

# **SRIMAD BHAGAVATAM**

## **CHAPTER 27, VOLUME 4**

### **THE ATTACK OF CHANDAVEGA (the time factor) ON THE CITY OF PURANJANA. THE HISTORY AND CHARACTERISTICS OF KALAKANYA (the daughter of the eternal flow of time).**

#### **PREFACE**

*This chapter has to be taken in continuation with the previous two chapters for proper and correct understanding. Saint Narada is explaining the futility of fruitive deeds and actions to the king Prachinabarhis without understanding the basic principle of that ultimate truth which is the only truth and nothing else. One must perceive that ultimate truth even while enjoying the material comforts available in this world. The enjoyment of the materials should not be the ultimate aim. It must be done to the barest minimum keeping in mind the sustenance of life. The illusionary effect of the materials of this world are so attractive that it requires great training and practice to overcome its influence. It is easy to go about doing things routinely without knowing the ultimate purpose. What is difficult is the realization of that ultimate truth and keep that understanding constantly within one's intelligence. He is explaining to him the story of Puranjana in these contexts.*

*This chapter is so profound as it analyses about the happening of death to each and every life form. This is inevitable. The story of Puranjana is the story of each and every life form. While indulging in material comforts and engaging in the satiation of senses, the living*

entity does not think for a moment that one has to face old age, diseases and other problems in life.

It has been explained very vividly as to how the flow of eternal time does not spare any life form. The poetic descriptions and the dialogues are very much apt and intuitive for a subject of this nature presenting in a straightforward and simple manner the principles of life which shall remain true forever.

### **Stanza 1**

*nārada uvāca*  
*ittham purañjanam sadhryag*  
*vaśamānīya vibhramaiḥ*  
*purañjanī mahārāja*  
*reme ramayatī patim*

**( nārada uvāca ) Saint Narada said to the king Prachinabarhis:  
( ittham ) In this manner ( purañjanī ) the wife of Puranjana  
( reme ) enjoyed herself ( ānīya ) by bringing ( patim ) her  
husband ( purañjanam ) Puranjana ( sadhryag ) under her  
complete and appropriate ( vaśam ) control ( vibhramaiḥ )  
through the actions of her lustful deeds ( ramayatī ) while  
making him happy and fully satisfied.**

### **Stanza 2**

*sa rājā mahiṣīm rājan*  
*susnātām rucirānanām*  
*kr̥ta-svastyayanām trptām*  
*abhyanandad upāgatām*

**( rājan ) Hey king! ( sa rājā ) That king Puranjana ( abhyanandat )  
welcomed ( mahiṣīm ) his queen,  
( susnātām ) who had taken a very good bath,  
( rucirānanām ) who could be seen very much pleased,**

*( kṛta-svastyayanām ) who had adorned appropriate dress and ornaments,  
( trptām ) who was looking completely satisfied,  
( upāgatām ) as she appeared before him.*

### **Stanza 3**

*tayopagūḍhaḥ parirabdha-kandharo  
raho 'numantrair apakṛṣṭa-cetanaḥ  
na kāla-ramho bubudhe duratyayaṁ  
divā niśeti pramadā-parigrahaḥ*

*( divā niśā iti ) Thus Puranjana spent days and nights with his wife*

*( tayā ) when she ( upagūḍhaḥ ) used to embrace him,  
( parirabdha-kandharaḥ ) while he used to embrace her neck,  
( anumantraiḥ ) and enjoying the mutual conversation with each other ( rahaḥ ) which are normally done at solitary places,*

*( apakṛṣṭa-cetanaḥ ) leading to degradation of his thinking power,*

*( pramadā-parigrahaḥ ) and he remained constantly in that state of mind focusing his thoughts only on the subject matter of woman.*

*( na bubudhe ) In this process he just could not realise ( duratyayaṁ ) the invincible ( kāla-ramhaḥ ) speed of time which passed away in his life.*

### **Stanza 4**

*śayāna unnaddha-mado mahā-manā  
mahārha-talpe mahiṣī-bhujopadhiḥ  
tām eva vīro manute param yatas  
tamo-'bhibhūto na nijam param ca yat*

