

SRIMAD BHAGAVATAM - VOLUME 3 - CHAPTER 26

DETERMINATION OF THE ORIGIN OF THE PRINCIPLES OF NATURE

PREFACE

The achievement of excellence in human life is the main content in this chapter. To make this possible it is necessary to understand the principles of Nature. Through analytical thinking and due devotion it is possible for any human being to achieve the path of self realization and understand the Supreme Consciousness effulgent from within in each one. The process of doing this method has been explained by Kapila Bhagavan in a systematic manner in the form of his advice to his mother Devahuti. The chronology of each concept in each stanza and thereafter the conclusion in the last stanza No. 72 have to be studied deeply and understood for realizing these principles.

How the Virat form took shape and the process of the creation of the universe have been explained in a detailed manner. The way the human body develops in the womb is likened to the situation of the development of all the features of the universe from the Virat form. It is very interesting to go into detail about all these by studying each stanza in correlation with each one of the previous stanzas as one progresses in the study.

Stanza 1

—
*śrī-bhagavān uvāca
atha te sampravakṣyāmi
tattvānāṃ lakṣaṇāṃ pṛthak
yad viditvā vimucyeta
puruṣaḥ prākṛtair guṇaiḥ*

*(śrī-bhagavān uvāca) Kapila Bhagavan said to his mother
Devahuti :*

(atha) Now (sampravakṣyāmi) I shall explain eloquently (pr̥thak) and in a systematic manner categorywise (te) to you, mother, (lakṣaṇam) the characteristics of (tattvānām) the principles of Nature. (yat viditvā) By understanding these principles (puruṣaḥ) the life form (vimucyeta) can get itself liberated (guṇaiḥ) from the influences of (prākṛtaiḥ) the material characteristics of the Nature.

Note : It has been explained in the previous chapter about the qualities required for achieving the devotion to the Lord. This devotional path is one of the methods for achieving self realization and the other two are Sankhya and Yoga. In this chapter, it is going to be the explanations about Sankhya, which is regarding the characteristics of the principles of Nature.

By understanding the basic characteristics of the principles of Nature in a detailed manner and follow that path of knowledge helps towards self realization. Therefore, the knowledge relating to the principles of Nature ultimately leads to the knowledge about the self and, therefore, deliverance. These are explained in the next stanza.

Stanza 2

**jñānaṁ niḥśreyasārthāya
puruṣasyātma-darśanam
yad āhur varṇaye tat te
hr̥daya-granthi-bhedanam**

(jñānam) The true knowledge (ātma-darśanam) relating to the realization of self (hr̥daya granthi bhedanam) through which the illusory feeling of “I” “me” and “myself” gets removed in the humans, (yat) and such knowledge (āhuḥ) which is considered (niḥśreyasa-arthāya) as the instrument for achieving the excellence (puruṣasya) in human life, (varṇaye) shall be explained (tat te) by me in detail to you now.

Note : In the first place, the quality of “Purusha” - The Supreme Being - is being explained.

Stanza 3

*anādir ātmā puruṣo
nirguṇaḥ prakṛteḥ paraḥ
pratyag-dhāmā svayaṁ-jyotir
viśvaṁ yena samanvitam*

(puruṣaḥ) The “Purusha” or the Supreme Being is the One --

(anādir) which cannot be said to have a starting point or the beginning,

(nirguṇaḥ) which is beyond all the qualities and characteristics of the Nature,

(paraḥ) which stands apart (prakṛteḥ) from the Nature,

(yena samanvitam) which, while being in togetherness (viśvam) with the shining universe (svayaṁ-jyotiḥ) is effulgent by itself,

(pratyag-dhāmā) which is perceivable inherently everywhere and in everything,

(ātmā) and which is spread out as the conscious bliss incessantly and at all times.

Stanza 4

*sa eṣa prakṛtiṁ sūkṣmām
daivīm guṇa-mayīm vibhuḥ
yadṛcchayaivopagatām
abhyapadyata līlayā*

(eṣaḥ vibhuḥ) That “Purusha” or the Supreme Being, (saḥ) as explained in the previous stanza, (abhyapadyata) could perceive Himself/Itself (upagatām) embraced together (prakṛtiṁ) with “Prakriti” (the Nature) - or what is known as the material energy, (sūkṣmām) which has subtle characteristics (guṇa-mayīm) and which has inherently the qualities of the three modes of material nature, (līlayā) as His pastime, (yadṛcchayā) in a natural and cohesive manner, and such “Prakriti” (the Nature) (daivīm) which is the power of the Supreme Being itself

as the offshoot of His own Divine Powers known as Ishwara Shakti.

Note : According to the Sankhya philosophy, Prakriti (the Nature) has two specific distinct features. One is known as the the covering (engulfing the Supreme Being) and the other is the throbbing power of Nature leading to various transformations.

The first part, which is known as the covering (which is the outer part), is what the life forms feel out of their ignorance, as they cannot see or perceive beyond that covering through their senses. The second part, which is the energy of the Nature is in fact the powers of the Maya Shakti of the Supreme Being and, therefore, known as the Maya. This Maya Shakti is under the control of the Supreme Being and in this context it is known as the Ishwara Shakti.

In the same manner, The Supreme Being (Purusha) is also distinct in two formats, one as the Life form (the source of life) and the other as the Ishwara, the Divine personality.

The life form or the source of life is known as Purusha when it is distinct and without the covering of the Nature. However, that Purusha Who/Which undertakes the creation of the Universe, its sustenance and annihilation etc. keeping the Nature as His instrument for that purpose is known as the God (Ishwara).

Through the following five stanzas, it is explained about the flow of the life form in this world and its characteristics when it does not realize or perceive the powers of Nature (Maya Shakti) due to ignorance.

Stanza 5

***guṇair vicitrāḥ sṛjatīm
sa-rūpāḥ prakṛtiṁ prajāḥ
vilokya mumuhe sadyaḥ
sa iha jñāna-gūhayā***

(vilokya) Upon seeing (prakṛtim) that Nature (Prakṛiti) (sṛjatīm) capable of creating (prajāḥ) very many beings (sa-rūpāḥ) of identical nature (vicitrāḥ) with the varying degrees (guṇaiḥ) of the characteristics of Sattva, Rajas and Tamas, (saḥ) that Purusha, (jñāna-gūhayā) due to the covering of the Nature upon its conscious knowledge (mumuḥe) forgot all about Himself/Itself (sadyaḥ) instantly at that moment (iha) by the illusion of the Nature.

Stanza 6

*evam parābhidyānena
karṣṭvām prakṛteḥ pumān
karmasu kriyamāṇeṣu
guṇair ātmani manyate*

(evam) In this manner, (pumān) the life form (karṣṭvām) gets into the illusion that it is doing (karmasu) all the deeds (kriyamāṇeṣu) which are being performed by the Nature (prakṛteḥ) due to Nature's (guṇaiḥ) own characteristics, (para abhidhyānena) and therefore, the life form (the Jiva Atma) wrongly perceives that the bodies which are subject to the transformative characteristics of the Nature are in fact the life form itself (ātmani manyate) and identifies itself with these bodies.

