

SRIMAD BHAGAVATAM

SRIMAD BHAGAVATAM - VOLUME 3 - CHAPTER 28

THE CHARACTERISTICS OF TRUE YOGA AND THE METHOD OF MEDITATION LEADING TO THE COMPLETE REALIZATION OF THE SUPREME ALMIGHTY

PREFACE

After explaining in brief about the concepts of Bhakti Yoga and in detail about the Sankhya philosophy, Kapila Bhagavan now goes on further to explain to His mother Devahuti about the attainment of the realization of the Supreme Almighty through the methods of Ashtanga Yoga (namely yama, niyama, āsana, prāṇāyāma, pratyāhāra, dhāraṇā, dhyāna and samādhi).

This chapter deals with perfect explanations about the elevation of the Yogi with equilibrium of thoughts to such an extent that he becomes one with the Supreme without any duality. Even after achieving such a stage, it is being explained that he can carry out his normal duties as an ordinary person as he would have by then achieved such perfection of thoughts that he shall not be dragged to the worldly attractions at any time thereafter.

Stanza 1

*śrī-bhagavān uvāca
yogasya lakṣaṇaṁ vaksye
sabījasya nṛpātmaje
mano yenaiva vidhinā
prasannaṁ yāti sat-patham*

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

(nṛpātmaje) Hey the daughter of the emperor! (vaksye) I am now going to explain to you in detail (lakṣaṇam) about the concepts and characteristics (yogasya) of Yoga (sabījasya) from its very roots.

(yena) When (vidhinā eva) these methods are followed sincerely, (manaḥ) the mind (prasannaṁ) becomes pure and, thereafter, (yāti) one naturally attains (sat-patham) the path of the Ultimate Truth.

Note: Shri Kapila Bhagavan is now going to explain through the following stanzas specifically one by one about the methods of Yogic practices.

Stanza 2

*sva-dharmācaraṇam śaktyā
vidharmāc ca nivartanam
daivāl labdhena santoṣa
ātmavic-caraṇārcanam*

(sva-dharmācaraṇam) Follow one's own prescribed duties (śaktyā) according to one's fullest capacity without any reservation. (nivartanam) Do not indulge (vidharmāt ca) in actions and deeds which are contrary to one's own righteous principles (the actions which one is not supposed to do). (santoṣaḥ) Be satisfied with (labdhena) whatever is received (as remuneration for the deeds) thinking that that is as per the desire (daivāt) of the Supreme Almighty. (ātmavic-caraṇārcanam) Perform the worship of the feet of those who have already attained true self realization.

Note : Starting with stanza 2, the explanations through the subsequent stanzas have to be linked one by one till stanza 7 for

complete coverage of the principles of Yoga, for the one who wishes to follow the methods and practices of Ashtanga Yoga.

Stanza 3

*grāmya-dharma-nivṛttiś ca
mokṣa-dharma-ratiḥ tathā
mita-medhyādanam śaśvad
vivikta-kṣema-sevanam*

*(tathā ca) Continuing the practice in this manner,
(grāmya-dharma-nivṛtiḥ) one should totally withdraw oneself
from indulging in such deeds and actions which are purely for
the purpose of worldly life, (mokṣa-dharma-ratiḥ) but at the same
time must indulge in those activities progressively which shall
lead one towards deliverance. (mita-medhyādanam) One should
have intake of only such food which are pure and good and also
only to such an extent required just for one's sustenance.
(śaśvad vivikta-kṣema-sevanam) One should stay at such places
which are peaceful and be an introvert so that one's thoughts
do not fritter away.*

Stanza 4

*ahiṃsā satyam asteyam
yāvad-artha-parigrahaḥ
brahmacaryam tapaḥ śaucaṃ
svādhyāyaḥ puruṣārcanam*

*(ahiṃsā) One should develop the habit of not harming any
being, (satyam) one should follow the path of truthfulness,
(asteyam) one should not snatch anything of others to oneself,
(yāvad-artha-parigrahaḥ) one must accept only such things which
are very essential for one's sustenance of life,
(brahmacaryam) one should follow the path leading to the
knowledge of Brahman,*

**(tapah) one should be in the state of performing penance,
(śaucam) one should be very neat and clean both from outside
and inside,
(svādhyāyah) one should always practice the meaning and
contents as prescribed in the Vedas,
(puruṣārcanam) and be in the state of mind of worship of the
Supreme Almighty.**

Stanza 5

*maunaṁ sad-āsana-jayah
sthairyam prāṇa-jayah śanaiḥ
pratyāhāraś cendriyāṇām
viṣayān manasā hṛdi*

**(sthairyam) sad-āsana-jayah One should be able to position
oneself (both from within and in body discipline) in a very
happy state of mind,
(śanaiḥ) one should gradually (śanaiḥ) undertake the inhaling
and exhaling exercises and learn to control the breath in an
appropriate manner,
and one should withdraw oneself, (manasā ca) both the mind
(cendriyāṇām) and the sense organs, (viṣayāt) from the worldly
matters (pratyāhārah) and focus (hṛdi) towards the heart.**

Stanza 6

*sva-dhiṣṇyānām eka-deśe
manasā prāṇa-dhāraṇam
vaikunṭha-līlābhidyānaṁ
samādhānaṁ tathātmanaḥ*

**(manasā) One should fix the mind (prāṇa-dhāraṇam) and the vital
air together (the air of life) and be in that position (eka-deśe) in
any one (sva-dhiṣṇyānām) of the six points (positions) of the air**

circulations within the body. (*vaikuṅṭha-līlābhidyānam*) One should concentrate on the Bhagavan and His pastimes. (*tathā*) In that manner one should balance (*ātmanah*) one's mind (*samādhānam*) with equanimity and be in togetherness with the same.

