

आदिकविश्रीमद्ब्रह्मसंहिताप्रणीतबृहत्संहितावासिष्ठः

BRAHADYOGA VAASISHTAM

JNAANA RAAMAAYANAM

[DVITEEYA RAAMAAYANAM]

COMPOSED BY

VAALMIKI MAHARSHI

उत्पत्तिप्रकरणम् तृतीयम्

UTPATTI PRAKARANAM

THIRD SECTION

[THE PRODUCTION OF THE JAGAT-PHENOMENON]

CHAPTER TWENTY TWO

[MANDAPAAKHYAANAM (11)]

{LEELAA SEES THE WORLD OF ARUNDHATI}

Sanskrit text, Translation and Explanation

by

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DEDICATED

TO

ALL THE SEEKERS OF TRUTH

ABOUT THE AUTHOR

Narayanalakshmi

Narayanalakshmi (Shubhalakshmi), an ascetic spent most of her life in the Himalayan terrain, engaged in the penance of knowledge. She is well-versed in all philosophies and is a scholar in Sanskrit language. Her mission in life is to retrieve the lost knowledge of the ancient Rishis and offer it unblemished to all the seekers of the Truth. She is from Bangalore, Karnataka, India.

CHAPTER TWENTY TWO
MANDAPAAKHYAANAM (11)

LEELAA SEES THE WORLD OF ARUNDHATI

वसिष्ठोवाच

Vasishta spoke

LEELAA AND JNAPTI ENTER THE GIRIGRAAMA WORLD

इति जलधिमहाद्रिलोकपालत्रिदशपुराम्बरभूतलैः परीतं

जगदुदरमवेक्ष्य मानुषी द्राग्भुवि निजमन्दिरकोटरं ददर्श। (25.35)

In this manner, the human lady (Leelaa) saw the belly of Jagat filled with oceans, huge mountains, the cities of Lokapaalas and Devas, along with the skies and lands, and soon saw the ‘hollow of her house’ too (where she had lived as Arundhati, the wife of Brahmin Vasishta). [Leelaa just did not see a ‘house with people’ as in a dream-scene; but actually entered another Creation with all its solid mountains, oceans, Deva-worlds, nether worlds, and countries and people; very very real in experience and on the run too, like her own world of Padma.

Staying as the ‘form of space’, she could feel the expanse of that new Jagat, which rose from the Creator’s mind like a lotus in bloom. She saw clearly the house where her sons and relatives of the past-life were still mourning the death of their parents.] (26.01) to (26.06) – is a single sentence

THE HOUSE WHERE PEOPLE ARE MOURNING THE DEATH OF THE BRAHMIN COUPLE

इति ते वरवर्णिन्यौ ततो ब्रह्माण्डमण्डलात् निर्गत्यान्यदनुप्राप्ते यत्र तद्ब्राह्मणास्पदं (26.01)

In this manner, when the two fair-hued beauties came out of the sphere of the Brahmaanda and reached that place where the house of the Brahmin was situated;

ततो ददृशतुः सन्न स्वमेवं सिद्धयोषितौ अदृश्ये एव लोकस्य मण्डलं ब्राह्मणास्पदं (02)

those two female Siddhaas (Leelaa and Sarasvati) staying invisible to all, saw that house of hers, the ‘Dome of the Brahmin’s world’ which contained the ‘abode of the Brahmin’-

चिन्ताविधुरदासीकं बाष्पक्लिन्नाङ्गनामुखं विध्वस्तप्रायवदनं शीर्णपर्णाम्बुजोपमं (03)

where the servant-circle was overwhelmed by grief; where the faces of the women-folk were wet with tears; where all the faces of the people there were stained with tears and distorted by grief, like the lotuses with their leaves and petals torn off;

नद्योत्सवपुरप्रायमगस्त्यात्तमिवार्णवं ग्रीष्मदग्धमिवोद्यानं विद्युद्दग्धमिव द्रुमं (04)

like the city which had lost the joy of festivals; (sad)

like the ocean drunk off by Sage Agastya; (empty)

like the garden dried-up in summer; (no joy)

like the tree scorched by lightning; (darkened minds)

वातच्छिन्नमिवाम्भोदं हिमदग्धमिवाम्बुजं अल्पस्नेहदशं दीपमिवालोकनभेदनम् (05)

like the cloud torn by the winds; (shattered)

like the lotus hit by the snow; (unable to bear the sudden tragedy)

like the lamp fluttering with very little oil, darkening the surroundings; (no clear vision)