Stanza 7

*tad asya saṁsṛtir bandhaḥ
pāra-tantryam ca tat-kṛtam
bhavaty akartur īśasya
sākṣiṇo nirvṛtātmanah*

(tat) Therefore, (asya) this life form, (akartuḥ) which by its own self has nothing particular to be performed or undertaken by way of deeds and actions, (īśasya) which is very independent, (sākṣiṇaḥ) which only remains as the witness to everything, (nirvṛta-ātmanah) and which in fact is the eternal conscious bliss, (bandhaḥ) gets bound itself to the deeds and actions (and their fruitive results), (saṁsṛtiḥ) gets involved in the worldly life,

(tat-kṛtam) and because of these factors (bhavati) invites, on its own volition, (pāra-tantryam) the loss of its independence.

Note : The body and the sense organs connected with it, are the resultant transformations or the projections of the radiance of the characteristics of Nature. The deeds and actions performed by the body and the sense organs are also as a result of the same.

The inner content of the life form, though in fact is the real Ishwara, because of the same getting entrapped into the net of the covering of the Nature, it so happened that the performance and deeds of the Nature became as if they are that of Ishwara.

Therefore, as this life form gets involved in the worldly life, bound itself with the deeds and actions, and as a result of all these, it experiences both the miseries and happiness in life.

Through the following stanza it is being shown that the deeds and actions of the body and the senses happens only within the Nature, whereas the life form only experiences them.

Stanza 8

*kārya-kāraṇa-karṭṛtve
kāraṇam prakṛtiṃ viduḥ
bhokṛtve sukha-duḥkhānām
puruṣam prakṛteḥ param*

(viduḥ) The knowledgeable persons know that (kārya kāraṇa karṭṛtve) the deeds being done by the body, the sense organs becoming the prompting for such deeds, and the doer being the demiGods linked to each and every sense organ, (kāraṇam) are all because of the cause of (prakṛtiṃ) the material Nature.

They also know that (puruṣam) the Purusha in the form of the life form of conscious bliss (bhokṛtve) is the experiencer of (sukha duḥkhānām) all the miseries and happiness, (param) and which stands alone and apart (prakṛteḥ) from the Nature.

Note : Since the body and the sense organs are mortals, all these matters are connected to the material Nature.

However, the experience as a result of all these matters ends up with the inner content of the life they are connected to the life form.

Having understood, in this manner, about the Purusha in the form of the life form which has attained the worldly way of life, and about the Nature which is the root cause of the worldly life, Devahuti further asks Kapila Bhagwan with the desire to know about the Supreme Almighty (Parama Purusha) Who is the cause for the creation of the Universe and about the Nature (Prakriti) which is the instrument for the creation of the Universe.

Stanza 9

*devahūtir uvāca
prakṛteḥ puruṣasyāpi
lakṣaṇaṁ puruṣottama
brūhi kāraṇayor asya
sad-asac ca yad-ātmakam*

(devahūtir uvāca) Devahuti asks Kapila Bhagavan :

(puruṣa-uttama) Hey the Supreme Being ! (brūhi) Please explain to me in detail (lakṣaṇam) about the characteristics (puruṣasya api) of the Purusha (asya) (the Supreme Being) (prakṛteḥ) and the Nature (Prakriti) (kāraṇayoḥ) which are the cause factors for the creation of this Universe. (sat) The universe in its vast expansive manifested form (asat ca) and the universe in its micro form (yat-ātmakam) are both the forms and shapes of these two (Purusha and Prakriti).

Stanza 10

*śrī-bhagavān uvāca
yat tat tri-guṇam avyaktam
nityam sad-asad-ātmakam
pradhānam prakṛtiṁ prāhur
aviśeṣam viśeṣavat*

(śrī-bhagavān uvāca) Shri Kapila Bhagavan said to Devahuti :

(prakṛtim) The Nature (Prakriti) (prāhuḥ) is known (yat tat) in this manner:

(aviśeṣam) the one which has no specific form or shape,

(viśeṣa-vat) but at the same it is the very source of all that has manifested with forms and shapes,

(tri-guṇam) it is the embodiment of all the characteristics of the principles of Sattva, Rajas and Tamas,

(avyaktam) it is not a cause factor when it is not manifested,

(nityam) it is ever permanent,

(sat-asat-ātmakam) it has the potential to manifest and grow as both the cause and effect factor,

(pradhānam) it is also known with the name “Pradana”.

Note : After describing the characteristics of the Nature (Prakriti), through the following stanzas it is being explained about the characteristics of the principles of Nature one by one.

Stanza 11

*pañcabhiḥ pañcabhir brahma
caturbhir daśabhis tathā
etat catur-vimśatikam
gaṇam prādhānikam viduḥ*

(viduḥ) They are known as (prādhānikam) the important initiating factors of (brahma) the principles of the Nature (etat catuḥ-vimśatikam) which consist of twenty four (gaṇam) numbers altogether, (pañcabhiḥ) as the first category of five - gross elements, (tathā) thereafter (pañcabhiḥ) as another five -

subtle elements, (*daśabhiḥ*) then by ten - five sense organs and five for action, (*caturbhiḥ*) then again as four - internal senses.

Note : Through the following three stanzas these twenty four principles mentioned above are being described.

Stanza 12

*mahā-bhūtāni pañcaiva
bhūr āpo 'gnir marun nabhaḥ
tan-mātrāṇi ca tāvanti
gandhādīni matāni me*

Stanza 13

*indriyāṇi daśa śrotram
tvag dr̥g rasana-nāsikāḥ
vāk karau caraṇau medhram
pāyur daśama ucyate*

Stanza 14

*mano buddhir ahaṅkāraś
cittam ity antar-ātmakam
caturdhā lakṣyate bhedo
vṛttyā lakṣaṇa-rūpayā*

(*pañca eva*) There are just five (*mahā-bhūtāni*) gross elements - (*bhūḥ*) earth, (*āpaḥ*) water, (*agniḥ*) fire, (*marut*) air and (*nabhaḥ*) space - in this manner.

(*tat-mātrāṇi*) The subtle elements (*gandha-ādīni ca*) like the smell and so on (*tāvanti*) are also the same numbers (like smell, taste, forms and shapes, touch, and sound).

(*me*) I (*matāni*) agree with these observations.

(*indriyāṇi*) The sense organs (*daśa*) are ten in numbers - (*śrotram tvak*) ear (the sense of hearing), skin (the sense of touch),

(drk rasana nāsikāḥ) eye (the sense of sight), tongue (the sense of taste), nose (the sense of smell) etc., (vāk karau) and again the talu - the inner tongue - (words - the organ of speech), two hands (the organ for performing various deeds), (caraṇau) two legs (for traveling), (meḍhram pāyuh) the reproductory organ, and the evacuatory organ (ucyate) which is said to be (daśamaḥ) the tenth.

(antaḥ-ātmakam) The internal subtle senses (iti) are in this manner - (manaḥ) the mind, (buddhiḥ) intelligence, (ahaṅkāraḥ) ego, (cittam) consciousness. (vṛttyā) Because these four perform (lakṣaṇa-rūpayā) different kinds of deeds, (lakṣyate) these are seen (catuḥ-dhā) as four (bhedaḥ) separate forms distinctly.

Note : Now it is being pointed out about the fear of human beings in regard to their reaching their end point of life because of the eternal flow of the time factor.

