

आदिकविश्रीमद्ब्रह्मसंहिताप्रणीतबृहत्संहितावासिष्ठः

# BRAHADYOGA VAASISHTAM

JNAANA RAAMAAYANAM

[DVITEEYA RAAMAAYANAM]

COMPOSED BY

VAALMIKI MAHARSHI

उत्पत्तिप्रकरणम् तृतीयम्

UTPATTI PRAKARANAM

THIRD SECTION

[THE PRODUCTION OF THE JAGAT-PHENOMENON]

CHAPTER THIRTEEN

[MANDAPAAKHYAANAM (2)]

{QUEEN LEELAA WORSHIPS GODDESS JNAPTI}

Sanskrit text, Translation and Explanation

by

*Narayanalakshmi*

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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 THIRTEEN  
MANDAPAAKHYAANAM (2)

QUEEN LEELAA WORSHIPS GODDESS JNAPTI

रामोवाच

Rama spoke

सद्बोधवृद्धये ब्रह्मन् समासेन वदाशु मे मण्डपाख्यानमखिलं येन बोधो विवर्धते। (15.18)

Brahman! Tell me in brief, for the proper understanding of the truths, the entire tale of 'Mandapa' so that my understanding improves.

वसिष्ठोवाच

Vasishta spoke

KING PADMA

[(15.19) to (15.24) is a single sentence]

अभूदस्मिन्महीपीठे कुलपद्मो विकाशवान् पद्मो नाम नृपः श्रीमान्बहुपुत्रो विवेकवान्, (15.19)

In this Earth-pedestal (the stage of Vaasanaa-fulfilment), there once lived a king named 'Padma', who was a lotus blooming in his dynasty, blooming forth in name, fame, courage etc.

He was endowed with all riches and prosperities. He had many sons. He was endowed with discrimination.

मर्यादापालनांभोधिः,

He was the ocean in maintaining honour. (*The ocean never transgresses its limits; the king never crossed the rules prescribed for him as per his status and position in life.*)

द्विषत्तिमिरभास्करः कान्ताकुमुदिनीचन्द्रो,

He was the 'Sun' for the darkness called enemies (and had conquered all).

He was the 'Moon' for the 'night lotus' namely, his wife (making her always happy).

दोषतृणहुताशनः, (20)

He was the 'fiery fire' for the 'grass of faults' (never allowed any breach of discipline in his subordinates).

मेरुर्विबुधवृन्दानां यशश्चन्द्रो भवार्णवे,

He was the 'Meru Mount' in the 'groups of scholars' (supporting all).

He was the 'Moon of fame' in the 'worldly-existence' (cooling the hearts of the people).

सरः सद्गुणहंसानां कमलामलभास्करः, (21)

He was the 'lake' for the 'beautiful swans namely virtues' (and shone among all).

He was the 'taintless Sun' for the 'lotus of prosperities'.

संग्रामवीरुत्पवनो मनोमातङ्गकेसरी,

He was the 'fiery storm' for the 'enemies in the battlefield'.

He was the 'lion' for the 'elephants namely the minds of enemies' (because of terrorizing them).

समस्तविद्यादयितः सर्वार्थ्यगुणाकरः, (22)

He was the master of all learning. He was the store-house of all the extraordinary virtues.

सुरारिसागरक्षोभविलसन्मन्दराचलः,

He was the 'Mandara Mountain churning the ocean of the Deva-enemies' (helped the Devas in their battles).

विलासपुष्पोधमधुः सौभाग्यकुसुमायुधः, (23)

He was the 'spring season' for the 'flower-clusters namely enjoyments'. (He enjoyed the royal pleasures.)

He was the 'Manmatha with his flower-bow' for all the prosperities. (He owned all that he desired for.)

लीलालतालास्यमरुत्साहसोत्साहकेशवः,

He was the 'gentle wind' caressing the 'creepers of various types of valorous sports'. (He had no difficulty in winning any valorous sport.) He with his handsome hair, was courageous in performing any valorous act.

सौजन्यकैरवशशी दुर्लीलावल्लिकानलः। (15.24)

He was the Moon blooming up the courteous nature. (He was never arrogant or rude towards anyone.)

He was the fire for the thorny creepers of evil acts.