( *unnaddha-madaḥ* ) *Puranjana, who exhibited youthful exuberance,*  
 ( *mahā-manāḥ* ) *who was so happy within his mind because of whatever has been happening in favour of him,*  
 ( *vīraḥ* ) *and who thought himself to be a great hero,*  
 ( *śayānaḥ* ) *used to lie down ( mahārha-talpe ) on the costliest bed ( mahiṣī-bhujopadhiḥ ) keeping the arms of his wife as his pillow ( manute ) and determined for himself ( param ) that the sole and ultimate aim of life ( tām eva ) is only to keep remembering the subject matter of woman constantly.*  
 ( *tamo-'bhibhūtaḥ yataḥ* ) *As he got immersed into the total darkness of ignorance Puranjana never thought ( yat nijam ) what he really was ( na ca ) and thus forgot ( param ) about his true form.*

### Stanza 5

*tayaivaṃ ramamāṇasya  
 kāma-kaśmala-cetasah  
 kṣaṇārdham iva rājendra  
 vyatīkrāntaṃ navam vayah*

( *rājendra* ) *Hey the greatest king! ( ramamāṇasya ) As Puranjana was enjoying ( tayā ) with his wife ( evam ) in this manner ( kāma-kaśmala-cetasah ) he lost all his right thinking faculties because of his indulgence in blind sensual gratification alone. ( navam vayah ) In this process his youthful life ( vyatīkrāntam ) got over very fast ( kṣaṇārdham iva ) as if he had it only for half a second.*

### Stanza 6

*tasyām ajanayat putrān  
 purañjanyām purañjanaḥ  
 śatāny ekādaśa virād*

*āyuso 'rdham athātyagāt*

**( virāt ) That great king ( purañjanaḥ ) Puranjana ( ajanayat )  
begot ( ekādaśa śatāni ) one thousand one hundred ( putrān ) sons  
( tasyām purañjanyaṁ ) in that Puranjani. ( atha ) By then ( atyagāt ) he had exhausted ( ardham ) half of ( āyuṣaḥ ) his life  
time.**

### **Stanza 7**

*duhitṛ daśottara-śataṁ  
pitṛ-mātr-yaśaskarīḥ  
śīlaudārya-guṇopetāḥ  
paurañjanyah prajā-pate*

**( daśottara-śataṁ ) Puranjana also begot one hundred ten  
( duhitṛḥ ) daughters ( pitṛ-mātr-yaśaskarīḥ ) who earned very  
good name for their parents. Hey king! ( purañjanyah ) All the  
daughters of Puranjana ( śīlaudārya-guṇopetāḥ ) were of sterling  
character and were very magnanimous.**

### **Stanza 8**

*sa pañcāla-patiḥ putrān  
pitṛ-vaṁśa-vivardhanān  
dāraiḥ saṁyojayām āsa  
duhitṛḥ sadṛśair varaiḥ*

**( pañcāla-patiḥ saḥ ) That Puranjana, the King of Panchala,  
( saṁyojayām āsa ) through the ritual of marriage united  
( putrān ) his sons,  
( pitṛ-vaṁśa-vivardhanān ) who are supposed to ensure the  
continued growth and sustenance of the father's dynasty,  
( dāraiḥ ) with their wives  
( duhitṛḥ ) and his daughters ( varaiḥ ) with husbands ( sadṛśaiḥ  
) suiting their respective qualities.**

### Stanza 9

*putrāṅām cābhavan putrā  
ekaikasya śataṁ śatam  
yair vai paurañjano vaṁśaḥ  
pañcāleṣu samedhitaḥ*

**( ekaikasya ) Each of these ( putrāḥ ) sons ( abhavan ) produced ( śataṁ śatam ) one hundred each ( putrāṅām ca ) sons as well. ( yaiḥ ) These number of children, ( vaṁśaḥ ) who are the progenies ( paurañjanaḥ ) of Puranjana, ( vai ) themselves ( samedhitaḥ ) filled ( pañcāleṣu ) the entire kingdom of Panchala.**

### Stanza 10

*teṣu tad-riktha-hāreṣu  
gṛha-kośānujīviṣu  
nirūḍhena mamatvena  
viṣayeṣv anvabadhyata*

**( nirūḍhena ) Due to deep rooted ( mamatvena ) endearment ( teṣu ) towards the grandsons, ( tad-riktha-hāreṣu ) their parents and others connected with them, ( gṛha-kośānujīviṣu ) as well as towards the palace, the treasury of the kingdom, the parapherlenia of servants etc., ( anvabadhyata ) Puranjana became too much bound to ( viṣayeṣu ) all the activities leading to satiation of sense objects.**

**Note :** From the point of view of the living entity, we must consider the sons as the extension of the sense organs. Their respectives wives should be treated as the thought processes of rights and wrongs. The groups of grandchildren are the extension of the various kinds of deeds and actions. The reference to the daughters should be considered as the deeds of intelligence. The husbands of the daughters are the ones who are the kind of various

materials meant for satiation. Their numbers mentioned in thousands/hundreds are only to add beauty to the presentation of the story.

