

SRIMAD BHAGAVATAM

CHAPTER 2, VOLUME 5

THE HISTORY AND CHARACTERISTICS OF Āgnīdhra

PREFACE

We have seen in the last chapter that the King Priyavrata took to the path of liberation. Therefore, he appointed his son āgnīdhraḥ to rule over Jambūdvīpa.

King āgnīdhraḥ did great penance for seeking the blessings of Lord Brahma so that he can beget good children for himself. Pleased with the desire of the King, Lord Brahma deposes a girl named Pūrvacitti from the divine world. This chapter explains what happens after the arrival of Pūrvacitti while the King was undertaking his penance.

Stanza 1

śrī-śuka uvāca

*evaṁ pitari sampravṛtte tad-anuśāsane vartamāna āgnīdhro
jambūdvīpaukaṣaḥ prajā aurasavad dharmāvekṣamāṇaḥ paryagopāyat.*

(śrī-śuka uvāca) Sri Suka Brahma Rishi continued his discourse to King Pareekshit:

(evaṁ pitari sampravṛtte) After his father Priyavrata took to the path of liberation, (āgnīdhraḥ) āgnīdhraḥ, his son, (tad-anuśāsane vartamānaḥ) who was appointed as per the instructions of his father, (paryagopāyat) was looking after (jambūdvīpaukaṣaḥ prajāḥ) the inhabitants of Jambūdvīpa,

**(aurasavat) as if they were all his own children
(dharmāvekṣamāṇaḥ) and always directed their attention
towards following only the righteous path.**

Stanza 2

**sa ca kadācit pitṛloka-kāmaḥ sura-vara-vanitākrīḍācala-droṇyām
bhagavantaṁ viśva-srjām patim ābhṛta-paricaryopakaraṇa ātmaikāgryeṇa
tapasvy ārādhayām babhūva.**

**(kadācit saḥ ca) As things were going on in this manner, King
āgnīdhraḥ,**

**(pitṛloka-kāmaḥ) with the intention of begetting children for
him and through them attaining the pious worlds of his
forefathers,**

**(ābhṛta-paricaryopakaraṇaḥ) collected all the required materials
for worshipping (bhagavantaṁ viśva-srjām patim) Lord Brahma,
the creator of this universe,**

**(ātmaikāgryeṇa) and with his mind totally focussed,
(tapasvī ārādhayām babhūva) started doing penance of worship
(sura-vara-vanitākrīḍācala-droṇyām) at the foothills of the
Mandara mountains, which is the place where the beautiful
women from the divine world used to play around.**

Stanza 3

**tad upalabhya bhagavān ādi-puruṣaḥ sadasi gāyantīm pūrvacittim
nāmāpsarasam abhiyāpayām āsa.**

**(tat upalabhya) Having come to know of this development
(about the desire of the King āgnīdhraḥ), (bhagavān ādi-puruṣaḥ
) Lord Brahma (abhiyāpayām āsa) deputed, (pūrvacittim nāma)
Pūrvacitti, (sadasi gāyantīm) one of the best singers in his
assembly of (apsarasam) heavenly woman, to the king.**

Stanza 4

sā ca tad-āśramopavanam ati-ramaṇīyaṁ vividha-nibiḍa-viṭapi-viṭapa-nikara-saṁśliṣṭa-purata-latārūḍha-sthala-vihaṅgama-mithunaiḥ procyamāna-śrutibhiḥ pratibodhyamāna-salila-kukkuṭa-kāraṇḍava-kalahaṁsādibhir vicitram upakūjitāmala-jalāśaya-kamalākaram upababhrāma.