Stanz 16

**prabhāvaṁ pauraṣaṁ prāhuḥ
kālam eke yato bhayam
ahaṅkāra-vimūḍhasya
kartuḥ prakṛtim īyuṣaḥ**

(eke) Some people (prāhuḥ) say that (kālam) the eternal flow of time factor (prabhāvam) is the manifestation of the power (pauraṣam) of the Supreme Almighty.

(kartuḥ) Those people (īyuṣaḥ) who engage themselves in attaining the material comforts of the Nature (Prakṛiti) due to their getting themselves into (prāhuḥ) ignorance about the illusions of the Nature, (ahaṅkāra-vimūḍhasya) because of their thinking that they are only the body, without realizing their self consciousness, (bhayam) shall have always the fear of death (yataḥ) from the eternal flow of the time factor.

Note : With the above declaration in stanza 16, it is being established that the eternal flow of the time factor has the characteristic of annihilation as its basic content. At the same time, it is also the characteristic of this eternal flow of the time factor to be in the thick and thin of the creation work. This aspect is dealt with in the following stanza.

Stanza 17

*prakṛter guṇa-sāmyasya
nirviśeṣasya mānavi
ceṣṭā yataḥ sa bhagavān
kāla ity upalakṣitaḥ*

(mānavi) Hey the daughter of Emperor Manu ! (upalakṣitaḥ) The knowledgeable persons have observed (iti) that (saḥ kālah) the eternal flow of the time factor, (bhagavān) which is none other than Shri Bhagavan Himself, (yataḥ) is the (ceṣṭā) engineering/initiating factor within the Nature (Prakriti), (guṇa-sāmyasya) which otherwise remains non interactive with the characteristics of Sattva, Rajas and Tamas (the three modes of Nature) (nirviśeṣasya) and remains as such as a single entity without any transformation, and which also has no distinctive names, forms, shapes etc.

Note : Now, through the following stanza, it is being explained about the Supreme Almighty, who is the form and shape of the eternal flow of the time factor responsible for the initiation of deeds of creation.

Stanza 18

*antaḥ puruṣa-rūpeṇa
kāla-rūpeṇa yo bahiḥ
samanvety eṣa sattvānām
bhagavān ātma-māyayā*

(eṣaḥ) That form and shape of the Kaala Swarupa (the eternal flow of the time factor) (bhagavān) is without any doubt none other than Ishvara (the Supreme Almighty),

(yah) Who is (puruṣa-rūpeṇa) the controller of (sattvānām) all the life forms (antaḥ) remaining inherently within each of them,

(bahih) and from outside (kāla-rūpeṇa) in the form of the flow of the time factor engineering the transformations/changes all around,

(ātma-māyayā) through His Yoga Maya (His own powers of Maya Shakti) (samanveti) is present everywhere and in everything and at all times equally and consistently without any gap anywhere.

Note : The Purusha and the Prakriti (the Supreme Being and the Nature) who/which are the cause factors for the creation of the universe, have twenty four distinct principles. The Supreme Being (also known as the Atma) is the twenty fifth entity standing singly. When This Atma principle is determined as the principal source of life in the life forms and when it is separately determined as the Supreme Being (Ishwara) the number of these principles come to twenty six. Through the following stanzas, the origin and the characteristic of these principles are being explained.

Stanza 19

**daivāt kṣubhita-dharminyām
svasyām yonau paraḥ pumān
ādhatta vīryam sāsūta
mahat-tattvam hiraṇmayam**

(paraḥ pumān) The Supreme Being (ādhatta) impregnated (vīryam) his inherent powers (yonau) into the womb of Nature (Prakriti), (svasyām) which again is His own, (kṣubhita dharminyām) responsible for the transformations of the characteristics

(daivāt) for the purpose of the creation of the life forms. (sā) That Nature (Prakriti) (asūta) created (mahat-tattvam) what is known as the Mahat principle (the combination of all the conscious intelligence) (hiraṇmayam) which was self shining.

Stanza 20

*viśvam ātma-gataṁ vyañjan
kūṭa-stho jagad-aṅkuraḥ
sva-tejasā'pibat tīvram
ātma-prasvāpanaṁ tamaḥ*

*(kūṭa-sthaḥ) That Mahat principle (the combination of all the
conscious intelligence), which till then was unmanifested,*

*(jagat-aṅkuraḥ) and which was like a single seed containing the
entire universe within itself,*

*(vyañjan) manifesting from within itself (viśvam) the universe
(ātma-gataṁ) which was lying inherent within in the form of
micro intelligence,*

*(apibat) removed, (sva-tejasā) using its own powers,
(tīvram tamaḥ) the total darkness enveloped immediately after
the previous annihilation process (the process of withdrawal of
everything into itself) (ātma-prasvāpanam) which made it into
the sleeping stage till then.*

Stanza 21

*yat tat sattva-guṇaṁ svacchaṁ
śāntaṁ bhagavataḥ padam
yad āhur vāsudevākhyam
cittaṁ tan mahad-ātmakam*

(yat) The One which (svaccham) is very clear and pure,

*(śāntam) and remains firm soberly in its own existence without
in any way not having in itself the qualities of Rajas and
Tamas,*

*(padam) and which is the source of origin of (bhagavataḥ) the
Supreme Being,*

*(yat) and which is (āhuḥ) known as (vāsudeva-ākhyam) the
source demiGod “Vasudeva” (being the presiding entity on its
own from within),*

(*sattva-guṇam*) and which is the pure and nothing other than the principle of Sattva,

(*tat cittam*) is that consciousness (*mahat-ātmakam*) which is the form of Mahat principle.

Stanza 22

*svacchatvam avikāritvaṁ
śāntatvam iti cetasaḥ
vṛttibhir lakṣaṇaṁ proktaṁ
yathāpāṁ prakṛtiḥ parā*

(*prakṛtiḥ yathā*) Just like the natural characteristics (*apām*) of water (*parā*) before it touches the surface of the earth, (*lakṣaṇam*) the characteristic (*cetasaḥ*) of this consciousness (*proktaṁ*) has been determined (*iti*) in similar manner (*vṛttibhiḥ*) because of (*svacchatvam*) its purity, (*avikāritvam*) not having any transformation in itself, (*śāntatvam*) and it being very serene.

Note : Through the following four stanzas it is being explained about the origin of the principle known as Ahamkara (ego) and its characteristics.

Stanza 23

*mahat-tattvād vikurvāṇād
bhagavad-vīrya-sambhavāt
kriyā-śaktir ahaṅkāras
tri-vidhaḥ samapadyata*

(*mahat-tattvāt*) From this Mahat principle,

(*bhagavat-vīrya-sambhavāt*) which originated from the internal powers of The Supreme Being,

(vikurvāṇāt) and which was undergoing the transformations from within because of having impregnated into it the powers as explained,

(samapadyata) developed and came into being (ahaṅkāraḥ) the principle known as Ahamkara (ego),

(kriyā-śaktiḥ) which had the capacity and energy to perform the deeds (tri-vidhaḥ) and which had three distinct features (as explained in the stanza below).

