

Canto 3

Chapter Twenty

Conversation Between
Maitreya and Vidura

Second Description of
Brahmā's Creation

Theme-I

Saunaka's questions about
dynasty of Svayambhuva
Manu (3.20.1-8)

Theme-I – Saunaka’s questions about dynasty of Svayambhuva Manu (3.20.1-8)

Text-1

śaunaka uvāca

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

Śaunaka said: O son of Romaharṣaṇa! (**saute**) When Svāyambhuva accepted the earth as his shelter (**svāyambhuvo manuḥ mahīm pratiṣṭhām adhyasya**), what did he do (**kāny anvatiṣṭhad dvārāṇi**) to manifest (**mārgāya**) the living beings after the appearance of the Kumaras? (**āvara-janmanām**)

The secondary creation previously described in detail is again partially in the Twentieth Chapter, in order to relate the lineage stemming from Svāyambhuva Manu.

O son of Romaharṣaṇa (saute)!

What did he do to manifest the jīvas who took birth after the Kumāras as a pastime of the Lord (avara-janmanām)?

How did he create the more recent living beings?

Theme-I – Saunaka’s questions about dynasty of Svayambhuva Manu (3.20.1-8)

Text-2-4

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

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

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

Vidura, was the greatest friend and devotee of Kṛṣṇa (**kṣattā mahā-bhāgavataḥ kṛṣṇasya ekāntikaḥ suhṛt**), who gave up his elder brother along with his son (**yas tatyāja agrajam sa apatyam**) who would not listen to Kṛṣṇa’s advice since he was an offender (**kṛṣṇe aghavān iti**), and who was born of Vyāsa (**tasya dehajaḥ**) and consequently not less than Vyasa (**dvaipāyanād anavaro**) in greatness (**mahitve**). Taking shelter of Kṛṣṇa with body, mind and words (**sarvātmanā śritaḥ kṛṣṇam**), he would approach (**anuvrataḥ**) the Lord’s devotees (**tat-parāṁś**). After purifying himself by visiting many holy places (**virajāh tīrtha-sevayā**), what did he inquire from Maitreya (**kim anvapṛcchan maitreyaṁ**), living in Haridvāra (**kuśāvarta āsīnam**), who knew about Kṛṣṇa? (**tattva-vittamam**)

Please tell us the questions and answers that took place in the conversation between Vidura and Maitreya?

Vidura rejected his elder brother along with his sons headed by Duryodhana.

Anavaraḥ means “not less.”

Virajāḥ means “purified of passion.”

This was caused by visiting holy places.

The holy places also became pure by association with him.

Theme-I – Saunaka’s questions about dynasty of Svayambhuva Manu (3.20.1-8)

Text-5

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

O Suta! (**sūta**) The two must have spoken (**tayoḥ samvadatoḥ**) only pure topics of the Lord (**pravṛttā hy amalāḥ kathāḥ**), which destroy sin (**agha-ghnīr**) like the water of the Gaṅgā (**āpo gāṅgā ivā**) which takes shelter of the Lord’s lotus feet (**hareḥ pāda ambuja āśrayāḥ**).

The topics are pure because both were devotees.

The topics were thus devoid of any subject other than Kṛṣṇa and his devotees.

The water of the Gaṅgā (gaṅgāḥ) destroys sin.

Theme-I – Saunaka’s questions about dynasty of Svayambhuva Manu (3.20.1-8)

Text-6

tā naḥ kīrtaya bhadraṁ te
kīrtanyodāra-karmaṇaḥ
rasajñaḥ ko nu tṛpyeta
hari-līlāmṛtaṁ piban

O Sūta! All auspiciousness to you! (**bhadraṁ te**) Please sing to us (**naḥ kīrtaya**) the topics of the Lord’s activities (**tā udāra-karmaṇaḥ**) which are worthy of being chanted (**kīrtanya**). What relisher of *rasa* could be fully satisfied (**rasajñaḥ ko nu tṛpyeta**) on drinking the nectar of the Lord’s pastimes? (**hari-līlāmṛtaṁ piban**)

Out of great eagerness to hear, the sages give blessings to Sūta.

Please chant the topics in which there are great pastimes of the Lord, or please chant the topics of the Lord who has great pastimes worthy of being praised.

