् । **अन्वतप्यत** मुहुर् विललाप ॥३९॥

ENGLISH TRANSLATION

Bhāgavata 10.30.39

Addressed in this way, Kṛṣṇa told His beloved, "Climb upon My shoulder." Then He disappeared, and the young woman burned in anguish.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa then reflected: "She has abandoned the natural duty of a proper heroine. Such a heroine does not verbally consent when her lover proposes taking her to a flower bed. If she has abandoned her own duty of contrary resistance, I too, as a proper hero, must abandon My duty of tender compliance toward a beloved I have enjoyed. Rāsa is not relishable if both heroine and hero are compliant or both resistant. Connoisseurs cannot fault Me, for rāsa is sound only when it follows the course initiated by the heroine."

He considered another purpose: "For a long time I have directly desired to see the extraordinary state produced in this woman of great love by separation from Me. This opportunity will fulfill that desire. The others have already experienced the superiority of her fortune produced by union with Me. When they see the incomparable condition produced by separation, which reveals the highest summit and fullest surge of prema, they will plunge into an ocean of supreme astonishment. Beside the submarine fire of her separation from Me, their own separation will seem like the flame of a lamp. Through the fullest union and separation found in her, amorous rāsa will today attain its fullest completeness. When separation from Me is produced in her, the others' separation will subside and unanimity among all of them will become possible; the rāsa dance I desire today will then succeed. Otherwise, because I have enjoyed her company, their loving resentment would be impossible to pacify." Considering these and many other purposes, He suddenly decided to disappear. When He told her to climb upon His shoulder, He remained on that very spot and continued seeing her, but withdrew Himself from the range of her sight.

When the daughter of Vṛṣabhānu said, "Carry me wherever Your mind desires" (10.30.38), she had thought: "I am exhausted by amorous play and roaming through the forest and wish to sleep for a moment. It would be inauspicious and end painfully if He too passed the entire night without sleep. If He takes me to a flower bed, let Him; we shall sleep there together." For this reason she did not withhold consent. In order to accomplish the pastime, the līlā potency composed of prema concealed Bhagavān's knowledge of her inner heart. After He vanished, she lamented again and again.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.40 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.४० ॥

हा नाथ रमण प्रेष्ठ क्वासि क्वासि महाभुज ।

दास्यास् ते कृपणाया मे सखे दर्शय सन्निधिम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

विलापम् एवाह---हा **नाथ** इति । त्वद्-वियोग-महाग्निना दह्यमानाद् अस्माद् देहान् मे प्राणाः सम्प्रति निःसृत-प्रायाः । यत्नेनापि मया रक्षितुं न शक्यन्ते । एषां तु त्वम् एव **नाथः**, अतो दर्शनं दत्त्वा शीघ्रम् एतान् रक्षेति भावः । न चैषां रक्षाम् अहं स्वार्थम् एव प्रार्थये, किन्तु त्वद्-अर्थम् एवेत्य् आह---हे **रमण** इति । सर्वा अप्य् अन्या गोपीस् त्यक्त्वा रमण-सुख-विशेषार्थं याम् एतावद् दूरं रहः समानैषीः, तस्यां मयि मृतायाम् एवं रति-सुखम् अन्यत्रालभमानो मां स्मरंस् त्वम् अपि दुःखेन विलपिष्यसीति भावः ।

नन्व् अस्तु मद्-दुःखं, तेन तव किम् ? तत्राह---हे **प्रेष्ठ** इति । तव मत्-प्रेष्ठत्वात् तदीयं तद् दुःखं कोटीगुणीभूय मय्य् एव फलिष्यति । मत्-प्राण-कोटी-निर्मञ्छनीय-पादाब्ज-नखरैक-देशस्य तव तद् दुःखम् अहं मृत्वापि सोढुं न पारयिष्यामि । अतः कृपया सन्निधाय तद् एव दुःखं दूरीकुरु इति भावः ।

ननु यदि निःसृत-प्राया एव प्राणास् तदा तान् अहम् अपि कथं निवर्तयितुं प्रभविष्यामि ? तत्राह---हे **महाभुज** इति । त्वद्-भुजस्य मृत-सञ्जीवनौषधस्य स्पर्श-मात्रेणैव सुस्थ-सुशीतली-भूते देहेऽस्मिन् प्राणाः स्वयम् एवागत्य स्थास्यन्तीति भावः ।

ननु मां विना स्वस्या गतिम् एवं जानासि चेन्, महाराज-कुमारं परम-सुकुमारम् आदरणीयं मां \“नय मां यत्र ते मनः\” [भा।पु। १०.३०.३८] इत्य्-आदिष्टवती किम् अकोपयः ? तत्र सकाकु-वैयग्र्यम् आह---**दास्यास् ते कृपणाया मे** इति । तदानीं विलास-श्रम-निद्रालस्याभिभूतयैव दीनया मया तथोक्तम् । क्षमस्व मा कुप्येति भावः ।

किं च, अयोग्ययापि मया सह त्वम् एव दृढं यत् सख्यम् अकरोः, तेनैव तथाहम् अवोचम् इत्य् आह---हे **सखे** इति । हे प्रिये, तर्हि प्रसन्नोऽभूवं मत्-समीपम् एहीति चेत्, सम्प्रत्य् अनुताप-दुःखेनान्धास्मि । त्वं क्व वर्तसे ? इति न पश्यामीत्य् आह---**दर्शय सन्निधिम्** इति । एतावद् एव विलप्य विरहोद्धूर्णा-वशात् संमुह्य भूमाव् अपतद् इति ज्ञेयम् । अग्रे मोहिताम् [४१] इत्य्-उक्तेः ॥४०॥

ENGLISH TRANSLATION

Bhāgavata 10.30.40

“Alas, my Lord! My lover, my dearest, where are You? Where are You, mighty-armed one? O friend, reveal Your presence to Me, Your poor maidservant.”

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Her lament begins with "O Lord!" The great fire of separation from Kṛṣṇa was burning her body, and her life airs had nearly departed. She could not hold them back even with great effort. "You alone are their Lord. Give me Your sight and quickly save them." She does not ask that her life be preserved for her own sake, but for His, and therefore calls Him her lover: "You abandoned all the other gopīs and brought me this great distance into solitude for a special happiness of love. If I die, You will find such delight nowhere else. Remembering me, You too will suffer and lament."

He might reply, "Let Me suffer. What is that to you?" She therefore calls Him her dearest: "Because You are dearest to me, Your pain will return upon me multiplied millions of times. Even after death I could not bear sorrow touching even one corner of the nail of Your lotus foot, before which I would wave millions of my lives in offering. Therefore come near in mercy and remove that very sorrow."

If her life had almost departed, how could even He bring it back? She calls Him mighty-armed: "The mere touch of Your arm, an herb that revives the dead, will make this body healthy and cool. My life airs will return of themselves and remain in it."

He might ask, "If you know what becomes of you without Me, why did you anger Me, the supremely delicate and venerable prince, by ordering, 'Carry me wherever Your mind desires'?" In piteous urgency she calls herself His poor maidservant: "I spoke that way only because fatigue from love play, sleepiness, and languor overwhelmed this wretched woman. Forgive me; do not be angry."

Moreover, it was He who formed such firm friendship even with unworthy her, and therefore she called Him friend. If He now said, "Beloved, I am pleased; come near Me," she would answer, "Remorse and sorrow have blinded me. Where are You? I cannot see You. Show me Your presence." After this lament, reeling in separation, she fainted and fell to the earth, as indicated by the later statement that they found her unconscious (10.30.41).

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.41 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.४१ ॥

अन्विच्छन्त्यो भगवतो मार्गे गोप्योऽविदूरतः ।

ददृशुः प्रिय-विश्लेषान् मोहितां दुःखितां सखीम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अन्विच्छन्त्यः **अन्वेषयन्त्यः** । विदूरतोऽपि ददृशुर् इति तस्या विद्युत्-तुल्य-कान्तिमत्त्वात् सखीम्** इति तस्यास् तादृश-दशा-दर्शनेन विपक्षाणाम् अपि तत्र स्नेहोदयात् । किं च, उज्ज्वल-रसस्य स्वभाव एवायं यत् कान्तस्य कान्ता-मात्र-विमुक्तत्वे ज्ञाते सति कान्तानाम् ईर्ष्या-द्वेषाद्य-अभावः, परस्पर-स्नेहवत्त्वं च । यद् उक्तं---अत एव हि विशेषे स्नेहस् तासां प्रकाशते [उ।नी। १.४३] इति ॥४१॥

ENGLISH TRANSLATION

Bhāgavata 10.30.41

Searching along Bhagavān's path, the gopīs saw not far away their companion, anguished and unconscious from separation from her beloved.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The searching gopīs saw their companion even from far away because her radiance resembled lightning. They call her their friend because, on seeing her condition, even the rival groups felt affection arise for her. This is the very nature of brilliant amorous rasa: once the beloveds know that their common lover has left every single beloved, jealousy and hatred disappear among them and mutual affection appears. As the Ujjvala-nīlamanī says, "For that very reason, their exceptional affection for one another becomes manifest" (9.43).

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.42 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.४२ ॥

तया कथितम् आकर्ण्य मान-प्राप्तिं च माधवात् ।

अवमानं च दौरात्म्याद् विस्मयं परमं ययुः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् च सखीभिर् अत्युच्च-रोदनेन व्यजनादि-परिचर्यया यत्नतस् तत्-प्रबोधे सम्पादिते सति---अयि प्रिय-सखि ! स्व-वृत्तान्तः कथ्यताम् इति ताभिः पृष्टया **तया कथितम्** अपि प्रिय-सख्याः कथं भवतीभ्यो विच्छिन्नाहम् अभूवम् इति मुग्धाहं परतन्त्रा नाज्ञासिषम् । किन्तु **मान-प्राप्तिर् अवमानश् च दौरात्म्याद्** एवेति निश्चिनोमि । युष्मान् परः-सहस्राः प्रेमवतीर् अवमत्य स्व-विरहानलेन ज्वालयित्वा मह्यम् एकस्यै यत् सौभाग्यं दत्तम्, इदं तस्य **दौरात्म्यं** । तं दुर्लील-महाराज-पुत्रं प्रति वराक्य् अपि मुग्धा न पारयेऽहं चलितुं नय माम् [भा।पु। १०.३०.३८] इति यद् अवोचं, एतत् तु ममैव **दौरात्म्यं**, यत एतावान् **अवमाणः** प्राप्त इत्य् उभयथापि मे महा-मनो-दुःखम् एवेति । स्व-कान्ते तासु कस्मिंश् च क्रमेणासूया-विनय-दैत्यानि व्यञ्जितानि । अत्र श्रीमन्-मुनीन्द्रेण **दौरात्म्य-**शब्द-प्रयोगस् तु तस्य वचनानुवादाद् एव । वस्तुतस् तु श्री-कृष्णात् दूरे आत्मा यस्याः दूरे आत्मा श्री-कृष्णो वा यस्याः सा दूरात्मा, तस्या भावो **दौरात्म्यं**, तस्माद् विश्लेषाद् इत्य् अर्थः ।

ENGLISH TRANSLATION

Bhāgavata 10.30.42

Hearing Her account of the extraordinary honor She had received from Mādhava and of the dishonor that followed from Her own supposed fault, the gopīs were filled with supreme wonder.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Her friends wept loudly and carefully revived her by fanning and rendering other services. They asked, "Dear friend, please tell us what happened to you." She answered: "In my innocence and dependence I did not understand how I became separated from you, my dear friends. But I am certain that both the honor I received and this humiliation arose from wickedness. He slighted you thousands of loving gopīs, set you ablaze in the fire of separation, and bestowed good fortune upon me alone; this was His wickedness. Yet I too, a helpless and foolish woman, told that prince, the sovereign of cruel play, 'I cannot walk; carry me' (10.30.38). That was my wickedness, and it brought me this great humiliation. In both respects my mind suffers terribly." Toward her beloved and toward the gopīs she successively revealed jealousy, humility, and utter lowliness.

The lordly sage uses the word "wickedness" only because he is repeating her own statement. Its true meaning is hidden in its Sanskrit derivation: one whose self is far away, or whose very Self, Śrī Kṛṣṇa, is far away, is *dūrātmā*. *Daurātmya* therefore means the state of separation from Him.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.43 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.४३ ॥

ततोऽविशन् वनं चन्द्र-ज्योत्स्ना यावद् विभाव्यते ।

तमः प्रविष्टम् आलक्ष्य ततो निववृतुः स्त्रियः^[^८७] ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् च वैराग्येण सखी-दत्त-हस्तावलम्बया तया सहैव तास् तम् अन्वेषयामासुर् इत्य् आह---तत इति । **चन्द्र-ज्योत्स्ना यावता विभाव्यते** इति पूर्णिमा-रजन्याम् अपि निविड-वृक्ष-च्छाया-वशाद् एव **तमः** । यद् उक्तं विष्णु-पुराणे---

प्रविष्टो गहनं कृष्णः पदम् अत्र न लक्ष्यते । >

निवर्तध्वं शशाङ्कस्य नैतद् दीधिति-गोचरः ॥ [वि।पु। ५.१३.४१] > इति ।

वस्तुतस् तु \ "हंहो खेद-सिन्धु-निमग्नाः सख्यः ! घन-श्यामतमे\ऽस्मिन् तमसि घन-श्याम-वपुषं तमस् तद्-अवलोकन-शङ्कयैव प्रलीनीभूय स्थितम् । मा सङ्कोचयत । यत्र यत्र यूयं यास्यथ, ततस् ततो\ऽन्यत्रैव स पलायिष्यते इत्य् अलम् अतिसुकुमार-शरीरस्य तस्य श्रमोत्पादन-व्यवसायेन\ " इति विमृश्यैव निववृतुर् इति ॥४३॥

[^८७]: हरेः इति कुत्रचित्।

ENGLISH TRANSLATION

Bhāgavata 10.30.43

Then the women entered the forest as far as the moonlight remained visible. Perceiving that He had entered the darkness, they turned back from there.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Having become detached from pride, she took the hand offered by a friend and searched for Kṛṣṇa together with all the gopīs. Even on a full-moon night, the dense shadows of the trees produced darkness beyond the reach of the moonlight. The Viṣṇu Purāṇa says: "Kṛṣṇa has entered the dense forest; His footprint is no longer visible here. Turn back, for this place is beyond the moon's rays" (5.13.41).

Their deeper reflection was: "Friends submerged in an ocean of grief, in this dense darkness, Kṛṣṇa's dark-cloud-colored body has merged into the gloom itself from fear that we might see Him. Do not continue. Wherever you go, He will flee somewhere else. Enough of this effort that merely causes fatigue to His exceedingly tender body." Thinking in this way, they turned back.

Textual note 87: Some witnesses read "of Hari" in place of "the women."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.44 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.४४ ॥

तन्-मनस्कास् तद्-आलापास् तद्-विचेष्टास् तद्-आत्मिकाः ।

तद्-गुणान् एव गायन्त्यो नात्मागाराणि सस्मरुः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तन्-मनस्कत्वेन एव पूर्ववद् उन्मादस्य मान्द्ये तद्-आलापाः दृष्टो वः कच्चिद् अश्वत्थ [भा।पु। १०.३०.५]
इतिवत् तम् आलपन्त्यः, उन्मादस्य मध्यत्वे तद्-विचेष्टा कृष्णायन्त्य् अपिबत् स्तनम् [भा।पु। १०.३०.१५]
इतिवत् तच्-चेष्टाम् अनुकृतवत्यः । उन्मादस्य प्रौढत्वे तद्-आत्मिकाः कृष्णोऽहं पश्यत गतिम् [भा।पु।
१०.३०.१९] इतिवद् आत्म-विस्मृतौ तन्-मयी-भूताः । पूर्व-संस्कार-वशाद् एव गायन्त्य उच्चैर् अमुम् एव [भा।
पु। १०.३०.४] इतिवत् तद्-गुणान्** एवेति ॥४४॥

ENGLISH TRANSLATION

Bhāgavata 10.30.44

Their minds fixed upon Him, their conversation about Him, their actions directed toward Him, and their very selves absorbed in Him, they sang only His virtues and remembered neither themselves nor their homes.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Their minds remained fixed upon Him. When divine madness was mild, they addressed Him indirectly through questions such as "O aśvattha tree, did you see Him?" (10.30.5). When it reached the middle degree, they imitated His activities, as when a gopī acting as Kṛṣṇa drank another's breast (10.30.15). When it became fully mature, they forgot themselves and became constituted of Him, as in the declaration "I am Kṛṣṇa; behold My gait" (10.30.19). Impelled by earlier impressions, they loudly sang only His qualities, just as the text had said that they were singing loudly of Him (10.30.4).

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.30.45 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३०.४५ ॥

पुनः पुलिनम् आगत्य कलिन्ध्याः कृष्ण-भावनाः ।

समवेता जगुः कृष्णं तद्-आगमन-काङ्क्षिताः^{^८९} ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

\“हन्त हन्त यत्र तद्-अन्वेषणार्थं यामः, ततस् ततः स पलायिष्यते । तस्माद् वन-पर्यटन-कष्टं किम् ? तस्योत्पादयिष्यामस् तद्-इच्छां विना स न लभ्यो---यम् एवैष वृणुते तेन लभ्य [क।उ। १.२.२३] इति श्रुतिं प्रमाणी-कुर्वत्य इव तद्-दर्शने तत्-कारुण्यम् एव हेतुः, तत्-कारुण्ये च तत्-सङ्कीर्तनम् एव हेतुः\” इति सिद्धान्तं प्रकाशयन्त्य इव पूर्वं यत्र तेन सङ्गतिर् आसीत्, तद् एव स्थानम् आजगमुः, तम् एव जगुर् इत्य् आह--
-पुनर्** इति ॥४५॥

इति सारार्थ-दर्शिन्यां हर्षिण्यां भक्त-चेतसाम् ।

त्रिंशोऽध्यायोऽत्र दशमे सङ्गतः सङ्गतः सताम् ॥

इति श्रीमद्-भागवते महा-पुराणे ब्रह्म-सूत्र-भाष्ये

पारमहंस्यां संहितायां वैयासिक्यां

दशम-स्कन्धे रास-क्रीडायां

कृष्णान्वेषणं नाम

त्रिंशोऽध्यायः

॥ १०.३० ॥

(१०.३१)

ENGLISH TRANSLATION

Bhāgavata 10.30.45

Returning to the bank of the Yamunā, their hearts filled with Kṛṣṇa, the gopīs assembled and sang of Him, longing for His return.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs reached a conclusion: "Alas, wherever we go to search for Him, He will flee somewhere else. Why make Him suffer by wandering through the forest? He cannot be attained without His own choice, as scripture says, 'He is attained by the one whom He Himself chooses' (Kaṭha Upaniṣad 1.2.23). His compassion alone causes His vision, and congregational singing of Him alone draws forth that compassion." Revealing this conclusion, they returned to the very place where they had previously met Him and sang only of Him. This is the meaning of the word "again."

[Closing Sanskrit verse]

Thus, in the Sārārtha-darśinī, which delights the hearts of devotees, the thirtieth chapter of the Tenth Canto has been properly joined for the saintly.

Thus ends the thirtieth chapter, entitled "The Search for Kṛṣṇa," within the rāsa pastime in the Tenth Canto of the glorious Bhāgavata Mahāpurāṇa, the commentary upon the Brahma-sūtra, the supreme swan's collection transmitted through Vyāsa.

Textual note 89: A variant reads "longing."

CHAPTER 3

रास-पञ्चाध्यायी ३ - गोपी-गीत

Rasa-pancadhyayi III - The Gopi-gita

Source coverage: logical units 1–19

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.1 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.१ ॥

गोप्य[^{१०}] ऊचुः---

जयति तेऽधिकं जन्मना ब्रजः

श्रयत इन्दिरा शश्वद् अत्र[^{११}] हि ।

दयित दृश्यतां दिक्षु तावकास्

त्वयि धृतासवास्^{१२} त्वां विचिन्वते ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

एकत्रिंशे प्रेम-मधु-स्वर-तालादि-सौरभा ।

गोपी-गीताम्बुज-श्रेणी कृष्णाल्य-आकर्षिणी बभौ ॥

सनातनेभ्यः स्वामिभ्यः श्री-गुरुभ्यो नमो नमः ।

यद्-उच्छिष्टैक-जीवातुश् चेष्टे सम्प्रति शं प्रति ॥

पूर्वं जगुर् इत्य् उक्तं तद् एव किम् ? इत्य् अत आह---**गोप्य ऊचुर्** इति । हे **दयित ! ते जन्मना ब्रजो जयति** । सम्बन्धि-विशेषानुक्त्या सर्वेभ्य एव लोकेभ्य उत्कर्षेण वर्तत इत्य् अर्थः । वैकुण्ठ-लोकेऽपीदृश इति तद्-व्यावृत्त्य्-अर्थम् आहुः---**अधिकं** यथा स्यात्, तथेति । वैकुण्ठः सर्वोत्कृष्ट एव, ब्रजस् तु सर्वोत्कृष्टतम इत्य् अर्थः । तल्-लिङ्गान्तरम् अप्य् आहुः---**इन्दिरा** महा-लक्ष्मीः **शश्वत् श्रयते** सेवते, श्रिज् सेवायाम् । वैकुण्ठे तु सा एव सेव्यते इत्य् अतो वैकुण्ठाद् अपि ब्रजः सर्व-समृद्धि-पूर्ण इति भावः ।

एवं तद्-धेतुक-महा-सुख-परिपूर्णं ब्रजे त्वत्-प्रेयस्यो वयम् एव सर्व-लोकादृष्ट-श्रुत-चर-परमासह्य-दुःखं यद् अनुभवामः, तस्मात् त्राणं त्वां न प्रार्थयामहे, किन्त्व् एक-वारं दृष्ट्वा स्व-नयने सफलयेत्य् आहुः---**अत्र** वृन्दावने **हि** निश्चितम् एव **दृश्यताम्**

किं द्रष्टव्यम् ? **तावका** जनास् **त्वां विचिन्वते** इति । कथम् एतावत्-सन्तापवत्योऽप्य् एतान् विपद्यन्त इति मा संशिष्टा इत्य् आहुः---**त्वयि धृता** अर्पिताः **असवो** यैस् त्वयैवोन्मादितैः, ते यद्य् अस्माकम् एव अस्मास्व एवास्थास्यन्, तदा तेषु विरहानल-दग्धेषु सत्सु वरम् एतावत्-क्षणे मृत्वा सुखिन्य एवाभविष्यामेति । **त्वयि** तु स्व-नाथे महा-सुखिनि ते सुखम् एवानुवर्तन्ते इति कथम् असूनां सुखे सति देहा विपद्यन्ताम् ? इत्य् अतस् तवास्मद्-दुःख-दर्शनात्मकं सुखं शाश्वतिकम् एवेति भावः ।

अत्र श्लोके प्रतिपादं द्वितीयाक्षरस्यैक्यम्, तथा प्रथमाक्षर-सप्तमाक्षरयोश् च । एवम् अन्येष्व् अपि श्लोकेषु प्रायः
क्वचित् क्वचिद् अस्ति । तच् च मुक्ता-फल-टीका-कारैर् विवृतम् ॥१॥

[^९०]: गोपिका ऊचुः

[^९१]: साधु तत्र (वि।)

ENGLISH TRANSLATION

Bhāgavata 10.31.1

The gopīs said: Vraja shines more gloriously because of Your birth, for Indirā dwells here forever. Beloved, please appear! Your own maidservants, who have placed their very lives in You, search for You in every direction.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

[Introductory Sanskrit verses]

In the thirty-first chapter, the row of lotus blossoms known as the Gopī-gīta shines with the fragrance of love's honey, melody, rhythm, and other excellences, attracting the bee Kṛṣṇa. Again and again I bow to my masters headed by Sanātana, my revered gurus. Sustained solely by the remnants they leave, I now strive toward the highest good.

The preceding chapter said that the gopīs sang. What precisely did they sing? The words "the gopīs said" introduce their song. "O beloved, Vraja triumphs because of Your birth." Since no particular place of comparison is named, Vraja surpasses every world. To exclude even Vaikuṇṭha, they say that it triumphs "more greatly": Vaikuṇṭha is the highest place, but Vraja is higher still. They give another sign of this. Indirā, Mahā-Lakṣmī herself, perpetually takes shelter there and serves it, whereas in Vaikuṇṭha she herself is served. Vraja is therefore filled with prosperity beyond even Vaikuṇṭha.

Although Vraja is filled with immense happiness because of Kṛṣṇa's birth, the gopīs, His own beloveds, now experience suffering of an unbearable kind never seen or heard in any world. Yet they do not ask Him to save them from it; they ask only that He appear once and make their eyes successful. "Here in Vṛndāvana, surely You should be seen. What is there to see? Your own people are searching for You."

Kṛṣṇa might wonder how their bodies survive such torment. They answer that their lives have been placed in Him, having been driven mad by Him. Had those lives remained within their own bodies, the fire of separation would have burned them and they would mercifully have died in an instant. But their lives dwell in their Lord, Kṛṣṇa, who possesses supreme happiness, and therefore follow His happiness. How can their bodies collapse while their life airs remain happy in Him? Thus, they suggest, His happiness of watching their suffering can continue forever.

In this verse the second syllable of each quarter is identical, as are the first and seventh syllables. Similar patterns occur here and there in most of the following verses and are explained by the author of the Mukṭā-phala commentary.

Textual note 90: A variant reads "the gopikās said."

Textual note 91: Viśvanātha records the reading "beautifully there."

Textual note 92: Viśvanātha records "whose lives have departed."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.2 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.२ ॥

शरद्-उदाशये साधु-जात-सत्-

सरसिजोदरे श्री-मुषा दृषा ।

सुरत-नाथ तेऽशुल्क-दासिका

वरद निघ्नतो नेह किं वधः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ननु किम् अहं युष्मभ्यं दुखं दित्सामि यद् एवं सूचयथ ? इति तत्र त्वम् अस्मान् खलु हंस्य एवेत्य् आहुः---**शरद्-** इति । **दृशा** एव **सुरतं नाथसि** याचसे, अथ च दृशैव **वरद** अभीष्ट-सुखं ददासि, अथ च तयैव दृशा प्रेमानल-पुञ्ज-प्रक्षेपिण्या **निघतोऽशुल्क-दासिका** अस्मान् मारयतस् तव इह **किं न वधः** ? किं शस्त्रेणैव वधो वधः ? दृशा वधो वधो न भवति ? अपि तु भवत्य् एव । तस्मात् हे **वरद** ! अभीष्टं ददद् एव अभीष्टम् ऐहिकं पारत्रिकं च सुखं घसि खण्डयसीत्य् अर्थः । किं चास्मासु ते सत्त्वं चेद् भवति, तर्हि स्व-धनं पालय ज्वालय वा न दोषः । वयं तु त्वया न शुल्केन क्रीता, नापि परिणयेन गृहीताः, किन्त्व् **अशुल्क-दासिका** वयं स्वयम् एव मौग्ध्येन अभूमेत्य् अर्थः । तत्र तस्य मोहनोन्मादन-महा-चौर्य-चक्रवर्तित्वम् एव हेतुं वदन्त्यो दृशं विशिषन्ति---**शरत्-**काल-सम्बन्धी य **उदाशयः** गम्भीर-स्वच्छ-जल-पूर्णस् तडाग इत्य् अर्थः । तत्र **साधु-जातं** साधु-समय-प्रदेश-प्रकारतो जातं **सत्** जात्याप्य् उत्तमं यत् **सरसिजं** विकसित-पद्मं, तस्य **उदरस्थां श्रियं** शोभां सम्पत्तिं **मुष्णाति** चोरयतीति तथेति दृशः सौन्दर्य-सौरभ्य-शैत्य-सौकुमार्यान् असाधारण्यान् उक्तानि । या खलु तादृशं जल-दुर्गम् अप्य् उल्लङ्घ्य तादृशाभिजातस्य सज्जनस्यान्तः-पुरं प्रविश्य सम्पत्तिं चोरयति, सा तव दृक् चोरिका केनापि मोहनोन्मादन-धूलि-प्रक्षेपणोन्मादिताभिर् अस्माभिः स्वयम् एव दत्तं सुरत-धनं प्राणांश् च नीत्वा तुभ्यं ददौ । अत एव पूर्वम् उक्तं **त्वयि धृतासव** इत्य् अतो वयं त्वया निर्धनीकृत्य हता एवेति परः-सहस्र-स्त्री-वध-पातकं त्वया गृहीतम् एवेति ध्वनिः । अतः पापाद् भीत्यापि दर्शनं देहीत्य् अनुध्वनिः ॥२॥

ENGLISH TRANSLATION

Bhāgavata 10.31.2

O Lord of love, Your glance steals the beauty from the heart of a perfect lotus freshly blossomed in an autumn lake. We are Your unpaid maidservants. O giver of blessings, is killing us in this way not truly murder?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa might ask, "Do I wish to give you pain, that you imply such a thing?" The gopīs reply that He is indeed killing them. With His eyes alone He solicits amorous union, and with those same eyes, O giver of boons, He grants the desired happiness. Yet through that very glance, which throws masses of the fire of prema, He kills them, His unpaid maidservants. Is that not killing? Is death by a weapon alone called killing, while death by a glance is not? It certainly is. The address "giver of boons" also permits a wordplay: while giving what they desire, He cuts apart all the happiness they could desire in this life or the next.

