

SRIMAD BHAGAVATAM

CHAPTER 8, VOLUME 4

ABOUT DHRUVA, HIS DEPARTURE FROM HOME, HIS PENANCE ETC.

PREFACED

Dhruva charitham (or the descriptions about Dhruva, his achievements etc.) are the matters dealt with in Chapters 8 to 12.

Before proceeding to Dhruva charitham, whatever little have been left out about the descendants of Lord Brahma, (other than what have been explained in Chapter 1) are being explained very briefly through stanzas 1 to 5. Thereafter, the subject matter shifts to Dhruva.

The story of Dhruva is not a mere story. It has very high philosophical and spiritual contents and, if properly analysed and understood, it gives very much insight into the devotional services towards Shri Hari as well as the aim for which such services are undertaken by persons in different occupations in life for the fulfilment of their desires.

This chapter, particularly, deals with the circumstances by which Dhruva, a little child of five years, had to leave his father's palace, because of the dishonour he received at the hands of his step mother. His mother, Suneeti, advises him to worship and do penance to Shri Vasudeva so that he could achieve and fulfilment of his desires. On the way to the forests, Saint Narada meets him and tries to test him as to his determination, and though being a small child, he does not

come under the influence of Saint Narada. The dialogues and discussions between them have profound meanings.

This chapter concludes with Dhruva's extreme penance leading to suffocation of the entire living beings all over the three worlds because he identifies himself with Shri Vasudeva, the being Who resides in each and every life form inherently, and controls and stops his breathing. Shri Vasudeva assures all the demigods, who had approached Him with this problem, that He himself dissuade Dhruva from this austere penance. This Chapter concludes at this place.

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Stanza 1

*maitreya uvāca
sanakādyā nāradaś ca
ṛbhur haṁso 'ruṇir yatiḥ
naite gṛhān brahma-sutā
hy āvasann ūrdhva-retasaḥ*

(maitreya uvāca) Maitreya Maharshi said to Vidura :

(brahma-sutāḥ) The sons of Lord Brahma (sanakādyāḥ) like Sanaka saints (four of them), (nāradaḥ) Narada, (ṛbhuh) Ribhu, (haṁsaḥ) Hamsa, (aruṇiḥ) Aruni, (yatiḥ) and Yati (ete ca) etc., (gṛhān na āvasan) did not prefer to lead the life of householders. (hi) That was because, (ūrdhva-retasaḥ) they were perpetual students pursuing the knowledge of Brahman.

Note : As these persons had chosen to be perpetual students pursuing the knowledge of Brahman they did not opt for marriage, family life etc. Therefore, they have no descendants.

Unrighteousness is also the progeny of Brahma. Through the following four stanzas the progenies of unrighteousness are being described.

Stanza 2

*mṛṣādharmaṣya bhāryāsīd
dambhaṁ māyāṁ ca śatru-han
asūta mithunaṁ tat tu
nirṛtir jagṛhe 'prajāḥ*

(mṛṣā) Mrisha (bhā āryāsīt) was the wife (ādharmasya) of Adharma, another son of Brahma. (śatru-han) Hey Vidura who wins over the enemies ! (asūta) Mrisha gave birth (dambhaṁ) to a son named Dambam (the Deceit) (māyāṁ ca) and a daughter named Maya (the Fraud). (nirṛtiḥ tu) Nriti, (aprajāḥ) who had no children, (jagṛhe) accepted (tat mithunaṁ) this couple (Dambam and Maya) who had conjugal relations as husband and wife.

Note : Dambam is the symbol of cheating others. Maya helps Dambam in executing its deeds. Both are brother and sister; as well as husband and wife. They are born out of unrighteousness. Nriti, who accepted them, is the representative form of destruction.

Stanza 3

*tayoḥ samabhaval lobho
nikṛtiś ca mahā-mate
tābhyāṁ krodhaś ca himsā ca
yad duruktiḥ svasā kalih*

(tayoḥ) For the Damba-Maya couple (samabhavat) was born (lobhaḥ) Lobha as their son. (mahā-mate) Hey the intelligent one ! (nikṛtiḥ ca) They also had one daughter named Nikriti.

(tābhyaṃ) These two became husband and wife (krodhaḥ ca) and from them came a son named Krodha (hiṃsā ca) and a daughter Himsa. (yat) From these two (Krodha and Himsa) (kaliḥ) came about a son named Kali (svasā) and as his sister (duruktiḥ) came about Durukti.

Note : Lobha is monomania or obsession. Nikriti is wickedly fraudulent. Because of their non prescribed or forbidden relationship, came about Krodha (anger) and Himsa (violence). From this couple Kali (discord and strife) and Durukti (harsh or injurious speech) came about.

Stanza 4

*duruktau kalir ādhatta
bhayaṃ mṛtyuṃ ca sattama
tayoś ca mithunaṃ jajñe
yātanā nirayas tathā*

(sattama) Hey the greatest among the good people ! (kaliḥ) Kali, being the husband, (duruktau) and Durukti, being the wife, (ādhatta) produced (bhayaṃ) Bhaya (the fear) as their son and (mṛtyuṃ ca) Mrityu (the death) as their daughter. (tayoḥ ca) Between these Bhaya and Mrityu (jajñe) came about (mithunaṃ) the pair (yātanā) Yatana as the female (nirayaḥ) and Nirayam as the male (tathā) in this manner.

Note : Yatana is extreme pain and Nirayam is the hell. All those said above had sprouted out from the seeds of immoral deeds. They have been described imaginatively in the form of male and female as a presentation of poetical beauty.

Stanza 5

saṅgrahena mayākhyātaḥ

*pratisargas tavānagha
triḥ śrutvaitat pumān puṇyaṁ
vidhunoty ātmano malam*

*(anagha) Hey Vidura who has no sins ! (mayā) I have
(ākhyātaḥ) described (tava) to you (saṅgrahaṇa) in brief
(pratisargaḥ) the origin of the opposite of the righteousness
who do unrighteous deeds. (pumān) If a person, who is
pious, (triḥ śrutvā) listens three times (etat) about these
unrighteous dynasty (puṇyaṁ) it shall enable him to
distinguish the reprehensible nature of these unrighteous
influences (vidhunoiy) and he shall cleanse (malam) all his dirt
(ātmanaḥ) from his mind.*

Stanza 6

*athātaḥ kīrtaye vaṁśaṁ
puṇya-kīrteḥ kurūdvaha
svāyambhuvasyāpi manor
harer aṁśāṁśa-janmanaḥ*

*(kurūdvaha) Hey the most important personality in Kuru
dynasty (Vidura) ! (athātaḥ) I shall now (kīrtaye) describe to
you (vaṁśaṁ api) about the son progenies (puṇya-kīrteḥ) of the
virtuous (svāyambhuvasya manor) Swayambhuva Manu
(aṁśāṁśa-janmanaḥ) who was born from the half portion of the
body of Lord Brahma, Who is the potency (hareḥ) of Shri
Hari.*

Stanza 7

*priyavratottānapādaḥ
śatarūpā-pateḥ sutau
vāsudevasya kalayā
rakṣāyāṁ jagataḥ sthitau*

(priyavratottānapādau) Priyavrata and Uttanapada, (sutau) the sons (śatarūpā-pateḥ) of Satarupa's husband Swayambhuva Manu, (sthitau) were (rakṣāyām) ruling and protecting (jagataḥ) the world (kalayā) keeping in mind the service attitude of theirs (vāsudevasya) towards Shri Vasudeva.