Stanza 24

*vaikārikas taijasaś ca
tāmasaś ca yato bhavaḥ
manasaś cendriyāṅgāṃ ca
bhūtānāṃ mahatām api*

(bhavaḥ) The evolution and the origin (manasaḥ ca) of the mind, (indriyāṅgāṃ ca) the sense organs (together with the capacity to perceive sense), (mahatām) and other gross (bhūtānāṃ api) elements, (yataḥ) came about from this Ahamkara principle which has three dimensional projections (vaikārikaḥ) of Sattva, (taijasaḥ ca) Rajas (tāmasaḥ ca) and Tamas characteristics.

Stanza 25

*sahasra-śīrasaṃ sākṣād
yam anantaṃ pracakṣate
saṅkarṣaṅākhyam puruṣam
bhūtendriya-manomayam*

The presiding deity in the Ahamkara principle :

(pracakṣate) It is being said that (puruṣam) the presiding deity (the demiGod) (sākṣāt) is none other than (saṅkarṣaṅa-ākhyam) “Sankarshana”, (sahasra-śīrasam) the thousand headed serpent God (anantam) known as Adi Sesha, (bhūta indriya manaḥ-mayam) for these gross elements, sense organs and the mind which are the combined forms inherent within (yam) this Ahamkara principle.

Stanza 26

*kartr̥tvam̐ karaṇatvam̐ ca
kāryatvam̐ ceti lakṣaṇam
śānta-ghora-vimūḍhatvam̐
iti vā syād ahaṅkr̥teḥ*

The determination of the characteristics (nomenclature) for
Ahamkara principle :

(iti) The first aspect is :

*(ahaṅkr̥teḥ) since the Ahamkara principle is the form (kartr̥tvam)
which presides over the sense organs etc., it has the
characteristic of the sense of the “ doer ” of activities;*

*(karaṇatvam) for similar reasons, it has the characteristic of the
sense of “being the instrument of doing the activities” because
of it having assumed the form of the sense organs,*

*(kāryatvam) and exactly for the same reasons, it has the
characteristic of “the sense of effect” because of it being the
“doer” and the “deeds” as it is the form of all the gross elements.*

(iti vā) And the second aspect is :

*(lakṣaṇam syāt) it has also three distinct features which are :
(śānta ghora vimūḍhatvam) (1) serenely peaceful, - Sattva - (2)
overridingly engaging in deeds, - Rajas - and (3) absolutely
ignorant - Tamas - depending upon the activities indulged in.*

Stanza 27

*vaikārikād vikurvāṇān
manas-tattvam ajāyata
yat-saṅkalpa-vikalpābhyāṁ
vartate kāma-sambhavaḥ*

The origin and the characteristic of the mind :

(vikurvāṇāt) From the transformative process taking place (vaikārikāt) within the Sattva characteristic of the Ahamkara principle, (ajāyata) came about (manaḥ tattvam) the feature known as the mind. (yat saṅkalpa vikalpābhyām) Through this mind the process of the origin of thoughts and the follow up actions arising out of those thoughts (vartate) lead to (kāma-sambhavaḥ) the rising up of various desires and the deeds and actions for the fulfilment of those desires.

Stanza 28

**yad vidur hy aniruddhākhyam
hr̥ṣīkāṇām adhīśvaram
śāradendīvara-śyāmam
saṁrādhyam yogibhiḥ śanaiḥ**

The presiding deity in the principle of Mind :

(yat hi) This principle of mind (viduḥ) is known (aniruddha-ākhyam) by the name “Anirudha” (as the presiding deity of mind) (adhīśvaram) who is the controller (hr̥ṣīkāṇām) of the sense organs, (śārada indīvara śyāmam) who is like the bluish lotus flower of the autumn season, (yogibhiḥ) and who is sought after by the yogis (saṁrādhyam) who worship him (śanaiḥ) in a systematic and methodical manner slowly and slowly.

Stanza 29

**taijasāt tu vikurvāṇād
buddhi-tattvam abhūt sati
dravya-sphuraṇa-vijñānam
indriyāṇām anugrahaḥ**

The origin and the characteristic of the intelligence :

(sati) Hey the most pious woman ! (vikurvāṇāt) From the transformative process taking place (taijasāt tu) within the Rajas characteristic of the Ahamkara principle, (abhūt) featured what is known as (buddhi tattvam) the intelligence

(Buddhi). (anugrahaḥ) This principle of intelligence provides the necessary knowledge (indriyāṇām) to the sense organs (dravya sphuraṇa vijñānam) to perceive and understand the forms and shapes of the material objects being visualized/perceived by them.

Stanza 30

*saṁśayo 'tha viparyāso
niścayaḥ smṛtir eva ca
svāpa ity ucyate buddher
lakṣaṇam vṛttitaḥ pṛthak*

The specialities of the ability to discriminate things through intelligence :

(atha) Further to what is stated above (stanza 29), (ucyate) it is said that (lakṣaṇam) there are special characteristics built in (buddheḥ) to this intelligence (Buddhi) (pṛthak) to differentiate and understand specific situations, (vṛttitaḥ) according to each circumstance relating to the deeds, (iti eva ca) and more specifically what is known as (saṁśayaḥ) the doubts, (viparyāsaḥ) falsehood of illusion, (niścayaḥ) real knowledge, (smṛtiḥ) memory, (svāpaḥ) sleep/forgetfulness and things like that.

Note : Those demiGods who are placed within these four inner principles known as Chitham (the consciousness), Ahamkara (the false ego), Intelligence (Buddhi) and Manaḥ (the Mind) are Vasudeva, Sankarshana, Pradyumna, and Aniruddha in that order. In this explanation about Buddhi, though it has not been specifically mentioned about Pradhyumna we have to take it accordingly.

Now it is being explained about the origin of the sense organs.

Stanza 31

*taijasānīndriyāṇy eva
kriyā-jñāna-vibhāgaśaḥ
prāṇasya hi kriyā-śaktir*

buddher vijñāna-śaktitā

(indriyāṇi) The two types of sense organs, (kriyā jñāna vibhāgaśaḥ) one which is capable of indulging in conducting the deeds and actions, and the other which helps to understand the knowledge about everything, (taijasāni eva) are related to the Rajas characteristic of the Ahamkara principle. (hi) This is because, (kriyā-śaktiḥ) the enabling factor to undertake any deed (prāṇasya) is nothing other than the source of life itself. (buddheḥ) It is the Buddhi (intelligence) (vijñāna-śaktitā) which enables one to perceive and understand through knowledge about various things.

Note : The intelligence linked to the source of life (Prana) have the characteristic of Rajas. Therefore, all the sense organs relating to the performing of deeds and providing the proper perception through intelligence are under the influence of Rajas.

Now, through the following fifteen stanzas it is being explained about the origin of the five gross elements like space etc. and the characteristic of each one of them.

Stanza 32

*tāmasāc ca vikurvāṇād
bhagavad-vīrya-coditāt
śabda-mātram abhūt tasmān
nabhaḥ śrotram tu śabdagam*

(vikurvāṇāt) From the transformations taking place (tāmasāt) in the Tamas principle (bhagavat-vīrya coditāt) because of the initiation of the internal energy of that Supreme Being, (abhūt) came about (śabda-mātram) the subtle element known as the sound. (tasmāt) From that (nabhaḥ ca) originated the space. (śrotram tu) The sense organ of hearing (śabda-gam) perceives this sound.