Note : The first circle is within the belly, the second circle is in the area of the heart, the third is in the area of the lungs, the fourth is on the palate, the fifth is between the eyebrows, and the highest, the sixth circle, is above the brain.

Stanza 7

*etair anyaiś ca pathibhir
mano duṣṭam asat-patham
buddhyā yuñjīta śanakair
jīta-prāṇo hy atandritaḥ*

(*etaiḥ*) Through these processes, (*anyaiḥ ca*) and also through any other (*pathibhiḥ*) process (keeping the above aims in mind) (*manah*) one should distract the mind from (*asat-patham*) diverting itself to misdeeds leading to the path (*duṣṭam*) of frivolous ways (like indulging in only material comforts etc). (*jīta-prāṇah*) One should thus win over the air of life through these methods, (*atandritaḥ hi*) be a person of active habits (not indulging in laziness) (*śanakaiḥ*) and steadily and gradually (*yuñjīta*) assimilate with the inner consciousness (*buddhyā*) through one's own power of thought processes.

Note : Through the stanzas 2 to 6 the explanations have been given as to the eight divisions of Yoga (namely yama, niyama, āsana, prāṇāyāma, pratyāhāra, dhāraṇā, dhyāna and samādhi) in as simple a way as possible. From now on Kapila Bhagavan is describing in detail about the sitting positions.

Stanza 8

*śucau deśe pratiṣṭhāpya
vijitāsana āsanam
tasmin svasti samāsīna
rju-kāyaḥ samabhyaset*

(deśe) The place one selects for sitting (śucau) should be very neat and clean. (pratiṣṭhāpya) One should make arrangements (āsanam) to place a mat made of the Kusa grass etc. in such a place (vijitāsanaḥ) and practice sitting on it regularly. (samāsīnaḥ) One should sit (tasmin) on such a mat (svasti) in the form of a swastika sign by sitting cross-legged. (rju-kāyaḥ) After taking the seating position thus, one should sit erect and upright. (samabhyaset) Thereafter, one should practice the process of doing the Pranayama.

Stanza 9

*prāṇasya śodhayen mārgam
pūra-kumbhaka-recakaiḥ
pratikūlena vā cittam
yathā sthiram acañcalam*

(śodhayet) One should clean up (mārgam) the passage for the inlet and outlet (prāṇasya) of the life of air (pūra-kumbhaka-recakaiḥ) through the processes of pūraka, kumbhaka and rechaka. (pratikūlena vā) It can be done in the reverse order also. (yathā) One should practice Pranayama in such a way as to keep (cittam) the mind (sthiram) fixed (acañcalam) and unwavering.

Note : Inhaling the air through breath is called pūraka. Holding the same breath of air is known as kumbhaka. The process of exhaling the air is recaka. These processes can also be conducted in the reverse order, meaning thereby first exhaling, holding the breath without having any air within, and inhaling the air thereafter.

The nerves which help inhalation and exhalation are known as *idā* and *piṅgalā*. The meaning also can be taken in such a way that one should inhale through *idā* and thereafter release the air through *piṅgalā*. This also can be conducted in the reverse order, first releasing and then inhaling.

However, the emphasis is more on the purification of the mind, which is the ultimate aim, leaving the process part to the convenience of the practitioner.

Stanza 10

*mano 'cirāt syād virajaṁ
jīta-śvāsasya yoginaḥ
vāyv-agnibhyāṁ yathā lohaṁ
dhmātaṁ tyajati vai malam*

(*yathā vai*) The manner in which (*lohaṁ*) the metal of gold,
(*dhmātaṁ*) when heated (*vāyv-agnibhyāṁ*) with fire and air,
(*tyajati*) sheds away (*malam*) from itself all its dirt, (*tathā*) in
the same manner (*yoginaḥ*) the yogi, (*jīta-śvāsasya*) who had
practiced and acquired the control of breath, (*manaḥ virajaṁ syāt*)
is able to clean up his mind to a stage of utmost purity
(*acirāt*) over a period of time.

Note : It is being explained below as to the derivative benefits of conducting the yogic practices through the exercise of Pranayama.

Stanza 11

*prāṇāyāmair dahed
dhāraṇābhiś ca kilbiṣān
pratyāhāreṇa saṁsargān
dhyānenānīśvarān guṇān*

(*prāṇāyāmaiḥ*) Due to the practice of Pranayama one can totally burn to ashes:

1. (*doṣān*) the ill effects on our physical body due to the impact of the three items known as kapha, pitta and vāyu (phlegm, bile and air);

2. (*kilbiṣān*) all the sins (*dhāraṇābhiḥ*) because of the concentration of the mind;

3. (*saṃsargān*) the attraction of the senses towards the worldly objects (for self comfort and enjoyment) (*pratyāhāreṇa*) due to the ability of the yogi to distract the sense organs from them;

4. (*guṇānca*) the thought processes corrupting the mind (*anīśvarān*) which prohibit the thinking about the Supreme Almighty.

Note : The concentration of the mind into any one particular focus point (in this case the Supreme Almighty) is known as the “*dhāraṇa*” . When the mind is focused and positioned thus firmly in this manner as a continuous process it is known as “*dhyāna*”. Due to the totality of these processes, when the mind does not get attracted towards frivolous things, and positions itself firmly, that stage is known as the “*samādhi*”. These are the three differentiations between *dhāraṇa*, *dhyāna* and *samādhi*.