Stanza 8

*jāye uttānapādasya
sunītiḥ surucis tayoh
suruciḥ preyasī patyur
netarā yat-suto dhruvaḥ*

(jāye) The wives (uttānapādasya) of Uttanapada (sunītiḥ) were Suneeti (surucis) and Suruchi. (tayoh) Among them (suruciḥ) Suruchi (preyasī) was most endearing (patyuh) to their husband. (itarā na) Not the other one (Suneeti). (yat-sutaḥ) Her son was (dhruvaḥ) Dhruva.

Stanza 9

*ekadā suruceḥ putram
aṅkam āropya lālayan
uttamaṁ nārurukṣantaṁ
dhruvaṁ rājābhyanandata*

(ekadā) Once, when the King Uttanapada (lālayan) was caressing (uttamaṁ) Uttama, (putram) the son (suruceḥ) of Suruchi, (āropya) placing him (aṅkam) on his lap, (na abhyanandata) he did not pay attention (dhruvaṁ) to Dhruva, (nārurukṣantaṁ) who came there with the desire to be seated on his lap.

Stanza 10

*tathā cikīrṣamāṇam taṁ
sapatnyās tanayam dhruvam
suruciḥ śṛṇvato rājñah
serṣyam āhātigarvitā*

(suruciḥ) Suruchi, (atigarvitā) who was even otherwise very arrogant, happened to see Dhruva standing (tathā) like this (cikīrṣamāṇam) with the intention of sitting on the lap, (āha) and said (taṁ dhruvam) to that Dhruva, (tanayam) the son (sapatnyāḥ) of her husband through the other wife, (serṣyam) with jealousy and anger, (rājñah śṛṇvataḥ) even as the King was listening to her words.

Note : Through the following three stanzas, the logic applied by Suruchi justifying her reaction to Dhruva with jealousy and anger, is being explained.

Stanza 11

*na vatsa nrpater dhiṣṇyam
bhavān āroḍhum arhati
na grhīto mayā yat tvam
kukṣāv api nrpātmajah*

(vatsa) Child ! (bhavān) You (na arhati) do not deserve (āroḍhum) to be mounted (dhiṣṇyam) on the altar (nrpateḥ) of the King, (nrpātmajah api) even though you are a prince. (yat tvam) That is because, you (na grhītaḥ) are not born (mayā kukṣau) out of my womb.

Stanza 12

*bālo 'si bata nātmānam
anya-strī-garbha-sambhṛtam*

*nūnaṁ veda bhavān yasya
durlabhe 'rthe manorathaḥ*

**(bata) Hey silly ! (bālaḥ asi) You are a little child.
(bhavān nūnaṁ) You definitely (na veda) do not know
(ātmānam) about yourself (anya-strī-garbha-sambhṛtam) as you
are born out of the womb of some other woman. (yasya) That
is why (manorathaḥ) you had a fancy (arthe) to achieve
something (durlabhe) which is difficult for you to attain.**

Stanza 13

*tapasārādhyā puruṣaṁ
tasyaivānugraheṇa me
garbhe tvam sādhyātmānam
yadīcchasi nrpāsanam*

**(icchasi yadi) If you wish to occupy (nrpāsanam) the seat of the
King, (ārādhyā) you must worship (puruṣaṁ) the Supreme
Being (tapasā) through your penance (tasya eva anugraheṇa)
and with His blessings alone, (tvam ātmānam sādhyā) you must
take your birth (me garbhe) out of my womb.**

Stanza 14

*maitreya uvāca
mātuḥ sapatnyāḥ sa durukti-viddhaḥ
śvasan ruṣā daṇḍa-hato yathāhiḥ
hitvā miṣantaṁ pitaraṁ sanna-vācam
jagāma mātuḥ prarudan sakāśam*

(maitreya uvāca) Maitreya Maharshi said to Vidura :

**(saḥ) Dhruva, (durukti-viddhaḥ) whose heart was split because
of the very harsh words (sapatnyāḥ mātuḥ) of his other mother,**

(*śvasan*) hissing (*ruṣā*) with anger (*ahih yathā*) just like a snake (*daṇḍa-hataḥ*) beaten with a stick, (*prarudan*) and crying lamentably, (*hitvā*) left (*pitaram*) his father (*miṣantam*) who was blinking (*sanna-vācam*) with feeble voice, (*jagāma*) and went (*sakāśam*) and approached (*mātuḥ*) his own mother.

Stanza 15

*taṁ niḥśvasantaṁ sphuritādharoṣṭhaṁ
sunītir utsaṅga udūhya bālam
niśamya tat-paura-mukhān nitāntam
sā vivyathe yad gaditam sapatnyā*

(*sā sunītiḥ*) That Suneeti, (*udūhya*) having picked up and placed (*taṁ bālam*) the little child (*utsaṅge*) on her lap, who came and stood before her (*niḥśvasantaṁ*) snorting (*sphuritādharoṣṭhaṁ*) and having his lips trembling with anger, (*nitāntam*) became very greatly (*vivyathe*) saddened (*niśamya*) upon hearing (*yad tad*) whatever were (*gaditam*) spoken (*sapatnyā*) by her fellow-wife, (*paura-mukhāt*) which were narrated to her by the people present inside the King's place.

Stanza 16

*sotsrjya dhairyaṁ vilalāpa śoka-
dāvāgninā dāva-lateva bālā
vākyaṁ sapatnyāḥ smarātī saroja-
śriyā dr̥śū bāṣpa-kalām uvāha*

(*sā bālā*) That little queen, (*śoka-dāvāgninā*) who was melting in the heat of the forest fire of distress, (*dāva-latā iva*) just like the burnt flowering creeper trapped in the forest fire, (*utsrjya*) lost (*dhairyaṁ*) her courage (*vilalāpa*) and profusely cried.

(smaratī) Recollecting (vākyam) the words (sapatnyāḥ) of her fellow-wife, (uvāha) she stood up (bāṣpa-kalām) with tears (dṛṣā) on her eyelids (saroja-śriyā) which were so beautiful like the red hibiscus petals.

Stanza 17

*dīrgham śvasantī vrjinasya pāram
apaśyatī bālakam āha bālā
māmaṅgalam tāta pareṣvamaṁsthā
bhunkte jano yat para-duḥkhas tat*

(bālā) That helpless woman, (apaśyatī) not able to see (pāram) the other shore (vrjinasya) of grief, (dīrgham) took a long (śvasantī) breath (āha) and told (bālakam) her child -- “ (tāta) Son ! (mā amaṁsthāḥ) Do not foist (amaṅgalam) flaw (pareṣu) on others. (yat) That is because, (para-duḥkhas) anyone who inflicts distress on others (bhunkte) undergoes (tat) the same distress (janah) upon himself/herself.

Stanza 18

*satyam surucyābhihitam bhavān me
yad durbhagāyā udare grhītaḥ
stanyena vṛddhaś ca vilajjate yām
bhāryeti vā voḍhum iḍaspatir mām*

(abhihitam) What were told (surucyā) by Suruchi (satyam) are true. (bhavān) You (grhītaḥ) happened to take birth (me udare) in my womb (durbhagāyāḥ) of this unfortunate woman (yām mām) about whom (iḍaspatih) the King (vilajjate) feels ashamed (bhāryā iti vā voḍhum) even to think within himself as his own wife. (vṛddhaḥ ca) You were nourished (stanyena) by my breast milk.

