

ŚRĪMANTA ŚAṄKARADEVA'S

# THE ANĀDI-PĀTANA

## (অনাদি-পাতন)

AN ENGLISH PROSE RENDERING

By

Dr. Girish Baruah



Editor

Dr Jagat Chandra Kalita

Published by

ŚRĪMANTA ŚAṄKARADEVA SAṄGHA

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The *Anādi-pātana* by Mahāpuruṣa Śrīmanta Śaṅkaradēva (1449-1568), the founder of Assam Vaiṣṇavism, rendered into English prose by Dr. Girish Baruah, M.A., M.Phil., Ph. D. and published by Sri Babul Bora on behalf of Śrīmanta Śaṅkaradēva Saṅgha with its Headquarters at Haladhar Bhuyan Path, Kalangpar, Nagaon, Assam. Editor- Dr. Jagat Chandra Kalita.

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## PUBLISHER'S NOTE

Śrīmanta Śaṅkaradeva Saṅgha, established in 1930, in the sacred memory of Mahāpuruṣa Śrīmanta Śaṅkaradeva (1449-1568 AD), one of the greatest religious leaders India has ever produced, is the greatest religio-cultural and social organisation of north-east India, dedicated mainly to the promotion and propagation of the great teachings of the saint. With this end in view, the Saṅgha has undertaken, besides other things, the programme of publishing English versions of the literary works of Śaṅkaradeva and his ardent disciple Mādhavadeva and has entrusted its Sāhitya-Sākhā Samiti with the responsibility of executing the programme. The present book is the result of such a programme.

We express our gratefulness to Dr. Girish Baruah, a learned scholar and a prolific writer who, on our request, faithfully rendered the Anādi-pātana by Śaṅkaradeva into English prose with an illuminating 'Introduction'. The manuscript was scrutinized partly by Sri Bhabendranath Deka, the Upapadadhikar of the Saṅgha and thoroughly by Sri Kailash Das, the president of the Sāhitya-Sākhā Samiti. Further the book has been furnished with a valuable 'Foreword' by Sri Kailash Das. Finally the book has been nicely edited by Dr. Jagat Chandra Kalita, the secretary of the Sāhitya-Sākhā Samiti. We extend our gratefulness to all of them. We are also thankful to the proprietor and workers of Ellora Printers, Abhayapuri for printing and binding.

Now on the auspicious occasion of the 83rd Annual Session of the Sangha, held at Makum in the district of Tinsukia, the English-rendering of the Anādi-pātana is presented to the esteemed readers, specially the English knowing ones. It is earnestly hoped that the book will be warmly received by them.

Nagaon, the 20th January 2014

Sri Babul Bora  
Pradhan Sampadak,  
Śrīmanta Śaṅkaradeva Saṅgha

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## Foreword

### 1. A Life Sketch of Śrīmanta Śaṅkaradeva:

The medieval Bhakti-movement of India swept across the country bringing in a new order in the spiritual and social life of the people. It was Mahāpuruṣa Śrīmanta Śaṅkaradeva who spearheaded the movement in the North-Eastern part of India. In this context, we may rightly quote Dr. S.K. Chatterji, the renowned scholar:

“As a religious leader, he (Śaṅkaradeva) is unquestionably one of the greatest India has ever produced and he deserved to be mentioned with Śaṅkarācārya, Rāmānujācārya, Bāsavappa, Rāmānanda, Kabir, Caitany, Mīrā Bāi, Guru Nānak and Tulsīdās. He was truly the medium through whom the spiritual light of medieval India as a whole shone upon the life of Assam.” [The place of Assam In The History and Civilization of India, Gauhati University, 3<sup>rd</sup> Print, 1991, p. 7]

Śaṅkaradeva took his birth in 1449 in the Śīromaṇi Bhūñā family at Ālipukhurī near Bardowā in the district of Nagaon, Assam. He lost his parents, Kusumvara and Satyasandhā, at an early age and was then looked after by his paternal grandmother, Khersūtī. He was admitted to a school (ṭol) at the age of twelve and after seven years came out as an ‘unerring scholar.’

On returning home, Śaṅkaradeva had to accept the Śīromaṇi Bhūñāship. At the age of 21 or so, he married a Kāyastha girl, named Sūryavatī. But he was more and more engaged in the study of religious scriptures and in holding discussions with his companions. Thus Śaṅkaradeva developed a new Bhakti-faith based on the Gītā, the Bhāgavata-purāṇa, the Padma-purāṇa etc. After 3 years and 9 months of marriage, Śaṅkaradeva’s wife passed away, leaving behind a 9 months old girl, named Manu. Śaṅkaradeva gave Manu, at the age of eight, in marriage to a Kāyastha youth named Hari. He then, at the age of thirty-two, went on a twelve years long pilgrimage with seventeen companions and visited most of the Vaiṣṇava centres of India. Thereby Śaṅkaradeva came into direct interaction with the nascent Neo-Vaiṣṇava movement. He saw the

mission launched earlier at home in a proper perspective and also the means of realizing that. After completing the pilgrimage, Śaṅkaradeva returned home in 1493. He renounced the post of Śiromoṇi Bhūñāship and made all arrangements for the propagation of his faith. However, under the pressure of his kinsmen, he had to marry again a Kāyastha girl, named Kālindī in 1503.

Śaṅkaradeva had to leave his ancestral home in the Bhūñā-territory in 1516 A.D. owing to the clash with the neighbouring Kachārī tribes. With his kinsmen and followers, he shifted the residence to different places on the northern bank of the Brahmaputra and finally settled in 1522 A.D. at Dhuwāhāt-Belaguri of Mājuli,---- the world's biggest river island, in the Ahom Kingdom. It was here that in 1522 A.D. Śaṅkaradeva initiated Mādhavadeva into his faith. Mādhavadeva had been a young and exuberant paṇḍit of Śākta faith, but after initiation he became the greatest apostle of his Guru.

But soon the religion propagated by Śaṅkaradeva proved to be a challenge to the existing Brāhmanical priesthood. The priestly class naturally grew hostile to Śaṅkaradeva and took to abusing and molesting his followers. They started lodging false allegations in the Ahom court against Śaṅkaradeva, resulting ultimately, under some pretext, in the tragic beheading of his son-in-law, Hari and the imprisonment of Mādhavadeva, the dearest disciple, for about a year.

Being shocked and hurt by the above incident, Śaṅkaradeva made up his mind to leave the Ahom Kingdom. In the meantime, he heard that king Naranārāyaṇa of Koc-Behār was a scholar and a poet also. So hoping for Naranārāyaṇa's patronage, Śaṅkaradeva with his kinsmen and followers sailed down the Brahmaputra in 1545 and landed at Barpetā in Kāmarūpa under the Koc-king. Śaṅkaradeva finally settled down at Pāṭbāusī in Barpetā for the last eighteen or nineteen years of his life. Here he secured the patronage of Cilārāya, the brother and commander-in-chief of king Naranārāyaṇa, as a daughter of his cousin Rāmarāya was given in marriage to Cilārāya. Already at Pāṭbāusī, Śaṅkaradeva found a rich and sagacious devotee, named Bhavānanda Sāud (renamed Nārāyaṇa Dās Ṭhākur). His religious order thrived much in and around Barpetā.

In about 1550, Śaṅkaradeva set out for his second pilgrimage with 120 followers, including Mādhavadeva. The pilgrimage took only six months and extended up to Purī only.

In Koc Kingdom, Śaṅkaradeva's religious faith grew to its fullness. The old priestly class alleged to king Naranārāyaṇa against the preachings of Śaṅkaradeva. Abiding by the king's order, Śaṅkaradeva appeared in the court in 1558. The king was overpowered by the radiating personality, sublime faith, profound scholarship and high poetic accomplishment of Śaṅkaradeva. The Guru came out triumphant in the series of debates that ensued with the Brāhmaṇa paṇḍits. The king turned a life long bosom friend of Śaṅkaradeva and under his patronage, Śaṅkaradeva's faith grew vigorously in the Koc-Kingdom.

In the last few years of his life, Śaṅkaradeva kept shuttling between Pātbāusī and Koc-Behār. His eventful long life came to an end in Koc-Behār in 1568. Then Mādhavadeva, Śaṅkaradeva's nominee, shouldered the headship of the religious order.

## 2. Tenets of Śaṅkaradeva's Faith:

The Neo-Vaiṣṇava faith founded by Śaṅkaradeva is known as Eka-Śaraṇa Hari-nāma Dharmma i.e., the religion of supreme surrender to one God (Kṛṣṇa) and singing and listening to His names and attributes. The main tenets of this faith can be put in brief as follows:

1. Śaṅkaradeva's faith is strictly monotheistic, the only adorable deity being Kṛṣṇa who is no other than God Himself (Kṛṣṇastu bhagavan svayam- Bhāgavata-purāṇa: 1-3-28) worship of any other god or goddess is strictly interdicted.
2. Idol-worship is prohibited. But the contemplation on a mental image of the Lord is enjoined. Instead of idol, the Guṇamālā composed by Śaṅkaradeva-being the quintessence of the Bhāgavata-purāṇa- is generally taken as Lord Kṛṣṇa in worded form and is placed on the holy Guruāsana.
3. The best way unto the Lord is that of Bhakti (devotion) to Kṛṣṇa. The modes of Bhakti stressed upon are Śravaṇa (listening to the chanting of the names and attributes of the

Lord) and Kīrtana (chanting of the names and attributes of the Lord). Of the different attitudes of Bhakti, Śaṅkaradeva prescribed and laid stress on dāsya (servanthood).

4. The glory of the company of true devotees is highly eulogized. The devotees may belong to any caste, creed, sex or social status.

### 3. Śaṅkaradeva's Contributions:

Śaṅkaradeva was a versatile genius. With the intention of propagating his Bhakti-faith, he and his right hand Mādhavadeva judiciously employed the media of literature, art, music, dance and drama and thereby ushered in a golden age in Assamese literature and culture.

#### 3.1. The large corpus of the writings of Śaṅkaradeva can be put as follows:

##### 1. Kāvya (Epics)

- i) Hariścandra-upākhyāna (Mārkaṇḍeya-purāṇa).
- ii) Rukmiṇī-haraṇa-kāvya (Harivaṅśa, Bhāgavata-p).
- iii) Bali-chalana (Bhāgavata-p, Book VII).
- iv) Amṛta-mathana (Bhāgavata-p, Book VIII).
- v) Ajāmila-upākhyāna (Bhāgavata-p, Book VI).
- vi) Kurukṣetra (Bhāgavata-p, Book X).

##### 2.(i) Kīrtana-ghoṣā (mainly Bhāgavata-p)

- (ii) Guṇamālā (quintessence of Bhāgavata-p)

##### 3. Renderings from Sanskrit text:

- i) Bhāgavata, Books I, II, X (1<sup>st</sup> part), XI, XII.

ii) Rāmāyaṇa, Uttarā-kānda (Vālmīki-Rāmāyaṇa, the final Book)

#### 4. Doctrinal treatise:

i) Bhakti-pradīpa

ii) Nimi-navasiddha-saṅvāda (Bhāgavata-p, Book XI).

iii) Anādi-pātana (Bhāgavata-p, Books II, III, V, XI, XII).

iv) Bhakti-ratnākara {(Sanskrit), Bhāgavata-p and other sources}

#### 5. Lyrics:

i. Bargītas (holy songs, extant 35).

ii. Bhatimās (panegyrics, total-21).

iii. Toṭaya (a prayer-song in Sanskrit in Toṭaka-meter).

#### 6. Nāṭakas (Dramas):

i. Patnī-prasāda.

ii. Pārijāta-haraṇa.

iii. Kāliya-damaṇa.

iv. Keli-gopāla.

v. Rukminī-haraṇa.

vi. Śrīrāma-vijaya.

Śaṅkaradeva used three languages in his writings. The Bhakti-Ratnākara, the Toṭaya and the ślokas in the dramas are in Sanskrit. The Baragītas, the Bhatimās and the Nāṭakas are in Vrajāvalī or Vrajabuli. The remaining major portions are in Assamese. Śaṅkaradeva wrote in Sanskrit for the learned scholars. He used Vrajāvalī in order to have a larger audience and spectators in Northern India. Adoption of vernacular languages as vehicles of religions matters by Śaṅkaradeva and his counterparts in the rest of India was an epoch-making and audacious feat, because in their times it had been considered as an act of sacrilege. In Indian perspective, it is to

be noted that Śaṅkaradeva happened to be the first poet to have composed something (Bargīta) in the Vrajāvalī idiom that developed almost simultaneously in Assam, Bengal, Orissa and Nepal. Secondly, it was Śaṅkaradeva who for the first time dared to use Vrajāvalī, the junior most modern Indian language, in dramatic dialogues. Śaṅkaradeva was a great preacher as well as a great poet. For him literature was not only a means to an end, but also an end in itself. Śaṅkaradeva dedicated his writings and other forms of art to the cause of Vaiṣṇavism and it is for this reason that his literary and other output have acquired enduring strength and beauty.

As a legacy from his predecessors, Śaṅkaradeva had received a literary form of language which underwent a sea-change at his hand. Well-versed in Sanskrit poetics, he embellished his writings through proper use of metrical styles and forms, adroit application of traditional figures of speech and delineation of various sentiments- Bhakti or Śānta being the principal sentiment. He made his writings acceptable to the common people by incorporating in it local and folk elements and by embellishing it with popular vocabularies and adages.

The canonical literature of Assam Vaiṣṇavism includes in its fold the writings of Śaṅkaradeva as well as of Mādhavadeva who headed the order after his guru. Specifically, the four main scriptures called Cāriputhi include Kīrttana-ghoṣā and Daśama by Śaṅkaradeva and Nāmaghoṣā and Ratnāvalī by Mādhavadeva. Mādhavadeva also wrote Bargītas, Bhatimās, Kāvya, Dramas, Adikāṇḍa Rāmāyaṇa (translation) etc.

**3.2** The cultural contributions of Śaṅkaradeva comprise classical music, classical dance, painting and dramatic performance. The Śaṅkarī saṅskṛti (cultural contributions by Śaṅkaradeva) is so comprehensive and penetrating that Dr. Maheswar Neog, the authority on Śaṅkaradeva, declared in an interview that Assamese culture is nothing but the contribution of Śaṅkaradeva [Avatāra, monthly paper, edited by Dr. Lakshminandan Bora, August 1989].

The lyrical output of Śaṅkaradeva may be classified as bargītas (great songs), Aṅkara-gītas (songs of the plays) and the bhatimās (panegyrics). Of these the first two belong to Indian classical music. They are set to rāgas (melodies). Tālas (rhythms) are maintained in the Aṅkara

gītas and in only three of the bargītas, known as saḍachandara gītas. The rāgas and tālas are mentioned at the top of the text. Though tāla is not mentioned in a bargītas, while singing a bargīta in congregation, tāla is maintained. But there exist some select couplings of rāgas and tālas. Yet any tāla can be attached to the rāga of a bargīta and, moreover, tālas can be changed while singing a bargīta. Śaṅkaradeva has used about 29 rāgas and about 15 tālas in his now extant 35 bargītas and 118 Aṅkara-gītas. The frequently used rāgas in bargītas are Dhanaśrī. Gaurī, Āśovārī, etc. and those in Aṅkara-gītas are Gaurī, suhāi, kānāḍā, Śrīgāndhāra, Āśovārī, belovāra, māhura, etc. The frequently used tālas in bargītas are ektāli, jauti/yāti, paritāla,biṣama/saru-biṣama, etc. and those in Aṅkara-gītas are paritāla, jauti/yāti, ektāli, kharmān, etc. In the execution of a bargīta, the practice of rāg-diyā or rāg-tanā (singing the raga by itself) is there, where the words like Kṛṣṇa, Śaṅkara, Guru, Hari, Rāma are used. For singing, the rāgas have been assigned to the different praharas (1 prahara=3 hours) of the day.

Almost all eminent writers, scholars and musicians of Assam have observed that bargīta shows little affinity to either Hindustāni or Karṇātakī music as we find them to-day; Their mutual resemblances being confined only to the names of certain rāgas, and a few general properties of classical music as such. They have highlighted the potentialities of bargītas for being established as a separate school of classical music.[Dr. Pabitra pran Goswami, Bargit- A Musical Exploration, Grantha Sanskriti (Distributor), Jorhat, 2001,p.21]

Śaṅkaradeva created a style of classical Indian dancing as integral part of the performance of his dramas. Later, it was enriched by his ardent follower Mādhavadeva. This dance style has been recognized as Satriyā-Nṛtya on 14-11-2000 by the Sangit Natak Academi, India, as a 'distinct category of dance' at par with Bhāratnātyam, kathak, Maṇipurī and kathākali.

There are three principal forms of dances in the dramatic performances- Sūtradhārī nāc (the dance of the Sūtradhāra), Gosāñi-praveśar nāc (dance of Kṛṣṇa's or Rāma's entrance) and Gopī-praveśar-nāc (dance of milk-women's entrance) . Other dances are Rāsanṛtya (Rāsa-dance), Yuddhar-nāc (fighting dance), the dances accompanying the dhemālī (preliminaries to a dramatic performance), etc.

Śaṅkaradeva's style and Maṅipurī style has some common features. It is because of the impact of the former on the latter in the later half of the eighteenth century "The satriyā dance still possesses a number of hastas (hand postures), choreographic Patterns, distinctive costumes and variety of masks. The music mostly depends upon the khol (or in a few satras, mṛdaṅgas) and cymbals (pātītāl, bhortāl) supporting rāga or other songs." [complete works of Maheswar Neog, Vol. V, pp 779, 780, 786-791]

The names Satriyā nṛtya seems to be a misnomer. Because, there have been some Satras that deny any legacy from Śaṅkaradeva and have been pursuing relatively modern and non-Śaṅkarite styles of music and dance. Therefore the appropriate name ought to be Śaṅkarī-nṛtya, after the name of the creator.

Śaṅkaradeva used different art-forms for the propagation of his faith. In his first ever dramatic performances Cihna-yātrā at Bardowā, he painted scenes of seven Vaikuṅṭhas (celestial abodes of God) on tulāpāt (pressed cotton paper) and used them as backdrops. In later life, on one occasion, he painted the picture of an elephant with heṅgul (vermilion) and hāitāl (yellow arsenic) and pasted it on a wooden tiny pot and presented it to king Naranārāyaṇa. At the request of the king, Śaṅkaradeva also had the scenes of Kṛṣṇa's early life in Vṛndāvana woven with different coloured threads by the weavers of Barpetā into a sheet of cloth 180 feet long. This long scroll is known as Vṛndāvanī Vastra. Some tapestries of its genre are now being preserved in Victoria & Albert Museum in London, British Museum in London and Musee Guimet in Paris. [Dr. Bimal Phukan, Śrīmanta Śaṅkaradeva, Kajiranga Books (publisher), 2011, p. 124, 125, 141].

The ideals and achievements of Śaṅkaradeva gave rise to the Assam school of painting in the satras initiated by him. The painters took to illuminating the holy books with small illustrative paintings. The earliest available illustrated manuscript of Assam is the Daśama [the first half of the tenth Book of Bhāgavata-purāṇa] by Śaṅkaradeva, found in the Bāli Satra in the district of Nagaon. It has been published in print as Citra-Bhāgavata. The work is placed in the late 17<sup>th</sup> or early 18<sup>th</sup> century. "The technique and finish of the work exhibit strong all-India affiliations,

although here and there local conventions are naturally to be expected. [Dr. Maheswar Neog, Śaṅkaradeva, NBT, India, 2000, p. 58] There are other specimens of illustrated manuscripts in different satras- Bhāgavata with Śrīdhara's commentary (Karchuṅ-satra, Nagaon), Śrī-Bhāgavata-matsya-carita (Dinjay-satra), Kumara-haraṇa (Bāreghar-satra) etc. "It is thus seen that Assam Vaiṣṇavism developed a school of painting of its own; and this art was later patronized by the Ahom monarchs and Koc chiefs of the seventeenth and eighteenth century [Ibid, p. 59]

Assam Vaiṣṇavism saw the growth of satras and nāmagharas or Kīrttanagharas meant for the preservation, promotion and propagation of Śaṅkaradeva's faith. These institutions had their humble beginning with Śaṅkaradeva and after him it fully developed under Mādhavadeva, Dāmodaradeva and others. In some satras ( Barpetā satra, for example), mural paintings and wood carvings were seen in the nāmagharas . In some nāmagharas , images of Jay and vijay, the attendants of vaikuṅṭha , are kept at the main entrance. In some others, the image of Garuḍa, the vehicle of Lord Kṛṣṇa, is kept inside. But these are never meant for worship.

**3.3.** Śaṅkaradeva with his towering personality, peerless erudition and deep knowledge of the interacting social forces, succeeded in generating his religious faith in the hearts of the people, at the teeth of the reactionary forces. His adoption of Assamese language as the vehicle for the propagation of Neo-Vaiṣṇava faith made it the common language of communication of the people. The comprehensive Śaṅkarī culture woven round the religion of love and devotion to a supreme God gave the people a uniform psychological make-up. All these led to the emergence of a racial entity. But it was not qualified by parochialism as the begetter had always sung the glory of Bhāratavarṣa and possessed a world outlook.

## 4. The Anādi-pātana of Śaṅkaradeva

The Anādi-pātana of Śaṅkaradeva is a small book on the sṛṣṭi (creation), sthiti (preservation) and pralaya (annihilation) of the universe. The reason behind it's composition is stated in a hagiography [ Guru-Carita-Kathā, edited by Dr. Maheswar Neog, Gauhati University, 1987,

episode -206] that one Buḡhā Daivajña Ātai did not give up the habit of studying his ancestral astrological scriptures, even after his initiation to Śaṅkaradeva's faith. Śaṅkaradeva then composed the Anādi-pātana, taking matters from the 3<sup>rd</sup> Book of the Bhāgavata-purāṇa and some elements from astrological scriptures. The Ātai then gave up his old habit and got used to study the Anādi-pātana and sing the glory of God.

