

SRIMAD BHAGAVATAM

CHAPTER 25, VOLUME 4

THE DESCRIPTIONS OF THE CHARACTERISTICS OF “PURANJANA”

PREFACE

Srimad Bhagavatam is one such scripture where there is scope for enjoyment for any kind of person, whether he is interested in fiction, love, romance, art and culture, architecture, environment, war stories, science, history, poetry, philosophy, knowledge, literature, spirituality and what not. Here are few such chapters which are full of fiction, love and romance ultimately leading to the path of self realization, of course.

Through this and following four chapters saint Narada is presenting the concepts of great knowledge of self realization through the history and life of “Puranjana”.

The story is about the body conscious being known as the “Puranjana” representing the Jeeva Atma and the ever silent witness and constantly present friend “Parama Atma”.

During the period when the Prachetas were doing their great penance, the compassionate Narada saint advised to Prachinabarhis about the futility of frivolous activities of repetitive deeds and actions. He also highlights what actually is to be aimed at by the human being when alive in this world. In this context he presents the story of “Puranjana”. By quoting the examples from the story of “Puranjana” saint Narada carries the reader with him to such great heights that anyone with simple grasping capacity towards logic and

reasoning can understand the concepts so well. Now, these concepts are being unveiled as the story progresses.

The equation of the human body with that of a fort, the descriptions about its sense organs and perceptions, its attraction towards material comforts and sexual life, it becoming totally dependent and bound only to these material objects etc. are described in a manner which can excel any presentation.

However, there is a constant friend known as “Avijnata” for this human body about which no mention is found in the initial chapters. That will get unfolded much later in the following chapters.

Stanza 1

*maitreya uvāca
iti sandīśya bhagavān
bārhiṣadair abhipūjitaḥ
paśyatām rāja-putrāṇām
tatraivāntardadhe haraḥ*

(maitreya uvāca) Maitreya Maharshi said to Vidura:

(bhagavān) The all knowledgeable (haraḥ) Shri Rudra, (sandīśya) after having advised the Prachetas (iti) in this manner (through the previous chapter), (abhipūjitaḥ) was appropriately worshipped by them. (bārhiṣadair) As they, the Prachetas, (rāja-putrāṇām) the sons of the emperor, (paśyatām) were looking Shri Rudra (antardadhe) disappeared (tatra eva) from there itself.

Stanza 2

*rudra-gītām bhagavataḥ
stotraṁ sarve pracetasah
japantas te tapas tepur*

varṣāṇām ayutaṁ jale

(te sarve) All of them, (pracetasah) who were known as the Prachetas, (japantah) chanting (stotraṁ) the praises of glories (bhagavataḥ) of the Bhagavan (rudra-gītaṁ) as per the instructions and advice of Shri Rudra, (tapaḥ tepuḥ) did great penance (jale) standing in water (varṣāṇām ayutaṁ) for ten thousand years.

Note : When the Prachetas were undertaking their penance during such a long time, their father Prachinabarhis was engaging himself in conducting various Yajnas consistently and without break. This has been explained in Stanzas 9 and 10 Chapter No.24 in detail.

Once, saint Narada, because of his compassion towards Prachinabarhis, happened to approach him and explain the difficulties involved in undertaking the repetitive fruitive actions.

Now, we are entering into the explanations known as “the history of “Puranjana” and explanations to Prachinabarhis by saint Narada”. These explanations contain great principles regarding the matters of self realization and knowledge about the ultimate truth.

The story about the Prachetas can be seen only in the thirtieth chapter now.

Stanza 3

*prācīnabarhiṣaṁ kṣattaḥ
karmasy āsakta-mānasam
nārado 'dhyātma-tattva-jñāḥ
kṛpāluḥ pratyabodhayat*

(kṣattaḥ) Hey Vidura ! (prācīnabarhiṣaṁ) Prachinabarhis (āsakta-mānasam) was deeply attached heart and soul

(karmasu) into fruitive activities by doing various kinds of exercises of Yajnas. (nāradaḥ) Saint Narada, (adhyātma-tattva-jñāḥ) who knew very well about the real principle of knowledge of the ultimate truth/self realization, (krpāluḥ) became compassionate with Prachinabarhis (pratyabodhayat) and advocated to him this real knowledge of self realization.

Stanza 4

*śreyas tvaṁ katamad rājan
karmaṇātmana īhase
duḥkha-hāniḥ sukhāvāptiḥ
śreyas tan neha cesyate*

(Saint Narada said to the emperor Prachinabarhis). (rājan) Hey the emperor! (katamat) What kind of (śreyah) achievement of greatness (īhase) you aim (tvaṁ) for yourself (karmaṇā) through your deeds of fruitive actions (through the conduct of various Yajnas constantly as you are doing at present)?

(śreyah) The achievement of greatness in life (duḥkha-hāniḥ) in fact is the removal of distress (sukhāvāptiḥ) and attainment of happiness.

(tat) Both these two things (na iṣyate) are not available (iha) through these deeds of fruitive actions.

Stanza 5

*rājovāca
na jānāmi mahā-bhāga
paraṁ karmāpaviddha-dhīḥ
brūhi me vimalaṁ jñānaṁ
yena mucyeta karmabhiḥ*

(*rājovāca*) **The emperor said to Saint Narada: (*mahā-bhāga*)
Hey the great knowledgeable personality!
 (*karmāpavidha-dhīḥ*) **As I have been involved totally in the
 execution of the fruitive deeds I have lost my analytical
 thinking and, therefore, (*na jānāmi*) I do not know (*param*)
 what is the greatest achievement in life.**
 (*brūhi*) **Please advise (*me*) me (*vimalam*) that pure (*jñānam*)
 knowledge (*yena*) through which (*mucyeta*) deliverance can
 be achieved (*karmabhiḥ*) much beyond the sphere of fruitive
 deeds and actions.****

Stanza 6

*grheṣu kūṭa-dharmeṣu
 putra-dāra-dhanārtha-dhīḥ
 na param vindate mūḍho
 bhrāmyan saṁsāra-vartmasu*

(*mūḍhaḥ*) **An ignorant person,
 (*bhrāmyan*) who goes round and round (*saṁsāra-vartmasu*)
 through the entangled paths of the worldly life,
 (*grheṣu*) firmly believing in the activities of his household
 (*kūṭa-dharmeṣu*) immersed in the height of falsehood,
 (*putra-dāra-dhanārtha-dhīḥ*) thinks that his greatest achievement
 in life is to work for his sons, wife and amassing of wealth.
 (*na vindate*) He thus does not reach upto (*param*) the greatest
 achievement of what is known as absolute deliverance called
Mukti or Moksha.**

Stanza 7

*nārada uvāca
 bhoḥ bhoḥ prajāpate rājan
 paśūn paśya tvayādhvare
 saṁjñāpitāñ jīva-saṅghān
 nirghṛṇena sahasraśaḥ*

(nārada uvāca) Saint Narada said:

(bhoḥ prajāpate) Hey the great ruler! (bhoḥ rājan) Hey emperor! (paśya) Just see for yourself (sahasraśaḥ) thousands (jīva-saṅghān) of lives (paśūn) of sacrificial goats (samjñāpitāñ) suffocated and killed (nirghr̥ṇena) mercilessly (tvayā) by you as the offerings (adhware) in your ritualistic performances.

