

SRIMAD BHAGAVATAM - VOLUME 3 - CHAPTER 20

PREFACE

THE DESCRIPTIONS ABOUT THE VARIOUS CREATIONS OF LORD BRAHMA

The creation of the universe and its description thereof in detail in the form of the discussions between Vidura and Maitreya Maharishi started from the Chapter 5, Volume 3, and till Chapter 12, had reached the stage till the appearance of Swayambhuva Manu. Thereafter, the topic was switched over due to the circumstances of continuing the discourse to the manifestation of Yajna Varaha Murthi, the curse of Sanaka Saints to Jaya Vijaya and the implications of that curse in the form of both Jaya and Vijaya taking birth as Hiranyaksha and Hiranyakashipu. These have been described from Chapter 13 to Chapter 19. Now, from this chapter onwards, the link is taken back to the same subject as to the descriptions of creation.

Stanza 1

*śaunaka uvāca
mahīm pratiṣṭhām adhyasya
saute svāyambhuvo manuḥ
kāny anvatiṣṭhad dvārāṇi
mārgāyāvara-janmanām*

(śaunaka uvāca) Saunaka said to Sutha

(saute) Hey Sutha ! (adhyasya) After securing (mahīm) the earth (pratiṣṭhām) as his occupational habitat, (kāni) what all (dvārāṇi) the ways and means (manuḥ) Swayambhuva Manu, (svāyambhuvaḥ) the son of Lord Brahma, (anvatiṣṭhat) prescribed for himself and adhered to, (mārgāya) as example to be followed to (avara janmanām) by the generations next to him ?

Stanza 2

*kṣattā mahā-bhāgavataḥ
kṛṣṇasyaikāntikaḥ suhṛt
yas tatyājāgrajam kṛṣṇe
sāpatyam aghavān iti*

Stanza 3

*dvaipāyanād anavaro
mahitve tasya dehajaḥ
sarvātmanā śritaḥ kṛṣṇam
tat-parāmś cāpy anuvrataḥ*

Stanza 4

*kim anvapṛcchan maitreyaṁ
virajās tīrtha-sevayā
upagamya kuśāvarta
āsīnam tattva-vittamam*

(yaḥ) The one who (tatyāja) had given up (agra-jam) his own elder brother Dhritarashtra (sa-apatyam) together with all his sons (iti) because of the reason (agha-vān) that they did all the wrong things (kṛṣṇe) towards Shri Krishna;

who (mahā-bhāgavataḥ) was the most devoted (kṛṣṇasya) towards Shri Krishna (ekāntikaḥ) and was His closest (suhṛt) friend;

who (anavaraḥ) was no less (dvaipāyanāt) than Veda Vyasa himself (mahitve) in the matter of his own capabilities and greatness;

who (deha-jaḥ) was born from the body (tasya) of Veda Vyasa himself;

who, (sarva-ātmanā) by his basic nature, (śritaḥ) had always surrendered to (kṛṣṇam) Shri Krishna, (anuvrataḥ) and followed the devotees (tat-parān ca api) of Shri Krishna always;

who (virajāḥ) had discarded all his qualities of Rajas because of (tīrtha-sevayā) his visiting and praying at various pious and sacred locations;

(kim) What all questions (anvap̄cchat) were put up thereafter (kṣattā) by that one personality (Sri Vidura), (upagamyā) when he had approached (maitreyaṃ) Maitreya Maharishi, (tattva-vit-tamam) who was the frontrunner as far as the real knowledge goes among all the knowledge persons, (āsīnam) and who was stationed (kuśāvarte) at Haridwar?

Stanza 5

*tayoḥ saṁvadatoḥ sūta
pravṛttā hy amalāḥ kathāḥ
āpo gāṅgā ivāgha-ghnīr
hareḥ pādāmbujāśrayāḥ*

Stanza 6

*tā naḥ kīrtaya bhadraṃ te
kīrtanyodāra-karmaṇaḥ
rasajñāḥ ko nu tṛpyeta
hari-līlāmṛtaṃ piban*

(sūta) Hey Sutha ! (tayoḥ) As both of them (saṁvadatoḥ) were carrying on with their discussions (pravṛttāḥ hi) there must have come up in their topics (kīrtanya udāra karmaṇaḥ) the most sacred and praiseworthy deeds and pastimes (hareḥ) of Shri Hari,

(amalāḥ kathāḥ) and also the stories, which are so pure, about Him (pāda-ambuja āśrayāḥ) directly linking to the total surrender to His auspicious lotus feet and also (iva) like (gāṅgāḥ āpaḥ) the waters of Ganges (agha-ghnīḥ) which mitigate all the sins.

(tāḥ naḥ) Please explain to us (kīrtaya) in detail about all of them.

(te bhadraṃ) Let good things happen to you.