If He possesses even a little courage, they say, He may preserve His own property or burn it; neither is a fault. But He did not purchase them with a price or accept them through marriage. In their innocence they spontaneously became His unpaid maidservants. They describe His glance to explain that His power as the emperor of great thieves who enchant and drive others mad is what caused this. In autumn a lake is deep and filled with clear water. Within it a perfectly formed lotus, excellent in species and blossoming at the proper time and place, possesses beauty and wealth in its heart. Kṛṣṇa's glance steals even that inner splendor. This describes the exceptional beauty, fragrance, coolness, and tenderness of His eyes.

His thieving glance crosses the fortified water of that lake, enters the inner chamber of such a noble lotus, and steals its wealth. It likewise cast the dust of enchantment and madness upon the gopīs, took the treasure of amorous love and the lives they freely offered, and delivered both to Kṛṣṇa. Hence the previous statement that their lives were placed in Him. Having deprived them of all wealth and killed them, He has incurred the sin of killing thousands upon thousands of women. They imply that even from fear of this sin He should grant them His sight.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.3 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.३ ॥

विष-जलाप्ययाद् व्याल-राक्षसाद्

वर्ष-मारुताद् वैद्युतानलात् ।

वृष-मयात्मजाद् विश्वतो-भयाद्

ऋषभ ते वयं रक्षिता मुहुः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

किं च, जिघांसैव चेत् तव वर्तते, तदा पूर्व-पूर्व-विपद्भ्यः किम् इति रक्षिताः ? रक्षित्वा वधः खल्व् अनुचित एवेत्य् आहुः---**विस-मयाज् जलात्** योऽप्य् अस्मात्, **व्याल-राक्षसाद्** अघासुरात्, **वर्षाद्** इन्द्र-कृत-वृष्टेः, **मारुतात्** तृणावर्तात्, **वैद्युतानलाद्** इन्द्र-कर्तृक-वज्र-क्षेपात्, **वृषाद्** अरिष्टात्, **मयात्मजात्** व्योमात्, **विश्वतः** अन्यस्माद् अपि सर्वतो **भयात्** कालिय-दमनादिना । हे **ऋषभ !** पुरुष-श्रेष्ठ ! स्व-रक्षणाद् एव त्वद्-एक-प्राणा **वयं रक्षिताः** । वर्षादिभ्यस् तु सर्व-व्रज-रक्साणाद् एव तद्-अन्तः-पातिन्यो वयम् अपि रक्षिताः । अत एव रक्षके त्वयि विश्वस्य पञ्च-शर-जालोपशमार्थं वयम् आगताः । त्वया तु ततोऽपि कोटि-गुणितया स्व-विरहानल-ज्वालाया दन्दह्यामहे इति विश्वस्त-घाताद् अपि त्वं न बिभेषीति भावः । अतः अरिष्ट-व्योम-वधस्य भावित्वेऽपि गर्ग-भागुर्य-आदि-मुखतः कृष्ण-जन्म-पत्र्यां श्रवणस्य भूतत्वेनैव भूत-निर्देशः ॥३॥

ENGLISH TRANSLATION

Bhāgavata 10.31.3

O greatest of all, You have repeatedly protected us from death by poisoned water, from the serpent demon, from rain and wind, from lightning and fire, from the bull, Maya's son, and fear on every side.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

They continue: "If You intend to kill us, why did You save us from every earlier danger? It is improper to preserve someone only to kill her afterward. You protected us from Kāliya's poisonous water, from the serpent demon Aghāsura, from Indra's rain, from the whirlwind Ṭṛṇāvarta, from the lightning-fire of Indra's thunderbolt, from the bull Ariṣṭa, from Maya's son Vyoma, and from every other danger. O best of men, by protecting us You made our lives dependent upon You alone. When You saved all Vraja from rain and other perils, we were saved as part of Vraja. Trusting You as our protector, we came to You seeking relief from the net of Cupid's five arrows. Instead You burn us with the flames of separation from You, millions of times fiercer. Do You not fear the sin of betraying those who trusted You?"

Although the killing of Ariṣṭa and Vyoma had not yet occurred chronologically, Garga, Bhāguri, and other astrologers had foretold those events from Kṛṣṇa's birth chart. Because the gopīs had already heard them, the verse speaks of them as past.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.4 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.४ ॥

न खलु गोपिका-नन्दनो भवान्

अखिल-देहिनाम् अन्तरात्म-दृक् ।

विखनसार्थितो विश्व-गुप्तये

सख उदेयिवान् सात्वतां कुले ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अयि शश्वद्-असमीक्ष्य-भाषिण्यो गोपाल्यः ! तिष्ठत । सर्वानन्द-कन्दो नन्द-नन्दनोऽहं स्त्री-वध-पातकी विश्वस्त-घाती च युष्माभिर् निर्धारितः । तद् इतो निःसृत्य रहसि क्वचिद् एवं स्थास्यामि, यथा जन्म-मध्ये सकृद् अपि मद्-दर्शनं न प्राप्स्यथेति तदीय-भीषणोक्तिर् आशङ्क्यानुत्पात्तास् तं प्रसादयितुं स्तुवन्ति---न इति ।

ENGLISH TRANSLATION

Bhāgavata 10.31.4

You are surely not merely the son of a cowherd woman. You are the seer within the hearts of all embodied beings. At Brahmā's prayer You appeared in the Sātvata dynasty to protect the universe. O friend!

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa might threaten: "O thoughtless cowherd girls, stop! You have decided that I, Nanda's son and the root of all bliss, am guilty of killing women and betraying those who trusted Me. I shall therefore leave this place and hide alone so completely that not once in this lifetime will you see Me." Imagining this frightening statement, the gopīs regret their accusation and praise Him in order to win His favor.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.5 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.५ ॥

विरचिताभयं वृष्णि-धुर्य ते

चरणम् ईयुषां संसृतेर् भयात् ।

कर-सरोरुहं कान्त कामदं

शिरसि धेहि नः श्री-कर-ग्रहम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ननु भोः प्रिय-भाषिण्यः

! युष्माकं प्रणय-कोपोक्ति-पीयूष-पानार्थम् एवान्तर्हितः, तद् अधुना

लब्धाभीष्टोऽस्मि यथेष्टं वरं वृणुतेति तत्-प्रसादोक्तिं सम्भाव्य साश्वसं पृथक् पृथग् अभीष्टं प्रार्थयन्ते---**विरचित-**

इत्य्-आदि चतुर्भिः । हे **वृष्णि-धुर्य** ! निज-कुल-कमल-प्रभाकर ! **नः शिरसि कर-सरोरुहं धेहि** अर्पय । किम्-

अर्थम् ? तत्राहुः---**कामदं** यस्य शर-प्रहार-भयात् त्वां प्रपन्नाः, तं कामं द्यति खण्डयतीति तच्-छेष-भङ्ग्या कामं

ददद् अपि । न चात्र तस्याशक्तिर् इति वाच्यम् । यतः **संसृतेर् भयात् चरणम् ईयुषां** प्रपन्नानां जनानां **विरचितम्**

अभयं येन तत् । येन संसार-भयाद् अपि रक्षितुं शक्यते, तस्य काम-भयाद् रक्षणे कः खल्व् आयासः ? इति भावः ।

ननु तर्हि वो वक्षःसु दधामि, तत्रैव ममापि धित्सा वर्तते ? तत्र नेत्य् आहुः---श्री-कर-ग्रहम् इति । **श्रिया** लक्ष्म्या

कराभ्यां ग्रहणं तद्-धारणार्थं यस्य, तद्-वक्षसि कर-धित्सायां यथा लक्ष्म्या वार्यते, तथैवास्माभिर् अपि तद्-

वारणीयम् एवेति भावः ॥५॥

ENGLISH TRANSLATION

Bhāgavata 10.31.5

O foremost of the Vṛṣṇis, Your lotus hand grants fearlessness to those who approach Your feet in fear of worldly existence. Beloved, it fulfills desire and holds Śrī's hand. Place it upon our heads.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa might then say, "O sweet speakers, I disappeared only to drink the nectar of your words of loving anger. Now I have obtained what I desired. Choose whatever boon you wish." Reassured by this imagined favor, different gopīs ask for different cherished gifts over the next four verses. "O foremost of the Vṛṣṇis, sun of the lotus of Your lineage, place Your lotus hand upon our heads." Why? It is *kāmada*: it cuts down the desire whose arrows made them take shelter of Him, while by a secondary implication it also grants love's desire. That hand is certainly powerful enough, for it bestows fearlessness upon those who approach His feet out of fear of material existence. If it can protect them from saṁsāra itself, what effort is required to protect the gopīs from fear of Cupid?

Kṛṣṇa might offer instead to place His hand upon their breasts, since He too desires to put it there. They decline: His hand is held by the hands of Śrī Lakṣmī. Just as Lakṣmī would prevent Him from placing it upon their breasts, the gopīs would likewise have to prevent that act.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.6 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.६ ॥

व्रज-जनार्तिहन् वीर योषितां

निज-जन-स्मय-ध्वंसन-स्मित ।

भज सखे भवत्-किङ्करीः स्म नो

जल-रुहाननं चारु दर्शय ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अपरा आहुः---**योषितां** मध्ये ये **व्रज-जनाः**, तेषाम् **आर्तिं** कन्दर्प-शर-प्रहार-जनितां **हन्ति** इति, तथा तेन देव्य-आदीनाम् अप्य् अन्य-योषितां तां न हरसि । यद् वक्ष्यते व्योम-यान-वनिताः॥ । कश्मलं ययुर् अपस्मृत-नीव्यः [भा।पु। १०.३५.३] इति । हे **वीर** ! दुर्वार-मार-सम्प्रहार-महा-जिष्णो ! किं च, अस्माकं सौभाग्यार्थं गर्वं तद् दुःखं वाम-लक्षणं मानम् अपि न सहसे इत्य् आहुः---**निज-जनानां स्मय-ध्वंसनं** मान-नाशकं **स्मितम्** अपि यस्य ।

ननु, वरं शीघ्रं वृणुत । तत्राहुः---**भवत्-किङ्करीर्** अस्मान् **भज** परिचर । ननु, यदि मत्-किङ्कर्य एव यूयं, तदा मां स्व-परिचरणे किम् इत्य् आज्ञापयध्वे ? तत्राहुः---हे **सखे** ! इति । तर्हि ब्रूत, किं वः परिचरणम् ? तत्राहुः---**जलरुह-** इत्य्-आदि ॥ ६॥

ENGLISH TRANSLATION

Bhāgavata 10.31.6

O destroyer of Vraja's distress, heroic one whose smile destroys the pride of Your own beloved women, O friend, attend upon us, Your maidservants. Show us Your beautiful lotus face.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Other gopīs pray: "Among all women, You remove the torment produced by Cupid's arrows specifically from the women of Vraja. You do not remove it from goddesses and other women." The Bhāgavata will describe the women traveling in celestial vehicles fainting with their waistbands loosened (10.35.3). They call Him hero, the great victor in the irresistible battle of love. For the sake of their good fortune, He cannot tolerate even their pride and its pain, the contrary mood of loving resentment; His smile destroys the pride of His own people.

When He urges them to choose their boon quickly, they say, "Serve us, Your maidservants." He may object: "If you are My servants, why do you order Me to serve you?" They call Him friend. When He asks what service they want, they begin, "Your lotus feet..."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.7 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.७ ॥

प्रणत-देहिनां पाप-कर्शनं

तृण-चरानुगं श्री-निकेतनम् ।

फणि-फणार्पितं ते पदाम्बुजं

कृणु कुचेषु नः कृन्धि हृच्-छयम् ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

अपरा आहुः---**प्रणत-** इति । **कुचेषु पदाम्बुजं कृणु** अर्पय । किम्-अर्थम् ? **हृच्-छयः** कामं **कृन्धि** छिन्धि । अत्राभिः असमर्थ-रतिमत्त्वेन महा-प्रेमवतीभिः स्वीय-दुःखापाय-सुख-प्राप्ति-ज्ञान-रहिताभिः श्री-कृष्ण-सुखैक-प्रयोजनक-कायिक-वाचिक-मानस-व्यापाराभिस् तस्यैव सौरत-सुखोद्दीपनार्थम् एव स्वीय-रूप-यौवन-काम-पीडां विवृण्वतीभिः परम-विदग्धाभिः प्रायः प्रेम्नो वाङ्-निष्ठता-लाघवं न क्रियते, किन्तु कामस्यैव यथा भोजन-लम्पटं कञ्चित् स्व-मित्रं बुभुक्षम् अभिलक्ष्य स्नेहेन तं भोजयितु-कामः चतुर्विध-मिष्टान्न-साधने प्रयतमानो जनस् तेन पृष्टोऽपि "स्वार्थम् एवाहं प्रयास्यामि, न त्वद्-अर्थम्" इति ब्रूते, तद् एव प्रेमा गुरुर् भवति । यदि त्व् एतावान् ममायासस् त्वत्-सुखार्थम् एव, मम तु स्वार्थं निष्कामत्वाद् इति ब्रूते, तदा प्रेम लघु भवति । यद् उक्तं प्रेम-सम्पुटे---

प्रेमा द्वयो रसिकयोर् अपि दीप एव >

हृद्-वेश्म भासयति निश्चलम् एव भाति । >

द्वाराद् अयं वदनतस् तु बहिष्कृतश् चेन् >

निर्वाति शीघ्रम् अथवा लघुताम् उपैति ॥ [प्रेम-सम्पुट ६८] इति > ।

तत्रासां स्व-सुख-तात्पर्याभावो न पारयेऽहम् [भा।पु। १०.३२.२२] इति भगवद्-वाक्याद् एव स्व-वशीकार-व्यञ्जकाद् अवसीयते । तस्य प्रेमैक-वश्यत्वम् एव सर्व-शास्त्र-दृष्टम्, न तु काम-वश्यत्वम् इति ज्ञेयम् ।

ननु पापाद् बिभेमि ? तत्राहुः---**प्रणतानां देहिनां पाप-नाशकं** तव कुतः पाप-शङ्का ? इति भावः ।

ननु च कठोरेषु युष्मत्-कुचेषु सुकुमारं मत्-पदाम्बुजं व्यथिष्यते? तत्राहुः---**तृण-चरानुगं** तृण-चरा गावः, तासाम् अप्य् अनुगच्छति । गावो हि कठोर-स्थलेऽपि घासं चरन्ति । यदि तत्रापि त्वच्-चरणस्य सहिष्णुता, तर्हि किम् उतास्मत्-कुचेषु कुच-काठिन्यं ? प्रत्युत तस्य सुखदम् इति भावः ।

ननु नाना-रत्नालङ्कार-मण्डितानां युष्मत्-कुचानाम् उपरि पादार्पणम् अनुचितम् ? तत्राहुः---**श्रियः** शोभायाः **निकेतनम्** इति कुचानाम् अलङ्कार-वर्यम् एवैतद् भविष्यतीति भावः ।

ननु युष्मत्-पतिभ्यो बिभेमि ? तत्राहुः---**फणिनौ फणेषु अर्पितं** त्वं कालिय-नागाद् अपि न बिभेषि, किम् उत तेभ्य इति भावः ॥७॥

ENGLISH TRANSLATION

Bhāgavata 10.31.7

Your lotus feet destroy the sins of embodied beings who bow to You, follow the grazing cows, serve as the abode of Śrī, and were placed upon the serpent's hoods. Put those feet upon our breasts and destroy the longing in our hearts.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Still other gopīs pray: "Place Your lotus feet upon our breasts. Cut down the desire in our hearts." These supremely clever women possess immense love but speak as if they were incapable of love. Their bodily, verbal, and mental actions have Kṛṣṇa's happiness as their sole purpose, without awareness of removing their own pain or obtaining pleasure. In order to intensify His happiness in union, they describe their own beauty, youth, and torment of desire. They avoid diminishing love by openly speaking of it and speak only of desire.

Suppose a person sees a gluttonous friend hungry and lovingly labors to prepare four kinds of sweet food. When asked, he says, "I am working for myself, not for you." That concealment makes his love weighty. If he instead says, "All this effort is solely for your happiness; I have no selfish desire," his love becomes light. Prema-samputa says:

[Sanskrit verse]

The love of two connoisseurs is like a lamp that illuminates the chamber of the heart and shines steadily there. If it is brought outside through the doorway of the mouth, it quickly goes out or becomes faint (68).

The absence of concern for their own happiness is established by Bhagavān's own statement, "I am unable to repay you" (10.32.22), which reveals that they brought Him under their control. Every scripture teaches that He is controlled by prema alone, never by ordinary desire.

If Kṛṣṇa says He fears sin, they answer that His foot destroys the sins of all embodied beings who bow to Him; how could He fear sin Himself? If He fears that His tender lotus foot will hurt upon their hard breasts, they reply that it follows cows who graze on rough ground. If His foot endures such terrain, their breasts cannot be too hard; rather, they will give it pleasure. If it seems improper to place His foot upon breasts adorned with many jewels, they call those breasts the abode of beauty: His foot will become their finest ornament. If He fears their husbands, they remind Him that He placed His foot upon the hoods of the serpent Kāliya. He did not fear that serpent; how could He fear those men?

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.8 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.८ ॥

मधुरया गिरा वल्गु-वाक्यया

बुध-मनोज्ञया पुष्करेक्षणा ।

विधि-करीर् इमा वीर मुह्यतीर्

अधर-सीधुनाप्याययस्व नः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

\ "भो भो मत्-प्राणैक-वल्लभाः ! रत्न-वल्लभाः जीवातु-भूतासु भवतीषु नाहम् उदासे । दासे मयि सन्तत-हेम-प्रेम-हेम-शृङ्खला-निबद्धे कथम् अविश्वस्ताः ? विश्वस्ता भवत । भावत्कं कङ्कणम् इव शस्तां हस्ताङ्क-गतम् एव मां जानीत\ " इति स्फूर्ति-प्राप्तं तद्-वाक्यम् आकर्ण्य अपरा आहुः---मधुरया इति ।

ENGLISH TRANSLATION

Bhāgavata 10.31.8

Lotus-eyed hero, Your sweet voice, charming words, and speech delightful to the wise have made us Your maidservants. We are falling into bewilderment. Revive us with the intoxicating nectar of Your lips.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs inwardly heard Kṛṣṇa reassure them: "O sole beloveds of My life, O lovers more precious than jewels, I am never indifferent to you, who are My very life. Why distrust Me, your servant, perpetually bound by golden chains made of your golden prema? Trust Me. Know that I remain marked by your hands, like a bracelet upon them." Hearing this manifestation of His words, another group of gopīs began the prayer, "With Your sweet voice..."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.9 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.९ ॥

तव कथामृतं तप्त-जीवनं

कविभिर् ईडितं कल्मषापहम् ।

श्रवण-मङ्गलं श्रीमद्-आततं

भुवि गृणन्ति ते भूरिदा जनाः ॥९॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तत्-कर्तृक-कथायाः माधुर्य-महिमा कैर् वाच्यः ? त्वत्-सम्बन्धि-कथा अन्य-वक्तृकाप्य् अमृत-द्वयात् स्वाद्वी श्रेष्ठा चेत् आहुः---**तव** इति । **तव कथा** एव **अमृतं** । केन साधर्म्येण ? **तप्तान्** महा-रोगादि-सन्तप्तान् संसार-तप्तांश् च **जीवयति** इति तत् त्वद्-विरह-तप्तांश् च जीवयतीति स्वर्गीयान् मोक्ष-रूपाच् चामृताद् आधिक्यं च । **कविभिर्** ध्रुव-प्रह्लादादिभिः या निर्वृतिस् तनु-भृताम् इत्य्-आदि-पद्यैर् **ईडितम्** । अन्यद् अमृत-द्वयं---सा ब्रह्मणि स्व-महिमन्य् अपि नाथ मा भूत्, किं त्व् अन्तकासि-लुलितात् पततां विमानात् [भा।पु। ४.९.१०] इत्य्-आद्य्-उक्तिभिर् न रोचितम् ।

ENGLISH TRANSLATION

Bhāgavata 10.31.9

The nectar of Your stories is life for those scorched by suffering. Praised by sages, it removes all impurity. Auspicious to hear, filled with splendor, and spread everywhere, it is proclaimed on earth by those who give the greatest gift.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Who can describe the glory of the sweetness of a narrative spoken by Kṛṣṇa Himself? Even narrations about Him spoken by others are more delicious and excellent than both kinds of nectar. His narration is itself nectar because, like celestial nectar and the nectar of liberation, it restores those scorched by grave illness and by material existence. Yet it surpasses both because it also revives those scorched by separation from Him. Poets such as Dhruva and Prahlāda praise it in verses beginning, "It is the true joy of embodied beings." Those same devotees show no attraction to the other two nectars, saying, "My Lord, let that bliss remain in Brahman and its own glory; may it not be mine, what then of pleasure in celestial vehicles that fall when cut by the sword of death?" (Bhāgavata 4.9.10).

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.10 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.१० ॥

प्रहसितं प्रिय प्रेम-वीक्षणं

विहरणं च ते ध्यान-मङ्गलम् ।

रहसि संविदो या हृदि-स्पृशः

कुहक नो मनः क्षोभयन्ति हि ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अस्माकं तु त्वद्-दर्शनं विना त्वत्-सम्बन्ध-वस्तु-मात्रम् अतिदुःखदम् इत्य् आहुः---**प्रहसितम्** इति । **विहरणं** सम्प्रयोगः । याश् च **संविदः** संलाप-नर्माणि **हृदि-स्पृश** इति दुःखदत्वाद् विस्मर्तुम् इष्टा अपि न विस्मर्तुं शक्यन्त इति भावः । **ध्यानेन** अपि **मङ्गलं** परम-सुखदम् इति चतुर्णाम् अपि विशेषणं मनः क्षोभयन्ति व्याकुलयन्ति । एतानि मनसि प्रविश्य सद्यः सुखं दत्त्वा तद्-द्वितीय-क्षण एव महा-दुःखं ददति, अत एव हे **कुहक!** कुहक-दत्त-बटकान्य् अपि सद्यः परम-स्वादून्य् अप्य् आयत्यां परम-दाहकानि प्राण-घातकानीत्य् अर्थः ॥ १० ॥

ENGLISH TRANSLATION

Bhāgavata 10.31.10

Beloved, Your radiant laughter, Your loving glances, Your pastimes that bring auspiciousness when contemplated, and those intimate words spoken in private that touch the heart all agitate our minds, O deceiver.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Without seeing Kṛṣṇa, even the mere memory of anything connected with Him gives the gopīs extreme pain. His broad smile, intimate union, and heart-touching conversations and jokes are all supremely auspicious and blissful even in meditation. Yet precisely because they cannot forget them though they wish to escape the pain, all four agitate and torment their minds. These memories enter the heart, give happiness instantly, and in the very next moment produce immense sorrow. Therefore they call Him a deceiver. A conjurer's sweets may taste supremely delicious at once but later burn terribly and take one's life.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.11 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.११ ॥

चलसि यद् ब्रजाच् चारयन् पशून्

नलिन-सुन्दरं नाथ ते पदम् ।

शिल-तृणाङ्कुरैः सीदतीति नः

कलिलतां मनः कान्त गच्छति ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

किं च, त्वं केवलम् अधुनैव दुःखयसि, अपि त्वं अन्यद् अपि, स्वम् अपि दुःखयित्वा अस्मभ्यं दुःखं दातुं यतसे इत्यु-
आहुः---**चलसि** इति । **यत्** यदा तदा **नलिनाद्** अपि **सुन्दरं** सुकुमारं **शिलैः** कणिशैः **तृणैर् अङ्कुरैश् च** **सीदति**
क्लिश्येद् इति सम्भाव्य **मनः कलिलताम्** अस्वास्थ्यं प्राप्नोति ।

यद् वा, कलिं कलहं लाति गृह्णातीति कलिलं, तद्-भावः **कलिलताम्**, ताम् अस्माभिर् एव सहास्मन्-**मनः** कलहं
करोतीत्यु अर्थः । स च कलिर् यथा---

"अरे मनः ! स यदि वने भ्रमणात् खिद्यति, तदा ब्रजान् निःसृत्य नित्यम् एव तत्रैव किं याति ? अतस् त्वं किम् इति
वृथा खिद्यसि ?"

"अयि निर्बुद्धयो गोपालिकाः ! तस्य चरण-तल-द्वयं स्थल-कमलाद् अपि सुकुमारं भवति । एवं वने च शिल-
तृणाङ्कुर-शर्कराः सन्त्यु एव । कथं पीडा न स्यात् ?"

"अरे मुग्धाः ! स सुकोमल-बालुके पथि पथ्यु एव भ्रमति ।"

"अयि निर्विवेकाः ! गावः किं पथि पथ्यु एव घासं चरन्ति ?"

"अरे प्रेमान्ध ! स चक्षुष्मान् शिल-तृणाङ्क-उपरि कथं पादाव् अर्पयेत् ?"

"अयि प्रेम-गन्धेनापि रहिताः ! यद्य् आवेग-वशाद् भ्रमाद् वा तद्-उपरि पादः पतेत्, तदा किं स्यात् ?"

"भो भ्रातश् चेतः ! सत्यं ब्रूषे । एतावद् दुःखम् अनुभवितुम् एव जीवन्त्यो विधात्रा वयं सृष्टाः।"

"भो दुःखिन्यः ! खलु जीवत यूयम्, अहं तु युष्मत्-प्राणैः सार्धं युष्मद्-देहेभ्यो निःसृत्याधुनैव यामि" इति ॥११॥

ENGLISH TRANSLATION

Bhāgavata 10.31.11

When You leave Vraja to graze the animals, O master, we fear that stones, grass, and tender shoots will hurt Your feet, beautiful as lotuses. O beloved, our minds become deeply troubled.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

They add that He does not cause them pain only now. At other times too, He strives to hurt them by first hurting Himself. Whenever He walks in the forest, they fear that His feet, more tender and beautiful than lotuses, may suffer from stones, dry grass, sprouts, and sharp husks. Their minds become disturbed.

Alternatively, *kalila* is that which takes up conflict. Their minds quarrel with them:

"O mind, if wandering in the forest truly tires Him, why does He leave Vraja and go there every day? Why grieve uselessly?"

"O foolish cowherd girls, the soles of His feet are softer than land lotuses, while stones, grasses, sprouts, and gravel certainly lie in the forest. How could He avoid pain?"

"O simple women, He walks only on paths of very soft sand."

"O undiscerning minds, do cows graze only along pathways?"

"O women blinded by love, He has eyes. Why would He place His feet upon stones or thorns?"

"O hearts devoid even of the fragrance of love, what if haste or a mistaken step makes His foot fall upon them?"

"O brother mind, you speak truly. The Creator made us live only so that we might experience this much pain."

"O suffering women, you may continue living. I shall depart from your bodies now together with your life airs."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.12 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.१२ ॥

दिन-परिक्षये नील-कुन्तलैर्

वनरुहाननं बिभ्रद् आवृतम् ।

घन[^{१०७}]-रजस्वलं दर्शयन् मुहुर्[^{१०८}]

मनसि नः स्मरं वीर यच्छसि ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

किं च, त्वं संयोगेऽपि नैव सुखं दित्ससीत्य् आहुः---**दिन-परिक्षये** सायं-काले । **नील-कुन्तलैः** कुटिलालकैर् मन्द-मारुत-लोलैर् **आवृतम्** । **धन-रजस्वलं** धनं गो-धन-वित्तयोः इति विश्व-प्रकाशाद् गो-रजश्-छुरितम् । **वनरुहाननं** लोलानि माला-ललित-पराग-भर-च्छुरित-सरसिज-सदृशम् **आननं बिभ्रत्**, तच् च **मुहुर् दर्शयन्** गो-सम्भालन-प्रिय-सखान्वेषण-च्छलेन इतस् ततः परिवृत्यास्मन्-नयन-गोचरीभवन् स्व-दर्शनस्य सर्व-जनानन्दकं स्वभावं ज्ञात्वा एताः कष्ट-सिन्धाव् एव निमज्जयामीति विमृश्य **नोऽस्मभ्यं स्मरं यच्छसि** । य एव कुल-धर्म-पदवीं विष-ज्वालाम् इवानुभाव्यास्मान् उन्माद्य वनेष्वाानीयैवं रोदयतीति भावः । हे **वीर** ! ब्रज-स्त्रीणां धर्म-ध्वंसनार्थम् एव प्रवर्तित-स्मर-शर-प्रहार ॥ १२ ॥

[^{१०७}]: "\धन-\\" इति श्री-जीव-गोस्वामिनां सम्मतः पाठः ।

[^{१०८}]: चारु दर्शयन्

ENGLISH TRANSLATION

Bhāgavata 10.31.12

At day's end You repeatedly show us Your lotus face, veiled by dark curls and thickly covered with the dust raised by the cows. O hero, in this way You arouse desire in our minds.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

They say that Kṛṣṇa refuses to give them happiness even in union. At the close of day His face is surrounded by dark, curling locks moved by a gentle breeze and covered in rich dust. Since *dhana* means both wealth and cattle, the phrase means dust raised by the cows. He bears a face like a lotus dusted with abundant pollen shaken from a graceful, moving garland. Again and again He turns here and there, ostensibly to gather the cows and find dear friends, but really to enter the gopīs' sight. Knowing that His appearance naturally gives joy to everyone, He deliberately submerges them in an ocean of anguish by awakening desire in them. That desire makes the path of family duty taste like a flame of poison, drives them mad, draws them to the forest, and leaves them weeping. They call Him hero because His arrows of love seem directed specifically toward destroying the dharma of Vraja's women.