(sā ca) That woman Pūrvacitti (ati-ramaṇīyaṁ tad-āśramopavanam upababhrāma) upon reaching to the most beautiful hermitage of the King āgnīdhraḥ, started freely moving around in the surroundings of the hermitage which was --

(vividha-nibiḍa-viṭapi-viṭapa-nikara-saṁśliṣṭa-purata-latārūḍha-sthala-vihaṅgama-mithunaiḥ) inhabited by different species of pairs of lovebirds seated on the golden coloured creepers intertwined along side the branches of different kinds of trees densely covering that hermitage,

(pratibodhyamāna-salila-kukkuṭa-kāraṇḍava-kalahaṁsādibhiḥ) at which place, there were resonance of the sounds with various specialities of musical notes coming out very loudly from water fowls, ducks, swans of different kinds, etc., (vicitram upakūjitāmala-jalāśaya-kamalākaram) residing in the pure water lakes having beautiful lotus flowers around the hermitage, which made the hermitage so beautiful.

Stanza 5

tasyāḥ sulalita-gamana-pada-vinyāsa-gati-vilāsāyāś cānupadaṁ khaṇa-khaṇāyamāna-rucira-caraṇābharāṇa-svanam upākaraṇya naradeva-kumāraḥ samādhi-yogenāmīlita-nayana-nalina-mukula-yugalam iṣad vikacayya vyacaṣṭa.

(sulalita-gamana-pada-vinyāsa-gati-vilāsāyāḥ tasyāḥ ca) As she walked with her impressive and elegant womanish style, (naradeva-kumāraḥ) that young King āgnīdhraḥ

(anupadam̐ khaṇa-khaṇāyamāna-rucira-caraṇābharaṇa-svanam upākarṇya) happened to listen to the tinkling sound emanating from the feet ornaments of Pūrvacitti as she progressed in each of her steps, *(samādhi-yogena)* and because of his attention getting diverted from his meditation, *(īṣat vikacayya vyacaṣṭa)* he slightly opened *(āmīlita-nayana-nalina-mukula-yugalam)* his lotus bud like eyes, which had remained totally closed till then.

Stanza 6

tām evāvidūre madhukarīm iva sumanasa upajighrantīm divija-manuja-mano-nayanāhlāda-dughair gati-vihāra-vrīḍā-vinayāvaloka-susvarākṣarāvayavair manasi nr̥ṇām kusumāyudhasya vidadhatīm vivaram̐ nija-mukha-vigalitāmṛtāsava-sahāsa-bhāṣaṇāmoda-madāndha-madhukara-nikaroparodhena druta-pada-vīnyāsenā valgu-spandana-stana-kalāśa-kabara-bhāra-raśanām devīm tad-avalokanena vivṛtāvasarasya bhagavato makara-dhvajasya vaśam upanīto jaḍavad iti hovāca.

(avidūre) Not very far away (from the place in which āgnīdhraḥ was seated),

(madhukarīm iva) Pūrvacitti was appearing to be remaining like a bee *(sumanasa upajighrantīm)* smelling the flowers;

(gati-vihāra-vrīḍā-vinayāvaloka-susvarākṣarāvayavaiḥ) whereafter, through her walk, playful moods, shyness in her sight at each time she looked around, her pure and melodious voice, and with her bodily parts looking very beautiful, she was bearing such a graceful personality,

(divija-manuja-mano-nayanāhlāda-dughaiḥ) providing happiness to the mind and the eyes of both the humans and the divine beings;

(nr̥ṇām manasi kusumāyudhasya vivaram vidadhatīm) facilitating the smooth entry and place for Kamadeva (the Love God) into the hearts of the people;

(nija-mukha-vigalitāmṛtāsava-sahāsa-bhāṣaṇāmoda -madāndha-madhukara-nikaroparodhena) and because of the disturbance of the intoxicated bees which came to her and troubled her influenced by the fragrance of her breath coming out from her face carrying with it the nectar of sweetness arising from her beautiful smile and soft conversation,

(druta-pada-vinyāsenā) and because of which as she took to her steps little faster,

(valgu-spandana-stana-kalaśa-kabara-bhāra-raśanām) there were attractive oscillations of her breasts and her ribbon tied to her hair locks.

(bhagavataḥ makara-dhvajasya) The King āgnīdhraḥ, who was all along been maintaining greatest self control, (tad-avalokanena) at that very time of just having a look (tām devīm eva) at that divine woman, (vaśam upanītaḥ) instantly got trapped into the grip of Manmatha (the Love God) (vivṛtāvasarasya) because of the opportunity the Love God got for Himself in a situation like this,

(jaḍavat iti uvāca ha) became stunned/stupefied and started saying these words.