The characteristic of the sound :

Stanza 33

*arthāśrayatvaṁ śabdasya
draṣṭur liṅgatvam eva vā
tan-mātratvaṁ ca nabhaso
lakṣaṇaṁ kavayo viduḥ*

(kavayaḥ) The knowledgeable persons (viduḥ) have understood (lakṣaṇam) and defined the characteristic of (śabdasya) sound (eva va) which are :

(artha-āśrayatvam) the one which helps conveying about the materials for proper perception of those materials,

(draṣṭuḥ) the one which helps the seer (liṅgatvam) to remember or recall from memory about any material which are not within his sight,

(tat-mātratvam ca) the one which is the subtle element (nabhasaḥ) of the space.

Now about the characteristic of the space :

Stanza 34

*bhūtānāṁ chidra-dāṭṭvam
bahir antaram eva ca
prāṇendriyātma-dhiṣṇyatvaṁ
nabhaso vṛtti-lakṣaṇam*

(chidra-dāṭṭvam) The space (which is also known as “aakash” or “sky”) gives necessary room or place required for movement (bhūtānām) for all the living entities for leading their respective lives. (bahiḥ antaram eva ca) This space is responsible for identification of the concept of what is internal and what is external. (prāṇa indriya ātma dhiṣṇyatvam) This space is the base for the life forms, the sense organs and the mind. (vṛtti lakṣaṇam nabhasaḥ) These are the characteristics of the space in the form of its deeds.

The origin of the sense of touch and the air :

Stanza 35

*nabhasaḥ śabda-tanmātrāt
kāla-gatyā vikurvataḥ
sparśo 'bhavat tato vāyus
tvak sparśasya ca saṅgrahaḥ*

(vikurvataḥ) Due to the transformations taking place, (kāla-gatyā) because of the flow of the eternal time factor, (nabhasaḥ) in the principle of space (śabda-tanmātrāt) which evolved from the subtle element of sound, (abhavat) originated (sparśaḥ) the subtle element known as the sense of touch. (tataḥ) From this (vāyuh) came about the gross element known as the air. (tvak) The sense organ of skin (saṅgrahaḥ) is the instrument for the perception (sparśasya) of the sense touch.

Now about the characteristic of the sense of touch :

Stanza 36

*mṛdutvaṁ kathinatvaṁ ca
śaityaṁ uṣṇatvaṁ eva ca
etat sparśasya sparśatvaṁ
tan-mātratvaṁ nabhasvataḥ*

(etat) This (sparśasya) subtle element of sense of touch (sparśatvaṁ) has the special characteristics for perception of (mṛdutvaṁ) softness, (kathinatvaṁ ca) hardness and , (śaityaṁ) cold (uṣṇatvaṁ) and heat (tat-mātratvaṁ eva ca) which are facilitated through the features (nabhasvataḥ) of the air.

Now about the characteristics of the air :

Stanza 37

*cālanāṁ vyūhanāṁ prāptir
netṛtvaṁ dravya-śabdayoḥ
sarvendriyāṇāṁ ātmatvaṁ
vāyoḥ karmābhilakṣaṇam*

(vāyoh karma abhilakṣaṇam) The characteristics of the deeds of air have been determined as :

(cālanam) enabling the oscillation by the movement of the branches of the trees and other plants,

(vyūhanam) assembling together very light particles/materials,

(prāptih) helping the pollination of flowers and scattering of seeds through air in connection with the regeneration of plants and trees,

(netṛtvam) enabling the sense organs for their perception (dravya-śabdayoh) by bringing to them the various smell and different sounds,

(sarva-indriyāṇām) providing to all the sense organs (ātmavm) the necessary support and sustenance.

The origin of fire (Agni) and the characteristic of forms and shapes :

Stanza 38

*vāyoś ca sparśa-tanmātrād
rūpaṁ daiveritād abhūt
samutthitam tatas tejaś
cakṣū rūpopalambhanam*

(daiva-īritāt) Through the internal energies of the Supreme Being, (vāyoh ca) from the air, (sparśa-tanmātrāt) which has the characteristic of the sense of touch, (abhūt) came about (rūpam) the principle of forms and shapes. (tataḥ) From that (samutthitam) originated (tejaḥ) the fire (Agni). (cakṣuḥ) The sense of sight (eyes) (rūpa upalambhanam) perceives the forms and shapes.

The characteristics of the forms and shapes :

Stanza 39

*dravyākṛitvaṃ guṇatā
vyakti-saṁsthātvam eva ca
tejavam tejasah sādhi
rūpa-mātrasya vṛttayah*

(sādhi) Hey the pious woman ! (rūpa-mātrasya) The characteristics of the subtle element of forms and shapes (eva ca) are (vṛttayah) determined as:

(dravya ākṛitvam) to give the required form and shape (dimension) to any material,

(guṇatā) to manifest with the required individuality the specific characteristic/quality linked to any particular material,

(vyakti-saṁsthātvam) to enable one to perceive in the form and shape in which they are supposed to be perceived for each and every material,

(tejavam) to be the effulgent form of fire as its extraordinary duty giving the shape (tejasah) to the fire according to its magnitude.

The characteristics of the fire :

Stanza 40

*dyotanam pacanam pānam
adanam hima-mardanam
tejaso vṛttayas tv etāḥ
śoṣaṇam kṣut tṛḍ eva ca*

(dyotanam) Spreading light everywhere by illuminating,

(pacanam) enabling the conversion of eatable items to edible stage (cooking),

(adanam) influencing the life forms to eat and drink (kṣut tṛḍ) by inducing hunger and thirst,

(pānam) making the life form drink water and other liquid,

(hima-mardanam) providing heat as protection against cold,

(śoṣaṇam) making things dry by evaporating their water content,

*(etāḥ eva ca) are all (vṛttayaḥ tu) the characteristics
(tejasah) of fire.*

The origin of water and the characteristics of taste :

Stanza 41

*rūpa-mātrād vikurvāṇāt
tejaso daiva-coditāt
rasa-mātram abhūt tasmād
ambho jihvā rasa-grahaḥ*

(daiva-coditāt) Due to the impact of the internal energies of the Supreme Being, (vikurvāṇāt) the transformations took place (tejasah) in fire, (abhūt) from which came about (rasa-mātram) the subtle element of taste (rūpa-mātrāt) which has the characteristic of forms,. (tasmāt) From that (ambhaḥ) originated water. (rasa-grahaḥ) The perception of taste is through (jihvā) the taste organ of tongue.

The characteristics of taste :

Stanza 42

*kaṣāyo madhuras tiktah
kaṭy amla iti naikadhā
bhautikānām vikāreṇa
rasa eko vibhidiate*

(ekaḥ rasah) The taste, which is only a single factor, (vikāreṇa) because of its assimilation with (bhautikānām) the material substances, (vibhidiate) is perceived (na-ekadhā) as many tastes

(iti) such as (kaṣāyah) caustic as in medicines, (madhuraḥ) sweet, (tiktaḥ) bitter, (kaṭu) hot, (amlaḥ) sour.