Śaṅkaradeva says that in Anādi-pātana, he has incorporated matters from the 3<sup>rd</sup> Book of the Bhāgavata-purāṇa and some elements from the Vāmana-purāṇa [Anādi -pātana , vv- 6, 7]. But the text shows that Śaṅkaradeva has taken matters from Books II, III, V, XI and XII of the Bhāgavata-purāṇa, as will be seen below. Further, no portion of Anādi-pātana corresponds to the editions of Vāmaṇa-purāṇa available at present.[ Complete Works of Dr. Maheswar Neog , Vol. V, edited by P. Neog, 2009, p. 1196]

The Anādi-pātana dwells on the following topics, most of which are traceable to the Bhāgavata-purāṇa: (Bh. -p):

(i) The position of the Earth: vv. 8-22.

(ii) The story of the great dissolution: vv. 23-40;

Bh-p: Book II, Ch. 3; Book XII, Ch. 4.

(iii) The sport of creation: vv. 41-74;

Bh-p: Book II, ch.5; Book III, chs. 5, 26.

(iv) The creation of fourteen worlds: vv.75-146;

Bh-p: Book III, ch. 12; Book V, chs. 16, 19,20, 24, 25.

(v) The manifestation of Vanamālī :VV. 147-163

(vi) The direction of God to the Trinity :vv. 164-219

Bh-p: Book III, ch. 12.

- (vii) The story of the cycle of lumineries: VV.220-231.
- (viii) The story of the moon and of the lotus-cycle: vv. 232-263;

Bh-p: Book III, chs. 8-13

- (ix) The story of the hell: VV. 264-297;

Bh-p: Book V, ch. 26.

The Anādi-pātana , dealing with a philosophical subject, offers little scope for literary excellences. Yet proper diction, precise narration of contents and easy flow of meter in conventional verse-forms have made the piece interesting. The principles and tenets of the Bhakti-faith are also not wanting in the Anādi-pātana .

## 5. The Anādi-pātana in English-rendering:

The Anādi-pātana of Śaṅkaradeva has been rendered into English prose by Dr. Girish Baruah, a prolific writer both in English and Assamese. Being well-acquainted with the art of translation, he has certainly, I think, done justice to the original text and given it a new birth. It is earnestly hoped that the English-rendering of the Anādi-pātana will be widely received by the English-knowing world.

Kailash Das

President, Sāhitya Śākha Samiti,

Śrīmanta Śaṅkaradeva Saṅgha.

20<sup>th</sup> January/2014

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## Note from the Editor

Under the ongoing project of the Sāhitya Śākhā Samiti of Śrīmanta Śaṅkaradeva Saṅgha to translate the complete works of the two Mahāpuruṣas Śrīmanta Śaṅkaradeva and Mādhavadeva to English and to publish them phase wise the Samiti has already published the English rendering of great literary work Kīrttanaghoṣā. In the session 2012-13 the Samiti took up the plan in its annual planning to complete the project as much as possible. To materialize the plan I, on behalf of the Samity, approached a number of scholars for the translation. For the translation of Anādi-pātana, a mythologico-philosophical work by Mahāpuruṣa Śrīmanta Śaṅkaradeva based mainly on Bhāgavata-purāṇa, Dr. Girish Baruah, a renowned scholar and writer in the field of Indian Philosophy and mythology and Professor (Retired) in the Department of Philosophy, Dergaon Kamalduara College, Dergaon, was approached. Dr Baruah obliged us by performing the challenging duty of translating such a mythologico-philosophical poetic work into English prose very decently and appended a valuable Introduction to it. I, on behalf of Śrīmanta Śaṅkaradeva Saṅgha, would like to express my deep sense of gratitude to Dr. Baruah for his noble work. Our gratefulness is also due to Sri Kailash Das, Professor (Retired), Department of Physics, ADP College, Nagaon for his valuable Foreword attached to the book. Personally I am deeply indebted to Professor Kalilash Das and Professor Bhabendra Nath Deka, Principal (Retired) Rangiya College, Rangiya for their unconditional help in the editing of this book. I would also like to express my gratefulness to honourable Padādhikār, Pradhān Sampādak and all the executive members of Śrīmanta Śaṅkaradeva Saṅgha and to the honourable members of Sāhitya Śākhā Samiti and Sāhitya Gaveṣaṇā pariṣad of the same for their support in this venture. I must express thankfulness to the Proprietor and workers of Ellora Printers, Abhayapuri too for their sincere printing work.

In transliteration the traditional system and the Roman script, which have been used in transliteration of Indian Languages including Sanskrit, is mostly used. It should, however, be noted that modern Assamese script is different from other modern scripts of Indian languages not only in shapes but also in representations. In few cases, therefore, we have to deviate from

the pan Indian tradition. Assamese is, on the other hand, very much different in pronunciation even from other NIA languages. Therefore, for the convenience of non Assamese readers the IPA symbols according to the pronunciation of the used letters by modern Assamese people and also their phonetic descriptions are given in a table.

I hope the book will be able to magnetize serious readers. We have the pleasure to inform our esteemed readers that the translation of the Great work **Bhakti-Ratnākara** of Śrīmanta Śaṅkaradeva and three **Aṅkīyā nāts** are going to be published within this year.

With regards

*Jagat Ch. Kalita*

20<sup>th</sup> January/2014

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## THE SCHEME OF TRANSLITERATION

### VOWELS

Assamese letters	Traditional English Symbols used in the translation	IPA Symbols according to modern pronunciation	Phonetic description
অ	A, a	ɔ o	ɔ is Back open rounded vowel o is Back half-open rounded vowel
আ	Ā, ā	a	Front open unrounded vowel
ই	I, i	i	Front close unrounded vowel
ঐ	Ī, ī	i	Front close unrounded vowel
উ	U, u	u	Back close rounded vowel
ঊ	Ū, ū	u	Back close rounded vowel
ঋ	R, r	-	It is a combination of r and i
এ	E, e	ɛ, e	ɛ is Front half-open unrounded vowel e is Front half-close unrounded vowel
ঐ	Ai, ai	-	Closing diphthong
ও	O, o	ɔ	Back half-close rounded vowel
ঔ	Au, au	-	Closing diphthong

## CONSONANTS

Assamese letters	Traditional Roman letters & Symbols used in the translation	IPA Symbols according to modern pronunciation	Phonetic description
ক	K, k	k	Voiceless velar stop
খ	Kh, kh	k <sup>h</sup>	Voiceless aspirated velar stop
গ	G, g	g	Voiced velar stop
ঘ	Gh, gh	g <sup>h</sup>	murmured velar stop
ঙ	Ñ, ñ	ŋ	Velar nasal
চ	C, c	s	Voiceless alveolar fricative
ছ	Ch, ch	s	Voiceless alveolar fricative
জ	J, j	z	Voiced alveolar fricative
ঝ	jh	zh	Combination of z and h
ঞ	Ñ̃, ñ̃	-	Combination of j and nasalization
ট	T, t	t	Voiceless alveolar stop
ঠ	Th, th	t <sup>h</sup>	Voiceless aspirated alveolar stop
ড	D, d	d	Voiced alveolar stop
ঢ	Dh, dh	d <sup>h</sup>	Murmured alveolar stop
ণ	N, n	n	Alveolar nasal
ত	T, t	t	Voiceless alveolar stop
থ	Th, th	t <sup>h</sup>	Voiceless aspirated alveolar stop
দ	D, d	d	Voiced alveolar stop
ধ	Dh, dh	d <sup>h</sup>	Murmured alveolar stop
ন	N, n	n	Alveolar nasal
প	P, p	p	Voiceless bilabial stop

ফ	Ph, ph	p <sup>h</sup>	Voiceless aspirated bilabial stop
ব	B, b	b	Voiced bilabial stop
ভ	Bh, bh	b <sup>h</sup>	Murmured bilabial stop
ম	M, m	m	Bilabial nasal
য	Y, y	z	Voiced alveolar
ৰ	R, r	r	Voiced alveolar flap
ল	L, l	l	Voiced alveolar lateral
ৱ	V, v/W, w	w	Labial approximant
শ	Ś, ś	fj s	Voiceless pharyngeal fricative Voiceless alveolar fricative in conjunct position
ষ	Ṣ, ṣ	do	do
স	S, s	do	do
হ	H, h	h	Murmured glottal fricative
ক্ষ	Kṣ, kṣ	k <sup>h</sup>	Combination of k and k <sup>h</sup>
ড়	Ḍ, ḍ	r	Voiced alveolar flap
ঢ়	Ḍh, ḍh	r	Combination of r and h
য়	Y, y	y	Palatal Approximant
ত	T, t	t	Voiceless alveolar stop
ঁ	Ñ, ñ	-	Sign for nasalization of vowel
ং	Ń, ń	ŋ	Velar nasal
ঃ	H, h	-	Similar to h

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### TRANSLATOR'S APOLOGY

Translation is, as Paul St-Pierre (2005) says, “an interaction in a new context, a new reading, a new writing.” According to Inga-Stina Ewbank translation is “a collective re-creation in which cultural differences cling to grammar and syntax and history mediates the effect even of single words.” Taking these definitions into consideration I have undertaken the translation of *Anādi-pātana*, which is a part of the third chapter of the *Bhāgavata Purāṇa* and which has been translated into Assamese by our great preceptor Śaṅkaradeva. It, however, cannot be said to be a literal translation, rather an adaptation into a local language that too in an abridged form. The elements of the present book do not belong to the *Bhāgavata* alone; he has also taken some elements from the *Vāmana Purāṇa* as it is admitted by Śaṅkaradeva himself as follows:

“mahā bhāgavata kathā amṛta sākṣāta | vāmana purāṇa kichu miśra dilo tāta | |

duyo kathā nibandhilo ekatra misale | madhu same dugdha yena āti svāda bale | |” (6)

Meaning, the story of the great Bhāgavata is really nectar-like. I have mixed it with certain things of the Vāmana Purāṇa. I have composed both the stories mixed in one place in order to give the taste of the mixture of honey and milk.

On my part I have tried to translate it almost literally without any flowery literature thinking that a single mistake might alter the original meaning. So I have tried to be as faithful to the original as far as possible and practicable. In certain places I find it difficult to find a real word in English of the original one. Yet I have tried my level best to do justice to the original with my little aptitude in this respect. For any mistake that crops up inadvertently in the translation the translator is absolutely responsible. I shall be very grateful if any well-wisher points out to the same without hesitation.

Without autonomy a translator cannot translate a book. But this autonomy enjoyed by him must be relative. So in going to enjoy it the present translator remembers the warning made by Jacques Derrida, an Algerian born French philosopher and a deconstructionist, when he says, “...translation is always an attempt at appropriation that aims to transport home... the most proper meaning of the original text.” (*What is a Relevant Translation?* – 2001, tran. L. Venuli) If somebody cannot transport home ‘the most proper meaning of the original text,’ then it is meaningless to undertake such a task.

The present translator feels that translation prolongs the life of the original as it receives a wider readership. It is something like offering to it an after life. A translator can do so when he raises the text to a new standard.

The aim of translation is to communicate one culture to another. It is a cross-cultural communication. So a translator is to mediate between two cultures. In doing so he is to take into account the definite cultural context in which the original text was composed. The translation of a book to another language is, therefore, a cross-cultural translation which is “an actualization of interpretation rather than a direct transfer of cultural forms”. (Sun Yifeng, ‘Displacement and Interrelation: Re-creating Literary Texts through Cross-cultural Translation’, 2007)

A text is written in a specific stage of linguistic history. A translator is not to forget this stage. He has to transplant the original into the present linguistic realm, which is definitely different in content and form from that of the original text. This establishes a reciprocal relationship between two languages belonging to two different cultures.

While translating the translator is to enact the ideal of translatability. There is every chance that the original text may be deformed or deconstructed while translating it. To avoid this one is to understand the intention of the original writer. This being so a translator is to take away the intention behind the text for public use without paying homage to the writer. Perhaps for this reason the clergymen opposed the translation of the Bible to other languages. They feared that the translators might destroy the original text and replace it with a new one. In such an effort there is a danger of eliminating the traces of the old. So the translator has to follow the norms of translation so that the translation may be acceptable to all.

When I was approached for the work of the translation of the *Anādi-pātana* by the Secretary of the Sāhitya Śākha Samiti of the Śrīmanta Śaṅkaradeva Saṅgha through his letter dated 15.06.2012, I was a bit hesitant about undertaking it due to my fear that I would not be able to do justice to the job. But after reading certain books on translation I gathered courage to undertake the translation with all sincerity. This translation, however imperfect it might be, would have not been possible had this request not been made. I, therefore, thank all the members of the Samity along with Sri Jibakanta Nath, President and Dr. Jagat Chandra Kalita,

Secretary. I have heard that the Samity is proposing to translate all the books written by Śrīmanta Śaṅkaradeva in a phase wise manner. I hope they will be successful in this great effort and soon all the translations will be at the threshold of every English knowing person.

Girish Baruah

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## INTRODUCTION

The term 'anādi-pātana' is a combination of two Sanskrit words: 'anādi' which means 'having no beginning' according to Arthur Anthony Macdonell (vide: his *A Practical Sanskrit Dictionary*, Oxford University Press, 1965, p.13). Monier Monier-Williams adds to this another meaning viz. 'existing from eternity' (vide: his *A Sanskrit-English Dictionary*, Motilal Banarsidass, 1960, p. 28) The meaning of the word 'pātana' is given by Monier-Williams as follows: "the act of causing to fall & lowering, humbling; the act of casting" etc (Ibid, p.616) He presents different meanings in the context of different texts. Macdonell adds another meaning viz. 'throwing down'. (op.cit., p.159) Hem Chandra Baruah in his *Hemkosha* gives the meaning of these two words together as 'a history of the creation of the universe' (p. 50, 2011). This is however not the literal meaning of the term; it is the implied meaning, and if we go through the book this meaning seems to be fully applicable to the term; because *Anādi-pātana* is a book concerning the history of the creation of the universe. But this history, it is to be noted, is a mythological history, not the real history.

In almost all religions behind creation the hand of God is there. There are different stories in different religious scriptures. These stories vary from scripture to scripture. There is no unanimity as regards the question of creation. Presently we are concerned here with the creation as we find in the *Anādi-pātana*. This section of the *Bhāgavata* holds that God i.e. Kṛṣṇa is not directly responsible for creation. He engages an agent for this creation and this agent is Brahmā. Again He engages his creative force Māyā in the act of creation. While Brahmā is the efficient cause of creation, Māyā in the sense of Prakṛti is its material cause.

With the purpose of creation God first created Brahmā and endowed him with rājasa quality, the active or dynamic principle of creation, something like Descartes's principle of *actus prius*. But to create something is not enough; it is to be preserved, maintained and nurtured also. For this purpose Kṛṣṇa created Viṣṇu and was endowed him with sattva, a quality of tenderness and mildness. He was made responsible for preserving the world. But the world cannot go on; it must come to an end, because whatever has a beginning must have its end. So that it comes to an end it must be dissolved and for this act of dissolution an agent is necessary.

God created Śiva for this purpose and endowed him with the form of Rudra with the quality of tamas being the force of destruction. (The literal meaning of tamas is darkness.) This is the process which goes on eternally. After creation the world survives for a long period and then it comes to an end. At dissolution it loses its manifested form and returns to its potential form which remains in the bosom of God. The period of dissolution is also very long. But God cannot be there without the manifested world for long. So He starts the creation process anew.

At this juncture some points are to be clarified to avoid confusion. Śaṅkaradeva uses the two words Viṣṇu and Kṛṣṇa sometimes synonymously. But Viṣṇu and Kṛṣṇa are not the same God. While Kṛṣṇa is the ultimate God, Viṣṇu is one of the three principal deities as mentioned above. While Kṛṣṇa is a God, Viṣṇu is a deity. But Kṛṣṇa has given Viṣṇu a special status. It is said that the different incarnations assumed by God are from Viṣṇu. Perhaps Kṛṣṇa has incarnated not from His Brāhmic essence but from His form of Viṣṇu. We get a hint from the *Anādi-pātana* itself as to the special status of Viṣṇu as endowed by God Kṛṣṇa.

As we have stated above the *Anādi-pātana* is mainly concerned with the history of the creation of the universe. Let us give in brief an account of this history with reference to the said book. First Śrīmanta Śaṅkaradeva begins with the situation of the earth. It is said that there are seven nether regions under which there is only water which is encircling the universe. Hari i.e. Kṛṣṇa is there on it as the form of a tortoise. His body is enormously big. On the tortoise God exists as a snake with eight hoods. On these eight hoods eight elephants are there. They are holding eight mountains on their back. On these mountains there is the earth with the seas.

Hereafter Śaṅkaradeva gives the description of the dissolution of the world. God dissolves the universe in the form Rudra. The dissolution is an involution process in which the gross elements dissolve into subtle elements and ultimately into Prakṛti, the original matter. In the end this Prakṛti also dissolves into God. After dissolution God remains alone. But He cannot remain without creation for eternity as said above. That is why He desires to create again.

We have said above that God engaged Māyā for the creation of the world. The *Anādi-pātana* gives a mythological description as to how Māyā came out from the being of God. It is said that God looked at Māyā and she came out from Him. He ordered her to create the world so that He could have amusement in it.

Here Māyā is assumed as a woman. A woman cannot give birth without pregnancy. So God made Māyā pregnant. In course of time Mahat was born of her. Tāmasa, rājasa and sāttvika ego-senses were born of Mahat. The quality of sound was manifested from tāmasa ahaṅkāra, and ether was born of sound. Ākāśa gave rise to touch and air was born of touch. Colour was born of air and fire was born of colour. Taste was born of fire and water was born of taste. The quality of smell was born of water and earth was born of the quality of smell. These are the five gross elements with five qualities.

Now Śaṅkaradeva gives the description of the evolution of the rājasa, ego-sense. The ten organs have been born of this ego-sense. These ten organs are eyes, ears, nose, skin, tongue, mouth, hands, feet, anus and penis. Then he speaks of the evolution of the sāttvika ego-sense. Ten deities were born of the sāttvika ego-sense. They were Vāyu, Vahni, Viṣṇu, Indra, Diśa, Prajāpati, Aśvinīkumāra, Mitra, Āditya and Varuṇa. These minor gods were the presiding deities of different organs. Āditya was the presiding deity of the eyes, Diśa was that of the ears, Aśvinīkumāra was that of the nose, Vahni was of speech, Vāyu was of skin, Varuṇa was of tongue, Indra was of the hands, Viṣṇu was of the feet, Mitra was of the anus and Prajāpati was of the penis.

Then Śrī Śaṅkaradeva speaks of the four psycho-intellectual organs viz. the mind, the intellect, the ego-sense and the citta (will?). The mind is very fickle. It cannot fix its attention in anything. Man with intellect deliberates and decides to do something. With ego-sense he thinks that everything is done by himself. Citta is the organ with which man does the good and meritorious things. Then Śaṅkaradeva presents an elaborate discussion of the functions of the mind. That the mind is responsible for all the psychical activities is very lucidly discussed. This mind may be compared with Berkeley's concept of mind, for whom it is responsible for the creation of the world. His 'esse est percipi' may be compared with Śaṅkaradeva's version of "manara kalpanā iṭo samaste saṅsāra" meaning that this whole world is the imagination of the mind. Thereafter Śaṅkaradeva speaks of the presiding deities of the above psycho-intellectual organs. It is said that Candra (the moon) is the presiding deity of the mind; Brahmā is of the intellect, Rudra is of the ego-sense and Viṣṇu is of the Citta.

Then Śaṅkaradeva comes to give a description of the creation of the fourteen worlds. When the twenty- four elements like Prakṛti, Mahat, the ego-sense, the mind, the ten organs, the five subtle elements and the five gross elements were created, these twenty-four elements began to create the universe.

God saw that although all the things of the universe were created there were no living beings in it. He was angry and made Prakṛti responsible for it. Prakṛti being afraid began to create the seven heavens i.e. seven divine cities. The seven heavens are Bhū, bhūva, Svah, Maha, Jana, Tapa and Satya. These are the abodes of different beings e.g. Bhūloka is the abode of the Kinnaras i.e. fabulous beings – half man half animal; Bhūvaloka is that of the Gandharvas i.e. celestial musicians; Svarloka is of Indra, Mahaloka is that of Dhruva, the pole star; Janaloka is of the great sages; Tapaloka is of the seers and satyaloka is of Brahmā, Śiva and Viṣṇu. The abode of Kṛṣṇa is beyond the fourteen worlds.

Now Śaṅkaradeva gives the account of the pātālas i.e. the nether regions. Seven pātālas are mentioned. They are Atala, Vitala, Sutala, Talātala, Mahātala, Rasātala and Pātāla. These pātālas are the abodes of certain beings e.g. Atala is the abode of the son of Maya who was the architect and artificer of the asuras; Vitala is that of Hara with Pārvatī; Sutala is of Vali, Talātala is of Viśvakarmā Maya; Mahātala is of the serpents the chief of which is Takṣaka; Rasātala is of the demons and Pātāla is of the nāgas the chief of which is Vāsukī.