Stanza 7

**kā tvaṁ cikīrṣasi ca kiṁ muni-varya śaile
māyāsi kāpi bhagavat-para-devatāyāḥ
vijye bibharṣi dhanuṣī suhr̥d-ātmano 'rthe
kiṁ vā mrgān mrgayase vipine pramattān**

*(tvaṁ kā) Who are you ! (muni-varya) Hey the best of the
Munis (inspired or ecstatic person) !*

*(cikīrṣasi ca kiṁ) What do you intend doing (śaile) in these
mountains?*

*(asi) Are you (kāpi) some sort of (māyā) Maya Shakti
(illusory energy) (bhagavat-para-devatāyāḥ) of Shri Hari, Whom I
worship?*

*(suhr̥d) Hey friend ! (bibharṣi) You are wearing (dhanuṣī) two
bows (vijye) without strings tied to them.*

(ātmanaḥ arthe) What for are you wearing them?

*(kiṁ vā) Maybe, (mṛgayase) you are hunting for
(pramattān) the lustful (mṛgān) animals (vipine) in the forest
with those bows ?*

Note : The King is putting the question to Pūrvacitti in a manner questioning whether her intention was to hunt lustful persons who have been trapped in the storm of household life.

The King is pretending to be stupid before Pūrvacitti so that he can influence her. His addressing her in so many ways is also towards the same purpose.

Her two bows without strings are her eyebrows. Now, her eyesight is being compared to the arrows as the explanations go forward.

Stanza 8

*bāṇāv imau bhagavataḥ śata-patra-patrau
śāntāv apuṅkha-rucirāv ati-tigma-dantau
kasmai yuyuṅksasi vane vicaran na vidmaḥ
kṣemāya no jaḍa-dhiyām tava vikramo 'stu*

Note: Looking at the eyes of Pūrvacitti, āgnīdhraḥ is addressing her in order to attract her. He is pleading her not to use these arrows against people like him. As said earlier, he is addressing these lines comparing her eyebrows to the bow and her eyes to the

arrows. He is presenting himself as a dull headed person just to please her.

(vane vicaran) As you roam around in this forest, (na vidmaḥ) I just do not know (kasmai) on whom (yuyukṣasi) you intend to aim, (imau bāṇau) these two arrows (bhagavataḥ) of yours (referring to her attractive eyes), (apuṅkha-rucirau) which are very beautiful, even though they do not have the shaft on which one can have a hold, (ati-tigma-dantau) which have very sharply pointed edges, (śāntau) but at the same which are looking very peace loving, (śata-patra-patrau) and which have the petals of lotus flowers as its feathers.

(tava vikramaḥ) Let your great deeds (astu) lead (kṣemāya) to the welfare (jaḍa-dhiyām) of the dull headed (naḥ) people like us.

Note : He goes on further to address her looking at the bees which have surrounded her hummily following her everywhere because of the fragrance coming out of her breath and her physical beauty.

Stanza 9

*śiṣyā ime bhagavataḥ paritaḥ paṭhanti
gāyanti sāma sarahasyam ajasram īsam
yuṣmac-chikhā-vilulitāḥ sumano 'bhivrṣṭīḥ
sarve bhajanty ṛṣi-gaṇā iva veda-śākhāḥ*

(bhagavataḥ ime śiṣyāḥ) These disciples of yours (referring to the bees), (paritaḥ) surrounding you from all the four directions, (ajasram) are constantly (paṭhanti gāyanti) reciting and singing (sarahasyam sāmam) the very secretive (containing great and in depth meanings)

***Sama Veda, (īśam) considering you as the one worthy of
worship as Ishwara.***

***(iva) Just like (ṛṣi-gaṇāḥ) the great saints show all the due
respects (veda-sākhāḥ) towards the branches of the Vedas,
(sarve) the people at large here (sumanaḥ) with their pure
hearts,(bhajanti) are accepting, with reverence,
(abhivr̥ṣṭīḥ) the flowers showered down (yuṣmac-chikhā-vilulitāḥ
) and fallen on the floor from your hair.***