Stanza 19

*ātiṣṭha tat tāta vimatsaras tvam
uktaṁ samātrāpi yad avyalīkam
ārādhayādhokṣaja-pāda-padmaṁ
yadīcchase 'dhyāsanam uttamo yathā*

**(tāta) Hey son ! (samātrā api) Though she is your step mother,
(tvam) you (ātiṣṭha) have to follow (tat) all of (yat) whatever
(uktaṁ) has been told by her (vimatsaraḥ) without any
hostility (avyalīkam) and with complete truthfulness.
(uttamaḥ yathā) If you want to be worthy (icchasi yadi) of your
desire to reach (adhyāsanam) to the position of the King,
(ārādhay) start worshipping (ādhokṣaja-pāda-padmaṁ) the lotus
feet of Shri Vasudeva.**

Stanza 20

*yasyāṅghri-padmaṁ paricarya viśva-
vibhāvanāyātta-guṇābhipatteḥ
ajo 'dhyatiṣṭhat khalu pārameṣṭhyaṁ
padaṁ jītātma-śvasanābhivandyam*

**(khalu) It is an established truth that (paricarya) after
worshipping (āṅghri-padmaṁ) the pious lotus feet (yasya) of
that Personality of Shri Vasudeva, (ātta-guṇābhipatteḥ) Who
possessed the characteristic of Sattva (viśva-vibhāvanāya) for
the protection of the universe, (ajaḥ) Lord Brahma
(adhyatiṣṭhat) came to be established (padaṁ) to the position
(pārameṣṭhyaṁ) of the superior entity (jītātma-
śvasanābhivandyam) worthy of being praised by all those saints
and sages who had conquered their bodies and minds.**

Stanza 21

tathā manur vo bhagavān pitāmaho

*yam eka-matyā puru-dakṣiṇair makhaiḥ
iṣṭvābhipede duravāpam anyato
bhaumaṁ sukhaṁ divyam athāpavargyam*

**(tathā) In the same manner, (bhagavān) the great
knowledgeable (manuḥ) Svayambhuva Manu, (pitāmahaḥ)
the grandfather (vaḥ) of you all,
(iṣṭvā) having worshipped (yam) that Personality of Shri
Vasudeva (makhaiḥ) through various Yajnas, (puru-dakṣiṇaiḥ)
in which plenty of donations were given to the priests,
(eka-matyā) with the perception of Shri Vasudeva being the
inner consciousness in all the beings,
attained (anyataḥ) not only the exceptionally (duravāpam)
rarest of (bhaumaṁ) temporal (divyam) as well heavenly
(sukhaṁ) pleasures (atha) but also, thereafter, (abhipede)
attained (apavargyam) the happiness of emancipation.**

Stanza 22

*tam eva vatsāśraya bhr̥tya-vatsalam
mumukṣubhir mṛgya-padābja-paddhatim
ananya-bhāve nija-dharma-bhāvite
manasy avasthāpya bhajasva pūruṣam*

**(vatsa) Child ! (āśraya) Take shelter (tam eva) unto Him alone
(bhr̥tya-vatsalam) who is affectionate to His devotees,
(mṛgya-padābja-paddhatim) and Whose pious lotus feet are being
sought after and pursued through the path of enquiry
(mumukṣubhiḥ) by those desiring emancipation. (avasthāpya)
Place upon (pūruṣam) that Supreme Being (manasi)
in your mind (nija-dharma-bhāvite) after making it very clean
by following your own righteous duties (ananya-bhāve) and
without having any other thoughts (bhajasva) do your
devotional service to Him.**

Stanza 23

*nānyam tataḥ padma-palāśa-locanād
duḥkha-cchidam te mṛgayāmi kañcana
yo mṛgyate hasta-grhīta-padmayā
śriyetaḥ aṅga vimṛgyamāṇayā*

(aṅga) Child ! (na mṛgayāmi) I do not see (kañcana) any other person (anyam) other than that (padma-palāśa-locanāt) Lotus Eyed (tataḥ) Bhagavan (Shri Vasudeva) (te duḥkha-cchidam) who can cut off your sorrow from its roots. (yaḥ) He is such Bhagavan (mṛgyate) Who is being searched/enquired after (śriyā) even by Shri Mahalakshmi, (hasta-grhīta-padmayā) Who holds in her pious hand the lotus flower, (vimṛgyamāṇayā) and Who herself is being searched/enquired after (itaraiḥ) by all other people.

Stanza 24

*maitreya uvāca
evam sañjalpitam mātur
ākarnyārthāgamam vacaḥ
sanniyamyātmanātmānam
niścakrāma pituḥ purāt*

(maitreya uvāca) Maitreya Maharshi said to Vidura :

(ākarṇya) After listening to (sañjalpitam) the lamentation (mātuh) of his mother (evam) in this manner (vacaḥ) and her words (arthāgamam) of getting the objectives achieved, (sanniyamya) Dhruva controlled (ātmānam) his mind (ātmanā) with his own mind, (purāt) and left the palace (pituḥ) of his father (niścakrāma) and started off.

Stanza 25

*nāradas tad upākarṇya
jñātvā tasya cikīrṣitam
sprṣtvā mūrdhany agha-ghnena
pāṇinā prāha vismitaḥ*

(nāradaḥ) As saint Narada (upākarṇya) came to know (tat) about these developments, (jñātvā) he became (vismitaḥ) wonder struck (cikīrṣitam) with the determination (tasya) of this child, (sprṣtvā) and he touched and blessed (agha-ghnena) with his sin mitigating (pāṇinā) palm on the child's head (prāha) and said to him.

Note : The reasons as to why saint Narada was surprised about the firm determination of Dhruva are being explained through the following stanza.

Stanza 26

*aho tejaḥ kṣatriyāṇām
māna-bhaṅgam amṛṣyatām
bālo 'py ayaṁ hṛdā dhatte
yat samātur asad-vacaḥ*

(aho) It is really surprising and appreciable to see (tejaḥ) the formidable (amṛṣyatām) non forbearing attitude against (māna-bhaṅgam) any disgrace (kṣatriyāṇām) by the Kshatriyas. (yat ayaṁ) Because, though Dhruva (bālaḥ api) is a small child, (dhatte) he took (hṛdā) deep into his heart (asad-vacaḥ) the bad words (samātuḥ) of his stepmother.

Stanza 27

*nārada uvāca
nādhunāpy avamānaṁ te*

*sammānaṃ vāpi putraka
lakṣayāmaḥ kumārasya
saktasya krīḍanādiṣu*

(nārada uvāca) Saint Narada said to Dhruva :

**(putraka) Hey son ! (na lakṣayāmaḥ) I do not see (api) anything
(avamānaṃ) as a dishonour (sammānaṃ vā) or honour (te) for
you (kumārasya) because as you being a little child (adhunāpi)
even now (saktasya) you are inclined towards (krīḍanādiṣu)
childish play and frolic.**

Stanza 28

*vikalpe vidyamāne 'pi
na hy asantoṣa-hetavaḥ
puṃso moham ṛte bhinnā
yal loke nija-karmabhiḥ*

**(vidyamāne api) Though one can argue that (vikalpe) one can
definitely understand about the specific distinction between
dishonour and honour, (asantoṣa-hetavaḥ) the actual reason for
the mental displeasure arises (puṃsaḥ) for a person
(moham ṛte) because of the person's wrong perception of his
intellect (bhinnāḥ na hi) and nothing else. (yat) That is
because, (loke) in this world (nija-karmabhiḥ) all these things
happen only as the consequential effect of one's own deeds
and actions.**

**Note : A person undergoes the consequential effects of one's own
actions and deeds. It is, therefore, foolish to blame others for this
situation. This is the essence of the above stanza.**

Through the following six stanzas saint Narada advises Dhruva the qualities of forbearance. He thus attempts to dissuade Dhruva from undertaking penance.