Textual note 107: *Dhana*, meaning wealth or cattle, is the reading accepted by Śrī Jīva Gosvāmī.

Textual note 108: An alternate reading is "beautifully showing."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.13 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.१३ ॥

प्रणत-कामदं पद्मजार्चितं

धरणि-मण्डनं ध्येयम् आपदि ।

चरण-पङ्कजं शन्तमं च ते

रमण नः स्तनेष्प अर्पयाधिहन् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ननु, यद् अहं सदा दुःखयाम्य एवेति निश्चिनुध्वे, तर्ह्य अलं मया युष्माकम् इति तत्-कोपम् आशङ्क्य हन्त हन्त स्वकर्म-फल-दुःखान्धाभिस् त्वय्य् अपि दोष आरोपित इत्य् अनुत्पद्य तं प्रसादयितुं सर्व-सुखदत्वेन स्तुवन्त्यस् त्वयैवास्माकं प्रयोजनम् इति द्योतयन्त्यः स्व-दुःखोपशमनं प्रार्थयन्ते---**प्रणत-** इति द्वाभ्याम् । **प्रणतानाम्** अपराधीभूयापि नम्राणां कालिय-तत्-पत्न्य-आदीनां **कामदं** । **पद्मजेन** ब्रह्मणा स्वापराधोपशमनार्थम् **अर्चितम्** । अतोऽस्माकम् अपराधः क्षम्यताम् इति भावः । **धरणि-मण्डनम्** इत्य् अस्मत्-कुचान् अपि तेषु चरणार्पणेन मण्डयेति भावः । **ध्येयम् आपदि** इति अनेन सर्व-दुर्गाणि यूयम् अञ्जस् तरिष्यथ [भा।पु। १०.८.१६] इति गर्गोक्तेर् इति । **आपदोऽस्मांसं** त्रायस्वेति भावः । सर्वत्र हेतुः---**शन्तमं** सर्व-कल्याण-रूपं सर्व-सुख-रूपं च । **आधिहन्**, आधिं हन्तुम् इत्य् अर्थः, न च स्तनेषु चरणार्पणे तव कोऽपि श्रमः । प्रत्युत सुखम् एवेत्य् आहुः---हे **रमण !** रिरंसोस् तव तेनैवाभीष्ट-सिद्धिर् भाविनीति भावः ॥ १३ ॥

ENGLISH TRANSLATION

Bhāgavata 10.31.13

O lover, place Your lotus feet upon our breasts. They grant the desires of those who bow before You, are worshiped by Lakṣmī, adorn the earth, are to be meditated upon in danger, and bestow the deepest peace. O destroyer of our pain, place them upon us.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa might become angry: "If you are convinced that I always give you pain, then you have no need of Me." The gopīs regretfully think, "Blinded by suffering, the fruit of our own deeds, we have falsely placed blame upon You." To win His favor they praise His feet as the source of every happiness and reveal that they need Him alone. They ask those feet to relieve their pain. His feet fulfill the desires even of offenders who humbly bow, such as Kālīya and his wives. Brahmā worshiped them to atone for his offense, so the gopīs' offense should also be forgiven. They ornament the earth, and the gopīs ask Him to ornament their breasts by placing His feet upon them. Garga had said that by meditating on Him in danger they would easily cross every hardship (Bhāgavata 10.8.16); they ask Him to save them from their present calamity. His feet are supremely auspicious and wholly composed of happiness. O destroyer of mental pain, place them upon our breasts. Nor would this tire Him; it would give Him pleasure, for as their lover desiring union, He would thereby attain His own cherished aim.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.14 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.१४ ॥

सुरत-वर्धनं शोक-नाशनं

स्वरित-वेणुना सुष्ठु चुम्बितम् ।

इतर-राग^{१११}-विस्मारणं नृणां

वितर वीर नस् तेऽधरामृतम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

किं च, भो धन्वन्तरि-प्रतिम ! मिषक्-शिरोमणे ! काम-रोग-मूर्च्छिताभ्योऽस्मभ्यं किम् अप्य् औषधं देहीत्य् आहुः---
सुरत-वर्धनम् इति पुष्टिकरत्वं, **शोक-नाशनम्** इति पीडा-हरत्वं तस्योक्तम् । न च तद् अपि महार्घ्यं मूल्यं विनैव
कथं देयम् इति वाच्यम् । दान-वीरेण त्वया तद्-अतिनिकृष्टाय निष्प्राणायापि स-प्राणीकर्तुं विनैव मूल्यं दीयत
एवेत्य् आहुः---**स्वरितेन** नादितेन **वेणुना** कीचकेनापि **सुष्ठु** सम्यक्तया **चुम्बितं** स्वादितम् ।

ननु, धन-जन-कुटुम्बाद्-आसक्तिर् एवात्र कुपथ्यम् । तद्वते जनायैतन् न दीयते तत्राहुः---**इतर-राग-विस्मारणम्** ।
इतर-वस्तुष्व् एतद् एव रागम् आसक्तिं विस्मारयतीत्य् अद्भुतम् औषधम् इदं यत् कुपथान् निवर्तयतीत्य् अस्माभिर्
अनुभूयैव दृष्टम् इति भावः । **नृणां** मनुष्य-जाति-स्त्रीणां । **वितर** देहि हे **वीर** ! दान-वीर दया-वीरेति वा ॥१४॥

ENGLISH TRANSLATION

Bhāgavata 10.31.14

O generous hero, give us the nectar of Your lips. It increases intimate love, destroys sorrow, is thoroughly kissed by Your resonant flute, and makes human beings forget every other attachment.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs address Kṛṣṇa as another Dhanvantari and the crown jewel of physicians: "Give some medicine to us, unconscious from the disease of love." The nectar of His lips nourishes amorous union and destroys grief. One cannot object that such precious medicine requires a high price. Kṛṣṇa is a hero of generosity and gives it freely even to the utterly lowly and lifeless, restoring them to life: His resounding bamboo flute has already kissed and tasted that nectar thoroughly.

Attachment to wealth, followers, family, and the rest might be called an incompatible diet that disqualifies a patient. But this wondrous medicine itself makes one forget attachment to every other object and thus turns the patient away from harmful things. The gopīs know this from direct experience. "Distribute it to the women of the human race, O hero generous in gifts and compassion."

Textual note 111: An alternate reading is "forgetfulness of every other disease."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.15 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.१५ ॥

अटति यद् भवान् अह्नि काननं

त्रुटि युगायते त्वाम् अपश्यताम् ।

कुटिल-कुन्तलं श्री-मुखं च ते

जड उदीक्षतां पक्ष्म-कृत् दृशाम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

किं च, अस्माकं दुरदृष्टम् एव दुःख-प्रदं । तत्र त्वं किं कुर्याः ? इत्य् आहुः---**अटति** इति । **यत्** यदा **भवान् काननं** वृन्दावनम् **अटति** गच्छति, तदा **त्वाम् अपश्यताम्** अस्माकं गोपी-जनानां **त्रुटिः** क्षणस्य सप्त-विंशति-शततमो भागः सोऽपि **युग-तुल्यो** भवति । क्लीबत्वम् आर्षम् । दिवसे त्रैमासिकम् एव त्वद्-विरह-दुःखं सर्वेषां व्रज-जनानाम् अस्माकं तु तत एव त्रयो यामाः शत-कोटि-युग-प्रमाणा यद् भवन्ति । अत्र दुरदृष्टं विना किम् अन्यत् कारणं भवेत् ? इति भावः ।

पुनश् च कथञ्चिद् दिनान्ते **श्री-मुखं** तव **उदीक्षताम्** उत्कण्ठया ईक्षमाणानां तेषाम् एव गोपी-जनानां **दृशां पक्ष्म-कृत्** पक्ष्म-स्रष्टा विधाता **जडो** निर्विवेको दुःखं करोतीति शेषः । एवं च त्वद्-अदर्शने दुष्पार एव दुःख-सिन्धुः, दर्शने तु पक्ष्मोद्भवो निमेष एव यो दर्शन-विरोधी, सोऽपि नव-शत-**त्रुटि**-प्रमाणो भवन्-नव-शत-**युगायते** इत्य् उभयथापि दुःखं दुरदृष्ट-वशाद् एवेति भावः ।

त्रसरेणु-त्रिकं भुङ्क्ते यः कालः स त्रुटिः स्मृतः । >

शत-भागस् तु वेधः स्यात् तैस् त्रिभिस् तु लवः स्मृतः । >

निमेषस् त्रि-लवो ज्ञेय आम्नातस् ते त्रयः क्षणः ॥ [भा।पु। > ३.११.६-७] इति मैत्रेयः ।

यद् वा, कृती छेदने । **दृशां** स्व-चक्षुषां **पक्ष्म-कृत्** पक्ष्म-च्छेत्ता **अजडश्** चतुरो जनस् ते **श्री-मुखम् उदीक्षताम्** उत्कर्षेण पश्यतु, न तु वयम् अचतुरा इति भावः ॥ १५ ॥

ENGLISH TRANSLATION

Bhāgavata 10.31.15

When You roam the forest by day, every instant becomes an age for those who cannot see You. And when we gaze upon Your beautiful face framed by curling locks, the creator of eyelids seems a senseless fool, for they obstruct our sight.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

They say that their own evil fortune causes their suffering, so what can Kṛṣṇa do? Whenever He walks into Vṛndāvana forest, for the gopīs who cannot see Him even a *truṭi*, one twenty-seven-hundredth of a moment, becomes equal to an age. During the day all the people of Vraja endure roughly three months of separation, but for the gopīs its three watches equal hundreds of millions of ages. What cause could there be except cruel destiny?

Somehow, at day's end, they eagerly behold His beautiful face. Yet the creator of eyelashes is dull and undiscerning, because those lashes cause pain to the very eyes that gaze upon Him. When He is unseen, the ocean of sorrow cannot be crossed; when He is seen, even a blink arising from the lashes obstructs that sight. A blink equals nine hundred *truṭis* and therefore becomes nine hundred ages. In both cases their suffering arises from evil fortune. Maitreya defines the measure:

[Sanskrit verses]

The time occupied by three motes of dust is called a *truṭi*. One hundred *truṭis* make a *vedha*, three *vedhas* make a *lava*, three *lavas* make a blink, and three blinks make a moment (Bhāgavata 3.11.6-7).

Alternatively, the verbal root may mean "to cut." A clever person who cuts away the eyelashes of his eyes may behold Kṛṣṇa's beautiful face fully; the gopīs, who were not clever enough to do so, could not.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.16 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.१६ ॥

पति-सुतान्वय-भार्तृ-बान्धवान्

अतिविलङ्घ्य तेऽन्त्य अच्युतागताः ।

गति-विदस् तवोद्रीत-मोहिताः

कितव योषितः कस् त्यजेन् निशि ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

याश् च वेणु-वादन-समये पतिभिर् अन्तर्-गृह-निरुद्धा आसन्, ताः सेष्यम् आहुः---**पति-** इति । गतिम् अन्ति मां स्वासां दशमीं दशां विदन्तीति ता वयम् **अन्ति** त्वद्-अन्तिकम् आयाताः । हे **अच्युत** ! अत्रापि च्युतोऽभूस् तं किं विपरीत-लक्षणयैव त्वम् अच्युत-नामेति भावः । तर्हि किम् **आगताः** ? इति चेद् **उद्रीतेन मोहिता** हत-विवेकी-कृताः । एवं चेत् तर्हि \“रे मूढाः ! सहध्वं वेदनाम्\” इति ? तत्राहुः---हे **कितव** ! शठ ! एवं-भूता **योषितो निशि** स्वयम् आगता भीरुस् त्वां निर्दयम् ऋते **कस् त्यजेत्** ? न कोऽपीत्य् अर्थः । यद् वा, हे **कितव** ! हे मत्त ! **निशि** आयाता युवतीः **कः** खलु युवा **त्यजेत्** ? अतस् त्वं वञ्चकोऽपि वञ्चित एवाभूस् इति भावः । कितवस् तु पुमान् मत्ते वञ्चके कनकाह्वये इति मेदिनी ॥ १६॥

ENGLISH TRANSLATION

Bhāgavata 10.31.16

Unfailing one, we have completely transgressed the commands of husbands, sons, families, brothers, and relatives and have come to You. Knowing our movements, You enchanted us with Your song. What man would abandon women at night, O cheat?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs whose husbands had locked them inside their homes when the flute sounded speak with jealousy. "We knew the final, tenth stage of our condition, death, and therefore came near You. O Acyuta, even here You have fallen away from us. Perhaps Your name 'infallible' applies only by contrary indication." Why did they come? His loud song enchanted them and destroyed their discrimination. He might cruelly tell such fools merely to endure their pain. They answer: "O cheat, what man other than merciless You would abandon frightened women who came to him of their own accord at night?" Or: "O intoxicated cheat, what young man would abandon young women who came at night? Though You deceive others, You have actually deceived Yourself." The lexicon gives *kitava* the meanings intoxicated man, deceiver, and yellow thorn-apple.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.17 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.१७ ॥

रहसि संविदं हृच्-छयोदयं

प्रहसिताननं प्रेम-वीक्षणम् ।

बृहद्-उरः श्रियो वीक्ष्य धाम ते

मुहुर् अतिस्पृहा मुह्यते मनः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

किं कर्तव्यं ? तव मोहन-पञ्चकं काम-शर-पञ्चकम् इवास्मन्-नेत्र-रन्ध्रेषु प्रविश्य हृदयं ज्वलयतीत्य् आहुः---**रहसि संविदं** रति-प्रार्थन-व्यञ्जक-सम्भाषणं द्वितीयम् । **प्रकृष्टं हसितं** यत्र, तथा-भूतम् **आननं** तृतीयम् । **प्रेम-युक्तम् ईक्षणं** च चतुर्थम् । **श्रियो धाम** शोभास्पदं **बृहद्** विस्तीर्णम् उत्तुङ्गम् **उरो** वक्षः पञ्चमम् । **वीक्ष्य मुहुः** पुनः पुनर् विशेषतो दृष्ट्वा अतिस्पृहणम् **अतिस्पृहा**, भाव-क्लिब्-अन्तः । स्पृहितया **मनो मुह्यते** मुह्यति । औत्कण्ठ्य-ज्वालाया मूर्च्छतीत्य् अर्थः ॥ १७ ॥

ENGLISH TRANSLATION

Bhāgavata 10.31.17

Seeing Your intimate exchanges, the awakening of desire in Your heart, Your brightly smiling face and loving glances, and Your broad chest, the abode of Lakṣmī, our minds repeatedly reel with overwhelming longing.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

What can the gopīs do? Kṛṣṇa's five enchantments enter through the openings of their eyes like the five arrows of Cupid and set their hearts ablaze. The first is His intimate conversation suggesting a request for love play. The second is His face radiant with an extraordinary smile. The third is His affectionate glance. The fourth is His broad, elevated chest, the abode of beauty. Repeatedly and intensely beholding these produces overwhelming longing. Their minds become bewildered and faint in the flames of yearning.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.18 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.१८ ॥

व्रज-वनौकसां व्यक्तिर् अङ्ग ते

वृजिन-हन्त्र्य् अलं विश्व-मङ्गलम् ।

त्यज मनाक् च नस् त्वत्-स्पृहात्मनां

स्वजन-हृद्-रुजां यन् निषूदनम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

किं च, कुल-वधूनां निरपराधानाम् अस्माकं त्वयैव संमोह्य रात्रौ वनम् आनीतानाम् औत्कण्ठ्याग्निना केवलं प्राण-दाहनम् एव न तवाभिप्रेतम्, किन्तु स्वाङ्ग-सङ्ग-दानेन प्राण-पालनम् अपीत्य् अत्र हेतुम् आहुः---**ते व्यक्तिर्** अभिव्यक्तिः **व्रज-वनौकसां** सर्वेषाम् एवाविशेषेण **विश्व-मङ्गलं** सर्वाणि मङ्गलानि यत्र, तद् यथा स्यात्, तथा **वृजिन-हन्त्री** दुःख-निरसिनी, अतस् **त्वत्-स्पृहात्मनां** त्वत्-कर्तृका या स्पृहा अस्मद्-दर्शनोत्था, तस्याम् एव **आत्मा** तत् सम्पूरयितुं कामं **मनो** यासां, तासां **नः मनाक्** ईषत् किम् अपि **त्यज** मुञ्च, कार्पण्यम् अकुर्वन् देहीत्य् अर्थः । तद् एव किम् ? तत्राहुः---**स्वजन-हृद्-रुजां** युष्मज्-जन-कुच-रोगाणां **यन् निषूदनम्** उपशमकम् औषधं कर-कमलम् इत्य् अर्थः । तद् एव यदि अस्माभिः कुचेष्च् अर्पयितुं प्राप्यते, तदा तेनैव त्वत्-स्पृहां पूरयित्वा स्व-प्राणाः पाल्यन्त इति भावः ॥ १८ ॥

ENGLISH TRANSLATION

Bhāgavata 10.31.18

Beloved, Your appearance among the people of Vraja and the forest utterly destroys their suffering and brings auspiciousness to the whole universe. We have made longing for You our very self. Please grant us even a little of that which destroys the heartache of Your own people.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa enchanted these innocent women of good family and brought them to the forest at night. They say that He cannot intend merely to burn their lives in the fire of longing; He must also preserve them by giving contact with His limbs. His manifestation removes suffering and is filled with every blessing for all the inhabitants of Vraja and the forest without distinction. Therefore the gopīs, whose entire minds are dedicated to fulfilling the desire Kṛṣṇa Himself feels upon seeing them, ask Him not to be miserly but to release even a little of the remedy. What is it? His lotus hand is the medicine that ends the heart-sickness of His own people, meaning the pain in the breasts of those who belong to Him. If they receive that hand upon their breasts, they can fulfill His desire and preserve their lives.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.31.19 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३१.१९ ॥

यत् ते सुजात-चरणाम्बु-रुहं स्तनेषु

भीताः शनैः प्रिय दधीमहि कर्कशेषु ।

तेनाटवीम् अटसि^[^११२] तद् व्यथते न किं स्वित्

कूर्पादिभिर् भ्रमति धीर् भवद्-आयुषां नः ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

ननु, भो रसिकाः ! यत् प्रार्थयध्वे, तन् मे चरण-कमलं सम्प्रति वन-भ्रमण-सुखे निमज्जति, अतो युष्मत्-कुचेषु स्थातुं नावकाशं लभते । तत्र स-रोदनम् आहुः---**यत् ते** इति । तव **सुजातम्** अतिसुकुमारं यच्च **चरणाम्बुरुहं स्तनेषु दधीमहि**, तेनापि **भीता** एव वयम्, **तेन** चरणाम्बुरुहेण **अटवीम् अटसि** इति काकूक्त्या हन्त हन्त कीदृशम् अनर्थम् असम-साहसं करोषि ? इति भावः ।

ननु, कथं भीताः स्थ ? तत्र विशिष्यन्ति---**कर्कशेषु** इति । स्तनानां कठोरत्वम् एव भय-हेतुर् इत्य् अर्थः । **किम्** इति तर्हि धदध्वे ? तत्राहुः---हे **प्रिय** इति । त्वं तेष्व् एव चरणार्पणे प्रीणासीति त्वत्-सुखम् आलक्ष्यैवेति भावः । किं च, तदानीं चरणेन स्तन-पीडने त्वत्-सुखे साक्षाद्-दृष्टेऽपि चरण-सौकुमार्य-दृष्ट्यैव व्यथा अवश्यं सम्भवेद् एवेति शङ्कयास्माकं खेदो जायते एवेति । अत आहुः---**शनैर् दधीमहि इति** । तत्-सौख्येऽप्य् आर्ति-शङ्कया खिन्नत्वं [उ।नी। १४.१६१] इति महाभाव-लक्षणम् इदं तेन त्वत्-संयोगेऽप्य् अस्माकं दुःखं विधात्रा ललाटे लिखितम् एवेति ध्वनिः । \ "किं कर्तव्यं तपोऽस्माभिर् विधिं प्रति स्तनानां कोमलत्वे प्रार्थ्यमाने तव सुखं न स्यात्, कर्कशत्वे च त्वच्च-चरणानां व्यथेत्य् उभयथैव सङ्कटम् अस्माकम् इत्य् अनुध्वनिः । भवत् अस्माकम् एवं संयोग-वियोगयोः कष्टम् । त्वं तु स्वैरित्वेऽपि किं कष्टं सहसे यत् **तेनाटवीम् अटसि** ? किं चरणाम्बुरुहम् एतद् अटव्य-अटन-योग्यम् ? \ " इत्य् उपालम्भो व्यञ्जितः ।

ननु, यदा यन् मे मनस्य् आयाति, तदा तद् अहं करोम्य् अत्र भवतीनां किम् ? इत्य् अत आहुः---**तच्च-चरणं न व्यथते किं स्वित्** ? अपि तु व्यथत एव । किन्तु त्वम् एवास्मास्व इव स्वाङ्गेष्व् अपि निर्दय एव । किं वा, एता मद-दुःखेनापि दुःखिन्यो भवन्ति । तस्माद् एता दुःखयितुं प्रवृत्तेन मया स्व-दुःखम् अपि कर्तव्यं सोढव्यं चेत् आशयेन तां व्यथाम् अपि सहसे ।

किं वा, अस्मद्-दुःख-दर्शन एव तव महा-सुखम्, अतस् तां व्यथाम् अपि त्वं सुखम् एव मन्यसे ।

किं वा, संसर्गजा दोष-गुणा भवन्ति इति न्यायेन यत् पूर्वं ते हृदयं कुसुम-सुकुमारम् आसीत्, तद् एवास्मत्-कठोर-स्तन-सङ्गेन सम्प्रति कठोरम् अभूत्, यथा तथैव त्वच्च-चरणम् अपि स्तन-सङ्गेनैव कठोरम् अभूत्, अतः **कूर्पादिभिर्** अपि **न व्यथते** ।

किं वा, त्वच्-चरण-स्पर्श-माहात्म्यात् कूर्पादयोऽपि कोमला एव भवन्ति ।

किं वा, धरण्यैवातिकारुण्यात् त्वन्-माधुर्यास्वाद-लोभाद् वा त्वच्-चरण-विन्यास-स्थले स्व-जिह्वा उत्थाप्यते ।

किं वा, त्वम् अस्मतोऽपि प्रेम-सिन्धुर् दैव-वशाद् अस्मद्-विरह-सन्तप्तो भ्रमन् उन्माद-दशां प्राप्तः स्व-चरण-व्यथाम् अपि नानुसन्धत्से, इत्य् एवं नाना कारणानि परामृशन्तीनाम् अस्माकं **धीर् भ्रमति** । न तु क्वापि निश्चयं लभते इति भावः ।

यत् ते सुजात-चरणाम्बु-रुहं स्तनेषु

भीताः शनैः प्रिय दधीमहि कर्कशेषु ।

तेनाटवीम् अटसि[^{११६}] तद् व्यथते न किं स्वित्

कूर्पादिभिर् भ्रमति धीर् भवद्-आयुषां नः ॥

नन् एतत् कियत् स्व-दुःखं व्यञ्जयथ ? अहं तु तद्-दुःखं दुःखं न मन्ये, येन प्राणास् तिष्ठन्तीति चेद्, अत आहुर्---**भवद्-आयुषाम्** इति, भवति त्वय्य् एवायूंषि यासां तासाम् । कल्याणवति त्वयि स्थिते त्व् एतावद्भिर् अपि कष्टैर् अस्मद्-आयुषां न नाश इत्य् अर्थः ।

अयं भावः---\ "भवान् इवास्मान् दुःखयितुं प्रवृत्तो विधिर् एतद् विचारयति स्म यद् आसाम् आयूंषि सम्प्रत्य् आस्व एव स्थापयिष्यामि, तदा मद्-दत्तैर् अतिसन्तापैर् दग्धायुष इमाः सद्यो मरिष्यन्ति । ततोऽहं पुनः काभ्यो दुःखं दास्यामि ? तस्माद् आसाम् आयूंषि मत्-सधर्मणि मद्-बन्धौ कृष्णे निधाय यथेष्टम् इमा अग्नियमाणा अपारम् एव दुःखं भोजयामीति, अतएव वयं न प्रियामहे ।\ "

यद् वा, एवं **धीर्** एव तद्-अनिश्चयाद् **भ्रमति** । प्राणास् त्व् अस्माकं निश्चयेन देहान् निर्गच्छन्त्य् एवेति त्वं सम्प्रति पश्येति भावः

नन् आयुषि स्थिते कथं नाशः ? तत्राहुः---**भवद्-आयुषां** त्वत्-समर्पितायुषां स्वायूंषि तुभ्यम् अस्माभिः सम्प्रति दत्तानि, तैश् चिरं त्वं व्रजे खेलेति भावः ॥ ११ ॥

इति सारार्थ-दर्शिन्यां हर्षिण्यां भक्त-चेतसाम् ।

एकत्रिंशोऽत्र दशमे सङ्गतः सङ्गतः सताम् ॥

इति श्रीमद्-भागवते महा-पुराणे ब्रह्म-सूत्र-भाष्ये

पारमहंस्यां संहितायां वैयासिक्यां दशम-स्कन्धे

गोपिका-गीत-कथनं नाम

एकत्रिंशोऽध्यायः

॥ १०.३१ ॥

(१०.३२)

[^११२]: नयसीति पाठान्तरं स्वामिभिर् धृतम्।

[^११६]: नयसीति पाठान्तरं स्वामिभिर् धृतम्।

ENGLISH TRANSLATION

Bhāgavata 10.31.19

Beloved, Your exquisitely tender lotus feet are so delicate that we fearfully place them very gently upon our hard breasts. Yet with those same feet You roam the forest. Are they not hurt by pebbles and the like? Our minds reel, for our very lives belong to You.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa might say: "O connoisseurs, the lotus foot you request is presently immersed in the delight of wandering through the forest and has no opportunity to rest upon your breasts." Weeping, they answer: "We place Your nobly born, exceedingly tender lotus feet upon our breasts, yet even then we are afraid. But with those same feet You roam the wilderness. Alas, what unequaled danger and reckless courage is this?"

Why are they afraid? Because their breasts are hard. Then why place His feet there? They call Him beloved: He is pleased precisely when they place His feet upon their breasts, and they act only after seeing His happiness. Even when directly witnessing His pleasure as His feet press them, they cannot avoid fearing that the tenderness of those feet may make the contact painful. They therefore say, "We place them gently." The state in which one feels distress from fear that pain may arise even amid the beloved's happiness is a characteristic of mahābhāva (Ujjvala-nīlamanī 14.161). Destiny has therefore written sorrow upon their foreheads even in union with Him. "What austerity can we perform against the Creator? If we ask that our breasts become soft, You will lose pleasure; if they remain hard, Your feet may hurt. Either way we are trapped."

They may accept suffering in both union and separation, but rebuke Him for suffering without necessity: "Why do You endure hardship while acting freely by wandering the forest with those feet? Is this lotus foot suited to roaming the wilderness?" He may answer, "I do whatever comes to My mind. What concern is that of yours?" They reply that His foot certainly does hurt. Yet perhaps He is merciless toward His own limbs just as He is toward them. Or perhaps He thinks, "These women suffer when I suffer. Since I wish to hurt them, I must create and endure pain in Myself," and therefore tolerates it.

Or their suffering itself may give Him such great happiness that He regards His own pain as pleasure. Or qualities and faults may arise from association: His heart, formerly soft as a flower, became hard through contact with their hard breasts, and in the same way His feet too became hardened by that contact, so that stones and sharp shoots no longer hurt them. Or the power of touching His feet may make stones and thorns themselves soft. Or the compassionate earth, greedy to taste His sweetness, may raise her tongue wherever He places His feet. Or Kṛṣṇa may be an ocean of love even greater than the gopīs. Tormented by separation from them through the force of destiny, He wanders in madness and does not even notice the pain in His feet. Considering all these possibilities, their intelligence reels and reaches no conclusion.

Kṛṣṇa might ask why they speak so much of their own suffering when He does not consider it suffering, since their lives remain. They answer that their lives exist in Him alone. While He remains safe, not even all these torments can destroy their lives. Their idea is this: "The Creator, like You intent on making us suffer, thought, 'If I leave their lives within their own bodies, the terrible anguish I give will burn those lives and the women will die at once. Whom could I torment afterward? I shall therefore deposit their lives in Kṛṣṇa, My kindred spirit and ally, and make these deathless women experience limitless pain for as long as I please.' That is why we cannot die."