**(kaḥ nu) Who can say that he is (tṛpyeta) totally contented with
(piban) the drinking of (hari-līlā-amṛtam) the nectar of the
pastimes of Shri Krishna, (rasa-jñāḥ) when he knows the worth
and the tasty essence of the sacred stories ?**

Stanza 7

**evam ugraśravāḥ pṛṣṭa
ṛṣibhir naimiṣāyanaiḥ
bhagavaty arpitādhyātmas
tān āha śrūyatām iti**

These are the words of Vyasa:

**(ugraśravāḥ) When Sutha, also known as Ugrasrava, (pṛṣṭaḥ)
was sought for such clarifications (evam) in this manner
(ṛṣibhiḥ) by the saints (naimiṣa-ayanaiḥ) staying in the Naimisha
Aranya, (arpita adhyātmaḥ) he whose inner consciousness was
always linked and dedicated (bhagavati) to the Bhagavan ,
(tān āha) replied to them (iti) like this : (śrūyatām) “ If that is
so, please listen.”**

Stanza 8

**sūta uvāca
harer dhṛta-kroḍa-tanoḥ sva-māyayā
niśamya gor uddharaṇam rasātalāt
līlām hiraṇyākṣam avajñayā hataṁ
sañjāta-harṣo munim āha bhārataḥ**

**(sūta uvāca) Sutha said : (bhārataḥ) Vidura, (niśamya) after
having listened from Maitreya Maharishi (līlām) about the
pastimes (hareḥ) of Vishnu Bhagwan (dhṛta kroḍa tanoḥ) who
manifested as Yajna Varaha Murthi (sva-māyayā) assuming his
own powers of Maya Shakti**

**(uddharaṇam) and thus lifted up (goḥ) the earth (rasātalāt) from
the world underneath the deep ocean;**

(hiraṇyākṣam) and also as to how Hiranyaksha (hatam) was killed (avajñayā) so easily by Him;

(sañjāta-harṣaḥ) became very happy (munim āha) and thereafter told Maitreya Maharshi (as follows).

Stanza 9

*vidura uvāca
prajāpati-patiḥ sṛṣṭvā
prajā-sarge prajāpatīn
kim ārabhata me brahman
prabrūhy avyakta-mārga-vit*

(vidura uvāca) Vidura said to Maitreya Maharishi:

(prajāpati-patiḥ) The pivotal head of all the Prajapatis, Lord Brahma, (prajā-sarge) for the purpose of going ahead with creating more progenies, (kim ārabhata) what all did he do (sṛṣṭvā) after creating (prajāpatīn) the Prajapatis like Marichi etc. ?

*(brahman) Hey the holy saint equivalent to Lord Brahma !
(avyakta-mārga-vit) Hey the knower of all things which are unclear to others ! (prabrūhi) Please do explain to me in detail and with clarity (me) for my benefit.*

Stanza 10

*ye marīcy-ādayo viprā
yas tu svāyambhuvo manuḥ
te vai brahmaṇa ādeśāt
katham etad abhāvayan*

(katham) How and in what manner did (ye) those (viprāḥ) Brahmins (marīci-ādayaḥ) starting with Marichi etc., (manuḥ yaḥ tu) the Manu known (svāyambhuvaḥ) as Swayambhuva, (te vai) and all of them, (abhāvayan) evolve and establish

*(etat) this universe (ādesāt) according to the instructions
(brahmaṇaḥ) of Lord Brahma ?*

Stanza 11

*sa-dvītīyāḥ kim asṅjan
svatantrā uta karmasu
āho svit saṁhatāḥ sarva
idam sma samakalpayan*

*(asṅjan kim) Did they create (idam sma) this universe (sa-dvītīyāḥ)
together with their respective wives ? (uta) Or else, (karmasu)
did they do all actions (sva-tantrāḥ) quite independently ?
(āho svit) Not only that, (sarve) did all of them (samakalpayan)
create this universe (saṁhatāḥ) together as companions ?*

Note : Maitreya Maharishi starts explaining in proper sequential order the answers to the questions put forward by Vidura. To the first question of Vidura as to “What did Lord Brahma do after creating the Prajapatis?” Maitreya Maharshi wanting to just say that Lord Brahma thereafter created Yakshas etc., preferred to explain in brief the order of creation, which had already been explained earlier, through stanzas 12 to 18 just as a revision for Vidura. The answers to the questions as to the Manu etc., are covered only in the next chapter 21.

Stanza 12

*maitreya uvāca
daivena durvitarkyeṇa
pareṇānimiṣeṇa ca
jāta-kṣobhād bhagavato
mahān āsīd guṇa-trayāt*

(maitreya uvāca) Maitreya Maharishi said to Vidura :

(mahān) The very first principle known as “Mahat” (āsīt) came about:

(*durvitarkyeṇa*) as the combined elixir of the unimaginable
(*daivena*) divine particles of knowledge;

(*pareṇa*) self manifested due to the impact of the nature's own
source of divine power;

(*animiṣeṇa ca*) and also through the powers of the strength of the
eternal flow of time factor;

(*bhagavataḥ*) and from the very source known as Bhagwan
Which/Who is not at all subjected to any changes or
transformations;

(*jāta-kṣobhāt*) due to the impact of the total revolution within all
the characteristics bringing about changes in them;

(*guṇa-trayāt*) from the unmanifested principles of the
characteristics of “Satwa” etc.