Under the above pātālas there is Ananta nāga on the tortoise. It is holding the seven earths on its seven hoods. The names of these seven earths are: Jambu, Plakṣa, Kuśa, Krauñca, Śāka, Śālmālī, and Puṣkara. These earths are encircled by seven seas. These seven seas are: Loṇa (Salt), Gura (Jaggery), Surā (Wine), Ghṛta (Ghee i.e. refined butter), Dadhi (Curd), Dugdha (Milk) and Jala (Water). Śaṅkaradeva has given a very lucid description of the Jambu dvīpa. This Jambu dvīpa is comprised of nine pieces of land such as Bhārata (India), Kimpuruṣa, Hari, Ketumala, Bhadrāśva, Ilāvṛta, Ramyaka, Hiraṇyamaya and Kuru. Śaṅkaradeva gives an elaborate description of the land of India.

Although Brahmā created the three worlds, they were without living beings. God saw that instead of doing their respective allotted jobs the three gods Brahmā, Viṣṇu and Śiva began to quarrel among themselves. God in the form of Vanamālī appeared before them and they

were astonished having seen Him. They remained silent offering Him their sincere devotion and requested Him to order them what to do. At this God reminded them of their respective duties. Then he gave an account of time in the context of the dissolution of the world. He also referred to his different incarnations along with the creation of the world. He said that these three gods were simply instrumental in the matter of creation, preservation or maintenance of the world and its dissolution. The real cause behind them was God Himself.

Brahmā engaged himself in the work of creation. First he created four siddhas e.g. Sanaka, Sananda, Sanatakumāra and Sanātana. Nārada was also born of him. He was also responsible for the birth of Marīci, Dakṣa etc. Seventeen daughters were born of Dakṣa. Different things were born of these daughters. Eight Vasus came out from Brahmā's body. Then Brahmā produced the fourteen scriptures beginning from the Vedas. The *Anādi-pātana* speaks of the birth of the four castes from the different parts of his body. Man's body is offered special status as it is made of the twenty-four elements which are scattered in the whole universe. These are there in his body in a very synthetic form. Then we find the description of the different parts of the human body. The presiding deities of these different parts are also mentioned.

Then Śuka began to say about the astrological figures. In this connection he said about the different presiding deities of different directions. He described also the signs of the zodiac and the stars being the wives of the moon. Then again dissolution began. At this dissolution Brahmā also entered into the belly of Kṛṣṇa. After staying in this way for thousands of divine years he was born in the navel of Viṣṇu. He began to look at the four directions for which he became four-faced. He also wanted to know about the root of the navel-lotus on which he was sitting. He went down in search of it but did not find root. He was disappointed having not found the root.

Then he created the four siddhas with the purpose of creation. But they had no intention to create. At this Brahmā was angry and out of his anger Rudra was born. Apart from Rudra ten sons were born of his different parts of his body. Manu was also born of him and he was ordered by Brahmā to create man. But as there was no earth to create man, he requested his father to create earth for him. At this Viṣṇu took the shape of a boar and jumped into the

sea. He rescued the earth fighting with Hiraṇākṣa who obstructed him in the effort of the rescuing the earth. Then Manu began to create man along with other animals and birds. Innumerable nether regions were also created of which twenty-eight were famous. It is described as to how different sinners go to different nether regions according to the nature of their sins. With the description of these regions Śaṅkaradeva has put an end to the story of creation.

The above is a mythological description of creation. The elements of this description are mainly taken from Kapila's Sāṃkhya philosophy. Kapila's metaphysico-philosophical account of the world evolution (pariṇāma) has been transformed into the mythologico-philosophical account by the *Bhāgavata Purāṇa* and Śaṅkaradeva has completely followed this trend of the *Bhāgavata*. Śaṅkaradeva introduced his religion for the common people who did not have any philosophical training. So they were not able to understand the abstruse metaphysical philosophy of Kapila. So coming away from the systematic philosophical thinking he welcomed the religion oriented mythological thinking based mainly on the *Bhāgavata Purāṇa*. So his religious philosophy has become so much popular among the common people, and still now it remains to be popular.

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**// ANĀDI-PĀTANA //**

**// THE MANIFESTATION OF THE BEGINNINGLESS //**

**// ŚRĪKṚṢṆĀYA NAMONAMAH //**

**// SALUTATION TO ŚRĪKṚṢṆA //**

**// PADAS //**

**// VERSES //**

**// MAṄGALĀCARAṆA //**

**// INVOCATION //**

jaya jagannātha jagatara ādi mūla |  
 yāhāra smaraṇe howe pātaka nirmmūla | |  
 yāra nāma nāwe kare saṅsārara pāra |  
 henaya kṛṣṇaka karo koṭi namaskāra | | 1

Victory to the Lord of the world, Who is the basic beginning of the universe. When one remembers Him one's sin is wiped out. His name as a boat enables one to cross over the world. I bow millions times to such a God who is Kṛṣṇa. 1

jaya jaya daivakīnandana ādi deva |  
 brahmā maheśvaro yāka sadā kare sevā | |  
 mūrukha paṇḍita howe laile yāra nāma |  
 henaya kṛṣṇaka karo pariyā praṇāma | | 2

Victory to the primary God, son of Daivakī, to whom Brahmā and Maheśvara always pay homage. A foolish man becomes learned when he takes to His name. I bow down to such a God, Who is Kṛṣṇa. 2

jaya jaya īśvara keśava sadāśiva |  
 yāra māyāpāśe bandī jagatara jīva | |  
 mile mokṣa yāra nāma śravaṇa-kīrttane |  
 karo praṇipāta hena kṛṣṇara caraṇe | | 3

Victory to God, Keśava Sadāśiva in whose fetter of Māyā the living beings of the world are in bondage. When someone listens to and sings His name he is liberated. I lie prostrate before the feet of Kṛṣṇa. 3

namo dāmodara deva daivakīnandana |  
 bhakata abhaya dātā satya sanātana | |  
 yāhāra māyāta howe sṛṣṭi sthiti laya |  
 hena kṛṣṇa carane racibo padacaya | | 4

I salute God Dāmodara, son of Daivakī, Who is truth and eternity and Who removes fear of the devotees and Whose māyā effects creation, preservation and dissolution. I shall compose verses at the feet of such a Kṛṣṇa. 4

kṛṣṇa pada pañkajaka dhari hṛdayata |  
 gurura caraṇa mane kari śirogata | |  
 sṛṣṭi sthiti laya mādhavara mokṣa līlā |  
 kṛṣṇara kiṅkare pada śaṅkare racilā | | 5

By holding in the heart the lotus feet of Kṛṣṇa and by holding on the head the blessings of the guru, Śaṅkara, servant of Kṛṣṇa, has composed the verses on the liberating divine sports of Mādhava, i.e. creation, sustenance and dissolution of the world. 5

mahā bhāgavata kathā amṛta sākṣāta |  
 vāmana purāṇa kichu miśra dilo tāta | |  
 duyō kathā nibandhilo ekatra misale |

madhu same dugdha yena āti svāda bale | | 6

The story of the great Bhāgavata is really nectar-like. I have mixed it with certain things of the Vāmana Purāṇa. I have composed both the stories mixed in one place to give the brilliant taste of honey with milk. 6

śunā sāvadhāna mane save sabhāsada |

tṛtīya skandhara mahābhāgavata pada | |

yenamate bhaila iṭo anādi pātana |

śuniyoka āchai yāra mukutika mana | | 7

Listen with attention, the entire assembly, the verses of the third chapter of the great Bhāgavata concerning as to how the beginningless threw itself into the universe. Please listen to it if you have a willingness for salvation. 7

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**// VASUMATĪR AVASTHAN //**  
**// THE POSITION OF THE EARTH //**

śukata puchanta parīkṣita nṛpavara |  
 śunilo amṛta kathā tomhāra mukhara | |  
 yateka śunoho śunibāka yāya mati |  
 amṛta piyante yena nakhaṇḍe tṛpiti | | 8

King Parīkṣita has asked Śuka, I have heard the nectar like speeches of your mouth. As I hear them I want to hear more, as if there is no end of satisfaction in drinking nectar. 8

samprati chediyo ṛṣi sañśaya manara |  
 sṛṣṭira madhyata mahā puruṣa īśvara | |  
 kevale thākaya hari eka brahmatattva |  
 kimate srajanta hari iṭo trijagata | | 9

O sage, now remove the doubt of my mind as to how Hari has created these three worlds by stationing Himself in the midst of creation and by sustaining Himself as one principle of Brahman. 9

ehi kathā śunibāka mora bara citta |  
 kahiyoka muni tumi kṛṣṇara caritra | |  
 yenamate jagata srajanta nārāyaṇa |  
 yimate srajilā brahmā ādi devagaṇa | | 10  
 yenamate sāto svarga karanta nirmmāṇa |  
 yenamate srajilā pātāla sātikhāna | |  
 sapta dwīpā basumatī sapata sāgara |  
 yimate srajilā nada nadī sarobara | | 11

I have very eagerly wished to listen to this story. So tell me, O sage, the life story of Kṛṣṇa as to how Nārāyaṇa created the world including the creation of the gods starting from Brahmā, (10) and how He created the seven heavens, the seven hells, the seven islands, the earth, the seven seas, the rivers and lakes. 11

paśu pakṣī bṛkṣalatā carācara yata |  
 yimate srajanta meru mandara parbbata | |  
 yenamata brahmāṇḍaka karanta nirmmāṇa |  
 kahiyo āhmāta tumi ṛṣi sarbbajāna | | 12

Please tell me, O all-knowing sage, as to how He created the animals, the birds, the trees, the creepers – both mobile and immobile; how He created the mountains like the Meru and Mandara; how He built the universe. 12

kone dhari āche sasāgarā vasumatī |  
 ki kāraṇe pṛthivī nayānta adhogati | |  
 kibāhetu larai iṭo pṛthivī maṇḍala |  
 chediyuoka ṛṣi tumi saṅśaya sakala | | 13

O learned sage, kindly remove all the doubts as to who is holding the earth with the seas; why the earth does not go down; why the earth-sphere trembles. 13

śukamuni bolanta śuniyo parīkṣita |  
 kaho sṛṣṭi kathā tumi thira karā cita | |  
 sṛṣṭi sthiti laya mādhavara mukhya līlā |  
 āpuni taḍilā tumi ānako tāḍilā | | 14

Sage Śuka says, O Parīkṣita, please listen with rapt attention. I am telling you the story of creation. Creation, preservation and dissolution are the principal sports of Mādhava. Thus you get yourself and others liberated. 14

kṛṣṇara caraṇe tumi parama bhakata |  
 yadyapi jānite howā āpuni śakata | |  
 tathāpi puchilā tumi loka upakāre |  
 iṭo kathā śuni bhaṇi taḍoka saṅsāre | | 15

You are the great devotee at the feet of Kṛṣṇa. Although you are well versed with sports of Kṛṣṇa, yet you have asked it for the benefit of the people. By listening to and chanting those sports, let the people cross over the world. 15

nṛpatika prasamśiyā sthira kari mana |  
 hṛdayata cintilanta kṛṣṇara caraṇa | |  
 jaya kṛṣṇa jaya kṛṣṇa mukhe uccārilā |  
 purātana kathā kahibāka ārambhilā | | 16

Praising the king, he fixed his mind at and meditated on Kṛṣṇa's feet with his heart, chanting with his mouth: Victory to Kṛṣṇa, victory to Kṛṣṇa, he began to tell him the ancient story. 16

kahibo nṛpati sṛṣṭi līlā kathā pāce |  
 śunā yenamate vasumatī rahi āche | |  
 pṛthivīra adhe sāta pātālara tale |  
 brahmāṇḍaka beḍhiyā kevale āche jale | | 17

O king, I will tell you now about the sport of creation. Listen as to how the earth is standing. Under the earth there are seven nether regions and under these nether regions water is encircling the universe. 17

kūrmmarūpe hari āchā jalara upare |  
 pañcāśa koṭi prahara bahala kalebare | |  
 kūrmmara upare sarparūpe bhagavanta |

hājāreka phaṇā same āchanta ananta | | 18

Hari is there on water as a tortoise. Its body is of fifty crores *praharas* (one prahara is equal to about three hours). On the tortoise God is there as Ananta with thousands of hoods. 18

sūryya sama jvalai mahā phaṇī maṇi yata |

śṛṅge samanvite yena dhavala parbbata | |

tāra āṭha phaṇā āṭha diśe gaila bahi |

āche āṭha diggaja upare tāra rahi | | 19

The gems on the hoods are as bright as the sun. They are like a mountain with white peaks. Its eight hoods have stretched to eight directions and eight direction-elephants are standing on them. 19

dvādaśa hājāra praharara pantha kāya |

devāsura nānāgaṇe japanta sadāya | |

balara darpata āti mahālilā kari |

āṭho āṭha parbbata piṭhita āche dhari | | 20

The body of each elephant has twelve thousand praharas' dimension. The gods, the demons and the nāgas are meditating on them always. With arrogance for their strength, they are sportingly holding the eight mountains on their back. 20

parbbatara uparata sasāgarā mahī |

yena cāṅgakhāna ālagate āche rahi | |

yi diśara diggaja larāwe nija kāya |

si diśara parā jānā bhūmikampa yāya | | 21

On the mountain there is the earth with plenty of seas, as if a platform is hanging without any support. If an elephant of any side moves its body, earthquake occurs from that side. 21

yetikṣaṇe tolai hāmi kacchapa anante |  
 sātokhāna meru mahī mandara paryyante | |  
 sāgara sahite save karai talabala |  
 dekhiyo kṛṣṇara iṭo yogamāyābala | | 22

When the tortoise and Ananta yawn, all the seven Merus, the earth and even the Mandara  
 begin to tremble along with the seas. See this illusion making power of Kṛṣṇa. 22

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**// MAHĀPRALAYARA KATHĀ //**  
**// THE STORY OF THE GREAT DISSOLUTION //**

kahilo tohmāta pṛthivīra sthiti kathā |  
mahā pralayara āwe śuniyo vyavasthā | |  
yewe gaila eka śata variṣa brahmāra |  
rudrarūpe kare hare jagata sañhāra | | 23

I have told you the story of the existence of the earth. Now listen to the arrangement of the great dissolution. When one hundred years of Brahmā pass by, Hara dissolves the world in the form of Rudra. 23

adhe ūrdhhe śarīrara nedekhi pramāṇa |  
bhrukūṭi kūṭila mukha dekhi hare prāṇa | |  
āula jāula jaṭā juṭa hātata trisūla |  
ghora mūr̥ti dhari kare prajāka nirmūla | | 24

The bottom and the upper limit of his body are not seen. Life wants to bid good-bye when it sees his frowning crooked face with tangled clotted hair and trident at hand. By taking this frightful form he destroys people. 24

kilakila kari hāsai nara muṇḍamālī |  
parbbatara śṛṅga yena dānta dui pāli | |  
sahasra sahasra prajā mukhe dhari ḍāṭi |  
maramari muṇḍa cobāwanta dānte āti | | 25

Putting on the garland of human heads he laughs with rippling sound. His two jaws are like the peaks of mountain. He chews violently the heads of the people with his teeth. 25

jañkāraṇta māthā svargavāsī yāya dūra |

caraṇara prahāre parbbata howe cūra | |  
 ghora riṅga diyā diggajaka khoñcā māri |  
 uparaka tuli nacuwānta tripurāri | | 26

When he moves his head the residents of the heaven go far and away. The stroke of his feet transforms the mountains to dust. Tripurāri i.e. Rudra makes the elephants dance as he gores them with loud sound. 26

rudhire digidha dehā kari ghora dhvani |  
 tini goṭā cakṣu yena jvalanta agani | |  
 teje ghora ātāsa nirghāta vajra pare |  
 svarga-marttya pātāla ekatra huyā lare | | 27

His body is smeared with blood. He makes a violent sound. His three eyes burn like blazing fire. He shrieks like the thunder sound and as a result the heaven, the earth and the nether region begin to tremble together. 27

jagata saṅhare hare parama vikrama |  
 antakaro antaka yamaro mahāyama | |  
 ehimate rudre yewe prajā samharaya |  
 śunā āro yenamate milila pralaya | | 28

Hara with his great power destroys the world, as if he is the greatest of the destroyers who cause death and is the greatest of the Yamas. Listen then as to how Rudra destroys the people and how dissolution takes place. 28

bāhraya variṣa māne bhaila anāvṛṣṭi |  
 nupajaya śaṣya naṣṭa howe prajā sṛṣṭi | |  
 bāhra goṭa sūryye tāpa kare ekebāre |  
 bahaya śoṣaka bāyu hṛdaya bidāre | | 29

There was no rain for twelve years. Corns did not grow. People began to die. Twelve suns heated (the universe) together. The sucking wind blowed and hurt the hearts. 29

sāgarako śuṣilā sūryyara raśmijāle |  
 jagata pralaya yāya grasi āse kāle | |  
 vāyu sūryye niśakta karilā yewe rāja |  
 anantara mukhara agani howe bāja | | 30

The scorching rays of the sun absorbed the seas. The world went to dissolution as time grabbed it. O king, when wind and the sun made the world weak, the fire of the mouth of Ananta began to come out. 30

hājāreka mukha viṣa vahni bāja hui |  
 pātālako dahiyā urddhaka udhāi jui | |  
 sāto pṛthivīta vahni lāgileka cāni |  
 porai sāto svarga yena tulāta agani | | 31

Poisonous fire came out through thousands of mouths. Having burnt the nether land this fire rose up. It engulfed all the seven earths and burnt all the seven heavens as if it burnt cotton. 31

brahmāṇḍaka dahileka bāhire bhitare |  
 tapata lohāra yena dekhi nirantare | |  
 raktavarṇa brahmāṇḍa vahnira pāya cota |  
 dekhi yena dagadha gomaya piṇḍa goṭa | | 32

It burnt the universe within and without. Then it looked like a red-hot pot of iron. The universe became red coloured when it got the thrust of fire. It looked like a burning piece of cow dung.

32

jagataka dahi yewe vahni bhaila śānta |

bāhraya bariṣa meghe variṣe ekānta | |  
 dorghora savade parai caupāśe nirghāta |  
 meghara garjjane ghane ghane bajrapāta | | 33

After burning the world when fire became peaceful, the clouds began to rain continuously for twelve years. The rain poured down with violent sound all around and lightning stroke it with the thunder of the clouds. 33

variṣaya śilāsava parbbata ākāra |  
 karai mahā pralaya prāṇīra kṣayaṅkāra | |  
 pramatta hastīra śuṅḍe yena dhārā jala |  
 avicchede pari carācare gailā tala | | 34

Hail-stones of the magnitude of a mountain fell down and caused a great dissolution destroying the living beings. The water came down incessantly as if through the trunk of an elephant in rut and inundated both the movable and immovable worlds. 34

daśodiśa puri jala ūrddhaka udhāila |  
 brahmāṇḍa goṭaka gaiyā kṣaṇeke buḍāila | |  
 aganira dāhe cūrṇīkṛta bhaila aṇḍa |  
 jalate misāilā iṭo mahāmahīkhaṇḍa | | 35

After filling all the ten sides, the water rose up and inundated the universe. The universe was already devastated by the fire. Now it got mixed with the water. 35

aganita pari jala samaste śukhāila |  
 vāyuta paśiyā pāce vahniyo lukāila | |  
 mahā vāyu līna gaila mahā ākāśata |  
 ākāśo paśila ahaṅkārara garbhata | | 36

All the water dried up by falling into the fire. Fire also was dissolved as it came into the contact with wind. The great wind was dissolved in the great ether and the ether also was dissolved in the womb of the ego-sense. 36

mahattvata līna gaila mahā ahānkāra |  
mahattva paśilā prakṛtita punarbbāra | |  
mahāprakṛtiyo puruṣate gailā līna |  
nathākila āna eko puruśata bhina | | 37

The great ego-sense was absorbed in Mahat i.e. the great principle, Mahat too entered into Prakṛti i.e. nature. The great Prakṛti was absorbed in Puruṣa i.e. the person or the self. Nothing remained except the Puruṣa. 37

nāhi jala nāhi sthala nāhike ākāśa |  
nāhi mahā vāyu mahā sūryyara prakāśa | |  
nāhi śīta uṣṇa ṛtu nāhi rātri dina |  
samaste samsāra gaila īśvarate līna | | 38

There was no water, no land, no ether, no all extensive air and the shining of the great sun. There was no winter, no hot season, and no night and day. The whole of the world was absorbed in God. 38

prakṛtiro īśvara puruṣa svatantara |  
nāhi yiṭo brahmara bāhira ābhyantara | |  
jagatara jīva udarate diyā bāsa |  
kevale īśvara kṛṣṇa karanta prakāśa | | 39

God, the Person, is independent of Prakṛti. Brahman has no outside and inside. Yet, putting the living beings of the world in His womb, only God Kṛṣṇa reveals Himself. 39

anādi īśvara yiṭo brahma nirañjana |  
jñānamaya ānanda ye satya sanātana | |  
nayana kamala mudi yoga nidrā chale |  
āpunāke cinti mātra āchanta kevale | | 40

The beginningless God is Brahman, Who is unstained, full of knowledge, blissfulness, and eternal truth. He has been closing his lotus eyes as if He is sleeping. In this state He thinks of Himself alone. 40

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**// SRṢṬI-LĪLĀ //**  
**// THE SPORT OF CREATION //**

aneka sahasra yuga ehimate gaila |  
 dunāi īśvarara sṛṣṭika icchā bhaila | |  
 ekeśvare ācho āmi ādi nirañjana |  
 sṛṣṭi nāhi āhmāka ye nakare sobhana | | 41

In this way many thousands of ages have passed. Again God wished for creation. (He thought) I the beginningless unstained God have been alone all along. It is unbecoming of me that there is no creation. 41

caidhyaya bhuvana hṛdayate dilo thāi |  
 prakṛti devīyo āchā garbhate lukāi | |  
 jaḍa huyā āche tāra nāhike cetana |  
 āmi mahā caitanya puruṣa nirañjana | | 42

I have allotted the space for the fourteen worlds (seven heavens and seven nether regions) in My heart. Goddess Prakṛti is also there concealed in My womb. She has no consciousness as being inanimate. I am the great conscious unstained Person. 42

ekeśvare thāki āmi karo kona kāya |  
 śārīrara parā save jīva hauka bāja | |  
 māyāra hātata karāoñ jagata prakāśa |  
 karo sṛṣṭi-līla āwe vinoda vilāsa | | 43

When I am alone I cannot do any work. Therefore let all the beings come out from my body. Let me reveal the world through Māyā. Let me affect the sport of creation for dalliance and amusement. 43

ehi buli meli padma nayana anante |  
 māyāka katākṣe cāhilanta bhagavante | |  
 jaḍa prakṛtito karilanta jīva dāna |  
 aṣṭa guṇa teja ṣohla guṇa bhaila prāṇa | | 44

Saying this God, the Eternal, opened up His lotus eyes and gave a side-long look at Māyā. He endowed the insentient Prakṛti with the soul and she became lustrous with eight qualities and the life was endowed with sixteen qualities. 44<sup>1</sup>

sṛṣṭi karibāka īśvarara icchā kāya |  
 puruṣara parā mahāmāyā bhailā bāja | |  
 andādi rūpinī īśvarara arddha kāya |  
 vyakta bhailā mahāmāyā sṛṣṭika upāya | | 45

When God had wished to create, the great Māyā came out. She had the beginningless form and was God's half body. Thus the great Māyā got expressed for the sake of creation. 45

paramā sundarī devī divya nārīveśa |  
 katākṣate moha yāya jagata niśeṣa | |  
 keyura kaṅkaṇa ratnamaya hemahāra |  
 kirīṭi kuṇḍale āti kare jātiṣkāra | | 46

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<sup>1</sup> aṣṭa guṇa (eight qualities)- prakṛti, mahat, ego-sense, five subtle elements.

