

SRIMAD BHAGAVATAM

CHAPTER 15, VOLUME 4

THE BIRTH OF PRTHU AND HIS CORONATION

PREFACE

This chapter is in continuation of the developments mentioned in the previous chapter No.14. How the great emperor Prthu manifested as the potency of Shri Hari Himself in the company of Shri Mahalakshmi has been dealt with in great detail. When such a personality manifests on the earth, the entire demigods and the nature come in support of him in a unified manner. These descriptions run through several stanzas in this chapter.

Before concluding this chapter, the humility of such a great king Prthu is presented through his own words.

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Stanza 1

*maitreya uvāca
atha tasya punar viprair
aputrasya mahīpateḥ
bāhubhyāṁ mathyamānābhyāṁ
mithunaṁ samapadyata*

*(maitreya uvāca) Maitreya Maharshi said to Vidura:
(atha) Thereafter, when (vipraih) those saints (punaḥ) once
again (mathyamānābhyāṁ) churned (tasya bāhubhyāṁ) the arms*

(aputrasya) of the childless (mahīpateḥ) king Vena, (samapadyata) there appeared from them (mithunaṁ) a man and a woman.

Stanza 2

*tad dr̥ṣṭvā mithunaṁ jātam
r̥ṣayo brahma-vādinaḥ
ūcuḥ parama-santuṣṭā
viditvā bhagavat-kalām*

(r̥ṣayaḥ) Those saints, (brahma-vādinaḥ) who were erudite in Vedic knowledge, (dr̥ṣṭvā) upon seeing (tat mithunaṁ) that couple (jātam) born in this manner, (viditvā) realized that (bhagavat-kalām) they were the manifested potencies of the Bhagavan Himself. (parama-santuṣṭāḥ) The saints became extremely happy (ūcuḥ) and said.

Note: The following four stanzas are the statement made by those saints.

Stanza 3

*r̥ṣaya ūcuḥ
eṣa viṣṇor bhagavataḥ
kalā bhuvana-pālinī
iyaṁ ca lakṣmyāḥ sambhūtiḥ
puruṣasyānapāyinī*

**(r̥ṣaya ūcuḥ) The saints said:
(eṣaḥ) “This boy (kalā) is the potency (viṣṇoḥ) of Shri Maha Vishnu, (bhagavataḥ) the Supreme Being, (bhuvana-pālinī) who protects the world. (iyaṁ ca) As to this girl, (sambhūtiḥ) she is the manifestation (lakṣmyāḥ) of Shri Mahalakshmi, (anapāyinī) who stays for ever (puruṣasya) with the Bhagavan.**

Stanza 4

*atra tu prathame rājñām
pumān prathayitā yaśaḥ
pṛthur nāma mahārājo
bhaviṣyati pṛthu-śravāḥ*

(atra tu) Among these two, (pumān) the male (pṛthu-śravāḥ) shall become very famous (prathayitā) and shall work for the growth (yaśaḥ) of fame (rājñām) of all other kings and thus he (bhaviṣyati) shall become (prathamah) the first (mahārājah) emperor (pṛthuh nāmah) with the name known as “Prthu.

Stanza 5

*iyam ca sudatī devī
guṇa-bhūṣaṇa-bhūṣaṇā
arcir nāma varārohā
pṛthum evāvarundhatī*

(iyam devī ca) This divine girl (sudatī) with beautiful and shining rows of teeth (guṇa-bhūṣaṇa-bhūṣaṇā) is the personification of all the good qualities, (varārohā) is very pious, (arcir nāma) and shall be known with the name “Archis”. (pṛthum eva) “Prthu” shall (avarundhatī) be her husband and she shall always follow him.

Stanza 6

*eṣa sāksād dharer amśo
jāto loka-rirakṣayā
iyam ca tat-parā hi śrīr
anujajñe ’napāyinī*

(loka-rirakṣayā) With the intention to protect the world (sāksāt) the true (hareḥ amśaḥ) potency of Sri Hari (jāto) is born

(eṣaḥ) in the form of this male. (hi) For that purpose,
(śrī) Lakshmi Devi, (anapāyinī) who always stays together with
(tat-parā) and depends on Sri Hari, (anujajñe) is also born along
with him (iyam ca) in the form of this female.