Stanza 8

*ete tvām sampratīkṣante
smaranto vaiśasaṁ tava
samparetam ayaḥ-kūṭaiś
chindanty utthita-manyavaḥ*

(smarantaḥ) Remembering (vaiśasaṁ) the torture inflicted upon them (tava) by you, (ete) all of them (sampratīkṣante) are just waiting (tvām) for you. (samparetam) When you reach there after your death, (utthita-manyavaḥ) the terribly angered ones as they are, (chindanti) definitely are going to split you into pieces (ayaḥ kūṭaiḥ) with their sharp edged horns which are just like the iron rods.

Stanza 9

*atra te kathayisye 'mum
itihāsaṁ purātanam
purañjanasya caritaṁ
nibodha gadato mama*

*(atra) When you are faced with this type of difficult situation (amum) it is most appropriate and useful (kathayisye) to explain (te) to you (itihāsaṁ) the history from (purātanam) an old story.
(mama gadataḥ) When I explain to you (caritaṁ) this life story*

(purañjanasya) about “Puranjana”, (nibodha) please listen to it very carefully.

Note : The life form is only conscious of its body and the miseries in this worldly life arise on account of desires for the fulfilment of material comforts and achievements. When its attention is turned towards the blessings from Shri Bhagavan through appropriate devotion, it leads to deliverance. This subject matter cannot be absorbed by any human being if told in a straightforward manner. This is because the human being understands the concept only to a little extent because of the limitation of his perception. Therefore, Saint Narada is imparting the greatest knowledge even to Prachinabarhis by showing the examples through the life and history of “Puranjana”.

Stanza 10

**āsīt purañjano nāma
rājā rājan br̥hac-chravāḥ
tasyāvijñāta-nāmāsīt
sakhāvijñāta-ceṣṭitaḥ**

(rājan) Hey emperor! (āsīt) There was (br̥hac-chravāḥ) a very great and famous (rājā) king (nāma) with the name (purañjanaḥ) “Puranjana”. (tasya) That king (āsīt) had (sakhā) a friend (avijñāta-ceṣṭitaḥ) whose deeds were unknown (avijñāta-nāmā) and also whose name was unknown. (avijñāta) Therefore, his name was “avijñāta ”.

Note : People like “Puranjana” are in fact introduced to us in Chapter No.29 in detail. However, some notes are added in this chapter depending on the context and need. Here, the meaning of “Puranjana” is the one who creates home (the body) by his own deeds and thus is referred to the life form (JeevAtma). The

reference to the friend about whose name and deeds are not known namely “Avijnata” is the Supreme Being (Parama Atma).

Stanza 11

*so 'nveṣamāṇaḥ śaraṇam
babhrāma pṛthivīm prabhuḥ
nānurūpaṁ yadāvindat
abhūt sa vimanā iva*

(prabhuḥ) The most capable personality as he (“Puranjana”) was, (saḥ) he

(babhrāma) went around (pṛthivīm) the entire world (anveṣamāṇaḥ) looking for (śaraṇam) a happy habitation for himself.

(yadā na avindat) When he did not get (anurūpaṁ) what all he desired, (saḥ) he (vimanāḥ iva abhūt) became somewhat mentally disturbed and disappointed.

Note : What is aimed here by saying “(śaraṇam) a happy habitation for himself” is the reference to the body which always looks for the enjoyment and satiation of desires and comforts. By the words

“(pṛthivīm) the entire world” it is expressed in the context of the entire universe.

Stanza 12

*na sādhu mene tāḥ sarvā
bhūtale yāvatīḥ puraḥ
kāmaṁ kāmayamāno 'sau
tasya tasyopapattaye*

(asau) “Puranjana” (kāmayamānaḥ) who wished to enjoy different kinds of desires in plenty, (mene) was thinking

(yāvatiḥ) that whatever (puraḥ) the homes (bodies) (bhūtale) in this world are there (tāḥ sarvāḥ) all of them)(na) are not (sādhu) capable enough (opapattaye) to completely satisfy (tasya tasya) themselves respectively (kāmān) with all the available means of material desires.

Note : The explanation above is that the bodies of the animals and birds etc., in this world are not equally capable enough to enjoy all the material comforts available in this world. So, the inner meaning is that for the life form (Jeeva Atma) it is never a situation in which it can say that it has enjoyed all the material comforts.

Stanza 13

*sa ekadā himavato
dakṣiṇeṣu atha sānuṣu
dadarśa navabhir dvārbhiḥ
puraṁ lakṣita-lakṣaṇām*

(atha) During this time, (saḥ) that “Puranjana” (dadarśa) happened to see (ekadā) once (puraṁ) a fortress (lakṣita-lakṣaṇām) with all the required visible qualities (dakṣiṇeṣu) situated on the southern (sānuṣu) valleys (himavataḥ) of the Himalayas, (navabhiḥ) which had nine (dvārbhiḥ) gates. (The reference is to the land of Bharat).

Note : The reference to the body which “Puranjana” could find is the body of the human being, without having any disabilities to its various sense organs or deformities.

This is also symbolic of the fact that it has nine gates - the entry points of the human beings (the sense organs) like two eyes, two nostrils, two ear holes, one mouth, two senses of excretion/evacuation. The meaning of the words that these

qualities were visible is to say that all these sense organs were intact in that body without any deformity or shortcoming.

Through the following three stanzas this body is being described. The descriptions are enriched in poetical beauty and, therefore, they may not exactly fit in with the body as such. However, these similarities have to be observed as the inherent content and meaning.