Stanza 29

*paritusyet tatas tāta
tāvan-mātreṇa pūruṣaḥ
daivopasāditam yāvad
vīkṣyeśvara-gatiṁ budhaḥ*

(tataḥ tāta) Therefore, hey child ! (budhaḥ) An intelligent (pūruṣaḥ) person, (vīkṣya) by understanding (īśvara-gatiṁ) the divine order, (paritusyet) gets himself satisfied (tāvan-mātreṇa) with (yāvat) whatever (daivopasāditam) comes to him as per the divine wish.

Stanza 30

*atha mātropadiṣṭena
yogenāvarurutsasi
yat-prasādam sa vai puṁsām
durārādhyo mato mama*

(atha) This apart, (saḥ vai) the Person, (yat-prasādam) whose blessings (avarurutsasi) you are seeking to get (yogena) through the path of yogic meditation (upadiṣṭena) as per the advice (mātrā) of your mother, (durārādhyah) is the One Who cannot be worshipped very easily (puṁsām) by ordinary people, (mama mataḥ) as I feel it so.

Stanza 31

*munayaḥ padavīm yasya
niḥsaṅgenoru-janmabhiḥ
na vidur mrgayanto 'pi*

tīvra-yoga-samādhinā

(padavīm) The path/position (yasya) of that Supreme Personality (na viduḥ) could not be understood (mṛgayantaḥ api) even after constant enquiry (tīvra-yoga-samādhinā) through the processes of meditation achieved out of constant practice (uru-janmabhiḥ) during their various births (munayaḥ) by those saints who were mentally well balanced (niḥsaṅgena) and totally detached from the worldly desires and pleasures.

Stanza 32

*ato nivartatām eṣa
nirbandhas tava niṣphalaḥ
yatiṣyati bhavān kāle
śreyasām samupasthite*

(ataḥ) Therefore, (nivartatām) please leave aside (eṣaḥ nirbandhaḥ) this obstinacy (tava) of yours (niṣphalaḥ) which is of no use. (samupasthite) When you reach the (kāle) appropriate time conducive (śreyasām) for your betterment, (bhavān yatiṣyati) you shall put in the desired efforts all by yourself.

Stanza 33

*yasya yad daiva-vihitaṁ
sa tena sukha-duḥkhayoḥ
ātmānaṁ toṣayan dehī
tamaṣaḥ pāram ṛcchati*

(yat) Whatever (daiva-vihitaṁ) has been determined by the Supreme Being (yasya) for a person (sukha-duḥkhayoḥ) in the midst of his happiness and miseries, (saḥ dehī) that person

(toṣayan) enjoys and is contented (tena) with all of them (what has been conferred upon him by the Supreme Being) (ātmānam) within his mind happily (ṛcchati) and thereby crosses over (pāram) to the other shore (tamasaḥ) of the darkness of frivolous desires.

Stanza 34

*guṇādhikān mudam̐ lipsed
anukrośam̐ guṇādhamāt
maitrīm samānād anvicchen
na tāpair abhibhūyate*

(guṇādhikāt) When one sees another person having more quality attributes, as compared to him, (lipset) such a person should seize with (mudam̐) happiness. (anukrośam̐) A feeling of compassion should develop in a person (guṇādhamāt) when he sees another having less quality attributes. (samānāt) When one sees another having equal quality attributes (maitrīm anvicchet) one should gesture friendship. (saḥ) Such a person (who has these characteristics) (na abhibhūyate) shall not be affected by (tāpaiḥ) mental or physical pain.

Stanza 35

*dhruva uvāca
so 'yam̐ śamo bhagavatā
sukha-duḥkha-hatātmanām
darśitaḥ kṛpayā puṁsām
durdarśo 'smad-vidhais tu yaḥ*

(dhruva uvāca) Dhruva said to saint Narada :

(ayam yah) This path of advice for the emancipation from all the illusions of existence, (durdarśah tu) though is beyond the capacity of cognizance (asmad-vidhaiḥ) of persons like me, (kṛpayā) it is only because of your kindness that (bhagavatā) you, being the most experienced saint, (darśitaḥ) have made public (saḥ) the same (puṁsām) for the sake of the people (sukha-duḥkha-hatātmanām) who have been rendered bewildered in their thinking because of they facing the happiness and miseries.

Stanza 36

*athāpi me 'vinītasya
kṣātraṁ ghoram upeyuṣaḥ
surucyā durvaco-bāṇair
na bhinne śrayate hr̥di*

(athāpi) Therefore, (upeyuṣaḥ) because of having obtained (ghoram) the overwhelming (kṣātraṁ) Kshatriya characteristic, (me) my (avinītasya) mind has not subdued its passions, (na śrayate) and your valuable advices are not reclining (hr̥di) upon my heart, (bhinne) which has been split (durvaco-bāṇaiḥ) by the arrows of bad words (surucyā) of Suruchi.

Stanza 37

*padam tri-bhuvanotkr̥ṣtam
jigīṣoḥ sādhu vartma me
brūhy asmat-pitr̥bhir brahmann
anyair apy anadhiṣṭhitam*

(brahmann) Hey the one who has acquired the knowledge of Brahman ! (brūhi) Please advise (me) me (sādhu vartma) the appropriate way (jigīṣoḥ) as I have the intention of capturing

(padam) such a position (tri-bhuvanotkr̥ṣṭam) which is far superior among all the three worlds (anadhiṣṭhitam) and which has not been acquired (asmat-pitṛbhiḥ) by any of my ancestors (anyaiḥ api) or by any others.

Stanza 38

*nūnam bhavān bhagavato
yo 'ṅgajaḥ parameṣṭhinaḥ
vitudann aṭate vīṇām
hitārtham jagato 'rkavat*

(bhavān) You are (nūnam) certainly (aṅgajaḥ) born out of the body of (bhagavataḥ) Bhagavan (parameṣṭhinaḥ) Brahma Deva. (yaḥ) You are the one (aṭate) who travel around (arkavat) like the sun, (vīṇām) playing your musical instrument known as Veena (vitudan) in a very special way, (hitārtham) for the sake of the welfare (jagataḥ) of the whole world.

Stanza 39

*maitreya uvāca
ity udāhṛtam ākarṇya
bhagavān nāradas tadā
prītaḥ pratyāha taṁ bālaṁ
sad-vākyam anukampayā*

(maitreya uvāca) Maitreya Maharshi said to Vidura :

(ākarṇya) On listening (udāhṛtam) to the words of Dhurava (iti) in this manner, (bhagavān) the all knowledgeable (nāradaḥ) saint Narada (prītaḥ) became very happy (tadā) at that time (pratyāha) and replied (sad-vākyam) his well meaning advice (taṁ bālaṁ) to that little child (anukampayā) very compassionately.