Stanza 7

maitreya uvāca
praśamsanti sma taṁ viprā
gandharva-pravarā jaguḥ
mumucuḥ sumano-dhārāḥ
siddhā nr̥tyanti svaḥ-striyaḥ

(maitreya uvāca) Maitreya Maharshi said to Vidura:
(viprāḥ) The Brahmins (praśamsanti sma) praised (taṁ) Prthu;
(gandharva-pravarā) the best of the Gandharvas (jaguḥ) sang his
glories; (siddhāḥ) the Sidhas (mumucuḥ) showered
(sumano-dhārāḥ) the flowers on him. (svaḥ-striyaḥ) The damsels
(nr̥tyanti sma) performed divine dances.

Stanza 8

śaṅkha-tūrya-mṛdaṅgādyā
nedur dundubhayo divi
tatra sarva upājagmur
devarṣi-pitṛṇām gaṇāḥ

(śaṅkha-tūrya-mṛdaṅgādyāḥ) The conch shell, bugles, drums,
(dundubhayaḥ) and various other musical instruments
resonated (divi) in the heaven. (sarve gaṇāḥ) The entire group
(devarṣi-pitṛṇām) of demigods, saints, the ancestors etc.
(upājagmuḥ) reached (tatra) that place.

Stanza 9

brahmā jagad-gurur devaiḥ
sahāsr̥tya sureśvaraiḥ

*vainyasya dakṣiṇe haste
dr̥ṣṭvā cihnaṁ gadābhṛtaḥ*

Stanza 10

*pādayor aravindaṁ ca
taṁ vai mene hareḥ kalām
yasyāpratihatāṁ cakram
amśaḥ sa parameṣṭhinaḥ*

(brahmā) Lord Brahma, (jagad-guruḥ) the teacher for all the worlds, (saha āsṛtya) reached there in the company of (devaiḥ) the demigods (sureśvaraḥ) and the important divine personalities like Lord Indra and the protectors of the directions.

(dr̥ṣṭvā) He could see (dakṣiṇe) on the right (haste) hand (vainyasya) of Prthu (cihnaṁ) the line marks symbolizing the disc (gadābhṛtaḥ) of Shri Maha Vishnu and (pādayoḥ) on His feet (aravindaṁ ca) the line marks symbolizing the lotus. (kalām mene) He, therefore, determined that (taṁ vai) Prthu was truly the potency (hareḥ) of Shri Maha Vishnu. (yasya) Whichever person has (cakram) the lines clearly showing the disc (apratihataṁ) which are not interrupted by any other lines (saḥ) such a person (amśaḥ) is the potency (parameṣṭhinaḥ) of the Supreme Being.

Stanza 11

*tasyābhiṣeka ārabdho
brāhmaṇair brahma-vādibhiḥ
ābhiṣecanikāny asmai
ājahruḥ sarvato janāḥ*

(brahma-vādibhiḥ) The learned (brāhmaṇaiḥ) Brahmins (ārabdho) started conducting (abhiṣekaḥ) the royal coronation ceremony (tasya) of Prthu. (janāḥ) The people (ājahruḥ) brought

(abhiṣecanikāni) various types of materials (sarvataḥ) from all the directions (asmai) for his coronation ceremony .

Stanza 12

*sarit-samudrā girayo
nāgā gāvaḥ khagā mṛgāḥ
dyauḥ kṣītiḥ sarva-bhūtāni
samājahrur upāyanam*

(sarit-samudrāḥ) The rivers, oceans, (girayaḥ) mountains, (nāgāḥ gāvaḥ) serpents, cows, (khagāḥ mṛgāḥ) birds, animals, (dyauḥ kṣītiḥ) heaven, earth (sarva-bhūtāni) and all the moving and non moving beings (samājahrur) brought (upāyanam) the offerings of presents.

Stanza 13

*so 'bhiṣikto mahārājaḥ
suvāsāḥ sādhu-alaṅkṛtaḥ
patnyārciṣālaṅkṛtayā
vireje 'gnir ivāparaḥ*

(suvāsāḥ) Adorning the best of special dresses (alaṅkṛtaḥ) and wearing ornaments (sādhu) in grandeur, (saḥ mahārājaḥ) that coronated emperor, (patnyā) in the company of his wife (arcīṣā) Archis, (alaṅkṛtayā) so beautifully ornamented, (vireje) was shining (iva) just like (āparaḥ) another (agniḥ) fire.

Stanza 14

*tasmai jahāra dhanado
haimaṁ vīra varāsanam
varuṇaḥ salila-srāvam
ātapatraṁ śāśi-prabham*

(vīra) Hey Vidura! (dhanadaḥ) Vaishravana (Kubera) (jahāra) presented (tasmai) to Prthu (varāsanam) a beautiful throne (haimaṁ) made of gold. (varuṇaḥ) The Lord of Water (Varuna Deva) presented to him (ātapatram) an umbrella (śāsi-prabham) as white as the full moon (salila-srāvam) dropping water smoothly through its surface.

