

# Śrīmad-Bhāgavatam

## Canto Two

With the  
Sārārtha-darśinī commentary

by

Śrīla Viśvanātha Cakravartī Ṭhākura

# Canto Two – Chapter One

## Description of the Universal Form

The First Step in God Realization

# Section – IV

## Description of the Virat Rupa as the dharanasraya for the attached

### Yogi (26-39)

③ 10th chapter

↳ How desires shape our  
Gross & subtle body.

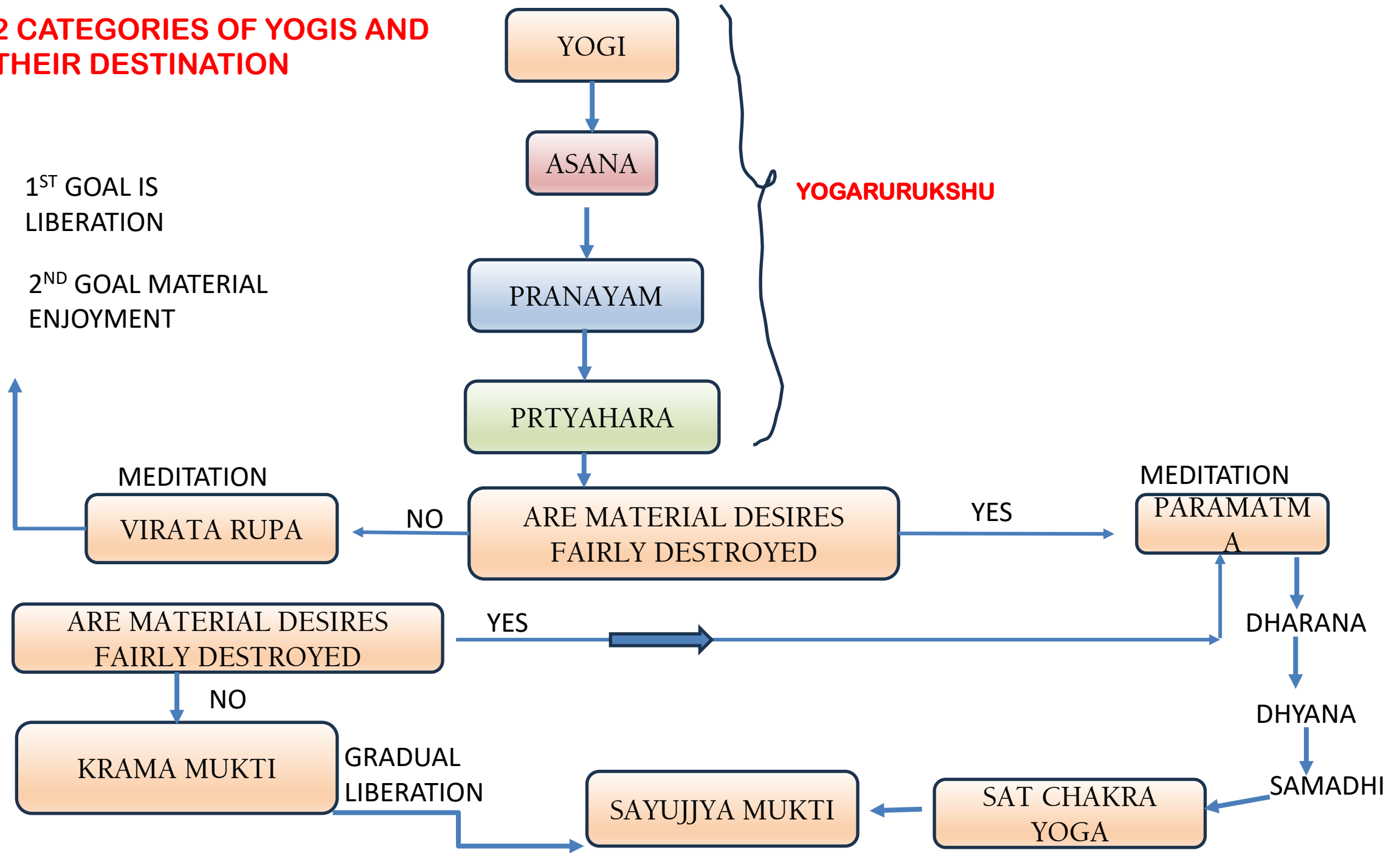
①

1st & 2nd chapter  
↳ description of the dharana  
sraya of an attached yogi

②

5th & 6th chapter  
↳ How the Lord is both  
the material & effective  
cause of this universe

## 2 CATEGORIES OF YOGIS AND THEIR DESTINATION



|| 2.1.26 ||

pātālam etasya hi pāda-mūlam  
paṭhanti pārṣṇi-prapade rasātaalam  
mahātaalam viśva-srjo 'tha gulphau  
talātaalam vai puruṣasya jaṅghe

Pātala are his soles (pātālam etasya hi pāda-mūlam), Rasātala is his heels (pārṣṇi-prapade rasātaalam), Mahātala is his ankles (mahātaalam viśva-srjo 'tha gulphau) and Talātala is his calves (talātaalam vai puruṣasya jaṅghe).