Theme-I – Saunaka’s questions about dynasty of Svayambhuva Manu (3.20.1-8)

Text-7

evam ugraśravāḥ pṛṣṭa
ṛṣibhir naimiṣāyanaiḥ
bhagavaty arpitādhyātmas
tān āha śrūyatām iti

When asked by the sages at Naimiṣāraṇya (**evam naimiṣāyanaiḥ ṛṣibhir pṛṣṭa**), Sūta (**ugraśravāḥ**), concentrating his mind on the Lord (**bhagavaty Arpita adhyātmaḥ**), then said (**tān āha**), “Please listen.” (**śrūyatām iti**)

Theme-I – Saunaka's questions about dynasty of Svayambhuva Manu (3.20.1-8)

Text-8

sūta uvāca

harer dhṛta-kroḍa-tanoḥ sva-māyayā
niśamya gor uddharaṇam rasātalāt
līlām hiraṇyākṣam avajñayā hatam
sañjāta-harṣo munim āha bhārataḥ

Sūta said: Vidura, the descendant of Bharata (**bhārataḥ**), was delighted to hear the story of the Lord (**harer niśamya sañjāta-harṣah**), who, having assumed by His own divine potency the form of a boar (**sva-māyayā dhṛta-kroḍa-tanoḥ**), had enacted the sport of lifting the earth from the bottom of the ocean (**līlām gor uddharaṇam rasātalāt**) and indifferently killing the demon Hiranyakṣa (**hiraṇyākṣam avajñayā hatam**). Vidura then spoke to the sage as follows (**munim āha**).

Sv-amāyayā means “with no deceit at all.”

The Lord eternally is situated (dhr̥ta) in the form of the boar.

Theme-II

Vidura asks about
Brahma's creation (3.20.9-
11)

Theme-II – Vidura asks about Brahma's creation (3.20.9-11)

Text-9

vidura uvāca

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

Vidura said: O *brāhmaṇa*! (**brahman**) Knower of the truth about the Lord! (**avyakta-mārga-vit**) Please tell me (**prabrūhy me**) what Brahmā did (**kim ārabhata prajāpati-patiḥ**) after creating the Prajāpatis (**sṛṣṭvā prajāpatīn**) at the beginning of the creation (**prajā-sarge**).

Theme-II – Vidura asks about Brahma's creation (3.20.9-11)

Text-10

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

How did the *brāhmaṇas* headed by Marīci and Svāyambhuva Manu (**katham ye marīcy-ādayo viprāyas tu svāyambhuvo manuḥ**) create the living beings (**etad abhāvayan**) according to the order of Brahmā? (**brahmaṇa ādeśāt**).

Theme-II – Vidura asks about Brahma's creation (3.20.9-11)

Text-11

sa-dvitīyāḥ kim asṛjan
svatantrā uta karmasu
āho svit samhatāḥ sarva
idaṁ sma samakalpayan

How did they create along with their wives? (**sa-dvitīyāḥ kim asṛjan**) Did they do this independently (**svatantrā uta karmasu**) or (**āho svit**) did they create this (**idaṁ sma samakalpayan**) together? (**samhatāḥ sarva**)

Did they do creation (karmasu) so without depending on others or did they do so depending on many others?

Theme-III

Maitreya summarizes
primary creation (3.20.12-
15)

Theme-III – Maitreya summarizes primary creation (3.20.12-15)

Text-12

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

Maitreya said: The *mahat-tattva* arose (**mahān āsīd**) from *prakṛti* made of three *guṇas* (**guṇa-trayāt**), by disturbance caused (**jāta-kṣobhād**) by time (**ānimiṣeṇa**), the Lord (**pareṇa**), and the inexplicable *karmas* of the *jīvas* (**daivena durvitarkyeṇa ca**), through the Lord's glance (**bhagavato**).

In answer to the question about creation in verse 9, Maitreya answers by describing the secondary creation.

Though this was already previously described, it is described in summary here for completing the narration.

Daivena means “by the karmas of the jīvas.”

The root of the karmas cannot be understood (durvitarkena).

Prakṛti was disturbed by the karmas of the jīvas, the desire of the Supreme Lord to create (parena), and time (animiṣeṇa).

From this pradhāna arose the mahat-tattva.

Bhagavataḥ means “by the glance of the lord.”

Theme-III – Maitreya summarizes primary creation (3.20.12-15)

Text-13

rajaḥ-pradhānān mahatas
tri-lingo daiva-coditāt
jātaḥ sasarja bhūtādir
viyad-ādīni pañcaśaḥ

From *mahat-tattva* in the mode of *rajoguṇa* (**rajaḥ-pradhānān mahataḥ**), arose *ahaṅkāra* with its three *guṇas* (**jātaḥ bhūta ādih tri-lingo**) by the instigation of the Lord (**daiva-coditāt**). From this arose (**sasarja**) the five gross elements (**viyad-ādīni pañcaśaḥ**), the five *tan-mātras*, the five action and five knowledge senses and their *devatās* (*implied*).

Mahat-tattva is initially predominantly in sattva, but at the time of producing ahaṅkāra, it becomes predominated by rajas.

This form of mahat-tattva is called sūtra.

Ahaṅkāra (bhūtādiḥ) has three guṇas.

Viyad-ādīni means gross elements, and then the subtle elements or tanmātras such as sound, the knowledge senses, the action senses, and their devatās, all in groups of five.