आसन्नमृत्युकरुणाकुलवक्त्रकान्तिसंशीर्णजीर्णतरुपर्णवनोपमानं

वृष्टिव्यपायपरिधूसरदेशरूक्षं जातं गृहेश्वरवियोगहतं गृहं तत्। (26.06)

(saw) that house, which was ruined by the death of the Master of the house; which was dreary like a ‘dusty land which had no rains’; which was like a forest where all the trees and leaves were destroyed; with the faces looking pathetic; as if the death was present there in person.

LEELAA MAKES A WISH THAT BECOMES TRUE INSTANTLY

अथ सा निर्मलज्ञानचिराभ्यासेन सुन्दरी संपन्ना सत्यसंकल्पा सत्यकामा च देववत् चिन्तयामास,

‘मामेते देवीं चेमां स्वबन्धवः पश्यन्तु तावत्सामान्यललनारूपधारणीम्’। (26.07, 08)

That beautiful lady (Leelaa), who had become empowered like a divinity to make true anything she willed or desired by the practice of taintless Knowledge, thought -

‘These relatives of mine should see myself and this Goddess, as endowed with ordinary female forms.’

(26.09) to (26.17) – is a single sentence

THE PEOPLE IN THE HOUSE SEE THE TWO DIVINE LADIES

ततो गृहजनस्तत्र संददर्शाङ्गनाद्वयं लक्ष्मीगौर्योर्युगमिव समुद्भासितमन्दिरं (09)

Then the people gathered in the house saw the 'two ladies' as if the pair of Lakshmi (red in hue as Leelaa) and Gauri (white in hue as Jnapti) was spreading their lustre all over the dwelling;
(They wore garments and ornaments made of fragrant divine flowers only.)

आपादविविधाम्लानमालावसनसुन्दरं वसन्तलक्ष्म्योर्युगलमिवामोदितकाननं (10)

they both appeared extremely beautiful by wearing various types of garlands and garments made of flowers, from head to foot;
and, like the pair of spring beauties, they filled the forest with the fragrance of flowers;
(They emanated a shine like that of a moon.)

सर्वोषधिवनग्रामं पूर्यन्त्यौ रसायनैः शीतलाह्लादसुखदं चन्द्रोदयमिवोदितं (11)

their lustre made all the plants and trees in the village become fruitful and nectar-like, and spread out as a pleasant coolness as if the moon had risen there (on Earth);
(They had curly locks which moved like tender creepers. The eyes which were large and black, were like the bees hovering near the creepers. Their eyes were white with black pupils; and their looks fell on the people there, like a shower of blue lotuses and white jasmine flowers.)

लम्बालकलतालोललोचनालिविलोकनैः किरत्कुवलयोन्मिश्रमालतीकुसुमोत्करान् (12)

their eyes were like the bees hovering next to the long curly locks that looked like creepers;
they threw looks like blue lotuses mixed with white Maalati flowers in heaps;
(Their bodies shone like golden lustre; and were not made of solid elements.)

द्रुतहेमरसापूरसरित्सरणहारिणा देहप्रभाप्रवाहेण कनकीकृतकाननं (13)

the entire forest shone forth like gold, by the 'floods of lustre' flowing out of their bodies like the stream made of molten gold;
(They were the beauty-state of Brahman as it were.
The movement of their limbs was so charming that it looked as if the beauty-deity travelled in their bodies seated in a palanquin as if. They were with forms as if the ocean of charm rose up as these two waves.)

सहजाया वपुर्लक्ष्म्या लीलादोलाविलासिनः त एते तरङ्गाद्या निजलावण्यवारिधेः (14)

Their 'natural beauty' of their forms (being in the state of Brahman), had made their bodies as its playful palanquin (since they moved with such a charm); they were like the waves of their own ocean of charm;
(Their arms were like creepers with the 'red flowers of tender hands' at the end.
When they moved, at each of their steps, it was as if a golden creeper of the Kalpa tree sprouted afresh.)

विलोलबाहुलतिकायुगेनारुणापाणिना किरन्नवनवं हैमं कल्पवृक्षलतावनं (15)

their arm-creepers with the reddish hands produced the 'forest of creepers of golden Kalpa trees' newly at every movement;
(Their feet were like flowers that were not trampled by foot.
Their tender feet were not trampled by the touch of the ground actually.)