### Stanza 11

*īje ca kratubhir ghorair  
dīkṣitaḥ paśu-mārakaiḥ  
devān pitṛn bhūta-patīn  
nānā-kāmo yathā bhavān*

( *bhavān yathā* ) **Just like you - (this is the first time saint Narada is directly comparing the actions of Prachinabarhis with that of Puranjana, who is the hero in this story) - ( ca ) Puranjana also ( nānā-kāmaḥ ) engaged his attention towards acquiring all the material aggrandizement ( dīkṣitaḥ ) and for that purpose he took determination to acquire them (just as the one undertakes to perform Yajna for fulfilment of desires), ( paśu-mārakaiḥ ) also engaged himself in inflicting violence to animals ( ghoraiḥ ) with merciless killings, ( kratubhiḥ ) and through such actions (the actual performance of Yajnas) ( īje ) he propitiated ( devān ) the divine beings, ( pitṛn ) the ancestors ( bhūta-patīn ) and other divine personalities with the purpose of acquiring the material benefits and their enjoyment.**

### Stanza 12

*yukteṣv evaṁ pramattasya  
kuṭumbāsakta-cetasah  
āśasāda sa vai kālo  
yo 'priyah priya-yoṣitām*

( *evaṁ* ) **In this manner ( pramattasya ) Puranjana became totally careless ( yukteṣu ) to matters connected with self realization (or to understand about his own true form)**

*( kuṭumbāsakta-cetasah ) and engaged all his time and attention towards sustaining his family life through acquiring more and more material things.*

*( āsasāda ) As he was engaged thus in his life, there came before him ( saḥ vai ) the very same stage known as the old age, ( kālah yah ) which period of life ( apriyah ) is not at all liked ( priya-yoṣitām ) by those who are womanisers.*

### **Stanza 13**

*caṇḍavega iti khyāto  
gandharvādhipatir nrpa  
gandharvās tasya balinaḥ  
ṣaṣṭy-uttara-śata-trayam*

*( nrpa ) Hey King! ( gandharvādhipatiḥ ) There was a Gandharva king ( caṇḍavega iti khyātaḥ ) famously known as ‘Caṇḍavega’.  
( tasya ) Under his control ( balinaḥ ) there are very powerful ( gandharvāḥ ) Gandharvas ( ṣaṣṭy-uttara-śata-trayam ) numbering three hundred sixty.*

**Note :** The figurative expression of ‘Caṇḍavega’ is linked to the period of year. The Gandharvas represent the days.

### **Stanza 14**

*gandharvyas tādrśīr asya  
maithunyaś ca sitāsītāḥ  
parivrṭtyā vilumpanti  
sarva-kāma-vinirmitām*

*( asya ) Under the control of ‘Caṇḍavega’, for each number of Gandharva men ( tādrśīḥ ) there were equal number ( gandharvyah ca ) of Gandharva women ( maithunyaḥ ) as in a couple.*



*( sitāsītāḥ ) These women were both white and black in colour.  
( parivr̥tṭyā ) All these Gandharva men and women turn by  
turn ( vilumpanti ) were plundering ( sarva-kāma-vinirmitām ) the  
city of Puranjana which was built with all the material  
things for enjoyment.*

**Note :** The white coloured Gandharva women represent the nights in which the size of the moon increases. The black coloured Gandharva women represent the nights in which the size of the moon decreases. As the course of the year moves ahead the time factor through its days and nights is plundering the city of Puranjana. This is the context to which the above stanza is to be connected.

### Stanza 15

*te caṇḍavegānucarāḥ  
purañjana-puraṁ yadā  
hartum ārebhire tatra  
pratyāsedhat prajāgaraḥ*

*( yadā ) When ( te ) those Gandharvas, ( caṇḍavegānucarāḥ ) who  
are the followers of 'Caṇḍavega', ( ārebhire ) started ( hartum )  
plundering ( purañjana-puraṁ ) the city of Puranjana, ( tatra ) at  
that time( prajāgaraḥ ) the five headed serpent known as  
Prajāgara ( pratyāsedhat ) appeared before them in defence of  
the city.*

**Note :** Reference to the five headed serpent has already been made in 21, Chapter 25, Volume 4 earlier. As explained there this serpent represent the life air which is surrounded by five kinds of air, known as prāṇa, apāna, vyāna, udāna and samāna.