Stanza 15

*vāyuś ca vāla-vyajane
dharmah kīrtimayīm srajam
indrah kirīṭam utkr̥ṣṭam
daṇḍam saṁyamanam yamaḥ*

(vāyuh) The Air God presented (vāla-vyajane) two fans, (dharmah) Dharma Deva presented (srajam) the flower garland (kīrtimayīm) as the symbol of fame, (indrah) Lord Indra presented (utkr̥ṣṭam) a special (kirīṭam) crown, (yamaḥ) and the Lord of Death presented (daṇḍam ca) a stick (saṁyamanam) as the instrument for ruling the kingdom.

Stanza 16

*brahmā brahmamayaṁ varma
bhāratī hāram uttamam
hariḥ sudarśanam cakram
tat-patny avyāhatām śriyam*

(brahmā) Lord Brahma presented (varma) the protective shield (brahmamayaṁ) containing all the Vedic knowledge, (bhāratī) the Goddess of Learning presented (uttamam) the most pious (hāram) garland of pearls, (hariḥ) Lord Maha Vishnu presented (cakram) the disc known as (sudarśanam) the Sudarsana Chakra, (tat-patni) and Goddess Maha Lakshmi gifted (avyāhatām) unending

(śriyam) prosperities.

Stanza 17

*daśa-candram asim rudrah
śata-candram tathāmbikā
somo 'mṛtamayān aśvāms
tvaṣṭā rūpāśrayam ratham*

(rudrah) Shri Rudra presented (asim) a sword (daśa-candram) made with the total contents of ten full moons, (tathā) in the same manner, (ambikā) Shri Parvati Devi presented (śata-candram) a shield carrying the marks of one hundred moons, (somah) the Soma Deva presented (aśvān) very many horses ('mṛtamayān) representing the embodiment of the nectar, (tvaṣṭā) and Tvashta (Vishwakarma) presented (rūpāśrayam) the most beautiful (ratham) chariot.

Stanza 18

*agnir āja-gavam cāpam
sūryo raśmimayān iṣūn
bhūḥ pāduke yogamayyau
dyauḥ puspāvalim anvaham*

(agniḥ) The Lord of Fire presented (cāpam) a bow (āja-gavam) made out of the horns of the goat and cow, (sūryah) the Sun God presented (iṣūn) arrows (raśmimayān) as powerful as its rays, and (bhūḥ) the Goddess Earth presented (pāduke) the footwear (yogamayyau) with the divine powers of reaching any place of choice on the earth by just wearing them. (dyauḥ) The Goddess of Environment/Space (puspāvalim) provided for the continuous sprouting of flowers (anvaham) for each and every day.

Stanza 19

*nātyaṃ sugītaṃ vāditram
antardhānaṃ ca khecarāḥ
ṛṣayaś cāśiṣaḥ satyāḥ
samudraḥ śaṅkham ātmajam*

(khecarāḥ) Vidyadharas and other demigods gifted (nātyaṃ sugītaṃ vāditram) the ability for performing dance, music, playing musical instruments and drums, (antardhānaṃ ca) as well as the knowledge of how to make oneself disappear. (ṛṣayaḥ) The saints bestowed (satyāḥ) true and permanent (āśiṣaḥ) blessings, and (samudraḥ) the ocean presented (śaṅkham ca) the conch shell (ātmajam) originated within it.

Stanza 20

*sindhavaḥ parvatā nadyo
ratha-vīthīr mahātmanaḥ
sūto 'tha māgadho bandī
taṃ stotum upatasthire*

(sindhavaḥ) The sea, (parvatāḥ) the mountains, (nadyaḥ) and the rivers presented (mahātmanaḥ) to that great personality, (ratha-vīthīḥ) the pathways for the movement of his chariot. (atha) Thereafter, (sūtaḥ) Suta, (māgadha) Magadha, (bandī) Bandhi etc., who are the experts in reciting the texts from the sacred Puranas (upatasthire) reached there (stotum) with the purpose of praising (taṃ) him through their recitations.

Stanza 21

*stāvakāṃs tān abhipretya
pṛthur vainyaḥ pratāpavān
megha-nirhrādayā vācā
prahasann idam abravīt*

(pratāpavān) The most powerful (pṛthuḥ) emperor Prthu, (vainyaḥ) the son of Vena, (abhipretya) having understood that (tān) they are (stāvakān) the experts in singing and praising, (abravīt) said to them (prahasan) laughingly (vācā) with his words (megha-nirhrādayā) resonating like the thunder (idam) in this manner.