Alternatively, only their intelligence reels because it cannot settle the question; their life airs are certainly leaving their bodies, and Kṛṣṇa should see this now. If He objects that life cannot end while their lifespan remains, they answer that their lives are dedicated to Him. They now give Him all their remaining years so that He may sport in Vraja for a long time.

[Closing Sanskrit verse]

Thus, in the Sārārtha-darśinī, which delights the hearts of devotees, the thirty-first chapter of the Tenth Canto has been properly joined for the saintly.

Thus ends the thirty-first chapter, entitled "The Recitation of the Gopikā-gīta," within the Tenth Canto of the glorious Bhāgavata Mahāpurāṇa, the commentary upon the Brahma-sūtra, the supreme swan's collection transmitted through Vyāsa.

Textual note 112: Śrīdhara Svāmī accepts the alternate reading "You lead" or "You go."

Textual note 116: The commentary repeats the alternate reading "You lead" or "You go."

रास-पञ्चाध्यायी ४ - कृष्ण का पुनः प्राकट्य

Rasa-pancadhyayi IV - Krsna Reappears

Source coverage: logical units 1–20

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.1 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.१ ॥

श्री-शुक उवाच

इति गोप्यः प्रगायन्त्यः प्रलपन्त्यश् च चित्रधा ।

रुरुदुः सुस्वरं राजन् कृष्ण-दर्शन-लालसाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

द्वात्रिंशे हरिर् आयातः स्वाङ्गभावाः शुकोक्तिभिः ।

पूजितः प्रतिपूज्यैताः प्रेमोक्त्या ऋणिताम् अधात् ॥ इ ॥

चित्रधा आश्चर्यतानतालादि-प्रकारेण प्रगायन्त्य अतिवैवश्योद्रेकात् प्रलपन्त्यश् च । सुस्वरं रुरुदुः ॥ १ ॥

ENGLISH TRANSLATION

Bhāgavata 10.32.1

Śrī Śukadeva said: O King, singing in this way and speaking distractedly in many different manners, the gopīs wept in long, plaintive tones, yearning to see Kṛṣṇa.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

[Introductory Sanskrit verse]

In the thirty-second chapter Hari arrives. Śuka's words worship the gopīs as transformations of His own body; after honoring them in return, He declares through words of love that He is forever in their debt.

The gopīs sang in many wonderful ways, with varied musical structures and rhythms. Overwhelmed by the extraordinary surge of their helpless love, they also spoke incoherently and wept in beautiful tones.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.2 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.२ ॥

तासाम् आविरभूच् छौरिः स्मयमान-मुखाम्बुजः ।

पीताम्बर-धरः स्रग्वी साक्षान् मन्मथ-मन्मथः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

शौरिर् इति श्री-गोपी-जन-पक्षस्य श्री-शुकदेवस्य कृष्णं प्रत्य् असूयोक्तिः । कुटिलान्तःकरण-क्षत्रिय-जात्य्-उद्भवत्वाद् एव कृष्णः प्रेमवतीभ्य आभ्य एतावद् दुःखं दत्त्वा स्व-शौर्यं प्रकटीचकार । यदि सरलान्तःकरण-गोप-जाति-जातोऽभविष्यत् तदा नैवम् अभविष्यद् इत्य् अर्थ-व्यञ्जिका । अत एव तासां दुःखेऽपि प्रफुल्ल-मुखः । वस्तुतस् तु स्मयमानं तासाम् आनन्दनार्थम् एव प्रफुल्लीकृतं मुखाम्बुजम् एव । हृद्-अम्बुजं तु सन्तप्तम् एव यस्य सः । पीताम्बरं स्कन्धाभ्यां पुरो लम्बितकृत्य हस्ताभ्यां धरतीति सः । अपराधं क्षमयितुम् इति भावः । स्रग्वी इति प्रेयस्यैव परिधापितां स्रजं तां दर्शयितुम् इति भावः । साक्षान्-मन्मथो** यः समष्टि-कामः, तस्यापि मनो मथ्नातीति सः । जगन्-मोहनम् अपि कन्दर्पं मोहयितुम् आयान्तं स्त्री-भावं प्रापय्य तथा मोहयामास यथा सोऽपि कृष्ण-सौन्दर्यं दृष्ट्वा कन्दर्प-शर-पीडितो मुमोहेत्य् अर्थः । तेन कृष्णस् तत्-प्रेयस्यश् च स्वरूप-भूत-कन्दर्पस्य तस्य तत्रानधिकाराद् एवेति ज्ञेयम् । तदानीं साक्षान्-मन्मथ-मन्मथत्वेन महा-मोहन-स्वीय-माधुर्याविष्करणं तासां तादृशस्यापि विरह-दुःखस्य विस्मरणार्थम् इति स्पष्टीकर्तुम् ॥ २ ॥

ENGLISH TRANSLATION

Bhāgavata 10.32.2

Then Śauri appeared before them, His lotus face smiling. Clad in yellow cloth and adorned with a flower garland, He was Cupid's own enchanter manifest in person.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Śuka, taking the side of the gopīs, uses the name Śauri as a jealous reproach against Kṛṣṇa. Because He arose in a warrior dynasty with crooked hearts, Kṛṣṇa displayed His heroism by inflicting such suffering upon these loving women. Had He been born in the straightforward cowherd community, He would not have acted so. This suggestion explains why His face seems radiant even amid their pain.

In truth, His lotus face blossomed into a smile solely to give them joy, while the lotus of His heart remained scorched. He held His yellow garment in both hands so that it hung before Him from His shoulders, indicating a plea that they forgive His offense. He wore a garland in order to show them the very garland His beloved had placed upon Him. He is the direct churner even of Manmatha's mind. When Cupid, who enchants the universe, approached to bewilder Him, Kṛṣṇa made Cupid assume the mood of a woman; beholding Kṛṣṇa's beauty, Cupid himself became afflicted by his own arrows and fainted. Ordinary Cupid therefore has no authority over Kṛṣṇa or His beloveds, whose erotic power belongs to their essential nature. At that moment Kṛṣṇa manifested His supremely enchanting sweetness as the churner of Cupid's mind specifically to make the gopīs forget even the immense pain of separation they had endured.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.3-4 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.३-४ ॥

तं विलोक्यागतं प्रेष्ठं प्रीत्य-उत्फुल्ल-दृशोऽबलाः ।

उत्तस्थुर् युगपत् सर्वासु तन्वः प्राणम् इवागतम् ॥

काचित् कराम्बुजं शौरैर् जगृहेऽञ्जलिना मुदा ।

काचिद् दधार तद्-बाहुम् अंसे चन्दन-रूषितम्^[^११७] ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तन्वः **कर-चरणादयः** । आगतम्** इति पुनर्-उक्तिः तासां मूर्च्छितानाम् उत्थानं तद्-आगमनैक-हेतुकम् इति स्पष्टीकर्तुम् ॥३॥

सर्व-गोपीषु मुख्यानां कासाञ्चित् स्व-स्वभावोचित-प्रेम-चेष्टितान् आहुः---**काचिद्** इति पञ्चभिः । **कराम्बुजं** दक्षिणम् एवेत्युत्तरार्ध-व्याख्यायां व्यक्तीभावित्वात् । **जगृहे** विनय-मय-मैत्र्यात् स्पर्शोत्सुक्याच्चेति भावः । इयम् आदर-मय-संस्पर्शात् तदीयतामय-घृत-स्नेहवती कान्त-पराधीना दक्षिणा च प्राथम्यात् सर्व-ज्येष्ठा । **चन्दनेन** **रूषितं** भक्ति-च्छेदेन लिप्तं **बाहुं** वामम् एव स्व-कान्त-वाम-भाग एव स्थितौचित्यात् । इयम् आदर-गन्धिना स्व-कर्तृकालिङ्गनेन किञ्चिद् घृत-स्नेह-मिश्र-मधु-स्नेहवती-व्यक्त-सख्या किञ्चित् स्वाधीन-कान्ता दक्षिणा च ॥४॥

^[^११७]: भूषितम् इति नारायण-भट्टः।

ENGLISH TRANSLATION

Bhāgavata 10.32.3-4

Seeing their dearest beloved return, all the weakened gopīs rose at once, their eyes blossoming with joy, as bodies rise when life returns to them. One joyfully clasped Śauri's lotus hand between her joined palms. Another placed upon her shoulder His arm, fragrant with sandalwood paste.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Their "bodies" means their hands, feet, and other limbs. The repeated statement that He had arrived clarifies that His arrival alone caused the unconscious gopīs to rise.

Five verses describe the loving gestures, each appropriate to her nature, of several principal gopīs. One took His right lotus hand, as becomes clear from the explanation of the verse's latter half. She did so from humble friendship and eagerness to touch Him. Her respectful touch reveals possessive affection like clarified butter, the mood of belonging to Him, dependence upon her lover, a compliant disposition, and, because she appears first, seniority over all.

Another received His left arm, fragrant with sandalwood, as suited to her place at her lover's left side. By embracing Him herself with a trace of respect, she reveals affection like honey slightly mixed with clarified-butter affection, manifest friendship, partial control over her lover, and a compliant nature.

Textual note 117: Nārāyaṇa Bhaṭṭa reads "adorned" in place of "fragrant."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.5 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.५ ॥

काचिद् अञ्जलिनागृह्णात् तन्वी ताम्बूल-चर्वितम् ।

एका तद्-अङ्घ्रि-कमलं सन्तप्ता^{११८} स्तनयोर्^{११९} अधात् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अञ्जलिनागृह्णाद् इतीयं दास्य-प्राय-मैत्र्या कान्ताधीना दक्षिणा च । अङ्घ्रि-कमलं दक्षिणम् एव स्व-हस्ताभ्यां गृहीत्वा भूमाव् उपविष्टा स्तनयोर् न्यदात् । ततश् च वाम-भुजेन कान्तायाः स्कन्धम् आलम्ब्य वाम-चरणेन भुवम् अवष्टभ्य कृष्णस् तस्थाव् इति ज्ञेयम् । इयं मैत्र्य-प्राय-दास्या कान्ताधीना दक्षिणा चेति । अत इमे तदीयता-मय-घृत-स्नेहवत्या प्रथमायाः सख्यौ ॥५॥

[^{११९}]: हृदये इति सनातन-धृत-पाठान्तरम् ।

ENGLISH TRANSLATION

Bhāgavata 10.32.5

One slender gopī received the chewed betel from His mouth in her joined palms. Another, burning with separation, placed His lotus foot upon her breasts.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

One gopī received His hand within her joined palms. Her friendship was predominantly service; she depended upon her lover and was compliant. Another sat upon the earth, took His right lotus foot in her hands, and placed it upon her breasts. Kṛṣṇa then stood with His left arm resting on His beloved's shoulder and His left foot planted upon the ground. This gopī's service was predominantly friendship; she too depended upon her lover and was compliant. These two are therefore companions of the first gopī, who possesses clarified-butter affection centered on belonging to Him.

Textual note 118: The compound can be read "burning with separation."

Textual note 119: Sanātana Gosvāmī preserves the alternate reading "upon her heart."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.6 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.६ ॥

एका भ्रू-कुटिम् आबध्य प्रेम-संरम्भ-विह्वला ।

घन्तीवैक्षत् कटाक्षैः सन्दष्ट-दशन-च्छदा ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

भ्रूकुटिम् आबध्य एवं कुटिलीकृत्य सज्यं धनुः शर-संसक्तं प्रतान्येवेत्य् अर्थः । प्रेम-संरम्भेण प्रणय-कोपावेशेन विह्वला विवशा कटाः कटाक्षाः शरास् तेषां क्षेपैर् निक्षेपैः कृष्णं लक्ष्य-भूतं घन्तीव भोः कुहक-शिरोमणे ! स्व-प्रेम-हालाहलं त्वया मयि प्रयुज्य सम्यक्तया सफलीकृतं देहान् निःसृत-प्रायान् प्राणान् दग्धुं किं पुनर् अपि प्रत्यासीदसि त्वं साध्व एव परिचितोऽभू इति व्यञ्जयन्ती ऐक्षत । निर्दष्ट-दशन-च्छदेत्य् अञ्जलिना धृतस्य स्वाधरस्य दशः कोपानुभावः । इयं मदीयता-मय-मधु-स्नेहोत्थ-मान-कौटिल्यवती ॥ ६॥

ENGLISH TRANSLATION

Bhāgavata 10.32.6

One gopī, overwhelmed by the agitation of love, knit her brows and bit her lip. She looked at Him from the corners of her eyes as though striking Him with those glances.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

One gopī knitted her brows, curving them like a strung bow with arrows fixed upon it. Overcome and made helpless by the agitation of love and the force of loving anger, she seemed to strike Kṛṣṇa as her target by releasing arrow-like sidelong glances. Her look suggested: "O crown jewel of deceivers, You poured the deadly poison of Your love into me and made it thoroughly effective. Have You come near again to burn the life airs that had almost left my body? Now I understand You perfectly well." She held her bitten lower lip within her fingers, biting being an outward sign of anger. Her crooked loving resentment arises from honey-like affection centered on the sense that He belongs to her.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.7 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.७ ॥

अपरानिमिषद्-दृग्भ्यां जुषाणा तन्-मुखाम्बुजम् ।

आपीतम् अपि नातृप्यत् सन्तस् तच्-चरणं यथा ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अनिमिषन्तीभ्याम् आनन्द-जाड्य-वशाद् अनिमीलयन्तीभ्यां दृग्भ्यां भ्ररीभ्याम् इव तस्य मुखाम्बुजम् । यद् वा, तत्-प्रसिद्धम् । पूर्वस्याः कटाक्ष-शर-जर्जरितत्वात् सभय-चकिर्त-व्याकुलम् अनुत्पत्तम् । आपीतं सम्यग्-आस्वादित-माधुर्यम् अपि पुनः पुनर् जुषाणा आस्वादयन्तीति मुखाम्बुजस्य स्वभावेनैव माधुर्यम् अपारम् । तत्रापि स्वाभीष्टेन स्व-यूथेश्वरी-कटाक्ष-शर-प्रहारेण सङ्कोच-त्रपा-विषाद-दैन्यादि-सञ्चारि-मिश्रणाद् बहु-विधम् अतिवर्धमानं तदानीम् अभूद् अतस् तत्र तृष्णाधिक्यान् नातृप्यत् । सम्पूर्णांशेन दृष्टान्ताद् दर्शनाद् एकांशेन दृष्टान्तम् आह---सन्त इति । अत्र कटाक्ष-शर-प्रहाण्याम् एव कृष्णस्य तदानीं सम्पूर्णां दृष्टिः सम्पूर्णं मनश् च न त्व अन्यस्यां कस्याम् अप्य् एकांशेनापि । यत एव स्वस्मिन् तस्यानवधानम् आलक्ष्य लज्जानुद्गमात् दृग्भ्याम् इति सम्पूर्णाभ्याम् एव नेत्राभ्यां स्वच्छन्देनैव मुखम् अपश्यद् अतः सर्वतः सौभाग्यवती कटाक्ष-शर-वर्षिण्य् एव ज्ञेया ॥ ७ ॥

ENGLISH TRANSLATION

Bhāgavata 10.32.7

Another gopī savored the lotus of His face with unblinking eyes. Though she had drunk it deeply, she was no more satisfied than saints are satisfied by contemplating His feet.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

With eyes that did not blink because bliss had made her motionless, another gopī drank the lotus of Kṛṣṇa's face like two female bees. Or that famous lotus face appeared fearful, startled, troubled, and repentant after being pierced by the preceding gopī's arrows of sidelong glances. Although she had drunk and fully tasted its sweetness, she enjoyed it again and again, for the face's sweetness is naturally limitless. At that moment it increased into many new varieties through the mingling of transitory states such as contraction, shame, sorrow, and humility produced by her beloved group leader's desired attack of sidelong arrows. Her thirst therefore remained unsatisfied.

The verse compares her partial act of seeing with the saints' complete contemplation. At that moment Kṛṣṇa's entire sight and entire mind were fixed solely upon the gopī raining sidelong arrows, with not even a fraction directed toward anyone else. Seeing His inattention to herself, this gopī felt no arising of shame and freely gazed at His face with both eyes. Consequently, the one who rained those arrows should be understood as the most fortunate of all.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.8 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.८ ॥

तं काचिन् नेत्र-रन्ध्रेण हृदि-कृत्य निमील्य च ।

पुलकाङ्ग्य उपगुह्यास्ते योगीवानन्द-सम्प्लुता ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

हृदि कृत्य हृदयं नीत्वेति भाग्यान् मिलितोऽयं चञ्चलः कान्तः पुनर् मापसरत् इति च बुद्धयेति भावः ।

निमील्य च इति पुनर् नेत्र-रन्ध्रेण एव निःसरेद् इति शङ्कयेति भावः । पुलकाङ्गी इति निर्विघ्न-सम्भोग-प्राप्ति-बुद्ध्या । उपगुह्यास्ते** इति स्व-कर्तृकोपगूहनं महा-विरहोत्तर-काल-प्राप्त्या तृष्णाधिक्येन धैर्यापगमात्, तत्र दृष्ट-लोकाभावात् लज्जानुत्पत्तेश् च । तिस्र एवैताः कान्ता-पार्श्वं प्रत्युपगमनाद् वा, \ "मा अस्मान् एवायम् आगम्य मिलतु, न तु वयम् इमं गत्वा कदाचिद् अपि मिलाम\ " इति मदीयतामय-मधु-स्नेहवत्त्वात् सुसख्याः स्व-वशीकृत-कान्ता ज्ञेयाः । तत्र तिसृषु मध्ये प्रथमा सर्व-गोपी-जनाधिका यूथेश्वरी, द्वितीया-तृतीये तस्याः सख्यौ । एवं सप्तानाम् आसां श्री-वैष्णव-तोषणी-दृष्ट्यैव चन्द्रावली श्यामला शैव्या पद्मा श्री-राधा ललिता विशाखा इति क्रमेण नामान्य् अवगतानि । अष्टमी तु---

काचिद् आयान्तम् आलोक्य गोविन्दम् अतिहर्षिता । >

कृष्ण कृष्णेति कृष्णेति प्राह नान्यद् उदीरितम् ॥ [वि।पु। ५.१३.४४]

इति विष्णु-पुराण-दृष्ट्या भद्रा-नाम्नी ज्ञेया । श्री-वैष्णव-तोषणी-धृत-स्कान्द-प्रह्लाद-संहिता द्वारका-माहात्म्य-विख्याताभिख्या एता अष्टा एव त्रिशत-कोटि-गोपीषु मुख्या ज्ञेयाः । आसु तारतम्य-जिज्ञासा चेद् उज्ज्वल-नीलमणिर् द्रष्टव्यः । सर्व-मुख्या तु श्री-राधैव---

यथा राधा प्रिया विष्णोस् तस्याः कुण्डं प्रियं तथा । >

सर्व-गोपीषु सैवैका विष्णोर् अत्यन्त-वल्लभा ॥ इति पाद्मोक्तेः । >

देवी कृष्णमयी प्रोक्ता राधिका पर-देवता । >

सर्व-लक्ष्मी-मयी सर्व-कान्तिः सम्मोहिनी परा ॥ इति > बृहद्-गौतमीयोक्तेः । >

राधया माधवो देवो माधवेनैव राधिका । >

विभ्राजन्ते जनेष् आ इति ऋक्-परिशिष्टोक्तेश् च ज्ञेया ॥८॥

ENGLISH TRANSLATION

Bhāgavata 10.32.8

One gopī drew Him through the opening of her eyes and placed Him within her heart. Closing her eyes, her limbs thrilled with horripilation, she embraced Him inwardly and remained flooded with bliss like a yogī.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Another gopī carried Kṛṣṇa into her heart, thinking, "By good fortune this fickle lover has met me again; may He not depart once more." She closed her eyes from fear that He might escape again through their openings. Her body thrilled with horripilation because she believed she had obtained union free of every obstruction. She embraced Him of her own initiative: after immense separation, thirst overcame her composure, and because no outsider was present, modesty did not arise.

These last three gopīs approached the lover's side themselves. Or, because their honey-like affection centered on the thought that He belongs to them, they were excellent friends who controlled their beloved and thought, "He should come and meet us; we shall never go and meet Him." Among the three, the first is the foremost group leader among all gopīs, and the second and third are her companions. Following the Śrī Vaiṣṇava-toṣaṇī, the seven women described in sequence are understood as Candrāvalī, Śyāmalā, Śaibyā, Padmā, Śrī Rādhā, Lalitā, and Viśākhā.

An eighth is known as Bhadrā from the Viṣṇu Purāṇa:

[Sanskrit verse]

One gopī, seeing Govinda approach, became overwhelmed with joy and could utter nothing except, "Kṛṣṇa! Kṛṣṇa! Kṛṣṇa!" (Viṣṇu Purāṇa 5.13.44).

The Skanda Purāṇa's Prahlāda-saṁhitā, cited by the Śrī Vaiṣṇava-toṣaṇī, and the Dvārakā-māhātmya confirm these famous names. These eight are the principal gopīs among three hundred crores. For their relative gradation one should consult Ujjvala-nīlamaṇi. Śrī Rādhā alone is foremost of all:

[Sanskrit verses]

As Rādhā is dear to Viṣṇu, so is Her lake dear to Him. Among all the gopīs, She alone is Viṣṇu's supremely beloved.

The goddess is described as wholly made of Kṛṣṇa; Rādhikā is the supreme deity. She embodies every Lakṣmī and every splendor and is the supreme enchantress.

Through Rādhā the god Mādhava shines among the people, and through Mādhava Rādhikā shines.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.9 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.९ ॥

सर्वास् ताः केशवालोक-परमोत्सव-निर्वृताः ।

जहुर् विरहजं तापं प्राज्ञं प्राप्य यथा जनाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

प्राज्ञं **परम-भागवतं** जनाः** संसार-तप्ताः । गृहेषु तप्ता निर्विण्णा यथाच्युत-जनागमः [भा।पु। १०.२०.२०] इति प्रावृड्-वर्णनोक्तेः ॥ ९ ॥

ENGLISH TRANSLATION

Bhāgavata 10.32.9

All the gopīs found complete relief in the supreme festival of beholding Keśava. They abandoned the fever born of separation, just as people are relieved when they attain an enlightened person.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The wise person of the analogy is a supreme devotee, while the people scorched by material existence resemble householders who have become afflicted and weary at home. The rainy-season description likewise says that they rejoice at the arrival of Acyuta's devotee (Bhāgavata 10.20.20).

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.10 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.१० ॥

ताभिर् विधूत-शोकाभिर् भगवान् अच्युतो विभुः ।

व्यरोचताधिकं तात पुरुषः शक्तिभिर् यथा ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

शक्तिभिः सर्वेन्द्रिय-शक्तिभिः । पुरुषो यथाधिकं विरोचते । तासां वैकल्ये सति तु नात्यन्तं रोचते, एवम् एव कृष्णोऽप्य् आसां खिन्नत्वे खिन्नो नाधिकं रोचते । आसां विधूत-शोकत्वेन** अधिक-रुचिमत्त्वे सोऽप्य् अधिकं रोचते इति । पुरुषस्य यथा स्वेन्द्रिय-सुख एव सुखं, स्वेन्द्रिय-दुःखे दुःखम् । एवम् एव कृष्णस्यापि तासां सुख-दुःखाभ्याम् एव सुख-दुःखे इति गोपी-विषयक-प्रेमवत्त्वं तासां स्व-स्वरूप-भूतत्वं च ज्ञापितम् । स्कान्दे प्रभास-खण्डे, यथा---

षोडशैव सहस्राणि गोप्यस् तत्र समागताः । >

हंस एव मतः कृष्णः परमात्मा जनार्दनः ॥ >

तस्यैताः शक्तयो देवि षोडशैव प्रकीर्तिताः । >

चन्द्र-रूपी मतः कृष्णः कला-रूपास् तु ताः स्मृताः ॥ >

सम्पूर्ण-मण्डला तासां मालिनी षोडशी कला । >

षोडशैव कलायास् तु गोपी-रूपा वराननाः । >

एकैकशस् ताः सम्मिन्नाः सहस्रेण पृथक् पृथक् ॥ इति ।

प्रमदा शत-कोटीभिर् आकुलिता इत्य् आगमोक्तेस् त्रिंशत्-कोट्यो गोप्यस् तासां मध्ये षोडश-सहस्राणि गोप्यो मुख्यास् तासाम् अपि मध्ये सहस्राणि मुख्यतरास् तासाम् एव मध्ये अष्टाव् एता मुख्यतमाः । अष्टानाम् अपि मध्ये द्वे राधा-चन्द्रावल्यौ अतिमुख्यतमे । तयोर् अपि मध्ये श्री-राधा सर्व-मुख्यतमेति भक्ति-शास्त्र-निर्णयः ॥१०॥

ENGLISH TRANSLATION

Bhāgavata 10.32.10

Dear Parīkṣit, among those gopīs whose grief had been dispelled, Bhagavān Acyuta, the all-pervading Lord, shone still more brilliantly, just as the Supreme Person shines among His potencies.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

A man shines fully through all the powers of his senses; when those powers are impaired, he no longer shines completely. In the same way, Kṛṣṇa is distressed when the gopīs are distressed and cannot manifest His full splendor. When their grief is dispelled and their beauty increases, His own beauty increases. Just as a person feels happiness when his senses are happy and pain when they suffer, Kṛṣṇa's happiness and pain arise through the happiness and pain of the gopīs. This establishes both His love for them and their status as forms of His own essential being. The Prabhāsa-khaṇḍa of the Skanda Purāṇa says:

[Sanskrit verses]

Sixteen thousand gopīs assembled there. Kṛṣṇa, Janārdana, the Supreme Self, is understood as the swan, while these sixteen are proclaimed His powers. Kṛṣṇa is the moon and they are His phases. Mālinī is their complete orb, the sixteenth phase. Each of the sixteen phases assumed the form of a gopī and separately divided into a thousand.