Stanza 13

rajaḥ-pradhānān mahataḥ
tri-liṅgo daiva-coditāt
jātaḥ sasarja bhūtādir
viyad-ādīni pañcaśaḥ

(*bhūta-ādīḥ*) “Aham” principle, or which is known as
“Ahamkara” principle, (*jātaḥ*) sprouted out (*mahataḥ*) from the
principle known as “Mahat” (*daiva-coditāt*) due to the transition
of time and transformational processes because of the impact of
the powers of the Supreme Being.

This “Aham” principle, (*rajaḥ-pradhānāt*) with predominance of
Rajas nature, (*tri-liṅgaḥ*) having three basic characteristics
(Satva, Rajas and Tamas) (*sasarja*) brought about the evolution
in (*viyat ādīni*) the space etc. (*pañcaśaḥ*) into many groups of five
principles.

The first group of elementary five: earth, water, fire, air and space.

The second group of five: known as tan-mātra : the subtle elements (sense objects) -- sound, touch, form, taste and smell.

The third group of five: sense organs for acquiring knowledge -- eyes, ears, nose, tongue and skin.

The fourth group of five : working senses -- speech, hands, feet, anus and genitals.

The fifth group of five : is the five deities which are known as the base/source devatas for each of these divisions.

Stanza 14

*tāni caikaikaśaḥ sraṣṭum
asamarthāni bhautikam
saṁhatya daiva-yogena
haimam aṇḍam avāṣṭjan*

(tāni ca) All these various elements (eka-ekaśaḥ) individually (asamarthāni) were powerless and incapable (sraṣṭum) as far as the creation work was concerned. (daiva-yogena) With the powers of the Supreme Almighty having entered into them simultaneously, (saṁhatya) they got their acts together (avāṣṭjat) and could create (aṇḍam) the gigantic shell akin to that of a huge egg containing the entire universe in its micro format (bhautikam) capable of transformations (haimam) and shining and radiating brightness like pure gold.

Stanza 15

*so 'śayiṣṭābdhi-salile
āṇḍakośo nirātmakaḥ
sāgram vai varṣa-sāhasram
anvavātsīt tam īśvaraḥ*

(saḥ āṇḍa-kośaḥ) That gigantic form of the egg containing the vast expansive universe - radiating with brightness, along with all the life forms within Itself, (aśayiṣṭa vai) remained as such (abdhi-salile) in waters of the ocean - the causative factor of water - (nirātmakaḥ) without having any movements - unconscious state of being - (sāgram varṣa-sāhasram) for more than thousand years. (īśvaraḥ) The Supreme Almighty (tam anvavātsīt) Owned it upon Himself/Itself and became the source of and cause factor for it.

Stanza 16

*tasya nābher abhūt padmaṁ
sahasrārkoru-dīdhiti
sarva-jīvanikāyauko
yatra svayam abhūt svarāṭ*

(nābheḥ) From the navel (tasya) of that Adi Narayana, Who got Himself situated upon that gigantic shell, (abhūt) sprouted out (padmaṁ) a lotus flower (sahasra-arka uru dīdhiti) radiating the brightness of thousand suns (sarva jīva-nikāya okaḥ) which was the source of all the living beings' habitation. (yatra) From within that lotus flower (sva-rāṭ) Lord Brahma (abhūt) manifested (svayam) on his own.

Stanza 17

*so 'nuviṣṭo bhagavatā
yaḥ śete salilāśaye
loka-saṁsthāṁ yathā pūrvam
nirmame saṁsthayā svayā*

(saḥ) Lord Brahma, (anuviṣṭaḥ) who manifested (bhagavatā) through Adi Narayana Murthy (yaḥ) who was (śete) lying as such in his yoga nidra (salila-āśaye) within the embryo known as the ocean of water, (nirmame) created (loka-saṁsthām) this universe systematically (svayā) with its own characteristics (saṁsthayā) and nomenclatures of forms and shapes (yathā pūrvam) exactly as they existed in the previous Kalpa.

Stanza 18

*sasarja cchāyayāvidyām
pañca-parvāṇam agrataḥ
tāmisram andha-tāmisram
tamo moho mahā-tamaḥ*

(sasarja) Lord Brahma created (chāyayā) with his own shadow (termed as his ignorance) (agrataḥ) as the first ones of their kind (pañca-parvāṇam) five divisions of (avidyām) ignorant deeds such as (tamaḥ) (1) want of knowledge about the real self, (mohaḥ) (2) realization of the body as the real self, (mahā-tamaḥ) (3) the crave for the enjoyment of worldly comforts, (tāmisram) (4) anger, (andha-tāmisram) and (5) the thoughts of the ensuing death.