Stanza 14

*prākāropavanāṭṭāla-
parikhair akṣa-toraṇaiḥ
svarṇa-raupyāyasaiḥ śṛṅgaiḥ
saṅkulām sarvato gṛhaiḥ*

“Puranjana” happened to see such a fortress which had ---

(*prākāropavanāṭṭāla-parikhaiḥ*) well built boundary walls,
gardens, towers within, and trenches surrounding it;

(*akṣa-toraṇaiḥ*) good windows, and outer gates;

(*gṛhaiḥ*) and the homes (*saṅkulām*) clustered (*sarvataḥ*) at all
places (*śṛṅgaiḥ*) containing domes (*svarṇa-raupyāyasaiḥ*) made
of gold, silver, and iron;

Stanza 15

*nīla-sphaṭika-vaidūrya-
muktā-marakatāruṇaiḥ
klpta-harmya-sthalīm dīptām
śriyā bhogavatīm iva*

(*klpta-harmya-sthalīm*) and the homes which had raised storeys
at all places

(nīla-sphaṭika-vaidūrya-muktā-marakatāruṇaiḥ) with studded sapphires, crystal, diamonds, pearls, emeralds etc. (dīptām) which was radiantly (śriyā) shining looking (bhogavatīm iva) just like the city of the serpents;

Stanza 16

*sabhā-catvara-rathyābhir
ākrīḍāyatanāpaṇaiḥ
caitya-dhvaja-patākābhir
yuktām vidruma-vedibhiḥ*

(sabhā-catvara-rathyābhiḥ) and having places for assembly, squares, streets for riding chariots etc.,

(ākrīḍāyatanāpaṇaiḥ) and having playgrounds and other play stations, shopping centres;

(caitya-dhvaja-patākābhiḥ) and resting places, flags and festoons, etc.,

(yuktām) and containing at several places (vidruma-vedibhiḥ) with platforms laid with corals.

Stanza 17

*puryās tu bāhyopavane
divya-druma-latākule
nadad-vihaṅgāli-kula-
kolāhala-jalāśaye*

Stanza 18

*hima-nirjhara-vipruṣmat-
kusumākara-vāyunā
calat-pravāla-viṭapa-
nalinī-taṭa-sampadi*

Stanza 19

*nānāranya-mṛga-vrātaiḥ
anābādhe muni-vrataiḥ
āhūtaṁ manyate pāntho
yatra kokila-kūjitaiḥ*

Stanza 20

*yadṛcchayāgatāṁ tatra
dadarśa pramadottamāṁ
bhṛtyair daśabhir āyāntīm
ekaika-śata-nāyakaiḥ*

*(bāhyopavane) In the outer circle of the garden (tatra) of this
(puryāḥ tu) special fortress*

*(divya-druma-latākule) which was densely occupied by rare trees
and creepers,*

*(nadad-vihaṅgāli-kula-kolāhala-jalāśaye) which had ponds and
lakes around from where one could listen to the humming of
bees and songs of birds,*

*(calat-pravāla-viṭapa-nalinī-taṭa-sampadi) and the shores of those
ponds spread out with the growth of plants having beautiful
flowers oscillating in the breeze*

*(hima-nirjhara-vipruṣmat-kusumākara-vāyunā) with the fragrance of
flowers coming from the streams in the mountains covered
with fog,*

*(nānāranya-mṛga-vrātaiḥ) which had groups of large sized
animals (muni-vrataiḥ) all of which were peace loving
(anābādhe) and from which there was no disturbance to
anyone,*

(pānthah) and when a traveller (yatra) sits at one place (manyate) he gets definitely a feeling (kokila-kūjitaiḥ) that the cuckoos are singing songs (āhūtam) as if they are calling him,

(dadarśa) “Puranjana” happened to see (in that garden) (pramadottamām) a very beautiful woman, (āgatām) who had reached there (yadr̥cchayā) as if by the divine order, (āyāntīm) strolling around (daśabhiḥ) along with ten (bhr̥tyaiḥ) servants (ekaika-śata-nāyakaiḥ) who were leading special teams of hundreds of womenfolk.

Note : This beautiful woman is to be equated with the mind which attracts the life form towards her. The explanation about the beautiful garden represents the materials which attract the life form for sensory enjoyment. The reference to the ten servants represents the total ten number of perceivment of senses and their corresponding sense organs. The womenfolk led by them represent the deeds conducted by the various sense organs.

These principles of knowledge have been ingrained into each of these descriptions and in the story.

Now, the following are the descriptions of the beautiful woman.

Stanza 21

*pañca-śīrṣāhinā guptām
pratīhāreṇa sarvataḥ
anveṣamāṇām ṛṣabham
apraudhām kāma-rūpiṇīm*

Stanza 22

*sunāsām sudatīm bālām
sukapolām varānanām
sama-vinyasta-karṇābhyām*

bibhratīm kuṇḍala-śriyam

Stanza 23

*piśaṅga-nīvīm suśroṇīm
śyāmām kanaka-mekhalām
padbhyām kvaṇadbhyām calatīm
nūpurair devatām iva*

Stanza 24

*stanau vyañjita-kaiśorau
sama-vṛttau nirantarau
vastrāntena nigūhantīm
vrīḍayā gaja-gāminīm*

*(pramadottamām dadarśa) That beautiful woman whom
“Puranjana” saw was---*

*(guptām) protected (sarvataḥ) from all sides (pratihāreṇa) by a
bodyguard (pañca-śīrṣāhinā) who had five heads of a snake;*

*(anveṣamāṇām) in search of (ṛṣabham) a suitable husband for
herself;*

*(apraudhām) in her prime of youth having completed sixteen
years of her age;*

*(kāma-rūpiṇīm) having bodily features suiting her overall
beauty;*

*(bālām) looking very young (sunāsām) with beautiful nose,
(sudatīm) shining teeth, (sukapolām) sparkling cheeks,
(varānanām) and attractive face;*

*(sama-vinyasta-karṇābhyām) having evenly sized ears (bibhratīm)
which were so enriching with attraction (kuṇḍala-śriyam)
because of her radiantly shining ear ornaments;*

*(piśaṅga-nīvīm) wearing golden coloured silk dress,
(kanaka-mekhalām) augmented by golden ornament encircling
her waist, (suśroṇīm) adding to the beauty of her tender waist
itself,*

*(śyāmām) very beautiful as far as all her body parts were
concerned,*

*(devatām iva) like a divine beauty (kvaṇadbhyām) spreading the
tinkling sounds (nūpuraiḥ) coming from her ankle bell
ornaments (padbhyām) as she kept her steps forward (calatīm)
and moved around,*

*(vrīdayā) due to shyness, (nigūhantīm) keeping covered
(vastrāntena) with the end portion of her saree (stanau) her
breasts, (sama-vṛttau) which were evenly round shaped
(nirantarau) and occupying all her chest region,
(vyañjita-kaiśorau) and which were indicative of the beginning
of her youthfulness,*

(gaja-gāminīm) and walking the way the elephant does.