QUEEN LEELAA

[(15.25) to (15.31) is a single sentence]

तस्यास्ति सुभगा भार्या लीला नाम विलासिनी सर्वसौभाग्यवलिता कमलेवोदितावनौ, (15.25)

He had a beautiful wife named Leelaa, who was endowed with illustrious qualities; surrounded by all the auspicious things; like Goddess Lakshmi rising on the Earth.

सर्वानुवृत्तिललिता लीला मधुरभाषिणी सानन्दमन्दचलिता द्वितीयेन्दूदयस्मिता, (26)

Any action she did was full of charm; her words were sweet to hear; her gait was pleasant; her smile was like the second moon that had risen.

अलकालिमनोहारिवदनांभोजशालिनी सिताङ्गी कर्णिकागौरी जङ्गमेव सरोजिनी, (27)

Her lotus-face was lovely with the hair-locks covering it like the bees; her limbs were blameless. She was fair-hued like the Karnikaa flower; and was like a lotus-pond on the move (pleasing to the eyes).

लताविलासकुन्दौघभासिनी रसशालिनी प्रवालहस्ता पुष्पाभा मधुश्रीरिव देहिनी, (28)

She shone like a heap of jasmynes filling the creeper; was of pleasing nature; her hands shone like the coral; she was like a flower personified; her body was like the grandeur of the spring-season.

अवदाततनुः पुण्या स्पर्शनाह्लादकारिणी गङ्गेव गां गता देहवती हंसविलासिनी, (29)

Her body was was faultless and perfect in all ways. Her touch was pleasing. She was like the divine Ganges embodied on the Earth; and moved gracefully like a swan.

तस्य भूतलपुष्पेषुः सकलाह्लाददायिनः परिचर्या चिरं कर्तुमन्या रतिरिवोदिता। (15.30)

She was like another 'Rati Devi' born to serve forever the 'Manmatha' on the 'Bhutama' (pedestal of Earth) (her husband) who gave joy to one and all. (Manmatha also gives joy to all the lovers.)

उद्विग्ने प्रोद्विग्ना मुदिते मुदिता समाकुलाकुलिते प्रतिबिम्बसमा क्रान्ता संक्रुद्धे केवलं भीता। (15.31)

When he was excited she also got excited; when he was happy, she was also happy; she acted like his reflected image; but when he was angry, she was just frightened (and never fought back).

THE TWO LOVERS LOST IN THE BLISS OF LOVE

[(16.01 to 16.17) is a single sentence]

भूतलाप्सरसा सार्धमनन्यदयितापतिः अकृत्रिमप्रेमरसं स रेमे कान्तया तया, (16.01)

Without ever separating a moment from 'his wife, the divine damsel born on Earth', Padma experienced the 'extreme essence of the taintless bliss of love', with his beloved;

उद्यानवनगुल्मेषु तमालगहनेषु च पुष्पमण्डपरम्येषु लतावलयसद्मसु, (02)

inside the bowers of the trees in the garden; inside the dark shadows of the Tamaala trees; inside the pleasant flower-porches; inside the garden houses covered by creepers;

पुष्पान्तःपुरशय्यासु पुष्पसंभारवीथिषु वसन्तोद्यानदोलासु क्रीडापुष्करिणीषु च, (03)

in the flower beds of the harem; in the paths weighed down by flowers; in the swings of the gardens blooming in spring; in sportive ponds;

चन्दनद्रुमशैलेषु संतानकतलेषु च कदम्बनीपगेहेषु पारिभद्रोदरेषु च, (04)

in the hills covered by the sandal trees; under the Kalpa trees (gifted by Indra); inside the houses made on Kadamba and Neepa trees; inside the belly of the grove of huge pine trees;

विकसत्कुन्दमन्दारमकरन्दसुगन्धिषु वसन्तवनजालेषु कूजत्कोकिलपक्षिषु, (05)

inside the many special lawns of the flower gardens blooming in the spring, where the air was filled with the fragrance of the honey oozing out of the blooming Jasmine and Mandaara flowers, and where the cuckoo birds sang melodiously;

नानारण्यतृणानां च स्थलेषु मृदुदीप्तिषु निर्झरेषु तरतारसीकरासारवर्षिषु, (06)

in the wild grass-lands of many forests which were lighted sparsely, in the water-falls that sprayed water with gurgling noise;