Theme-III – Maitreya summarizes primary creation (3.20.12-15)

Text-14

tāni caikaikaśaḥ sraṣṭum
asamarthāni bhautikam
saṁhatya daiva-yogena
haimam aṇḍam avāsrjan

These elements (**tāni**), which individually could not create (**eka ekaśaḥ bhautikam sraṣṭum asamarthāni**), were combined together by the energy of the Lord (**saṁhatya daiva-yogena**), and created the golden egg of the universe (**haimam aṇḍam avāsrjan**).

Theme-III – Maitreya summarizes primary creation (3.20.12-15)

Text-15

so 'śayiṣṭābdhi-salile
āṇḍakośo nirātmakah
sāgram vai varṣa-sāhasram
anvavātsīt tam īśvarah

The universe (**sah aṇḍakośah**), without life (**nirātmakah**), lay in the Kāraṇa Ocean (**aśayiṣṭa abdhi-salile**) for over a thousand years (**sa-agram vai varṣa-sāhasram**). Then the Lord inhabited it (**anvavātsīt tam īśvarah**).

Theme-IV

Brahma's Creation
(3.20.16-53)

Theme-IV – Brahma's Creation (3.20.16-53)

Text-16

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

From the navel of Viṣṇu arose a lotus (**tasya nābher abhūt padmaṁ**), shining like a thousand suns (**sahasra arka uru-dīdhiti**), which was the abode of all the *jīvas* (**sarva-jīva-nikāya-okah**). In this lotus appeared Brahmā (**yatra svayam abhūt svarāt**).

Theme-IV – Brahma's Creation (3.20.16-53)

Text-17

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

Brahmā (**sah**) as directed (**anuviṣṭah**) by Viṣṇu (**bhagavatā**) lying on the Garbhodaka Ocean (**yaḥ śete salilāśaye**), created all the planets as previously (**loka-saṁsthām yathā pūrvam nirmame**) with their names and forms (**saṁsthayā svayā**).

Theme-IV – Brahma's Creation (3.20.16-53)

Text-18

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

First (**agrataḥ**) Brahmā created (**sasarja**) ignorance of five types (**pañca-parvāṇam āvidyām**) by his shadow (**cchāyayā**): *tamas*, *moha mahātamas tāmisram*, and *andha-tāmisram* (**tāmisram andha-tāmisram tamo moho mahā-tamaḥ**).

In creating the Yakṣas, Rākṣasas, devatās and humans, false identity must arise in the jīvas.

Without ignorance this is not possible.

Thus first the functions of ignorance appeared on their own, through Brahmā.

Tamas is the original form of ignorance.

This verse describes how Brahmā created them by tamas which took the form of a shadow.

In succession, tamas, moha, mahāmoha, tāmsira and andh-tāmisra were created.

Tamas means ignorance.

Moha means egoism.

Mahāmoha means attachment.

Tāmisra means hatred.

Andha-tāmisra means absorption in material pleasure.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-19

visasarjātmanah kāyam
nābhinandaṁs tamomayam
jagṛhur yakṣa-rakṣāṁsi
rātrim kṣut-trṭ-samudbhavām

Not satisfied with his body (**na abhinandan ātmanah kāyam**) which became full of ignorance (**tamo mayam**), Brahmā gave up that body (**visasarja**). This body transformed into night (**rātrim samudbhavām**), which gives rise to hunger and thirst (**kṣut-trṭ**). Yakṣas and Rākṣasas gained possession of the body (**jagṛhur yakṣa-rakṣāṁsi**).

He was not pleased with the shadow body.

“Ah! I have been covered with ignorance at the beginning of creation!”

Criticizing himself, he gave up that body. That rejected body became night.

The demons, who had arisen from Brahmā at that time, accepted the night.

This means that avidyā and adharma, āvaraṇa and vikṣepa, are superior to the Yakṣas and Rākṣasas. Then Brahmā gave up that body which produced hunger and thirst.

Śruti says *sā tamisrābhavat*: that became tamisra.

When it says that Brahmā gave up his body, it means that he gave up the mentality of that body, since Brahmā lives for a hundred years.

The sequence is as follows.

(First *tamas* arose). Anger and the rest, the mentality arising from *tamas*, appeared in the mind of Brahmā.

From that, the *Yakṣas* and *Rākṣasas* appeared.

That mentality of *tamas* (when Brahmā rejected it) then became the night. The *Yakṣas* and *Rākṣasas* accepted it.

Though Brahmā accepted and rejects different bodies by his power of yoga to carry out creation, this does not disrupt his life of a hundred years.