Āgama states that He was surrounded by hundreds of millions of women. Among thirty crores of gopīs, sixteen thousand are principal; among them, one thousand are more principal; among those, eight are most principal. Of the eight, Rādhā and Candrāvalī are the two supremely principal leaders, and between those two Śrī Rādhā alone is foremost of all. This is the conclusion of the scriptures on devotion.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.11-12 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.११-१२ ॥

ताः समादाय कालिन्ध्या निर्विशय पुलिनं विभुः ।

विकसत्-कुन्द-मन्दार-सुरभ्य-अनिल-षट्-पदम् ॥

शरच्-चन्द्रांशु-सन्दोह-ध्वस्त-दोषातमः शिवम् ।

कृष्णाया हस्त-तरलाचित-कोमल-बालुकम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् च ताः सम्यक् हास्य-हस्त-ग्रहादिना आदाय निर्विशय पुलिनं प्रविश्य च व्यरोचतेति पूर्वणैवान्वयः । पुलिनं विशिनष्टि सार्धेन---विकसद्भिः कुन्दैर् मन्दारैः सुरभिर् योऽनिलः, तस्मात् षट्पदा यस्मिंस् तत् । वायोः शैत्यं पुलिन-सम्बन्धात्, मान्द्यं षट्पदास्पदत्वात् । शरच्-चन्द्रांशूनां सन्दोहैर् ध्वस्तं दोषाया रात्रेस् तमो यत्र तत् । शिवम् अत एव सुखदं यमुनाया हस्त-रूपैस् तरलैस् तरङ्गैर् आचिता आस्तृता कोमला बालुका यस्मिंस् तत् ॥ ११-१२ ॥

ENGLISH TRANSLATION

Bhāgavata 10.32.11-12

The all-pervading Lord took all the gopīs with Him and entered another bank of the Yamunā. Blossoming jasmine and heavenly coral-tree flowers made its breeze fragrant, while bees hovered in that gentle air. Masses of autumn moonbeams had driven away the night's darkness. The auspicious bank's soft sand was arranged by the river's rippling hands.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa took the gopīs with Him properly and affectionately, through smiles, clasping their hands, and other gestures, and entered the riverbank. The sentence continues the preceding description that He shone resplendently. A verse and a half describe that bank. Its breeze was fragrant with blooming jasmine and mandāra flowers, and bees filled the place because of that fragrance. Contact with the riverbank made the wind cool, and its bearing the bees made it gentle. Masses of autumn moonbeams dispelled the night's darkness. The bank was auspicious and delightful, with soft sand spread by the Yamunā's dancing waves, which were like her hands.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.13 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.१३ ॥

तद्-दर्शनाह्लाद-विधूत-हृद्-रुजो

मनोरथान्तं श्रुतयो यथा ययुः ।

स्वैर् उत्तरीयैः कुच-कुङ्कुमाङ्कितैर्

अचीकूपन् आसनम् आत्म-बन्धवे ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तत्र तासां सख्य-समुचितां प्रेम-सेवाम् आह---**तस्य** कृष्णस्य **दर्शनानन्देन** खण्डित-सर्व-मनो-दुःखा ब्रज-सुन्दर्यः **स्वीयैर् उत्तरीयैः कुच-कञ्चुकोपरिस्थैर्** अतिसूक्ष्म-वस्त्रैर् **आत्म-बन्धवे** तस्मै **आसनं** तथा **अचीकूपन्** उपजहूर् **यथा श्रुतयो** महोपनिषदोऽपि **मनोरथानाम् अन्तं** परम-काष्ठां **ययुः** । यतोऽधिकोऽन्यो मनोरथो न सम्भवति, तं प्रापुः ॥ यद् दृष्ट्वा "वयम् अपि ब्रजे गोप्यो भूत्वा श्री-कृष्णेन सहैवं स्व-कुच-कुङ्कुम-स्तिमित-वस्त्रार्पणादिना कदा विलसामः ?" इत्य् उत्कण्ठिता बभूवुर् इत्य् अर्थः । अत एव **श्रुतयो** गोपीत्व-प्राप्त्य्-अर्थं तद्-अनुगति-व्यञ्जकं तीव्रं तपश् चक्रुर् इति बृहद्-वामनीया कथा[^{१३३}] ।

स्त्रिय उरगेन्द्र-भोग-भुज-दण्ड-विषक्त-धियो >

वयम् अपि ते समाः सम-दृशोऽङ्घ्रि-सरोज-सुधाः ॥ [भा। > १०.८७.२३] इति तासाम् उक्तिश् च ।

तत्र पूर्व-काल-गत-कृष्णावतार-दर्शिन्यः श्रुतयो लब्ध-चरम-मनोरथा एतस्मिन् कल्पे गोप्यो बभूवुर् एव । एतस्मिन् काले तु लब्ध-मनोरथा एताः श्रुतयोऽग्रिम-कल्पे गोप्यो भविष्यन्ति श्रुतीनाम् आनन्त्याद् इति ज्ञेयम् ॥ १३ ॥

[^{१३३}]: श्रुतय ऊचुः---

कन्दर्प-कोटि-लावण्ये त्वयि दृष्टे मनांसि नः ।

कामिनी-भावम् आसाद्य स्मर-क्षुब्धान्य् असंशयम् ॥

यथा त्वल्-लोक-वासिन्यः काम-तत्त्वेन गोपिकाः ।

भजन्ति रमणं मत्वा चिकीर्षाजनि नस् तथा ॥

श्री-भगवान् उवाच ---

दुर्लभो दुर्घटश्चैव युष्माकं सुमनोरथः ।

मयानुमोदितः सम्यक् सत्यो भवितुम् अर्हति ॥

आगामिनि विरिञ्चौ तु जाते सृष्ट्य्-अर्थम् उद्यते ।

कल्पं सारस्वतं प्राप्य व्रजे गोप्यो भविष्यथ ॥

पृथिव्यां भारते क्षेत्रे माथुरे मम मण्डले ।

वृन्दावने भविष्यामि प्रेयान् वो रास-मण्डले ॥

जार-धर्मेण सुखेहं सुदृढं सर्वतो ऽधिकम् ।

मयि सम्प्राप्य सर्वे ऽपि कृत-कृत्या भविष्यथ ॥

\[सेए विश्वनाथ\स् *आनन्द-चन्द्रिका* तो उन् १.२१ ओर्
भगवत्-सन्दर्भ ४९\]

ENGLISH TRANSLATION

Bhāgavata 10.32.13

The joy of seeing Him drove every pain from their hearts. Like the revealed scriptures, they reached the ultimate limit of their desire. With their own upper garments, marked by the kuṅkuma from their breasts, they prepared a seat for the intimate friend of their souls.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The beautiful women of Vraja rendered a loving service suited to friendship. The joy of seeing Kṛṣṇa destroyed every sorrow in their minds. With their own exceedingly fine upper garments, which rested over the bodices covering their breasts, they prepared and offered a seat for Him, their dearest kinsman. The great Upaniṣads thereby reached the furthest limit of all their aspirations, beyond which no desire was possible: seeing this, they longed, "When shall we too become gopīs in Vraja and sport with Śrī Kṛṣṇa by offering cloth fragrant and moistened with the kuṅkuma of our breasts?" The Bṛhad-vāmanīya account therefore says that the personified Upaniṣads performed intense austerity, following the gopīs, in order to attain gopīhood. Their own prayer says: "We women, whose minds cling to Your serpent-king-like arms, regard ourselves as equal to them and share their vision, longing for the nectar of Your lotus feet" (Bhāgavata 10.87.23).

The personified Upaniṣads who had witnessed an earlier descent of Kṛṣṇa and fulfilled their final aspiration became gopīs in this kalpa. Those who attain that aspiration now will become gopīs in the next kalpa, for the Upaniṣads are infinite.

Source note 133: The Bṛhad-vāmanīya passage relates that the Upaniṣads told Bhagavān that His beauty, surpassing millions of Cupids, had transformed their minds into the mood of women agitated by love. They wished to worship Him as the gopīs of His realm worship their lover. Bhagavān replied that their rare and difficult aspiration had His full approval and would become true: in the coming Sārasvata kalpa, when Brahmā began creation, they would become gopīs in earthly Vraja within His Mathurā district. He would appear in Vṛndāvana as their beloved in the rāsa circle, and through supremely firm paramour love for Him they would all attain complete fulfillment.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.14 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.१४ ॥

तत्रोपविष्टो भगवान् स ईश्वरो

योगेश्वरान्तर-हृदि कल्पितासनः ।

चकास गोपी-परिषद्-गतोऽर्चितस्^[^१३४]

त्रैलोक्य-लक्ष्म्य-एक-पदं वपुर् दधत् ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

तत्र **प्रति स्व-यूथम्** एव पृथक् पृथक् उपर्य् उपरि निहित-बहु-वस्त्रासनेषु ताभिः कूपेषु उपविष्टः । ननु तावत् सङ्ख्येष्व् आसनेषु कथम् एक उपविष्टः ? तत्राह---ईश्वरः तत्-तद्-अलक्षितयात्म-प्रकाशवान् । तत्र हेतुः--- भगवान्** कामवान्, भगः श्री-काम-माहात्म्ये इत्य् अमरः । तस्य तावत्सु सर्वेष्व् एव आसनेषु उपवेष्टुं कामनाम् आलक्ष्य ऐश्वर्यैव शक्त्या योगमाया-द्वारा तावन्तः प्रकाशास् तथा प्रकाशिता इत्य् अर्थः ।

किं च, स हि **योगेश्वरैः** शेष-शङ्कराद्यैर् **अन्तर-हृदि** हृदयाभ्यन्तरे एव **कल्पितं** मनसैवानीतत्वात् त्रिजगद्-दुर्लभम् अनुपहतम् अनर्घ्यम् **आसनं** यस्य सः । एताभिस् तु हृदयाद् बहिर् एव स्व-गात्र-निर्माल्य-वस्त्रैः स्वोपभुक्त-सुगन्धैर् **आसनं कल्पितं** यत्, **तत्रैवोपविष्टश् चकाश** दिदीपे । यः खलु स्वयं भगवान् ब्रह्म-रुद्रादि-परिषदा क्षीरोदादि-तीरे स्तुत्य्-आदिभिर् गम्य एव मनसि प्रादुर्भवन् परोक्ष एव क्षण-मात्रम् एव भवेत्, स एव **गोपी-परिषदं** स्वयं गतः अच्युतश् चिर-कालम् अपि व्याप्य च्युति-रहितः ।

"अर्चित" इति पाठे ताम्बूल-नर्म-स्मितापाङ्गादिना सम्मानितः । किं कर्तुं गतः ? **त्रैलोक्ये** प्राकृताप्राकृताधो-मध्योर्ध्व-लोके या **लक्ष्मीस्** तत्-तद्-अनन्त-स्वांश-पर्यन्त-वस्तूनां नाना-शोभादि-सम्पत्तिः, तस्या **एकम्** अनन्यं **पदम्** आश्रय-भूतं यद् **वपुः**, तद् अपि **दधत्** तासां गोपीनाम् अङ्ग-कान्ति-स्मित-कटाक्षादि-माधुर्यैः पुष्पान् ।

यद् वा, **तत्रोपविष्ट** एव तत्र तादृशोपवेशादि-विशिष्ट एव **योगेश्वरान्तर-हृदि-कल्पितासनः** । तत्-क्षणम् आरभ्य महा-रुद्रादिभिर् योगेश्वरैर् **गोपी-परिषन्-मध्य-गतस्** तादृशोपवेश-तादृश-शोभा-तत्-तन्-नर्म-संलापादि-विशिष्ट एव कृष्णो ध्यानेन स्व-हृदयम् आनित्ये इत्य् अर्थः ॥१४॥

^[^१३४]: "अच्युतः" इति पठितं विष्वनाथेन।

ENGLISH TRANSLATION

Bhāgavata 10.32.14

Bhagavān, that sovereign Lord whose seat the masters of yoga construct within their concentrated hearts, sat there among the assembly of gopīs and accepted their worship. He shone while displaying a form that is the sole abode of all the beauty of the three worlds.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Each group prepared a separate seat by piling many garments one above another, and Kṛṣṇa sat upon every one. How could one person occupy so many seats? As Lord, He manifested as many forms, unseen by the other groups. As Bhagavān, the possessor of desire and beauty, He wished to sit upon them all; through His sovereign potency Yogamāyā manifested the required forms. Masters of yoga such as Śeṣa and Śaṅkara can bring Him only mentally to an immaculate, priceless seat within the heart, inaccessible to the three worlds. The gopīs prepared a seat outside their hearts from fragrant garments that had touched their bodies, and He sat and shone there. The Lord whom Brahmā and Rudra's assembly can approach only indirectly through prayers on the shore of the Milk Ocean, and who appears in meditation for a moment, personally entered the gopīs' assembly and remained there without leaving. If the reading is "honored," they worshiped Him with betel, jokes, smiles, and sidelong glances. He bore the body that is the unique abode of all beauty in all worlds, yet nourished it further through the sweetness of their radiance, smiles, and glances. Alternatively, from that moment the great yogic lords meditated upon precisely this Kṛṣṇa seated amid the gopīs with that beauty and those playful conversations.

Textual note 134: Viśvanātha reads "Acyuta."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.15 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.१५ ॥

सभाजयित्वा तम् अनङ्ग-दीपनं

स-हास-लीलेक्षण-विभ्रम-भ्रुवा ।

संस्पर्शनेनाङ्क-कृताङ्घ्रि-हस्तयोः

संस्तुत्य ईषत्-कुपिता बभाषिरे ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् च रिरंसवे तस्मै रतम् आदित्सूनां तासां चेष्टितम् आह---सभाजयित्वेति। स-हास-लीलेक्षणेन विभ्रमो विलासो यस्यां तया भ्रुवा अनङ्ग-दीपनं स्वीयं कामं द्योतयन्तं तासां वा कामोद्दीपनं तं सभाजयित्वा तद्-उचितैर् भावैः सम्मान्य, पूर्वं नः सन्त्यज्य गतः, सम्प्रति एवं चेष्टते इति प्रणय-कोप-गोपनार्थम् अङ्क-कृतयोस् तेनैव तासाम् अङ्के न्यस्तयोस् ताभिर् एव वा स्वाङ्के धृतयोः अङ्घ्रि-हस्तयोः संस्पर्शनेन संस्तुत्य---अहो ते कर-चरणानां शैत्यम् अपूर्वं यत् संस्पर्शनेनास्माकं तापो निर्वापणः । तस्मात् त्वं सत्यं सन्ताप-दुःखानभिज्ञः सदा सुखी विधुर् एवासीति व्याज-स्तुत्या ईषत् कुपितास् तद्-दर्शनानन्द-स्वभावत एव विनष्टीभूः अकोपस्य शेष-भागवत्य इत्य् अर्थः ॥ १५॥^[१३५]

^[१३५]: भक्ति-रसामृत-सिन्धोः २.४.१२१-पद्यं द्रष्टव्यम् ।

ENGLISH TRANSLATION

Bhāgavata 10.32.15

They honored Him as He kindled desire, employing smiling playful glances and expressive brows. They touched and praised His feet and hands, placing them upon their laps. Yet still slightly angry, they addressed Him.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Desiring union with Him, they honored Kṛṣṇa's playful smiling glance and eyebrow, which revealed and kindled love. To conceal loving anger at His earlier abandonment, they praised Him by touching the hands and feet He placed in their laps: "How unprecedentedly cool Your hands and feet are; their touch extinguishes our burning. You must truly be an ever-happy widower who knows nothing of torment." Slightly angry, they nevertheless retained only the remnant of anger that naturally survived the joy of seeing Him.

Source note 135: Compare Bhakti-rasāmṛta-sindhu 2.4.121.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.16 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.१६ ॥

गोप्य ऊचुः---

भजतोऽनुभजन्त्य् एक, एक एतद्-विपर्ययम् ।

नोभयांश् च भजन्त्य् एक एतन् नो ब्रूहि साधु नः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अत्र ताभिः प्रति स्व-मनस्य एवं विचारितम्---अद्य यद् अयं प्रेमि-मुकुट-मणिर् अप्य् अस्मान् एवं दुरवस्थाम् अलम्भयत्, तत्रायम् एवं प्रष्टव्यः---भोः कृष्ण ! तवास्मासु प्रीतिर् औदासीन्यं द्रोहो वेति त्रयः पक्षाः सम्भाव्यमाना अपि विचारतो न घटन्ते । अत्र प्रीतिः सोपाधिर् निरुपाधिर् वा ? नाद्या, सोपाधि-प्रीतिमान् किल स्व-काम-सम्पादक-जनान् अनुरञ्जयत्य् एव, न तु विरञ्जयति । त्वं त्व् अस्मान् स्व-विरहाग्नाव् अधाक्षीर् एव वधार्थम् । नापि परा, निशि घोर-वन-मध्ये एवास्मत्-त्यागाद् अस्मत्-कष्ट-द्रष्टुर् अपि तव क्लमानुत्पत्तेश् च । नाप्य् औदासीन्यम् अस्मत्-सुख-दुःख-साधकत्व-दर्शनात् । नापि द्रोहः, स किं शाश्वतिकः, प्रातिकुल्य-निबन्धनो वा ? नाद्यः, तथा दर्शनाभावाद् एव । नापि द्वितीया, अस्मासु त्वत्-प्रातिकूल्याभावात् । किन्त्व् आश्वस्त-परिचारक-जिघांसा-लक्षणो विलक्षणो यः कश्चन द्रोहस् तस्यैवोदाहरणी-भवता भवता भूयत इत्य्-आदिकं स्व-मुखेनास्माभिः स्फुटं न वाच्यम्, किन्तु प्रहेलिका-भङ्ग्या तथा किञ्चन प्रष्टव्यम्, याथायम् एव यथार्ततया तत्-प्रत्युत्तरं ददान् एतद्-आदिकम् अर्थं व्याचक्षीतेति सहृदयत्वात् तुल्य-मनो-गत-विमर्शास् ता---**भो** महा-प्राज्ञ ! कृष्ण ! एकाम् अस्माकम् अर्थ-प्रहेलिकां व्याचक्ष्व इत्य् आहुः

ENGLISH TRANSLATION

Bhāgavata 10.32.16

The gopīs said: Some people reciprocate only with those who honor them. Others act in the opposite way. Still others honor neither those who honor them nor those who do not. Please explain these three properly to us.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Each gopī thought: "Even this crown jewel of lovers reduced us to such a condition. His relation to us cannot coherently be love, indifference, or hostility. Conditioned love pleases those who fulfill one's desire, but He burned us in separation. Unconditioned love would not abandon us in a terrible forest without fatigue from seeing our pain. He is not indifferent, since He causes both our happiness and distress. Nor is His hostility permanent, for He has not always shown it, or provoked, for we never opposed Him. He exemplifies a strange hostility that seeks to kill trusting servants. We should not accuse Him directly; let us ask through a riddle so that His truthful reply explains the matter Himself." Sharing this reflection, they asked, "O greatly wise Kṛṣṇa, explain one riddle for us."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.17 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.१७ ॥

श्री-भगवान् उवाच---

मिथो भजन्ति ये सख्यः स्वार्थेकान्तोद्यमा हि ते ।

न तत्र सौहृदं धर्मः स्वार्थार्थं तद् धि^[१३७] नान्यथा ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

विदिताभिप्राय उत्तरम् आह---मिथ इति । उपकार-प्रत्युपकारापेक्षया ये मिथो भजन्ति, ते स्वार्थे दृष्टादृष्ट-स्वीय-फलार्थ एव एकान्त उद्यमो येषां ते हि निश्चितं स्वात्मानम् एव भजन्ति, नान्यं तन्-मिथो-भजनं नान्यथा अन्यथा न स्यात् । अतस् ते स्वार्थ-पराः सोपाधि-प्रीतम् अन्तः कामिन एवेत्य् अर्थः । तत्र तेषु सौहृदं प्रेम नास्ति । धर्म इत्य् उक्त-श्लोकार्थ-दृष्ट्या निरपवादो धर्मश् च न । स्वात्मार्थम् इति पाठे तद् इत्य् अस्य विशेषणम् एतत् ॥ १७ ॥

[१३७]: स्वार्थं तद् वित्त इति विजयध्वजस्य पाठः ।

ENGLISH TRANSLATION

Bhāgavata 10.32.17

The Supreme Lord said: Friends, those who mutually honor one another strive exclusively for their own benefit. No true friendship or dharma is present there, for their service is performed for self-interest and not otherwise.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Knowing their intention, Kṛṣṇa answers that those who serve one another only in expectation of reciprocation strive exclusively for visible or future personal benefit. They really worship themselves, not the other person; otherwise their mutual service would not occur. They are selfish, possess conditioned affection, and inwardly seek enjoyment. They possess neither friendship nor love, nor the faultless dharma described in the next verse. Under the variant reading, "for oneself" qualifies that self-directed benefit.

Textual note 137: Vijayadhvaṇya reads, "they know that benefit as self-interest."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.18 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.१८ ॥

भजन्त्य् अभजतो ये वै करुणाः पितरो^{१४०} यथा ।

धर्मो निरपवादोऽत्र सौहृदं च सुमध्यमाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

द्वितीय-प्रश्नस्योत्तरम् आह---**अभजतो ये भजन्ति** निरपेक्षं भजन्तीत्य् अर्थः । ते निःसम्बन्ध-ससम्बन्ध-भेदाद् द्विविधाः । **करुणा यथा, पितरौ यथा** इति । तत्र करुणाः शुद्ध-भक्ताः, तेष्व् एव प्रह्लादादिषु निरुपाधि-करुणस्योदय-दर्शनाद् इति । दृष्टान्त-द्वैविध्यात् उभयेऽपि प्रत्युपकारानपेक्षिणस् तद्-दुःख-सुखाभ्यां दुःख-सुखवन्तो भजनं प्राणान्तेऽपि न त्यजन्ति, पूर्वे श्रेष्ठाः उत्तरे अवराः । अत्र एषु उभयेष्व् एव **धर्मो निरपवादः** । फलाकाङ्क्षा-राहित्याद् अनश्वरः, **सौहृदं** प्रेम च **निरपवादम्** । हे **सुमध्यमा** इति श्लेषेण शोभनो मध्यम एव प्रश्नो यासां ताह । विगीतोदाहरणत्वाद् आद्य्-अन्तौ प्रश्नौ विगीताव् इत्य् अर्थः । यद् वा, शोभनं मध्यमम् उत्तरं यास् एव, मध्यमस्य प्रत्युत्तरस्यास्य भवत्य् एवोदाहरणानीत्य् अर्थः ॥१८॥

ENGLISH TRANSLATION

Bhāgavata 10.32.18

Those who honor even people who do not honor them are compassionate, like parents. In them dharma is without exception, and so is friendship, O slender-waisted gopīs.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

He answers the second question. Those who serve people who do not serve them act without expectation. They are of two kinds: unrelated compassionate saints and related parents. Pure devotees such as Prahlāda display causeless compassion. Both kinds expect no return, share the other's pain and happiness, and do not abandon service even at death; the compassionate saints are superior, parents comparatively lower. In both, dharma and loving friendship are faultless and imperishable because they seek no reward. The address "O slender-waisted women" also means women whose middle question was excellent, implying that the first and last questions used blameworthy examples. Or it means that they themselves exemplify this excellent middle answer.

Textual note 140: A variant explicitly reads "the two parents."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.19 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.१९ ॥

भजतोऽपि न वै केचित् भजन्त्य् अभजतः कुतः ?

आत्मारामा ह्य् आप्त-कामा अकृतज्ञा गुरु-द्रुहः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तृतीय-प्रश्नस्योत्तरम् आह---**भजतोऽपि** इति । ते यथोत्तर-न्यूनाश् चतुर्विधाः । **आत्मारामा** अबहिर्-दृश एके । अन्ये **आप्त-कामा** बहिर्-दर्शित्वेऽपि स्वत एव पूर्ण-कामत्वेन न परतो भोगेच्छवः । अपरे **अकृतज्ञाः** परतो भोगेच्छुत्वेऽपि परैः कृतम् उपकारादिकं न जानन्ति । अन्ये **गुरु-द्रुहः** परैः कृतम् उपकारादिकं न मन्यन्तां, प्रत्युत तेभ्यो **गुरु** अधिकं **द्रुह्यन्ति**, ते निर्हेतुक-द्रोहिणः । सहेतुक-द्रोह-कैमुत्य-प्राप्तत्वेन तद्-अन्त-भूतः एव । तथा पालकत्वं गुरवश् च ते द्रुहश् चेति गुरु-द्रुहो विश्वस्त-घातिनश् चेति त्रिविध-द्रोहोऽप्य् अभजनम् एव । ततश् च प्रथम-प्रश्नोत्तरस्य उदाहरणम् एकम् एव । द्वितीय-प्रश्नोत्तरस्य द्वे । तृतीय-प्रश्नोत्तरस्य षड् इत्य् एवं नव ॥१९॥

ENGLISH TRANSLATION

Bhāgavata 10.32.19

Some people do not reciprocate even with those who honor them, so how could they honor those who do not? They are either self-satisfied, have every desire fulfilled, are unaware of another's kindness, or are hostile to their benefactors.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

He answers the third question. Those who do not reciprocate even with one who serves them fall into four successively lower classes. Some are self-delighted and inward-looking. Others, though outward-looking, have every desire fulfilled within themselves and seek no enjoyment from others. Others desire enjoyment from others but are ungrateful and do not recognize benefits received. Still others are hostile to benefactors: they repay great help with greater injury and hate without cause. Hostility with cause is included all the more. Betraying a protector, rebelling against a guru, and betraying trust are three forms of hostility and all constitute nonreciprocation. Thus the first answer had one example, the second two, and the third six, nine in all.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.20 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.२० ॥

नाहं तु सख्यो भजतोऽपि जन्तून्

भजाम्य् अमीषाम् अनुवृत्ति-वृत्तये ।

यथाधनो लब्ध-धने विनष्टे

तच्च चिन्तयान्यन् निभृतो न वेद ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तत्र प्रथम-द्वितीय-प्रश्नोत्तरोदाहरणेषु त्वं न वर्तसे । तृतीय-प्रश्नोत्तरोदाहरणेषु मध्ये कतमः ? इति चेत्, शृणुत भो ! मन्-मुखेनैव मत्-पराजयं शुश्रूषवो मिथः स्मित-विलसित-कटाक्ष-नटन-चातूरी-धुरीणाः **सख्यः** ! शृणुत । नारायणत्वेनात्मारामः पूर्ण-कामश्च भवन् अपि नन्द-पुत्रत्वाद् अनात्मारामोऽपूर्ण-कामश्च गोप-बालकत्वेनानाधीत-नीति-शास्त्रत्वाद् अकृतज्ञो भवन् अपि नारायणत्वेनैव सार्वज्ञ्यात् कृतज्ञश्च । स-विलासादिभिर् मुहुः प्रणीतानाम् अपि युष्माकं सकृन्-मात्र-त्यागेन द्रोहाद् गुरु-धुग् अपि भवन्, पुनः स्व-दर्शनानन्द-दानान् न गुरु-धुक् च । तर्हि निश्चयेन को भवति भवान् ? इति चेत्, तत्राह---**नाहं तु** इति

ENGLISH TRANSLATION

Bhāgavata 10.32.20

Friends, however, I do not always appear to reciprocate even with those who worship Me. I act so that their devotion may grow. A poor man who once gains wealth and then loses it becomes so absorbed in thinking of that treasure that he knows nothing else.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs ask which example describes Kṛṣṇa. He replies playfully: "Friends, masters of smiling glances who wish to hear Me defeat Myself, listen. As Nārāyaṇa I am self-delighted and fully satisfied; as Nanda's son I am neither. As an unschooled cowherd boy I appear ungrateful; as omniscient Nārāyaṇa I am grateful. By abandoning you once despite your repeated loving services I appear to betray you, yet by returning and granting the joy of My sight I do not. Who, then, am I? I belong to none of those categories."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.21 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.२१ ॥

एवं मद्-अर्थोज्झित-लोक-वेद-

स्वानां हि वो मय्य् अनुवृत्तयेऽबलाः ।

मया परोक्षं भजता तिरोहितं

मासूयितुं मार्हत तत् प्रियं प्रियाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ननु, जन्तून् स्व-भक्तान् अजात-प्रेम-जात-प्रेमश् च यद् एवं भजसि, तत् सम्यक् करोषि । किन्त्व अस्मास्व अपि तथैव त्वद्-व्यवहरणाद् वयम् अपि जन्तु-मध्य एव गण्या अभूमेति तासां सानुशयं वाक्यम् आशङ्क्य भो मत्-प्राण-परार्ध-प्रिय-पद-पयोज-पांशु-परमाणवः सख्यो युष्मासु यद् अन्य-साधारण्येनाद्य व्यवहृतं तद् एतन् मे दौरात्म्यं क्षम्वम् इत्य् आह एवम् इति ।

यद् वा, यथा तथैवैवम् इत्य् अमरोक्तस् तद्वद् इत्य् अर्थः । ततश् च मद्-अर्थे उज्झितो लोकः ।

युक्तायुक्ताप्रतीक्षणात् । वेदश् च धर्माधर्माप्रतीक्षणात् । स्वान्य् आत्मात्मीय-धन-ज्ञातयश् च, स्नेह-त्यागात् याभिस् तासाम् अपि वस् तद्वद् अनुवृत्तये उक्त-लक्षणानाम् अन्येषां भक्तानाम् इवानुवृत्ति-बुद्ध्यै परोक्षम् अदर्शनं यथा स्यात् तथा भजतां युष्मत्-प्रेमालापान् शृण्वता तिरोहितम् इति काकुस् तस्माद् अतीवानौचित्यं कृतम् इत्य् अर्थः । न हि प्राचीना अर्वाचीना भाविनो वा भक्ता एवं सम्भवेयुर् न ह्य् एतावता अप्य् अनुवृत्तेर् अपरावृद्धिर् अस्ति । न हि परमाणु-परम-महतोर् हास-वृद्धी केनाप्य् आशास्यते । तस्माद् अन्य-प्रेमि-भक्तान् प्रति युष्मत्-प्रेम-वैप्रलम्बिक-प्रताप-महोत्कर्ष-जिज्ञापयिषा-मयी ममेयम् असमीक्ष्य-कारिता क्षम्यताम् इति भावः । यस्माद् एवं तस्मान् मा मां प्रति असूयितुं दोषारोपेन द्रष्टुं नार्हत । तत्र प्रियम् इति प्रिया इति च हेतुः । प्रियस्य दोषं प्रियाः खलु न मनस्य् आनयन्तीत्य् अर्थः ॥ २१ ॥

ENGLISH TRANSLATION

Bhāgavata 10.32.21

Gentle gopīs, for My sake you abandoned social convention, Vedic duty, and your own families. I disappeared only to increase your continuous devotion to Me, while remaining unseen and still loving you. My beloveds, do not therefore resent your beloved.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa anticipates their wounded reply that, if He treats both beginners and mature lovers in the same way, they count as ordinary beings. He asks them to forgive the wrong of treating women dearer than His life like everyone else. He disappeared while hearing their loving speech in order to increase their attachment, as He does for other devotees. Yet their abandonment of society, scripture, right and wrong, self, possessions, and relatives for Him has no equal among past, present, or future devotees. Their devotion, already maximally great, could not increase any more than an atom can become smaller or the greatest magnitude larger. His action was therefore an ill-considered attempt to reveal to other loving devotees the incomparable majesty of their love in separation. They should not blame Him, for beloved women do not hold a beloved's faults in mind.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.32.22 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३२.२२ ॥

न पारयेऽहं निरवद्य-संयुजां

स्व-साधु-कृत्यं विबुधायुषापि वः ।

या माभजन् दुर्जर-गेह-शृङ्खलाः

संवृश्च्य तद् वः प्रतियातु साधुना ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

मन्-मनसि सन्ततं यद् उद्भवति तत् शृणुतेत्य् आह---न इति **निरवद्या** काम-कर्म-लोक-धर्म-शास्त्रापेक्षा-राहित्येन निरुपाधि **संयुक्** संयोगो यासां, तासां **वः स्वेनैव साधु** यत् **कृत्यम्**, न तु साधुत्वापादकेन केनचिद् वस्तु-सम्पर्केण साध्व् इत्य् अर्थः, तत् **न पारये** प्रतिकर्तुं न शक्नोमि । **विबुधायुषापि** देवानाम् आयुः प्राप्यापीत्य् अर्थः । कृत्यम् इत्य् एक-वचनेन युष्माकं क्षणिकम् अपि कृत्यम् इत्य् अर्थः । **या मा** माम् **अभजन्** । **संवृश्च्य दुर्जरा** अपि पति-स्वश्रू-पितृ-भ्रात्रादि-स्नेह-बन्धु-शृङ्खला निःशेषं छित्तैव । श्लेषेणापक्व-योगिन इव संवृश्च्यापि ताः शृङ्खलाम् आपुर् नैवाभजन् इत्य् अर्थः ।

अहं तु पित्रोर् भ्रातरि स्वेषु बन्धुष्व् अपि स्निह्यामि च । युष्मान् भजामि चेति । ये यथा मां प्रपद्यन्ते तांस् तथैव भजामि [गीता ४.११] इति स्व-प्रतिज्ञातोऽपि च्युत इति मम प्रक्रियाया असम्भवः । व्यज्यमानोऽयम् अर्थः श्लेषेणापि लभ्यते । स यथा संवृश्च्य या युष्मान् अहं मा अभजम् । पर-सवर्णेन न-कार-दु-कारयोः संयोगः । **तत्** तस्माद् **वः** साधुत्वेनैव तद् युष्मत्-**साधु-कृत्यं प्रतियातु** प्रतिकृत्यं भवतु । युष्मत्-सौशील्येनैव ममानृण्यं, वस्तुतस् तु ऋण्य् एव भवामि युष्माकम् इति भावः ।

ततश् च ताभिः प्रति स्व-मनस्य् एवं विचारितम्---परमेश्वरत्वाद् एव सर्व-गुण-परिपूर्णत्वेऽपि दोष-गन्ध-मात्र-राहित्येऽप्य् अस्मत्-प्रेम-रस-विज्ञत्वेऽप्य् अस्मान् प्रेमवत्त्वेनोत्कर्षयितुं स्वं चापकर्षयितुम् अस्मद्-ऋणी-भवितुम् एवास्मत्-कर्म कोऽयम् अस्मत्-त्यागस् तद् इमं पराबुभूषुं विजिगीषवो वयम् एवाधन्या एवं भवितुम् अपारयन्त्योऽनेन फलतः प्रेम्णा जिता एवाभूमेति ॥ २२ ॥

इति सारार्थ-दर्शिन्यां हर्षिण्यां भक्त-चेतसाम् ।

दशमे द्वाधिक-त्रिंशः सङ्गतः सङ्गतः सताम् ॥

इति श्रीमद्-भागवते महा-पुराणे ब्रह्म-षुत्र-भाष्ये पारमहंस्यां संहितायां वैयासिक्यां दशम-स्कन्धे गोपी-सान्त्वनं नाम द्वात्रिंशोऽध्यायः ॥

॥ १०.३२ ॥

(१०.३३)

ENGLISH TRANSLATION

Bhāgavata 10.32.22

Even with the lifespan of the gods, I could not repay the pure service of you whose union with Me is faultless. You cut through the nearly unbreakable chains of home and worshiped Me. May your own virtue be the repayment for your deed.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

He reveals what constantly arises in His heart. The gopīs' union with Him is flawless and unconditional, free from concern for desire, karma, society, dharma, or scripture. He cannot repay even a moment of their intrinsically perfect service, even over a lifetime of the gods. They worshiped Him after completely cutting the nearly indestructible chains of affection for husband, mother-in-law, parents, brothers, and relatives. Kṛṣṇa, by contrast, still loves His parents, brother, and relatives while loving them; He cannot fulfill His promise to reciprocate exactly as one surrenders to Him (Gītā 4.11). Therefore their own goodness must serve as His repayment. Their noble conduct can repay itself, while He remains forever indebted. The gopīs reflect that although He is the faultless Supreme Lord, He elevated their love, lowered Himself, and became their debtor. They wished to defeat Him, yet proved unable to become so generous themselves; through this result they were conquered by His love.