पादैरमृदिताम्लानपुष्पपल्लवकोमलैः स्थलाब्जदलमालाभैरस्पृशद्भूतलं पुनः (16)

their feet were soft like tender buds of flowers that were not crumpled by the feet;
their feet which looked like garlands made of the petals of land lotus, did not touch the ground also;
(Their tender looks were full of compassion.)

तालीतमालखण्डानां शुष्काणां शुचिशोचिषां आलोकनामृतासेकैर्जनयद्वालपल्लवान्। (26.17)

they produced tender sprouts with the sprinkling of nectar with their looks, from their eyes which were pure white like the dried up parts of Taalee and Tamaala branches.

PEOPLE IN THE HOUSE OFFER SALUTATION TO THEM BOTH

नमोऽस्तु वनदेवीभ्यामित्युक्त्वा कुसुमाञ्जलिं तत्याज ज्येष्ठशर्माथ सार्धं गृहजनेन सः।

पपात पादयोर्गेहे तयोर्वे कुसुमाञ्जलिः प्रालेयसीकरासारः पद्मिन्या इव पद्मयोः। (26.18,19)

'Salutation to the Goddesses of the Forest',

so saying, the eldest son offered a handful of flowers along with the other members of the family. He poured the handful of flowers on their feet, like the lotus creeper dropping cool icy water drops on the two lotuses.

ज्येष्ठशर्मादयः ऊचुः

The elder son and others spoke

जयतां वनदेव्यौ नो दुःखनाशार्थमागते प्रायः परपरित्राणमेव कर्म निजं सताम्। (26.20)

“Welcome O ladies! You both have arrived here to console us in this hour of suffering. Usually the noble ones are always engaged in helping others.”

इति तद्वचनान्ते ते देव्यावूचतुरादरात् “आख्यात दुःखं येनायं लक्ष्यते दुःखितो जनः”। (26.21)

When he said those words, the two ladies spoke to him with affection,
“Tell us your troubles. Why all of you are so sad?”

ज्येष्ठशर्मादयः ऊचुः

The elder son and others spoke

ENTIRE WORLD SEEMS TO MOURN FOR THE DEAD BRAHMIN

(This is the power of the mind; to add its own emotions to the things seen around it.

Everything looks beautiful when one is happy; everything looks desolate when one is beset with sorrow.

A ‘Knower of Brahman’ alone sees everything as it is; as the nothingness of awareness.)

देव्यावभवतां स्निग्धाविह ब्राह्मणदम्पती सर्वातिथी कुलकरौ स्तम्भाभूतौ द्विजस्थितेः।

तावद्य गृहमुत्सृज्य सपुत्रपशुबान्धवं स्वर्गं गतौ नः पितरौ तेन शून्यं जगत्त्रयम्। (26.24)

Hey Devis! This Brahmin couple was very much loved by all.

They treated all the guests with respect; they were like the pillars for the Brahmin community.

Now both our parents have discarded their house along with the children, animals and relatives and gone off to heaven. After their departure, all the three worlds look empty.

पक्षिणो गृहमारुह्य विक्षिपन्तः प्रतिक्षणं देहं शून्ये मृतं भक्त्या शोचन्ति मधुरैः स्वरैः। (26.25)

The birds ascend to the roof, and spreading their wings at every second in the void, cry with melodious sounds and mourn the dead body.

गुहागुरुगुरारावप्रलापलपनाकुलः सरित्स्थूलाश्रुधाराभिः परिरोदिति पर्वतः। (26.26)

The mountain also cries with huge tear-drops in the form of streams, and feels apprehensive, and lets out loud gurgling noise of lamentation from the cave-faces. (*लपन – face from which sound emanates*)

निर्जराक्रन्दकारिण्यो मुक्ताम्बरपयोधराः तप्तनिःश्वासविध्वस्ताः परं कार्श्यमिता दिशः। (26.27)

The directions (in the form of mourning ladies) have thinned out (by the sorrow); for, they are lamenting with the noisy water cascades; have let loose the clouds covering the sky (garments covering the bosom); are letting out the hot air as their heavy breath.