Note : Now Maitreya Maharishi starts explaining what has not been said earlier about the history relating to some of the very extraordinary creations.

Stanza 19

*visasarjātmanaḥ kāyam
nābhinandaṁs tamomayam
jagṛhur yakṣa-rakṣāṁsi
rātrim kṣut-tṛṣ-samudbhavām*

(na abhinandan) Lord Brahma did not have any appreciation (ātmanaḥ kāyam) for his own body (tamaḥ-mayam) which was complete in total ignorance and imbibed with total darkness (visasarja) and, therefore, he discarded his body. (rātrim) Thus evolved the night (kṣut tṛṣ samudbhavām) which is the source and origin of the hunger and thirst. (yakṣa-rakṣāṁsi) The Yakshas and Rakshas, which originated from that body of ignorance (jagṛhuḥ) took possession of the body of Lord Brahma containing total ignorance and darkness.

Stanza 20

*kṣut-tṛḍbhyām upasṛṣṭās te
tām jagdhum abhidudruvuh
mā rakṣatainaṁ jakṣadhvam
ity ūcuḥ kṣut-tṛḍ-arditāḥ*

*(te) Those Yakshas and Rakshas, (upasṛṣṭāḥ) who felt
(kṣut-tṛḍbhyām) extreme hunger and thirst, (abhidudruvuh) ran
towards (tam) none other than Lord Brahma himself (jagdhum)
in order to catch hold of him and eat him. “(mā rakṣata) We
should not leave (enam) him; (jakṣadhvam) hold him and eat.”
(iti) These were (ūcuḥ) the words expressed by them
(kṣut-tṛḍ-arditāḥ) because they were so much affected by hunger
and thirst.*

Stanza 21

*devas tān āha saṁvigno
mā mām jakṣata rakṣata
aho me yakṣa-rakṣāṁsi
prajā yūyaṁ babhūvitha*

*(devaḥ) Lord Brahma (saṁvignaḥ) became so much anxious
(tān āha) and told them like this :
“ (mā jakṣata) Do not eat (mām) me up; (rakṣata) please save me;
(aho) Oh what a trouble ! (yakṣa-rakṣāṁsi) Oh the ones who are
Yakshas and Rakshas ! (yūyam) You have (babhūvitha) turned
out to be (me) my own (prajāḥ) progenies.”*

Stanza 22

*devatāḥ prabhayā yā yā
dīvyan pramukhato 'sṛjat
te ahārṣur devayanto
visṛṣṭāṁ tām prabhām ahaḥ*

*Lord Brahma, (prabhayā) assuming the quality of Sattva
characteristic, (prabhayā) appeared self effulgent and shining
(asṛjat) whereafter he created (yāḥ yāḥ) very many
(pramukhataḥ) important (devatāḥ) demiGods.*

(te) Those demiGods (devayantaḥ) became very active (ahārṣuḥ) took possession of (tām prabhām) that shining brightness (viṣṣṭām) discarded by Lord Brahma (ahaḥ) as the day time.

Stanza 23

*devo 'devāñ jaghanataḥ
sṛjati smātilolupān
ta enaṁ lolupatayā
maithunāyābhipedire*

(devaḥ) Lord Brahma (sṛjati sma) created (adevān) demons, (ati-lolupān) who were desirous of having sexual life as their prime objective, (jaghanataḥ) from the area of his buttocks. (lolupatayā) Due to their overwhelming sexual desires (te) they (abhipedire) approached (enam) Lord Brahma himself (maithunāya) for the purpose of sexual pleasures.

Stanza 24

*tato hasan sa bhagavān
asurair nirapatrapaiḥ
anvīyamānas tarasā
kruddho bhītaḥ parāpatat*

(saḥ bhagavān) That Lord Brahma (hasan) laughed at them (tataḥ) at that time, but looking at the (nirapatrapaiḥ) shameless (asuraiḥ) demons (anvīyamānaḥ) still following him, (kruddhaḥ) he got angry (bhītaḥ) and also afraid, whereafter (parāpatat) he took to his heels (tarasā) with lightning speed.

Stanza 25

*sa upavrajya varadaṁ
prapannārti-haraṁ harim
anugrahāya bhaktānām
anurūpātma-darśanam*

(saḥ) That Lord Brahma, (upavrajya) upon reaching to and seeing (harim) Shri Mahavishnu;

(prapanna ārti haram) Who mitigates the miseries of those who surrender unto Him,

(anurūpa ātma-darśanam) Who assumes and presents His different forms and shapes depending upon and suiting to the situations (anugrahāya) in order to bless (bhaktānām) His devotees,

(vara-dam) and Who bestows everything that the devotees desire---

Stanza 26

**pāhi mām paramātmāns te
preṣaṇenāsṅgam praajāḥ
tā imā yabhitum pāpā
upākrāmanti mām prabho**

“ (parama-ātman) Hey The Supreme Being ! (mām pāhi) Please protect me ! (te) As per your (preṣaṇena) instructions (asṅgam) I have created (praajāḥ) the progenies. (prabho) Hey the Most Powerful Being ! (tāḥ pāpāḥ) Those sinners, (imāḥ) as they are, (upākrāmanti) have assembled together (yabhitum) to have sex with (mām) me.