### Stanza 16

*sa saptabhiḥ śatair eko*

*viṁśatyā ca śataṁ samāḥ  
purañjana-purādhyakṣo  
gandharvair yuyudhe balī*

**( saḥ balī ) That powerful Prajāgara, ( purañjana-purādhyakṣaḥ ) who is the supervising entity for the defence of the city of Puranjana, ( yuyudhe ) stood in defence and fought ( ekaḥ ) all alone ( gandharvaiḥ ) with the Gandharvas ( viṁśatyā ca saptabhiḥ śataiḥ ) numbering seven hundred and twenty ( śataṁ samāḥ ) for one hundred years.**

### **Stanza 17**

*kṣīyamāṇe sva-sambandhe  
ekasmin bahubhir yudhā  
cintāṁ parāṁ jagāmārtah  
sa-rāṣṭra-pura-bāndhavaḥ*

**( sva-sambandhe ) When the friend of Puranjana, Prajāgara, ( kṣīyamāṇe ) started feeling exhausted ( yudhā ) as he was waging battle ( ekasmin ) all alone ( bahubhiḥ ) facing very many opponents, ( ārtah ) Puranjana became very sad ( sa-rāṣṭra-pura-bāndhavaḥ ) and together with all the inhabitants of the city of Puranjana and all his relatives, ( jagām ) got trapped into ( parāṁ ) very great ( cintāṁ ) mental anxiety and agonising tension.**

### **Stanza 18**

*sa eva puryāṁ madhu-bhuk  
pañcāleṣu sva-pārṣadaiḥ  
upanītaṁ balim gr̥hṇan  
strī-jito nāvidad bhayam*

**( saḥ ) As Puranjana ( puryāṁ eva ) all through stayed put within the city ( pañcāleṣu ) of Panchala kingdom**

*( madhu-bhuk ) by indulging himself in the drinks of  
intoxication,  
( strī-jitah ) by engaging himself in sexual life remaining ever  
under the control of his wife,  
( gṛhṇan ) by enjoying ( balim ) all the royal food of different  
varieties ( upanītam ) brought to him through various means  
( sva-pārṣadaiḥ ) by his servants,  
( na avidat ) he had no occasion even to think about ( bhayam )  
what fear was supposed to be!*

**Note :** The above stanza reiterates the helplessness of the living entity when the air of life, which is the source of making the body and senses work when alive, in the course of the transit of time gets exhausted and becomes unable to resist the onslaught of attacks on the body by the factors of aging. When the living entity is propelled by the mind towards only the enjoyment of material comforts and tastes comforting various sense organs while all aspects of his air of life work in favour of him throughout life, that living entity never thinks of any fear arising out of breaking down or exhaustion of the air of life. So, that living entity never remembers death, which in any case shall come to it without notice and certainly as the flow of time progresses.

### Stanza 19

*kālasya duhitā kācit  
tri-lokīm varam icchatī  
paryatantī na barhiṣman  
pratyandata kaścana*

*( barhiṣman ) Narada said, continuing the discussions -- Hey  
Prachinabarhis! ( kācit ) There is one ( duhitā ) daughter  
( kālasya ) of the eternal flow of time ( paryatantī ) who travelled  
around ( tri-lokīm ) in all the three worlds ( icchatī ) searching  
for ( varam ) her lover. ( kaścana na ) However, no one*

*( pratyānandata ) welcomed her.*

**Note :** The indication through the above stanza is that the daughter of the flow of time, known as the old age, is not willingly accepted by anyone. However, she never spares anyone.

### **Stanza 20**

*daurbhāgyenātmano loke  
viśrutā durbhageti sā  
yā tuṣṭā rājarṣaye tu  
vṛtādāt pūrave varam*

**( sā )** That daughter of the flow of time, **( ātmanah )** because of her **( daurbhāgyena )** misfortune, **( viśrutā )** is famously known **( durbhagā iti )** in the name of ‘durbhagā’ **( loke )** in this world. **( yā tu )** It was the same daughter, **( tuṣṭā )** who became very much pleased **( rājarṣaye )** with the saintly king **( pūrave )** pūru **( varam adāt )** and granted benedictions to him, **( vṛtā )** who willingly accepted her without hesitation.