Note : The reference to the “five headed serpent” is the air of life which prompts the five sense organs with the ability to do things. The reference to the “suitable husband” is the Jeeva Atma. The sense of smell etc. are part of the intelligence, reference is made to the nose, ears etc.

Stanza 25

*tām āha lalitām vīrah
savṛīḍa-smita-śobhanām*

*snigdhenāpāṅga-puṅkhena
sprṣṭaḥ premodbhramad-bhruvā*

*(vīraḥ) “Puranjana”, the hero in this case,
(sprṣṭaḥ) was pierced (apāṅga-puṅkhena) by the arrow of
lustrous glance (snigdhenā) very softly through the sideways
of that beautiful woman’s eyes (premodbhramad-bhruvā)
showering the excitement of love from her eyebrows,
(āha) and said (lalitaṁ) with his sensuously sweet voice (tām
) to her, (savrīḍa-smīta-śobhanām) who was radiating smile
simultaneously showing her shyness.*

Stanza 26

*kā tvaṁ kañja-palāśākṣi
kasyāsīha kutaḥ sati
imām upa purīm bhīru
kiṁ cikīrṣasi śaṁsa me*

*(kañja-palāśākṣi) Hey the most beautiful woman! (tvaṁ kā)
Who are you? (kasya asī) Whose daughter are you? (sati)
Hey the most pious woman! (kutaḥ iha) Where did you come
from?
(kiṁ) What (cikīrṣasi) you intend to do (imām upa purīm) in
this place of the city? (bhīru) Hey coward! (me śaṁsa) Tell
me.*

Stanza 27

*ka ete ’nupathā ye ta
ekādaśa mahā-bhaṭāḥ
etā vā lalanāḥ subhru
ko ’yaṁ te ’hiḥ puraḥ-saraḥ*

*(ete ke) Who is this (ekādaśa mahā-bhaṭāḥ) eleventh important
bodyguard (te) of yours (apart from the other ten servants),*

(ye) who (anupathāḥ) follow you everywhere? (subhru) Hey the most beautiful woman! (etāḥ vā) Who are (lalanāḥ) these women folks? (kaḥ) Who is (ayam ahiḥ) this serpent (puraḥ-saraḥ) standing in front (te) of you?

Note : The most powerful eleventh soldier in the form of the snake, leaving aside the other ten, is the sense organ known as the “mind” which works as the centre point for prompting all other sense organs. So the ten sense organs are the servants of the mind. The ten senses and the mind put together work as eleven body guards. With the help of the ten sense organs, the mind follows the intelligence. Therefore, here the mind has been described as a distinct entity from intelligence.

Stanza 28

**tvam hrīr bhavāny asy atha vāg ramā patim
vicinvatī kim munivad raho vane
tvad-aṅghri-kāmāpta-samasta-kāmaḥ
kva padma-kośaḥ patitaḥ karābhyām**

**(tvam) Are you (hrīḥ asi) the Goddess of Shyness (vicinvatī) going in search (patim) of your husband Dharma Deva?
(atha) Or else, (bhavānī) are you Shri Parvati Devi (vicinvatī) looking for (patim) your husband Lord Shiva?
(vāk) Are you Goddess Saraswati (vicinvatī) enquiring about (patim) your husband Lord Brahma?
(ramā) Are you Shri Lakshmi Devi (vicinvatī) who is in search of (patim) your husband?
(vane) Being in this forest (rahaḥ) alone (munivat) like a saint, (vicinvatī kim) are you searching for (tvad-aṅghri-kāmāpta-samasta-kāmaḥ) your husband who has achieved all the desires because of your serving his feet devotedly?**

**(If you are Goddess Lakshmi), (kva) where did (padma-kośaḥ)
the lotus flower (patitaḥ) fall down (karābhyām) from your
palm?**

Stanza 29

*nāsām varorv anyatamā bhuvi-sṛḥk
purīm imām vīra-vareṇa sākam
arhasy alaṅkartum adabhra-karmaṇā
lokaṁ param śrīr iva yajña-puṁsā*

**(varoru) Hey the most fortunate woman! (na) I do not think
anyatamā) you are any one (āsām) of those divine beings
(as explained in the previous stanza).**

**(bhuvi-sṛḥk) That is because your feet are touching the earth.
(You are the earthly being and not divine).**

**(vīra-vareṇa) I am a great personality (adabhra-karmaṇā) having
inherited great valour because of my glorious deeds.**

**(iva) Therefore, just like (śrīḥ) Goddess Lakshmi
(yajña-puṁsā) in the company of Maha Vishnu (param lokaṁ)
as in the case of Vaikunta, (arhasy) I seek (sākam) your
association with me (imām purīm) for making this city
(alaṅkartum) more beautiful.**

Stanza 30

*yad eṣa māvāṅga-vikhaṇḍitendriyaṁ
savrīḍa-bhāva-smīta-vibhramad-bhruvā
tvayopasṛṣṭo bhagavān mano-bhavaḥ
prabādhate 'thānugṛhāṇa śobhane*

**(śobhane) Hey the most beautiful woman! (mā) I have been
(prabādhate) tremendously induced into excited mind (eṣaḥ)
by this (bhagavān) most powerful (mano-bhavaḥ) Lord of Love
(Kamadeva), (upasṛṣṭaḥ) who got initiated into influencing
me (tvayā) because of your (svrīḍa-bhāva-smīta-vibhramad-bhruvā)**

**movement of eyebrows exhibiting smilingly your intention
of love in the sweetest form of shyness
(apāṅga-vikhaṇḍitendriyaṁ) and my heart is broken because it is
struck by your beautiful glance sent out from the sideways of
your eyes.
(yat atha) Therefore, (anuḡḥāṇa) please show your mercy on
me.**

Stanza 31

*tvad-ānanaṁ subhru sutāra-locanaṁ
vyālambi-nīlālaka-vṛnda-saṁvṛtam
unnīya me darśaya valgu-vācakaṁ
yad vrīḍayā nābhimukhaṁ śuci-smite*