ṣohla guṇa (Sixteen qualities)- ten organs, mind, five gross elements.

The goddess was extremely beautiful. She had a divine woman form. When she looked at the world it became extremely charmed. She wore armlets, bangles, and golden necklace studded with gems. Her diadem and earrings had made her very beautiful. 46

ruṇa jhuṇa kari bāje pāwata nupura |  
 rūpa dekhi madanaro darpa howe cūra | |  
 cāhana najāya ye devīra mahājyoti |  
 koṭi eka śaśī sama prakāśe prakṛti | | 47

Her anklet in the feet made jingling sounds. Having seen her beauty the pride of the god of love was hurt. It was impossible to look at the great lustre of goddess Prakṛti, because she shed light as that of one crore moons. 47

praṇipāte puruṣaka kariyā sevali |  
 āgate bināwe māyā kari kṛtāñjali | |  
 kona karma karo āwe kariyo ādeśa |  
 hena śuni hāsi bulilanta hṛṣīkeśa | | 48

Saluting the Person with reverential prostration, Māyā began to wail supplicating with joined hands and requested Him to order her as to what to do. Hearing this Hṛṣīkeśa said with a smile. 48

suniyo prakṛti eko guṇe nohā hīna |  
 tohmāre āhmāre kiñciteko nāhi bhina | |  
 mora nija śakati sāksāte dekho prāṇa |  
 satvare kariyo māyā jagata nirmmāṇa | | 49

Listen O Prakṛti, you are not deficient in any quality. There is no difference at all between you and Me. I essence you possess my energy and liveliness. So O Māyā, immediately build the world. 49

tohmāka jagāilo āmi ehi abhiprāya |  
 jāniyoka bhāle tumi mora arddha kāya | |  
 tohmāra ahmāre kicho nāhi bhinnābhinna |  
 mote yāto līna yāhā ehi mātra hīna | | 50

With this intention I have aroused you. You know well that you are My half body. There is no difference and identity between you and Me. You get absorbed in Me. This is the only deficiency in you. 50

satvare kariyo māyā jagata prakāśa |  
 āmiyo karibo tāte vinoda vilāsa | |  
 hena śuni prakṛti jurilā yorahāta |  
 sṛṣṭira kāryyaka dāi lāgila tohmāta | | 51

Immediately manifest the world, O Māyā, so that I may amuse and enjoy there. Hearing this Prakṛti folded her hands. The god said- you are endowed with the responsibility of creation. 51

īśvara katākṣe devī bhailā garbhavatī |  
 prakṛtira putra bhailā mahattva utpatti | |  
 mahattvaro tini putra bhailā anupāma |  
 śuniyo tiniro kaho yāra yibā nāma | | 52

The Devi became pregnant as a result of the side-long glance of God. Mahat, the great, was born of her. Mahat had given birth to three sons who were very handsome. Listen, I am telling you what their names were. 52

tini guṇe tini tattva bhailā avatāra |  
 tāmasika rājasa sāttvika ahaṅkāra | |  
 ehi tini putra tāna jagate prakhyāta |

śunā yāta hante yibā sṛṣṭi bhailā jāta | | 53

Three Principles emerged from three elements. They were three types of ego-sense: tāmasika i.e. of the nature of darkness, rājasa i.e. the passionate form and sāttvika i.e. the virtuous form. These three sons of her were famous in the world. Listen as to what were born of them. 53

tāmasata hante śabda guṇara prakāśa |

śabadaro putra bhailā nāmata ākāśa | |

ākāśata hante paraśara utapati |

paraśara putra bhailā vāyu mahāmati | | 54

From tāmasa the quality of sound came out. Ākāśa i.e. ether was born as the son of sound. From ether touch developed and the great air became the son of touch. 54

vāyu hante rūpa nāme putra avatāra |

rūpara tanaya bhailā agni camatkāra | |

aganira putra bhailā rasa mahāmati |

rasa guṇa hante pāce jala utapati | | 55

From air colour was born as a son. Bright fire became the son of colour. The great taste was born as the son of fire. Thereafter of the quality of taste water was born. 55

jale utapati bhailā gandha guṇa nāma |

gandha guṇa hante vasumatī anupāma | |

pañcabhuta pañca guṇa kahilo vyavasthā |

āwe śunā rājasika sāttvikara kathā | | 56

Of water was born the quality namely smell. The beautiful earth was born of the quality of smell. I have told the arrangement of the five gross elements and five qualities (subtle elements). Now listen to the story of the rājasika and the sāttvika. 56

rājasata hante daśendriya bhailā jāta |  
 daśobidha nāma rājā kahibo tohmāta | |  
 cakṣu karṇa nāsā mukha carmma jihvā hāta |  
 pada guhya liṅga ehi daśaro prakhyāta | | 57

Of rājasa the ten organs were born. I will tell you, O king, the ten names of them. Eye, ear, nose, mouth, skin, tongue, hand, foot, anus and phallus – these ten organs are well known. 57

ewe kaho śuniyuoka sāttvikara kathā |  
 yi deva bhailā yi indriyara adhisthātā | |  
 sṛṣṭi kathā kaho nakaribā āna citta |  
 bhinna bhinna kari kaho śunā parīkṣita | | 58

Now listen as I am telling you the story of the sāttvika and of the gods who became the presiding deities of the organs. I will tell you the story of creation. Do not distract your attention. O Parīkṣita, listen as I am telling you the different forms of it. 58

sāttvikata hante daśa deva utapati |  
 vāyu vahni viṣṇu indra diśa prajāpati | |  
 aśvinīkumāra mitra āditya varuṇa |  
 ehi adhisthātā daśa deva sattva guṇa | | 59

Of the sāttvika ten gods were born: Vāyu, Vahni, Viṣṇu, Indra, Diśa, Prajāpati, Aśvinīkumāra, Mitra, Āditya and Varuṇa. These ten gods of sattva qualities are the presiding deities of the ten organs. 59

cakṣu adhisthātā ye āditya jyotirmmaya |  
 karṇa adhisthātā diśa jānibā niścaya | |  
 nāsikāra adhisthātā aśvinīkumāra |  
 vākya adhisthātā bhailā vahni nāma yāra | | 60

The presiding deity of the eyes is Āditya, the bright. Know it well that the presiding deity of the ears is Diśa. Aśvinīkumāra is the presiding deity of the nose. Fire is the presiding deity of speech. 60

carmma adhisthātā vāyu bhailā sattvaguṇa |  
 jihbā adhisthātā yeve bhailanta varuṇa | |  
 hasta adhisthātā bhaila indra surapati |  
 pade viṣṇu guhye mitra liṅge prajāpati | | 61

Air qualified with the quality of sattva became the presiding deity of skin, while Varuṇa became the presiding deity of tongue. Indra, king of the gods, became the presiding deity of the hands. Viṣṇu, Mitra and Prajāpati became the presiding deities of feet, anus and penis respectively. 61

hṛdayata thāki kare bhāla maṇḍa kāma |  
 eke mana cāri rupa śunā tāra nāma | |  
 mana buddhi ahaṅkāra āro jānā cita |  
 ehi cāri nāma śunā bhailanta bidita | | 62

That which does good and bad actions residing in the heart is the mind with four forms. Listen to their names: mind, intellect, ego-sense and the other as you know is the 'Cit'. Listen that these four names have become well known. 62

śuka nigadati rājā śuniyo vyavasthā |  
 yi belāra yibā nāma tāra kaho kathā | |  
 nānā karma karibāka kare ālocana |  
 eko karma sthira nohe tāka buli mana | | 63

Śuka said, O king, listen to the arrangement. Let me tell you the respective functions of each of the four forms of the mind. The form which deliberates to do various activities and which is not fixed in any action is called the mind. 63

saṅkalpa vikalpa karma karaya niścaya |  
 buddhimāna buli tāka jānibā nirṇaya | |  
 samasta kāryyaka māni karo buli mane |  
 ahaṅkāra buli tāka jānibā āpune | | 64

That which fixes the actions of determination and indetermination, know certainly that it is the intellect. That which believes that it does everything know it for certain that it is the ego-sense.  
 64

nānā sad karmmaka karaya nite nita |  
 niścaye jānibā rājā tāra nāma citta | |  
 āro ye manara kathā śuniyo āpekṣi |  
 kācile naṭaka yena bhinnarūpa dekhi | | 65

That which does various virtuous actions every day, O king, know it for certain that its name is 'Cit'. And listen further the story of the mind as to how it looks like a dancer who looks different when dressed. 65

manara kalpanā iṭo samaste samsāra |  
 jāgana svapana nidrā tini vṛtti sāra | |  
 āche mana samaste prāṇīra hṛdayata |  
 īśvarara pratibimba lāgiche manata | | 66

This whole world is a projection of the mind. The world has essentially three stages: waking, dream and sleep. The mind is there in the hearts of all beings. On it the reflection of God is there. 66

tāke buli jīva mana ere bhinna nui |  
 eka piṇḍa bhailā yena lohā agni dui | |

mane dukha pāile jīve bole maññi pāñño |  
 mane jaika yāñño jīve bole maññi yāñño | | 67

That is called the individual self and the mind is non-different from it. They have become one lump as if iron and fire are one. When the mind is pained, self says, I am also pained. Wherever the mind goes, self says, I also go. 67

mane yibā kare jīve bole maññi karo |  
 manara maraṇe jīva bole maññi maro | |  
 yena suryya-bimba lare jalara lagata |  
 jala sthira bhaile bimba thāke purbbavata | | 68

Whatever is done by the mind, the individual self says, I also do it. When the mind dies, self says, I also die. As for instance when water moves, the image of the sun also moves and when water settles down, the image comes to its former state. 68

manara karmmaka yiṭṭo mora buli māne |  
 karmmapāṣe bandī jīva ehise nidāne | |  
 ātmāra prasaṅge mana bhaila sacetana |  
 manatase achai jānā caidhyaya bhuvana | | 69

The soul (i.e. life, the soul is different from self) which owns the action of the mind, such a soul is bound by the chain of action on account of this owning. When the mind becomes conscious of the self, know that the fourteen worlds are there in the mind. 69

mane pāpa puṇya svarga manese naraka |  
 manese kariche bheda āpona paraka | |  
 yateka indriyagaṇa manara adhīna |  
 manarese ājñā pāli thāke rātri dina | | 70

Sin and virtue are mental; the hell is there due to the mind. The mind differentiates one self from the other. All the organs are dependent on the mind. They follow the order of the mind day and night. 70

mane upajaya jānā manese maraṇa |  
 manuṣyara mane mokṣa bandhara kāraṇa | |  
 yāwe nānā deva dharma manara prabandha |  
 tāwe bandī thāke jīva nerai karmabandha | | 71

Know that the mind is responsible for birth and death. It is the cause of the liberation and bondage of man. The worship of different gods is the work of the mind. Therefore the soul is in bondage; it cannot do away with the bondage of action. 71

āro kaho śuniyo manara kichu kathā |  
 i cāriro bhailā kona deva adhisthātā | |  
 mana adhisthātā candra śunā nṛpavara |  
 buddhi adhisthātā bhailā brahmā sṛṣṭikara | | 72

Let me tell you a little further the story of the mind as to what the presiding deities of these four forms are. O king, listen, the moon is the presiding deity of the mind; creator Brahmā is the presiding deity of the intellect. 72

ahaṅkāra adhisthātā rudra yāra nāma |  
 citta adhisthātā vāsudeva anupāma | |  
 yāra mane laila eka śaraṇa kṛṣṇata |  
 prayāse pāwe mokṣa si si saṅsārata | | 73

The name of the presiding deity of the ego-sense is Rudra. Matchless Vāsudeva is the presiding deity of the 'Citta'. The mind of whom takes refuge singularly in Kṛṣṇa, attains liberation in the world without any effort. 73

āna dharma nāhi āura jānā niṣṭha kari |

kṛṣṇa kṛṣṇa bulilese saṅsāraka tari | |

kario manaka vasya vidura samprati |

kṛṣṇara caraṇa cinti sukhe sādḥā gati | | 74

Know for certain that there is no any other religion. When someone utters the name of Kṛṣṇa repeatedly, crosses over the world. Now O Bidura, make the mind submissive and attain deliverance with ease by thinking of the feet of Kṛṣṇa. 74

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**//CAIDHYABHUVANA SRṢṬI //**  
**// THE CREATION OF FOURTEEN WORLDS //**

thākoka manara kathā āwe ehimāne |  
 śunā sṛṣṭi harira vinoda bidyamāne | |  
 gandha guṇa paraśa śabada rūpa rasa |  
 eghāra indriya same vikāra ṣoḍaśa | | 75

This much is the story of the mind and let us stop here. Listen to the creation which is the sportive appearance of Hari. There are sixteen modifications of the qualities of smell, touch, sound, colour and taste along with the eleven organs. 75

pañcabhūta prakṛti mahattva ahaṅkāra |  
 caubiśa tattvara kathā karibo pracāra | |  
 ehi krame srajilā caubiśa mahā tattva |  
 brahmāṇḍa srajite keho nuhikai śakata | | 76

I will reveal the story of the twenty-four elements like five gross elements, Prakṛti, the element of Mahat and the ego-sense. In this order Thou hast created twenty-four great elements. Nobody has the capacity to create the universe (other than Thou). 76

kṛṣṇaka karilā stuti pāce tattvagaṇa |  
 jīvarūpe savāto paśilā nārāyaṇa | |  
 jagatara kāraṇa caubiśa mahā tattva |  
 īśvarara icchāye save bhailā ekamata | | 77

After creation when the great elements began to pray Kṛṣṇa, Nārāyaṇa entered as the soul in all. The twenty-four great elements were the cause of the world. All of them were completely in agreement complying with the will of God. 77

save mili brahmāṇḍaka karilā nirmmāṇa |  
 bahale pañcāśa koṭi prahara pramāṇa | |  
 eka koṭi sūrye yena samyake prakāśi |  
 suvarṇara brahmāṇḍa jalate phurai bhāsi | | 78

All of them got together and constructed the universe which was equal to fifty crores praharas in breadth. The golden universe is floating on water as if one crore suns are shining. 78

brahmāṇḍaka beriche pṛthivī āvaraṇe |  
 tāka beḍhi āche jale jānā bidyamāne | |<sup>2</sup>  
 mahā jyoti āvariya āchaya sakala |  
 jyotika āvari āche vāyu mahābala | | 79

The earth covers the universe as a screen, and know that the earth is covered by the existing waters. All are standing covering the great light and the mighty air is encircling the light. 79

āvariya vāyuko ākāśa anirbbāra |  
 ākāśako āvariya mahā ahaṅkāra | |  
 beḍhi ahaṅkāra mahattva railā pāce |  
 mahattvako āvari prakṛti devī āche | | 80

The ether is covering air without fail. The great ego-sense is covering the ether. The element of Mahat is standing encircling the ego-sense. Goddess Prakṛti is staying covering the Mahat. 80

ehimate beḍhi āche sāto āvaraṇe |  
 paśilā bhitare tāra deva nārāyaṇe |  
 sarbba śūnya brahmāṇḍa nāhike carācara |

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<sup>2</sup> These two lines (the first line in translation) do not occur in some manuscripts.

dekhiyā katākṣe cāilā māyāka īsvara | | 81

In this way there are seven coverings. God Nārāyaṇa has entered into it. The universe has been all empty without any movable or immovable element. Having seen this God has cast a side-long look at Māyā. 81

channaka karili tai mora ājñā vāṇī |

brahmāṇḍata nāhi eko carācara prāṇī | |

mai līlā karibo tohora nāhi icchā |

yateka bulilo bākya save dekho michā | | 82

There is no being either mobile or immobile in the universe. So you have disobeyed My word of command. You do not like that I should play a sport. Whatever I have said, all of them have been falsified. 82

īśvarara katākṣe prakṛti bhaye bhīta |

sāta khaṇḍa svarga taite nirmilā tvarita | |

sāta divya purī iṭo āti anupāma |

yaita yibā bañciba savāro śunā nāma | | 83

At this rebuke of God Prakṛti was overcome by fear. So she constructed immediately the heaven with seven parts. This seven fold divine city was absolutely unparalleled. Listen to the names of all that occupy stipulated parts. 83

kahiboho ṇṛpati samaste śuniyoka |

kinnara narara baśya haibeka bhūloka | |

gandharbba lokara bhuva loke huiba sthiti |

svarllokata indra daśa digapāla pati | | 84

I shall tell you all, O king, listen to them. The earth will be the abode of Kinnara (half man half animal) and man. The Bhuva-loka will be the abode of the Gandharbbas i.e. the divine singers.

Svaḥ i.e. the region of constellations will be the abode Indra who is the master of the ten Digapālas i.e. the presiding deities of the directions. 84

mahalloke dhruva āro hṛdi nārāyaṇa |  
 janaloke thākibanta mahāmuniḡaṇa | |  
 tapaloke mahā mahā siddhira prakāśa |  
 satyaloke huiba brahmadevara nivāsa | | 85

Maha, i.e., the region above the polar star, will be the abode of Dhruva; and in its heart will exist Nārāyaṇa. In Jana, the region above Maha, will be the abode of the great sages. Above Jana there will be the region of Tapa in which the great deified ascetics will have their luminous existence. The world of truth will be the abode of Brahmā. 85

brahmāro upare huiba śivara nilaya |  
 harara upare viṣṇuloka ratnamaya | |  
 bhaila gr̥ha sahasra yojana patha juri |  
 eke satyaloke tini devatāra purī | | 86

Above Brahmā there will be the abode of Śiva. Above Hara there will be Viṣṇu's abode which will be full of gems. This house will exist covering thousand yojanas (one yojana is equivalent to nine kilometers). Satya is the region where the cities of three gods exist. 86

savāro upare karai vaikuṇṭha prakāśa |  
 caidhya bhuvanara bāja kṛṣṇara nivāsa | |  
 ratnamaya vimānata parama niruja |  
 śārī śārī prakāśai bhakata caturbhūja | | 87

Above all of them Vaikuṇṭha reveals itself. The abode of Kṛṣṇa is out side the fourteen worlds. In the celestial abodes ornamented with gems, the supremely healthy devotees with four arms each reveal themselves in different rows. 87

raṅge saṅge laiyā lakṣmīsama nārīgaṇa |  
 mahāprema bhāve kare kṛṣṇara kīrttana | |  
 yiṭo sthāne nāhi mahā kālara vikrama |  
 bhakatese pāwai siṭo devara durgama | | 88

They sing the praise of Kṛṣṇa with the feeling of deep love by taking happily with them the women of the standard of Lakṣmī. The devotees reach that place which is devoid of the reign of time and to which even gods find difficult to go. 88

sīmā saṅkhyā nāhi yatadūra āchai juri |  
 nāhi tāra māyā moha brahmamaya purī | |  
 jñānī karmmī kadācita napāwanta gai |  
 bhakatarā nimitte mādhave āche thai | | 89

The extensiveness of it has no boundary, and there are no attachment and infatuation in this city which is pervaded with Brahman. Although the persons pursuing the path of knowledge and Brāhmaṇic rites try to go there, they never reach it. This place is especially reserved by Mādhava for the devotees. 89

yadi khasi pare koṭi koṭi brahmāgaṇa |  
 vaikuṅṭhavāsīra nāhi tathāpi patana | |  
 rājāta kahanta śuka mahā munibare |  
 pātālara sṛṣṭi śunā āta anantare | | 90

Even when crores of Brahmās fall down, the residents of Vaikuṅṭha have no such a fall. Hereafter the great sage Śuka has said to the king to listen to the creation of the nether region.