Stanza 40

nārada uvāca
jananyābhihitāḥ panthāḥ
sa vai niḥśreyasasya te
bhagavān vāsudevas taṁ
bhaja tat pravaṇātmanā

(*nārada uvāca*) **Saint Narada said to Dhruva :**

(*panthāḥ*) **The path (*abhihitāḥ*) advised (*jananyā*) by your mother (*te*) for your (*niḥśreyasasya*) ascent (*vai*) is certainly (*sah bhagavān*) that Bhagavan (*vāsudevaḥ*) Shri Vasudeva. (*bhaja*) You must worship (*taṁ*) that Personality of Bhagavan (*tat pravaṇātmanā*) with the propensity of your focussed mind.**

Stanza 41

dharmārtha-kāma-mokṣākhyam
ya icchec chreya ātmanah
ekameva hares tatra
kāraṇam pāda-sevanam

(*yaḥ*) **A person (*icchet*) who desires to have (*ātmanah*) for himself (*śreyaḥ*) the Purusharth (*dharmārtha-kāma-mokṣākhyam*) known as Dharma, Artha, Kama and Moksha --they are dharma (duty, ethics), artha (prosperity, wealth), kama (pleasure, sensual gratification), and moksha (the pursuit of liberation) -- (*ekam eva*) for him the most important (*kāraṇam*) cause of instrument (*tatra*) for achieving them (*pāda-sevanam*) is the worship of the pious lotus feet (*hareḥ*) of Shri Vasudeva.**

Stanza 42

*tat tāta gaccha bhadraṁ te
yamunāyās taṭaṁ śuci
puṇyaṁ madhuvanaṁ yatra
sānnidhyaṁ nityadā hareḥ*

(tat tāta) Therefore, hey child ! (te bhadraṁ) Let there be goodness for you. (gaccha) Please proceed to (śuci) the very clean (puṇyaṁ) and auspicious place of (madhuvanaṁ) Madhuvana (taṭaṁ) on the banks of (yamunāyāḥ) the river Yamuna. (yatra) At that place (sānnidhyaṁ) there is the presence (hareḥ) of Shri Hari (nityadā) for ever and ever.

Stanza 43

*snātvānusavanaṁ tasmin
kālindyāḥ salile śive
kṛtvocitāni nivasann
ātmanaḥ kalpitāsanah*

Stanza 44

*prāṇāyāmena tri-vṛtā
prāṇendriya-mano-malam
śanair vyudasyābhidhyāyen
manasā guruṇā gurum*

(snātvā) Take bath by dipping yourself (anusavanaṁ) three times a day (tasmin śive) in those pure (salile) waters (kālindyāḥ) of the river Yamuna, (kṛtvā) do the worship of the Supreme Being (ātmanaḥ) to your (ucitāni) maximum extent, (nivasan) be seated (kalpitāsanah) as per the prescribed meditative positions such as swastika etc., (tri-vṛtā) undertake the three prescribed methods

(prāṇāyāmena) of Pranayama like Puraka, Kumbhaka and Rechaka (Puraka is filling in of the air from outside. Kumbhaka is the keeping the air confined inside. Rechaka is expelling the confined air), (vyudasya) through which remove (śanaiḥ) gradually (prāṇendriya-mano-malam) the inconsistencies and restlessness of your mind, senses and the life of air, (guruṇā) and with your (manasā) spirited mind (abhidhyāyet) start perceiving (gurum) the great teacher Shri Vasudeva.

Note : After having explained to Dhruva as to how to undertake the yogic meditation, yogic seating position, and the methods of pranayama, Saint Narada tells Dhruva to start perceiving the great teacher Shri Vasudeva. Now through the following six stanzas, Saint Narada is explaining as to how one can perceive through the above methods that self effulgent and pious Personality of Shri Vasudeva.

Stanza 45

*prasādābhimukhaṁ śaśvat
prasanna-vadanekṣaṇam
sunāsaṁ subhruvaṁ cāru-
kapolaṁ sura-sundaram*

Stanza 46

*taruṇaṁ ramaṇīyāṅgam
aruṇoṣṭheḥkṣaṇādharā
praṇatāśrayaṇaṁ nṛmṇaṁ
śaraṇyaṁ karuṇārṇavam*

Stanza 47

*śrīvatsāṅkaṁ ghana-śyāmaṁ
puruṣaṁ vana-mālinam*

*śaṅkha-cakra-gadā-padma-ir
abhivyakta-caturbhujam*

Stanza 48

*kirīṭinam kuṇḍalinam
keyūra-valayānvitam
kaustubhābharaṇa-grīvaṁ
pīta-kauśeya-vāsasam*

Stanza 49

*kāñcī-kalāpa-paryastam
lasat-kāñcana-nūpuram
darśanīyatamaṁ śāntam
mano-nayana-wardhanam*

Stanza 50

*padbhyāṁ nakha-maṇi-śreṇyā
vilasadbhyāṁ samarcatām
hr̥t-padma-karṇikā-dhiṣṇyam
ākramyātmany avasthitam*

**(śaśvat prasādābhimukhaṁ) Always situating Himself ever ready
to offer His blessings --**

**(prasanna-vadanekṣaṇam) having the most cheerful and pious
face and eyes --**

(sunāsam) having the most beautiful nose --

(subhruvaṁ) having the most attractive eyebrows --

(cāru-kapolam) having very attractive cheeks --

**(sura-sundaram) having the most beautiful personality among
all the divine beings --**

(taruṇam) always in His youthful being --

(*ramaīyāṅgam*) *having very delectable body --*
 (*aruṇoṣṭhekaṣaṇādharam*) *having pinkish lips and eyes --*
 (*praṇatāśrayaṇam*) *the only who can be held on to by His devotees --*
 (*nṛmṇam*) *the One Who always bestows happiness --*
 (*śaraṇyam*) *the Only One Who yields protection --*
 (*karuṇārṇavam*) *the One Who is the ocean of compassion --*
 (*śrīvatsāṅkam*) *the One on Whose chest there is the mark of Shri Lakshmi (Srivatsa) --*
 (*ghana-śyāmam*) *the One Who is dark coloured just like the clouds --*
 (*puruṣam*) *the One Who has all the characteristics of the Supreme Being --*
 (*vana-mālinam*) *the One Who adorns the garland of forest flowers --*
 (*śaṅkha-cakra-gadā-padmaḥ*) *duly decorated in His four hands*
 (*abhivyakta-caturbhujam*) *with the conchshell, disc, club and lotus flower --*
 (*kirīṭinam*) *the One Who wears the crown,*
 (*kuṇḍalinam*) *decorated with ear ornaments,*
 (*keyūra-valayāṅvitam*) *bracelets on His upper arms, and bangles on His hands --*
 (*kaustubhābharāṇa-grīvaṁ*) *wearing the Kaustubha gem on His necks --*
 (*pīta-kauśeya-vāsasam*) *wearing saffron colour clothes upon Him --*
 (*kāñcī-kalāpa-paryastam*) *decorated with girdle around His waist --*
 (*lasat-kāñcana-nūpuram*) *adorning beautiful and shining anklets --*
 (*padbhyām*) *His pious feet, (vilasadbhyām) shining beautifully*
 (*nakha-maṇi-śreṇyā*) *with the rows of the pearls of his toenails*
 (*darśanīyatamam*) *so beautiful to the sight, (śāntam) very auspicious, (mano-nayana-varadhanam) nourishing happiness to the heart and the eyes --*

(*ākramya*) and which (such pious feet) climb up and cling to
(*hṛt-padma-karṇikā-dhiṣṇyam*) the centre of the lotus hearts
(*samarcatām*) of His devotees --
(*avasthitam*) and that Shri Hari (with all the above
characteristics) Who resides (*ātmany*) into his devotees'
minds --
(*abhidhyāyet*) is to be perceived upon.

Note : Now, Saint Narada is explaining the prescribed processes of
perceiving that Supreme Being.