**(śuci-smite) Hey the woman, who captures one's heart with
beautiful face bearing crystal clear smile!
(unnīya) Please raise your face a little (me darśaya) and show
it up to me,
(yat) such (ānanaṁ) face of yours, (subhru) which has very
beautiful eyebrows,
(sutāra-locanaṁ) which has the shining and blackish pupils
playing around happily within your beautiful eyes,
(vyālambi-nīlālaka-vṛnda-saṁvṛtam) which are surrounded by your
long and curly hair,
(valgu-vācakaṁ) from which showers your sweet voice,
(tat) such (ānanaṁ) face of yours (abhimukhaṁ na) which is
not possible for anyone to see because it is looking down (
vrīḍayā) due to your shyness.**

Stanza 32

*nārada uvāca
itthaṁ puraṅjanaṁ nārī
yācamānam adhīravat
abhyanandata taṁ vīraṁ*

hasantī vīra mohitā

(nārada uvāca) Shri Narada continued his story:

**(vīra) Hey the courageous emperor (Prachinabarhis)!
(ittham) In this manner (tam vīram) as this heroic personality
(purañjanaṁ) “Puranjana” (yācamānam) was pleading
(adhīravat) because of his inherent sensual weakness (nārī)
the beautiful woman (mohitā) became attracted towards
“Puranjana” (hasantī) and smilingly (abhyanandata) said to
him in an appreciative manner.**

Note : The beautiful woman is replying to the questions of
“Puranjana” as to who she is and whose daughter she is etc.

Stanza 33

*na vidāma vyaṁ samyak
kartāraṁ puruṣarṣabha
ātmanaś ca parasyāpi
gotraṁ nāma ca yat-kṛtam*

**(puruṣarṣabha) Hey the greatest personality! (vyaṁ) Persons
like us (samyak na vidāma) do not exactly know (kartāraṁ)
about the origin of (or who has created) (ātmanaḥ ca) myself
(parasya api) or of all others. (yat-kṛtam) Similarly we do not
know of anyone who has given (gotraṁ) any family lineage
(nāma ca) or name for us.**

Stanza 34

*ihādyā santam ātmānaṁ
vidāma na tataḥ param
yeneyaṁ nirmītā vīra
purī śaraṇam ātmanaḥ*

(vidāma) I know (ātmānaṁ santam) this much very well that I
am present (ādya iha) here today. (na) I do not know
(tataḥ param) anything beyond that.

(vīra) Hey the heroic personality! (ātmanaḥ) I also (na) do
not know (yena) the person who has (nirmītā) constructed
(iyaṁ purī) this city (śaraṇam) in which I have taken shelter.

Stanza 35

ete sakhāyaḥ sakhyo me
narā nāryaś ca mānada
suptāyāṁ mayi jāgarti
nāgo 'yaṁ pālayan purīm

(mānada) Hey the respectable personality! (ete nāryaḥ) All
these men (nāryaḥ ca) and women (me) are my (sakhāyaḥ)
male friends (sakhyaḥ) and female friends. (ayaṁ nāgaḥ)
This serpent (jāgarti) keeping itself alert (pālayan) protects ()
purīm) this city (mayi suptāyāṁ) while I sleep.

Stanza 36

diṣṭyāgato 'si bhadraṁ te
grāmyān kāmān abhīpsase
udvahiṣyāmi tāṁs te 'haṁ
sva-bandhubhir arindama

(diṣṭyā) I am extremely fortunate, (āgataḥ asi) because you
have come here. (te bhadraṁ) I wish you also all the best.
(abhīpsase) You are desiring to fulfil (kāmān) the pleasures
(grāmyān) of your material senses. (arindama) Hey the killer
of the enemies! (ahaṁ) I (udvahiṣyāmi) shall fulfil (tān) those
desires (te) for you (sva-bandhubhiḥ) taking along with me
others related to me.

Stanza 37

*imām tvam adhiṣṭhasva
purīm nava-mukhīm vibho
mayopanītān grhṇānaḥ
kāma-bhogān śataṁ samāḥ*

(vibho) Hey Lord ! (tvam) You (adhiṣṭhasva) please stay put here (imām purīm) in this city (nava-mukhīm) which has nine gates (nine entry points) (śataṁ samāḥ) for one hundred years (grhṇānaḥ) by enjoying (kāma-bhogān) all the material desires (mayā upanītān) which I shall make available to you.

Note : The human life is considered to have the capacity to live one hundred years maximum. The reference to this period is to emphasize the enjoyment of material comforts to the fullest extend of life. The reference to nine gates is, as explained earlier, the human body which has nine entry/exit points in all.

Through the following five stanzas, the hero of the life form “Puranjana”, who is ready to perform deeds to fulfil sense gratification is being prompted by the heroin (the beautiful woman), by greatly appreciating him. She also simultaneously degrades the path leading to deliverance.

Stanza 38

*kaṁ nu tvad-anyam ramaye
hy arati-jñam akovidam
asamparāyābhimukham
aśvastana-vidam paśum*

(ramaye) Shall I ever make the platform to enjoy the satiation of senses (anyam kaṁ) for any other person, (tvat) other than you, (hi) especially to the one,

(arati-jñam) who does not have the knowledge of enjoying such pleasures,

(akovidam) who does not have the capacity to enjoy such pleasures,

(asamparāyābhimukham) who does not have any clear comprehension about the future life,

(aśvastana-vidam) who does not have any thoughts about things to be done even for the very next day,

(paśum) and who are just like animals?

Note : The life (a saint or a knowledgeable person) looking towards deliverance, does not seek for the satiation of sensuous pleasures. He is disciplined and does not really understand about the concepts of enjoyment of pleasures. He neither thinks of the other world nor he thinks about this world. So the thoughts like influencing him towards material enjoyments fail in him. However, when the life form is engaged towards the deeds and actions of day to day life, particularly the householders, the influences towards material enjoyments encircle him completely. This is the inner meaning of the above stanza.

Stanza 39

**dharmo hy atrārtha-kāmau ca
prajānando 'mṛtaṁ yaśaḥ
lokā viśokā virajā
yān na kevalino viduḥ**

(atra hi) Only in this life of a householder (dharmah) there are righteous deeds, (artha-kāmau) material comforts, desires to enjoy the material comforts, (prajānandah) the happiness of having children, (amṛtaṁ) deliverance, (yaśaḥ) fame (viśokāḥ) and the endless divine (lokāḥ ca) worlds. (yān) All of these

(na viduḥ) are unknown to (kevalinḥ) these simple saints (knowledgeable persons).