Stanza 27

**tvam ekaḥ kila lokānām
kliṣṭānām kleśa-nāśanaḥ
tvam ekaḥ kleśadas teṣām
anāsanna-padām tava**

(tvam) You are (ekaḥ kila) indeed the only one (kleśa nāśanaḥ) Who remove the sufferings of those (kliṣṭānām) suffering (lokānām) people. (tvam ekaḥ) You are also the same only one (kleśa-daḥ) Who initiate the sufferings (teṣām) to those persons (anāsanna) who do not take shelter (tava) unto Your

(padām) sacred feet.”

Stanza 28

*so 'vadhāryāsya kārpaṇyaṁ
viviktādhyātma-darśanaḥ
vimuñcātma-tanuṁ ghorām
ity ukto vimumoca ha*

(saḥ) That Shri Krishna Bhagavan, (vivikta adhyātma darśanaḥ) who is able to see very clearly within Himself the thoughts of the other beings, (avadhārya) perceiving (kārpaṇyam) the pitiable condition of Lord Brahma, (asya) who was praying before Him thus, advised him : “(vimuñca) Discard (ātma-tanum) your own body (ghorām) which looks sensuous.” (vimumoca ha) Lord Brahma also discarded his sensuous body (iti uktaḥ) as per the advice given to him.

Note : *Wherever it is stated that - “Lord Brahma discarded or threw off his body” - one has to take it not in the form of discarding the physical body, as one perceives it normally, but in the form of throwing away or casting off the mental attitude (the subtle mind) carrying such a concept. The discarded sensuous body of Lord Brahma, as per the advice of Shri Maha Vishnu, transformed into the evening dusk (twilight) time. There is a Vedic declaration such as: “sāhorātrayoḥ sandirabhavat” which is the source statement for this. The evening dusk (twilight) time generates the sensuous feelings and the demons, even otherwise having more sexual desires due to their overwhelming Rajas characteristics, adopted the very evening dusk (twilight) time as the woman and got themselves attracted towards her. These are explained through the following stanzas.*

Stanza 29

*tām kvaṇac-caraṇāmbhojām
mada-vihvala-locanām
kāñcī-kalāpa-vilasad-*

dukūla-cchanna-rodhasam

Stanza 30

*anyonya-śleṣayottuṅga-
nirantara-payodharām
sunāsām sudvijām snigdha-
hāsa-līlāvalokanām*

Stanza 31

*gūhanīm vrīḍayātmānaṁ
nīlālaka-varūthinīm
upalabhyāsurā dharmā
sarve sammumuhuḥ striyam*

**(dharmā) Hey Vidura, the manifestation of Dharma Deva !
(tām upalabhya) Upon their perception by the demons about the
evening dusk (twilight) time (striyam) in the form of a
women-----**

**(kvaṇat carāṇa-ambhojām) who was having the tinkling ankle
ornaments on her lotus like feet;**

**(mada vihvala locanām) whose eyes were radiating an intoxicated
look;**

**(kāñcī-kalāpa vilasat dukūla channa rodhasam) whose hips were
covered with the finest of clothes wrapped up through the gold
ornaments worn around her waist region;**

**(uttuṅga nirantara payaḥ-dharām) whose breasts were heavily
bulging out without any intervening space (anyonya śleṣayā)
because of the one pushing over the other;**

(su-nāsām) whose sharp nose was very attractive;

(su-dvijām) whose teeth were a shining beauty;

(snigdha hāsa līlā-avalokanām) whose eyes were bearing sporting look and face overbearing with beautiful smile;

(nīla alaka varūthinīm) whose cluster of flowing hair over her head was pretty dark; and

(gūhantīm) who was hiding within her clothes (ātmānam) her own body (vrīḍayā) with extreme shyness;

(sarve asurāḥ) all those demons, (sammumuhuḥ) got themselves captivated with their sensual desires.

Note : The following stanzas describe about the sensual desires of the demons.