Some also say that even the devatās like Indra accept and reject bodies for material enjoyment.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-20

kṣut-tr̥ḍbhyām upasr̥ṣṭās te
tam jagdhum abhidudruvuh
mā rakṣatainaṁ jakṣadhvam
ity ūcuḥ kṣut-tr̥ḍ-arditāḥ

The Yakṣas and Rākṣasas (**te**), being afflicted with hunger and thirst (**kṣut-tr̥ḍbhyām upasr̥ṣṭāḥ**), pursued Brahmā to devour him (**tam jagdhum abhidudruvuh**). Pained by hunger and thirst (**kṣut-tr̥ḍ-arditāḥ**) they said (**iti ūcuḥ**), “Do not protect him (**mā rakṣata enaṁ**). Eat him! (**jakṣadhvam**)”

Theme-IV – Brahma’s Creation (3.20.16-53)

Text-21

devas tān āha samvigno
mā mām jakṣata rakṣata
aho me yakṣa-rakṣāmsi
prajā yūyam babhūvitha

Frightened (**samvignah**), Brahmā said (**devah āha**), “O Yakṣas and Rākṣasas! (**aho yakṣa-rakṣāmsi**) You are my sons (**yūyam me prajā babhūvitha**). Do not eat me (**mā mām jakṣata**). Protect me (**rakṣata**).”

Theme-IV – Brahma's Creation (3.20.16-53)

Text-22

devatāḥ prabhayā yā yā
dīvyan pramukhato 'sṛjat
te ahārṣur devayanto
visṛṣṭām tām prabhām ahau

Brahmā then created the chief *devatās* (**devatāḥ pramukhato asṛjat**), who were shining with glory of goodness (**yā yā dīvyan prabhayā**). The *devatās* accepted (**te ahārṣur**) that effulgence which Brahmā gave up (**visṛṣṭām tām prabhām**), and which became the day (**ahau**), and they played with it (**devayantah**).

Brahmā shone with an effulgent body composed of sattva.

He created the chief devatās.

They accepted that effulgent body which he gave up, which took the form of the day. Why?

They accepted the day in order to play with it.

Just as the night resides with the Yakṣas and Rākṣasas, the day is the abode of the devatās.

Purity, the mentality of sattva appeared in the mind of Brahmā.

From that the devatās appeared.

That purity became the day.

The devatās then accepted the day.

That is the sequence.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-23

devo 'devāñ jaghanataḥ
sṛjati smātilolupān
ta enam lolupatayā
maithunāyābhipedire

Brahmā (**devah**)' created (**sṛjati**) the Daityas (**adevāñ**) from his buttocks (**jaghanataḥ**). They were lusty (**ati lolupān**) for women (**lolupatayā**) and, desiring sex (**maithunāyā**), pursued Brahmā (**te enam abhipedire**).

Then in Brahmā's mind lust, the mentality of rajas, appeared.

From that the demons appeared.

That mentality became the sandhyā.

The demons accepted that sandhyā.

Adevān refers to the demons.

Śruti says sa jaghanād asurān asṛjata: he created the demons from his buttocks.

From lust arises great evil: they pursued Brahmā.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-24

tato hasan sa bhagavān
asurair nirapatrapaiḥ
anvīyamānas tarasā
kruddho bhītaḥ parāpatat

Brahmā first laughed (**tato hasan sa bhagavān**), and then, on being pursued hastily (**tarasā anvīyamānah**) by the shameless demons (**nirapatrapaiḥ asuraih**), he became angry (**kruddhah**). Becoming frightened, he fled (**bhītaḥ parāpatat**).

Theme-IV – Brahma's Creation (3.20.16-53)

Text-25

sa upavrajya varadam
prapannārti-haram harim
anugrahāya bhaktānām
anurūpātma-darśanam

He then approached the Supreme Lord (**sah upavrajya harim**), giver of benedictions (**varadam**), who removes suffering from the surrendered souls (**prapannārti-haram**), and who reveals himself according to the devotee's desire (**bhaktānām anurūpa-ātma-darśanam**) to give them mercy (**anugrahāya**).

Brahmā mentally approached the Lord and then made a request. This is understood but not stated.

Theme-IV – Brahma’s Creation (3.20.16-53)

Text-26

pāhi mām paramātmaṁs te
preṣaṇenāsrjaṁ prajāḥ
tā imā yabhituṁ pāpā
upākrāṁanti mām prabho

O supreme soul! (**paramātman**) O Lord! (**prabho**) By your order I created the offspring (**te preṣaṇena asrjaṁ prajāḥ**). These sinful beings (**tā imā pāpā**) are chasing me for sex (**yabhituṁ upākrāṁanti**). Please protect me (**pāhi mām**)!

They desire sex even though I am a male.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-27

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

O Lord! You alone are (**tvam ekaḥ kila**) the remover of suffering (**kleśa-nāśanaḥ**) for devotees who suffer (**kliṣṭānām lokānām**). You alone give suffering (**tvam ekaḥ kleśadaḥ**) to those (**teṣām**) who do not take shelter of your lotus feet (**tava anāsanna-padām**).