Stanza 12

***yadā manah svaṃ virajaṃ
yogena susamāhitam
kāṣṭhāṃ bhagavato dhyāyet
sva-nāsāgrāvalokanaḥ***

(*svaṃ manah*) When the mind of the yogi

(susamāhitam) is able to position itself still and alone, (virajam) leaving aside its characteristic of the Rajas principle and thus becomes totally pure, (yogena) due to his continuous practice of the Pranayama, (yadā) at that particular time, (sva-nāsāgrāvalokanaḥ) the yogi should focus his attention/sight to the position of the edge of his nostril, (dhyāyet) and meditate upon (kāṣṭhām) the form of shape (bhagavataḥ) of the Supreme Almighty.

Note : Through the following seven stanzas Shri Kapila Bhagavan is explaining the form and shape of the Supreme Almighty which is worthy of meditating upon by a practicing yogi.

Stanza 13

*prasanna-vadanāmbhojam
padma-garbhāruṅekṣaṇam
nīlotpala-dala-śyāmam
śaṅkha-cakra-gadā-dharam*

Stanza 14

*lasat-pankaja-kiñjalka-
pīta-kaśeya-vāsasam
śrīvatsa-vakṣasam bhrājat
kaustubhāmukta-kandharam*

Stanza 15

*matta-dvirepha-kalayā
parītam vana-mālayā
parārdhya-hāra-valaya-
kirīṭāṅgada-nūpuram*

Stanza 16

*kāñcī-guṇollasac-chroṇim
hr̥dayāmbhoja-viṣṭaram
darśanīyatamaṁ śāntaṁ
mano-nayana-varadhanam*

Stanza 17

*apīcya-darśanaṁ śaśvat
sarva-loka-namaskṛtam
santaṁ vayasi kaiśore
bhṛtyānugraha-kātaram*

Stanza 18

*kīrtanya-tīrtha-yaśasaṁ
punya-śloka-yaśaskaram
dhyāyed devaṁ samagrāṅgaṁ
yāvan na cyavate manaḥ*

*(prasanna-vadanāmbhojaṁ) Whose face is so clear like the pure
lotus flower,*

*(padma-garbhāruṇekṣaṇam) Whose eyelids radiate the inner
beauty of the red lotus flower,*

*(nīlotpala-dala-śyāmaṁ) Whose colour of the body is equivalent to
that of the blue-black lotus petals,*

*(śaṅkha-cakra-gadā-dharam) Holding in His hands the conch shell,
discuss, club as His weapons,*

*(lasat-pankaja-kiñjalka-pīta-kauśeya-vāsasam) Wearing upon Himself
the yellow silken linen matching the colour of the filaments
within the blossomed lotus flower,*

*(śrīvatsa-vakṣasaṁ) Whose chest carries the mark famously
known as Srivatsam,*

(bhrājat kaustubhāmukta-kandharam) Who wears on His neck the beautiful and shining Kaustubha gem,

(parītam) Who is adorned with (vana-mālayā) the garland of forest flowers (matta-dvirepha-kalayā) accompanied with itself the humming sound of the intoxicated bees surrounding the flowers,

(parārdhya-hāra-valaya-kirītāṅgada-nūpuram) Who is adorned with very precious garlands of gems, crown, bracelets, armlets and anklets,

(kāñcī-guṇollasac-chroṇim) Whose ornamental girdle tied around His waist region radiates auspicious brightness,

(hr̥dayāmbhoja-viṣṭaram) Who has within Him the lotus heart which is worshipped by all His devotees;

(darśanīyatamaṁ) Who has all the body parts suiting to Him wonderfully;

(śāntam) Who is the most peaceful looking One;

(mano-nayana-varadhanam) Who endows happiness to the eyes and the hearts;

(apīcya-darśanam) Whose body appearance is the most beautiful;

(śaśvat sarva-loka-namaskṛtam) Who is worshipped at all times and by all the people;

(vayasi) Who always (santam) remains as such (kaiśore) at His youthful exuberance;

(bhr̥tyānugraha-kātaram) Who is always eager and ever ready to bestow good things to His devotees;

(*kīrtanya-tīrtha-yaśasaṁ*) Who is the One the most fittest to be praised and the only One Who has such praiseworthy names and fames;

(*puṇya-śloka-yaśaskaram*) Who is the One Who adds value to the fames of those saintly persons;

(*devaṁ*) unto that Shri Hari (*dhyāyet*) the yogi should meditate upon (*samagrāṅgaṁ*) in totality of His form and shape, complete in all respects as mentioned above, (*manah*) till the time the mind (*na cyavate yāvat*) does not move away from such focus.

Stanza 19

*sthitaṁ vrajantam āsīnam
śayānam vā guhāśayam
prekṣaṇīyehitaṁ dhyāyec
chuddha-bhāvena cetasā*

(*dhyāyet*) The yogi should meditate (*cetasā*) upon within his mind

(*śuddha-bhāvena*) with pure devotion (*guhāśayam*) that blissful form of personality, Who dwells in one's own heart, (*sthitaṁ*) either in the form of standing position, (*vrajantam*) walking position, (*āsīnam*) sitting position, (*śayānam*) lying down position, (*prekṣaṇīyehitaṁ vā*) or else as the One who is most attractively engaged in His own pastimes.

Note : After determining in this manner the path of meditation of the complete personality of that Supreme Almighty, Kapila Bhagavan advises the Yogi to concentrate on any particular organ of the Supreme Almighty.

Stanza 20

*tasmin labdha-padam cittaṁ
sarvāvayava-saṁsthitam
vilakṣyaikatra saṁyujyād
aṅge bhagavato muniḥ*

(labdha-padam) In the aftermath of the achievement of the Yogi (vilakṣya) being able to firmly focus and visualize Him (tasmin) in complete and total form (sarvāvayava-saṁsthitam) together with all His organs in a perfect manner (cittaṁ) within his mind, (muniḥ) that Yogi who has thus achieved the control of his mind, (saṁyujyāt) should concentrate (ekatra aṅge) on any one particular body part (bhagavataḥ) of that Supreme Almighty.