**Note :** There is only one person who accepted very willingly the daughter of the flow of time who is also known as jarā. He was none other than the great king Pūru. Thus jarā became very happy with king Pūru as a result of which he got kingdom.

Once, king Yayāti got affected with the curse of Shukracharya as he got angry with Yayāti for certain deeds. The king Yayāti requested all his sons to accept his old age so that he can get rid of it and become young. All his four sons did not accept that offer. However, the younger son Pūru voluntarily accepted it due to his reverence towards his father. As a result of this great deed king Yayāti gave the kingdom to Pūru. This is the benediction of jarā upon Pūru which has been described in the above stanza.

### **Stanza 21**

*kadācid aṭamānā sā  
brahma-lokān mahīm gatam  
vavre brhad-vrataṁ mām tu  
jānatī kāma-mohitā*

**( kadācit ) Once, ( gatam mām ) as I ( saint Narada) happened to reach ( mahīm ) this world ( earth) ( brahma-lokān ) from the world of Lord Brahma, ( sā ) the daughter of the eternal time ( aṭamānā ) who travels around all over, ( kāma-mohitā ) became overwhelmed with love towards me ( vavre ) and proposed to me to accept her ( jānatī tu ) despite knowing full well ( brhad-vrataṁ ) that I am an avowed brahmacārī, who is always engaged in the pursuit of that ultimate truth.**

### **Stanza 22**

*mayi saṁrabhya vipula-  
madāc chāpaṁ suduḥsaham  
sthātum arhasi naikatra  
mad-yācñā-vimukho mune*

**( vipulam ) She expressed very great ( saṁrabhya ) anger ( mayi ) upon me for not coming under her influence ( suduḥsaham ) and granted unbearable ( śāpaṁ adāt ) curse upon me -- ( mune ) “Hey the saint! ( mad-yācñā-vimukhaḥ ) As you had rejected my proposal, ( na arhasi ) you shall never be able to ( sthātum ) stay put ( ekatra ) at any one particular place”.**

### **Stanza 23**

*tato vihata-saṅkalpā  
kanyakā yavaneśvaram  
mayopadiṣṭam āsādyā  
vavre nāmnā bhayaṁ patim*

**( kanyakā ) The daughter of the flow of time, ( vihata-saṅkalpā ) who could not thus succeed in converting her desire to her advantage, ( mayā ) upon my ( upadiṣṭam ) instructions, ( tataḥ ) thereafter ( āsādyā ) went and met ( yavaneśvaram ) the king of Yavana, ( nāmnā bhayaṁ ) whose name is Bhayaṁ, ( patim vavre ) in order to accept him as her husband.**

**Note :** In the above stanza there is a reference to the king of Yavana known as Bhayaṁ. He is none other than the Lord of Death. The group associated with that Yavana king represent the conglomeration of disease, old age etc.

Whatever statements were made by the daughter of the flow time before the Yavana king are being explained through the following three stanzas.

#### **Stanza 24**

**ṛṣabhaṁ yavanānām tvāṁ  
vṛṇe vīrepsitaṁ patim  
saṅkalpas tvayi bhūtānām  
kṛtaḥ kila na riṣyati**

**( vīra ) Hey the king with great valour! ( vṛṇe ) I am accepting ( tvāṁ ) you, ( ṛṣabhaṁ ) the most important personality ( yavanānām ) among the Yavanas, ( patim ) as my husband ( īpsitaṁ ) as I like you. ( saṅkalpaḥ ) The expression of intent ( bhūtānām ) of the life forms ( kṛtaḥ ) submitted ( tvayi ) unto you humbly ( na riṣyati ) shall never go in vain. ( kila ) Is it not true?**

#### **Stanza 25**

**dvāv imāv anuśocanti  
bālāv asad-avagrahau  
yal loka-śāstropanataṁ  
na rāti na tad icchati**

**( na rāti ) When a person does not grant a thing ( concurrence to the acceptance of her offer)**

**( yat ) which is ( loka-sāstropanataṁ ) very much permissible as the right one from the point of view of the world order as well from the point of view of the scriptures,**

**( na icchati ) and similarly when a person refuses to accept ( tat ) that thing (rejection of the offer),**

**( imāu dvāu ) both those persons ( asad-avagrahau ) are considered to be very obstinate in matters which are irrelevant and therefore foolish.**