क्षतविक्षतसर्वाङ्गः करुणाक्रन्दकर्कशः उपवासरतो ग्रामो दीनो मृतिपरः स्थितः। (26.28)

The village (populace) is hurt all over the limbs (by rolling on the ground); is screaming aloud in a pathetic manner; has stopped the intake of food; and is ready to die.

दिवसं प्रति वृक्षाणामवश्यायाश्रुबिन्दवः गुच्छलोचनकोशेभ्यस्तापोष्णानि पतन्त्यधः। (26.29)

If you observe the day, the dew-drops on the trees are like its tear-drops; they are hot by the heat of the sun, and fall down from the eyes namely the clusters of leaves.

प्रशान्तजनसंचारा रथ्या क्षारविधूसरा विधवाविगतानन्दा संशून्यहृदया स्थिता। (26.30)

The chariot-road is empty of people’s movement; is dusty by the salty sand; stays with the empty heart, like a widow who has lost all her joys.

कोकिलालिप्रलापिन्यो वृष्टिबाष्पहता लताः उष्णोष्णश्वसना देहं घ्नन्ति पल्लवपाणिभिः। (26.31)

The creepers are hit by the tears falling as rains; are crying through the sounds of the cuckoo birds and bees; are hitting themselves with their leaf-hands (are violently rocking in the winds), with the hot winds coming out as breaths (blowing winds).

आत्मानं शतधा कर्तुं बृहच्छवभ्रशिलातले निर्झराः प्रपतन्त्येते तापतप्तशरीरकाः। (26.32)

The waterfalls are burnt by the heat of the sun (are hot by the sorrow) and are falling on the huge rock-surface down below, to shatter themselves into hundreds of pieces (unable to bear the sorrow).

निःशङ्कया गतश्रीका मूका विलुलिताशयाः अन्धेन तमसा पूर्णा गृहा गहनतां गताः। (26.33)

The houses are like desolate forests for sure; the auspicious decorations are absent; silent; all pots and pans are empty (like the empty minds); and are filled with darkness.

उद्यानपुष्पखण्डेभ्यो रुदद्भ्यो भ्रमरारवैः पूतिगन्धो विनिर्याति स्वामोदापरनामकः। (26.34)

The flower clusters in the garden are crying through the humming sounds of the bees; and instead of their own fragrance, some foul smell comes out of them (as if rotten) (as if in sorrow).

चैत्रद्रुमविलासिन्यो विरसाः प्रतिवासरं लताः कृशाः विलीयन्ते संकुचद्रुच्छलोचनाः। (26.35)

The creepers which are blown by the winds of 'Chaitra month' are dried up, and are slowly thinning away with their eyes, namely the clusters, shrinking.

प्रक्षेप्तुमम्बुधौ देहं प्रवृत्ता गन्तुमाकुलाः कुल्याः कलकलालोलं दोलयन्त्यस्तनुं भुवि। (26.36)

The water-canals are ready to throw their bodies into the ocean (in sorrow), and are rolling on the ground with apprehension.

अशङ्कमशकापातस्पन्दमप्यतिचापलं कलयन्त्यः स्थिता वाप्यो निस्पन्दानन्दमात्मनि। (26.37)

The (old) wells are quietly absorbed in their own bliss, though aware of the movement of the people; and though the mosquitoes are falling and disturbing them (and are like the old people who remain quiet and thoughtful amidst the hubbub of the house).

गायत्किन्नरगन्धर्वविद्याधरसुराङ्गनं नूनमद्य नभो जातमस्मत्ताताभ्यलंकृतम्। (26.38)

The sky where the Kinnaras, Gandharvas and Vidyadhars sing, has now been decorated by our parents also.

तद्देव्यौ क्रियतां तावदस्माकं शोकनाशनं महतां दर्शनं नाम न कदाचन निष्फलम्। (26.39)

So let the Devis (Goddesses) remove our grief. The vision of the great ones never goes waste.

वसिष्ठोवाच

Vasishta spoke

LEELAA TOUCHES THE HEAD OF HER SON

इत्युक्तवन्तं सा पुत्रं मूर्ध्नि पस्पर्श पाणिना पल्लवेनानता नम्रं मूलग्रन्थिमिवाब्जिनी। (26.40)

As he uttered these words, she (Leelaa) touched the head of her son with her hand, like the lotus plant bending down; and with one of its leaves touching the bottom stem which is prostrate.