Note : This method of concentrating on the individual body parts of the Supreme Almighty is being explained through the following thirteen stanzas describing them starting with His feet till His head one by one.

Stanza 21

*sañcintayed bhagavataś caraṇāravindam
vajrāṅkuśa-dhvaja-saroruha-lāñchanādḥyam
uttuṅga-rakta-vilasan-nakha-cakravāla-
jyotsnābhir āhata-mahad-dhṛdayāndhakāram*

(sañcintayet) Now the Yogi should (bhagavataḥ) meditate upon (caraṇāravindam) the pious lotus feet of the Bhagavan,

(vajrāṅkuśa-dhvaja-saroruha-lāñchanādḥyam) which are adorned with Vajra (the thunderbolt), a goad (a rod like stick with a hook at the end), a flag and a lotus,

(uttuṅga-rakta-vilasan-nakha-cakravāla-jyotsnābhiḥ) which have the rows of nails beautifully aligned radiating from them the mix of red colour equating with that of the shine of rising moon, and

(āhata-mahad-dhṛdayāndhakāram) which are capable of mitigating the darkness of ignorance from the hearts of those great men.

Stanza 22

*yac-chauca-niḥsr̥ta-sarit-pravarodakena
t̥rthena m̥urdhny adhikṛtena śivaḥ śivo 'bhūt
dhyātur manah-śamala-śaila-nisr̥ṣṭa-vajram
dhyāyec ciram bhagavataś caraṇāravindam*

(yac-chauca-niḥsr̥ta-sarit-pravarodakena) They are those lotus feet which are washed by the flow of the most pious river known as the Ganges, (t̥rthena) the waters of which are considered very holy (śivaḥ) even by Lord Siva, (adhikṛtena) Who carried (m̥urdhny) those waters on His head (śivaḥ abhūt) because of which He was overwhelmed with extreme happiness,

(manah-śamala-śaila-nisr̥ṣṭa-vajram) and they are those lotus feet which wash away the sins even in the mind of (dhyātuḥ) Lord Brahma, just like the Vajra weapon breaks up the huge mountains to pieces,

(caraṇāravindam) and those pious and sacred lotus feet (bhagavataḥ) of the Bhagavan (dhyāyet) are to be meditated upon with full concentration (ciram) for a long time by the Yogi.

Stanza 23

*jānu-dvayaṁ jalaja-locanayā jananyā
lakṣmyākhilasya sura-vanditayā vidhātuḥ
ūrvor nidhāya kara-pallava-rociṣā yat
samlālitam hr̥di vibhor abhavasya kuryāt*

(hr̥di kuryāt) Now the Yogi should focus his mind and concentrate upon (jānu-dvayaṁ) both the knees – from feet up to and including the knee point - (vibhoḥ yat) of that Bhagavan,

(abhavasya) Who has absolutely no attachment or inclination in the worldly life,

(nidhāya) Whose knees are placed (lakṣmya) by Shri Mahalakshmi (ūrvoḥ) on her sacred thighs,

(saṁlālitaṁ) Whose knees are gently touched upon (kara-pallava-rociṣā) through Her tender hands so endearingly while constantly looking at His knees and radiating simultaneously total devotion from Her mind,

(jananyā) that Shri Mahalakshmi, Who is the mother (vidhātuḥ) of Lord Brahma the creator (akhilasya) of all the moving and the non moving beings in this universe,

(jalaja-locanayā) and Whose eyes are like that of the petals of the red lotus flower,

(sura-vanditayā) and Who is worshipped by all the demigods.

Stanza 24

*ūrū suparṇa-bhujayor adhi śobhamānāv-
ojo-nidhī atasikā-kusumāvabhāsau
vyālambi-pīta-vara-vāsasi vartamāna-
kāñcī-kalāpa-parirambhi nitamba-bimbam*

(dhyāyet) Now the Yogi should meditate upon

(ūrū) the sacred thighs of the Bhagavan,

(adhi śobhamānau) which shine over (suparṇa-bhujayor) both the shoulders of the Garuda,

(ojo-nidhī) which thighs are the source of all the energy,

(atasikā-kusumāvabhāsau) and which radiate softness and shine equivalent to that of the linseed flowers,

(nitamba-bimbam) and also the pious hip region of the Bhagavan,

*(vyālabhi-pīta-vara-vāsasi) which is encircled by soft yellow coloured silk (vartamāna-kāñcī-kalāpa-parirambhi) inserted into the girdle worn around His hip.
The image of linseed flower*

Stanza 25

*nābhi-hradam bhuvana-kośa-guhodara-stham
yatrātma-yoni-dhiṣaṇākhila-loka-padmam
vyūḍham harin-maṇi-vr̥ṣa-stanayor amuṣya
dhyāyed dvayam viśada-hāra-mayūkha-gauram*

(dhyāyet) Now the Yogi should meditate upon (nābhi-hradam) His navel point,

(yatra) from which (vyūḍham) sprouted out (ātma-yoni-dhiṣaṇākhila-loka-padmam) the lotus flower representing the total content of the entire universe and which is the source of Lord Brahma Himself,

(bhuvana-kośa-guhodara-stham) that navel point situated on His abdomen which contains within itself all the worlds,

(dvayam) and also should meditate upon (amuṣya) Bhagavan's both the breasts, (harin-maṇi-vr̥ṣa-stanayor) reflecting the grandeur like that of the blue emeralds, (viśada-hāra-mayūkha-gauram) upon which lies His pure white garland of pearls.