Stanza 10

***vācaṁ paraṁ caraṇa-pañjara-tittirīṇāṁ
brahmann arūpa-mukharāṁ śṛṇavāma tubhyam
labdhā kadamba-rucir aṅka-viṭaṅka-bimbe
yasyām alāta-paridhiḥ kva ca valkalaṁ te***

***āgnīdhraḥ continues his dialogues after listening to the sounds
coming from the anklets as and when Pūrvacitti made her
movements:***

***(brahman) Hey the intelligent being - Brahman! (śṛṇavāma)
Very clearly one is able to listen (arūpa-mukharāṁ) to the
invisibly vibrating (vācaṁ paraṁ) chirping noises
(caraṇa-pañjara-tittirīṇāṁ) of the tittiri birds who are
clandestinely residing in their nests within (tubhyam) your
feet.***

***(As one is not able to see the birds, it appears that the resounding
voice of the birds are coming from the hidden pearls and diamonds
from within your anklets.)***

***(kva labdhā) From where did (kadamba-ruciḥ) this enchanting
colour of Kadamba flowers (aṅka-viṭaṅka-bimbe) come to rest
on your beautiful waist region?***

(He is equating the shining colour of the cloth Pūrvacitti was wearing on her waist region with that of the Kadamba flowers)

(alāta-paridhiḥ) How and from where did this radiance of effulgence of fire surrounding all over come about which is already shining so bright (yasyām) in your waist region?

(He is talking about the ornament of belt Pūrvacitti was wearing just above the clothes over her waist region).

(kva ca valkalaṁ te) Where is your dress you are supposed to wear in that region?

(He is equating the clothes she was wearing in the waist region with that of the effulgence of brightness. He wonders, therefore, that she is not wearing any dress).

Note : Now, he goes on to describe about her breasts.

Stanza 11

*kiṁ sambhṛtaṁ rucirayoḥ dvija śṛṅgayoḥ te
madhye kṛśo vahasi yatra dṛśiḥ śritā me
pañko 'ruṇaḥ surabhīr ātma-viṣāṇa īdrg
yenāśramaṁ subhaga me surabhī-karoṣi*

(dvija) Hey Brahman ! (kiṁ) What (sambhṛtaṁ) have you filled within these (rucirayoḥ) beautifully (śṛṅgayoḥ) raised horns (breasts) (te) of yours?

(I just can't guess what rare things you have filled within them! Besides, if the materials filled are not such rare things, these raised horns -breasts- cannot be held at that place of your body which is thin. This is what the King meant through the above words.)

(madhye) The centre portion of your body (kṛśaḥ) is very thin. (me drśiḥ) Because of these raised horns (breasts) of yours alone my eyes are able to (śritā) spot the chest portion of your body (vahaṣi) which is holding those heavy horns (breasts) with stress.

(Now, āgnīdhraḥ is looking at the perfumed kunkuma - saffron - powder spread over her breasts, and addressing her)

(īdrg) What are those (aruṇaḥ) pinkish coloured (paṅkaḥ) powder sprinkled (ātma-viṣāṇe) on your horns (breasts) which are sending out (surabhīḥ) endearing fragrance? (subhagaḥ) Hey the most beautiful and fortunate one !

(me āśramaṁ) My hermitage (surabhī-karoṣi) is also filling with the fragrance of attractive perfume (yena) because of those powder influencing the spreading of such fragrance all over.

Stanza 12

**lokaṁ pradarśaya suhṛttama tāvakaṁ me
yatratya ittham urasāvayavāv apūrvau
asmad-vidhasya mana-unmayanau bibharti
bahv adbhutaṁ sarasa-rāsa-sudhādi vaktre**

Note : He is continuing to address her by praising her enchanting beauty and mannerisms.

(suhṛttama) Hey my dearest friend! (me pradarśaya) You must show me (tāvakaṁ lokaṁ) your own world. (I am very much eager to see that world of yours.)