Stanza 32

*aho rūpam aho dhairyam
aho asyā navam vayah
madhye kāmayamānānām
akāmeva visarpati*

*(asyāḥ rūpam) Her form and shape (aho) is so wonderful !
(navam vayah) Her youthful exuberance (aho) is so enchanting !
(dhairyam) Her self control (aho) is par excellent ! (visarpati)
She is walking around (madhye) in the midst of all of us
(kāmayamānānām) who are having passionate sensual desires
(akāmā iva) as if she has absolutely no desire at all.*

Stanza 33

*vitarkayanto bahudhā
tām sandhyām pramadākṛtim
abhisambhāvya viśrambhāt
paryapṛcchan kumedhasaḥ*

(ku-medhasaḥ) Those demons, who were having corrupted thinking, (vitarkayantaḥ) speculatively analysing (bahudhā) in different ways (tām sandhyām) about the Sandhya Devi (the

personification of the evening dusk (twilight) time in the form of a demiGod), (pramadā ākṣim) who was perceived by them in the form of a youthful enchanting woman, (paryapṛcchan) asked her (abhisambhāvya) very respectfully (viśrambhāt) and with lot of fondness.

Stanza 34

*kāsi kasyāsi rambhoru
ko vārthas te 'tra bhāmini
rūpa-draviṇa-paṇyena
durbhagān no vibādhase*

(rambhoru) Hey the beauty personified ! (kā asi) Who are you ! (kasya asi) Whose daughter are you ? (kaḥ vā arthaḥ) What work do you have (te atra) in this place ? (bhāmini) Hey the passionate woman ! (vibādhase) You are inducing tremendous disturbance (naḥ) in all of us, (durbhagān) who are unfortunate, (rūpa draviṇa paṇyena) with your priceless trading commodity of the wealth of beauty.

Stanza 35

*yā vā kācit tvam abale
diṣṭyā sandarśanam tava
utsunoṣīkṣamāṇām
kanduka-kriḍayā manaḥ*

(abale) Hey the soft and beautiful ! (tvam yā vā kācit) Let you be anyone whosoever you are ! (sandarśanam) Our meeting (tava) you (diṣṭyā) has happened due to our fortune. You are shaking up (manaḥ) the inner hearts (īkṣamāṇām) of the spectators (utsunoṣi) kanduka kriḍayā) with your game of ball.

Stanza 36

*naikatra te jayati śālīni pāda-padmaṁ
ghnantiyā muhuḥ kara-talena patat-pataṅgam
madhyam viśīdati bṛhat-stana-bhāra-bhītam*

śānteva dṛṣṭir amalā suśikhā-samūhaḥ

(śālini) Hey the most praiseworthy ! (te) Your (pāda-padman) beautiful feet (na jayati) do not get firmly stationed (ekatra) at any one place because (ghnantyaḥ) of your repeated striking (muhuḥ) the ever (patat pataṅgam) bouncing ball (kara-talena) with your palm. (madhyam) Your waist region (viśīdati) gets fatigued (bṛhat stana bhāra bhītam) because of its fear of holding your heavy breasts. (amalā dṛṣṭiḥ) Your very clear eyes (śāntā iva) look as if they are tired. (su śikhā samūhaḥ) What a wonder ! Your beautiful cluster of hair on your head !

Note : In this great description of perceiving the evening dusk (twilight) time as the women demiGod known as Sandhya Devi, the comparison to the ball is the setting sun, the vast horizon is the waist region, the stars are the eyes, and the spreading darkness is the cluster of hair.

Stanza 37

*iti sāyantānīm sandhyām
asurāḥ pramadāyatīm
pralobhayanīm jagṛhur
matvā mūḍha-dhiyaḥ striyam*

(iti) Conveying their perceived notions in this manner, (mūḍha-dhiyaḥ) the unintelligent (asurāḥ) demons, thought that (sāyantānīm) the evening (sandhyām) dusk time (twilight) is a woman, (pramadāyatīm) who was behaving in a predetermined manner like a young woman, (pralobhayanīm) and who was generating in their minds the feeling of lust.

Stanza 38

*prahasya bhāva-gambhīrām
jighrantyātmānam ātmanā
kāntyā sasarja bhagavān
gandharvāpsarasām gaṇān*

(bhagavān) Lord Brahma (prahasya) laughed (bhāva-gambhīram) to his heart's content. (sasarja) He created thereafter (gandharva apsarasām) Gandharvas, Apsaras (gaṇān) and varied groups of them (kāntyā) in such enchanting and beautiful forms and shapes as if the beauty (ātmānam) in them (jighrantyā) were attracting (ātmanā) their own radiance of beauty.

Stanza 39

*visasarja tanuṁ tām vai
jyotsnām kāntimatīm priyām
ta eva cādaduḥ prītyā
viśvāvasu-purogamāḥ*

(visasarja) Lord Brahma discarded (tām tanum vai) that body also (kānti-matīm) which was radiating beauty, (priyām) was lovable, (jyotsnām) and was like the full moon. (ādaduḥ) That body was taken possession of (prītyā) with so much happiness (te eva ca) by those Gandharvas themselves (viśvāvasu-puraḥ-gamāḥ) such as Viswavasu and others.