Stanza 26

*vakṣo 'dhivāsam ṛṣabhasya mahā-vibhūteḥ
pumśām mano-nayana-nirvṛtim ādadhānam*

*kaṅṭham ca kaustubha-maṇer adhibhūṣaṅārtham
kuryān manasy akhila-loka-namaskṛtasya*

*(kuryāt) Now the yogi should determine and focus (manasi)
within his mind upon (ṛṣabhasya) the Bhagavan's (vakṣaḥ)
chest region which is the place on which (mahā-vibhūteḥ) Shri
Mahalakshmi (adhibvāsam) resides (ādadhānam) and which
engineers (mano-nayana-nirvṛtim) utmost happiness to the mind
as well as to the eyes (puṁsām) of the people,*

*(kaṅṭham ca) and also the yogi should focus upon the neck of
(akhila-loka-namaskṛtasya) that Personality of Bhagavan Who is
worshipped and adored by the people of all the worlds,
(adhibhūṣaṅārtham) and which adds more beauty to the
ornamental shine of the (kaustubha-maṇeḥ) Kaustubha gem.*

Stanza 27

*bāhūnś ca mandara-gireḥ parivartanena
nirṅikta-bāhu-valayān adhiloka-pālān
sañcintayed daśa-śatāram asahya-tejaḥ
śaṅkham ca tat-kara-saroruha-rāja-haṁsam*

*(sañcintayet) Now the Yogi should meditate upon very attentively
(bāhūn ca) on His arms,*

*(nirṅikta-bāhu-valayān) which have been decorated with the armllets duly
got shined (parivartanena) because of His deed of revolving His arms
(mandara-gireḥ) around the Mandara Mountains (for the purpose of
helping the demigods and the demons to take out the nectar from the
ocean),*

*(adhiloka-pālān) such of His arms which are the very cause of protection
and the source for the demigods who are entrusted with various duties in
order to protect His own creations/the universe;*

*(daśa-śatāram) Now the Yogi should meditate upon His disc with
hundred spokes (His Sudarshana Chakra) (asahya-tejaḥ) which is self*

effulgent to such an extent that it is unbearable for anyone to see the light emanating from it;

(śaṅkham ca) And now the Yogi should meditate upon His conch shell known as Panchajanya (tat-kara-saroruha-rāja-haṁsam) held by Him on His lotus flower like palm, which looks like the pure white swan bird.

Stanza 28

**kaumodakīm bhagavato dayitām smareta
digdhām arāti-bhaṭa-śoṇita-kardamena
mālām madhuvrata-varūtha-giropaghuṣṭām
caityasya tattvam amalam maṇim asya kaṇṭhe**

(smareta) Now the Yogi should meditate upon (bhagavataḥ) the Bhagavan's (dayitām) dearest weapon (kaumodakīm) known as the Kaumodaki club (digdhām) which is smeared strongly (arāti-bhaṭa-śoṇita-kardamena) with the blood stains of the soldiers of the enemies;

And now the Yogi should meditate upon (mālām) the garland of forest flowers (asya) worn by Him (kaṇṭhe) on His neck (madhuvrata-varūtha girā) surrounded by the bees emanating the sound of (upaghuṣṭām) humming music so endearing;

And the Yogi should now meditate upon His (amalam) most pure and pious (maṇim) Kaustubha gem worn on His neck (tattvam) which is like the representative principle of (caityasya) the living entities (the Jiva Atma).

Stanza 29

**bhr̥tyānukampita-dhiyeha gr̥hīta-mūrteḥ
sañcintayed bhagavato vadanāravindam
yad visphuran-makara-kunḍala-valgitena
vidyotitāmala-kapolam udāra-nāsam**

(sañcintayet) Now the Yogi should meditate upon (bhagavataḥ) the Bhagavan's (vadanāravindam) lotus like face, Who has manifested through the form and shape of His own choice (bhr̥tyānukampita-dhiyā) with the sole intention of bestowing His blessings on His own devotees (iha) in this world;

(yat) Such of His face (udāra-nāsam) which bears His predominantly raised nose (vidyotitāmala-kapolam) and together with His shining crystal clear beautiful cheeks which get brightened up (visphuran-makara-kuṇḍala-valgiteṇa) because of the oscillation of the twinkling of illumination generated from the alligator-shaped ear rings worn by Him.

Stanza 30

*yac chrī-niketam alibhiḥ parisevyamānaṁ
bhūtyā svayā kuṭīla-kuntala-vṛnda-juṣṭam
mīna-dvayāśrayam adhikṣipad abja-netraṁ
dhyāyen manomayam atandrita ullasad-bhru*

(dhyāyet) The Yogi should now meditate upon (atandritaḥ) very attentively and consciously (yat) that Lotus face of the Bhagavan (manomayam) reflecting within his mind very firmly,

(ullasad-bhru) That Lotus face which has such beautiful eyebrows (kuṭīla-kuntala-vṛnda-juṣṭam) duly decorated with curly hair,

(abja-netraṁ) That Lotus face which has the eyes endowed with the beauty equal to that of the petals of the lotus flower,

(parisevyamānaṁ) which are surrounded (alibhiḥ) by the bees, (mīna-dvayāśrayam) and two black fish swimming around,

(adhikṣipad) which appear to be challenging (svayā) the natural (bhūtyā) beauty (srī-niketam) of the lotus flower like face.