**( anuśocanti ) The knowledgeable persons (the saints and sages) take pity ( imāu ) on such ( bālāu ) ignorant people.**

### **Stanza 26**

*atho bhajasva mām bhadra  
bhajantīm me dayām kuru  
etāvān pauruṣo dharmo  
yad ārtān anukampate*

**( atho ) Therefore, ( bhadra ) hey the most pious personality!  
( bhajasva ) Please accept ( mām ) me ( bhajantīm ) as it is my keen desire to seek you as my husband.**

**( dayām kuru ) Please show mercy ( me ) upon me.**

**( dharmah ) As a righteous deed ( yat ) it is ( etāvān ) very much appropriate ( pauruṣah ) for an honourable person ( anukampate ) to bestow necessary compassion ( ārtān ) towards the distressed.**

### **Stanza 27**

*kāla-kanyodita-vaco  
niśamya yavaneśvaraḥ  
cikīrṣur deva-guhyam sa  
sasmitam tām abhāṣata*

**( niśamya ) Upon listening to ( kāla-kanyodita-vacaḥ ) the words of the daughter of the flow of time, ( saḥ yavaneśvaraḥ ) the king of Yavana ( cikīrṣuḥ ) decided to execute the action ( deva-guhyam ) which has been ordained by divinity ( tām abhāṣata ) and accordingly addressed her ( sasmitam ) smilingly.**

**Note :** There is an expression in the above stanza ‘deva-guhyam’. This expression represents nothing but death itself. It is this death which has been kept as a secret by divinity as otherwise the life forms shall lose interest in living.

### **Stanza 28**

*mayā nirūpitas tubhyaṁ  
patir ātma-samādhinā  
nābhinandati loko 'yaṁ  
tvām abhadrām asammatām*

**( ātma-samādhinā ) Through my own perception of intuitive thinking, ( mayā ) I have ( nirūpitaḥ ) found out and determined ( tubhyaṁ ) for you suitable ( patih ) husband.  
( ayam lokaḥ ) This world ( na abhinandati ) shall never show respect ( tvām ) to you ( abhadrām ) as you create inauspiciousness ( asammatām ) and for that reason you are never liked by anyone.**

### **Stanza 29**

*tvam avyakta-gatir bhuñkṣva  
lokaṁ karma-vinirmitam  
yāhi me pṛtanā-yuktā  
prajā-nāśam praṇeṣyasi*

**( avyakta-gatih ) Through your movement which cannot be perceived by anyone, ( tvam ) you ( bhuñkṣva ) forcefully enjoy**



**( lokam ) this entire world ( karma-vinirmitam) which has been created in different forms and shapes, consisting of all living beings, according to their deeds and actions (the entire life forms on this earth).**

**( yāhi ) You can go ( me pṛtanā-yuktā ) along with my own army.  
( praṇeṣyasi ) You can be the instrument of ( prajā-nāśam )  
destruction of all the living beings.**

**Note :** ‘No one in the world shall like you because you create inauspiciousness. Therefore, you can go and attack each and every form and thereby make all of them your husbands. My own army shall be with you to provide assistance.’ This is the essence of what has been conveyed in the above stanza.

### **Stanza 30**

*prajvāro 'yaṁ mama bhrātā  
tvaṁ ca me bhaginī bhava  
carāmy ubhābhyāṁ loke 'sminn  
avyakto bhīma-sainikaḥ*

**( ayam prajvāraḥ ) This Prajvāra ( mama bhrātā ) is my brother.  
( tvaṁ ) You can ( bhava) remain ( me ) as my ( bhaginī ca ) sister.  
( carāmi ) I shall travel ( asmin loke )in this world ( bhīma-sainikaḥ )  
along with my fearful army ( avyaktaḥ ) unnoticed by anyone  
( ubhābhyāṁ ) taking both of you in my company.**

**Note :** There is a reference to the word “Prajvāra”. This is known as the killer fever for the life forms with another name Vishnujvara. It is ‘jara’ (which is the aging process) and ‘jvara’ (which is the affliction of various diseases etc) who are the brother and sister of the ‘death’. Apart from these three there are innumerable number of soldiers in the army who represent various kinds of diseases and other afflictions.

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***This completes the twenty seventh Chapter of Volume 4 of  
Srimad Bhagavatam.***

***Hari Om***