You give suffering to the non-devotees, those who do not take shelter of your feet.

This implies “You destroy the suffering of the devotees, those who take shelter of your feet.”

You alone (ekah) have this nature of being affectionate to your devotees.

Others do not have this nature.

You alone give suffering to those who do not take shelter of your feet in the form of time, karma and malefic planets.

But if they take shelter of your feet suddenly, you immediately destroy their suffering.

This means that the devotees are not subject to time and karma.

You do not treat the jīvas unequally, since you are like a desire tree.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-28

so 'vadhāryāsyā kārpaṇyam
viviktādhyātma-darśanaḥ
vimuñcātma-tanuṁ ghorām
ity ukto vimumoca ha

The Lord (**sah**), who knows for certain the hearts of all others (**vivikta adhyātma-darśanaḥ**), understanding the misery of Brahmā (**avadhārya asya kārpaṇyam**), said (**iti uktah**), “Give up your terrible body.” (**vimuñca ghorām ātma-tanuṁ**) Brahmā then gave up that body (**vimumoca ha**).

Viviktam means discriminating.

The Lord has knowledge of others hearts very accurately (adhyātma-darśanam).

Having told Brahmā to give up the body, Brahmā did so.

Theme-IV – Brahma’s Creation (3.20.16-53)

Text-29-31

tām kvaṇac-caraṇāmbhojām mada-vihvala-locanām
kāñcī-kalāpa-vilasad-dukūla-cchanna-rodhasam

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

gūhantīm vrīḍayātmānam nīlālaka-varūthinīm
upalabhyāsurā dharma sarve sammumuhuḥ striyam

The lusty demons (āsurā) imagined the twilight to be a woman (upalabhya sammumuhuḥ striyam) and were delighted. They said, “The ankle bells on her feet are jingling (tām kvaṇat-caraṇa ambhojām). Her eyes quiver in intoxicating (mada-vihvala-locanām). Her hips are covered with fine cloth (vilasad dukūla-cchanna-rodhasam) and a belt (kāñcī-kalāpa). Her breasts (payodharām) rub against each other (anyonya-śleṣa), and are raised (uttuṅga), without space between (nirantara). Her nose and teeth are beautiful (sunāsām sudvijām) and her smile and glance are affectionate (snigdha hāsa-līlā avalokanām). Is she covering herself with the edge of her cloth (gūhantīm ātmānam) out of shyness? (vrīḍaya) The locks of her hair are black (nīlālaka-varūthinīm). In this way the demons became bewildered by the twilight whom they imaged was a woman.

Verse 37 explains that this woman was imaginary.

They took the twilight to be a woman.

They imagined the sound of birds returning to their nests in the twilight to be the sound of the ankle bells.

They imagined the clouds with specific shapes to be the woman's feet, eyes, hips and breasts.

This is suggested by the word payodhara, which means a cloud as well as a breast.

The pink color of the sunset was her pink dress. Rodhas can mean the hips as well as a bank of clouds.

Because of rubbing together the breasts became raised, without space between them.

The disappearance of the clouds was her act of hiding in shyness.

Her smile and glance were like a small amount of the sun's rays.

Her black hair extending from her head to her feet was a towering, black cloud.

O Vidura (dharma)! The demons, thinking of (upalabhya) the twilight as a woman, became bewildered.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-32

aho rūpam aho dhairyam
aho asyā navam̐ vayah̐
madhye kāmāyamānānām
akāmeva visarpati

What a beautiful form! (**aho rūpam**) What astounding patience she has! (**aho dhairyam**) What fresh youth she has! (**aho asyā navam̐ vayah̐**) We all desire her but she moves among us (**kāmāyamānānām madhye visarpati**) as if detached (**akāma iva**).

The demons talk under the influence of illusion created by lust.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-33

vitarkayanto bahudhā
tām sandhyām pramadākṛtim
abhisambhāvya viśrambhāt
paryapṛcchan kumedhasaḥ

The foolish demons (**kumedhasaḥ**), thinking of the twilight as a woman (**tām sandhyām pramadākṛtim**), speculating about her (**bahudhā vitarkayantah**), welcomed her (**abhisambhāvya**) and then with affection questioned her (**viśrambhāt paryapṛcchan**).

Is she attracted to us or not?

Is she a goddess or a human?

Is she a prostitute or a woman of strict vows?

In this way they speculated.

They received her properly (abhisambhāvya).

Theme-IV – Brahma's Creation (3.20.16-53)

Text-34

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

O beautiful woman! (**rambhoru**) Who are you? (**kāsi**) Whose daughter are you? (**kasya asi**) Why are you in this place? (**kah vā arthah te atra bhāmini**) Why do you torture us unfortunate beings (**durbhagān nah vibādhasē**) by putting your priceless beauty for sale? (**rūpa-draviṇa-paṇyena**)

Your beauty is a priceless artefact.