Stanza 31

*tasyāvalokam adhikaṁ kṛpayātighora-
tāpa-trayopaśamanāya nivr̥ṣṭam akṣṇoḥ
snigdha-smitānugūṇitaṁ vipula-prasādaṁ
dhyāyec ciraṁ vipula-bhāvanayā guhāyām*

(dhyāyet) Now the Yogi should meditate (guhāyām) within his conscious mind (ciraṁ) for a long duration (vipula-bhāvanayā) with total and complete devotion (tasya) that Bhagavan's (avalokam) glance bestowing His blessings,

(nivr̥ṣṭam) such of that glance, which has been specifically enunciated by Him (akṣṇoḥ) through His eyes (adhikaṁ) very easily and so generously (kṛpayā) because of His benevolent mercy towards His devotees,

(atighora-tāpa-trayopaśamanāya) for the sole purpose of mitigating the most fearful miseries of three kinds (in this worldly life – such as Adhyatmika, Adhidaivika and Adhibhautika)

(snigdha-smitānugūṇitaṁ) and again such of that glance, which is accompanied by His very endearing smile,

(vipula-prasādaṁ) and which also indicates the greatest blessings from Him in that manner.

Stanza 32

*hāsaṁ harer avanatākhila-loka-tīvra-
śokāśru-sāgara-viśoṣaṇam atyudāram
sammohanāya racitaṁ nija-māyayāsya
bhrū-maṇḍalaṁ muni-kṛte makara-dhvajasya*

(dhyāyet) Now the Yogi should meditate upon (asya hareḥ) that Shri Hari's (atyudāram) most benevolent (hāsam) smile,

(avanatākhila-loka-tīvra-śokāśru-sāgara-viśoṣaṇam) such of that smile which is capable of drying up the entire ocean of tears arising out of the miseries faced by the people of the world who have surrendered unto Him,

(bhrū-maṇḍalam) and the Yogi should also meditate upon His beautifully curved charming eyebrows (racitaṁ) which have been engineered by Him (nija-māyayā) through the powers of His own Maya Shakti (sammohanāya) in order to wane away (muni-kr̥te) the saints and sages (makara-dhvajasya) from the influence of Kamadeva (to distract them from the worldly attractions and enable them to entice themselves by looking at the beautiful eyebrows through their devotion towards Him).

Stanza 33

*dhyānāyanam̐ prahasitaṁ bahulādharoṣṭha-
bhāsāruṇāyita-tanu-dvija-kunda-paṅkti
dhyāyet svadeha-vivare 'vasitasya viṣṇor
bhaktyārdrayārpita-manā na pṛthag didṛkṣet*

(dhyāyet) Now the Yogi should meditate upon (viṣṇoḥ) the Bhagavan's (prahasitaṁ) most enchanting and endearing smile, (bahulādharoṣṭha-Bhāsā) being exhibited with divine radiance by His most beautiful lips,

(aruṇāyita-tanu-dvija-kunda-paṅkti) in turn manifesting reflection of the colour of the rising sun on His rows of even sized small teeth, equating with that of the small buds of jasmine flowers,

(dhyānāyanam) such of that smile which is fit enough and is the very source upon which one can concentrate upon,

(avasitasya) and such of that smile which radiates (svadeha-vivare) from within His own assumed body.

(ārdrayā) Now the Yogi should, with deepest (bhaktyā) devotion (arpita-manāḥ) assimilate his mind within His smile (as described above) (na didṛkṣet) simultaneously not getting himself interested in seeing anything (pṛthak) other than His divine smile.

Note: Now, through the following stanza Kapila Bhagavan is explaining about the concept of Samadhi.

Stanza 34

*evam harau bhagavati pratilabdha-bhāvo
bhaktyā dravad-dhṛdaya utpulakaḥ pramodāt
autkaṅṭhya-bāspa-kalayā muhur ardyamānas
tac cāpi citta-baḍīśam śanakair viyuṅkte*

(evam) Such a Yogi who has thus (pratilabdha- bhāvah) become the most loveable personality because of his connecting himself constantly (harau) with Shri Hari, (bhagavati) Who is the controller of the entire Universe,

(dravad-dhṛdaya ḥ) turns himself into a person with a very kind heart (bhaktyā) because of his devotion towards Shri Hari,

(pramodāt) and because of these factors he experiences extreme happiness from within him (utpulakaḥ) generating the feeling of raising of hair all over his body,

(ardyamānaḥ) and gets himself drenched (autkaṅṭhya-bāṣpa-kalayā) because of the flowing of tears of happiness (muhuḥ) all over again and again,

and, thereafter, the Yogi should, (śanakaiḥ) in a gradual manner, (tat citta-baḍīśam ca api) separate himself from the mind which he used as the instrument (like a hook attracting a fish) to reach up to Shri Hari (viyunkte) and remove that also from his meditation.

Note: The inherent meaning being expressed here is that the meditator progressively has to discard the effort through his mind upon the meditated object for the purpose of meditation.

There are two types of Yogas - (1) sabīja-yoga and (2) nirbīja-yoga. Out of these two the nirbīja-yoga is not joy generating because every time the Yogi has to force his mind to get his attention fixed on the object of meditation. On the other hand, in the case of sabīja-yoga it is very much joy generating for the one who meditates.

In the process of meditating constantly upon Shri Hari over a period of time, one learns to go beyond the mind in a smooth and perfect manner. It is because of this that Kapila Bhagavan is giving emphasis to the sabīja-yoga. In this stage the Yogi is in eternal bliss and he is always with the Supreme Ultimate Reality which goes beyond even the mind, even though such a Yogi might be living in this world undertaking the routine duties.

He is, in a way, instantly connected with the Ultimate and there is no need for him to meditate every time as he had already reached such a stage of Yogic achievement.

Stanza 35

muktāśrayam yarhi nirviṣayam viraktam

*nirvāṇam ṛchati manah sahasā yathārciḥ
ātmānam atra puruṣo 'vyavadhānam ekam
anvīkṣate pratinivṛtta-guṇa-pravāhaḥ*

(*manah*) When the mind (*viraktam*) becomes so disenchanted with the worldly matters (as mentioned in the previous stanzas through the required processes) because of it getting the experience about the Ultimate Being of the Supreme Consciousness which is the pure form of bliss,

(*yarhi*) and when that mind in this manner (*nirviṣayam*) is without any proneness for the material objects (*muktāśrayam*) and becomes zero factor as far as its dependency is concerned (*nirvāṇam ṛchati*) at that very time such a mind gets itself assimilated (*sahasā*) very easily (with the Supreme Being or what is known as the Brahman),

(*arciḥ yatha*) just like the extinguished flame of a lamp.