The characteristics of water :

Stanza 43

***kledanam piṇḍanam trptih
prāṇanāpyāyanandanam
tāpāpanodo bhūyastvam
ambhaso vṛttayas tv imāḥ***

(vṛttayaḥ) The characteristics (ambhasaḥ) of water (imāḥ tu) are that :

(kledanam) it drenches or moisturises anything that comes into contact with it,

(piṇḍanam) it helps in mixing and combining various materials together,

(trptih) it helps in the inducement of sense of satisfaction after drinking the required quantity,

(prāṇana) it promotes and maintains life,

(āpyāyana) it quenches thirst,

(undanam) it helps in softening certain materials,

(tāpa apanodaḥ) it helps in keeping the heat away,

(bhūyastvam) it percolates further even after taking out the quantities from the source.

The origin of the earth and the principle of sense of smell :

Stanza 44

*rasa-mātrād vikurvāṇād
ambhaso daiva-coditāt
gandha-mātram abhūt tasmāt
pṛthvī ghrāṇas tu gandhagaḥ*

(daiva-coditāt) Because of the initiation of the inherent powers of the Supreme Being, (vikurvāṇāt) transformations took place (ambhasaḥ) from water (rasa-mātrāt) which has the features of taste, (abhūt) and thus came about (gandha-mātram) the subtle element known as the sense of smell. (tasmāt) From this (pṛthvī) the earth originated. (ghrāṇaḥ tu) The sense organ of smell (nose) (gandha-gaḥ) perceives the smell.

The characteristics of smell :

Stanza 45

*karambha-pūti-saurabhya-
śāntogrāmlādibhiḥ pṛthak
dravyāvayava-vaiṣamyād
gandha eko vibhidyate*

(gandhaḥ) Though the feature of the smell (ekaḥ) in fact is single as far as its basic nature is concerned, (pṛthak) it is perceived (vibhidyate) into various varieties of odor (dravya avayava vaiṣamyāt) because of the same getting mixed up with various materials which have distinct and specific qualities.

(karambha pūti saurabhya śānta ugra amla ādibhiḥ) Therefore the smell is sometimes a mixture of many odor, or bad smell, or fragrance, or mind satisfying smell, or bad odor, or pungent smell etc., etc.

The characteristics of the earth :

Stanza 46

*bhāvanam brahmaṇaḥ sthānam
dhāraṇam sad-viśeṣaṇam
sarva-sattva-guṇodbhedaḥ
pṛthivī-vṛtti-lakṣaṇam*

(*pr̥thivī vṛtti lakṣaṇam*) The specific characteristics of the earth are:

(*bhāvanam*) to express shapes and forms through various statues and replicas (*brahmaṇaḥ*) to the Supreme Brahman ,

(*sthānam*) to stand alone all by itself without any support or dependence on anything else,

(*dhāraṇam*) to be the sustaining factor for water etc.,

(*sat-viśeṣaṇam*) to be the part and parcel of the space and at the same time presenting itself distinctly,

(*sarva sattva guṇa udbhedaḥ*) to be the place of existence for all the living beings and the shining place of their varied degrees of characteristics peculiar to each of them.

From now on through the following five stanzas the characteristics of the matters connected with the sense organs of hearing etc. are being explained.

Stanza 47

*nabho-guṇa-viśeṣo 'rtho
yasya tac chrotram ucyate
vāyor guṇa-viśeṣo 'rtho
yasya tat sparśanam viduḥ*

Stanza 48

*tejo-guṇa-viśeṣo 'rtho
yasya tac cakṣur ucyate
ambho-guṇa-viśeṣo 'rtho
yasya tad rasanam viduḥ
bhūmer guṇa-viśeṣo 'rtho
yasya sa ghrāṇa ucyate*

(nabhaḥ-guṇa-viśeṣaḥ) The sound is the specific characteristic of the space (yasya) and this sound, (ucyate) it is being said, (arthaḥ) is the matter of perception (tat śrotram) for the sense of hearing which is the ear.

(guṇa-viśeṣaḥ) The sense of touch is the specific characteristic (vāyoḥ) of the air (yasya) and this sense of touch, (viduḥ) as is known, (tat) is the (arthaḥ) matter of perception (sparśanam) for the sense organ of touch which is the skin.

(tejaḥ-guṇa-viśeṣaḥ) The specific characteristic of fire, which is the forms and shapes, (yasya) is the (arthaḥ) subject matter of perception for (tat) what is (ucyate) being said as (cakṣuḥ) the sense organ of sight/vision which is the eye.

(ambhaḥ-guṇa-viśeṣaḥ) The specific characteristic of water, which is the taste, (yasya) is the (arthaḥ) subject matter of perception for (tat) what is (viduḥ) known as (rasanam) the sense organ of taste which is the tongue.

(guṇa) The specific characteristic (bhūmeḥ) of the earth, (viśeṣaḥ) which is smell, (yasya) is the (arthaḥ) subject matter of perception for (ucyate) what is being said (saḥ) as the (ghrāṇaḥ) sense organ of smell which is the nose.

Through the following stanza it is being explained as to emphasis of “specific characteristic” mentioned all through the above two stanzas...

Stanza 49

*parasya dr̥ṣyate dharmo
hy aparasmin samanvayāt
ato viśeṣo bhāvānām
bhūmāv evopalakṣyate*

(dr̥ṣyate hi) It has been seen indeed (parasya dharmāḥ) that the characteristic of the first principle (which is the cause factor) (samanvayāt) gets assimilated with (aparasmin) the subsequent one (as the effect factor). (ataḥ) Therefore, (viśeṣaḥ) all of the

specific and distinct characteristics (bhāvānām) starting with the principle of space etc., (bhūmau eva upalaksyate) can be seen in the earth in totality.

Note : For the space element there is nothing prior to it and, therefore, there is only one characteristic, that is sound. When it comes to the air, it has the predecessor element of space and, therefore, it has both the characteristics of sound, which is of the space, and that of its own, which is the sense of touch. In this manner, when it comes to the earth it has all the characteristics put together because of its predecessor elements and of its own.

Till now there were descriptions about the origin of the cause factors. From here on we are entering into the effect factors.

Stanza 50

*etāny asaṁhatya yadā
mahad-ādīni sapta vai
kāla-karma-guṇopeto
jagad-ādir upāviśat*

(yadā) When (mahat-ādīni) all these principles starting with Mahat (etāni sapta) numbering seven (the Mahat principle, Rajas and the five gross elements) (asaṁhatya) could not coordinate together the deeds among themselves for proper evolution, (vai) at that time, (jagat-ādir) the Supreme Being who is the cause factor of the creation of the Universe, (kāla karma guṇa upetaḥ) together with the flow of eternal time factor, the source of life, and the three characteristics of Sattva, Rajas and Tamas, (upāviśat) entered into them simultaneously and together.

Stanza 51

*tatas tenānuviddhebhyo
yuktebhyo 'ṅdam acetanam
utthitaṁ puruṣo yasmād
udatiṣṭhad asau virāt*

(tataḥ) Thereafter, (tena) because of the entry into them by the Supreme Being, (anuviddhebhyaḥ) those principles which got energized and throbbing, (cyuktebhyaḥ) could get their acts together with proper coordination among themselves, (utthitam) and thus came about (aṇḍam) the gigantic egg known as the Brahmand (acetanam) which was static without any movement. (yasmāt) From that (udatiṣṭhat) came about (asau puruṣaḥ) this Purusha, (virāt) the Being, known as the “Virat”, responsible for creation of the universe.