How should one meditate on the different limbs?

**Pāda-mūlam** is the under side of the foot.

**Pārṣṇi-prapade** is the heel.

|| 2.1.27 ||

dve jānuni sutaḥ viśva-mūrter  
ūru-dvayaḥ vitalaḥ cātalaḥ ca  
mahītalaḥ taj-jaghanam mahīpate  
nabhastalaḥ nābhi-saro gṛṇanti

Sutala is the two knees (**viśva-mūrter dve jānuni sutaḥ**).  
Vitala is lower part of the two thighs, and Atala is the upper  
part of the thighs (**ūru-dvayaḥ vitalaḥ ca atalaḥ**). Mahītala,  
the earth, is the hips (**mahītalaḥ taj-jaghanam mahīpate**).  
Bhuvar is the navel (**nabhastalaḥ nābhi-saro gṛṇanti**).

|| 2.1.28 ||

urah-sthalam jyotir-anīkam asya  
grīvā mahar vadanam vai jano 'sya  
tapo rarāṭim vidur ādi-puṁsah  
satyam tu śīrṣāṇi sahasra-śīrṣṇah

His chest is Svarga (urah-sthalam jyotir-anīkam asya), his neck is Maharloka (grīvā mahar). His face is Janaloka (madanam vai jano asya). The forehead of the universal form is known as Tapoloka (tapo rarāṭim vidur ādi-puṁsah). The tops of the heads of the thousand-headed form is Satyaloka (satyam tu śīrṣāṇi sahasra-śīrṣṇah).



All the luminaries (**jyotir-anīkam**) mean Svarga.

**Rarāṭim** means forehead.

**Satyam** means Satyaloka.

|| 2.1.29 ||

indrādayo bāhava āhur usrāḥ  
karnaṁ diśaḥ śrotram amuṣya śabdaḥ  
nāsatya-dasrau paramasya nāse  
ghrāno 'sya gandho mukham agnir iddhaḥ

The devatās such as Indra are his arms (indrādayo usrāḥ bāhava āhur). The devatās of the directions (diśaḥ) and the organ for hearing (implied) arise from his ears (amuṣya karnaṁ). Sound arises from his organ of hearing (śabdaḥ amuṣya śrotram). The Aśvinis (nāsatya-dasrau) and the organ for smelling (implied) arise from his nostrils (paramasya nāse). Fragrance arises from his organ of smelling (gandhaḥ asya ghrāno). Flaming fire is his mouth (iddhaḥ agnir asya mukham).

Usrā means devatās.

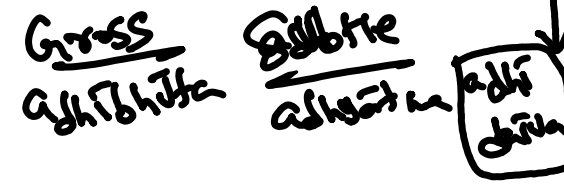
sense devatās

→ sensory perception

Gross sense	Subtle sense	Sense organ
netra AKṢHAYATA	CAKṢU	Śiṅga
Karna	Śrotra	diḡ dakṣiṇā
taṅu	Jihvā	vaṅga
śrotra	śrotra	śrotra
nāsrī	grāhya	Aśvīn kubera

The devatās such as Indra are said to be his arms.

The directions (**diśah**) which are the presiding deities of our hearing are location of the hearing organ (**karnau**) of the universal form.



Sound, the sense object of our hearing, is his (**amusya**) organ of hearing (**śrotram**).

Other senses, sense objects and devatās should be understood in the same way.

Samastī

↓  
gross form

Vyastī

↓  
subtle form

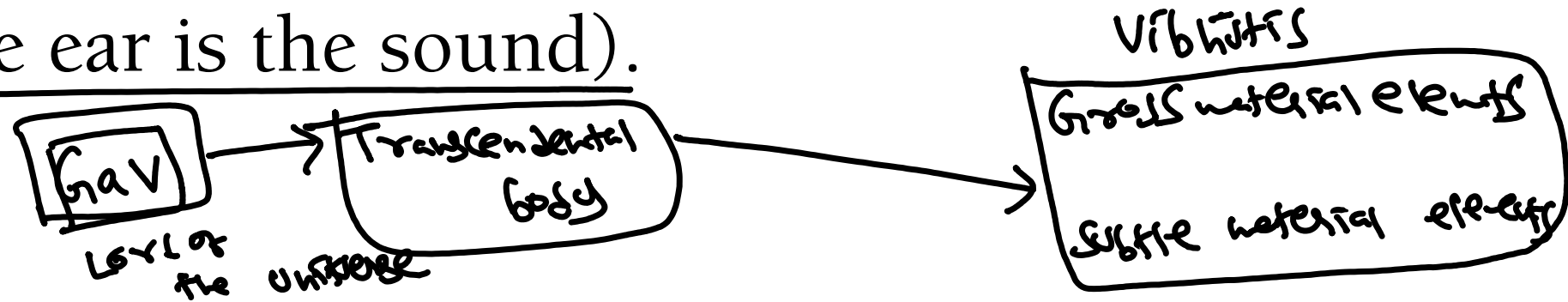
Hiraṇyagarbha

↓  
Conglomerate of all the  
JIVAS of a particular  
UNIVERSE.