तस्याः स्पर्शनं तेनासौ दुःखदौर्भाग्यसंकटं जहौ प्रावृद्धनासङ्गाद्ग्रीष्मतापमिवाचलः। (26.41)

By her touch, he was freed from the grief of the unfortunate tragedy, like the mountain is freed of the summer-heat by the contact of the monsoon clouds.

सर्वो गृहजनः सोऽथ तयोर्देव्योर्विलोकनात्लक्ष्मीवान्दुःखनिर्मुक्तो बभूवामृतपो यथा। (26.42)

Then all those people who were in that house were freed of the grief and became happy as if fed with nectar, by the vision of those two ladies.

रामोवाच

Rama spoke

तयास्य लीलया मात्रा पुत्रस्य ज्येष्ठशर्मणः कस्मान्न दर्शनं दत्तं मोहं तावन्निराकुरु। (26.43)

Why did not Leelaa who was actually the mother of the eldest son, appear to him in the form of his (dead) mother itself? Clear this doubt of mine.

वसिष्ठोवाच

Vasishta spoke

WORLD IS DIFFERENTLY EXPERIENCED BY THE KNOWER AND THE NON-KNOWER

बुद्धः पृथ्व्यादिबोधेन येन पृथ्व्यादिसङ्घकः तस्य पिण्डात्मतां धत्ते, व्योमैवान्यस्य केवलम्। (26.44)

For the (ignorant) person who understands only the realness of the objects made of elements like earth, and who is in contact with the elements like earth etc (being identified with the physical body made of elements), everything exists as solid and hard, in that very same empty expanse.

For the Knower, everything is just the 'empty expanse' (and nothing is hard and solid).

(Leelaa was a Knower now, and had no mother's feelings for a son in this world, because the ripened knowledge of the unreal nature of all the worlds was well-established in her.)

असदेवाङ्ग सदिव भाति पृथ्व्यादिवेदनात्यथा बालस्य वेतालो नाभाति तदवेदनात्। (26.45)

Unreal alone shines like the real, by the cognition of objects made of elements like earth etc (as real).

A ghost appears not, if the child does not imagine it as real.

[Object is a 'brain made understanding'; and not real except for that brain.

In the same empty expanse, various worlds are experienced as real by various minds at the same instance.

For a Knower, these delusions do not bind the mind.

Leelaa was not a physical body any more. She was just the space appearing as if with form.

She did not have any delusion. Arundhati (name and form) was a character outside of her real being.

She had no more the motherly attachment towards the 'past life characters and their life-stories'.]

IN THE STATE OF TRUE KNOWLEDGE, WORLD IS NON-EXISTENT

यथा पृथ्व्यादिना भातमपृथ्व्यादि भवेत्क्षणात्स्वप्ने स्वप्नपरिज्ञानात्तथा जाग्रत्यपि स्फुटम्। (26.46)

What exists as the solid world made of elements in the 'dream-state', loses its solidity when one knows that it is a dream (when one wakes up), the very next moment. Similarly all the objects seen in the waking state also have no solidity. (They get proved as unreal at the rise of knowledge.)

PHYSICAL BODIES ARE 'SENSED INFORMATION' ONLY; NOT REAL

पृथ्व्यादि खतया बुद्धं खमित्येवानुभूयते तथाहि क्षुब्धधातूनां कुड्येषु ख इवोद्यमः। (26.47)

When a Knower experiences the 'objects made of elements' as 'empty expanse',

he reacts to the 'Dhaatu (Pitta etc)-filled solid bodies (the blocking walls) (the bodies)' as 'empty expanse' only.

WORLD-DREAM IS REAL FOR THE IGNORANT

स्वप्ने नगरमुर्वी वा शून्यं खातं च बुध्यते स्वप्नाङ्गना च कुरुते शून्याप्यर्थक्रियां नृणाम्। (26.48)

In the dream state, the city (one lives in) is seen as emptiness, and the even-ground (stable bed) is seen as a dug hollow. Even a girl in a dream affects one as if real!

AN IGNORANT MAN SEES THE UNREAL WORLDS ALONE AS REAL, AFTER THE DEATH-FAINT

खं पृथ्व्यादितया बुद्धं पृथ्व्यादि भवति क्षणात्मूर्च्छायां परलोकोऽपि प्रत्यक्षमनुभूयते। (26.49)

When one cognizes the 'empty expanse' itself as the solid object made of elements through ignorance, then, instantly it appears as solid only. Even if one dies and enters another world, he has the same type of cognition (sees the next world also as real only).