Stanza 40

*sṛṣṭvā bhūta-piśācān ca
bhagavān ātma-tandriṇā
dik-vāsaso mukta-keśān
vīkṣya cāmīlayad dṛṣau*

(bhagavān) Lord Brahma, (sṛṣṭvā ca) after having created (bhūta piśācān) the devils and the demons (ātma tandriṇā) arising out of his laziness, had a look at them (dik-vāsasaḥ) who were naked (mukta keśān) and had unkempt hair, (vīkṣya ca) and having seen them (amīlayat) closed (dṛṣau) both his eyes.

Stanza 41

*jagṛhus tad-visṛṣṭūṁ tām
jambhaṇākhyām tanuṁ prabhoḥ
nidrām indriya-vikledo*

*yayā bhūteṣu dṛśyate
yenocchiṣṭān dharṣayanti
tam unmādaṁ pracakṣate*

(tām tanum) That body (jṁbhaṇa-ākhyām) known as the yawning, (tat-visṛṣṭām) which was discarded by Lord Brahma (jagṛhuḥ) was taken possession of by the devils and the demons (prabhoḥ) from Lord Brahma, (yayā) because of which (indriya-vikledaḥ) the saliva running down from mouth (drooling) (dṛśyate) are seen (bhūteṣu) in the living beings. (nidrām) This is being known as the sleep. (yena) When, (ucchiṣṭān) because of the foulness of the drooling, (dharṣayanti) the evils catch up with such beings (tam) it is being (pracakṣate) known as (unmādam) madness.

Note : The indication given in the foregoing stanzas are that the four divisions of creations by Lord Brahma of devils and demons thriving in the living beings are due to the reasons of laziness, yawning, sleep and madness.

Stanza 42

*ūrjasvantaṁ manyamāna
ātmānaṁ bhagavān ajaḥ
sādhyān gaṇān pitṛ-gaṇān
parokṣeṇāsṛjat prabhuḥ*

(ajaḥ) Lord Brahma, (prabhuḥ) the most powerful (bhagavān) and the one who is the reservoir of all the prosperities and qualities, (manyamānaḥ) recognizing (ātmānam) himself (ūrjaḥ-vantam) energetically more strong (asṛjat) created (parokṣeṇa) from his own invisible form (gaṇān) the group of demiGods (sādhyān) known as Sadhyas (pitṛ-gaṇān) and Pitrs.

Stanza 43

ta ātma-sargaṁ taṁ kāyaṁ

*pitaraḥ pratipedire
sādhyebhyaś ca pitṛbhyaś ca
kavayo yad vitanvate*

(te pitaraḥ) Those Pitru Devas, (ātma-sargam) suiting the convenient mode of their existence, (pratipedire) took possession of (tam kāyam) the invisible body of Lord Brahma. (yat) It is because of this reason of their having the invisible bodies (the reason that the Sadhyas and Pitris do have their bodies) (kavayaḥ) the experts in rituals (vitanvate) offer food and other offerings in the ceremony of Shrāddha etc. (sādhyebhyaḥ ca) to Sadhyas (pitṛbhyaḥ ca) and Pitris.

Stanza 44

*siddhān vidyādhārāṁś caiva
tirodhānena so 'sṛjat
tebhyo 'dadāt tam ātmānam
antardhānākhyam adbhutam*

(saḥ) That Lord Brahma, (tirodhānena) with his powers of being hidden from the view of others, (asṛjat) created the groups of demiGods known as (siddhān) Siddha Devas (vidyādhārān eva ca) and the Vidyadharas etc.. (dadāt) He gave (tebhyaḥ) unto them (tam) his (adbhutam) most wonderful (ātmānam) body (antardhāna-ākhyam) known as the one which could be hidden from the vision of others.

Stanza 45

*sa kinnarān kimpuruṣān
pratyātmeyenāsṛjat prabhuḥ
mānayan ātmanātmānam
ātmābhāsam vilokayan*

(prabhuḥ) The most powerful (saḥ) Lord Brahma, (vilokayan) looking at (ātma-ābhāsam) his own reflection, (mānayan) and appreciating (ātmānam) his own form and shape (ātmanā) from within his heart, (asṛjat) created (kinnarān) Kinnaras

(kimpuruṣān) and Kim Purushas (pratyātmyena) with his own reflection.

Stanza 46

*te tu taj jagṛhū rūpaṁ
tyaktaṁ yat parameṣṭhinā
mithunī-bhūya gāyantas
tam evoṣasi karmabhiḥ*

(te tu) As far as they (Kinnaras and Kim Purushas) are concerned (tat jagṛhuḥ) they took possession of the (rūpam yat) shadow form of himself (tyaktam) thus discarded (parameṣṭhinā) by Lord Brahma. These Kinnaras and Kim Purushas are those (karmabhiḥ) who sing (gāyantaḥ) the songs of glories (tam eva) of the same Lord Brahma, the creator, (uṣasi) in the early morning time (mithunī-bhūya) sitting in groups of men and women in the form of couples without being separated as the teams of couples.