It is to be sold, but instead you give us pain.

We are unfortunate, and deserve to be your slaves.

Binding us up, you desire to take us into your association.

Or you give us pain, because you do not sell your beauty.

Thus we are unfortunate.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-35

yā vā kācit tvam abale
diṣṭyā sandarśanam tava
utsunoṣīkṣamāṇānām
kanduka-kriḍayā manah

Whoever you are (**yā vā kācit tvam abale**), we are fortunate to see you (**diṣṭyā sandarśanam tava**). But you agitate our minds (**utsunoṣī manah iṣamāṇānām**) by playing with a ball (**kanduka-kriḍayā**).

They imagined the ball of the setting sun to be red ball.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-36

naikatra te jayati śālini pāda-padmaṃ
ghnantiyā muhuḥ kara-talena patat-pataṅgam
madhyaṃ viśīdati bṛhat-stana-bhāra-bhītaṃ
śānteva dṛṣṭir amalā suśikhā-samūhaḥ

O praiseworthy woman! (**śālini**) You play by striking the bouncing ball with your hand again and again (**ghnantiyā muhuḥ kara-talena patat-pataṅgam**) and, in doing so, your feet do not stay in one place (**na ekaṭra te jayati pāda-padmaṃ**). It seems you are tired with your thin waist fatigued, bent because of the weight of your breasts (**madhyaṃ viśīdati bṛhat-stana-bhāra-bhītaṃ**). Your glance is pure and languid (**śānteva dṛṣṭir amalā**), and your hair is beautiful (**suśikhā-samūhaḥ**).

This verse describes her playing with a ball.

O praiseworthy woman! Your feet do not remain still.

Patatpataṅgam means a bouncing ball and the setting sun.

Because your waist is thin, it appears to be getting weak with the weight of your breasts.

Your glance is without desire (amala) though internally you have desire.

It appears languid (śrāntā) because of playing ball.

Your hair appears splendid, being bound up.

Su can stand as an indeclinable meaning “beautifully.”

Theme-IV – Brahma's Creation (3.20.16-53)

Text-37

iti sāyantānīm sandhyām
asurāḥ pramadāyatīm
pralobhayantīm jagṛhur
matvā mūḍha-dhiyaḥ striyam

In this way (**iti**) the foolish demons (**mūḍha-dhiyaḥ asurāḥ**) accepted the twilight (**matvā sāyantānīm sandhyām**) which stimulates lust (**pralobhayantīm jagṛhur**) to a woman of lusty conduct (**pramadāyatīm striyam**).

They imagined the twilight to be a woman of lusty conduct.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-38

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

With a laugh full of deep significance (**prahasya bhāva-gambhīram**), the worshipful Brahmā (**bhagavān**) then evolved his own beauty (**ātmanā kāntyā sasarja**) which he had relished (**ātmānam jighrantyā**) and created the Gandharvas and Apsarās (**gandharva apsarāsām gaṇān**).

When Brahmā remembered beauty, the Gandharvas appeared and the beauty became moon light.

The Gandharvas accepted the light.

Because of the custom of identifying the beauty with the possessor of beauty, it is stated that his beauty smelled itself by itself (though Brahmā smelled).

Smiling and smelling are signs of relishing his own beauty.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-39

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

Brahmā gave up that body of beauty (**visasarja tām vai priyām tanum**) which became moon light (**jyotsnām kāntimatīm**), and the Gandharvas (**ta eva**) headed by Viśvāvasu (**viśvāvasu-purah gamāḥ**) accepted it (**ādaduḥ prītyā**).

Theme-IV – Brahma's Creation (3.20.16-53)

Text-40

sṛṣṭvā bhūta-piśācāṁś ca
bhagavān ātma-tandriṇā
dig-vāsaso mukta-keśān
vīkṣya cāmīlayad drśau

Creating the Bhūtas and Piśācas from laziness (**sṛṣṭvā bhūta-piśācāṁś ca ātma-tandriṇā**), and seeing them naked and with loosened hair (**dig-vāsaso mukta-keśān vīkṣya**), Brahmā closed his eyes (**bhagavān amīlayat drśau**).

One time Brahmā felt lazy.

From that the Bhūtas and Piśācas appeared.

That laziness became yawning and sleep.

The Bhūtas accepted that.