90

dwādaśa hājāra para mājate ākāśa |

tāka kaho yaita yibā karibā nivāsa | |  
 atalata mayara tanaya mahābala |  
 pārbbatī sahite hare lailanta vitala | | 91

There is ether in the midst of twelve thousand paras (para means prahara). Let me tell you as to who are living in which place. In Atala the mighty son of Maya stays. Vitala is taken over by Hara along with Pārbbatī. 91

sutalaka pāile vali hari bhakti kari |  
 dwārate āchanta viṣṇu kare gadā dhari | |  
 balise calilā mādhavaka bhakti bhāve |  
 sadāye karilā sewā govindara pāwe | | 92

Vali has gained Sutala offering devotion to Hari. Viṣṇu is there at the door with the mace in his hand. Vali has gone to it with his devotion to Mādhaba. He remained bowing down always at the feet of Govinda. 92

talātale bañcilanta viśvakarmā maya |  
 mahātale takṣaka prabhṛti sarpacaya | |  
 rasātale huibe daitya dānabara bhāga |  
 pātālata vāsukī pramukhya yata nāga | | 93

Viśvakarmā Maya (Maya is a demon who was the architect and artificer of the Asuras. He is called Viśvakarmā Maya because like Viśvakarmā he was also engaged in designing and constructing) has lived in Talātala. Takṣaka and other snakes live in Mahātala. Rasātala is the abode of monsters and demons. The Pātāla is the abode of the Nāgas (a kind of snake) along with Vāsukī. 93

triṅśa hājāra para tāhāra adhata |  
 āchanta ananta kacchapara uparata | |

caidhyaya bhuvane yāra napāwanta anta |  
ehise kāraṇe tāṅke bolanta ananata | | 94

Thirty thousand paras under this there is Ananta on the tortoise. The fourteen worlds cannot encompass it. For this reason it is called Ananta. 94

surāsura nāge sewā kare nirantara |  
sahasreka phaṇā yāra dekhi bhayaṅkara | |  
sāto pṛthivīka dhari egoṭā phaṇāta |  
śveta saṣarpaka yena dekhiya sākṣāta | | 95

He is worshipped continuously by the gods, demons and snakes. He has thousands of hoods for which he looks ferocious. On one hood he is holding the seven earths which evidently look like a white mustard seed. 95

ehi sāto pātālaka anukrame dekhā |  
sāta khaṇḍa pṛthivīra āwe laiyo lekhā | |  
jambu plakṣa kuśa krauñca sāka yāra nāma |  
śālmālī puṣkara dwīpa āti anupāma | | 96

See these seven nether regions in regular order. Now take the account of the seven parts of the earth, the names of which are Jambu, Plakṣa, Kuśa, Krauñca, Sāka, Śālmālī and Puṣkara. These islands are of matchless beauty. 96

āchai sāto dwīpa sāgarara cāri kāṣe |  
sāta khāna sāgare sātako beḍhi āche | |  
lona guḍa surā ghṛta dadhi dugdha jala |  
pāchaka lāgiyā save duguṇa bahala | | 97

The seven islands are there around four sides of the sea. Seven seas are encircling the seven islands. The seven seas are: Lona (Salt), Guḍa (Jaggery), Surā (Wine), Ghr̥ta (Ghee), Dadhi (Curd), Dugdha (Milk) and Jala (Water). In this order, each sea is twice as wide as its former. 97

jambudwīpa madhye āche meru parbbateka |  
 t̥hāra mahimā rājā kahibo kateka | |  
 karai kānti padmara kaṇikā yena sthāna |  
 adhe ūrddhe eka lakṣa prahara pramāṇa | | 98

In the middle of the island of Jambu there is the mountain Meru. O king, I shall tell you its different glories. It dazzles like the drops (of water) on the lotuses. Its measure is of one lakh praharas from its top to bottom. 98

caurāśī hājāra uparaka āche uḍi |  
 ṣoḍaśa hājāra poṭa gaiyā āche guḍi | |  
 cautriśa hājāra para beḍhi uparata |  
 ṣoḍaśa hājāra beḍha t̥hāra talata | | 99

It is flying above eighty four thousand praharas. Its root measuring sixteen thousand (praharas) is buried under. Its upper periphery is of thirty four thousand praharas. Its lower periphery measures sixteen thousand praharas. 99

merura mūlaka beḍhi parbbata yateka |  
 āchai tāra nāma kaho śuniyo pratyeka | |  
 vaikuṇṭha kusuma śṛṅga kuru vaka raṅga |  
 trikūṭa śísira śaṅkha kapila pataṅga | | 100

Let me tell you the names of the mountains, which are encircling the ground of the Meru. Listen to each of them. They are Vaikuṇṭha, Kusuma, Śṛṅga, Kuru, Vaka, Raṅga, Trikūṭa, Śísira, Śaṅkha, Kapila and Pataṅga. 100

vaiduryya jārubi nāśa kṛpata aparā |  
 śīśirā sanikhā caka kālakuñja jara | |  
 āche āro nāmata nārada giribara |  
 padmara karṇikā yena caupāśe keśara | | 101

(The others are) Vaiduryya, Jārubi, Nāśa, Kṛpata, Śīśira, Sanikhā, Caka, Kālakuñja and Jara. There is another mountain namely Nārada. (In this way) the Meru resembles the pericarp of a lotus having filaments all around. 101

merura caupāśe āche cāriṭā parbbata |  
 tāra nāma kaho śunā tohmāra āgata | |  
 cāri pāśe cāri dhoṅkā parbbata sundara |  
 supārśva kumuda meru mandāra mandara | | 102

There are four smaller mountains around Meru. Let me tell you the names of them. The four beautiful mountains around it are Supārśva, Kumuda, Meru-mandāra and Mandara. 102

cāriro upare cāri vṛkṣa anupāma |  
 śuniyoka nṛpati cāriro kaho nāma | |  
 supārśvaka śobhā kare kadambara gāche |  
 kumuda girita mahā batavṛkṣa āche | | 103

There are four matchless trees on the four of them. Listen, O king, I will tell you the names of those four trees. The tree of *nauclea Kadamba* beautifies Supārśva. There is a big banyan tree on the mountain of Kumuda. 103

mandara parbbate āche mahā vṛkṣa āma |  
 meru mandārata āche jambu yāra nāma | |  
 śuka nigadati rājā kaho sapramāṇa |

meru mandārara jambu vṛkṣa yena ṭhāna | | 104

There is a big tree mango by name on the mountain of Mandara. On Meru-mandāra there is a tree namely *eugenia jambolan*. Śuka says to the king that he is going to tell him with proof about the appearance of the *eugenia jambolan* of the Meru-mandāra. 104

śateka yojana siṭo ucchrita bahala |

pramatta hastīra sama eko goṭā phala | |

pakā phala khasiyā śilata pare gai |

tāra rase mahā nadī eka yāya bai | | 105

It is eminently high and wide measuring a hundred yojanas. One fruit is equal to an elephant in rut. Ripe fruits fall on the rocks. The juice of them makes a big flowing river. 105

gabhira nirmmala jala āti anupāma |

jambu rase nadī bahe jambu nadī nāma | |

deva ṛṣi gandharbba snānanta nirantara |

jambu nadī sama āna nāhi samasara | | 106

The water is incomparatively deep and pure. The river that flows out of the Jambu juice is called the Jambu river. Gods, sages and Gandharbbas take uninterrupted bath there. There is no other river as comparable to the Jambu. 106

tāhāra tīrata māṭi āche yata māna |

vahnita phuṅkile soṇā hawe ṣohlābāna | |

devara bhuṣaṇa tāka napāwaya āna |

kahe śuka muni nṛpatita bidyamāna | | 107

All the soils on the bank of it when burnt become fully gold. The ornaments of the gods are made of it; others cannot get it. Sage Śuka tells the king who is present there. 107

bhāga bhāga kariyā variṣa nava khaṇḍa |  
 āche āṭha parbbata tāhāra sīmādaṇḍa | |  
 hemavanta hemakūṭa naiṣedha dakṣiṇe |  
 nīla sveta śṛṅga āchai uttarata bhinne | | 108

Part by part there are nine pieces of land. On its boundary eight mountains stand. Hemavanta, Hemakūṭa, and Naiṣedha are on the south. On the north Nīla, Sveta and Śṛṅga are separately there. 108

paśchime gandhamādana pūbe mālāwanta |  
 śukamuni rājā parīkṣitata kahanta | |  
 ehi āṭha parbbata ye āti anupāma |  
 yimāna ucchrita rājā tāra kaho nāma | | 109

On the west there is Gandhamādana; on the east is Mālāwanta. Thus sage Śuka has said to king Parīkṣita. These eight mountains are very beautiful. Let me tell you, O king, the magnitude of them. 109

dwādaśa hājāra uparaka āchai udi |  
 dīrghe pūba paścima sāgare āche juri | |  
 bahale hājāra dui praharara patha |  
 nava variṣara nāma śuniyo samasta | | 110

They are flying twelve thousand (praharas) above. Their length in the direction of the east and the west reaches to the seas. Their breadth is of two thousand praharas. Please listen to all the names of the nine pieces of land (variṣas). 110

dakṣiṇe bhārata kimpuruṣa tāta pare |  
 āche hari variṣa tāhāta anantare | |  
 ketumālā bhadraśva madhyata ilāvṛta |

āchai meru mūlata variṣa biparīta | | 111

Bhārata and Kimpuruṣa are there on the south. After them there is the land of Hari. Ketumālā and Bhadrāśva with Ilāvṛta in between are on the ground of the Meru. 111

uttarata ramyaka hiraṇyamaya āche |

prakāśe uttarā kuru jānā tāta pāche | |

sabāto adhika iṭo bhārata variṣa |

yāta janma labhibāka devaro hariṣa | | 112

On the north there are Ramyaka and Hiraṇyamaya. After them the northern Kuru exists. The land of Bhārata is the best of all. Gods also like to be born here. 112

nalāge āhmāka svarga kalpasīmā bāsa |

bhāratata janmile alpate haibo nāśa | |

bhāratata janmi yena pāwe navanidhi |

dui daṇḍa bhakati karile howe siddhi | | 113

We do not want to live in heaven that exists for a Kalpa. If we are born in Bhārata the end will come soon. Being born in Bhārata one obtains nine gems (The nine gems are: Mahāpadma, Padmasaṅkha, Makara, Kacchapa, Kunda, Nīla and Kharva). Here if one offers devotion to God for two daṇḍas, one is liberated. 113

bhāratara nare āchai kino puṇya kari |

tāsambāta kenamate tuṣṭa bhailā hari | |

rātri dine āmi bāñchā karo yāka lāgi |

hena bhārataka pāile kino puṇyabhāgi | | 114

How virtuous are the people of Bhārata and how satisfied is god with them! They are in possession of Bhārata that we desire to have day and night. 114

chāra svarga sukha āmi khujilo nājāni |  
 kadācito mukhe nāse rāmakṛṣṇa bāṇī | |  
 hā hari kaisānino labhibo bhārata |  
 karibo bhakati mātra kṛṣṇa caraṇata | | 115

We solicited for heavenly pleasure, not knowing it to be trifle. The name of Rāmakṛṣṇa does never come to our mouth. O Hari, when shall we reach India so that we may offer devotion only at the feet of Kṛṣṇa? 115

ehi buli deve kṣeṇe kṣeṇe bāñchā kare |  
 tāka nakahilo pada bāhulyaka dare | |  
 ehi nava variṣa kahilo save sīmā |  
 śunā bhāratara yena parama mahimā | | 116

In this way gods desire India every moment. I have not said this for the fear of the verses being very lengthy. I have said about the boundaries of these nine Varṣas. Listen to the supreme greatness of Bhārata. 116

rājāka kahanta śuka mahāmuni bare |  
 nāhi puṇyabhūmi āra bhāratata pare | |  
 bhāratara nare aprayāse sādhai gati |  
 yadi eka cite kare harita bhakati | | 117

Śuka, the great sage, says to the king. There is no other virtuous land except Bhārata. The people of India reach the end (salvation) easily, if they offer devotion to Hari with rapt attention. 117

bhāratata janma āti kalita adhika |  
 yena tenamate mātra bhajoka harika | |  
 eteke parama gati denta nārāyaṇa |

noyoraya bhārataka caidhyaya bhuvana | | 118

In the age of Kali it is utmost necessary to be born in India, because (in this age) it is enough to somehow offer devotion to Hari. Then Nārāyaṇa will give one the ultimate deliverance. The fourteen worlds cannot take the place of India.118

hena jambudwīpa nava viriṣe sahita |

īśvarara icchā kāryya prakṛti nirmmita | |

yata nava mūrtti hari karichā nivāsa |

savāto adhika jambudwīpara prakāśa | | 119

Such an island of Jambu with nine Varṣas has been constructed by Prakṛti at the will of God. Here the nine images of Hari exist. Of all the manifestations the island of Jambu is the most brilliant.119

dīrghe prasthe eka lakṣa prahara pramāṇa |

svargato adhika jambudwīpa mahāsthāna | |

beḍhi āche caturbhite lavaṇa sāgare |

plakṣa nāme dunāi dwīpa āche tāta pare | | 120

Its length and breadth measure one lakh praharas. The island of Jambu is a great place which is superior to even heaven. It is encircled on all its four sides by the Salt Sea. After that there is another island called Plakṣa. 120

tāka beḍhi āche gura sāgarara jale |

tāta pare kuśa nāme dwīpa dunāi bale | |

tāka beḍhi āche mahā surāra sāgare |

āche krauñca nāme dvīpa tāta anantare | | 121

It is encircled by the water of the sea of Jaggery. After it another island is there the name of which is Kuśa. It is encircled by the great sea of Wine. Then there is the island called Krauñca.

121

ghṛtara sāgare tāka beḍhiche caupāśe |

śāka nāme dvīpa āro sipāre prakāśe | |

dadhira sāgare tāka beḍhiche caubhiti |

āchoka bhuñjibe tāka dekhante tṛpiti | | 122

The sea of Ghee encircles it on all four sides. On the other side the island of Śāka exists. The sea of Curd encircles it on all four sides. One is satisfied to look at it, let alone the enjoyment of it.

122

śālmalī dwīpaka āro āche tāta pare |

tāko beḍhi āche mahā dugdhara sāgare | |

prakāśe puṣkara dwīpa tāro cāri kāśe |

tāka jala sāgare caubhiti beḍhi āche | | 123

After that there is the island of Śālmalī. It is encircled by the great sea of Milk. On the four sides of it there manifests the island of Puṣkara. It is encircled on all the four sides by the sea of Water. 123

sāta dwīpa sāto sāgarara ehi sthiti |

duguṇe kāñcana bhūmi āchai caturbhiti | |

tāka beḍhi āchaya parbbata lokāloka |

tāra sibhitira kathā save śuniyoka | | 124

This is the situation of the seven islands and seven seas. On all the four sides of them there is the golden earth which is twice the size (of these islands and seas). There is the mountain of Lokāloka which is encircling it. Listen, the entire story of its other side. 124

parbbatara bāhirata ghora andhakāra |  
 nāhi eko āra tāta prāṇīra sañcāra | |  
 bhitarata loka tāra bāhire āloka |  
 parbbataka sihetu bolaya lokāloka | | 125

There is extreme darkness outside the mountain. There is no living being outside it. There are people inside and outside there is none. So the mountain is known as Lokāloka. 125

adhe ūrdhe bāhirata ghora andhakāra |  
 nāhi candra sūrya eko prāṇīra sañcāra | |  
 mahājyotipuñja āche tāhāra sibhiti |  
 deve dekhibāka yāra napāwe dīpiti | | 126

There is extreme darkness in the bottom, on the top and outside. There is neither the moon nor the sun. There is no sign of living beings. On the other side there are the large constellations. Even gods are unable to see the light of them. 126

tāka beḡhi āche mahājale bahudūra |  
 tāhāra bhitare āche mahākālapura | |  
 mahāratnamaya tāte āchai gṛha eka |  
 lagāi āche sphatikara stambha hājāreka | | 127

It is encircled far and wide by the great waters. The city of Mahākāla is there inside them. There is a house which is full of great gems; and thousands of crystalline columns are standing there.

127

gṛhara madhyata mahā ananta sayyāta |  
 ekarūpe īśvara puruṣa āche tāta | |  
 jalako caubhiti beḡhi āchaya brahmāṇḍa |

bahale pañcāśa koṭi para mahīkhaṇḍa | | 128

In the middle of the house God, the Person, is there in the same form lying on the eternally great bed. The water is encircled on all four sides by the universe. This piece of earth is fifty crores praharas in breadth. 128

kahilo pramāṇa pṛthivīra hena sthāna |  
 āwe brahma sṛṣṭi kaho śunā bidyamāna | |  
 ehi mate trijagata karilā nirmmāṇa |  
 nakare prakāśa kichu yena śūnya sthāna | | 129

I have said and given the proof of the nature of the earthly space. Now let me tell you the creation of Brahman and listen all of you who are present here as to how the three worlds were constructed. Nothing was manifested there as if it was a vacuum. 129

hena dekhi cintilanta īśvare āpune |  
 bhaila tāwakṣaṇe tini mūrṭti tini guṇe | |  
 ravi śaśī sama save prakāśe śarīra |  
 mahā jñānavanta dhīra svabhāve gambhīra | | 130

Having seen this God Himself began to think. At that moment three figures with three qualities sprang up. All their bodies dazzled like the sun and the moon. They were supremely wise, steady, cool and collected in nature. 130

tamoguṇe bhailā rudrarūpa manohara |  
 sphaṭikato adhika dhavala kalebara | |  
 prakāśante āchai pañca badana sundara |  
 prati mukhe tritaya locana rucikara | | 131

The form of Rudra with the quality of tamas became very beautiful. His body was so white that it was something more than even crystal. His five beautiful faces were shining. On each of the faces there were three eyes which were very beautiful. 131

jvalai subalita mahābāhu ye rātula |  
 nānā astra āche tāta dambaru trisūla | |  
 kaṭita bāghara chāla gale muṇḍamālā |  
 lalāṭata jaṭā āti jwale candrakalā | | 132

His well shaped big arms were dazzling with redness. There were many weapons on them like the Dambaru and the trident. Around his waist there was the skin of tiger and on the neck there was the garland of human heads. On the forehead there were the matted hair and the dazzling moon. 132

bikaṭa piṅgala jaṭājuṭe jvalai māthe |  
 sarbbāṅgata śobhe sarpa jagatara nāthe | |  
 duba duba dambaru bajāwai sarbbakṣaṇa |  
 hṛdaye dhiyānta sadāśiva nirañjana | | 133

The matted hair dazzled on the head with the terrible auburn colour. The master of world looked handsome with snakes on all the limbs. He played the Dambaru every moment with the sound 'doob doob'. He contemplated in his heart the one who is stainless and ever auspicious.