(yatradya) That is because, the people inhabiting your world (ittham bibharti) must be carrying just like you (apūrvau) such rarest and wonderful (avayavau) pair of body parts (the breasts) (urasā) on their chests,

(bibharti) and must be carrying (bahu adbhutam) the very special and wonderful (sarasa-rāsa-sudhādi) mannerisms and the sweet nectar of smile (vaktre) on their faces, (manah unnayanau) all of which are capable of creating waves of agitation in the minds (asmad-vidhasya) of people like us, who are driven by lustful desires. (As I am very much eager to see all of them, you must show me your world).

Stanza 13

*kā vātma-vṛttir adanād dhavir aṅga vāti
viṣṇoḥ kalāsy animiṣonmakarau ca karṇau
udvigna-mīna-yugalaṁ dvija-paṅkti-śocir
āsanna-bhr̥ṅga-nikaram sara in mukham te*

Note : He is continuing to address her highlighting the way she is chewing betel leaves and equating the resultant fragrance with pure ingredients used in the offerings in the fire to propitiate the divine beings.

(aṅga) Hey friend ! (kā vā) What is the kind of (ātma-vṛttiḥ) food that you eat?

(He is putting this question keeping in mind that the food she eats cannot be the kind of food which normal persons eat. He is very clear that her face is radiant with special brightness because she is habitual of eating such kind of special food.)

(haviḥ) Pure and fragrant scent (vāti) is emanating (adanāt) from the betel leaves you are chewing.

(kalā asi) You are the potency (viṣṇoḥ) of Maha Vishnu. (te) That is because, your (karṇau ca) both ears

(animiṣonmakarau) are projecting prominently with shining Makara Kundala (the special ear rings which Maha Vishnu wears).

(te mukhaṁ) Not only this, your shining face (saraḥ it) can be equated with a small lake due to (udvigna-mīna-yugalaṁ) your two eyes seemingly looking like two black coloured fish restlessly turning around constantly (as if they are afraid of something),

(dvija-pankti-śociḥ) your rows of spotlessly shining teeth (looking like the group of birds),

(āsanna-bhr̥ṅga-nikaraṁ) and your locks of hair equating with the rows and rows of bees hovering around your head.

Stanza 14

*yo 'sau tvayā kara-saroja-hataḥ pataṅgo
dikṣu bhraman bhramata ejayate 'kṣiṇī me
muktaṁ na te smarasi vakra-jaṭā-varūthaṁ
kaṣṭo 'nilo harati lampāṭa eṣa nīvīm*

(akṣiṇī) My eyes, (bhramataḥ me) which are becoming even more restless upon seeing you, (ejayate) are made to oscillate (yaḥ asau pataṅgaḥ) around your ball, (dikṣu bhraman) moving in all the directions, (kara-saroja-hataḥ) being pushed by the lotus flower like hand (tvayā) of yours.

(na smarasi) You are absolutely not aware (muktaṁ) about the falling down of the unlocked (vakra-jaṭā-varūthaṁ) hair of yours which are hiding your face.

(kaṣṭaḥ anilaḥ) The mischievous wind, (lampāṭaḥ) which is very much attracted towards you, (nīvīm harati) is snatching away your lower garment.

Stanza 15

*rūpaṁ tapodhana tapas̄ caratām tapoghnaṁ
hy etat tu kena tapasā bhavatopalabdham
cartuṁ tapo 'rhasi mayā saha mitra mahyaṁ
kiṁ vā prasīdati sa vai bhava-bhāvano me*

(tapodhana) Hey the great sage! (hi kena tapasā) As a consequence of what kind of penance (bhavatā upalabdham) could you get (etat rūpaṁ tu) this beautiful form of yours (tapoghnaṁ) capable of obstructing (tapaḥ caratām) the penance of others?

(mahyaṁ mitra) Hey friend! (arhasi) You must (tapaḥ cartuṁ) undertake penance (mayā saha) together with me.

(kiṁ vā) Do you have any doubt about this?

(saḥ vai) That Bhagavan, (bhava-bhāvanaḥ) Who is the creator of this universe, (prasīdati) is very much pleased (me) with me.