Stanza 40

*pitṛ-devarṣi-martyānām
bhūtānām ātmanaś ca ha
kṣemyam vadanti śaraṇam
bhava 'smin yad gṛhāśramah*

*(vadanti ha) It is being said (yat) that (pitṛ-devarṣi-martyānām)
for the ancestors, the divine personalities, the saints, the
human beings, (bhūtānām) and other moving and non moving
beings, (ātmanah ca) having their own respective (gṛhāśramah)
householder life (asmin bhava) in this world is the only one
(śaraṇam) which is the appropriate shelter for each of them
(kṣemyam) providing suitable benefits.*

Stanza 41

*kā nāma vīra vikhyātam
vadānyam priya-darśanam
na vr̥ṇīta priyam prāptam
mādr̥ṣī tvādr̥ṣam patim*

*(vīra) Hey the heroic personality! (kā nāma) How is that a
woman (mādr̥ṣī) like me (na vr̥ṇīta) shall not accept (tvādr̥ṣam)
a person like you (patim) as my husband, (vikhyātam) who is
famous, (vadānyam) magnanimous, (priya-darśanam)
handsome, (priyam) pleasing, (prāptam) and who has come to
me on his own accord?*

Stanza 42

*kasyā manas te bhuvi bhogi-bhogayoh
striyā na sajjed bhujayor mahā-bhujā
yo 'nātha-vargādhim alam ghr̥ṇoddhata-
smitāvalokena caraty apohitam*

(mahā-bhuja) Hey the person with long arms! (kasyāḥ striyāḥ) Which woman's (manah) mind (na sajjeta) shall not long for (te bhujayoh) uniting with you in between your well built arms (bhogi-bhogayoh) which is long and round shaped just like the body of a serpent? (yah) More so, (carati) when you are moving around on this earth (apohitum) aiming to remove (alam) totally (anātha-vargādhim) the mental distress of a pitiable woman like me (ghrṇoddhata-smitāvalokena) with your glance radiating so much compassion through your smile!

Stanza 43

*nārada uvāca
iti tau dam-patī tatra
samudya samayaṁ mithaḥ
tām praviśya purīm rājan
mumudāte śataṁ samāḥ*

*(nārada uvāca) Saint Narada continued his story:
(rājan) Hey the emperor Prachinabarhis! (iti) In this manner (samudya) by talking (samayaṁ) mutual admiration (mithaḥ) among themselves (tatra) at that place (dam-patī) they became husband and wife (tau) and both of them (praviśya) entered
(tām purīm) into that city (mumudāte) and lived very happily (śataṁ samāḥ) for one hundred years.*

Note : Through the following stanza the situation of “Puranjana” having entered along with her into the city of material body (“Puranjana”) in his waking and deep sleep stages after uniting with the heroin of mind (the beautiful woman) are being explained.

Stanza 44

upagīyamāno lalitām

*tatra tatra ca gāyakaiḥ
krīḍan parivr̥taḥ strībhir
hradinīm āviśac chucāu*

(upagīyamānaḥ) They were praised gloriously (gāyakaiḥ) by the singers (tatra tatra) at specified locations (lalitaṁ) beautifully (krīḍan ca) while both of them were enjoying.

(śucāu) When the summer season arrived (āviśat) they entered (hradinīm) into the river (parivr̥taḥ) surrounded by (strībhiḥ) the womenfolk .

Note : In the above stanza the enjoyment refers to the situation in the wake up stage while the reference to their entering into the river is in deep sleep stage. This has been indirectly implied.

Now, while explaining about the nine entry points in the fortress known as the “Puranjana Puri”, the situation as in the waking up stage for the life form is being explained till the end of this chapter.

Stanza 45

*saptopari kṛtā dvāraḥ
purāṣ tasyāṣ tu dve adhaḥ
pṛthag-viśaya-gaty-arthaṁ
tasyāṁ yaḥ kaścaneśvaraḥ*

(tasyāḥ puraḥ) In this city (sapta) seven (dvāraḥ) entry points (kṛtāḥ) have been created (upari) at the top portion (adhaḥ tu dve) and two of them at the down portion.

(pṛthag-viśaya-gaty-arthaṁ) These entry points are for the purpose of travelling into different directions (tasyāṁ) within this city (yaḥ kaścana) for that someone (īśvaraḥ) who is the owner of this city.

Note : The inherent meaning of the above stanza is that the seven entry points at the top are the face etc., and the entry points at the down portion are the points for excretion/evacuation.

In this city, which is the representative form of the body, which has got itself evolved with nine entry points, the owner is the life form. A reference has been made as “someone who is the owner” because this life form has not been assigned any specific identity.

Stanza 46

*pañca dvāras tu paurastyā
dakṣiṇaikā tathottarā
paścime dve amūṣāṃ te
nāmāni nṛpa varṇaye*

(*pañca*) Among them five (*dvāraḥ tu*) entry points (*paurastyāḥ*) are on the eastern side (front side three locations $2+2+1$),
(*ekā*) one (*dakṣiṇā*) on the southern side (right side),
(*tathā*) and similarly one (*uttarā*) on the northern side (left side). (*dve*) Two (*paścime*) are on the western side (down below two). (*nṛpa*) Hey emperor! (*varṇaye*) I shall explain in detail (*amūṣāṃ*) their (*nāmāni*) names as well.

Stanza 47

*khadyotāvirmukhī ca prāg
dvārāv ekatra nirmite
vibhrājitaṃ janapadaṃ
yāti tābhyāṃ dyumat-sakhaḥ*

(*prāgdvārāu*) The two entry points on the eastern side (*khadyota*) known as *khadyotā* (shining- insect-like door/left eye)
(*āvirmukhī ca*) and *āvirmukhī* (the right eye, like a torch light)

*(nirmite) are constructed (ekatra) at one location.
(dyumat-sakhaḥ) In the company of dyuma as his friend
(energised with the power to light)“Puranjana” (tābhyām)
enters into these entry gates (yāti) and travels (janapadaṁ) to
the place (vibhrājitaṁ) known as vibhrājitaṁ (the place which is
caused to shine/made splendid or bright).*

Note : By “*khadyota*” it is meant as the one which has less light. By “*āvirmukhī*” it is meant as the one which has more light. By saying these the above stanza reiterates the established fact that the right side of our body has more strength as compared to the left in the normal circumstances. “*Dyumān*” is the sense organ or sight and “*vibhrājitaṁ janapadaṁ*” is the resultant forms of vision through the sense organ of sight.