Stanza 52

*etat aṇḍam viśeṣākhyam
krama-vṛddhair daśottariḥ
toyādibhiḥ parivṛtam
pradhānenāvṛtair bahiḥ
yatra loka-vitāno 'yam
rūpam bhagavato hareḥ*

(etat aṇḍam) This Brahmand, the gigantic egg, (viśeṣa-ākhyam) with the name “viśeṣa” (the specific/the particular one), (āvṛtaiḥ) was insulated (bahiḥ) from outside (pradhānena) with the inherent Nature known as “pradhāna” (the most important one/the one which provides for everything/from which everything generates), (parivṛtam) which was encircled (toya-ādibhiḥ) by the water bodies (krama vṛddhaiḥ) to the progressively increasing extent of (daśa uttaraiḥ) the multiples of tens and tens of the size of it. (rūpam) This Virat Swarup (yatra) which contained (ayam loka-vitānaḥ) within it the entire universe (bhagavataḥ) is that of the Supreme Being (hareḥ) Who is Shri Hari Himself.

Note : The following nine stanzas contain explanations about the various inner intrinsic contents of this Virat Swarup.

Stanza 53

*hiraṇmayād aṇḍa-kośād
utthāya salile śayāt
tam āviśya mahā-devo*

bahudhā nirbibheda kham

(mahā-devaḥ) That Supreme Being, (hiraṇmayāt) Who/Which was self effulgent to the highest magnitude, (salile śayāt) lying as such within the water body (aṇḍa-kośāt) in the inside of that gigantic egg, (utthāya) arose by waking up (āviśya) and entered simultaneously into all areas (tam) of that Virat Swarup, (nirbibheda) and divided up (kham) His present form (bahudhā) into multitudinal divisions.

Stanza 54

*nirabhidyatāsyā prathamam
mukham vāṇī tato 'bhavat
vāṇyā vahnir atho nāse
prāṇoto ghrāṇa etayoḥ*

(prathamam) At the very first (mukham) the mouth (the opening in the face) (nirabhidyata) broke open (asya) for this Virat Swarup. (tataḥ vāṇī) Thereafter words (the sense organ of speech known as Talu - the inner tongue), (vāṇyā) along with the sense organ speech (vahnī) as the presiding deity of fire for this sense organ (abhavat) came about. (athaḥ) Subsequently, (nāse) there appeared the nostrils (ghrāṇaḥ) as the vital life support system, (prāṇa utaḥ) and initiated by the power of the source of (etayoḥ) life entered into all of them.

Stanza 55

*ghrāṇād vāyur abhidyetām
akṣiṇī cakṣur etayoḥ
tasmāt sūryo vyabhidyetām
karṇau śrotram tato diśaḥ*

(ghrāṇāt) From the sense organ of breathing (vāyuḥ) came about its presiding deity of Vayu (The God of Air). (akṣiṇī) Thereafter the eyes (akṣiṇī) appeared. (etayoḥ) In them (cakṣuḥ) the sense of sight got instilled. (tasmāt) From this (sūryaḥ) originated the sun God. (karṇau) Thereafter, the ears

(vyabhidyetām) came into being. (śrotram) From within them the sense of hearing (tataḥ diśaḥ) and the demiGods of directions articulated.

Stanza 56

*nirbibheda virājas tvag-
roma-śmaśrv-ādayas tataḥ
tata oṣadhayaś cāsan
śiśnam nirbibhede tataḥ*

(nirbibheda) Then developed (tvak) the sense of touch (the skin) (virājaḥ) for that Virat. (tataḥ) From them originated (roma śmaśru ādayaḥ) the hair and moustache/beard etc. (tataḥ) These are considered (āsan) as the origin of (oṣadhayaḥ ca) the trees and plants. (tataḥ) Thereafter (śiśnam) the reproductive organ (nirbibhede) came into being.

Stanza 57

*retas tasmād āpa āsan
nirabhidyata vai gudam
gudād apāno 'pānāc ca
mrtyur loka-bhayaṅkaraḥ*

(tasmāt) From that reproductive organ (retaḥ) originated the semen. (āpaḥ) Water (āsan) also became settled into it. (gudam vai) Thereafter the anus (nirabhidyata) developed. (gudāt) From this anus (apānaḥ) came into being the organ of evacuation/the discharge of air, (apānāt) whereafter from that organ (mrtyuḥ) the demiGod of death, (loka-bhayaṅkaraḥ) who is feared by the entire world, (ca) settled there.

Stanza 58

*hastau ca nirabhidyetām
balaṁ tābhyām tataḥ svarāt
pādaḥ ca nirabhidyetām
gatis tābhyām tato hariḥ*

(nirabhidyetām) Then sprouted out (hastau ca) both the hands.

(tābhyām) From them originated (balam) the powers of energy (tataḥ) and from which (svarāt) the demiGod Indra. (pādau) Both the legs (nirabhidyētām) also sprouted out (tābhyām) through which (gatiḥ) the process of movement. (tataḥ) From that (hariḥ) the demiGod of Vishnu came about.

Stanza 59

*nāḍyo 'sya nirabhidyanta
tābhyo lohitaṃ ābhṛtaṃ
nadyas tataḥ samabhavann
udaraṃ nirabhidyata*

(asya) For this Virat (nirabhidyanta) then developed (nāḍyaḥ) the veins/blood vessels. (tābhyah) From them (ābhṛtaṃ) assembled (lohitaṃ) the blood. (tataḥ) From them (nadyah) the demiGods of rivers (samabhavan) came into being. (udaram) Thereafter the stomach (nirabhidyata) developed.

Stanza 60

*kṣut-pipāse tataḥ syātām
samudras tv etayor abhūt
athāsya hṛdayaṃ bhinnaṃ
hṛdayān mana utthitaṃ*

(tataḥ) From the stomach (syātām) developed (kṣut-pipāse) the hunger and thirst. (etayoḥ tu) From both of them (samudraḥ) the ocean (abhūt) developed. (atha) Subsequently, (asya) for this Virat (bhinnam) developed (hṛdayam) the most important part of heart. (hṛdayāt) From this heart (manaḥ utthitam) came about the mind.

Stanza 61

*manasaś candramā jāto
buddhir buddher girāṃ patih
ahaṅkāras tato rudraś
cittaṃ caityas tato 'bhavat*

(candramāḥ) The moon (jātaḥ) took birth (manasaḥ) from this mind. (buddhiḥ) Thereafter the intelligence, (buddheḥ) and from this intelligence (girām patih) Lord Brahma came about. (tataḥ) Thereafter developed (ahaṅkāraḥ) the feeling of me and mine

(rudraḥ) and from them Lord Rudra. (tataḥ cittam) Then the consciousness (abhavat) developed , (caityaḥ) and the demiGods which sustains the consciousness known as the Kshetrajna, the presiding deity of the consciousness.