The effect of laziness (tandrā) is called tandri.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-41

jagr̥hus tad-visr̥ṣṭām tām
j̥r̥mbhaṇākhyām tanuṃ prabhoh̥
nidrām indriya-vikledo
yayā bhūteṣu dr̥śyate
yenoच्छिṣṭān dharsayanti
tam unmādam pracakṣate

When Brahmā (**prabhoh̥**) gave up his body called laziness (**tad-j̥r̥mbhaṇa ākhyām tanuṃ visr̥ṣṭām**), the Bhūtas and Piśācas accepted it (**tām jagr̥hus**) O Vidura! That body in which the senses become contaminated is called sleep (**nidrām indriya-vikledah**) and by that contamination, Bhūtas attack the contaminated persons (**yayā bhūteṣu dharsayanti**) and contamination is visible by through drooling (**yena ucchiṣṭān dr̥śyate**). That condition is called madness (**tam unmādam pracakṣate**).

By sleep moistening of the mouth and other senses takes place.

By that, the Bhūtas attack contaminated persons.

That attack is called madness.

In others people are called mad when attacked by the Bhūtas.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-42

ūrjasvantam manyamāna
ātmānam bhagavān ajaḥ
sādhyān gaṇān pitṛ-gaṇān
parokṣeṇāsṛjat prabhuḥ

Then Brahmā (**bhagavān ajaḥ**), thinking himself powerful (**ātmānam ūrjasvantam manyamāna**), created the Sādhyas (**asṛjat sādhyān gaṇān**) and then, by his invisibility (**parokṣeṇa**), he created the Pitṛs (**asṛjat pitṛ-gaṇān**).

One time, Brahmā's power and invisibility appeared.

They became the Sādhyas and Pitṛs.

Their oblations also appeared.

This is explained in two verses.

From his strength appeared the Sādhyas.

From his invisibility appeared the Pitṛs.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-43

ta ātma-sargam tam kāyam
pitarah pratipedire
sādhyebhyaś ca pitṛbhyaś ca
kavayo yad vitanvate

The Sādhyas and Pitṛs (**te pitarah**) accepted those bodies (**tam ātma-sargam kāyam pratipedire**), by which (**yad**) the wise make offerings (**kavayo vitanvate**) to the Sādhyas and Pitṛs (**sādhyebhyaś ca pitṛbhyaś ca**).

They, the Sādhyas and the Pitṛs, accepted the appropriate bodies.

By these bodies, the wise offer havya to the Sādhyas and kavya to the Pitṛs with faith.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-44

siddhān vidyādharaṁś caiva
tirodhānena so 'srjat
tebhyo 'dadāt tam ātmānam
antardhānākhyam adbhutam

Brahmā (**sah**) produced the Siddhas and Vidyādharas (**asrjat siddhān vidyādharaṁś caiva**) by his ability to be hidden from vision (**tirodhānena**). He gave them (**tebhyo adadāt**) that wonderful form of his (**tam ātmānam adbhutam**) called antardhana (**antardhānākhyam**).

One time, Brahmā disappeared. From that the Siddhas and Vidhādharas appeared.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-45

sa kinnarān kimpuruṣān
pratyātmyenāsr̥jat prabhuḥ
mānayann ātmanātmānam
ātmābhāsam vilokayan

Looking at his reflection in a mirror (**ātma ābhāsam vilokayan**) and thinking it beautiful (**ātmanā ātmānam mānayann**), he created the Kinnara and Kimpuruṣas (**sah prabhuḥ kinnarān kimpuruṣān asr̥jat**) from his reflection (**pratyātmyena**).

His reflection appeared.

From that the Kinnaras and Kimpuruṣas appeared.

Pratyātmyena means reflection.

He thought “I am beautiful” (ātmanā ātmānam mānayan).

Ātmā-bhāsam means a mirror.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-46

te tu taj jagṛhū rūpaṃ
tyaktaṃ yat parameṣṭhinā
mithunī-bhūya gāyantas
tam evoṣasi karmabhiḥ

They accepted that body of reflection (**te tu tat jagṛhū rūpaṃ**) cast off by Brahmā (**yat parameṣṭhinā tyaktaṃ**). In couples (**mithunī-bhūya**), they praise Brahmā (**gāyantas tam eva**) for his actions in the dawn (**uṣasi karmabhiḥ**).

The reflection displayed men and women together. They accepted that reflection.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-47

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

Seeing that the creation was not satisfactory (**sarge anupacite**), Brahmā lay down with limbs spread out (**dehena vai bhogavatā śayānah**), in a worried state (**bahu-cintayā**). Then when anger appeared (**krodhād**), he rejected that body (**tad vapuḥ utsasarja ha**).

By his mind he rejected the body while lying down.

That body became snakes.

Bhogavatā means “spreading out his feet and other limbs”
He was worried that the creation was not satisfactory.

He thought, “How can I make the creation successful?”

While thinking thus, he lost his power of discrimination.

Then great anger appeared.