[Closing Sanskrit verse]

Thus ends the Sārārtha-darśinī on the thirty-second chapter, "The Consolation of the Gopīs," in the Tenth Canto of Śrīmad Bhāgavatam.

रास-पञ्चाध्यायी ५ - रास-क्रीड़ा

Rasa-pancadhyayi V - The Rasa Dance

Source coverage: logical units 1–39

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.1 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.१ ॥

श्री-शुक उवाच---

इत्थं भगवतो गोप्यः श्रुत्वा वाचः सुपेशलाः ।

जहुर् विरहजं तापं तद् अङ्गोपचिताशिषः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

त्रयस्त्रिंशे रास-लास्य-विहार-जल-केलयः ।

प्रश्नोत्तराण्य् अप्य् उक्तानि परीक्षिच्-छुकदेवयोः ॥

ENGLISH TRANSLATION

Bhāgavata 10.33.1

Śrī Śukadeva said: Hearing these exquisitely gracious words from Bhagavān, the gopīs abandoned the fever born of separation. Their desires became fulfilled through the touch of His limbs.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

[Introductory Sanskrit verse]

The thirty-third chapter describes the rāsa dance, graceful dancing, amorous play, water sports, and the questions and answers of Parīkṣit and Śukadeva.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.2 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.२ ॥

तत्रारभत गोविन्दो रास-क्रीडाम् अनुव्रतैः ।

स्त्री-रत्नैर् अन्वितः प्रीतैर् अन्योन्याबद्ध-बाहुभिः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

नृत्य-गीत-चुम्बनालिङ्गनादीनां रसानां समूहो **रासः**, तन्-मयी या **क्रीडा**, ताम् **अनुव्रतैस्** तदानीं परस्परैकमत्येन स्वानुकूलैः । **अन्योन्यम् आबद्धाः** सङ्ग्रथिता **बाहवो** यैः, तैः सह ॥२॥

ENGLISH TRANSLATION

Bhāgavata 10.33.2

There Govinda began the rāsa pastime. He was accompanied by the jewels among women, delighted and wholly devoted to Him, their arms linked with one another.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Rāsa is the aggregate of the rasas of dancing, singing, kissing, embracing, and other loving acts. Kṛṣṇa began play composed of that rasa with the gopīs, who were devoted to Him and at that moment unanimously favorable to Him, their arms interlinked with one another.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.3-4 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.३-४ ॥

रासोत्सवः सम्प्रवृत्तो गोपी-मण्डल-मण्डितः ।

योगेश्वरेण कृष्णेन तासां मध्ये द्वयोर् द्वयोः ।

प्रविष्टेन गृहीतानां कण्ठे स्व-निकटं स्त्रियः ॥

यं मन्येरन् नभस् तावद् विमान-शत-सङ्कुलम् ।

दिवौकसां स-दाराणाम् औत्सुक्यापहतात्मनाम् ॥

Visvanatha Cakravarti Thakura - Sarārtha-darsini:

तत्-साहित्य-प्रकारं दर्शयति---रासोत्सव इति । षड्-अक्षर-न्यून-सार्धेन । रास एव उत्सवः भक्त-जन-दृङ्-मनश्-चातकेभ्यः आनन्दामृत-प्रदायकः सम्यग् एव प्रवृत्तः । केन ? तासां मण्डल-रूपेणावस्थितानां गोपीनां द्वयोर् द्वयोर् मध्येन प्रविष्टेन कृष्णेन । अत्र सम्प्रवर्तित इत्य् अनुक्तेः स्वतन्त्र-कर्तृत्वं तस्मै रासायैव ददता स्वयं च करणत्वं भजता श्री-कृष्णेन स्वस्मात् सर्व-शक्तिभ्यश् च सर्व-लीलाभ्यश् च रासस्यैव महोत्कर्षः स्व-दत्तो व्यञ्जयामासे । अत एव लक्ष्मी-प्रभृतयोऽपि तं लब्धुम् उत्कण्ठस् त एव, न तु लभन्ते इति ज्ञेयम् । कथम्भूतानाम् ? तेनैव कण्ठे गृहीतानाम् उभयतः आलिङ्गितानाम् अत्राग्रिमं श्लोके मध्ये मणीनां हैमानां महा-मारकतो यथा [भा।पु। १०.३३.७] इत्य् अत्र मध्ये इति पदेन मरकत इत्य् एक-वचनेन चात्र च श्लोके सता मिथो इत्य् अनुक्त्वा प्रविष्टेनेति पदेन च प्रयुक्तेन गोपी-मण्डल-मध्य-कर्णिका-भूत एवं कृष्णो मध्ये स्थितः सन् एव तथा-गति-लाघवं प्रकटयामास । यथा मण्डल-स्थानां गोपीनाम् अपि द्वयोर् द्वयोर् मध्ये प्रविष्टो नृत्यतिस्मेत्य् एक-परमाणु-मात्र-कालेनैव मध्य-प्रदेशाद् आगत्य मण्डलस्थास् त्रिशत-कोटि-गोपीः स-नृत्यं परिरभ्य पुनर् मध्य-प्रदेश गत एव बभूवेत्य् अलात-चक्राद् अपि तस्य गति-लाघवम् अधिकम् अभूद् इति ज्ञेयम् । यतो मण्डल-कर्णिका-गतत्वं तस्य तदानीं सर्वैर् दृष्टम् । एवम् एव---

अङ्गनाम् अङ्गनाम् अन्तरे माधवो >

माधवं माधवं चान्तरेणाङ्गना । >

इत्थम् आकल्पिते मण्डले मध्यगः >

सञ्जगौ वेणुना देवकी-नन्दनः ॥ [कृ।क। २.३५]

इति श्री-बिल्वमङ्गल-महानुभाव-चरणैर् उक्तम् । तत्र हेतु-गर्भं विशिनष्टि---योगेश्वरेण निखिल-कला-निधित्वात् तद्-उपाय-महा-विज्ञेन । योगः सन्नहनोपाय-ध्यान-सङ्गति-युक्तिषु इत्य् अमरः ।

यद् वा, योगो योगमाया-दुर्घटना-पटीयसी महा-शक्तिस् तस्या ईश्वरेण । युगपत् सर्व-गोपीनाम् आश्लेषौत्सुक्यं तस्याभिज्ञाय सैव तावतः प्रकाशांस् तस्य प्रकटय्य समादधौ । अत्र द्वयोर् द्वयोर् मध्ये प्रविष्टेनेति वीप्सया एकैक-गोपी-मध्ये द्वि-द्वि-गोपी-मध्ये प्रवेशः सङ्गच्छते इति व्याचक्षते । तत्रैकैक-गोपी-मध्य-प्रवेशे व्याख्यायमाने योगमाया-पक्षे एकस्याः स्त्रियः स्कन्धयोः कृष्ण-प्रकाश-द्वयस्य भुज-स्पर्शनौचित्यं नाशङ्कनीयम् । योगमायैव तां तां प्रत्येकस्यैव प्रकाश-स्पर्श-भान-समर्पणात् । द्वि-द्वि-गोपी-व्याख्याने तु नैवासमञ्जसम् ॥३॥

यं श्री-कृष्णं स्त्रियं स्व-निकटं मन्येरन्, असौ मयाश्लिष्यन् एवात्रास्ति, तद् अपि यत् सर्वत्रायं दृश्यते, तद् इयं काचिद् अस्य नाट्य-विद्येत्य् अमंसतेत्य् अर्थः । अत्र मध्यगो देवकी-नन्दनः श्री-वृन्दावनेश्वर्या सहित एवेत्य् आहुः--- तस्या एव सर्व-श्रेष्ठ्यात् रास-क्रीडादि-कारणम् इति तदीय-शत-नाम-स्तोत्र-दृष्टेः । तावत् तत्-क्षण एव विमान-शतैर् व्याप्तं नभो बभूव । केषाम् ? दिवौकसां ब्रह्मादीनाम् अत्रौसुक्याद् इति कृष्ण-नृत्यांश एव, न तु रसस्य विलासे । दासत्वेनायोग्यत्वात् तद्-दाराणां तु अनौचित्याभावात् सर्वत्रैव अत एव रासे दिवि पुंसां कृष्ण-दर्शनम् एव न गोपी-दर्शनं योगमायया आवरणाद् इति ज्ञेयम् ॥४॥

ENGLISH TRANSLATION

Bhāgavata 10.33.3-4

The festival of rāsa began in full, beautified by the circle of gopīs. Kṛṣṇa, master of yoga, entered between every pair and embraced each woman around the neck, yet each thought He stood beside her alone. The sky became crowded with hundreds of celestial aircraft bearing gods and their wives, whose intense eagerness had stolen their minds.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The text explains how He accompanied them. Rāsa itself became a festival pouring the nectar of bliss upon the cātaka-like eyes and minds of devotees. Kṛṣṇa entered between every two gopīs standing in a circle. By describing the rāsa itself, rather than Kṛṣṇa, as the independent agent, while making Himself its instrument, He proclaimed rāsa superior to all His powers and pastimes. Even Lakṣmī and others long to attain it but cannot.

Kṛṣṇa remained visible at the center like the whorl of the gopī circle, yet moved so swiftly that within an atomic instant He came from the center, danced between every pair among hundreds of millions of gopīs, embraced them, and returned. His speed surpassed a circle of fire.

Bilvamaṅgala says: "Between every woman stood Mādhava, and between every Mādhava stood a woman; within the circle thus formed, Devakī's son remained at the center and sang upon His flute" (Kṛṣṇa-karṇāmṛta 2.35). As Lord of yoga, He possessed every art and knew every means. Or yoga means Yogamāyā, the great potency expert in making the impossible possible. Knowing His desire to embrace all simultaneously, she manifested the necessary forms. Whether the phrase means He entered beside each gopī or between each pair, Yogamāyā made every woman perceive only her own Kṛṣṇa's touch.

Each gopī thought the woman beside her had only one Kṛṣṇa embracing her and regarded His appearance everywhere else as some theatrical art. The Devakī-nandana at the center stood together with the mistress of Vṛndāvana, for the hymn of Her hundred names declares that Her supremacy is the cause of rāsa and its play. In that very moment hundreds of celestial vehicles filled the sky as Brahmā and other gods came eagerly to see Kṛṣṇa dance, not to enter the amorous play, for they were unqualified. Their wives were not so disqualified. Yogamāyā allowed the men in heaven to see Kṛṣṇa but concealed the gopīs from them.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.5 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.५ ॥

ततो दुन्दुभयो नेदुर् निपेतुः पुण्य-वृष्टयः ।

जगुर् गन्धर्व-पतयः सस्त्रीकास् तद्-यशोऽमलम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

न व्याख्यातम्।*

ENGLISH TRANSLATION

Bhāgavata 10.33.5

Then celestial kettledrums resounded and auspicious showers of flowers fell. The foremost Gandharvas, accompanied by their wives, sang Kṛṣṇa's stainless glory.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

No separate commentary is given on this verse.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.6 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.६ ॥

वलयानां नूपुराणां किङ्किणीनां च योषिताम् ।

स-प्रियाणाम् अभूच् छब्दस् तुमुलो रास-मण्डले ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

स-प्रियाणां स-कृष्णानाम् । अत्र च-कारेण तत्रानद्ध-शुषिर-तुमुलान्य् अपि सङ्गृहीतानि । एषां च-कारेणोक्तत्वाद् अप्राधान्याद् वलया दिवाद्यानाच्चादकत्वं ध्वनितम् ॥ ६॥

ENGLISH TRANSLATION

Bhāgavata 10.33.6

Within the circular rāsa formation, a tremendous sound arose from the women's bangles, anklets, and waist bells as they danced with their beloved.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The phrase means the gopīs together with their beloved Kṛṣṇa. The word "and" also includes the loud unstruck and wind instruments. Because these instruments are mentioned only indirectly and are secondary, the bracelets and other ornaments are understood to have covered their sound.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.7 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.७ ॥

तत्रातिशुशुभे ताभिर् भगवान् देवकी-सुतः ।

मध्ये मणीनां हैमानां महा-मरकतो यथा ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

देवकी-सुतः क्षत्रिय-जातिर् अपि भगवान् षड्-ऐश्वर्य-पूर्णोऽपि तत्र गोप-जाति-स्त्रीणां मध्ये अतिशुशुभे इन्द्रनील-मणि-वर्णोऽपि कृष्णस् तासां गौर-कान्ति-मिश्रणान् मरकत-वर्णस् तत्रापि शोभा-वैलक्षण्यम् आलक्ष्य महच्-छब्दः प्रयुक्त इत्य् एके । मरकत-शब्दोऽयम् इन्द्रनील-मणि-वाचीत्य् अपरे । महा-मारकत इत्य् अपि पाठः ॥ ७ ॥

ENGLISH TRANSLATION

Bhāgavata 10.33.7

There Bhagavān, the son of Devakī, shone most splendidly among the gopīs, like a great emerald set among golden jewels.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Some explain that although Devakī's son belonged to the warrior class and possessed all six divine opulences, He shone especially among cowherd women. Though sapphire-blue, Kṛṣṇa appeared emerald-green when blended with their golden radiance, hence the comparison with a great emerald. Others say that *marakata* itself denotes a sapphire; a variant reads "a great emerald."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.8 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.८ ॥

पाद-न्यासैर् भुज-विधूतिभिः सस्मितैर् भ्रूविलासैर्

भज्यन्-मध्येऽश् चल-कुच-पटैः कुण्डलैर् गण्ड-लोलैः ।

स्विद्यन् मुख्यः कवर-रशना-ग्रन्थयः कृष्ण-वध्वो

गायन्त्यस् तं तडित इव ता मेघ-चक्रे विरेजुः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

यथा ताभिः स शुशुभे, तथा तेन ता अपि शुशुभिरे इत्य् आह---पाद-न्यासैर् इति । पादानां न्यासाः गीत-रस-तालानुसारिण्यः पुनः पुनर् व्यक्तीकृत-विचित्र-नृत्य-गीतयस् तैः । भुज-विधूतिभिर् अन्योन्य-बद्धानाम् अपि भुजानां विचित्रैः कम्पनैः । किं च, अन्योन्याबद्ध-भुजतां त्यक्त्वा कदाचिद् अतिलाघवतो हस्तक-भेदेन कर-चालनैर् गीत-पदार्थाभिनयैः स्मित-हसितैर् भ्रुवां विविधैर् भेदैर् भङ्गिभिः । रसाभिनयार्थं स्व-स्व-कौशलावधापनार्थं च । भज्यन्-मध्येः भज्यमानैः स्वभावतः काश्येन नृत्य-विवर्तनादिना च भङ्गिम् इव गच्छद्भिर् मध्य-भागैश् चलैः कुच-पटैः कञ्चुकोपरित-वस्त्रैर् भगवद्-उत्थानान्तरं पुनः प्रतिसङ्गृहीतैः । कृष्णस्य वध्वः भोग्याः स्त्रियः । वधूर् जाया स्नुषा स्त्री च इति नानार्थ-वर्गः । अत्र वधू-शब्दस्य भार्या-वाचकत्वे व्याख्यायमाने प्रकृतिम् अगन् किल यस्य गोप-वध्व इति भीष्मोक्त्या विरुद्धयेत तेन न तथा व्याख्येयम् । कृष्णस्य श्यामल-सुन्दरस्य तद्-एकाश्लिष्टा गौराङ्ग्यस् तद्-एकाश्रयतमा तद्-एक-भोग्यतया च वध्व इव वध्व इति प्रकृत-वैष्णव-तोषणी ॥ ८ ॥

ENGLISH TRANSLATION

Bhāgavata 10.33.8

Kṛṣṇa's brides shone as they sang of Him, like lightning within a circle of clouds. They placed their feet in dance steps and swept their arms through expressive gestures; smiles accompanied the play of their brows. Their slender waists bent, breast cloths moved, and earrings swung against their cheeks. Their faces perspired, and the knots of their hair and girdles loosened.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

As Kṛṣṇa shone through them, they shone through Him. Their foot placements repeatedly revealed varied dance and song in accord with melody and rhythm. Though their arms were interlinked, they moved them in intricate patterns; sometimes they released one another and, with extraordinary lightness, used many hand gestures to enact the song's meaning. Their smiles, laughter, and varied eyebrow movements expressed *rāsa* and displayed their skill. Their naturally slender waists bent into graceful poses through the turns of dance. The cloths over their bodices moved after being gathered again when Kṛṣṇa rose. The word *vadhū* means women enjoyed by Kṛṣṇa, not legally wedded wives; otherwise it would conflict with Bhīṣma's reference to cowherd wives returning to their ordinary state. As Sanātana explains, the fair women embraced solely by dark, beautiful Kṛṣṇa, wholly sheltered in Him and enjoyed by Him alone, were like brides.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.9 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.९ ॥

उच्चैर् जगुर् नृत्यमाना रक्त-कण्ठ्यो रति-प्रियाः ।

कृष्णाभिमर्श-मुदिता यद् गीतेनेदम् आवृतम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

नृत्यमाना नृत्यन्त्यः । यद् वा, नृत्येन मानः कृष्ण-कर्तृक आदरो यासां ताः । रक्त-कण्ठ्यः नाना-रागैर् अनुरज्जित-कण्ठ्यः । रागाश् चोक्ताः सङ्गीत-सारे---

तावन्त एव रागाः स्युर् यावत्यो जीव-जातयः । >

तेषु षोडश-साहस्री पुरा गोपी-कृता वरा ॥ इति ।

रतिः कृष्ण-कर्तृका प्रीतिर् एव प्रिया यासां ताः । कृष्णस्याभिमर्शेन स्पर्शादिना मुदिता इति नृत्यादि-श्रमानुद्धमः । यद् गीतेन यत् कर्तृकेण गीतेन तदानीम् इदं जगज्-जातम् आवृतं व्याप्तम् आसीद् इत्य् अर्थः । यद् वा, यद् गीतेन यत् कर्मकेण गीतेनेति । अद्यापि जगद्-वर्तिभिर् लोकैर् या गीयन्त एवेत्य् अर्थः ॥ ९ ॥

ENGLISH TRANSLATION

Bhāgavata 10.33.9

Their voices warm with love, Kṛṣṇa's pleasure their dearest aim, the gopīs sang loudly while dancing. Delighted by Kṛṣṇa's touch, they filled the entire world with their song.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

They danced, or their dancing won honor from Kṛṣṇa. Their throats were colored by many musical modes. Saṅgīta-sāra says: "There are as many rāgas as species of living beings; among them the sixteen thousand created long ago by the gopīs are supreme." Their dearest possession was Kṛṣṇa's affection. Delighted by His touch, they did not feel the fatigue of dancing. Their song then pervaded the entire created universe; alternatively, it is the song about them that people throughout the world continue to sing even today.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.10 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.१० ॥

काचित् समं मुकुन्देन स्वर-जातीर् अमिश्रिताः ।

उन्नित्ये पूजिता तेन प्रीयता साधु साध्व इति ।

तद् एव ध्रुवम् उन्नित्ये तस्यै मानं च बहू अदात् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

स्वर-जातीर् इति । स्वराः खलु---

षड् ऋषभौ च गान्धारा मध्यमः पञ्चमस् तथा । >

धैवतश् च निषादश् च सर्वे स्युः श्रुति-सम्भवाः । >

मयूर-चातक-छाग-क्रौञ्च-कोकिल-दर्दुराः । >

मातङ्गश् च क्रमेणाहुः स्वरान् एतान् सुदुर्गमान् ॥

तेषां जातीर् अष्टादश । यद् उक्तम्---

रागस् तु जायते यस्या सा जातिर् अभिधीयते । >

शुद्धा च विकृता चेति सा द्विधा परिकीर्तिता ॥ >

शुद्धाः स्युर् जातयः सप्त ताः षड्जादि-स्वराभिधाः । >

ता एव विकृताः सत्यो जाता विकृत-संज्ञया । >

षाड्जार्षभी च गान्धारी मध्यमा पाञ्चमी तथा । >

धैवती चाथ नैषादी शुद्धा एतास् तु जातयः ॥ इति ।

अभिक्षिताः कृष्णोन्नीताभिर् असङ्कीर्णाः । यद् वा, शुद्धा अपि जात्य्-अन्तरास्पृष्टाः । परम-प्रावीण्येन केवल-तत्-तद्-गानात् । तत्रापि उत्कृष्टं नित्ये । अतः परम-दुर्गेयानाम् अपि तासां तथा गानम् आलक्ष्य तेन कृष्णेन सा पूजिता स्वीय-पीतोत्तरीयादिभिः सम्मानितेति विशाखेयम् इति प्राज्ञः तत्-तज्-जात्य्-उन्नयनम् एव ध्रुवं ध्रुवाख्यं ताल-विशेषं कृत्वा उन्नित्ये उन्नीतवती तस्यै कृष्णो मानम् आदरं बहु-रत्न-माला-पदकोर्मिकाद्य्-अलङ्कारम् आदयं पूर्वतोऽप्य् अधिक-सादृण्याविष्कारवती ललिता । ततश् च +++यथोत्तरोत्कृष्ट-तादृश-गाने गोपीनाम् अप्रवृत्तिम् आलक्ष्य श्री-राधा स्वयम् अगायन्ती स्व-सख्यास् तस्या एव सर्व-सादृण्योत्कर्षे ज्ञापयामासेति ज्ञेयम् ॥ १० ॥

ENGLISH TRANSLATION

Bhāgavata 10.33.10

One gopī sang pure musical modes in perfect unison with Mukunda. Delighted, He honored her, exclaiming, "Excellent! Excellent!" Another developed that very melody into a fixed composition, and He bestowed still greater honor upon her.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The seven svaras are ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata, and niṣāda. They arise from the śrutis. It is said:

Sanskrit quotation on the seven notes

The seven notes that delight the hearer's heart are held to be ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata, and niṣāda, all born from microtones. The peacock, cātaka bird, goat, crane, cuckoo, frog, and elephant are respectively said to utter these notes, which are exceedingly difficult to master.

There are eighteen kinds of jāti. It is said:

Sanskrit quotation on musical modes

That from which a rāga arises is called a jāti.
It is proclaimed to be of two kinds, pure and modified.
The seven pure modes differ according to ṣaḍja and the other notes;
the other class is elevenfold, beginning with ṣaḍja-kaiśikī.

The modes were unmixed, kept distinct from one another because, through her supreme mastery, she sang each pure jāti without blending it with another. Kṛṣṇa honored Viśākhā for singing these difficult pure modes. He praised her, garlanded her, and gave her His yellow upper cloth and other gifts. Lalitā then raised each of those very modes to still greater excellence by setting it in a special dhruva rhythm. Kṛṣṇa therefore bestowed even greater honor upon her, giving her jewels and other gifts. When no other gopī came forward to sing, Śrī Rādhā personally began to sing, wishing to reveal the unsurpassed excellence of Her own companion Lalitā.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.11 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.११ ॥

काचिद् रास-परिश्रान्ता पार्श्व-स्थस्य गदाभृतः ।

जग्राह बाहुना स्कन्धं श्लथद्-वलय-मल्लिका ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

सादुण्य-प्राधान्येन सख्यौ वर्णयित्वा सौभाग्य-प्राधान्येन सर्व-मुख्यतमां वर्णयति---काचिद् इति । गदाभृतः कृष्णस्य पक्षे गदनं गदा गदा गीतवत्योः सख्योर् गुण-तारतम्य-ज्ञान-कथा तां बिभर्ति धत्ते । पुष्पति वा तस्य स्कन्धं बाहुना दक्षिणेन जग्राह आललम्बे । श्लथन्तो वलयाः मल्लिकाश् च कवर-स्था यस्याः सा । स्वाधीन-कान्तत्वाद् इयं श्री-वृषभानु-कुमारी ॥११॥

ENGLISH TRANSLATION

Bhāgavata 10.33.11

One gopī grew tired from the rāsa dance. Her bangles loosened and the jasmine flowers slipped from her hair as she placed her arm upon the shoulder of the mace-bearing Lord beside her.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

After describing the two sakhīs through their excellence in music, the verse now describes the foremost gopī through the supremacy of Her good fortune. She placed Her arm upon the right shoulder of Kṛṣṇa, the bearer of the mace. The name *gadābhṛt* also suggests that He bears speech, namely the account proclaiming the comparative virtues of the two friends who had just sung. Her bracelets loosened, and the jasmine garlands slipped from Her hair. Because She holds Her beloved fully under Her control, this gopī is the daughter of Vṛṣabhānu, Śrī Rādhā.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.12 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.१२ ॥

तत्रैकांस-गतं बाहुं कृष्णस्योत्पल-सौरभम् ।

चन्दनालिप्तम् आघ्राय^[१५०] हृष्ट-रोमा चुचुम्ब ह ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अंस-गतं **स्व-स्कन्धे स्थितं** चन्दनालिप्तम् **अपि** उत्पलस्य **इव** सौरभं** यस्येति स्वाभाविकेन गात्रस्योत्पल-गन्धेनात्यधिकेन चन्दन-गन्धस्यावरणात् । पूर्वाध्यायोक्त-क्रिया-तुल्यत्वाद् इयं नूनं श्यामला ॥१२॥

[^{१५०}]: चन्दनालि समाघ्रायेति क्वचित् पाठः ।

ENGLISH TRANSLATION

Bhāgavata 10.33.12

There one gopī inhaled the fragrance of Kṛṣṇa's arm, which rested upon her shoulder, smelled sweeter than a blue lotus, and was anointed with sandalwood. Her body thrilled with horripilation, and she kissed it.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Kṛṣṇa's arm rested upon her shoulder. Its natural fragrance was as powerful as that of a lotus and overcame even the scent of the sandalwood paste with which it had been anointed. Because this action resembles one described earlier, the gopī here is Śyāmalā.