133

rajoguṇe bhailā brahmā yiṭo sṛṣṭikara |  
 suvarṇa gaurāṅga yena jwale kalebara | |  
 galata uttari navaguṇe sobhai tāte |  
 kare kamaṇḍalu jāpyamālā āura hāte | | 134

Brahmā, who is the creator, is qualified with the attribute of rajas. His body dazzles with golden white limbs. His neck is decorated with the sacred thread of nine qualities. A Kamaṇḍalu (a devotee's water-pot) and a rosary are there at his hands. 134

hṛdayata dhiyānta brahmaka aviccheda |  
 mukhe uccāranta ucca kari cāri veda | |  
 āchanta gabhīra bhāve pāce sṛṣṭikare |  
 śunā viṣṇu avatāra āta anantare | | 135

He continuously contemplates Brahman with his heart. He chants loudly the four Vedas. Then the creator of the world stays with deep profoundness. Now listen to the incarnation of Viṣṇu. 135

sattvaguṇe bhailā viṣṇurūpa rucikara |  
 nīla utapala sama śyāma kalevara | |  
 śobhai pītabastra yena meghata bijulī |  
 cāribhujē cāri astra dhari āche tuli | | 136

The favourable form of Viṣṇu was the result of the quality of sattva (buoyancy). His body was swarthy like blue water lily. His yellow garments beautified him like lightning that beautified dark cloud. He was lifting up four weapons with his four hands. 136

īṣata hasita mukha śyāma padmaḥṣa |  
 nayana pañkajayuga dekhante santoṣa | |  
 kirīṭi kuṇḍale āti kare jātiṣkāra |  
 jwale hṛdayata maṇimaya hemahāra | | 137

His face with a mild smile was like the blue calyx of a lotus. His eyes were like two lotus petals and were very beautiful to look at. He looked very handsome with his diadem and earrings. The golden necklace studded with gems was dazzling on his breast. 137

aruṇa adhara cāru daśanara śārī |  
 kaṅkaṇa keyura rañje mahābhujā cāri | |  
 āpādalambita pañcavarṇa vanamālā |  
 kaṭitaṭe pañcaratna prakāśe mekhalā | | 138

(He looked handsome with) his red lips and elegant lines of the teeth. His four big arms were decorated with bangles and armlets. His garland of flowers with five colours was hanging down to his feet. On his waist a girdle with five gems was dazzling. 138

pādapañkajata jvalai ratnara nūpura |  
 yāka daraśane hawe mahādukha dūra | |  
 harai bhakatara dukha aruṇa caraṇa |  
 pātakiyo tarai yāra kariyā kīrttana | | 139

On his lotus feet gem studded anklets were dazzling by seeing which acute pain went away. His reddish feet took away the pain of the devotees. Even the sinners were saved if they sang in praise (of Him). 139

yāra krīḍā bastu iṭo tiniyo jagata |  
 hena hari sattvaguṇe bhailanta bekata | |  
 ehimate bhailā tini guṇe tini deva |  
 nakaranta eko sambhāṣaṇa kāko kewa | | 140

All the three worlds were the things of his sport. Such a Hari expressed Himself with the quality of sattva. In this way three gods sprang up with three qualities. (But) they did not welcome one another. 140

mai bara tiniyo āchanta rahi tathā |  
 kāko kewe kāṇapāti nuśunanta kathā | |

mai bara buliyā tiniyo darpa kare |

tiniro dekhiyā bhāva hāsanta īśvare | | 141

All the three remained with the sense of self-conceit. Nobody listened attentively to one another. All the three took pride in themselves expressing their arrogance. God laughed by seeing this sense (of arrogance) of the three. 141

mahābhāgavata kathā śunā sarbbajana |

jala budabuda yena athira jīvana | |

ketikṣaṇe parai prāṇa tāra nāi sthiti |

adyāpi nopajai ghora maraṇaka bhīti | | 142

All of you listen to the story of the great Bhāgavata. Life is transient like the bubbles of water. There is no certainty when the life falls down. Yet there is no fear for the frightful death. 142

āgate nedekhā kiya duṣmaha maraṇa |

satvare kṛṣṇara pāwe paśiyo saraṇa | |

kṛṣṇese suhrda iha paraloke gati |

jāniyā kṛṣṇaka karā ekānta bhakati | | 143

Why don't you see the unbearable death beforehand? Immediately take refuge at the feet of Kṛṣṇa. Kṛṣṇa is the friend and the refuge of this life and of the after life. Knowing this offer devotion intently to Kṛṣṇa. 143

iṭo nara śarīraka nedekhibā alpa |

manuṣya huibāka napāi koṭi koṭi kalpa | |

harināma bine jānā byarthe āyu yāya |

janma cintāmaṇi herā hātate herāya | | 144

Do not belittle this body of man. One cannot become a man even for crores of kalpas. Know that without the name of Hari the span of life goes in vain. Don't you know that the philosopher's stone of life disappears while being caught? 144

jāniyā kṛṣṇata karā ekānta bhakati |  
 iṭo kaliyuge nāma bine nāhi gati | |  
 adharme jurilā rājya bhaila ekākāra |  
 nāhi malamātira karmmata adhikāra | | 145

Knowing this offer devotion intently to Kṛṣṇa. There is no way out in this age of kali except taking to His name. Vice has pervaded the kingdom wiping out the distinction between good and evil. The sinful have no right over action. 145

śunā sāmājika nara erā āna kāma |  
 racila śaṅkare dāki bolā rāma rāma | | 146

Listen, O people of the society, giving up other works, what has been composed by Śaṅkara and say Rāma Rāma with a loud voice. 146

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jānilo āmi niścaya |  
 ehito rūpaka                      najānai yijane  
 natare samsāra bhaya | |  
 prakṛtiro tumi                      niyantā īśvara  
 tumi sanātana swāmī |  
 kariyoka gati                      trijagata pati  
 saraṇe paśilo āmi | | 159

We have come to know for certain that except this there is no other form of Thine. One who does not know this form cannot give up the fear of the world. Thou art the governor of nature. Thou art the eternal Master. Endow us with deliverance, O the Master of the three worlds, we take refuge in Thee. 159

tini guṇe tini                      devaka srajlā  
 karo āwe kona kṛtya |  
 kariyo ādeśa                      deva hṛṣīkeśa  
 tohmarese āmi bhṛtya | |  
 eteka bolante                      lotaka bajhāila  
 preme gada gada mata |  
 mauna huyā railā                      tinio devatā  
 pūtañcali kari hāta | | 160

Thou hast created (us) the three gods with three qualities. Command us, O Hṛṣīkeśa, we are Thine servants. Saying this with deep sound out of love they shed their tears. The three gods remained silent with folded hands. 160

śunā naraloka                      mukuti miloka  
 kṛṣṇara līlā carita |  
 iṭo nara tanu                      nakarā biphala

īśvarata diyā citta | |  
 devara durllabha                      bhārata bhūmita  
 āyu yāya āle jāle |  
 hāṭe bāṭe kaita                      maraṇa milaya  
 ketikṣaṇe dharai kāle | | 161

Listen, O humans, let the sportive exploits of Kṛṣṇa grant you salvation. Do not waste this human body. Direct your mind to God. In this land of Bhārata which even the gods find difficult to attain, life goes on idly. There is no certainty where death faces you either in the market or on the street and when it captures you. 161

ghora paraloka                      yamara yātanā  
 śunante dhātu urāi |  
 hari bimukhara                      nāhi ārakūla  
 yena bharā nāwa burai | |  
 āyu byarthe yāya                      jānā yamarāya  
 ketikṣaṇe dhare talpa |  
 upaji mariba                      yātanā bhuñjiba  
 kata kauṭi kauṭi kalpa | | 162

The after life is horrible. If somebody hears the torment inflicted by the god of death is about to give up his ghost. One who turns his back to Hari never gets to the bank. (He is drowned) as if a fully loaded boat sinks. Life goes in vain. You do not know when the god of death comes to catch hold of you. You will be born and will die for crores of kalpas and will suffer pain. 162

yata āche buddhi                      manaka nirodhi  
 dhario kṛṣṇara pāwa |  
 samsāra sāgare                      ise pāra kare  
 erāwe yamara dāya | |  
 kṛṣṇa guṇa nāma                      dharmma anupāma

puribe samaste kāmā |  
 kṛṣṇāra kiṅkare                      racilā śāṅkare  
 dāki bolā rāma rāma | | 163

Control your mind and with all your intellect hold on to the feet of Kṛṣṇa. This makes somebody cross the sea of the world and escape the wrath of the god of death. The name of the merits of Kṛṣṇa is the best of all religions. It will fulfill all the desires. This has been composed by Śāṅkara, servant of Kṛṣṇa. Say Rāma Rāma with a loud voice. 163

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**// PADA //**

**// VERSES //**

**// TRIMURTTIRA PRATI BHAGAVAT NIRDEŚ //**

**// THE DIRECTION OF GOD TO THE TRINITY //**

śuka nigadati śuniyoka nṛpabara |  
 āchai kṛtāñjali huyā brahmā viṣṇu hara | |  
 ākāśara parā pāce puruṣa īśvara |  
 meghara gambhīra dhvani dilanta utara | | 164

Śuka says, listen O great king! Brahmā, Viṣṇu and Hara were standing with the palms of their hands joined together. Thereafter God, the Person, replied from the void with a deep sound as of the clouds. 164

he brahmā he viṣṇu he tripurāri |  
 āji dhari tiniko pātīlo adhikārī | |  
 jagatara īśvara tīniro thailo nāma |  
 sṛṣṭi sthiti pralaya tīniro tīni kāma | | 165

O Brahmā, O Viṣṇu, O the enemy of Tripura, today I have made you three the masters (of the worlds). I have ascribed to you three (persons) the names of the divine masters of the world. Creation, preservation and dissolution will be the three functions of you three. 165

śuniyoka brahmā tumi srajiyo jagata |  
 surāsura nāga nara paśu pakṣī yata | |  
 iṭo brahmāṇḍara sraṣṭā bhailā rajoguṇa |  
 bhāla mate dibā dṛṣṭi sṛṣṭita āpune | | 166

Listen O Brahmā, you create the world with gods, demons, snakes, men, animals, birds etc. You have become the creator of this universe with the quality of rajas. Yourself pay attention to creation in a good manner. 166

mora nija ańśa tumi viṣṇu vanamālī |  
 thākibā satate tumi jagatake pāli | |  
 nirbbalīka anyāya nakare yena balī |  
 santaka rākhibā tumi duṣṭaka nidali | | 167

O Viṣṇu with the garland of flowers, you are my own part. Always stay nurturing the world. See that the strong will not do injustice to the weak. Save the virtuous and destroy the wicked. 167

śuniyo śańkara āwe ādeśa āhmāra |  
 jagatare pralaya tohmāra adhikāra | |  
 kālāntaka rudrarūpa dhariyā āpune |  
 sańhāribā trijagata tumi tamoguṇe | | 168

O Śańkara, now listen to my command. You are responsible for the dissolution of the world. You destroy the three worlds by taking yourself the deadly form of Rudra with the quality of tamas. 168

śuniyo śańkara kaho pralayara sīmā |  
 dekhā kene mora kāla mūrttira mahimā | |  
 howai daṇḍa ṣāṭhi niśvāsate manuṣyara |  
 āṭha āṭha daṇḍe howe ekaika prahara | | 169

Listen, O Śańkara, let Me tell you the boundary of the dissolution. See what the divine power of My time system. At one breath of man it becomes sixty daṇḍa and every one prahara amounts to eight daṇḍas. 169

tehna āṭha prahare buliya rātri dina |  
 meruka karanta yāwe sūryye pradakṣiṇa | |  
 tehna triśa dine āsi howe eka māsa |  
 howe dowo māse eka ṛtura prakāśa | | 170

As the sun revolves round the Meru, those eight praharas make a day and a night. Such thirty days (and nights) make one month. Two months make one season. 170

tini ṛtuwe howe ayana sūryyara |  
 ayana dutaye howe manuṣya vatsara | |  
 vatsara tyāllīśa lakṣa hājāra viṅśati |  
 satya tretā dwāpara kalira parimiti | | 171

Three seasons make the six monthly period of the sun. Two such periods make a human year. Forty- three lakhs twenty thousand years make the period of satya, tretā, dwāpara and kali. 171

ehi cāri yuge eka yuga devatāra |  
 divya sahasreka yuge dineka brahmāra | |  
 tena hārājeka yuge rajanīro sīmā |  
 brahmāra dinara āwe śuniyo mahimā | | 172

These four ages make one age of the gods. One thousand divine ages make a day of Brahmā. Such a thousand ages make the boundary of a Brahmā's night. Listen to the greatness of the day of Brahmā. 172

eko dine caidhya indra caidhya manu khasai |  
 dinamāne jānā iṭo trijagata vasai | |  
 dina avasāna howe pralaya sandhyāta |  
 karibā sañhāra tumi śaṅkara tathāta | | 173

Every day fourteen Indras and fourteen Manus fall down. You know that when it becomes day-time this world comes into existence. When the day comes to an end at the evening it faces dissolution. You Śaṅkara, destroy it then and there. 173

rātri avasāne brahmā srajbā nihśeṣa |  
caidhya indra caidhya manu pratyeka divasa | |  
huibo avatāra caidhya manura lagata |  
indrara sahāya huyā pāliba jagata | | 174

At the end of night O Brahmā, you will create the entire (universe). Every day you will create fourteen Indras and fourteen Manus. I shall take incarnation with fourteen Manus. I would help Indra to maintain the world. 174

matsya kūrmma ādi mahā varāha biriṅga |  
haṅsa pṛthu kapila vāmana narasiṅha | |  
jāmadagni rāma ye śrīrāma halirāma |  
buddha kalki āru avatāra anupāma | | 175  
īsava pramukhye dhariboho avatāra |  
kariboho mañi iṭo bhūmika uddhāra | | (176 first half)

Matsya (The Fish), Kūrmma (The Tortoise), the beautiful great Varāha (The Boar), Haṅsa (The Swan), Pṛthu, Kapila, Vāmana (The Dwarf), Narasiṅha (the half-man half-lion), Rāma, the son of Jamadagni, Śrīrāma, Halirāma, Buddha, Kalki – along with them I shall take other beautiful incarnations and I shall deliver this earth. 175, 176 (first half)

tini śata śāthi dina tehnaya dinara |  
jānibā huibeka eka variṣa brahmāra | | 176

Know that three hundred and sixty of such days make a year of Brahmā. 176 (last portion)

tehna śata raṅsara (vatsara?) brahmāra yewe gaila I

jānā tewe mahā pralayara kāla bhaila I I

kāla mūrṭti dhari brahmāṅḍako kari nāśa I

jagata saṅhari udarate dibo vāsa I I 177

When a hundred of that sort of years will have passed, know that then the time will arrive for great dissolution. I shall appear as a deadly person and shall destroy the universe and place it in My womb getting it dissolved. 177

prakṛtiko līna kari thākibo ekale I

rātri avasāne brahmā sraḅibe sakale I I

kahilo kālara māna tohmāta nihśeṣe I

karā tini tini karma āhmāra ādeśe I I 178

I shall even dissolve Prakṛti and shall remain alone. When there will be the end of the night, Brahmā will create all. I have told you in full the measure of time. Perform, you three, three functions. It is my command. 178

śunā brahmā tohmāta kahilo tattva bheda I

mora bare etikṣaṅe jānā cāri veda I I

āṅhāra purāṅa smṛti āṅhāra bhārata I

mora bare tohmāra huibeka kaṅṅhagata I I 179

Listen, O Brahmā, I have told you different truths. You know by My boon the four Vedas, Eighteen Purāṅas, the law books, the eighteen (chapters) of the Bhārata will be got by heart by you with my boon. 179

dilo thohmāsāka bara jānibā niścaya I

nakaribā helā yewe moka āche bhaya I I

ehi buli antarddhāna bhaila mahā hari I

srajibe lāgilā brahmā ājñā śire dhari | | 180

Know for certain that I have given you the boon. If you are afraid of me then do not neglect (your duties). Saying this Hari, the great, disappeared. Brahmā began his creation bearing His command on his head. 180

cāri veda caidhya śāstra bhaila kaṇṭhāgata |

vedate dekhilā brahmā sṛṣṭi trijagata | |

darpaṇata yena pratibimbara prakāśa |

dekhi srajibāka pāce brahmā pāila sāsa | | 181

He got by heart the four Vedas and fourteen scriptures. He saw in the Veda the creation of the three worlds, as if there was the revelation of the image on a mirror. Seeing this Brahmā acquired courage for creation. 181

lailanta garuḍe viṣṇu viṣṇuloke vāsa |

vṛṣabhe gailanta hare parbbata kailāsa | |

hañse laḍilanta brahmā brahmaloke thāna |

karibe lāgilā pāce jagata nirmāṇa | | 182

Viṣṇu was carried away by Garuḍa to Viṣṇunuloka. Hara went to the mountain of Kailāsa on the bull. Brahmā went to Brahmaloaka on the swan and resided there. Then he started to construct the world. 182

harise parama guru jāni prajāpati |

kṛṣṇaka karilā mane sahasra paṇati | |

srajibāka ārambhilā pāce sṛṣṭikare |

yāra yene sṛṣṭi suniyoka tāta pare | | 183

When Prajāpati came to know that Hari was the supreme preceptor, he with his mind bowed to Kṛṣṇa thousand times. Then the creator began his creation. Now listen as to how he created different things. 183

prathame srajlā sanakādi siddha cāri |  
 tārāsava bole sṛṣṭi karite napāri | |  
 kṛṣṇara caraṇa cinti phuraya jagata |  
 nāradara janma pāce brahmāra manata | | 184

First he created four siddhas namely Sanaka etc. They said that creation was not possible for them. They began to wander in the world by thinking of the feet of Kṛṣṇa. Then Nārada was born of the mind of Brahmā. 184

bāja bhailā devaṛṣi hāte vīṇā dhari |  
 rāmakṛṣṇa nāma mukhe uccāraṇa kari |  
 vīṇāta tolanta yata kṛṣṇara caritra |  
 ānande phuranta kari jagata pabitra | | 185

The heavenly sage came out with the lute in his hand pronouncing through his mouth the name of Rāma-Kṛṣṇa. He played the life of Kṛṣṇa in his lute. He travelled the world with pleasure and thus made it pure. 185

marīci prabhṛti yata nava prajāpati | |  
 bhaila pāce brahmāta dakṣaro utapati | |  
 marīcita janmilā kāśyapa ṛṣirāja |  
 yāhāra baibaṅśe jurileka sāmarāja | | 186

Beginning from Marīci the nine Prajāpatis (were born). Then Dakṣa also was born of Brahmā. Kāśyapa, king of the sages, was born of Marīci. His offsprings pervaded the whole population.

rūpe guṇe dhanyā āti parama paṇḍitā |  
 sataraya janā bhailā dakṣara duhitā | |  
 savāko karilā bihā ṛṣi ekedine |  
 yata yene sṛṣṭi bhailā śunā bhinne bhinne | | 187

Dakṣa had seventeen daughters who were blessed with physical beauty and exquisite quality and they were very scholarly. The sage got them married on the same day. Listen as to how and what different creatures were born to them. 187

aditita hante bāhra sūryya avatāra |  
 vivasvāna tvaṣṭa pūṣā bhaga nāma yāra | |  
 ayyamā savitā śatru aro mitra dhātā |  
 nāme urukrama āro varuṇa vidhātā | | 188

From Aditi twelve sons were born. Their names were Vivasvāna, Tvaṣṭa, Pūṣā, Bhaga, Ayyamā, Savitā, Śatru, Mitra, Dhātā, Urukrama, Varuṇa and Vidhātā. 188

vāyugaṇa asura ditita bhaila jāta |  
 danuta dānavagaṇa ghoṭaka kāsthāta | |  
 adhiṣṭhāta gandharbba rākṣasa suresāta |  
 purañjata hante bhailā apesarā yata | |  
 senā gṛdhra tāmrāta ilāra putra taru |  
 krodhavasā hante sarpa surabhita garu | | 189

Vāyu and Asura were born of Diti. The demons were born to Danu and horses were born of Kāsthā. The Gandharbbas were born of Adhiṣṭhā, the demons of Suresā and the fairies were born of Purañja. Vultures were born of Tāmrā, trees of Ilā. Of Krodhavasa snakes were born and cows of Surabhi. 189

saramāta kukura timita jalacara |  
 pataṅgīta hante bhaila cataka vistara | |  
 yāminīta hante bichā phariṅga bahuta |  
 aruṅa garuḍa dui vinatāra suta | | 190

Dogs were born of Saramā and of Timi (Whale) the water-animals were born. Birds were born of Pataṅgī. Scorpions, grass-hoppers were born of Yāminī. Aruṅa and Garuḍa were the sons of Vinatā. 190

rudrara bhaileka kālī ādi sarpa yata |  
 kāsyapara eta vaṅśa satera bhāryyāta | |  
 ewe āṭha vasura śuniyo āwe nāma |  
 droṅa prāṅa dhrūva arka agni anupāma | | 191  
 dāna vāstu vibhāvasu ehi āṭha jana |

brahmāra tanura parā bhailā utapanna | | 192 (first half)

Kālī and other snakes were born of Kadru. These were the offspring of the seventeen wives of Kāśyapa. Now you hear the names of eight Vasus. They were Droṅa, Prāṅa, Dhruva, Arka, matchless Agni, (191) Dāna, Vāstu and Vibhāvasu – these eight Vasus were produced from the body of Brahmā. 192 (first half).

nigadati śuka suniyoka ṅṅpabara |  
 karilanta sṛṣṭi pāce caidhyaya sāstrara | | 192 (second half)

Śuka says, listen O great king, how the fourteen scriptures were created later. 192 (second half)

bhine bhinne sabāro śuniyo āwe nāma |  
 prathame atharbba veda ṛg yaju sāma | |  
 śikṣā kalpa jyotiṣa mīmāṅsā nyāya nīti |  
 byākaraṅa purāṅa nirukta chanda smṛti | | 193

Now listen to the different names of all. At first the Atharva, Ṛg, Yaju and the Sāma (were created). (Then were created) the Śikṣā, Kalpa, astrology, Mīmāṃsā, logic, law, grammar, Purāṇa, Nirukta, metre and the Smṛti. 193

ehi caidhya śāstra thāne thāne lekhi dekhā |  
 aṣṭādaśa purāṇara āwe laiyo lekhā | |  
 yāra yena nāma śuniyoka anukrama |  
 brāhma padma śiva matsya vaiṣṇava parama | | 194  
 skanda kurmma garuda mārkaṇḍeya bhāgavata |  
 vāmana varāha agni liṅga bhaviṣyata | |  
 brahmāṇḍa nārādī brahmavaivartta apara |  
 dilo lekhā dekhā aṣṭādaśa purāṇara | | 195

Count these fourteen scriptures one by one. Now take the account of the eighteen Purāṇas. Listen to their names in successive order. (They are) Brāhma, Padma, Śiva, Matsya, the great Vaisnava, (194) Skanda, Kurmma, Garuda, Mārkaṇḍeya, Bhāgavata, Vāmana, Varāha, Agni, Liṅga, Bhaviṣyata, Brahmāṇḍa, Nārādī, and Brahmavaivartta. You see I have given the account of the eighteen Purāṇas. (195)

aṣṭādaśa bhāratara śunā yena yoga |  
 ādi sabhā vana gadā virāta udyoga | |  
 bhīṣma droṇa karṇa śailya sauptika parama |  
 strīparbba śānti aśvamedha vyāsāśrama | | 196  
 svargārohaṇa āru aiṣika muṣala |  
 bhārata padmara ehi aṣṭādaśa dala | | 197 (first half)

Listen to the chapters of the Bhārata. (They are) Ādi, Sabhā, Vana, Gadā, Virāṭa, Udyoga, Bhīṣma, Droṇa, Karṇa, Śailya, the great Sauptika, Strīparbba, Śānti, Aśvamedha, Vyāsāśrama

(196), Svargārohaṇa, Aiṣika and Muṣala. These are the eighteen petals of the lotus-like Bhārata.