Stanza 62

*ete hy abhyutthitā devā
naivāsyotthāpane 'śakan
punar āviviśuḥ khāni
tam utthāpayitum kramāt*

(eva hi) When in fact (ete devāḥ) all the demiGods (abhyutthitāḥ) got up with the intention of doing their deeds (na aśakan) failed totally (asya utthāpane) in their efforts to arise this Virat, (punaḥ) all of them once again, (utthāpayitum) with the intention of arising (tam) the Virat, (āviviśuḥ) entered into (khāni) each and every hole or the intrinsic parts of the respective sense organs (kramāt) in a progressive manner.

Stanza 63

*vahnir vācā mukham bheje
nodatiṣṭhat tadā virāt
ghrāṇena nāsike vāyur
nodatiṣṭhat tadā virāt*

(vahniḥ) The God of fire (bheje) entered into (mukham) the position of mouth (vācā) along with the organ of speech. (tadā virāt) Even then the Virat (na udatiṣṭhat) did not arise. (vāyuh) The God of air (nāsike) entered into the nostrils (ghrāṇena) along with the sense organ of breath. (tadā virāt) Even then the Virat (na udatiṣṭhat) did not arise.

Stanza 64

*akṣiṇī cakṣuṣādityo
nodatiṣṭhat tadā virāt
śrotreṇa karṇau ca diśo
nodatiṣṭhat tadā virāt*

(ādityaḥ) The Sun God, (cakṣuṣā) together with the organs of vision/sight, (akṣiṇī) entered into the position of the eyes. (tadā virāt) Even then the Virat (na udatiṣṭhat) did not arise. (diśaḥ) The demiGods of all the directions, (śrotreṇa) together with the sense organs of hearing, (karṇau) placed themselves in the ears. (tadā virāt) At that time also the Virat (na udatiṣṭhat) did not arise.

Stanza 65

*tvacam romabhir ośadhyo
nodatiṣṭhat tadā virāt
retasā śiśnam āpas tu
nodatiṣṭhat tadā virāt*

(ośadhyāḥ) The demiGods of the herbs and plants, (romabhiḥ) along with the hair, beard and moustache etc., (tvacam) entered into the sense organ of the skin. (tadā virāt) Even then the Virat (na udatiṣṭhat) did not arise. (āpaḥ tu) The demiGods of water, (retasā) together with the procreative system, (śiśnam) entered into the sense organ of the reproductive organs. (tadā virāt) At that time also the Virat (na udatiṣṭhat) did not arise.

Stanza 66

*gudam mṛtyur apānena
nodatiṣṭhat tadā virāt
hastāv indro balenaiva
nodatiṣṭhat tadā virāt*

(mṛtyuḥ) The Lord of death, (apānena) together with the organ of evacuation, (gudam) entered into the anus. (tadā virāt) At that time also the Virat (na udatiṣṭhat) did not arise. (indraḥ) Lord Indra, (balena eva) together with the power of picking up and holding etc., (hastau) entered into the hands. (tadā virāt) Even then the Virat (na udatiṣṭhat) did not arise.

Stanza 67

*viṣṇur gatyāiva caraṇau
nodatiṣṭhat tadā virāt
nāḍīr nadyo lohiteṇa
nodatiṣṭhat tadā virāt*

(viṣṇuḥ) The Lord Vishnu, (gatyā eva) along with the powers of movement, (caraṇau) entered into the feet. (tadā virāt) At that time also the Virat (na udatiṣṭhat) did not arise. (nadyaḥ) The demiGods of the rivers, (lohiteṇa) together with the blood, (nāḍīḥ) entered into the blood vessels. (tadā virāt) Even then the Virat (na udatiṣṭhat) did not arise.

Stanza 68

*kṣut-tr̥ḍbhyām udaram̐ sindhur
nodatiṣṭhat tadā virāt
hr̥dayam̐ manasā candro
nodatiṣṭhat tadā virāt*

(sindhuḥ) The God of the oceans, (kṣut-tr̥ḍbhyām) together with the hunger and thirst, (udaram) entered into the stomach. (tadā virāt) Even then the Virat (na udatiṣṭhat) did not arise. (candraḥ) The moon, (manasā) together with the mind, (hr̥dayam) entered into the heart. (tadā virāt) At that time also the Viart (na udatiṣṭhat) did not arise.

Stanza 69

*buddhyā brahmāpi hr̥dayam̐
nodatiṣṭhat tadā virāt
rudro 'bhimatyā hr̥dayam̐
nodatiṣṭhat tadā virāt*

(brahmā api) Lord Brahma also (hr̥dayam) entered into the heart (buddhyā) along with the intelligence. (tadā virāt) At that time also the Virat (na udatiṣṭhat) did not arise. (rudraḥ) Lord Rudra

(hrdayam) entered into the heart (abhimatyā) together with ego (Ahamkara). (tadā virāt) Even then the Virat (na udatiṣṭhat) did not arise.

Stanza 70

*cittena hrdayam caityaḥ
kṣetra-jñāḥ prāviśad yadā
virāt tadaiva puruṣaḥ
salilād udatiṣṭhata*

(yadā) When (caityaḥ) the sustaining God of the consciousness, (kṣetra-jñāḥ) Kshetrajna, (prāviśad) entered into (hrdayam) the heart (cittena) together with the consciousness, (tadā eva) only at that time (virāt puruṣaḥ) the Virat Purusha (udatiṣṭhata) arose (salilād) from the water.

Note : The rising up of the Virat Purusha, which happened due to the entry of the inner consciousness in the form of Kshetrajna, is being described in the manner in which a person wakes up and stands on his own.

Stanza 71

*yathā prasuptam puruṣam
prāṇendriya-mano-dhiyaḥ
prabhavanti vinā yena
notthāpayitum ojasā*

Stanza 72

*tam asmin pratyag-ātmānam
dhiyā yoga-pravṛttayā
bhaktyā viraktyā jñānena
vivicyātmani cintayet*

(yathā) While (na prabhavanti) it is not possible (ojasā) by their own exclusive force/power (prāṇendriya-mano-dhiyaḥ) for the life force, sense organs, mind, intelligence etc. (puruṣam tthāpayitum) to make a person get up/arise (prasuptam) from his sleep

***physically (yena vinā) without the Supreme Consciousness
(Kshetrajna) within him,
it is definitely possible to realize (tam) that (pratyag-ātmānam)
Supreme Conscious Self known as Kshetrajna (asmin ātmani)
within this body by pursuing (vivicya) due analytical (cintayet)
thinking (jñānena) through self knowledge (bhaktyā) following
the path of devotion, (viraktyā) detaching oneself from the
desires of the worldly attractions,
(yoga-pravṛttayā) through the practices of Yogic principles, (dhiyā)
and with total concentration of mind.***

***Note : It was not possible for all the demiGods put together,
representing all the features of the Nature combined, to make that
Virat Swarup arise and stand up, despite their own immense efforts,
just because they entered into their own respective sense organs.
This could be possible only with the inherent powers of that Supreme
Consciousness, known as the Kshetrajna. Stanza 72 condenses these
thought processes in a conclusive manner and this chapter 26 volume
3 gets thus concluded. How to realize that Supreme Consciousness is
beautifully explained in the concluding stanza.***

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This concludes chapter 26 of Volume 3 of Srimad Bhagavatam.

Hari Om