Textual note

Some manuscripts read *candanāli samāghrāya*, meaning, "after smelling the row of sandalwood markings."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.13 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.१३ ॥

कस्याशिच्न् नाट्य-विक्षिप्त-कुण्डल-त्विष-मण्डितम् ।

गण्डं गण्डे सन्दधत्या अदात् ताम्बूल-चर्वितम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

नाट्येन विक्षिप्तयोश् चञ्चलयोः कुण्डलयोस् त्विषा कान्तिर् यत्र स चासौ, अत एव मण्डितश् च तस्मिन् गण्डे कृष्ण-कपोले श्रम-व्याजेन गण्डं सन्दधत्यै कस्यैचित् ताम्बूल-चर्वितं प्रादात् । तस्या मुखं स्व-मुख-सम्मुखं कुर्वन् प्रकर्षेणादाद् इत्य् अर्थः । इयं पूर्वोक्त-साम्याच् छैव्या ॥१३॥

ENGLISH TRANSLATION

Bhāgavata 10.33.13

One gopī placed her cheek, beautified by the radiance of earrings tossed by the dance, against Kṛṣṇa's cheek, and He gave her the chewed betel from His mouth.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Her earrings swung as she danced, and their radiance adorned her cheek. Pretending to be fatigued, she placed her cheek against Kṛṣṇa's cheek. Turning her face toward His own, He gave her the betel He had chewed. Because this resembles the earlier pastime, the gopī is Śaibyā.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.14 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.१४ ॥

नृत्यती गायती काचित् कूजन् नूपुर-मेखला ।

पार्श्व-स्थाच्युत-हस्ताब्जं श्रान्ताधात् स्तनयोः शिवम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

नृत्यती गायती हस्ताब्जम् अधाद् इत्य् का चन्द्रावली, हस्त-ग्रहण-साम्यात् । द्वितीया पद्मा, तदानीं चरणाब्जं स्तनयोर् अधात् । इदानीं हस्ताब्जं स्तनयोर् धत्ते स्मेति स्तन-ताप-निवृत्तेर् उभयथापि सिद्धेः । अष्टमी भद्रा तु अत्रानुकापि पूर्ववद् व ज्ञेया ॥१४॥

ENGLISH TRANSLATION

Bhāgavata 10.33.14

One gopī danced and sang while her anklets and girdle chimed. Growing tired, she placed the auspicious lotus hand of Acyuta, who stood beside her, upon her breasts.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopī who danced and sang and then placed Kṛṣṇa's lotus hand upon her breasts is Candrāvalī, as shown by the similarity of her taking His hand. The second is Padmā: earlier she placed His lotus feet upon her breasts, whereas here she places His lotus hand there. In both acts the burning of her breasts is relieved. The eighth principal gopī, Bhadrā, should also be understood here in the same manner as before.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.15 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.१५ ॥

गोप्यो लब्ध्वाच्युतं कान्तं श्रिय एकान्त-वल्लभम् ।

गृहीत-कण्ठ्यस् तद्-दोभ्यां गायन्त्यस् तं विजहिरे ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

एवम् अन्या अपि गोप्यः स्व-स्वभावानुसारिण्यो विजहूर् इत्य् आह---**गोप्य** इति । अत्र यद्-वाञ्छया श्रीर् ललनाचरत् तपः [भा।पु। १०.१६.३६] इति नागपत्नी-स्तुत्या, नायं श्रियोऽङ्ग उ नितान्त-रतेः प्रसादः [भा।पु। १०.४७.६०] इत्य् उद्धवोक्त्या च, श्रीः प्रेक्ष्य कृष्ण-सौन्दर्यं तत्र लुब्धाचरत् तपः [ल।भा। १.५.३५१] इति भागवतामृतोत्थापित-पौराणिक-कथया च नारायण-कान्तायाः **श्रियः** कृष्ण-सङ्गासम्भवाद् एवं व्याख्येयम् । **कान्तं** कमनीयम् **अच्युतं** कृष्णम् **एकान्त-वल्लभं** लब्ध्वा **विजहिरे** । **तद्-दोभ्यां** कृष्ण-भुजाभ्यां गृहीताः **कण्ठायासां** ताः । **श्रियः** श्रिय इवेत्य् अर्थः । सा यथा नारायण-वक्षो-गृहीत-गात्री एता गोप्योऽपि तथा कृष्ण-भुज-गृहीत-कण्ठा इत्य् अर्थः । यद् वा, नारायणेनैक्यात् कृष्णस्यापि श्री-वल्लभत ॥१५॥

ENGLISH TRANSLATION

Bhāgavata 10.33.15

The gopīs attained Acyuta as their lover, He who is the exclusive beloved even of Śrī. Their necks held by His arms, they sang of Him and sported with Him.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The verse states that the other gopīs too sported according to their own individual natures. The Nāgapatnīs say, "Desiring Him, Śrī performed austerities in the form of a woman" (Bhāgavatam 10.16.36); Uddhava says, "Not even Śrī attained this grace of utterly intimate love" (Bhāgavatam 10.47.60); and a Purāṇic account cited in Bṛhad-bhāgavatāmṛta declares, "Seeing Kṛṣṇa's beauty, Śrī became greedy for it and performed austerity" (Laghu-bhāgavatāmṛta 1.5.351). Because Śrī, the beloved of Nārāyaṇa, could not attain intimate union with Kṛṣṇa, the verse should be understood as follows. The gopīs attained the lovely Acyuta as their exclusively beloved lover and sported with Him. Their necks were held within Kṛṣṇa's arms. They were like Śrī: just as her body rests against Nārāyaṇa's chest, the gopīs' necks were clasped by Kṛṣṇa's arms. Alternatively, because Kṛṣṇa is one with Nārāyaṇa, He too is the beloved of Śrī.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.16 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.१६ ॥

कर्णोत्पलालक-विटङ्क-कपोल-घर्म-

वक्त्र-श्रियो वलय-नूपुर-घोष-वाद्यैः ।

गोप्यः समं भगवता ननृतुः स्व-केश-

स्रस्त-स्रजो भ्रमर-गायक-रास-गोष्ठ्याम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

पृथक् पृथक् गान-नृत्यादि-सादृश्य-शोभान् उक्त्वा समुदित-नृत्य-जनित-वक्त्रादि-शोभां विवृणोति---**कर्णोत्पलेषु** । कर्ण-धृतोत्पलोपलक्षित-चक्रिका-कुण्डलेषु **अलकानाम्** अतिलौल्याद् **विविधाष् टङ्का** वेष्टनानि च **कपोलेषु घर्म-बिन्दवश् च तैर् वक्त्रेषु श्रीः** शोभा यासां ताः । टकि बन्धे । **वलय-नूपुराद्य्**-अलङ्काराणां **घोषस्** तुल्य-स्वरतया नादो येषु, तैर् **वाद्यैः** तत्रानद्ध-शुषिरैस् तत्-तद्-अधिष्ठातृ-देवताभिर् एव स्व-सफलीकरणार्थम् आगत्य वादित्रैः **स्व-केशेभ्यः स्रस्ताः स्रजो** यासां ताः । एतेन ताल-गति-सन्तुष्टाः केशाः स-शिरः-कम्पं पुष्प-वृष्टिम् इवाकुर्वन् इति श्री-स्वामि-चरणाः । **भ्रमरा** अपि **गायका** यस्यां, तस्यां **रास-गोष्ठ्यां** रास-सभायाम् ॥ १६ ॥

ENGLISH TRANSLATION

Bhāgavata 10.33.16

The gopīs danced together with Bhagavān in the assembly of rāsa. Lotuses at their ears and curls ornamented their cheeks, perspiration beautified their faces, and bangles and anklets supplied the music. Garlands slipped from their loosened hair, and bees became their singers.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Having separately described the beauty created by the excellence of individual gopīs in singing and dancing, the text now reveals the beauty of their faces and bodies produced by the dance as a whole. The lotus ornaments at their ears indicate their circular earrings. Their extremely restless curls formed many coils against their cheeks, where drops of perspiration appeared, and all these features beautified their faces. The root *ṭak* means "to bind." Their ornaments, such as bracelets and anklets, sounded in matching tones and thus became instruments. Unstruck and wind instruments were also present: the deities presiding over them came personally and played, eager to fulfill the purpose of their own existence. The garlands had slipped from the gopīs' hair. Śrīdhara Svāmī explains that, delighted by the rhythm of their movement, the hair itself seemed to shower flowers as their heads moved. Even the bees served as singers in that rāsa assembly.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.17 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.१७ ॥

एवं परिष्वाङ्ग-कराभिमर्श-

स्निग्धेक्षणोद्धाम-विलास-हासैः ।

रेमे रमेशो ब्रज-सुन्दरीभिर्

यथार्भकः स्व-प्रतिबिम्ब-विभ्रमैः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

एवं रास-नृत्याङ्गैर् एव कृष्णस्य सम्भोगाङ्गान्य् अपि निर्वृत्तणीत्य् आह---परिष्वाङ्ग आलिङ्गनम् एकैकया सह युग्म-नृत्ये करेणाभिमर्शः स्पर्शः, स च नृत्य-गति-समाप्तौ स्व-दक्षिण-करेण प्रिया-वाम-वक्षोजे ताल-न्यास-रूपः । स्निग्धेक्षणं रहस्याङ्गेषु स-प्रेमावलोकनम् । उद्धाम-विलासः पारितोषिक-प्रदान-मिषाच् चुम्बनादिः । हासस् तत्-तत्-प्राप्त्य्-अनन्तरं मुखोल्लासः परिहासो वा तैः । रमेशो रमायां लक्ष्म्याम् ऐश्वर्यं प्रकटयन् ब्रज-सुन्दरीभिः सह रेमे, न तु रमयेत्य् अर्थः । यथार्भको मुग्धस् तथैव तासु प्रेमाधीनत्वान् मौग्ध्यम् एव दधन्, न तु रमायाम् इवैश्वर्यम् इत्य् अर्थः ।

ननु, परः-सहस्राभिस् ताभिः कथम् एकः स रेमे ? तत्राह---स्वस्य प्रतिबिम्बं प्रतिस्वरूपम् एव विभ्रमो विलासो यस्य सः ।

प्रदर्शयति तप्त-तपसाम् अवितृप्त-दृशां नृणाम् । >

आदायान्तरधाद् यस् तु स्व-बिम्बं लोक-लोचनम् ॥ [भा।पु। ३.२.११]

इत्य् अत्र बिम्ब-शब्देन यथा स्वरूपम् उच्यते, तथैवात्रापि एकैकया प्रियया सह एकैक-स्वरूपो रेमे इत्य् अर्थः । तासां ह्लादिनी-शक्तित्वेन स्वरूप-भूतत्वात् । स्व-प्रतिच्छवि-त्वानौचित्यात् व्याख्यान्तरं नेष्टम् ॥ १७ ॥

ENGLISH TRANSLATION

Bhāgavata 10.33.17

In this way the Lord of Rāmā sported with the beautiful women of Vraja through embraces, the touch of hands, affectionate glances, unrestrained amorous gestures, and laughter, just as a child plays with the movements of his own reflections.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The text now explains that the very components of the rāsa dance also fulfilled the components of Kṛṣṇa's intimate play. An embrace occurred while He danced in a pair with each gopī. The touch of the hand took the form of His placing the rhythm with His right hand upon His beloved's left breast when a movement in the dance concluded. His affectionate glance was a loving look upon her confidential limbs. His unrestrained play included kisses given under the pretext of awarding prizes. His laughter was the radiance of His face after receiving each loving response, or His playful joking.

He is the Lord of Rāmā: toward Lakṣmī He manifests majesty, but He sported as a lover with the beautiful women of Vraja, not with Rāmā. Like an innocent child, He remained simple and guileless among them because He was governed by their love; He did not display toward them the majesty He shows Lakṣmī.

One might ask how the single Lord could sport with hundreds of thousands of gopīs. The verse answers that His play consisted of manifestations of His own form. A Bhāgavata verse uses *bimba* in this sense:

Sanskrit quotation, Bhāgavatam 3.2.11

Having revealed His own form, the sight of the whole world,
to human eyes still unsatisfied though their austerities were complete,
He then withdrew that form and disappeared.

Just as *bimba* there means His own essential form, here too Kṛṣṇa sported beside each beloved in an individual manifestation of His own form. The gopīs are embodiments of His own being because they are manifestations of His hlādinī potency. The alternative interpretation that treats them merely as reflected images is therefore unsuitable.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.18 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.१८ ॥

तद्-अङ्ग-सङ्ग-प्रमुद्-आकुलेन्द्रियाः^[^१५७]

केशान् दुकूलं कुच-पट्टिकां वा ।

नाञ्जः प्रतिय्योढुम् अलं व्रज-स्त्रियो

विस्रस्त-मालाभरणाः कुरुद्वह ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् च ता भगवद्-विलासैर् आनन्द-विह्वला बभूवुर् इत्य् आह---तद्-अङ्ग- इति । प्रकृष्टा मुत् आनन्दः, तया आकुलेन्द्रियाः । कुच-पट्टिकां कञ्चुलिकाम् । प्रतिय्योढुं व्योढुं । नालं न समर्थाः ॥१८॥

^[^१५७]: प्रमदाकुलेन्द्रियाः इति केषुचित् संस्करणेषु पाठः।

ENGLISH TRANSLATION

Bhāgavata 10.33.18

O best of the Kurus, the women of Vraja became overwhelmed in every sense by the ever-increasing joy of contact with His limbs. Their garlands and ornaments loosened, yet they could not readily rearrange their hair, fine garments, or breast cloths.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The verse explains that Bhagavān's loving pastimes overwhelmed the gopīs with bliss. Their senses were agitated by exceedingly intense joy. *Kuca-paṭṭikā* means the bodice covering the breasts, and *prativyoḍhum* means to arrange again. They were not capable of doing so.

Textual note

Some editions read *pramadākulendriyāḥ*, "their senses overwhelmed by passion," instead of *pramudākulendriyāḥ*, "their senses overwhelmed by joy."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.19 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.१९ ॥

कृष्ण-विक्रीडितं वीक्ष्य मुमुहुः खेचर-स्त्रियः ।

कामार्दिताः^[^१५९] शशङ्कश् च सगणो विस्मितो^[^१६०]ऽभवत् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

कामार्दिताः कृष्ण-विषयकेण कामेन पीडिताः । कामार्दित इति पाठे शशङ्कोऽपि कृष्णम् आलोक्य स्त्री-भावं प्राप्तः । कृष्ण-विषयकेण कामेन पीडितश् च । व्रज-सुन्दरी-गात्राणां तद्-विलासानां च योगमाययैव पुरुष-दृष्टीः प्रत्यावचरणं पूर्वं व्याख्यातम् एव ॥१९॥

^[^१५९]: कामार्दितः इति क्वचित् पाठः ।

^[^१६०]: विस्मृत इति पाठः कैश्चित् श्रीधरादिभिर् गृहीत इति प्रतिभाति

ENGLISH TRANSLATION

Bhāgavata 10.33.19

Seeing Kṛṣṇa's extraordinary play, the women who traveled through the sky became bewildered and afflicted by desire for Him. The moon and his entire retinue were struck with wonder.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The celestial women were afflicted by desire directed toward Kṛṣṇa. If the singular reading *kāmārditaḥ* is accepted, the moon too, upon beholding Kṛṣṇa, assumed a feminine disposition and was afflicted by desire for Him. It has already been explained that Yogamāyā concealed the bodies of the beautiful women of Vraja and their intimate pastimes from the eyes of male spectators.

Textual notes

Some manuscripts read the singular *kāmārditaḥ*, "afflicted by desire." Some commentators, apparently including Śrīdhara Svāmī, accept *vismṛtaḥ*, "forgetful," in place of *vismitaḥ*, "astonished."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.20 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.२० ॥

कृत्वा तावन्तम् आत्मानं यावतीर् गोप-योषितः ।

रेमे स[^{११६१}] भगवांस् ताभिर् आत्मारामोऽपि लीलया ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् च ताभिः सह प्रत्येकं कुञ्जेषु रहस्य-क्रीडाप्य् अभूद् इत्य् आह---कृत्वेति । **यावतीर्** यावत्-सङ्ख्यका **गोप-योषितो** गोप-वध्वो गोप-कन्याश् च **तावन्तम् आत्मानं** तावत्-सङ्ख्यम् आत्म-प्रकाशं **कृत्वा आत्मारामोऽपि** इति व्याख्यातार्थम् ॥ २० ॥

[^{११६१}]: *रराम* इस् थे रेअदिन् फ़ोल्लोवइन् ब्य् वैष्णव-तोषणी।

ENGLISH TRANSLATION

Bhāgavata 10.33.20

Bhagavān expanded Himself into as many forms as there were cowherd women and sported with each of them in play, although He is self-delighting.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The verse next indicates that Kṛṣṇa engaged in confidential play with each gopī in a separate bower. However many cowherd women there were, including both the wives and the unmarried daughters of the cowherds, He manifested an equal number of personal forms. The meaning of "although self-satisfied" has already been explained.

Textual note

Following the Vaiṣṇava-toṣaṇī, some read *rarāma*, "He sported," in place of *reme*.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.21 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.२१ ॥

तासां रति-विहारेण^[^१६३] श्रान्तानां वदनानि सः ।

प्रामृजत् करुणः प्रेम्णा शन्तमेनाङ्ग पाणिना ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तासां रति-विहारेण । तासाम् "अतिविहारेण" इति च पाठः । श्रान्तानाम् इति---तासां रति-श्रान्तिम् आलक्ष्य करुणः रमणाद् विरतोऽभूद् इत्य् अर्थः । शन्तमेन सुखमयेन । प्रामृजद्** इत्य् उपलक्षणं, वीजनानुलेपन-प्रत्यङ्ग-प्रसाधन-वीटिका-प्रदानान्य् अपि चक्रे ॥ २१ ॥^[^१६४]

^[^१६३]: तासाम् अतिविहारेण

^[^१६४]: प्रामृजत् इत्य् उपलक्षणम् । रमण-समये व्यतस्तानां केश-भूषा-वस्त्रादीनाम् अपि संस्कारः प्रेम्णा कृत इति ज्ञेयम् ॥ इति रसामृते २.४.३४ पद्यस्य टीकायां विश्वनाथः ।

ENGLISH TRANSLATION

Bhāgavata 10.33.21

Beloved Parīkṣit, the compassionate Lord lovingly wiped the faces of the gopīs, who were tired from amorous play, with His supremely soothing hand.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The phrase is "through their amorous play"; another reading is "through their excessive play." Seeing that the gopīs were exhausted from love play, compassionate Kṛṣṇa ceased His amorous sport. His hand was *śantama*, completely soothing and filled with delight. "He wiped their faces" is representative: He also fanned them, anointed them, adorned each part of their bodies, and gave them betel.

Textual notes

A variant reads, "because of their excessive play." In his commentary on Rasāmṛta 2.4.34, Viśvanātha explains that "He wiped" also indicates that, out of love, He restored the hair arrangements, ornaments, garments, and other things disordered during their love play.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.22 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.२२ ॥

गोप्यः स्फुरत्-पुरट-कुण्डल-कुन्तल-त्विङ्-

गण्ड^{१६५}-श्रिया सुधित-हास-निरीक्षणेन ।

मानं दधत्य ऋषभस्य जगुः कृतानि

पुण्यानि तत्-कररुह-स्पर्श-प्रमोदाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् च ताः स्वाधीन-कान्त्याः कान्त-परिधापि-रत्नालङ्काराः कुञ्जेभ्यो निष्क्रम्य मिलिता रासोत्सव-समाप्ति-सूचकं मङ्गलं जगुर् इत्य् आह---गोप्य इति । **स्फुरतां** स्वर्ण-**कुण्डलानां** **कुन्तलानां** च **त्विषा** **गण्डेषु** या **श्रीः**, तया **सुधितेन** अमृतायितेन **हास-सहित-निरीक्षणेन ऋषभस्य** पुरुष-श्रेष्ठस्य कृष्णस्य मानसादरं **दधत्यः कृतानि** तत्-कर्माणि **जगुः** । **पुण्यानि** चारुणि अस्य **कररुहाणां** नखानां **स्पर्शेन** प्रकृष्टो **मोदो** यासां ताः ॥२२॥

ENGLISH TRANSLATION

Bhāgavata 10.33.22

The gopīs' cheeks shone with the flashing radiance of golden earrings and curls. Honored by the bull among men through His smiles and glances, and thrilled by the touch of His fingernails, they honored Him in return by singing of His beautiful, sanctifying deeds.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The gopīs had their beloved wholly under their control and wore jeweled ornaments that He Himself had placed upon them. Emerging from the bowers, they assembled and sang an auspicious song announcing the conclusion of the rāsa festival. The brilliance of their glittering golden earrings and curls produced beauty upon their cheeks. With nectarean glances accompanied by smiles, they awakened honor for Kṛṣṇa, the foremost of men, within their hearts and sang of His deeds. Those deeds were *puṇya*, beautiful and purifying. The touch of His fingernails had filled them with the highest delight.

Textual note

Some manuscripts read *guṇa*, "quality," instead of *gaṇḍa*, "cheek."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.23 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.२३ ॥

ताभिर् युतः श्रमम् अपोहितुम् अङ्ग-सङ्ग-

घृष्ट-स्रजः स[^{१६६}] कुच-कुङ्कुम-रञ्जितायाः ।

गन्धर्व-पालिभिर् अनुद्रुत आविशद् वाः

श्रान्तो गजीभिर् इभ-राइ इव भिन्न-सेतुः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततश् च रासोत्सवस्यावबृथ-स्नानम् इव जल-विहारम् आह---ताभिर् युतः । अपोहितुं दूरीकर्तुम् । ताभिः काभिः ? याः स्व-कुच-कुङ्कुमैर् एव रमण्य-व्यापार-वशेन रञ्जिताः, अङ्ग-सङ्गेनैव घृष्टाः संमर्दिताः स्रजो यासां ताः । स कुचेति पाठे स श्री-कृष्णः। गन्धर्वो मृग-भेदे स्याद् गायने खेचरेऽपि च इति [विश्व-प्रकाशाद्]{मर्क} गन्धर्वपा गायन-श्रेष्ठा ये अलयस् तैर् अनुद्रुतः सन् वा यामुनं जलम् आविशत् । भिन्न-सेतुर् विदीर्णावरणः । कृष्ण-पक्षे अतिक्रान्त-लोक-मर्यादः ॥ २३ ॥

[^{१६६}]: स्व- इति पाठः।

ENGLISH TRANSLATION

Bhāgavata 10.33.23

Accompanied by the gopīs, Kṛṣṇa entered the Yamunā to remove their fatigue. His garland had been crushed by contact with their limbs and reddened by the kuṅkuma from their breasts. Followed by rows of singing bees, He appeared like an elephant king, tired after breaking the embankment, entering the water with his cow elephants.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The text next describes water play as though it were the concluding ceremonial bath of the rāsa festival. Kṛṣṇa entered the water to remove His fatigue. Which gopīs accompanied Him? Their garlands had been crushed by bodily contact and, through the actions of love, colored by the kuṅkuma from their own breasts. With expert, Gandharva-like singers following Him, He entered the waters of the Yamunā. The king of elephants is described as having broken through a barrier; in Kṛṣṇa's case this means that He had crossed beyond the conventional boundaries of the world.

Textual note

Some manuscripts read *sva*, "their own," instead of *sa*, "He."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.24 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.२४ ॥

सोऽम्भस्य अलं युवतिभिः परिषिच्यमानः

प्रेम्णोक्षितः प्रहसतीभिर् इतस् ततोऽङ्ग ।

वैमानिकैः कुसुम-वर्षिभिर् ईड्यमानो

रेमे स्वयं स्व-रतिर् अत्र गजेन्द्र-लीलः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

प्रेम्णोक्षितः प्रेम्णोक्षित इति च पाठः । स्वं धनं रतिः क्रीडैव यस्य सः॥ २४॥

ENGLISH TRANSLATION

Bhāgavata 10.33.24

Beloved Parīkṣit, the laughing young women stood on every side and drenched Him thoroughly in the water while gazing upon Him with love. Praised by celestial travelers who showered flowers, the self-delighting Lord sported there like an elephant king.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

There is also a reading *preṃṇokṣitaḥ*, "sprinkled with love," in place of *preṃṇekṣitaḥ*, "gazed upon with love." His own treasure was *rati*, loving play itself.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.25 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.२५ ॥

ततश् च कृष्णोपवने जल-स्थल-

प्रसून-गन्धानिल-जुष्ट-दिक्-तटे ।

चचार भृङ्ग-प्रमदा-गणावृतो

यथा मद-च्युद् द्विरदः करेणुभिः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ततो जल-विहारानन्तरं च-कारेणाङ्ग-मार्जन-वन-देवतानीत-तादात्मिक-वस्त्रालङ्कार-परिधापनानन्तरं च कृष्णाय यमुनाया उपवने परः-सहस्र-कुञ्ज-युक्ते तत्र स्वाप-लीलार्थं चचार जगाम । कीदृशः ? जल-स्थल-वर्ति-प्रसूनानां गन्धो यत्र तथाभूतैर् अनिलैर् जुष्टानि दिक्-तटानि यस्य तस्मिन् । भृङ्गानां प्रमदानां च गणैर् आवृतः । मदानां च्युत् च्योतनं क्षरणं यस्य सः ॥ २५ ॥

ENGLISH TRANSLATION

Bhāgavata 10.33.25

Afterward Kṛṣṇa wandered through a nearby grove whose riverbank and every direction were filled with breezes carrying the fragrance of flowers growing on land and water. Surrounded by swarms of bees and the company of young women, He resembled a lordly elephant streaming ichor among his cow elephants.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

After the water play, the word "and" indicates that the gopīs first dried Kṛṣṇa's limbs and then dressed Him in corresponding garments and ornaments brought by the forest deities. He then went to Kṛṣṇa's own pleasure grove beside the Yamunā, which contained hundreds of thousands of bowers, to enjoy the pastime of resting there. The quarters and riverbanks were caressed by breezes bearing the fragrances of flowers growing both in the water and on land. He was surrounded by hosts of bees and beautiful women. Like a lordly elephant, streams of exhilaration flowed from Him.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.26 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.२६ ॥

एवं शशाङ्कांशु-विराजिता निशाः

स सत्य-कामोऽनुरताबला-गणः ।

सिषेव आत्मन्य् अवरुद्ध-सौरतः

सर्वाः शरत्-काव्य-कथा-रसाश्रयाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

शरत्-पौर्णमासी-नक्तन्तनीं रास-क्रीडाम् उपसंहरन् अन्यास्व अपि रात्रिषु विविध-विचित्रापरिगण्य-तादृश-क्रीडया ताभिः सह बभूवेत्य् आह । एवं सर्वा एव योगमायायाः प्रभावात् **शशाङ्कांशु-विराजिता निशाः सिषेवे** स्व-विलासैर् वृन्दावनीय-निशा-सुखम् आस्वादयामासेत्य् अर्थः । सिवु-धातोः कर्तृत्वेन क्रीडोपयोगिन्यस् ता **निशाः** परमादरणीयत्वेन भोग्याः, किम् उत तत्रत्याः काम-विलासा इति द्योतितम् । महा-प्रसादान्नं सेवते भक्त इतिवत् ।

यतन्ते काम-विलासा न प्राकृता ज्ञेया इत्य् आह---**सत्य-कामः । सत्या** वास्तव-वस्तु-स्वरूपाः काम-विलासा यस्य सः । किं च, **अनुरताबला-गणः** । रमणस्य कर्तृत्वं स्वं ता गोपीश् च प्रापयामासेत्य् आह---**अनु** तद्-रमणानन्तरं **रता** रमण-कर्तारः **अबला-गणा** अपि यत्र सः । अबला-पदेन तत्र तासां प्रभविष्णुत्वाभावो व्यञ्जितः ।

तदा च भगवतो रात्रिन्दिनं तत्-केलि-विलासैक-तान-मनस्त्वम् अभूद् इत्य् आह---**आत्मन्य् अवरुद्ध-सौरतः** इति । आत्मनि मनसि अवरुद्धाः अवरुद्ध्य स्थापिताः सौरताः सुरत-सम्बन्धिनो भाव-हाव-बिम्बोक-किलकिञ्चितादयः, वाम्यौत्सुक्य-हर्षादयः, स्तम्भ-स्वेद-वैवर्ण्यादयः, दर्शन-स्पर्शन-श्लेषादयश् च येन सः ।

एवं सौरत-संलापैर् भगवान् जगद्-ईश्वरः । >

स्व-रतो रमया रेमे नर-लोकं विडम्बयन् ॥ [भा।पु। १०.६०.५८]

इत्य् अत्र विशेष-विवक्षयैव संलाप-पदोपन्यासः । अत्र त्व् अविशेषेण सर्व एव ते संगच्छन्ते इति ज्ञेयम् ।

सर्वा द्वादश-मासिकीर् एव **निशाः सिषेवे** । कीदृशीः ? **शरत्-काव्य-कथा-रसाश्रयाः** । हायनोऽस्त्री शरत् समाः इत्य् आभिधानात् । शरदि संवत्सर-मध्य एव ऋत्-आदिकम् अधिकृत्य ये काव्य-कथा-रसाः संभवन्ति, तेषाम् आश्रयाः । या एव सांवत्सरिक-निशाः श्री-वृन्दावने कृष्ण-क्रीडाधिकरणी-भूता आश्रित्य सत्-कवयः प्राचीनार्वाचीना व्यास-पराशर-जयदेव-लीलाशुक-गोवर्धनाचार्य-श्रीरूपादयः स्व-स्व-कृतेषु काव्येषु कथाः रसांश् च शृङ्गार-प्रधानान् वर्णयित्वापि न पारं प्राप्नुयुर् इत्य् अर्थः । अत एव मयापि सामस्त्येन वर्णयितुम् अशक्यत्वाद् दिग् एवैषा दर्शितेति भावः ॥ २६॥

ENGLISH TRANSLATION

Bhāgavata 10.33.26

Thus the Lord, whose desires are eternally fulfilled, enjoyed every night illumined by the moon's rays in the company of the women who loved Him. Holding all amorous feeling fully contained within Himself, He passed those nights as the abode of every rasa celebrated in autumnal poetry and song.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

In concluding the rāsa play of the autumn full-moon night, the verse indicates that Kṛṣṇa enjoyed countless, wonderfully varied pastimes of the same kind with the gopīs on other nights as well. Through the power of Yogamāyā, every one of those nights shone with moonbeams, and He relished the joy of Vṛndāvana's nights through His pastimes. The verb *sev* presents those nights as the agent's revered objects of enjoyment, fit for His play, much as a devotee reverently honors mahā-prasāda by partaking of it. If the nights themselves were so worthy of honor, how much more the loving pastimes enacted within them.