Stanza 47

*dehena vai bhogavatā
śayāno bahu-cintayā
sarge 'nupacite krodhād
utsasarja ha tad vapuḥ*

(krodhāt) Lord Brahma got very much angry (bahu cintayā) and had lots of concern (sarge) when the creation work (anupacite) did not progress as desired. He laid down (bhogavatā) his fully stretched (dehena) body (śayānaḥ vai) and as he was lying down in such a position (utsasarja ha) discarded (tat vapuḥ) that body as well.

Stanza 48

*ye 'hīyantāmutaḥ keśā
ahayas te 'ṅga jajñire
sarpāḥ prasarpataḥ krūrā
nāgā bhogoru-kandharāḥ*

(*aṅga*) **My dear Vidura ! (*amutaḥ*) From this body (*ye keśāḥ*) some hair from his head (*ahīyanta*) dropped out (*te*) and they (*jajñire*) turned out to be born (*ahayaḥ*) as the snakes. (*sarpāḥ*) These varieties of snakes (*prasarpataḥ*) which originated from the crawling body of Lord Brahma and because of their fastness in movement (*nāgāḥ*) have come to be known as Nagas (the cobras). (*krūrāḥ*) They normally have the characteristic of anger in them (*bhoga uru kandharāḥ*) and have their fangs with thick necks.**

Stanza 49

*sa ātmānaṁ manyamānaḥ
kṛta-kṛtya ivātmabhūḥ
tadā manūn sasarjānte
manasā loka-bhāvanān*

(*saḥ ātmabhūḥ*) **When that Brahma Deva (*manyamānaḥ*) was thinking within his mind (*ātmānam*) about himself (*kṛta-kṛtyaḥ iva*) that he had accomplished the creation work, (*tadā*) at that particular time, (*manasā*) from his own mental condition as such (*sasarja*) created (*manūn*) (*ante*) at the end the Manus (*loka bhāvanān*) with the capacity in them to protect the world.**

Stanza 50

*tebhyaḥ so 'tyasṛjat svīyam
puraṁ puruṣam ātmavān
tān dṛṣṭvā ye purā sṛṣṭāḥ
praśāsaṁsuḥ prajāpatim*

(*ātma-vān*) **When he was feeling complete in all respects, (*saḥ*) that Lord Brahma (*atyasṛjat*) gave (*tebhyaḥ*) unto the Manus (*svīyam*) his own (*puruṣam puram*) body of human form. (*sṛṣṭāḥ ye*) Whosoever were created (*purā*) earlier by Lord Brahma (*praśāsaṁsuḥ*) praised and appreciated (*prajāpatim*)**

Lord Brahma (*tān dṛṣṭvā*) upon seeing the creation of the Manus (as follows).

Stanza 51

*aho etaj jagat-sraṣṭaḥ
sukṛtaṁ bata te kṛtam
pratiṣṭhitāḥ kriyā yasmin
sākam annam adāma he*

“ (*he jagat-sraṣṭaḥ*) Hey the creator of the Universe ! (*aho bata*) It is good ! (*te etaj*) What you have (*kṛtam*) done through your deed (*sukṛtam*) is really good. (*yasmin*) Through your this creation (of Manus) (*kriyāḥ*) the deeds and actions (of performing ritualistic sacrifices etc.) (*pratiṣṭhitāḥ*) have been sustained.

(*sākam*) We all together (*adāma*) shall share (*annam*) the sacrificial offerings.

Stanza 52

*tapasā vidyayā yukto
yogena susamādhinā
ṛṣīn ṛṣīr hr̥ṣīkeśaḥ
sasarjābhimatāḥ prajāḥ*

(*ṛṣiḥ*) Lord Brahma, who is the embodiment of all the Vedic hymns, (*hr̥ṣīkeśaḥ*) having controlled all his senses, (*yuktaḥ*) and having imbibed in him (*tapasā*) the penance, (*vidyayā*) the worship, (*yogena*) the yogic exercises, (*su-samādhinā*) and with determined and balanced equilibrium of thinking, (*sasarja*) created (*abhimatāḥ*) the most endearing (*ṛṣīn*) saints and sages (*prajāḥ*) as his progenies.

Stanza 53

*tebhyas caikaikaśaḥ svasya
dehasyāṁśam adād ajaḥ
yat tat samādhi-yogarddhi-*

tapo-vidyā-viraktimat

(ajaḥ) Lord Brahma (adāt) gave (tebhyaḥ ca) to those saints and sages (aṁśam) those parts (svasya) of his own (dehasya) body (samādhi yoga ṛddhi tapaḥ vidyā virakti) containing in it each and everything of deep meditation, methods of yogic exercises, material comforts, penance, prescribed methods of worship and renunciation, (ekaikaśaḥ) specifically and specially to each of those saints and sages (yat tat) in the manner required.

This concludes Chapter twenty of Volume 3

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Hari Om