Stanza 22

*pṛthur uvāca
bhoḥ sūta he māgadha saumya bandin
loke 'dhunāspaṣṭa-guṇasya me syāt
kim āśrayo me stava eṣa yojyatām
mā mayy abhūvan vitathā giro vaḥ*

*(pṛthur uvāca) The emperor Prthu said:
(bhoḥ sūta) Hey Suta! (he māgadha) Hey Magadha!
(saumya bandin) Hey the most pious Bandhin! (me) Let my
(stavaḥ syāt) glories be sung (loke) in this world (spaṣṭa-guṇasya)
when my good qualities are known and established. (kim)
How (eṣa) these praises (yojyatām) can be useful (āśrayaḥ) and
on what basis these praises of glories can be sung (me) about
me
(adhunā) at this juncture? (vaḥ giraḥ) Your words of praise
glorifying me (mā abhūvan) should not become (vitathāḥ)
untrue (mayi) in my case.*

Stanza 23

*tasmāt parokṣe 'smad-upaśrutāny alaṁ
kariṣyatha stotram apīcya-vācaḥ
saty uttamaśloka-guṇānuvāde
jugupsitaṁ na stavayanti sabhyāḥ*

(tasmāt) Therefore, (parokṣe) as the time passes by, as and when my good qualities are established after they emerge very clear by own deeds, (kariṣyatha) you can sing (alam) in plenty (asmad-upaśrutāni) the glories of the praises of good things about me (stotram) stanza by stanza.

(apīcya-vācaḥ) Hey the conveyors of good things! (sati) As a great responsibility is cast on you (uttamaśloka-guṇānuvāde) to highlight and publicize the good deeds of a pious person, (sabhyāḥ) the people with great abilities like you (na stavayanti) should not glorify (jugupsitaṁ) an ordinary person.

Stanza 24

*mahad-guṇān ātmani kartum īśaḥ
kaḥ stāvakaiḥ stāvayate 'sato 'pi
te 'syābhaviṣyann iti vipralabdho
janāvahāsaṁ kumatir na veda*

(kaḥ) Who (stāvakaiḥ) would make the singers (stāvayate) sing the glories of a person (asataḥ) when such glories are not manifest in that person now, (īśaḥ api) though that person might be later on capable of imbibing (ātmani) in him (kartum) and may carry out (mahad-guṇān) the deeds of good qualities of the great men.

(asya) Such a person, (kumatih) because of his misconception, (vipralabdhaḥ) gets himself deceived (na veda) and does not understand (janāvahāsaṁ) the concealed mockery of the people (iti) as the said (te) good qualities (abhaviṣyan) might be acquired by him only in times to come.

Stanza 25

*prabhavo hy ātmanaḥ stotraṁ
jugupsanty api viśrutāḥ
hrīmantāḥ paramodārāḥ*

pauruṣaṃ vā vīgarhitam

(api) Even if (paramodārāḥ) they are very kind, (prabhavaḥ) capable (viśrutāḥ) and famous, (jugupsanty) they hate listening (ātmanaḥ) to your (stotraṃ) singing glories about them (vā) just as the (hrīmantāḥ) modest persons hate (pauruṣaṃ) propagation of their valour (vīgarhitam) which can be open to criticism. (hi) Is it not right?

Stanza 26

*vayaṃ tv aviditā loke
sūtādyāpi varīmabhiḥ
karmabhiḥ katham ātmānaṃ
gāpayisyāma bālavat*

(sūta) Hey the singers! As far as I am concerned, (adyāpi) I have yet been (aviditāḥ) not known for any fame (loke) in this world (karmabhiḥ) for carrying out (varīmabhiḥ) great deeds and that being so, (katham) how can (vayaṃ tu) I, (bālavat) like a child, (gāpayisyāma) let you sing the glories in praise (ātmānaṃ) of me?

Note: Singers like Suta etc., present their songs to the world in the most appropriate manner highlighting the great deeds of the kings. The emperor Prthu emphasizes in brief that those great singers are yet to know about his deeds which are going to unfold only in the future. Therefore, according to him, it is not proper to praise the glories just in vain about things which might blossom only later. This shows the humility and modesty of Prthu and his dislike for praise as he feels he does not deserve it at this time.

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***This concludes the fifteenth chapter of volume four of Srimad
Bhagavatam***

Hari Om