197 (first half)

śuka nigadati śuniyoka nṛpabara |

āti priyatama naratanu īśvarara | | 197

Śuka says, O king, the great, listen. The human form of God is the dearest of all. 197 (second half)

yāka srajibāka mātra icchā bhailā jāta |

mukhata brāhmaṇa janma bhailanta sākṣāta | |

bāhuta kṣatriya vaiśya uruta janmilā |

pada pañkajata śūdra sava upajilā | | 198

The wish to create the following suddenly arose (in His mind). The Brahmins were born definitely of the mouth. The warrior class was born of the arm, the traders and the agriculturists were born of the thighs. The Śūdras were born of the lotus feet. 198

ehi cāri varṇa puruṣata hante janma |

jānā ihārese dharmma cāriyo āśrama | |

japa yajña dāna tīrtha vrata sadācāra |

jñāna bhakatita manuṣyara adhikāra | | 199

These four classes were born of the Person (i.e. Brahmā). Know that the dharma (function) of them is of the four āśramas (life stages). Man has the right on meditation, sacrifice, gifts, pilgrimage, vrata (austerity), good conduct, knowledge and devotion. 199

manuṣya haibāka devatāro abhilāṣa |

dharmma artha kāma mokṣa sije aprayāsa | |

dehara mahimā āwe śuniyo bekate |

brahmāṇḍara guṇa māne āche śarīrate | | 200

Even the gods want to be man, (because in him) duty, wealth, enjoyment and liberation are easily accomplished. Now listen, let me express the greatness of the body. All the qualities of the universe are there in the body itself. 200

samaste caubbiśa tattva karilā nirmmāṇa |

āpunāra chawānnabai aṅgula pramāṇa | |

pithira madhyata meru maṇḍala prakāśa |

ūrdhe sūryya ardhe candra vāyura nivāsa | | 201

Thou hast constructed all the twenty-four elements. It is of the measure of Thine ninety-six fingers. In the middle of the back there is the expression of the region of the Meru. There is the sun above and the moon below. The air (also) exists there. 201

ṣola ṣola goṭa asthi pāñjarata tāra |

adhe ūrdhe āche tāra navakhāna dvāra | |

dui kāṇa dui nāka dui cakṣu lekhā |

mukhe ere uparata sāta khāna dekhā | | 202

There are sixteen bones in each of its (of the body) rib. There are nine doors below and above it. Count two ears, two nostrils and two eyes and along with the mouth see that they are seven in number. 202

adhe guhya liṅga ehi navakhāna dwāra |

āchai āro nāḍī tāte sattari hājāra | |

tāhāte sañcari phurai prāṇa vāyu daśa |

nakha keśa paryyante calāwe anna rasa | | 203

Along with the anus and the penis below there are nine doors. Apart from them there are seventy thousand nerves. Ten vital winds travel in them and they carry food juice to even nails and hairs. 203

parama tṛpiti howai indriya sakala |  
 bāḍhi yāi śarīrata āti teja bala | |  
 nāḍīra madhyata tini nāḍī anupāma |  
 suṣumnā piṅgalā īḍā nāḍī yāra nāma | | 204

The organs are greatly satisfied, (because) the spirit and strength of the body are greatly increased. Among the nerves three named suṣumnā, piṅgalā and īḍā are incomparable to others. 104

suṣumnā uttama āti tiniro madhyata |  
 yiṭo byāpi āchai gaiyā sūryya maṅḍalata | |  
 chaya khāna cakra āchai beḍhi śarīrata |  
 guhya liṅga nābhi hṛdi tālu lalāṭata | | 205

Suṣumnā is the best of all the three. It is pervading in the region of the sun. There are six plexuses in the anus, penis, navel, heart, palate and the forehead encircling the body. 205

cāri dala chaya dala nābhi daśa dala |  
 āchai aṣṭādaśa padma hṛdaya nirmala | |  
 tāluta soḍaśa lalāṭata dala dui |  
 yogaśāstra mate chaya cakra ehi hui | | 206

The lotuses of the anus, penis, naval, heart, palate and forehead are constituted of four, six, ten, eighteen, sixteen and two petals respectively. According to the science of yoga these constitute the six plexuses. 206

āpuni īśvara āchā hṛdaya kamale |  
 śubhāśubha bhuñjānta jīvaka karmaphale | |  
 śuniyoka āwe madhya deha yiṭo sthāna |  
 śarīrata bicāriyā laiyoḥ pramāṇa | | 207

O God, Thou Thyself art there in the lotus-heart. Thou maketh the beings enjoy the good and suffer the evil due to the effect of action. Now listen to what the middle place of the body is. Have the proof of it by seeking the same in the body. 207

guhya sthāna hante dui aṅgula upare |  
 aṅḍakoṣa hante dui aṅgulata pare | |  
 tāke buli deha madhye agnira nivāsa |  
 tapta jambu nadī yena soṅāra prakāśa | | 208

Two fingers above the place of anus and two fingers below the testicles the place in the middle of the body is called the abode of fire. It is like the hot river Jambu which manifests itself like gold. 208

kona kona daśa vāyu āche śarīrata |  
 tāhāra śuniyo nāma karibo bekata | |  
 adhe ūrdhve sañcariyā phure sthāne sthāna |  
 pāna apāna vyāna samāna udāna | | 209  
 nāga kūrma kṛkara vāyuta anupāma |  
 devadatta dhanañjaya ehi daśa nāma | | 210 (first part)

I shall express the names of the respective ten forms of air in the body. They travel by moving in different places of the lower and the upper parts. Pāna, apāna, vyāna, samāna, udāna (209), nāga, kūrma, kṛkara, devadatta and dhanañjaya – these are the matchless ten names of the air. 210 (first part)

suṣumnā āchaya meru majjāra bhitarā |

yata vāyu paśīle ajara howe nara | | 210 (second part)

Suṣumnā is there inside the marrow of the back-bone. If air enters into it, man does not grow old. 210 (second part)

tāhāra mukhata dhāki āche kūṇḍalinī |

māyāra śakati yena dekhiyā sarpiṇī | |

apāna vāyuka siṭo ramai yogabale |

agnira tāpata vāyu uparaka cale | | 211

Kūṇḍalinī is covering their mouth. It seems to be a female snake with the power of Māyā. It with the power of yoga enjoys itself with the downward breath. The air goes upward due to the heat of fire. 211

suṣumnāta tewe gaiyā praveśe pawana |

śunā śarīrata āche yata devagaṇa | |

mana ādi caidhya indriyara adhiṣṭhātā |

thāne thāne āchai tāte caidhyaya devatā | | 212

Then the wind goes and enters into the suṣumnā. Listen to the fact as to what the deities in the body are. The fourteen deities are there in each of the fourteen organs beginning from the mind. 212

ākhita āditya nāke aśvinīkumāra |

jihbāta varuṇa bākya vahnira sañcāra | |

karṇe diśa carṁme vāyu bhuje indra sthiti |

pade viṣṇu guhye mitra liṅge prajāpati | | 213

Āditya is there in the eyes, Aśvinīkumāra in the nose. Varuṇa is there in the tongue, Vahni is in the speech. Diśa is in the ears, Vāyu is in the skin, Indra exists in the arms. Viṣṇu is in the feet, Mitra is in the anus and in the penis there is Prajāpati. 213

citte vāsudeva ahaṅkāre rudra sthita |  
 manata candramā vidhi āchanta buddhita | |  
 ehi caidhya jana puṇya pātekara sākṣī |  
 īśvara puruṣa hṛdayata āchā dekhi | | 214

Vāsudeva is there in the citta; Rudra exists in the ego-sense; the moon is there in the mind; Vidhi is there in the intellect. These fourteen are the witnesses of the pious and of the sinner. God, the Person, is in the heart to observe. 214

mūrdhājane bole moka nedekhile kewa |  
 śarīrate āche dekhā pañcadaśa deva | |  
 hena nara śarīraka pāyā mandamati |  
 āyu bṛthā kare michā viṣayaka prati | | 215

The foolish person says, nobody sees me. See that the fifteen gods are there in the body itself. Having attained such a human body the stupid minded live their life in vain thinking of the worldly objects. 215

hṛdaya kamale kṛṣṇa āchanta sākṣāta |  
 tāhāṅka nabhaji nare karai ātmaghāta | |  
 keśavara līlā iṭo śunā sabhāsada |  
 pāpara antaka mahā bhāgavata pada | | 216

Kṛṣṇa is present in the lotus heart. Not being devoted to Him amounts to committing suicide. O the assembly men, listen to this sport of Keśava in the verses of the sublime Bhāgavata which put an end to sin. 216

yata mahā dharmma save āre anucara |  
 āta pare nāhi gati kalira lokara | |  
 hena jāni kṛṣṇara kathāta diyā citta |  
 teve sukhe pāibā mokṣa-durghora kalita | | 217

All the great religions are the followers of it. There is no other way for the people of the Kali except this. Therefore pay your attention to the story of Kṛṣṇa. Only then you will attain easily the salvation in the dreadful (age of) Kali. 217

bhakata janara nija suhṛda mādhaba |  
 jānibā harise paralokara bāndhaba | |  
 ihena manuṣya janma byarthe yāya āyu |  
 kaita ketikṣaṇe parai iṭo prāṇa bāyu | | 218

Mādhaba is the own friend of the devotee. Know that Hari is the friend of the life after. Such a human life is not to be spent in vain. (Nobody knows) where and when this vital air goes out. 218

yata dekhā bhāryyā putra save akāraṇa |  
 michā mora mora kari mare naragaṇa | |  
 yama yātanāka taribāka karā kāma |  
 śaṅkare racilā dāki bolā rāma rāma | | 219

The wives and sons you see are all in vain. People suffer in the unnecessary thoughts like 'It is mine', 'It is mine'. Do the things that will enable you to escape the sufferings inflicted by the god of death. This has been composed by Śaṅkara. Say Rāma Rāma with a loud voice. 219

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bimāne save bhramanta | |  
 rāhura lagata ketura nivāsa  
 ehi navagraha lekhā |  
 jyotiṣa cakrara kahilo pramāṇa  
 nṛpati pratyeke dekhā | | 228

Forty-three lakh of yojanas above there is Dhruva, the great. Respecting him the planets, the sages and the stars travel in space. Ketu resides with Rāhu. This is the count of the nine planets. I have said with proof the astrological circles. O king, get them directly. 228

caidhya bhuvanata jānibā samaste  
 kṛṣṇara mūrati sthūla |  
 āhone śravaṇe kīrttane samaste  
 pāteka kare nirmmūla | |  
 jagata janaka jānibā kṛṣṇaka  
 tiniyo lokara pati |  
 yāhāra bhayata digapāla yata  
 candra sūryya kare gati | | 229

Know that what is there in the fourteen worlds is the gross image of Kṛṣṇa. If somebody hears and sings of Him, sins are destroyed. Know that Kṛṣṇa is the father of the world and the Lord of the three worlds. All of the regents of the cardinal points of the universe, the moon and the sun move due to the fear for him. 229

henaya īśvara kṛṣṇaka eḍiyā  
 āna devatāka bhajai |  
 yena nāwa eḍi āpuni andhake  
 sāgara jalata majai | |  
 kṛṣṇara caritra parama amṛta

ātapare nāhi āna |  
 kauṭi kauṭi tīrtha                      yajña japa tapa  
 saveyo nuhi samāna | | 230

He who is devoted to other gods leaving away God Kṛṣṇa is something like a blind man who falls down in the water of the sea by leaving the boat. The biography of Kṛṣṇa is like the most excellent nectar. There is nothing other except it. Even crores of places of pilgrimage, sacrifice, meditation, penance – all these are not equal to it (the biography of Kṛṣṇa). 230

kṛṣṇa guṇanāma                      dharmma anupāma  
 āka sāra kari dharā |  
 yata deva dharmma                      dūrate tejiyā  
 kṛṣṇate bhakati karā | |  
 hena tattva jāni                      cintā cakrapāṇi  
 anādari āna kāma |  
 kṛṣṇara kiṅkare                      racilā śaṅkare  
 dāki bolā rāma rāma | | 231

Taking to the names and attributes of Kṛṣṇa is a matchless religion. Regarding it to be the essence hold on it. Giving up the worship of other gods be devoted to Kṛṣṇa. Knowing this truth neglecting other desires think of Cakrapāṇi. This has been composed by Śaṅkara, servant of Kṛṣṇa. Say Rāma Rāma loudly. 231

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**// PADA //**

**// VERSES //**

**// CHANDRA ĀRU PADMAKALPARA KATHĀ //**

**// THE STORY OF THE MOON AND OF THE LOTUS-CYCLE //**

śukata puchanta pāce rājā parīkṣita |

keśavara sṛṣṭi līlā karilā vidita | |

samprati chediyo ṛṣi apara sañśaya |

niśākara candra bhaila kāhāra tanaya | | 232

After this king Parīkṣita has asked Śuka, you have made me known the sport of creation of Keśava. Now, O sage, remove my other doubt. Whose son is night-maker moon? 232

kateka nakṣatra tāna bhāryyā bhailā āsi |

āche kata yoga tāka kahiyo prakāśi | |

padmakalpa śunibāka mora āchai mati |

yenamate caturmmukha bhailā prajāpati | | 233

How many stars have come over to him to become his wives? Disclose to me how many yogas are there. I have a mind to hear the cosmic period of the lotus (seated Brahmā) as to how Prajāpati (Brahmā) has become four-faced. 233

merura upare kona devara nivāsa |

ki kāraṇe nāśai caḍāi sūryyara prakāśa | |

ihāka śunite mora parama utsuka |

chediyo sañśaya mora mahāmuni śuka | | 234

Who is that god having abode above the Meru and for what reason does the light of the sun does not cross it and come down? I am very eager to hear this. Remove my doubt, O Śuka, sage the great. 234

śukamuni bolanta śuniyo mahāśaya |  
 bhailanta candramā atri ṛṣira tanaya | |  
 āti śānta rati mati kariyā utsāha |  
 dakṣara sātāiśa kanyā karila bibāha | | 235

Sage Śuka has said, Sir, listen (to it). The moon has become the son of sage Atri. He has married with enthusiasm Dakṣa's twenty-seven daughters who were very peaceful and enamoured. 235

tāsambāra nāma kaho śunā bhinni bhinni |  
 aśvinī bharaṇī ārdṛā kṛttikā rohiṇī | |  
 mṛgaśirā maghā puṣyā pūrbba ye phālgunī |  
 punarbbasu anurādhā uttaraphālgunī | | 236  
 hastā citrā svātī āro viśākhā aśleṣā |  
 śravaṇā dhaniṣṭhā jyeṣṭhā mūlā śatabhiṣā | |  
 अपरा उत्तराशङ्घा पृर्बबभहद्रापदा |  
 पुर्बबाशङ्घा रवती उत्तराभहद्रापदा | | 237

Let me tell you their individual names, listen to them. (They are) Aśvinī, Bharaṇī, Ārdṛā, Kṛttikā, Rohiṇī, Mṛgaśirā, Maghā, Puṣyā, Purbba Phālgunī, Punarbbasu, Anurādhā, Uttaraphālgunī (236), Hastā, Citrā, Svātī, Viśākhā, Aśleṣā, Śravaṇā, Dhaniṣṭhā, Jyeṣṭhā, Mūlā, Satabhiṣā, Uttaraśāḍhā, Pūrbbabhādrapada, Pūrbbasāḍhā, Revatī and Uttarabhādrapada. 237

sātāiśa nakṣatra ehi dakṣara nandinī |  
 śuniyo yogara āwe nāma bhinni bhinni | |  
 vikumbha aṣṛka āyuṣmāna sūla pṛitī |

saubhāgya sobhana atigaṇḍa gaṇḍa dhṛti | | 238

haraṣaṇa vṛddhi dhrūva pariḡha vyāghāta |

siddha sādhyā vajra varyāṇa vyatipāta | |

śiva śukra śubha sukarṇa brahma indra nāma |

raidhṛti sātāś yoga kailo anupāma | | 239

These are twenty-seven stars which are the daughters of Dakṣa. Now listen to the different names of yoga. (They are) vikumbha, aṣṛika, āyusmāna, śūla, pṛiti, saubhāgya, sobhana, atigaṇḍa, gaṇḍa, dhṛti (238), haraṣaṇa, vṛddhi, dhrūva, pariḡha, vyāghāta, siddha, sādhyā, vajra, varyāṇa, vyatipāta, śiva, śukra, śubha, sukarṇa, brahma, indra, and raidhṛti. I have said about these twenty-seven yogas which are matchless. 239

śuniyoka āwe daśa devatāra sthāna |

pūrbba diśe indrapurī karilā nirmmāṇa | |

agnikoṇe agni ye dakṣiṇa diśe yama |

nirṛta nairṛta koṇe varuṇa paścima | | 240

Now listen to the positions of the ten gods. The city of Indra has been constructed in the eastern side. Agni is there in the corner of fire; Yama is there in the southern side; Nirṛti is there in the corner of Nairṛita and Varuṇa is there in the west. 240

Vāyabya koṇata vāyu uttare kuvera |

aiśāna koṇata sthāna lailā maheśvara | |

brahmāra nagara bhailā savāro madhyata |

satyaloka sthāna buli merura mūrdhata | 241

Air is there in the corner of Vāyabya; in the north there is Kuvera. Maheśvara has taken the position in the corner of Aiśāna. In the middle of all there is the city of Brahmā. On the peak of the Meru there is the place of the world of truth. 241

sāta kumbhī nāme sabhā mahā jyotirmmaya |  
 hājāra daśeka praharara patha haya | |  
 swarga laṅghi āche brahmā sabhāra jeuti |  
 eteke sūryyaka sei nibāre samprati | | 242

There is a great assembly which is dazzling with luster. The name of it is Sāta Kumbhī. It extends upto ten thousand praharas. The light of the Assembly of Brahmā is extending upto the heaven. Therefore it is now obstructing the sunrays. 242

eteke merura chāyā karai andhakāra |  
 kahilo tohmāta yena niśāra prakāra | |  
 nava padmakalpa kathā śunā nṛpabara |  
 brahmāra bhaileke yeve pañcāśa vatsara | | 243  
 milila pralaya āsi sehi samayata |  
 jagataka vāsā kṛṣṇe dilā udarata | |  
 brahmāyo paśiyā pāce udarata railā |  
 divya hājāreka yuga yeve bahi gailā | | 244

Therefore the shadow of the meru generates darkness. I have said you the nature of night. Listen O king, the great, the story of the nine cycles of the cosmic period of lotus (seated Brahmā). When fifty years of Brahmā have passed (243), at this very moment dissolution has taken place. Kṛṣṇa has placed the world in His belly. After this Brahmā also has remained within His belly. In this way one thousands of divine ages have passed. 244

bhailā brahmā āsi nābhi pañkajata jāta |  
 ghora pralayara jala dekhilā sākṣāta | |  
 pralayara jale kare parama āndola |  
 bimohita bhailā brahmā nāhi māta bola | | 245

Brahmā happened to be born in the navel-lotus. He saw in front of him the ferocious water of the deluge. The water of the deluge was agitating very much. Brahmā was mesmerized and he became completely silent. 245

milila manata trāsa harila cetana |  
 āponāka najānanta mañiñ kona jana | |  
 padmara cakāta brahmā basiyā āchanta |  
 bhailā cāri mukha cāri diśa nihālanta | | 246

He was very much afraid and lost consciousness. (He said to himself), I do not know who I am. He was sitting on the seed vessel of the lotus. When looked to the four directions he became four-faced. 246

sehi dina hante nāma bhailā caturmmukha |  
 kaira hante āila padma manata āsukha | |  
 bicāra kariyā āwe āra laibo anta |  
 nalāta dhariyā bura brahmāye dilanta | | 247

From that day Brahmā came to be known as Caturmukha (four-faced) also. He was mentally disturbed as to the origin of the lotus. With a view to finding the origin Brahmā sank into the water through the stalk of the lotus 247

eka sata variṣa ardhaka gaiyā cāilā |  
 padmara mūlaka brahmā bicāri napāilā | |  
 padmate basilā brahmā asantoṣa mane |  
 tapa tapa vāñī pāce śunilā gagane | | 248

Going down Brahmā enquired of the root of the lotus for one hundred years; but he failed in his search. Being dissatisfied he sat down on the lotus. Then he heard a clear voice from the sky- 'do meditate on'. 148

tapa kari āchilanta sahasra vatsara |  
 bhailanta vekata taite puruṣa īśvara | |  
 karilanta prajāpati tuti asaṅkhyāta |  
 tuṣṭa huyā vaikuṅṭhaka dekhāilā sāksāta | | 249

He was meditating for a thousand of years. There God, the Person, revealed Himself. Prajāpati recited innumerable psalms of praise. Being satisfied He showed him the Vaikuṅṭha visibly. 249

hṛdayate paḍhāilanta veda samastaya |  
 sehi dina bhailanta īśvara paricaya | |  
 kṛṣṇara caraṇa brahmā dharilā manata |  
 srajibāka lāge mora tiniyo jagata | | 250

He was made learn all the Vedas by heart. On that day he could know the actual identity of God. Brahmā brought to his mind the thought of the feet of Kṛṣṇa. (He said to himself), I am to create the three worlds. 250

ehi buli ālocanta brahmā prajāpati |  
 kona aṅge kona deva bhailā utapati | |  
 kṛṣṇa upadeśe brahmā srajilā jagata |  
 bhailā cāri siddha jāta prathame manata | | 251