Stanza 48

*nalinī nālinī ca prāg
dvārāv ekatra nirmite
avadhūta-sakhas tābhyām
viṣayaṁ yāti saurabham*

*(prāgdvārāu) There are two entry points on the eastern side
(nirmite) constructed (ekatra) at one place (nalinī) by name
“nalinī” (nālinī ca) and “nālinī”. (tābhyām) “Puranjana” enters
into these entry gates (yāti) and travels (viṣayaṁ) to the place
(saurabham) known as saurabham (avadhūta-sakhaḥ) in the
company of avadhūta as his friend.*

Note : The inner meaning of the above has to be understood as follows: “*nalinī*” and “*nālinī*” represent the left and the right nostrils. “*Avadhūta*” is the sense of smell constituting the air of smell. By “*saurabham*” it is the smell which is sensed by the sense organ of smell.

Stanza 49

*mukhyā nāma purastād dvās
tayāpaṇa-bahūdanau
viṣayau yāti pura-rād
rasajña-vipaṇānvitaḥ*

(purastāt) On the eastern part itself (dvāḥ) there is another entry gate (mukhyā nāma) known as mukhyā. (tayā) Through this entry gate (pura-rāt) the owner of the city (meaning thereby the body) “Puranjana”, (rasajña-vipaṇānvitaḥ) in the company of his two friends by name rasajña and vipaṇa (yāti) travels (viṣayau) to the two places (āpaṇa-bahūdanau) known as āpaṇa and bahūdana.

Note : The inner meaning by saying *mukhyā* is the face or the mouth. What is meant by *rasajña* is the sense organ of taste. What is meant by *vipaṇa* is the sense organ of speech. The reference to the friend of the body (“Puranjana”) by name *āpaṇa* is the speech while his other friend *bahūdana* is the food.

Stanza 50

*pitṛhūr nṛpa puryā dvār
dakṣiṇena purañjanaḥ
rāṣṭraṁ dakṣiṇa-pañcālaṁ
yāti śrutadharānvitaḥ*

(nṛpa) Hey the emperor! (dvāḥ) There is an entry point (dakṣiṇena) on the southern side (puryāḥ) of the city (pitṛhūḥ) known as the “pitṛhūḥ”. (purañjanaḥ) “Puranjana” (yāti) used to travel through this entry point (rāṣṭraṁ) to the place (dakṣiṇa-pañcālaṁ) known as the south Panchala (śrutadharānvitaḥ) accompanied by his friend known as “śrutadhara”.

Stanza 51

*devahūr nāma puryā dvā
uttareṇa purañjanaḥ
rāṣṭram uttara-pañcālaṁ
yāti śrutadharānvitaḥ*

(uttareṇa) On the northern side (puryāḥ) of the city (dvāḥ) there is an entry point (devahūḥ nāma) known as the “devahūḥ”. (purañjanaḥ) “Puranjana” (yāti) used to travel through this entry point (rāṣṭram) to the place (uttara-pañcālaṁ) known as the north Panchala (śrutadharānvitaḥ) accompanied by the very same friend known as “śrutadhara”.

Note : The inner meaning for the words expressed in the foregoing two stanzas are:

pitṛhūḥ = the right ear; devahūḥ = the left ear; dakṣiṇa-pañcālaṁ = the scriptures advocating and encouraging elevation through actions and deeds known as “karma kanda”; uttara-pañcālaṁ = the scriptures advocating and encouraging elevation towards deliverance through knowledge known as “Jnana Kanda”.

It is the right ear which is naturally more patient while listening. Hence it is the right ear which works at first. It is the process of elevation through actions and deeds which are to be learnt at first through the scriptures. This process leads one to do things in the right perspective for one’s own advancement.

When one indulges such processes of advancement, that person longs for happiness in this world as well as in the world of forefathers after his death. That is why this is linked to the expression of pitṛhūḥ (meaning forefathers).

It is the left ear which is receptive to the higher spiritual instructions leading the person towards the ultimate knowledge of self realization. That is why it is called devahūḥ (meaning the

divinity personified). Through the processes of actions and deeds one definitely achieves elevation in this world and the other world. But as the fruitive results get exhausted the person takes birth again. But, through the process of realizing the ultimate truth the person attains deliverance or merging with the supreme reality. The left ear helps in that process. If the person concerned through the process of the first stage of actions and deeds (Karma Kanda) progresses well and proceeds further through the process of self realization and attains the ultimate knowledge it helps him to attain deliverance. Hence this stage is known as the Jnana Kanda.

The expression of the word Panchala is the principle of truth expressed through these two methods i.e. Karma Kanda and Jnana Kanda.

Stanza 52

*āsurī nāma paścād dvās
tayā yāti purañjanaḥ
grāmakam nāma viṣayaṁ
durmadena samanvitaḥ*

(paścāt) On the western side of the city (dvāḥ) there is an entry point (āsurī nāma) known as āsurī . (purañjanaḥ)

“Puranjana”

(yāti) used to travel (tayā) through this entry point (viṣayaṁ) to the place (grāmakam) known as Gramaka (samanvitaḥ) accompanied and assisted by his friend (durmadena) known as Durmada.

Note : The inner meaning of some of the expressions above are: *āsurī* = sex gratification holes; *grāmakam* = the pleasures of sex gratification; *durmada* = the sex organs.

Stanza 53

*nirṛtir nāma paścād dvās
tayā yāti purañjanaḥ
vaiśasaṁ nāma viṣayaṁ
lubdhakena samanvitaḥ*

**(paścāt) On the very same western side of the city (dvāḥ)
there is an entry point (nirṛtiḥ nāmaḥ) known as nirṛtiḥ.
(purañjanaḥ) “Puranjana” (yāti) used to travel (tayā) through
this entry point (viṣayaṁ) to the place (vaiśasaṁ nāmaḥ) known
as Vaisasa (samanvitaḥ) accompanied and assisted by his
friend
(lubdhakena) known as Lubdhaka.**

Note : The inner meaning of some of the expressions above are:
nirṛtiḥ = rectum; *vaiśasaṁ* = the process of excretion/evacuation of
waste; *lubdhaka* = the organs of excretion/evacuation.