शैलानां मणिमाणिक्यशिलानां फलकेषु च देवर्षिमुनिगेहेषु दूरपुण्याश्रमेषु च, (07)

on the slabs of hills made of precious stones; in the abodes of Devarshis and Munis, and the 'sacred Aashrams' that were far;

कुमद्वतीषु फुल्लासु स्मेरासु नलिनीषु च वनस्थलीषु कृष्णासु फुल्लासु फलिनीषु च, (08)

in those places where the night-lotuses bloomed and the day-lotuses smiled;  
in the forest-regions which were dark and attractive with their flowers and fruits;

सुरतैः सुरतारुण्यैः सुन्दरः सुन्दरेहितैः ईहितैः पेशलान्योन्यघनप्रेमरसाधिकैः, (09)

with amorous unions belonging to the youth-state equalling the ‘Suras’;  
beautiful with various desires for the beautiful things;  
with ‘excessive tender essence of love’ overflowing for each other;

प्रहेलिकाभिराख्यानैस्तथा चाक्षरमुष्टिभिः अष्टापदैर्बहुयूतैस्तथा गूढचतुर्थकैः, (10)

engaged in various intelligent games like the solving of the riddles; listening to Puraanas (Aakhyaana);  
playing the arts of communicating syllables or ideas by fingers (AksharaMushtikaa);  
making verses with eight words; playing many such entertaining games;  
finding the hidden fourth syllable of the verses;

नाटिकाख्यायिकाभिश्च श्लोकैर्विन्दुमतिक्रमैः देशकालविभागैश्च नगरग्रामचेष्टितैः, (11)

watching the dance-dramas; listening to the literary pieces;  
‘trying to find the meanings of riddle-verses which were accessible only to scholars’ (vindu);  
engaged in all the festivities of villages and cities in various places and times;

स्रग्दाममालावलितैर्नानाभरणयोजनैः लीलाविलोलचलनैर्विचित्ररसभोजनैः, (12)

wearing beautiful flower garlands, decorating (each other) with various ornaments,  
romantically playing with naughty looks, enjoying delicacies of various sorts;

आर्द्रकुङ्कुमकर्पूरताम्बूलीदलचर्वणैः फुल्लपुष्पलतागुञ्जादेहगोपनखद्रणैः, (13)

munching betel leaves wet with fragrant pastes and camphor, carrying the nail-marks on the body  
that are concealed by the bloomed flowers or creepers or rose berries;

समालम्भनलीलाभिर्मालाप्रहरणक्रमैः गृहे कुसुमदोलाभिरन्योन्यं दोलनक्रमैः, (14)

enjoying the sudden clinging to each other when chasing each other in playful moods;  
throwing flower-garlands at each other; swinging each other when seated on the flower swings at home;

नौयानयुग्महस्त्यश्वदान्तोष्ट्रादिगमागमैः जलकेलिविलासेन परस्परसमुक्षणैः, (15)

moving about in the boats, riding on the pair of elephants, horses, and trained camels;  
throwing water at each other when playing in the rivers or lakes;

नृत्यगीतकलालास्यतालताण्डवमण्डनैः संगीतकैः संकथनैर्वीणामुरजवादनैः, (16)

enjoying musical shows that are accompanied by dance-forms of music, with rhythmic clapping and  
reckless dancing; poems recited to the accompaniment of Veenaa and Muraja drums;

उद्यानेषु सरित्तीरवृक्षेषु वरवीथिषु अन्तःपुरेषु सहर्म्येषु फुल्लदोलावदोलनैः। (16.17)

swinging in the flower-swings in the gardens, on the trees on the river bank, in the royal paths,  
in the harem-mansions with tall roofs.

{अन्तः पुरं – अन्तः/अन्यतरं - पुरं/गृहं or पुरस्यन्तः स्थितं Inner apartment of a palace (set apart for women); female or women’s  
apartments; harem - so called from their being situated in the heart of the town for purposes of safety.}

LEELAA IS WORRIED ABOUT DEATH

सा तथा सुखसंवृद्धा तस्य प्रणयिनी प्रिया सैकदा चिन्तयामास शुभसंकल्पशालिनी, (18)

Leelaa, the beloved wife of Padma, whose happiness was ever on the increase in this manner,  
who always was given to auspicious thoughts (regarding the welfare of her husband), once thought like this.