In this way Prajāpati Brahmā deliberated (on the question) as to which god was produced from which organ. Brahmā created the world at the advice of Kṛṣṇa. Of his mind four blessed persons were born first. 251

brahmāye bolanta sṛṣṭi karā putra gaṇa |  
 cāri mahā munira nāhike tāta mana | |  
 karilanta brahmā krodhe bhrukuṭi kuṭila |

lalāṭata hante pāce rudra upajila | | 252

Brahmā asked his four sons to create. But the four great sages had no intention to create. (At this) Brahmā frowned out of anger. Then Rudra was born of his forehead. 252

pitṛra ādeśe srajilanta bhūtagaṇa |

brahmāye srajilā pāce putradaśa jana | |

kolāta nārada bhailā dakṣa āṅgulita |

prāṇata Vaśiṣṭa jāta pulaha nābhita | | 253

At the order of their father Rudra created the beings. Then Brahmā created ten sons. Nārada was born of his lap, Dakṣa of the fingers, Vaśiṣṭa of the vital organ, Pulaha of the navel. 253

chālata bhailanta bhṛgu pulasti karṇata |

hastata janmila kratu aṅgirā mukhata | |

ākhita bhailanta atri marīci manata |

dharmma upajilā pāche dakṣiṇa stanata | | 254

Bhṛgu was born of skin, Pulasti of the ears; Kratu was born of the hands, Aṅgira of the mouth. Atri was born of the eyes and Marīci of the mind. Then Dharmma was born of the right breast. 254

pithita adharmma hṛdayata bhailā kāma |

bhrūva madhye upajilā krodha yāra nāma | |

adharata lobha janma mukhata bākya |

aṅḍakoṣe upajila sapata sāgara | | 255

Adharma was born of the back, eros of the heart. That which was born of the middle of the eyebrows was anger. Temptation was born of the leaps and the speech was born of the mouth. The seven seas were born of the testicles. 255

guhyata nirṛṭti bhailā karddana chāyāta |  
 śārīrata samasta jagata bhailā jāta | |  
 svāyambhūva manu pāce brahmāta janmilā |  
 kariyo manuṣya sṛṣṭi brahmā ādeśilā | | 256

Nirṛṭti was born of the anus, Karddana was of the shadow. All the worlds were born of the body. Then Svāyambhūva Manu was born of Brahmā. Brahmā commanded him to create human beings. 256

māgilanta sthāna manu piṭṛra āgata |  
 brahmāyo dekhanta mahī majila jalata | |  
 parama agādha jala sāgara apāra |  
 kone karibeka āwe pṛthivī uddhāra | | 257

Manu begged to his father of a place. Brahmā also saw that the earth was there sunk in water. The water of the boundless sea was very deep. Who would rescue the earth? 257

ekomate brahmā guṇi napānta upāya |  
 āchanta vidhātā basi kṛṣṇaka dhiyāya | |  
 bāja bhailā barā śiṣu nāsikara hante |  
 iṭo kibā buli brahmā biṣmaye cāhante | | 258

As Brahmā did not find any way, he was sitting thinking of Kṛṣṇa. From his nose a child boar came out. Brahmā was looking at it with wonder as he found it difficult to identify it. 258

bhailā mahā kāya meru maṇḍara samāna |  
 viṣṇu avatāra bhailā pāilanta pramāṇa | |  
 karilanta stuti brahmā saṅge sura ṛṣi |  
 dilā sāgarata jāmpa barāhe hariṣi | | 259

It became a big body as equal the Meru-Manḍara. He got the proof of Viṣṇu's incarnation. Brahmā along with the gods and the sages prayed him. The boar jumped into the sea with pleasure. 259

sāgarara jala loma-gurita lukāila |  
 kṣaṇeke talaka gaiyā pṛthivīka pāila | |  
 dantara agrata bhumi ānilā uddhāri |  
 hiranyākṣe dhāilā pāce kare gadā dhari | | 260

The water of the sea hid in the roots of his body-hairs. At once he went under and got the earth. He rescued the earth with the tip of his teeth. Then Hiraṇyākṣa rushed to him with the mace at his hand. 260

meru sama sava dekhi tāra kalevara |  
 pataṅga sadṛśa dekhi āge varāhara | |  
 gadāye kobāibe tānka dhuki napāwanta |  
 pṛthivī dāntata laiṇā varāhe yujanta | | 261

His body was equal to the Meru. But it seemed to be an insect before the boar. He did not get to him with his mace and therefore could not strike him. The boar was fighting with him taking the earth on his teeth. 261

karilā aneka yuddha duyo bāndha bhidi |  
 ghora asuraka mārilanta dānta chiri | |  
 ānande karilā deve mahā puṣpa vṛṣṭi |  
 pṛthivīta bhailā pāce manuṣyara sṛṣṭi | | 262

Both engaged in innumerable fights and stroke each other. The Boar killed the ferocious demon by tearing him with his teeth. Gods celebrated this win with merriment and showered bountiful of flowers. Then men were created on earth. 262

brāhmaṇa kṣatriya vaiśya śūdra cārijāti |  
 paśu pakṣī vṛkṣa mahī bharileka āti | |  
 brahmāye srajanta viṣṇu pālanta sākṣāta |  
 padmara kalpara kathā kahilo tohmāta | | 263

The earth became fully abundant with the four castes viz. the Brahmins, warriors, traders/agriculturists and Śūdras (including) animals, birds and trees. Brahmā created and Viṣṇu was responsible for preservation. I have said you the story of the cosmic period the lotus (seated Brahmā). 263

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**//NARAKARA KATHĀ//**  
**//THE STORY OF THE HELL//**

āwe narakara kathā śuniyo samprati |  
yena pāpe yāka pāwai kaho prati prati | |  
sāto pātālara tala jalara upara |  
sanjamaṇi nāme siṭo yamara nagara | | 264

Now listen to the story of the hell and the different sins that touch different men. Above the water which is there under the seven nether regions, there is a city of Yama the name of which is Sanjamaṇi. 264

asaṅkhyāta naraka kahiya napāoṅ ora |  
tāte mukhya caurāśi naraka mahāghora | |  
tāte mukhya āṭhāiśa naraka mahāghora |  
tāra lekha lawā parīkṣita mukhe mora | | 265

So many hells are there that I cannot describe them *in toto*. The main hells are eighty-four in number and they are very dreadful. The twenty-eight of them are most dreadful. O Parīkṣita, count them as you hear from my mouth. 265

raurava sandarśa mahā raurava tāmiśra |  
kumbhīpāka kālasūtra andhatāmiśra | |  
asipatra andhakūpa śukarara mukha |  
ṛmi bhojanata pare nāhi mahā dukha | | 266

(They are) Raurava, Sandarśa, the vilest Raurava, Tāmiśra, Kumbhīpāka, Kālasūtra, Andhatāmiśra, Asipatra, Andhakūpa, Śukarara-mukha and Ṛmi-bhojana. The last one inflicts acute suffering. 266

taptasūcī vajrakūṭa śālmalī asaṅkhyā |  
 vaitaraṇī prāṇa nirodhana lāla bhakṣa | |  
 puṅṣada abici puṅyavaha durgama |  
 (puṅjaka sārameya abici durgama – a different reading)  
 āyuṣmāna visudhana kṣara ye karddama | | 267  
 rākṣogaṇa bhojana atarba nirodhana |  
 śūlapuṭa daṇḍaśūka apara nivartana | |  
 sūcīmukha nāme tāra nāhi paṭantara |  
 āṭhāīsa naraka ehi lekha ṅpavara | | 268

(There are many other hells such as) Taptasūcī, Vajrakūṭa, śālmalī, Vaitaraṇī, Prāṇa-nirodhana, Lāla- bhakṣa, Puṅṣada, Abici, Puṅyavaha-durgama, (Puṅjaka, Sārameya, Abici-durgama— mentioned in a different reading), Āyuṣmāna, Visudhana, Kṣara-karddama (267), Rakṣogaṇa, bhojana, Atarba, Nirodhana, Śūlapuṭa, Daṇḍaśūka, Nivartana and Sucīmukha the name of which cannot be compared with anything. O king, the great, this is the account of the twenty-eight hells. 268

parama yātanā ehi pātakīra sthāna |  
 yāka yena pāpe pāwe kaho vidyamāna | |  
 para dhana para putra bhāryyā yīṭo hare |  
 tāmiśra narake dukha bhuṅji siṭo mare | | 269

These are the places of the sinners who undergo untold sufferings. Now let me tell you O who are present here, the names of those who are affected by different sins. He, who steals money, sons and wives of others, dies suffering the pain in the Tāmiśra hell. 269

nija bhāryyā putraka bañciyā yīṭo nare |  
 kare anna byaṅjana bhojana ekeśvare | |  
 pare andhatāmiśrata bhuṅjawai yātanā |

yamadute karai śāsti harāiwai cetanā | | 270

The man who singularly takes rice and curry by depriving his own wife and son suffers the pain in Andhatāmiśra. He loses consciousness as he is punished by the messengers of the god of death. 270

ānaka hiṅsiyā yiṭo kuṭumbaka poṣe |

raurava narake gaiyā pare sehi doṣe | |

sarpato adhika krūra ghora paśu jāti |

kāmuri kāmuri gāra māṅsa khāya āti | | 271

One who maintains one's relatives by hurting others, falls upon the hell of Raurava due to that fault. The animals (of this hell) are more cruel than even snakes and they eat the entire flesh of the body by repeatedly chewing it. 271

raṅge paśu māri yiṭo parama niskhale |

nija putra bhāryyā same bhuñje kautuhale | |

mahā rauravata parai nāhike nistāra |

sehi paśu āñcuriyā māṅsa khāya gāra | | 272

The most wicked one who relishes with one's own son and wife the animals which he kills with pleasure, has no escape from falling into the worst of the hells Raurava. These animals eat his flesh pulling it (violently). 272

poṣana paśuka yiṭo māri khai rāndhi |

rākṣasatodhika yamadute tāka bāndhi | |

kumbhīpāka narakata aneka vatsara |

tapata tailata pelāi bhāje nirantara | | 273

One who kills and eats the domesticated animals is fastened by the messengers of the god of death who are more (ferocious) than demons. They roast him continuously for many years by throwing into the hot oil in the Kumbhīpāka hell. 273

kare brahma badha yiṭo adhama pāmara |  
 kālasūtra narakata parai siṭo nara | |  
 ayuta yojana tapta tāmramaya sthale |  
 marai puri dei mahāpātakara phale | | 274

The vile sinner who kills a Brahmin falls on the hell of Kālasūtra. Due to his vilest sin he dies being burnt in the place of hot copper extending ten thousand yojanas. 274

nija veda pantha ere binā āpadata |  
 yiṭojane kare rati pāṣaṇḍa pathata | |  
 parai siṭo asipatra banara bhitare |  
 cābuke kobāya phurai dāruṇa kiṅkare | | 275

One who gives up the path of one's own Veda without being in danger, one who engages in sexual dalliance in a reprobate way, falls into the forest of Asipatra. He is beaten with whips by ferocious slaves. 275

brāhmaṇaka mārai dhari yiṭo mahāpāpī |  
 śūkara mukhata pehlāi mārai tāka cepi | |  
 yena ikṣu daṇḍa peḍai kaluta bhejāi |  
 karai ārttarāwa maro maro dhātu yāy | | 276

The arch-sinner who catches a Brahmin and kills him is thrown into the Śūkara-mukha ( mouth of a swine) and is killed by squeezing him as if a sugar-cane stalk is pressed putting it into a pressing machine. He screams and is about to give up his ghost. 276

dāñse mase joke poke rudhira piyante |  
 tāka māri khedai yiṭo śarīrara hante | |  
 pare andhakūpa narakata siṭo mari |  
 sarpa joke poke taite khāwai tāka dhari | | 277

One who strikes and drives away from one's body the gadflies, the mosquitoes, the leeches and the worms which suck blood, dies and falls in the hell of Andhakūpa. He is eaten up by snakes, leeches and worms. 277

daive bhakṣa bastu āsi hawai utapanna |  
 kāhāko nidiyā karai āpuni bhojana | |  
 parai siṭo pāpī kṛmi bhojanata yāya |  
 narakara palu tāka beḍhi beḍhi khāya | | 278

Depriving others if one eats oneself the edible things which are obtained by luck, that sinner falls upon Kṛmi-bhojana and is eaten up by the worms of the hell covering him entirely. 278

curi kare bale bā viprara harai dhana |  
 sandarśa narake gaiyā parai siṭo jana | |  
 yamara kiṅkare tāka dhariyā bināśe |  
 chiṅḍai gāwa māṅsa tāra tapata sāṅḍāse | | 279

One who steals or forcibly takes away the money of a Brahmin falls on the Sandarśa hell. The slaves of the god of death catch and destroy him. His flesh of the body is snatched away with hot tongs. 279

agamyāgamana kare yiṭo maṅḍamati |  
 yiṭo nārī kare para puruṣata rati | |

lohāra pratimā tāwai agni varṇa kari |

tāka sāvatāwe dute duiko daṇḍa kari | | 280

The foolish minded man who maintains illegal sexual relation with other women, the woman who engages in amorous play with a person other than her husband, both are punished by inducing them to embrace an iron idol which is made fire-coloured. 280

ekowe nabāce yiṭo mahā kāmātura |

cābuke kobāi dute nei yamapura | |

ājoraya bāndhi kuṭa vajraśimaluta |

chiṇḍai gāra māṅsa dukkha bhuñjai viparīta | | 281

One who is very sexy and does not discriminate anything, is taken to the city of the god of death by the messengers by beating him with whips. The flesh of his body is pulled and torn by tying him to Kuṭa- vajraśimalu. (Thus) he suffers severe pain. 281

yiṭo maṇḍamati vedapantha channa kare |

vaitaraṇī nadīta yātanā bhuñji mare | |

khāi jala jantu māṅsa chiṇḍi śarīrara |

biṣṭā mala mūtra jale bhāsai nirantara | | 282

The evil-minded person who violates the Vedic principles dies in the river of Vaitaraṇī suffering acute pain. The water animals pull the flesh of his body and eat it. His feces, stools and urine continuously float on water. 282

ācāra lajjāka tyaje yiṭo dvijagaṇa |

paśu buddhi karai pāpī surāka bhakṣaṇa | |

puñyādi narake parai nāhike nistāra |

pūñya biṣṭha mūtra yata bhakṣya howe tāra | | 283

The twice-born who give up the rule of conduct and modesty, such sinners come down to the level of beasts and drink wine. They fall on the hell of Puñyādi. They cannot escape it. They have to eat pus, feces, urine etc. 283

yiṭojane phurai yāṭhī kāndhe paśu māri |  
 prāṇa nirodhata parai siṭo ahaṅkāri | |  
 hāte śara dhanu dhari dāruṇa kiṅkare |  
 kaṅḍiyāi mārai tāka aneka vatsare | | 284

The arrogant person who wanders with the spear on the shoulder and kills animals, falls on Prāṇa- nirodha. The ferocious servants kill him by hurling arrows at him for many years with their bows and arrows in their hands. 284

yijanara āchai biṣayata anurāga |  
 tāmasika karma kari kāte haṅsa chāga | |  
 vaisaya narake pare dute kare daṇḍa |  
 tila sama kare tāra tanu khaṇḍa khaṇḍa | | 285

One who has interest in worldly objects, do the vicious deeds and cut swans and goats, falls down on the hell of Vaisaya and is punished by the messengers. His body is cut to pieces which are rendered small equal to sesame seeds. 285

kṣatriya brāhmaṇe surā piye pramādata |  
 pare siṭo pāpī araspāna narakata | |  
 hiyāta jāntiyā tāra dute cita kari |  
 agni varṇa lohāka piyāwe mukha bhari | | 286

If the people of the warrior class and of the Brahmin caste drink wine even inadvertently, sinners as they are, fall on the hell of Araspāna. The messengers make them lie down with face upward by pressing his breast and push into his mouth fire-coloured iron. 286

kāmātura huyā yiṭo pāpī dwijagaṇa |  
 parara bhāryyāka kare mukhata cumbana | |  
 howe tāra lāla bhakṣa narakata sthāna |  
 yamadute retasa karāwe tāka pāna | | 287

If the sinful twice-born being lecherous kiss the face of other's wife, they are placed in the hell of Lāla- bhakṣa. The messengers of the god of death make them drink the fluid of semen. 287

curi kari nei yiṭo sarbbasva niśeṣa |  
 gṛha dāha kare yiṭo luṭe grāma deśa | |  
 ghora sārameyāda narake siṭo parai |  
 vajradanta kukure bāyase beḍhi dharai | | 288

One who steals everything leaving nothing, one who sets houses on fire, One who plunders villages and kingdoms, fall on the ferocious hell of Sārameyāda. They are surrounded by hard-teethed dogs and by the crows. 288

abici narake parai michā sāksī buli |  
 śateka yojana uparaka nei tuli | |  
 tala muṇḍe śilāta pehlāyā kare daṇḍa |  
 tila māna howai tāra tanu khaṇḍa khaṇḍa | | 289

One who makes a false deposition as a witness, is lifted a hundred yojanas above. He is thrown down on the rock and thus punished. His body is rendered into pieces of the size of sesame.

289

vidyātape vrata yiṭo karai ahaṅkāra |  
 jīvantate jānā siṭo mṛtaka ākāra | |  
 viṣama yātanā kṣāra karddamara kuṇḍe |

tāte gaiyā parai siṭo pāpī tala muṇḍe | | 290

One who boast of learning penance and fast, know that he is dead even in life-time. That sinner falls down-faced on the pit of the Kṣāra-karddama and suffers serious pain. 290

bhairavaka pūjai diyā manuṣya valika |

jñānī huyā yiṭo nare hiṁsaya prāṇīka | |

rakṣogaṇa bhojana nāme narake pare yāy |

rākṣase bidāri tāra teja māmsa khāy | | 291

One who worships Bhairava sacrificing man and one who being wise injures living beings fall on the hell named Rakṣhogaṇa-bhojana. The demons drink his blood and eat his flesh by tearing him apart. 291

lobha diyā mārai yiṭo pakṣī phānda pāti |

śūlapuṭa narakata kare tāka śāsti | |

ghora triśūlata tāka thaiyā jānti jānti |

ṭhote ghāle pakṣī save kariyā ākrānti | | 292

One who tempts and kills the birds with the device of a trap is punished in the hell of Śūlapuṭa. He is put on a ferocious trident and pressed violently. Birds attack and prick him with beaks. 292

yiṭo mahā durjjane prāṇīka deya bhaya |

daṇḍaśūka narakata pare durāśaya | |

ghora sarpagaṇe tāka dhari goṭe gilai |

mari mari upaje yātanā āti milai | | 293

The ferocious scoundrel who threatens the beings is a malicious one who falls on the hell of Daṇḍaśūka. The dreadful snakes swallow him without rendering him into pieces. He repeats the cycle of birth and death and suffers severe pain. 293

prāṇīka nirodhai yiṭo khāndi poṭe gāṅta |  
 pare siṭo avaśye nirodha narakata | |  
 yamara kiṅkare gāṅta khāni poṭai tāka |  
 kala yena pakāwai dhūmara diyā yāga | | 294

One who obstructs the breath of the being by burying them in pits, falls definitely in the hell of Nirodha. The servants of the god of death bury him by digging pits, as if, bananas are ripened with fumigation. 294

atithika dekhi yiṭo cakṣu pakāi cāwai |  
 thāi nāi buli hulahuli kari dhāwai | |  
 kaṅka vaka kāke tāra thoṅte cakṣu kāḍhe |  
 maro maro buliyā saghane rāwa chāḍe | | 295

Having seen a guest one who looks at him angrily and runs away by saying with babbling sound that no accomodation is available, the herons, the paddy birds and the crows snatch one's eyes away. He shouts repeatedly in a moribund state. 295

nedaya nākhāya dhanī huyā maṅḍa citta |  
 yākṣe yena vyaya bhaye puṭi rākhe vitta | |  
 sūcīmukha narake pelāya dute dhari |  
 dhola yena cāwe hāte gale lagāi jarī | | 296

One who is rich but has an evil mind, does never himself eat anything and give the same to others, is like a miser who buries his money due to the fear of spending. The messengers catch him and make him fall on the hell of Sūcīmukha. He is struck as a drum which is beaten with hands by hanging it on the neck. 296

henaya naraka sāta sahaśra saṅkhyāta |

āche yamapurī bhari jānibā sākṣāta | |  
 śunā sabhāsada iṭo mahā bhāgavata |  
 purāṇara sūryya iṭo ki kaibo mahata | | 297

Know definitely that there are hundreds of thousands of such hells pervading the city of Yama. Listen O assembly-men, to this great Bhāgavata. What can I say about its greatness as it is the sun of the Purāṇas? 297

huyā eka saraṇa yijane śunai āka |  
 pāwai parampada sukhe nistare māyāka | |  
 vaikuṅṭhara śāstra āni parama utsuke |  
 saṅsārīka kari kṛpā pracārilā śuke | | 298

One who takes refuge at the feet of Kṛṣṇa enjoys divine happiness being free from Māyā. With the utmost eagerness Śuka has spread the scripture of Vaikuṅṭha by bringing it from there. He did so being kind to the worldly men. 298

jāni eka cite nite śunā kṛṣṇakathā |  
 ihena manuṣya janma nakario bṛthā | |  
 bijuli camaka yena jīvana athira |  
 kaita ketikṣaṇe pare ihena śarīra | | 299

Knowing this listen every day to the story of Kṛṣṇa attentively. Do not waste such a (precious) human life. Life is unsteady like the flash of lightning. (There is no certainty) as to where and when this body falls down. 299

prāṇa bandhu kṛṣṇara caraṇe diyā citta |  
 kṛṣṇa guṇa nāma iṭo paraloka vitta | |  
 jāni hari bhakatita tejiyā ālāsa |  
 āura ki manuṣya huibā eḍā iṭo āśa | | 300

Dedicate your mind at the feet of Kṛṣṇa who is the friend of your life. The names and attributes of Kṛṣṇa are the wealth of after life. Knowing this be devoted to Hari abandoning indolence. Give up the hope to be man again. 300

satvare galata bāndhā mādhavara nāma |

śaṅkare racilā dāki bolā rāma rāma | | 301

Immediately bind around your neck the name of Mādhava. Śaṅkara has composed it. Say Rāma Rāma with a loud voice. 301

**// ITI ANĀDI-PĀTANA SAMĀPTA //**

**// THIS IS THE END OF THE MANIFESTATION OF THE BEGINNINGLESS //**

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জয় ওম শঙ্কর