(*puruṣaḥ*) Such a life form (*pratinivṛtta-guṇa-pravāhaḥ*) which has discarded itself from the flow of influences of Sattva, Rajas and Tamās characteristics exhibited through the connection with the bodily instruments of senses,

(*ātmānam*) experiences its own true state of being (known as the original state devoid of any transformations) (*atra*) in this situation,

(*avyavadhānam*) and without having anything to perceive as to the object of meditation or he being the meditator or even the process of meditation,

(*anvīkṣate*) reaches a point of experience (*ekam*) by which it becomes the form of being one with the unending Ultimate.

Note: It is known that the fire in the flame of a lamp, when extinguished, gets assimilated with the main element of the principle of fire. In the similar manner, when the Ahamkara (the characteristic of “me” “myself” “I am doing” etc.) gets extinguished in a person thereby the person getting disinterested in the worldly affairs such as likes and dislikes, desires and fulfillment of pleasures etc. such a person’s mind instantly gets assimilated with the Supreme Principle known as the Brahman and assumes that shape and form. Thereafter, even though such a person may be living in this world in an ordinary manner, nothing of this world’s happening afflict his mind or influence his thinking except that he is in that form of Brahman as far his mind goes.

Stanza 36

*so 'py etayā caramayā manaso nivr̥t̥tyā
tasmin mahimny avasitaḥ sukha-duḥkha-bāhye
hetutvam apy asati kartari duḥkhayor yat
svātman vidhatta upalabdha-parātma-kāṣṭhaḥ*

(saḥ api) As far as such a life form (the person who is a complete Yogi) is concerned, (manasaḥ) due to his mind (caramayā) getting completely and fully (nivr̥t̥tyā) assimilated (etayā) in this manner (tasmin mahimni) with the Supreme Being, situates himself in the form and shape of the Eternal Conscious Brahman (avasitaḥ) and attains that position firmly, (sukha-duḥkha-bāhye) which stands apart from the happiness and miseries.
(upalabdha-parātma-kāṣṭhaḥ) In this manner he becomes one with the principle of the realized Brahman. (vidhatta) Therefore, he attributes (hetutvam yat api) the causes very clearly (duḥkhayoḥ) as to whatever happiness and miseries (svātman) which were faced by him (kartari) to the principle of Ahamkara

(asati) which originated from the ignorance afflicted upon him earlier.

Note: There is no possibility of the life form getting its ignorance removed during the sleep stage. Therefore, for that life form it is natural to get into the worldly desires again and again. When such a life form is trained through the Yoga principles as explained above and followed in a systematic way, it is possible to get rid of the ignorance. Once that stage comes, this life form does not get into the relationship with the worldly desires, though living in the midst of everything. Thus this life form gets deliverance and does not come back to the previous stage of ignorance.

Through the following stanza it is being explained that it is in this stage the life form gets complete deliverance.

Stanza 37

**dehaṁ ca taṁ na caramaḥ sthitam utthitaṁ vā
siddho vipaśyati yato 'dhyagamat svarūpam
daivād upetaṁ atha daiva-vaśād apetaṁ
vāso yathā parikṛtaṁ madirā-madāndhaḥ**

(siddhaḥ) That Yogi, who is now known as the Siddha Yogi, (caramaḥ) because of is reaching the stage of Samadhi (equilibrium), (yataḥ) due to (adhyagamat) his achievement (svarūpam) of his real identity with the Supreme Being (Brahman) (taṁ) becomes one with that principle as such (dehaṁ ca) along with his body.

(sthitam) Even if he sits at one place, (utthitaṁ vā) or stands up from there, (daiva-vaśād) or by the design of destiny (apetaṁ) leaves from that place, (atha) or again in similar manner (daivāt) by the design of destiny (upetaṁ) comes back to the same place, etc. he does not realize about himself (his

human body) (*yathā*) in such a way as (*madirā-madāndhaḥ*) the highly intoxicated person, (*na vipaśyati*) who forgets about his own self, does not feel (*vāsaḥ*) about the clothes (*parikṛtaṁ*) worn by him.

Note: If this is the situation of a Yogi, how come he maintains his own body? This is being explained through the following stanza.

Stanza 38

*deho 'pi daiva-vaśagaḥ khalu karma yāvat
svārambhakaṁ pratisamīkṣata eva sāsuh
taṁ sa-prapañcam adhirūḍha-samādhi-yogaḥ
svāpnaṁ punar na bhajate pratibuddha-vastuḥ*

(*dehaḥ api*) As far as such a Yogi's body is concerned, (*daiva-vaśagaḥ*) because of the continuation of the activities already undertaken previously by the body, (*pratisamīkṣata eva khalu*) and till such time such activities continue as an ongoing process (*svārambhakaṁ*) right from the starting point of such activities, the body continues to undertake such activities (*sāsuh*) along with the life of air and the sense organs, (*karma yāvat*) till such time the activities are not yet over.

(*adhirūḍha-samādhi-yogaḥ*) That Yogi, who has now embarked upon the Samadhi Yoga (total equilibrium) (*pratibuddha-vastuḥ*) and who is now very much in the knowledge about the true existence of his own self (as the Supreme Being known as the Brahman), does not see his own body or the offshoots of the bodily existence. (*taṁ*) He also does not consider anything as owned by him including his own body or connected with him (*punaḥ*) and thereafter (*na bhajate*) does not service such worldly matters.