(āgnīdhraḥ, looking at her figure, says that Pūrvacitti had been sent to him by the Bhagavan Himself, Who is interested in the increase in the population of the world, and her presence itself is the blessings of that Bhagavan. He wonders about the benevolence of the Bhagavan, Who had decided to give him such a beautiful wife. That being so he is expressing his sincere thanks to the Bhagavan for His blessings.)

Stanza 16

*na tvāṁ tyajāmi dayitaṁ dvija-deva-dattaṁ
yasmin mano drg api no na viyāti lagnam
mām cāru-śṛṅgy arhasi netum anuvrataṁ te
cittaṁ yataḥ pratisarantu śivāḥ sacivyaḥ*

(vija-deva-dattaṁ) You have been handed down to me by Lord Brahma (dayitaṁ) as the most endearing being of mine.

(tvāṁ na tyajāmi) So, I am not at all going to give you up.

(manah drg api) My mind and eyes (lagnam) are totally focussed (yasmin) on you alone. (na viyāti) Both of them (my mind and my eyes) cannot be now separated from you.

**(cāru-śṛṅgi) Hey the most beautiful woman!
(netum arhasi) You must ensure (mām) to carry me over
(yataḥ) to the place where (te cittam) your mind is,
(anuvrataṁ mām) as I obediently follow you.
(sacivyaḥ) Let all your friends (śivāḥ) accompany you
(pratisarantu) and come to me.**

Stanza 17

śrī-śuka uvāca

*iti lalanānunayāti-viśārado grāmya-vaidagdhayā paribhāṣayā tām vibudha-
vadhūm vibudha-matir adhisabhājayām āsa.*

**(śrī-śuka uvāca) Sri Suka Brahma Rishi said to King
Pareekshit:**

**(vibudha-matiḥ) āgnīdhraḥ, who was intelligent just like a
divine being,
(lalanānunayāti-viśāradaḥ) who was a very good expert in
influencing the women,
(paribhāṣayā) conversing (iti) in this manner with
(vibudha-vadhūm) Pūrvacitti, the celestial girl,
(grāmya-vaidagdhayā) such matters of flattery concerning
women which deeply induced her,
(adhisabhājayām āsa) succeeded in bringing her under his
influence and welcomed her accordingly.**

Stanza 18

*sā ca tatas tasya vīra-yūtha-pater buddhi-śīla-rūpa-vayaḥ-śriyaudāryeṇa
parākṣipta-manās tena sahāyutāyuta-parivatsaropalakṣaṇam kālām
jambūdvīpa-patinā bhauma-svarga-bhogān bubhujē.*

(s̄a ca tataḥ) Pūrvacitti, thereafter, (parākṣipta-manāḥ) having got attracted to āgnīdhraḥ (vīra-yūtha-pateḥ tasya) as he was the foremost among all the men of great valour, (buddhi-śīla-rūpa-vayaḥ-śriyaudāryeṇa) and because of his qualities of intelligence, character, beauty, youthful age, compassion etc.

lived together (jambūdvīpa-patinā tena saha) with āgnīdhraḥ, who was the single undisputed ruler of Jambūdvīpa (the island of Jambu),

(ayutāyuta-parivatsaropalakṣaṇam kālam) for thousands and thousands of years, (bhauma-svarga-bhogān bubhujē) enjoying all the comforts earthly and heavenly comforts.

Stanza 19

tasyām u ha vā ātmajān sa rāja-vara āgnīdhro nābhi-kimpuruṣa-harivarṣelāvṛta-ramyaka-hiraṇmaya-kuru-bhadraśva-ketumāla-samjñān nava putrān ajanayat.

(u ha tasyām vai) Oh what a wonder! (saḥ rāja-varaḥ āgnīdhraḥ) That greatest king āgnīdhraḥ (ātmajān) begot in her (nava putrān ajanayat) their nine sons whose names were nābhi-kimpuruṣa-harivarṣa- ilāvṛta-ramyaka-hiraṇmaya-kuru-bhadraśva and ketumāla.