Though the divisions of the body of the Lord in the heart (vyasti-virāt) and the universal form (samasti-virāt are the same, this samastī-virāt is worshipped by the yogīs who engage in worshipping Hiraṇyagarbha, the totality of the jīvas, as the Supreme Lord.

[Note: Hiraṇyagarbha is a subtle universal form and Virāt is a gross universal form.]

The meaning here is that from the sense organs of that Supreme Lord (such as his ear) arise the objects of the senses such as sound in the universal form (rather than the literal statement that the ear is the sound).



Similarly, it should be understood that from the location of the senses of the Lord arise the sense organs (such as the ear) and the devatās of the senses (such as direction devatās).

अक्षरभूता

अक्षरभूता  
अक्षरभूता

[Note: For material perception the sense organ, the sense devatā and the sense object or tan-mātra are necessary. In this meditation, all these arise from the body of the Supreme Lord. A distinction is made by Viśvanātha between the sense organ and the place of the sense organ in the Lord because the real material sense organ such as the ear is subtle in nature and travels with the jīva birth after birth. This is distinct from the gross organ which perishes at death. From the location of a specific organ on the Lord, the sense organ and sense devatā of the universal form arise. From the sense organ of the Lord, the sense object of the universal form, and the element associated with it arise. The creation of the sense organ is not mentioned but should be understood when the creation of the sense devatā is mentioned.]

अक्षरभूता

This is identity (sense object equals the Lord's sense organ) is caused by considering the effect and cause to be non-different.

In this way, one meditates on the universal form with the direction devatās, sound, and ear (all material ingredients of material perception) as the Supreme Lord.

This is how the mental image of the place of hearing in the Lord, organ of hearing, dik-devatā and sound should be understood.

Nāsatya-dasrau means the Aśvini-kumāras.

Nāse means in the ~~nostrils~~.

Iddhaḥ means shining.



|| 2.1.30 ||

GraV  
eyes  
↓  
gross eyes

GraV  
↓  
material  
Vivāha  
puruṣa  
↓  
Material

dyaur akṣiṇī cakṣur abhūt pataṅgaḥ  
pakṣmāṇi viṣṇor ahanī ubhe ca  
tad-bhrū-vijṛmbhaḥ parameṣṭhi-dhiṣṇyam  
āpo 'sya tālū rasa eva jihvā

Universal form

GraV  
Subtle eye  
Gross eye

The sun devatā arises from his eyes (dyaur akṣiṇī) and the form (pataṅgaḥ) arises from his eyes (cakṣur abhūt). The day and night (ahanī ubhe ca) are the eyelashes of the form (pakṣmāṇi viṣṇor). The abode of Brahmā (parameṣṭhi-dhiṣṇyam) is the movement of his brow (tad-bhrū-vijṛmbhaḥ). Varuna arises from his palate (āpah asya tālū), and taste arises from his tongue (rasa eva jihvā).

GraV  
↓  
Subtle tongue.

Gross tongue

Dyauh means the heavens.

This means that the sun in the heavens is his two eye balls.

The (sky) stands for the sun, just as , when we say “The pavilions screamed” we mean “The people in the pavilions screamed.”

Form, the sense object of sight, is his organ of sight.

Pataṅga means brilliant form, not the sun.

Otherwise this would contradict later statements.

It is said rūpāṅām tejasām cakṣur divaḥ sūryaysa cākṣiṇī: his eyes are related to brilliant forms and his eye balls are related to the sun. (SB 2.6.3)

etad vai pauruṣam rūpam bhūḥ pādaḥ dyauḥ śiro nabhaḥ |  
nābhiḥ sūryo 'kṣiṇī nāse vāyuḥ karṇau diśaḥ prabhoḥ ||

This is the representation of the Supreme Lord as the  
universal person, in which the earth is his feet, the heavens  
are his head, the antariska is his navel, the sun devatā is his  
eye balls, the wind devatā is his nostrils, the direction devatās  
are his ears. SB 12.11.6

Ahanī means day and night.

Day can also mean night, by the logic of combining forms  
which always go together.

Parameṣṭhi-dhiṣṇyam means the abode of Brahmā.

Āpaḥ is Varuṇa.

The palate is the place of taste and the tongue is the sense  
organ of taste.