Stanza 51

smayamānam abhidhyāyet
sānurāgāvalokanam
niyatenaika-bhūtena
manasā varadarṣabham

(*manasā*) With your mind (*niyatena*) steadily focussed on such
a perception (*eka-bhūtena*) and single mindedness, (*abhidhyāyet*) please meditate upon (*varadarṣabham*) That great
bestower of all the wishes, (*smayamānam*) Who stands smiling
(*sānurāgāvalokanam*) and looking with compassion.

Note : Now, Saint Narada goes on to explain what is meant by the
intense contemplation of any particular object.

Stanza 52

evam bhagavato rūpaṁ
subhadraṁ dhyāyato manaḥ
nirvṛtyā parayā tūrṇam
sampannaṁ na nivartate

(*dhyāyataḥ*) As one continues to focus (*evam*) in this manner

(bhagavataḥ) that Bhagavan's (subhadraṁ) very auspicious (rūpaṁ) form, (manaḥ) the mind (parayā) gets endowed completely with (nirvṛtyā) the ability to withdraw itself from the matters of outside world (or worldly matters) (sampannaṁ) and gets accomplished with good prosperities (tūrṇaṁ) very soon, (na nivartate) whereafter the mind does not get detached away from that focussed matter, that is the Supreme Bhagavan.

Stanza 53

*japyaś ca paramo guhyaḥ
śrūyatām me nṛpātmaja
yaṁ sapta-rātraṁ prapaṭhan
pumān paśyati khecarān*

(nṛpātmaja) Hey the Prince ! (me śrūyatām) Please listen from me (paramaḥ) the most (guhyaḥ) mystical/secret (japyaḥ ca) hymn. (pumān) The person (prapaṭhan) who continues reciting (yaṁ) this hymn consistently (sapta-rātraṁ) for all the seven days (paśyati) shall be able to see (khecarān) those travelling in the sky (the divine beings).

Stanza 54

*oṁ namo bhagavate vāsudevāya
mantreṇānena devasya
kuryād dravyamayīm budhaḥ
saparyām vividhair dravyair
deśa-kāla-vibhāgavit*

(mantreṇa) The hymn with twelve letter word mantra (anena) containing the meaning “ (namaḥ) I offer my respectful obeisances (vāsudevāya) to that Supreme Being, Who is the blissful effulgence within the purest hearts, (oṁ bhagavate) the

**repository of all prosperities and qualities, Sri Vasudeva,”
has to be recited (budhaḥ) by the intelligent human being,
(deśa-kāla-vibhāgavit) taking into special account about the time
and place, (vividhaiḥ) and with various kinds (dravyaiḥ) of
materials, (kuryāt) and conduct (saparyām) the offerings of
reverence (devasya) on Shri Hari (dravyamayīm) with those
materials.**

Note : Now, Saint Narada goes on to show what the materials are
for the purpose of offering to Shri Hari as reverence.

Stanza 55

*salilaiḥ śucibhir mālyair
vanyair mūla-phalādibhiḥ
śastāṅkurāṁśukaiś cārcet
tulasyā priyayā prabhum*

**(arcet) The offering of reverence (prabhum) to Shri Narayana
Murthy has to be done (śucibhiḥ) with the most pure (salilaiḥ)
water, (mālyaiḥ) the garland of (vanyaiḥ) forest flowers,
(mūla-phalādibhiḥ) the fruits and vegetables,
(śastāṅkurāṁśukaiḥ) the most beautiful and fresh buds and
grass, (priyayā) the most endearing (to Bhagavan) (tulasyā ca)
Tulasi leaves.**

Note : Now Saint Narada goes on to explain the material elements
which can be used as the object of worship, as well as how to bring
about the excellence of purity for conducting the worship.

Stanza 56

*labdhvā dravyamayīm arcām
kṣity-ambv-ādiṣu vārcayet
ābhṛtātmā muniḥ śānto*

yata-vāñ mīta-vanya-bhuk

Stanza 57

*svecchāvatāra-caritair
acintya-nīja-māyayā
karīṣyaty uttamaślokaḥ
tat dhyāyeta dhr̥dayaṅ-gamaṁ*

(labdhvā) One can gather any available (dravyamayīm) stalk (the stem or the main axis of a plant) or any such other material which can be used (arcām) as the Deity for the purpose of performing worship.

(tasyām) Either in that form of Deity (kṣīty-ambv-ādiṣu vā) or else one can also have, as the form of Deity, the collection of earth, or water, or any such other material (arcayet) upon which one can do the worship of offering.

(ābhṛtātmā) The performer of worship should have absolute control of his mind, (muniḥ) equilibrium of mind, (śāntḥ) be very much composed from within, (yata-vāk) should have fettered the use of his words (mīta-vanya-bhuk) and also should have controlled diet by eating whatever is available in the forest.

(dhyāyeta) He must also meditate upon (tat) all those (caritaiḥ) pastimes (dhr̥dayaṅ-gamaṁ) which draw one's heart very endearingly towards them, which that Supreme Being, (uttamaślokaḥ) Who is the virtuous and the holiest, (karīṣyati) is going to perform in the future (svecchāvatāra) through His own manifested forms of His likes (acintya-nīja-māyayā) with His powers of illusions (Maya Shakti) which cannot be even imagined by anyone.

Note : At the time of description of these events (Dhruva charitham) many of the manifestations of the Supreme Being had

not taken place. That is why, referring to His pastimes, future tense has been used above.

Stanza 58

*paricaryā bhagavato
yāvatyah pūrva-sevitāḥ
tā mantra-hṛdayenaiva
prayuñjyān mantra-mūrtaye*

(yāvatyah) Whatever (paricaryāḥ) the prescribed methods of worship (bhagavataḥ) towards the Bhagavan (pūrva-sevitāḥ) have been determined through their sincere performance by the ancestors, (tāḥ) all of them (prayuñjyāt) can be carried out (mantra-mūrtaye) for that Supreme Personality, Who is the embodiment of the hymns (Vedas), (mantra-hṛdayena eva) by just reciting the most appropriate twelve letter hymn (om̐ namo bhagavate vāsudevāya) itself.

Stanza 59

*evam̐ kāyena manasā
vacasā ca mano-gatam
paricaryamāṇo bhagavān
bhaktimat-paricaryayā*

Stanza 60

*puṁsām amāyinām̐ samyag
bhajatām̐ bhāva-vardhanaḥ
śreyo diśaty abhimatām̐
yad dharmādiṣu dehinām̐*

**(bhagavān) That Supreme Being,
(paricaryamāṇaḥ) Who is worshipped (evam̐) in this manner**

*(mano-gatam) by the people desiring what they pursue in their
 minds,
 (amāyinām) without having any adverse thinking,
 (bhaktimat) with total devotional (paricaryayā) service (kāyena)
 dedicating one's body, (manasā) mind (vacasā ca) and
 words,
 (samyak) in the required manner,
 (bhāva-vardhanaḥ) becomes instrumental in increasing
 (puṁsām) their devotion towards Him (diśaty) and
 compassionately grants (dehinām) to those humans beings,
 (bhajatām) who worship Him thus,
 (yat śreyah) whichever achievement is best (abhimataṁ)
 sought after by them (dharmādiṣu) out of the the desires of the
 Purusharth
 (dharmārtha-kāma-mokṣākhyam) known as Dharma, Artha, Kama
 and Moksha --they are dharma (duty, ethics), artha (prosperity, wealth),
 kama (pleasure, sensual gratification), and moksha (the pursuit of liberation).*