EACH JEEVA HAS A DIFFERENT EXPERIENCE OF THE WORLD

बालो व्योमैव वेतालं, म्रियमाणोऽम्बरे वनं, केशोण्ड्रकं खमन्यस्तु खमन्यो वेत्ति मौक्तिकम्। (26.50)

The child sees a ghost in the empty sky, a dying man sees a forest in the empty sky, some see 'hair balls' in the empty sky, some the sky alone, and some see pearls in the sky.

FOR THE DELUDED, HALLUCINATIONS ABOUND; NOT FOR THE KNOWER

त्रस्तक्षीबार्धनिद्राश्च नौयानाश्च सदैव खे वेतालवनवृक्षादि पश्यन्त्यनुभवन्ति च। (26.51)

Those struck by fear, those who are intoxicated, those who are half asleep, those who travel in the ship, always see ghosts, forests, or moving trees; and experience it as real only.

IGNORANT ARE HABITUATED TO DELUSION; THEY CANNOT BE WITHOUT IT

यथाभावितमेषां पदार्थानामतो वपुः अभ्यासजनितं भाति नास्त्येकं परमार्थतः। (26.52)

As per their own deep-rooted beliefs, the objects appear with solid forms for them, due to prolonged practice (due to lack of Vichaara); but there is not any fixed reality (as they believe it to be).

LEELAA WAS A KNOWER NOW BECAUSE OF JNAPTI'S GRACE

लीलया तु यथावस्तु बुद्धा पृथ्व्यादिनास्तिता आकाशमेव संवित्या भाति भ्रान्तितयोदितम्। (26.53)

In the case of Leelaa, since she had understood the non-existence of the elements like earth etc, she sees the empty-expanse itself shining forth as 'perception-awareness', and sees the the world as rising out of the delusory-perception.

WHEN THE TRUTH IS KNOWN, THE FAMILY ATTACHMENTS DISSOLVE OFF

ब्रह्मात्मैकचिदाकाशमात्रबोधवतो मुनेः पुत्रमित्रकलत्राणि कथं कानि कदा कुतः। (26.54)

दृश्यमादावनुत्पन्नं यच्च भात्यजमेव तत् संयग्ज्ञानवतामेवं रागद्वेषदृशो कुतः। (26.55)

For a Sage (Muni) who has realized that the Brahman-state alone exists as the entire empty expanse; then, how, who, when and wherefore, the son or friend or wife etc.?

The 'Seen' was not there in the beginning. Whatever is 'seen' is not at all born.

For those who have known the Truth, wherefore exist, the attraction or repulsion?

LEELAA WAS NOW THE BRAHMAN ACTING AS LEELAA'S MIND

हस्तः शिरसि यद्धतो लीलया ज्येष्ठशर्मणः तत्प्रभावस्थितारम्भसंबोधायाश्चितेः फलम्। (26.56)

When Leelaa placed her hand on the head of the eldest son, it was just a fructification of the relationship maintained in the previous life for the son, (as a finish-line to a story) and not out of attachment towards him.

BODHA ALONE EXISTS AS ALL THE ACTS OF PERCEPTIONS

बोधो हि चेतति यथैव तथा शुभानि सूक्ष्मस्तु खादपि तथातितरां विशुद्धः।

सर्वत्र राघव स एव पदार्थजालं स्वप्नेषु कल्पितपुरेष्वनुभूतमेतत्। (26.57)

'Chit, the principle of Knowledge alone' perceives whatever auspiciousness occurs.

Hey Raaghava, the Supreme is subtler than the space and is extremely pure.

'That alone' appears as the entire network of objects and is experienced like the city in a dream.

[Leelaa had woken up from the delusion of the reality of the world-dream.

She was amused rather by the death-drama that was going on there.

For Leelaa, the world was nothing but the undivided empty expanse that gets seen as divided.

For her, objects and people were all made of empty expanse only.

She already knew by experience, the truth of Brahman as empty expanse.

Brahmin's son was also Brahman only; but the mind here was ignorant.

Leelaa was in the Brahman-state and no more attached to any son or husband.

She was an empty mind. She saw no divisions.

Brahman the Leelaa-mind consoled the Brahman the Leelaa's son.

Who is what but the Brahman alone?]