(sa-prapañcam) He looks upon the relationship between him and his own sons and relatives (svāpnam) as if they are all in a dream state of being and nothing more than that.

Note: Through the following six stanzas it is being established as to how the actual true knowledge of self is achieved.

Stanza 39

*yathā putrāc ca vittāc ca
pr̥thañ martyaḥ praṭīyate
apy ātmatvenābhimatād
dehādeḥ puruṣas tathā*

(yathā) Just like (martyaḥ) the person (praṭīyate) realizes (pr̥thak) that he is a separate entity (putrāt ca) from his own progenies (vittāt ca) and properties, (ātmatvena) even when he knows (abhimatād api) and takes pride about his own self, (tathā) in the same manner (puruṣaḥ) he realizes that his Atma is a distinct entity (dehādeḥ) from his own self.

Note : Though it is not possible to physically distinguish the Atma (the inner self) and the body, the distinction can be better understood through the following examples.

Stanza 40

*yatholmukād visphuliṅgād
dhūmād vāpi sva-sambhavāt
apy ātmatvenābhimatād
tadhagniḥ pr̥thag ulmukāt*

Stanza 41

*bhūṭendriyāntaḥ-karaṇāt
pradhānāj jīva-samjñitāt
ātmā tathā pṛthag draṣṭā
bhagavān brahma-samjñitaḥ*

- (*yathā*) **The manner in which (*pṛthak*) the fire is independently distinct,**
- (*ābhimatāt api*) **even though it is considered (*ātmatvena*) to have its own form and shape,**
- (*ulmukāt*) **because the fire being seen as burning the log of wood at a particular time,**
- (*visphulingāt*) **also being seen in the form of the sparks of fire from the burning wood which get scattered all over,**
- (*dhūmāt*) **also because of the smoke getting emitted (*sva-sambhavāt*) from the same source of fire,**
- (*ulmukāt vā api*) **also because of the ignition of fire from the previously burnt or still burning wood,**
- (*tadhagniḥ*) **making the wood bright with the radiance of fire and also getting them digested into ashes;**
- (*tathā*) **in the same manner the Atma, (*jīva-samjñitāḥ*) which is considered as the Jeeva Atma (*pṛthak*) is totally independent and distinct (*draṣṭā*) and stands only as a witness (*bhūṭendriyāntaḥ-karaṇāt*) to all the deeds and actions of the sense organs, the elements and the mind.**
- (*tathā*) **In the same manner and as per the same situation,**

(bhagavān) the Supreme Being (or the Controller of all the worlds) (brahma-samjñitaḥ) which is also being explained as the Brahman, (pradhānāt) is distinct from the formless source of Nature.

Note : After analyzing through the most apt examples through the previous two stanzas, it is being explained now about the principle of Atma which is non dual or which has no two separate entities. In other words it is the only one and nothing other than that.

Stanza 42

**sarva-bhūteṣu cātmānaṁ
sarva-bhūtāni cātmani
īkṣetānanya-bhāvena
bhūteṣy iva tad-ātmatām**

(īkṣeta) One must perceive and realize (ananya-bhāvena) without any sense of discrimination or distortion (ātmānaṁ ca) this principle of Atma as the single one entity (sarva-bhūteṣu) in all the living and non living beings, and similarly, (sarva-bhūtāni) all the living and non living beings (ātmani) within that single principle (known as Atma), (iva) just like (tad-ātmatām) the five elements are constituted (bhūteṣu) within the life forms.

Stanza 43

**sva-yoniṣu yathā jyotir
ekam nānā pratīyate
yonīnām guṇa-vaiśamyāt
tathātmā prakṛtau sthitaḥ**

(*ekam jyotiḥ*) The single fire, (*sva-yoniṣu*) because of its lighting up the logs of wood of different shapes and forms, (*pratīyate*) is being felt (*nānā*) as different and multiples of forms and shapes (*yathā*) because of the (*guṇa-vaiśamyāt*) different characteristics of the shapes of (*yonīnām*) the logs of wood.

(*yathā*) In the same manner (*ātmā*) the Atma (*sthitāḥ*) situated within the life forms (*prakṛtau*) which are the resultant factors of the Nature (Prakriti) is being perceived as multiples.

Note: The fire which is only one and single, takes the forms and shapes of whatever is getting burnt by it. In the same way, the Atma which is only one and single is being felt as multiples because of the perception by the living entities.

This is known as the perception of the single one as multiples. The Dharma of fire is to burn anything and everything coming under its influence. The fire is only one whereas we perceive it in the forms and shapes of the burning materials, which are known as *Upādhi* (only instruments). In the same manner while the Atma in all the life forms is only one, because of the manifestation of varied kinds of deeds and actions by them, one perceives the Atma as multiples.

Stanza 44

***tasmād imāṃ svām prakṛtiṃ
daivīm sad-asad-ātmikām
durvibhāvyaṃ parābhāvya
svarūpeṇāvatiṣṭhate***

(*tasmāt*) Therefore, that Yogi (who has achieved the stage of Samadhi – the equilibrium)

(svarūpeṇa) becomes absolutely clear about his experience of his identification with his own self (the experience of the Atma from within him)

(avatiṣṭhate) and stays himself in that manner,

(durvibhāvyaṁ) about which it is very difficult to express through words,

(sad-asad-ātmikām) which is the very source of causes and effects,

(svām) which is again part and parcel of his very source of life,

(parābhāvya) which is capable of defeating and going beyond (imām prakṛtiṁ) this Nature

(daivīm) and which again is the powers of the Supreme Being.

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This concludes the twenty eighth chapter of Volume 3 of Srimad Bhagavatam.

Hari Om