Stanza 61

*viraktaś cendriya-ratau
 bhakti-yogena bhūyasā
 taṁ nirantara-bhāvena
 bhajetāddhā vimuktaye*

*(viraktaḥ ca) Even those who do not have the inclination
 (indriya-ratau) for the gratification of sense organs (like
 indulging in material wealth and pleasures of senses),
 (vimuktaye) for the purpose of attaining the position of
 deliverance for himself, (bhajeta) he should worship (taṁ)
 that Supreme Being (bhūyasā) with the highest degree
 (bhakti-yogena) of devotion (addhā) and very truly
 (nirantara-bhāvena) with constant devotional passion without
 any break.*

Stanza 62

*ity uktas taṁ parikramya
praṇamya ca nrpārbhakaḥ
yayau madhuvanaṁ puṇyaṁ
hareś caraṇa-carcitam*

(uktah) After receiving these instructions from Saint Narada (iti) in this manner, (nrpārbhakah) the child Prince (Dhruva) (parikramya) circumambulated (taṁ) him (praṇamya ca) and also bowed before him, (yayau) and proceeded to (puṇyaṁ) the most pious place of (madhuvanaṁ) Madhuvana, the location (caraṇa-carcitam) which was decorated with the footprints (hareḥ) of Shri hari.

Stanza 63

*tapo-vanaṁ gate tasmin
praviṣṭo 'ntaḥ-puraṁ muniḥ
arhitārhaṇako rājñā
sukhāsīna uvāca taṁ*

(tasmin) After the child Dhruva (gate) left (tapo-vanaṁ) for the forest for meditation, (muniḥ) Saint Narada (praviṣṭah) went (antaḥ-puraṁ) to the Palace of Uttanapada. (rājñā) The king (arhitārhaṇakah) received him with due respect and was worshipped appropriately, (sukhāsīnaḥ) whereafter he settled down happily (uvāca) and said (taṁ) to the King (as follows).

Stanza 64

*nārada uvāca
rājan kiṁ dhyāyase dīrghaṁ*

*mukhena pariśuṣyatā
kiṁ vā na riṣyate kāmo
dharmo vārthena saṁyutaḥ*

(nārada uvāca) Saint Narada said to the King Uttanapada :

**(rājan) Hey King ! (kiṁ) What (dhyāyase) are you thinking
(dīrgham) so deeply (pariśuṣyatā) with your gloomy (mukhena)
face? (na riṣyate kiṁ vā) Did any harm take place (kāmaḥ) to
your pleasures (dharmah vā) and the ability to do your duties
(saṁyutaḥ) together with (ārthena) all the wealth?**

Stanza 65

*rājovāca
suto me bālako brahman
straiṇenākaruṇātmanā
nirvāsitaḥ pañca-varṣaḥ
saha mātrā mahān kaviḥ*

(rājovāca) King Uttanapada said to Saint Narada :

**(brahman) Hey Brahman (Narada) ! (straiṇena) Because I
became a henpecked person (akaruṇātmanā) devoid of any
compassion in my mind, (me sutaḥ) my son (mahān) who is a
great personality, (kaviḥ) who has a surpassed vision,
(pañca-varṣaḥ) who is just five years old (bālakaḥ) and who is a
little child, (nirvāsitaḥ) has been banished (mātrā saha)
together with his mother.**

Note : The expression “together with his mother” is to be taken in the sense that the king did not give due regard to both Suneeti and Dhruva.

Stanza 66

*apy anātham vane brahman
mā smādanty arbhakam vṛkāḥ
śrāntam śayānam kṣudhitam
parimlāna-mukhāmbujam*

(brahman) Hey Brahman (Narada) ! Wandering (vane) in the forest (kṣudhitam) with hunger (śrāntam) and tiredness (parimlāna-mukhāmbujam) with his tender face withered down so dark, (arbhakam) when my son (śayānam) lies down somewhere (anātham) without anyone being with him, (api mā adanta sma) will he not be ravenously eaten up (vṛkāḥ) by the wolfs ?

Stanza 67

*aho me bata daurātmyam
strī-jitasyopadhāraya
yo 'ṅkam premṇārurukṣantam
nābhyanandam asattamaḥ*

(aho bata) Hey what a pity ! (strī-jitasyo) My thinking got influenced by a women (upadhāraya) and just comprehend (daurātmyam) the bad heartedness (me) of mine. (asattamaḥ) Having thus become a biggest non virtuous person, (yaḥ) I (na abhyanandam) did not show affection (aṅkam ārurukṣantam) to that little child who came (premṇā) with love to be seated eagerly on my lap.

Stanza 68

*nārada uvāca
mā mā śucaḥ sva-tanayam
deva-guptam viśāmpate
tat-prabhāvam avijñāya
prāvṛṅkte yad-yaśo jagat*

(nārada uvāca) Saint Narada said to King uttanapada :

*Hey King ! (mā mā śucaḥ) You should not at all worry
(sva-tanayaṁ) about your son, (tat-prabhāvam) whose greatness
(avijñāya) is not known to you (deva-guptaṁ) and who is very
safe in the hands of Shri Bhagavan. (yad-yaśaḥ) Your son's
fame (prāvṛṅkte) is already spreading all over (jagat) the
world.*

Stanza 69

*suduṣkaraṁ karma kṛtvā
loka-pālair api prabhuḥ
aiśyaty acirato rājan
yaśo vipulayaṁs tava*

*(rājan) Hey King ! (prabhuḥ) Your son, who is very capable,
(karma kṛtvā) after accomplishing such deeds (suduṣkaraṁ)
which were impossible (loka-pālaiḥ api) even for Indra and
demigods, (vipulayan) shall spread (tava) your (yaśaḥ) fame
(aiśyati) and return (acirataḥ) without any harm to himself.*

Stanza 70

*maitreya uvāca
iti devarṣiṇā proktaṁ
viśrutya jagatī-patiḥ
rāja-lakṣmīm anādr̥tya
putram evānvacintayat*

(maitreya uvāca) Maitreya Maharshi said to Vidura :

(viśrutya) Even after listening (proktaṁ) to the advices

(devarṣiṇā) of Saint Narada (iti) in this manner, (jagatī-patiḥ) King Uttanapada (anādr̥tya) did not care (rāja-lakṣmīm) for the prosperities of his kingdom, (anvacintayat) and was continuously thinking (putram eva) only about his son.

Note : Now we are entering the arena of descriptions about the situation of Dhruva who entered Madhuvana.

Stanza 71

*tatrābhiṣiktaḥ prayatas
tām upoṣya vibhāvarīm
samāhitaḥ paryacarad
ṛṣy-ādeśena pūruṣam*

(tatra ābhiṣiktaḥ) Dhruva took bath in the river Yamuna (prayataḥ) and became purified, (upoṣya) did fasting (tām) on that (vibhāvarīm) night, whereafter, (ṛṣy-ādeśena) as per the instructions of Saint Narada, (paryacarat) started worshipping (pūruṣam) Shri Vasudeva (samāhitaḥ) with total focus and attention of his mind.

Stanza 72

*tri-rātrānte tri-rātrānte
kapittha-badarāśanaḥ
ātma-vṛtty-anusāreṇa
māsaṁ ninye 'rcayan harim*

(tri-rātrānte tri-rātrānte) Once after every three days, (ātma-vṛtty-anusāreṇa) depending upon the basic requirement of maintaining his body, (kapittha-badarāśanaḥ) he ate only wood apple and berries, (arcayan) worshipped (harim) Shri Hari (ninye) and thus spent (māsaṁ) his first month there.