Stanza 54

*andhāv amīṣāṁ paurāṇām
nirvāk-peśaskṛtāv ubhau
akṣaṇvatām adhipatis
tābhyām yāti karoti ca*

**(amīṣāṁ paurāṇām) Among all the inhabitants named in this
city (ubhau) there are two persons (nirvāk-peśaskṛtau) with the
name nirvāk and peśaskṛt (andhau) who are blind. (adhipatiḥ)
Even though “Puranjana” presides over (akṣaṇvatām) all
those who have the capacity to see/perceive, (karoti ca) he in
fact does his actions (yāti) and travels around (tābhyām) with
the help of those two persons who are blind.**

Note : The inner meaning of some of the expressions in the above
stanza are:

Nirvāk = the legs; peśaskṛt = the arms. These two sense organs do not have holes as the other sense organs. Therefore, they have been equated as blind.

Through the foregoing stanzas descriptions about all the sense organs of the body (the nine holes, the sense organs for knowledge and the sense organs for actions and deeds) have been made leaving aside the skin. By expression “akṣaṇvatām” all sense organs of the body have been covered. The skin is embodied into all these organs in the required manner.

Stanza 55

*sa yarhy antaḥpura-gato
viṣūcīna-samanvitaḥ
mohaṁ prasādaṁ harṣaṁ vā
yāti jāyātmajodbhavam*

(saḥ yarhi) Whenever “Puranjana” (antaḥpura-gataḥ) visits his private home (viṣūcīna-samanvitaḥ) in the company of his important friend viṣūcīna, (yāti) at all those times he attains (mohaṁ) bewilderment or illusion, (prasādaṁ) fulfilment or satisfaction, (harṣaṁ vā) and pleasures or happiness (jāyātmajodbhavam) originating from his wife and children etc.

Note : *The inner meaning of some of the expressions in the above stanza is:*

Viṣūcīna = the mind which is in the forefront of everything; antaḥpura = the heart; mohaṁ, prasādaṁ, harṣaṁ = the resultant deeds arising out of the characteristics of ignorance (tamas), knowledge (satva) and pride/ahamkara (rajas); jāyā = intelligence; and ātmajā = the consequences arising out of the actions of the sense organs.

Stanza 56

*evaṁ karmasu saṁsaktah
kāmātmā vañcito 'budhah
mahiṣī yad yad ītheta
tat tad evānvavartata*

“Puranjana” (evaṁ) having thus (saṁsaktah) totally getting involved (karmasu) in fruitive activities of deeds and actions, (kāmātmā) his mind getting influenced by the attractions of sexual life and material desires, (vañcītaḥ) having become a victim of deceit (because of always aiming to satisfy the desires of woman), (abudhah) lost his intelligence. (tat tat eva) He did all those actions (yat yat) whichever (ītheta) have been desired (mahiṣī) by his wife (anvavartata) and strictly followed all her orders.

Stanza 57

*kvacit pibantyām pibati
madirām mada-vihvalah
aśnantyām kvacid aśnāti
jakṣatyām saha jakṣīti*

(kvacit) At times (pibantyām) when she consumes (madirām) intoxicating drinks, (pibati) he will also drink the same; (mada-vihvalah) he will also get himself intoxicated and remain in that state. (kvacit) Whenever (aśnantyām) she eats something (aśnāti) he will also eat the same item. (jakṣatyām) When she eats her food (saha) he will also sit along with her (jakṣīti) and eat his food.

Stanza 58

*kvacid gāyati gāyantyām
rudatyām rudati kvacit
kvacid dhasantyām hasati*

jalpantyām anu jalpati

(kvacit) Whenever (gāyantyām) she sings (gāyati) he will also sing; (kvacit) whenever (rudatyām) she cries (rudati) he will also cry; (kvacit) whenever (hasantyām) she laughs (hasati) he will also laugh; (kvacit) whenever (jalpantyām) she gossips (anu jalpati) he will also gossip in return.

Stanza 59

*kvacid dhāvati dhāvantyām
tiṣṭhantyām anu tiṣṭhati
anu śete śayānāyām
anvāste kvacid āsatīm*

(kvacit) When (dhāvantyām) she walks (dhāvati) he will also walk along with her; (kvacit) when (tiṣṭhantyām) she stands (anu tiṣṭhati) he will also stand up instantly; (kvacit) when (śayānāyām) she lies down (anu śete) he will also lie down; (kvacit) when (āsatīm) she sits down (anvāste) he will also follow her suit and sit down in her company.

Stanza 60

*kvacic chr̥ṇoti śr̥ṇvantyām
paśyantyām anu paśyati
kvacij jighrati jighrantyām
spr̥śantyām spr̥śati kvacit*

(kvacit) At some other times (śr̥ṇvantyām) when she listens to something (śr̥ṇoti) he will also listen to the same thing; (kvacit) when (paśyantyām) she happens to see something (anu paśyati) he will also follow her and see the same thing; (kvacit) whenever (jighrantyām) she smells something (jighrati) he will also smell the same. (kvacit) Whenever (spr̥śantyām) she touches something (spr̥śati) he will also touch the same thing.

Stanza 61

*kvacic ca śocatīm jāyām
anu śocati dīnavat
anu hr̥ṣyati hr̥ṣyantyām
muditām anu modate*

(kvacit) At times (anu śocati) he used to reciprocate the expression of sadness (dīnavat) as if he himself has become very sad (śocatīm jāyām) whenever he sees his wife becoming sad. (anu hr̥ṣyati) He used to express enjoyment according to the degree (hr̥ṣyantyām) of enjoyment of his wife. (anu modate ca) He used to become happy according to (muditām) the happiness of his wife.

Stanza 62

*vipralabdho mahisyaiivam
sarva-prakṛti-vañcitaḥ
necchann anukaroty ajñah
klaibyāt krīḍā-mṛgo yathā*

(evam) In this manner (ajñah) that unintelligent “Puranjana” (vipralabdhaḥ) became a victim of deceit not only (mahisyā) of his wife (sarva-prakṛti-vañcitaḥ) but also of all his friends and associates.

(klaibyāt) Because of the compulsions of circumstances created by him, (necchann) though much against his own wishes,

(anukaroti) he started doing things by strictly following others’ instructions (yathā) just like (krīḍā-mṛgaḥ) a subdued monkey obeying the instructions of its master.

Note : The inner meaning for the word “sarva-prakṛti-vañcitaḥ” should be taken in the context that the human life is getting itself

deceived because of its own habits as its sense organs look for pleasures from the outside world. In the other sense, it can also be taken that at all times it is getting itself deceived because of its illusions about the nature and its varied appearances.

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This completes Chapter twenty five of Volume four of Srimad Bhagavatam.

Hari Om