The text declares that those amorous sports should never be regarded as material by calling Him *satya-kāma*: His desires and love play are true, substantial realities of the spiritual nature. Moreover, groups of gopīs were devoted to Him. After He initiated loving union, even those apparently powerless young women became active agents within it; the word *abalā*, "powerless woman," nevertheless indicates that they possessed no independent controlling power.

The verse then shows that throughout night and day Bhagavān's mind remained wholly absorbed in these loving pastimes: He held within Himself all the feelings and gestures of love, such as *bhāva*, *hāva*, *bibboka*, and *kilakiñcita*; contrariness, eagerness, and joy; paralysis, perspiration, and change of color; and seeing, touching, embracing, and every related act. The Bhāgavata says:

Sanskrit quotation, Bhāgavatam 10.60.58

In this way, through conversations of love, Bhagavān, Lord of the universe,
delighted in Himself and sported with Ramā, imitating the ways of human society.

There the word "conversations" is used because a particular feature is intended; here all the features of love play are included without distinction.

He enjoyed all the nights throughout the twelve months. They were repositories of the rasa found in the poetry and narratives of autumn. A lexicon states that *śarad* can mean a year. Centered upon these yearlong nights in Śrī Vṛndāvana, the setting of Kṛṣṇa's play, true poets of ancient and recent times, such as Vyāsa, Parāśara, Jayadeva, Līlāśuka, Govardhanācārya, and Śrī Rūpa, have described narratives and rasas, chiefly the amorous rasa, in their respective works, yet could never reach their limit. Viśvanātha therefore implies, "Since I too cannot describe them completely, I have shown only a direction."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.27 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.२७ ॥

राजोवाच---

संस्थापनाय धर्मस्य प्रशमायेतरस्य च ।

अवतीर्णो हि भगवान् अंशेन जगद्-ईश्वरः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

अथ परीक्षित् सभोपविष्टाणां विविध-वासनावतां कर्मि-ज्ञानि-प्रभृतीनां हृदये सन्देहं समुत्थितम् आलक्ष्य तद्-उच्छेदार्थं पृच्छति संस्थापनायेति । इतरस्याधर्मस्य यः खल्व् अंशेन जगदीश्वरो विष्णुर् भवति स सव्यं भगवान् अवतीर्णः । यद् वा, अंशेन बलदेवेन सह प्रतीपं प्रतिकूलम् अधर्मं यदि च स्वैर-लीलयैवाचरद् इत्य् उच्यते । तदा ब्रह्म-शापम् अङ्गीकृत्य तत् फलं च कदाचिद् ईश्वरत्वेऽप्य् अङ्गीकरोति यथा तथैव पापम् अङ्गीकृत्य तत् फलम् अप्य् अवश्यम् अङ्गीकुर्याद् इत्य् आक्षेप इत्य् एकः प्रश्नः ॥ २७-२८॥

ENGLISH TRANSLATION

Bhāgavata 10.33.27

King Parīkṣit said: The Supreme Lord, ruler of the universe, descended together with His plenary portion to establish dharma and bring its opposite to rest.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Parīkṣit perceived that doubts had arisen in the hearts of the variously inclined people seated in the assembly, including ritualists and jñānīs. To remove those doubts, he asked this question. The Supreme Bhagavān, of whom Viṣṇu, Lord of the universe, is a portion, had descended. Alternatively, He descended together with His expansion Baladeva. If it is claimed that by His free pastimes He nevertheless acted contrary to dharma, the objection is this: just as He once accepted Brahmā's curse and later accepted its result, even though He remained the Supreme Lord, He would likewise have to accept sin and inevitably accept its result. This is the first question, expressed across verses 27 and 28.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.28 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.२८ ॥

स कथं धर्म-सेतूनां वक्ता कर्ताभिरक्षिता ।

प्रतीपम् आचरद् ब्रह्मन् पर-दाराभिमर्शनम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

न व्याख्यातम्।*

ENGLISH TRANSLATION

Bhāgavata 10.33.28

How then could He, who teaches, practices, and protects the boundaries of dharma, act contrary to them by touching the wives of others, O brāhmaṇa?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Viśvanātha gives no separate commentary on this verse.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.29 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.२९ ॥

आप्त-कामो यदु-पतिः कृतवान् वै जुगुप्सितम् ।

किम्-अभिप्राय एतन् नः शंशयं छिन्धि सुव्रत ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

परमेश्वरस्य नायम् अधर्म इति चेत्, निन्दितम् इदं केनाभिप्रायेण चकारेति पृच्छति---आप्त-काम इति । तेन स्व-काम-पूरणार्थम् इदं कृतवान् इति प्रत्युत्तरं न दातव्यम् इति भावः । अवतारे,स्मिन् एतादृशं जुगुप्सितम् एव कर्तव्यम् इति चेद् अत आह---यदुपतिर् इति । परम-धार्मिकाणां यदूनां पतिस् तर्हि कथम् अभूद् इति भावः । न इति । न तु केवलस्य ममात्र संशयोऽस्तीत्य् अर्थः । तस्याप्तकामत्वेऽप्य् आत्मारामत्वेऽपि प्रेमानन्द-स्वरूपाभिस् ताभिः सोत्कण्ठं रमणं युज्यत एवेति ज्ञात-प्राय-रहस्य-सिद्धान्तत्वाद् इति भावः । सुव्रतेति सदाचार-परायणस्य तवाप्य् अस्याम् एव लीलायाम् अत्यावेश-दर्शनाद् एते संशेरत इति भावः ॥ २९ ॥

ENGLISH TRANSLATION

Bhāgavata 10.33.29

The Lord of the Yadus is self-fulfilled, yet He certainly performed what appears blameworthy. With what intention did He do this? O observer of noble vows, please sever our doubt.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

If one replies that this was not adharma for the Supreme Lord, Parīkṣit asks why He performed an act regarded as reprehensible and with what intention. By calling Him *āpta-kāma*, one whose every desire is already fulfilled, the king prevents the answer that He did it to satisfy an unfulfilled personal desire. If one says that such an act simply had to be performed in this incarnation, Parīkṣit calls Him the Lord of the Yadus: how, then, could He be the master of that supremely righteous dynasty? The word "our" means that this doubt was not Parīkṣit's alone. He already almost fully knew the confidential conclusion that, although Kṛṣṇa is self-satisfied and all His desires are fulfilled, it is entirely proper for Him to sport eagerly with the gopīs, who are embodiments of the bliss of divine love. By addressing Śukadeva as one devoted to exemplary conduct, Parīkṣit suggests that the listeners wondered why even such a sage was so deeply absorbed in this very pastime.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.30 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.३० ॥

श्री-शुक उवाच---

धर्म-व्यतिक्रमो दृष्ट ईश्वराणां च साहसम् ।

तेजीयसां न दोषाय वह्नेः सर्व-भुजो यथा ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

कृतस्याप्य् अधर्मस्य फलम् ईश्वराणाम् अपि न भवेत्, किम् उत परमेश्वरस्य तस्येति प्रथम-प्रश्नोत्तरम् आह---
धर्मेति षड्भिः । ईश्वराणां रुद्रादीनाम् अपि धर्म-व्यतिक्रमोऽधर्मो दृष्टः । साहसं साहस-हेतुक इत्य् अर्थः । न दोषाय न प्रत्यवायाय । वह्नेर् यथा सर्व-भुक्तं न दोषाय, नापवित्र्याय तद्वद् इत्य् अर्थः ॥ ३० ॥

ENGLISH TRANSLATION

Bhāgavata 10.33.30

Śrī Śukadeva said: Powerful rulers are sometimes seen to cross the boundaries of dharma and act with exceptional boldness. Such acts do not stain those endowed with fiery power, just as fire, which consumes everything, is not stained.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

These six verses begin the answer to the first question. Even when powerful controllers such as Rudra appear to transgress dharma, the consequence of adharmā does not touch them; how much less could it touch the Supreme Lord. Their bold action, or action arising from extraordinary power, produces no fault or adverse result. Just as fire consumes everything without becoming faulty or impure, so do they remain untouched.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.31 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.३१ ॥

नैतत् समाचरेज् जातु मनसापि ह्य् अनीश्वरः ।

विनश्यत्य् आचरन् मौढ्याद् यथारुद्रोऽब्धि-जं विषम् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तर्हि यद् यद् आचरति श्रेष्ठः [गीता ३.२१] इति न्यायेनान्योऽपि कुर्याद् इत्य् आशङ्क्याह---नैतद् इति । अनीश्वरो निकृष्टो जीवो यथा रुद्र-व्यतिरिक्तो विषम् आचरन् भुञ्जानः सद्यो विनश्यति, रुद्रस् तु भुक्त्वा प्रत्युत नील-कण्ठत्वेन शोभते स्मेति भावः ॥३१॥

ENGLISH TRANSLATION

Bhāgavata 10.33.31

A person who lacks such sovereign power must never imitate this conduct, not even mentally. One who foolishly does so is destroyed, just as anyone other than Rudra would be destroyed by drinking the poison born from the ocean.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

One might object that, according to the principle "Whatever a great person does, others follow" (Bhagavad-gītā 3.21), ordinary people should imitate such conduct. The verse forbids this. A dependent, insignificant living being who foolishly attempts it is destroyed at once, just as anyone other than Rudra would perish by drinking the poison born from the ocean. Rudra, by contrast, drank it and became even more splendid as Nīlakaṇṭha, the blue-throated Lord.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.32 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.३२ ॥

ईश्वराणां वचः सत्यं तथैवाचरितं क्वचित् ।

तेषां यत् स्व-वचो-युक्तं बुद्धिमांसं तत् समाचरेत् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

कथं तर्हि सदाचारस्य प्रामाण्यम् अत आह---ईश्वराणाम् इति । सत्यं सद्भ्यो हितं क्वचित् दशरथ-पुत्रत्वे सतीत्य् अर्थः । तस्माद् इयं व्यवस्थेत्य् आह---स्व-वचो-युक्तम् अविरुद्धं तद् एवाचरेत् । बुद्धिमान् इति तत्रापि विचार्यैव । तद् असौ बध्यतां पाप आतताय्यात्म-बन्धुहेति भगवतो वचोऽप्य् अर्जुनेनाश्वत्थाम-वध-विधायकं न पालितम् इति ॥३२॥

ENGLISH TRANSLATION

Bhāgavata 10.33.32

The command of powerful rulers is true and authoritative, though their conduct is so only in certain instances. An intelligent person should practice whatever in their conduct accords with their own instruction.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

How, then, can the conduct of the great serve as authoritative evidence? Their words are always *satya*, beneficial to the virtuous, while their conduct is authoritative only in certain circumstances, as in the Lord's appearance as the son of Daśaratha. The governing rule is therefore that a wise person should perform only those deeds of the powerful that agree with, and do not contradict, their teachings, and even then should act after careful reflection. Arjuna did not obey what appeared to be an instruction to kill Aśvatthāmā, expressed in the words, "Let that sinful aggressor and killer of his own kin be bound."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.33 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.३३ ॥

कुशलाचरितेनैषाम् इह स्वार्थो न विद्यते ।

विपर्ययेण वानर्थो निरहङ्कारिणां प्रभो ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

न व्याख्यातम्।*।

ENGLISH TRANSLATION

Bhāgavata 10.33.33

O master, selfless rulers gain no personal advantage in this world by acting well, nor do they incur harm by acting otherwise, for they are free from ego.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Viśvanātha gives no separate commentary on this verse.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.34 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.३४ ॥

किम् उताखिल-सत्त्वानां तिर्यङ्-मर्त्य-दिवौकसाम् ।

ईशितुश् चेशितव्यानां कुशलाकुशलान्वयः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

प्रस्तुतम् आह---किम् उतेति ॥३४॥

ENGLISH TRANSLATION

Bhāgavata 10.33.34

How, then, could good or evil ever attach itself to the Lord of all beings, whether animals, human beings, or celestial dwellers, and of all who are ruled by Him?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The verse now applies the preceding conclusion directly to the Supreme Lord who is under discussion.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.35 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.३५ ॥

यत्-पाद-पङ्कज-पराग-निषेव-तृप्ता^[^१६८]

योग-प्रभाव-विधुताखिल-कर्म-बन्धाः ।

स्वैरं चरन्ति मुनयोऽपि न नह्यमानास्

तस्येच्छयात्त-वपुषः कुत एव बन्धः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तद्-भक्ता अपि धर्माधर्माभ्यां न बध्यन्त इत्य् आह---यद् इति / **निषेवो** नितरां सेवनम् । **योगो** भक्ति-योगः, तत्-**प्रभावेण विधुतोऽखिलानां** स्व-द्रष्टृणाम् अपि **कर्म-बन्धः**, किम् उत स्वस्य । यैस् ते **मुनयो** मनन-शीला भक्ता अपि **न नह्यमानाः** बन्धम् अप्राप्नुवन्तः । **तस्य** तु निरङ्कुशया **स्वेच्छयैव आत्तानि** स्वीकृतानि **वपुषि** पर-स्त्री-शरीराणि येन, तस्य ॥३५॥

[^{^१६८}]: दृप्ता इति वैष्णव-तोषणी-कारः।

ENGLISH TRANSLATION

Bhāgavata 10.33.35

Even sages who are satisfied by devoted service to the pollen of His lotus feet, and whose every bond of karma has been cast away by the power of yoga, wander freely without becoming bound. How then could bondage touch Him, who assumes a body solely by His own will?

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

Even His devotees are not bound by dharma or adharma. *Niṣeva* means exceedingly devoted service. The yoga mentioned here is bhakti-yoga. Its power casts off the bondage of karma even for everyone who beholds those sages, what then to speak of the sages themselves. Those contemplative devotees therefore wander freely without becoming bound. How, then, could there be bondage for Him who, solely by His absolutely independent will, accepted those forms, the bodies belonging to women regarded as others' wives?

Textual note

The author of the Vaiṣṇava-toṣaṇī reads *dr̥ptāḥ*, "boldly confident," instead of *tr̥ptāḥ*, "satisfied."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.36 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.३६ ॥

गोपीनां तत्-पतीनां च सर्वेषाम् एव^{१६४} देहिनाम् ।

योऽन्तश् चरति सोऽध्यक्षः एष क्रीडन-देह-भाक्^[१७०] ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

तत्-तद्-दृष्ट्या तु सर्वान्तर्यामिणो भगवतो न केऽपि परे इत्य् आह---गोपीनाम् इति। योऽन्तश् चरति, तस्य बहिर्-आलिङ्गने को दोषः ? इति भावः । अध्यक्षो बुद्ध्य-आदि-द्रष्टा, तस्य रहस्य-बहिर्-गात्र^{१७५}-दर्शने को दोषः ? इति भावः । इह व्रज-मण्डले । क्रीडनेन हेतुना । देहान् गोपी-शरीराणि [भाक्] भजते रति-श्रम-प्रस्वेदाम्बु-मार्जनादिना सेवते ॥३६॥

[^{१७०}]: क्रीडनेनेह देह-भाक्

ENGLISH TRANSLATION

Bhāgavata 10.33.36

He who moves within the gopīs, their husbands, and indeed every embodied being is the overseeing Lord. This very Kṛṣṇa assumes His body for divine play.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

From the perspective of each individual, no one is other or alien to Bhagavān, the indwelling Lord of all. If He moves within the gopīs, their husbands, and every embodied being, what fault could there be in His embracing them externally? He is the overseer who witnesses the intellect and all the inner faculties; what fault, then, could there be in His seeing either their concealed or external limbs? Here in Vraja-maṇḍala, for the purpose of play, He partakes of and serves the bodies of the gopīs, wiping away the perspiration caused by the fatigue of love and performing other services.

Textual notes

Some manuscripts read *api*, "also," in place of *eva*, "indeed." Another reading is *krīḍaneneha deha-bhāk*, "here He assumes bodies for the sake of play." A further variant reads *mātra*, "mere," in place of *gātra*, "limb."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.37 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.३७ ॥

अनुग्रहाय भक्तानां^{११७६} मानुषं देहम् आश्रितः^{११७७} ।

भजते तादृशीः क्रीडा याः श्रुत्वा तत्-परो भवेत् ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

जुगुप्सितं किम् अभिप्रायं कृतवान् ? इति द्वितीय-प्रश्नस्योत्तरम् आह---अनुग्रहाय इति । भक्तानाम् अनुग्रहाय तादृशीः क्रीडा भजते । याः श्रुत्वा मानुषं देहम् आश्रितो जीवः तत्-परस् तद्-विषयकः श्रद्धावान् भवेद् इति क्रीडान्तरतो वैलक्षण्येन मधुर-रस-मय्याः अस्याः क्रीडायास् तादृशीर् मणि-मन्त्र-महौषधानाम् इव काचिद् अतर्क्या शक्तिर् अस्तीत्य् अवगम्यते । तथैव मानुष-देहवत एव तद्-भक्ताव् अधिकारित्वं मुख्यम् इत्य् अभिप्रेतम् ॥३६॥

ENGLISH TRANSLATION

Bhāgavata 10.33.37

To bestow grace upon His devotees, He assumes a humanlike form and enjoys such pastimes that whoever hears them becomes devoted exclusively to Him.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

This verse answers the second question: with what purpose did Kṛṣṇa perform an act that appears reprehensible? For the sake of bestowing mercy upon His devotees, He participates in such pastimes. A living being situated in a human body who hears them becomes devoted to Him and develops faith centered upon Him. Unlike other divine pastimes, this play, composed of the amorous rasa, therefore possesses an inconceivable power like that of a precious gem, a mantra, or a great medicinal herb. The verse also implies that one who has a human body possesses the primary eligibility for such devotion.

Textual notes

Some manuscripts read *bhūtānām*, "of living beings," instead of *bhaktānām*, "of devotees," and *āsthitaḥ*, "having assumed," instead of *āśritaḥ*, "having taken shelter of."

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.38 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.३८ ॥

नासूयन् खलु कृष्णाय मोहितास् तस्य मायया ।

मन्यमानाः स्व-पार्श्व-स्थान् स्वान् स्वान् दारान् व्रजौकसः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

नन्व एवं सर्वास्व एव निशासु गोप-स्त्रीभिः सह विहरति भगवति तासां पतयश् च श्वश्र्व-आदयः स्व-स्व-गृहेषु ताः स्व-वधूर् अदृष्ट्वा भगवते तस्मै कथं नाकुप्यन् ? तत्राह---नेति । मायया योग-माययैव, न तु बहिरङ्ग-मायया, भगवत्-परिवारेषु तस्या अधिकाराभावात्, तन्-मोहितानां च भगवद्-वैमुख्यस्यावश्यम्भावात्, तेषां गोपानां तु भगवद्-वैमुख्य-मात्रादर्शनात् । तथा मोहनं च गोपीषु कृष्णम् अभिसृतवतीषु दृशीस् तावतीर् एव गोपीः सृष्ट्वा तान् दर्शयित्वैव । अतः स्वान् स्वान् दारान् स्व-पार्श्व-स्थान् एव मन्यमानाः । यद् उक्तम् उज्ज्वल-नीलमणौ---

माया-कल्पित-तादृक्-स्त्री-शीलनेनानसूयभिः । >

न जातु व्रज-देवीनां पतिभिः सह सङ्गमः ॥ [उ।नी। ३.३२] इति > ।

ततश् च योग-मायायाश् चिच्-छक्ति-वृत्तित्वात् तत्-कार्याणाम् अपि नित्य-सत्यौचित्यात् सर्व-मायिकं प्रपञ्च-नाशेऽपि तेषां पार्श्व-स्थ-दाराणां, तेषु स्व-स्व-भार्याभिमानस्य च नित्य-सत्यत्वम् एव **मन्यमाना** इत्य् अभिमान-मात्रम्, न तु योग-माया-कल्पितानाम् अपि तासां पतिभिः सम्भोग इति तासां तद्-आकार-तुल्य-काराणाम् अन्य-सम्भुक्तत्वस्यानौचित्यात् । अत एव स्व-पार्श्व-स्थान् इति तु स्व-तल्प-स्थान् इतु उक्तम् । तच् च समाधानं योग-माययैव । तत्-पतीनां तासु काम-भावानुपादनात् कृतम् इति ज्ञेयम् । श्री-भगवत्-पार्श्वात् स्व-स्व-गृहं प्रति गोपीनाम् आगमन-समये मायिक-गोपीनां माययैवान्तर्धापनम् अपि ज्ञेयम् ॥३७॥

ENGLISH TRANSLATION

Bhāgavata 10.33.38

The residents of Vraja, bewildered by His Yogamāyā, did not feel envy toward Kṛṣṇa, for each believed his own wife to be standing beside him.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

One may ask: if Bhagavān sported with the cowherd women on all these nights, why did their husbands, mothers-in-law, and other relatives not become angry when they failed to see the young women in their homes? The verse answers that they were bewildered by Yogamāyā, not by the external māyā. The external potency has no jurisdiction over Bhagavān's associates, and bewilderment by her would necessarily produce aversion to Him, yet not even the slightest such aversion was seen in the cowherd men.

When the gopīs had gone to meet Kṛṣṇa, Yogamāyā created an equal number of gopī forms and showed those forms to the husbands. Each man therefore believed his own wife remained beside him. Ujjvala-nīlamanī states:

Sanskrit quotation, Ujjvala-nīlamanī 3.32

Their husbands felt no jealousy, for they associated only
with women of that appearance fashioned by Māyā.
The goddesses of Vraja never at any time
united with those who were considered their husbands.

Yogamāyā is a function of the spiritual potency, so her manifestations possess eternal reality and perfect propriety. Even when the entire material display is dissolved, the forms perceived as the wives beside those men and the men's conception of each as "my wife" remain eternally true within the pastime. Yet *manyamānāḥ* means that they merely believed those forms to be their wives. It does not mean that the husbands enjoyed the forms manifested by Yogamāyā, for it would be improper that forms exactly identical to the gopīs should be enjoyed by others. This is why the verse says that the wives appeared "beside them," not "in their beds." Yogamāyā arranged the solution in this way so that the supposed husbands would not develop lust toward those forms. When the actual gopīs returned from Bhagavān's side to their respective homes, Yogamāyā caused the manifested gopī forms to disappear.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.39 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.३९ ॥

ब्रह्म-रात्र उपावृत्ते वासुदेवानुमोदिताः ।

अनिच्छन्त्यो ययुर् गोप्यः स्व-गृहान् भगवत्-प्रियाः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

ब्रह्म-रात्रम् इति समासान्त आर्षः । ब्रह्माणो रात्रौ युग-सहस्र-प्रमाणायाम् उपावृत्ते उप आधिक्येन आवृत्ते एकाम् आवृत्तिं गते सति गोप्यः स्व-गृहान् ययुः । एकस्याम् एव रजन्याम् एतावत्यो लीलाः कर्तव्या इति भगवतः सत्य-सङ्कल्पत्वात् नृत्य-गीतादयो विलासा यावन्तो मनस्य अभीप्सिता आसन् तावतां सम्पूर्तो यावन्तः समयाः सम्भवन्ति तावद्भिः समयैर् युग-सहस्रं पूर्णं बभूव, तच्च च युग-सहस्रं प्रहर-चतुष्टयात्मक-रजनी-मध्य एव रास-स्थल्यां प्रविवेश । यथा पञ्च-योजनात्मक-वृन्दावन-प्रदेशैक-देश एव पञ्चाशत्-कोटि-योजन-प्रमाणानि ब्रह्माण्डानि प्रविष्टानि ब्रह्मणा दृष्टानि, यथा चातिस्तोक एव भगवत उदरस्योपरि उपरिमितानि दामानि अन्तरे च ब्रह्माण्डम् एव दृष्टम् अभूद् इत्य् अत्र नासम्भावना कार्या । यद् उक्तं भागवतामृते---

अतः प्रभोः प्रियाणां च धाम्नाश् च समयस्य च । >

अविचिन्त्य-प्रभावत्वाद् अत्र किं च न दुर्घटम् ॥ [ल।भा। > १.५.५१५] इति ।

वासुदेवानुमोदिताः मम च भवतीनां च प्रति तादृश-क्रीडा-सिद्धय्-अर्थं प्रच्छन्न-कामतैवाभीष्टेति कृष्णेन कृतानुमोदना इत्य् अर्थः । यद् वा, चित्ताधिष्ठात्रा वासुदेवेनैव गुरु-लज्जा-भयादिकम् उद्भाव्य प्रेरिताः । अत एव प्रिय-विरहस्य दुःसहत्वाद् अनिच्छन्त्योऽपि ययुः ॥३८॥

ENGLISH TRANSLATION

Bhāgavata 10.33.39

When the night of Brahmā came to its close, the gopīs, though unwilling to leave, returned to their homes with Vāsudeva's approval. They were the beloveds of Bhagavān.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

The compound *brahma-rātra* is an archaic formation. When a night equal to Brahmā's night, lasting one thousand yugas, had fully completed one revolution, the gopīs returned to their homes. Bhagavān's will is always fulfilled. He desired to enact so many pastimes of dancing, singing, and love within that single night; therefore, all the spans of time required to complete everything He wished amounted to one thousand yugas, and that thousand-yuga duration entered within the four watches of the night at the place of rāsa.

This should not be regarded as impossible. Brahmā saw universes measuring fifty crores of yojanas enter within just one small portion of the five-yojana region of Vṛndāvana. Likewise, innumerable ropes could not encircle even the tiny belly of Bhagavān, while the entire universe was seen within that same belly. Bṛhad-bhāgavatāmṛta says:

Sanskrit quotation, Laghu-bhāgavatāmṛta 1.5.515

Because the Lord, His beloveds, His abode, and His time
possess inconceivable power, what could be impossible here?

The statement that the gopīs were permitted by Vāsudeva means that Kṛṣṇa approved their departure, saying in effect, "For the successful fulfillment of such pastimes between Me and you, it is best that our desire remain concealed." Alternatively, Vāsudeva, the presiding Lord of consciousness, awakened their sense of deference toward elders, modesty, fear, and similar feelings and thus impelled them to go. Because separation from their beloved was unbearable, however, they departed unwillingly.

ORIGINAL

Sanskrit

Source: Śrīmad Bhāgavatam 10.33.40 with Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

॥ १०.३३.४० ॥

विक्रीडितं ब्रज-वधूभिर् इदं च विष्णोः

श्रद्धान्वितो नु शृणुयाद् अथ वर्णयेद् वा ।

भक्तिं परां भगवति परिलभ्य कामं

हृद्-रोगम् आश्व अपहिनोत्य् अचिरेण धीरः ॥

Visvanatha Cakravarti Thakura - Sarartha-darsini:

No separate commentary is printed for this source unit.

ENGLISH TRANSLATION

Bhāgavata 10.33.40

A sober person who faithfully and repeatedly hears, and then recounts, this divine play of Viṣṇu with the brides of Vraja obtains supreme devotion to Bhagavān. He swiftly casts away lust, the disease of the heart, without delay.

Viśvanātha Cakravartī Ṭhākura's Sārārtha-darśinī

No separate commentary is printed for this source unit.