Note : *It is definitely a great wonder when one reckons that a human being on the earth can beget children in a woman from the divine world. However, when it is the desire of that Supreme Being, Who always keeps the welfare of all the beings in the world as His foremost priority, this and much more can take place with ease.*

Through the above statement in Stanza 19, it is also made very clear that the kings, who were ruling the earth in those days, were equal to that of the divine beings in their qualities and

characteristics. It also indicates that such kings ensured the welfare of all the people and made them enjoy the material comforts here on this earth just as they would have done had they been living in a heavenly planet.

So, two things appear here - one, when the king ensures righteous rule, the Bhagavan Himself supports him with all His benedictions in order that the king is able to provide sustenance and happiness to the living beings, who are nothing but His own creations . Two, such kings are so much elevated in their thinking and approach that they become equal to the divine beings.

Stanza 20

sā sūtvātha sutān navānuvatsaram̐ gr̥ha evāpahāya pūrvacittir bhūya evājam̐ devam upatasthe.

*(pūrvacittiḥ saḥ) That divine woman, Pūrvacitti,
(nava sutān sūtvātha) gave birth to nine sons, (anuvatsaram̐) one
son in each year.*

*(upatasthe) In due course of time, she rejoined
(bhūyah̐ eva ajam̐ devam) Lord Brahma again,
(atha gr̥he eva apahāya) after leaving those children in the home
of āgnīdhraḥ.*

Note : Pūrvacitti has to be considered as none other than the form of the universal mother, who is always interested in the promotion of the development of the world. That is why there is a reference to her as the divine being, sent by Lord Brahma etc., etc. She giving birth to sons is the indication that they all shall be very profound in their qualities so that they can enrich the world in the interest of the welfare of all the beings.

Stanza 21

*āgnīdhra-sutās te mātur anugrahād autpattikenaiva samhanana-balopetāḥ
pitrā vibhaktā ātma-tulya-nāmāni yathā-bhāgam jambūdvīpa-varṣāṇi
bubhujuh.*

*(āgnīdhra-sutāḥ te) Those children, the sons of king āgnīdhrah,
(mātuh anugrahād) because of the blessings of their mother,
(autpattikena) were, by birth itself, (samhanana-balopetāḥ)
having enormous strength and well built bodies.*

*(pitrā vibhaktāḥ) They were distinct personalities just like
their father as far as their qualities were concerned.*

*(bubhujuh) They took over the responsibility of ruling
(jambūdvīpa-varṣāṇi) the different parts of Jambūdvīpa (the
island of Jambu) on the earth, (yathā-bhāgam) by
apportioning it proportionately among themselves (ātma-
tulya-nāmāni) those parts of the earth each of them matching to
their names.*

Stanza 22

*āgnīdhro rājātrptaḥ kāmānām apsarasam evānudinam adhi-manyamānas
tasyāḥ salokatām śrutibhir avārundha yatra pitaro mādayante.*

*(āgnīdhrah rājāḥ) King āgnīdhrah (kāmānām ātrptaḥ) was not
contented with the enjoyment of his desires.*

*(adhi-manyamānaḥ) He was always thinking
(anudinam apsarasam eva) over and over about that divine
woman, Pūrvacitti.*

*(śrutibhiḥ avārundha) He performed the prescribed deeds as
per the Vedic principles and as a result thereof attained
(tasyāḥ salokatām) her world, (yatra pitarāḥ mādayante) in which
world the forefathers are inhabiting with due satisfaction.*

Stanza 23

*samparete pitari nava bhrātaro meru-duhitṛ merudevīm pratirūpām
ugradamṣṭrīm latām ramyām śyāmām nārīm bhadrām devavītim iti samjñā
navodavahan.*

*(pitari samparete) After the death of their father King
āgnīdhraḥ, (nava bhrātaraḥ) those nine brothers (named
above) (udavahan) married (nava) the nine (meru-duhitṛḥ)
daughters of the great Meru mountain (iti samjñāḥ) namely-
merudevi, pratirūpa, ugradamṣṭri, lata, ramya, śyāma, nāri,
bhadra, devavīti, respectively.*

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*This concludes the second chapter of Volume 5 of Srimad
Bhagavatam*

Hari Om