Stanza 73

*dvitīyaṃ ca tathā māsaṃ
ṣaṣṭhe ṣaṣṭhe 'rbhako dine
trṇa-parṇādibhiḥ śīrṇaiḥ
kṛtānno 'bhyarcayan vibhum*

*(ṣaṣṭhe ṣaṣṭhe) Now, when each sixth (dine) day came,
(kṛtānnaḥ) he ate (śīrṇaiḥ trṇa-parṇādibhiḥ) only dried grass and
fallen leaves etc., (tathā) and thus spent (arbhakaḥ) that
child (dvitīyaṃ) his second (māsaṃ ca) month
(vibhum abhyarcayat) worshipping Shri hari in the same
manner.*

Stanza 74

*trītyaṃ cānayan māsaṃ
navame navame 'hani
ab-bhakṣa uttamaślokaṃ
upādhāvat samādhinā*

*In the third month, (navame navame) when each ninth (ahani)
day came, (ab-bhakṣaḥ) he lived only on water, (ānayan) thus
he spent without much difficulty (trītyaṃ) his third (māsaṃ ca)
month as well (upādhāvat) by worshipping only (uttamaślokaṃ)
Shri Hari (samādhinā) through meditational processes.*

Stanza 75

*caturtham api vai māsaṃ
dvādaśe dvādaśe 'hani
vāyu-bhakṣo jita-śvāso
dhyāyan devam adhārayat*

(caturtham) He passed through the fourth (māsam api) month as well , (vāyu-bhakṣaḥ) by living only inhaling air, (dvādaśe dvādaśe ahani) after the gap of each twelfth day, (jīta-śvāsaḥ) thereby controlling the breathing processes, (dhyāyan) and continued meditational (adhārayat) worship of (devam vai) Shri Hari alone (ānayan) without any difficulty at all.

Stanza 76

*pañcame māsy anuprāpte
jīta-śvāso nṛpātmajaḥ
dhyāyan brahma padaikena
tasthau sthāṇur ivācalaḥ*

(pañcame māsi) When the fifth month (anuprāpte) arrived, (nṛpātmajaḥ) the prince (jīta-śvāsoaḥ) controlled his breath, (tasthau) and stood (ekena padā) with his one leg (sthāṇuḥ iva) just like a pillar (acalaḥ) and remained still (dhyāyan) but at the same time continued with the processes of meditation (brahma) of the form of Shri Hari inherent in all the being and everywhere.

Stanza 77

*sarvato mana ākr̥ṣya
hr̥di bhūtendriyāśayam
dhyāyan bhagavato rūpaṁ
nādr̥kṣīt kiñcanāparam*

(dhyāyan) By this time he continued focussing upon (rūpaṁ) only the form (bhagavato) of Shri Hari, (na adr̥kṣīt) without visualizing (kiñcana) any other (aparam) unconnected matters (hr̥di) within his heart, (ākr̥ṣya) by withdrawing (sarvataḥ) all other things (manaḥ) from his mind, (bhūtendriyāśayam)

which is the source of the matters connected with the sound etc., and also the source of the sense organs like hearing etc.

Stanza 78

*ādhāraṁ mahad-ādīnām
pradhāna-puruṣeśvaram
brahma dhārayamāṇasya
trayo lokāś cakampire*

(trayḥ lokāḥ) All the three worlds (cakampire) trembled (dhārayamāṇasya) as Dhruva continued focussing within him (brahma) that form and shape of the Supreme Being, (ādhāraṁ) the very source of all the principles starting with Mahat Tattva (pradhāna-puruṣeśvaram) and also the Controller of both Prakriti and Purusha. (the Nature and the Supreme Source).

Stanza 79

*yadaika-pādena sa pārthivātmajas
tasthau tad-aṅguṣṭha-nipīditā mahī
nanāma tatrārdham ibhendra-dhiṣṭhitā
tarīva savyetarataḥ pade pade*

(yadā saḥ) When that (pārthivātmajaḥ) prince (tasthau) stood (eka-pādena) with his one leg, (tatra) at that time (mahī) the earth (tad-aṅguṣṭha-nipīditā) which got pressed with his toe finger, (savyetarataḥ) moved left and right (nanāma) by sinking (ardam) half of its portion (tarīva) just a like a boat (pade pade) on each step (ibhendra-dhiṣṭhitā) when a giant elephant is made to stand over it.

Stanza 80

*tasminn abhidhyāyati viśvam ātmano
dvāraṁ nirudhyāsum ananyayā dhiyā
lokā nirucchvāsa-nipīḍitā bhṛśaṁ
sa-loka-pālāḥ śaraṇaṁ yayur harim*

(tasminn) When that prince, Dhruva, controlling (asum) his life of air (nirudhya) and blocking (dvāraṁ) its way through, (abhidhyāyati) focussed his total attention and meditated (viśvam) on that Supreme Being (ātmanaḥ ananyayā) not separating Him (dhiyā) from his thinking, (lokāḥ) the people of different worlds (sa-loka-pālāḥ) together with the controllers of all the worlds, (bhṛśaṁ) got very much (nirucchvāsa-nipīḍitāḥ) tormented with suffocation (śaraṇaṁ yayuḥ) and took shelter (harim) unto Shri Hari.

Note : The meaning of the above stanza is that when Dhruva meditated upon Shri Hari, Who is none other than the inherent being of everything in the universe, within him blocked his breathing process, the residents of all the worlds got suffocated.

Stanza 81

*devā ūcuḥ
naivaṁ vidāmo bhagavan prāṇa-rodhaṁ
carācarasyākhila-sattva-dhāmaṁ
vidhehi tan no vrjinād vimokṣaṁ
prāptā vayaṁ tvāṁ śaraṇaṁ śaraṇyam*

(devā ūcuḥ) All the demigods said:

(bhagavan) Hey the One who is the embodiment of all the Yajnas ! (na vidāma) We do not know how come this

(prāṇa-rodham) suffocation is taking place (evaṃ) in this manner (carācarasy) to all the moving and nonmoving (akhila-sattva-dhāmaḥ) life forms of all categories ! (tat) Therefore, (vimokṣam) please (vidhehi) liberate (naḥ) us (vṛjināt) from this difficult situation. (vyaṃ) We are (śaraṇam prāptāḥ) taking shelter (tvāṃ) unto You alone (śaraṇyam) Who is the lone protector of all of us.

Stanza 82

**śrī-bhagavān uvāca
mā bhaiṣṭa bālaṃ tapaso duratyayān
nivartayiṣye pratiyāta sva-dhāma
yato hi vaḥ prāṇa-nirodha āsīt
auttānapādir mayi saṅgatātmā**

(śrī-bhagavān uvāca) Shri Bhagavan replied :

**(mā bhaiṣṭa) All of you need not get scared about this.
(nivartayiṣye) I shall turn back (bālaṃ) the child (duratyayāt)
from his unfathomable (tapasaḥ) penance. (pratiyāta) You can
all return (sva-dhāma) to your own designated places. That is
because, (yataḥ) the cause by which (vaḥ) all of you (āsīt)
got (prāṇa-nirodhaḥ) yourselves suffocated, (auttānapādiḥ) is
that child of Uttanapada (saṅgatātmā) who has merged himself
totally upon (mayi) Me, Who is the form and shape of this
universe.**

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**This completes the eighth Chapter of Volume 4 of Srimad
Bhagavatam**

Hari Om