After that he gave up that body.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-48

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

The hair (**keśā**) which fell (**ahīyantā**) from that rejected body (**ye amutaḥ**) became (**jajñire**) *ahi* (**ahayas**), *sarpa*, and *nāga* with hoods (**prasarpataḥ sarpāḥ nāgā bhoga uru-kandharāḥ**), which are all cruel (**krūrā**).

From that body (amutaḥ) the hair which fell (ahi) became ahi or snakes.

From that body, the hands and feet that fell off became sarpa, those which move on restricted feet.

Since they have hoods and no hair, others are called nāga.

They have wide shoulders because of their hoods.

Because they have anger, they are all cruel.

These are the different types of snakes.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-49

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

Thinking himself successful (**sah ātmānaṁ kṛta-kṛtyam iva manyamānaḥ**), finally Brahmā (**ātmabhūḥ ante tadā**) created by his mind (**manasā sasarja**) Manu and others (**manūn**) for increasing the population (**loka-bhāvanān**).

When Brahmā desired to create a couple and became blissful, thinking that his creation was complete, the Manus appeared and took the form of humans for completing the creation. This is explained in two verses.

Though Manus are mentioned here, at this time only Svāyambhuva Manu became visible.

Others became visible at the appropriate time. The creation of the Manus took place last (ante).

Therefore, the creation of the sages which will be described after this actually took place before the creation of Manu.

In the Tenth, Twelfth and Twentieth Chapters sometimes the events are in proper sequence and sometimes some elements are omitted or put in a different order.

The proper sequence of the creation is as follows: first creation of animals with five joints, then the creation of trees and plants, then the creation of snakes, then the creation of cows and buffalos, then the creation of Yakṣas, Rākṣasas, Asuras, Kinnaras, Kimpuruṣas, then the creation of the Kumāras and then the creation of the humans. Finally the Manus were created.

All the forms previously created increased through the forms of male and female.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-50

tebhyaḥ so 'sr̥jat svīyaṃ
puraṃ puruṣaṃ ātmavān
tān dr̥ṣṭvā ye purā sr̥ṣṭāḥ
praśaśaṃsuḥ prajāpatim

Brahmā (**sah**) gave (**asr̥jat**) to Manu (**tebhyaḥ**) his own human form (**svīyaṃ puruṣaṃ puraṃ ātmavān**). Those who were created previously (**ye purā sr̥ṣṭāḥ**) glanced at Manu (**tān dr̥ṣṭvā**) and began to praise Brahmā (**praśaśaṃsuḥ prajāpatim**).

Brahmā gave up that body (puraṃ) in the form of a human, and Manu accepted it.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-51

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

Creator of the universe! (**aho etad jagat-sraṣṭaḥ**) You have done excellent work in creating Manu (**sukṛtaṁ bata te kṛtaṁ**). By this (**yasmin**), the sacrificial actions will be established (**pratiṣṭhitāḥ kriyā**) and we will be able to eat the remnants of sacrifice together (**sākam annam adāma**).

O creator of the universe!

Creation of Manu by you (te) is well done.

In creating Manu (yat), actions such as sacrifice will be established, since Manu will protect everything.

We will eat the offerings of food together (sākam).

Theme-IV – Brahma’s Creation (3.20.16-53)

Text-52

tapasā vidyayā yukto
yogena susamādhinā
ṛṣīn ṛṣir hr̥ṣīkeśaḥ
sasarjābhimatāḥ prajāḥ

Endowed with austerity, worship, *aṣṭāṅga-yoga*, *jñāna* and *vairagya* (**tapasā vidyayā yukto yogena susamādhinā**), controlling his senses (**hr̥ṣīkeśaḥ**), Brahmā (**ṛṣih**) created the sages (**ṛṣīn sasarjā**), his dear offspring (**abhimatāḥ prajāḥ**).

This describes Brahmā's creation of the sages when he was engaged in worship.

Vidyayā means “by worship.”

Yogena means by aṣṭāṅga-yoga.

Susamādhiṇā means “by jñāna and vairāgya.”

Controlling his senses, he created the sages such as the Kumāras.

Theme-IV – Brahma's Creation (3.20.16-53)

Text-53

tebhyaś caikaikaśaḥ svasya
dehasyāṁśam adād ajaḥ
yat tat samādhi-yogarddhi-
tapo-vidyā-viraktimat

Brahmā (**ajaḥ**) gave (**adāt**) separate portions of his body (**svasya dehasya ekaikaśaḥ aṁśam**) endowed with knowledge, *yoga, siddhis*, austerity, worship and detachment (**yat tat samādhi-yoga-rddhi-tapo-vidyā-viraktimat**) to each of the various sages (**tebhyah**).

This verse describes what portions of his body he gave to the different sages.

Those portions of his body which had knowledge (samādhi), yoga, siddhis (ṛddhi), austerity, worship and detachment he gave to the various sages.

After this, Śiva appeared, and Marīci and others, according to the description in the Twelfth Chapter.