‘प्राणेभ्योऽपि प्रियो भर्ता ममैष जगतीपतिः यौवनोल्लसवान्श्रीमान्कथं स्यादजरामरः, (19)

भर्त्रानेन सहोत्तुङ्गस्तनी कुसुमसद्मसु कथं स्वैरं चिरं कान्ता रमे युगशतान्यहम्, (20)

तथा यते यत्रमतस्तपोजपयमेहितैः रजनीशमुखो राजा यथा स्यादजरामरः, (21)

ज्ञानवृद्धांस्तपोवृद्धान्विद्यावृद्धानहं द्विजान्पृच्छामि तावन्मरणं कथं न स्यान्नृणामिति। (16.22)

‘This husband of mine who is the Lord of this world, is dearer to me than my own lives. How will my  
husband, bubbling with youth, and endowed with all good characters, become ageless and immortal?’

How will I, his beloved wife, with my heaving breasts (being filled with love), enjoy the company of my husband for as long as hundreds of Yugas as much as I desire, in the flower-filled gardens? Therefore, I will try and do something by which the king whose face shines like the moon will become free of old age and death, through the performance of penance, recitation of sacred chants, and the practice of austerities.

I will question those Brahmins who are well-versed in 'Knowledge, penance and learning' as to, how death shall not occur to mortals'.

DESIRE FOR IMMORTALITY

इत्यानीयाथ संपूज्य द्विजान्पप्रच्छ सा नता अमरत्वं कथं विप्रा भवेदिति पुनःपुनः। (16.23)

Then, having invited the Brahmins well versed in the Scriptures, she worshipped them in due manner, and humbly questioned them again and again, "Hey Brahmins, how will immortality be gained?"

विप्राः ऊचुः-तपोजपयमैर्देवि समस्ताः सिद्धसिद्धयः सम्प्राप्यन्तेऽमरत्वं तु न कथञ्चन लभ्यते। (16.24)

The Brahmins spoke: "Devi, All types of powers belonging to Siddhas can be achieved through the recitation of hymns and austerities; but immortality can never be attained in whatever way."

इत्याकर्ण्य द्विजमुखाच्चिन्तयामास सा पुनः इदं स्वप्रज्ञायैवाशु भीता प्रियवियोगतः। (16.25)

Having heard thus from the mouth of the Brahmins, she felt apprehensive about getting separated from her husband (through death), and again immediately pondered with her own intellect.

LEELAA DECIDES TO PROPITIATE 'GODDESS JNAPTI' (DEITY OF KNOWLEDGE)

मरणं भर्तुरग्रे मे यदि दैवाद्भविष्यति तत्सर्वदुःखनिर्मुक्ता संस्थास्ये सुखमात्मनि, (26)

अथ वर्षसहस्रेण भर्तादौ चेन्मरिष्यति तत्करिष्ये तथा येन जीवो गेहान्न यास्यति, (27)

तद्भ्रमद्भर्तृजीवेऽस्मिन्नज्जे शुद्धान्तमण्डपे भर्त्रा विलोकिता नित्यं निवत्स्यामि यथासुखम्, (28)

अद्यैवारभ्यैतदर्थं देवीं जप्तिं सरस्वतीं जपोपवासनियमैरातोषं पूजयाम्यहम्। (16.29)

'If by good fortune, my death occurs before my husband's, then being free of all the pains, I will remain happily in my own Self. Otherwise, if my husband dies after thousands of years before itself, then I will do something by which his 'Jeeva' does not go out of this house.

Then, the Jeeva of my husband will wander in this pure (sacred) inner-hall (Mandapa) that belongs to us; and I will live happily, getting seen by my husband always.

To fulfil this wish, starting from today itself I will worship 'Goddess Sarasvati the form of Knowledge', through recitation, fasting, and austerities' till she gets pleased.'

इति निश्चित्य सा नाथमनुक्तवैव वराङ्गना यथाशास्त्रं चचारोग्रं तपो नियममास्थिता। (16.30)

Having decided thus, and without informing her husband anything in the least, that 'noble lady' performed severe penance, adhering to the strict rules prescribed by the Scriptures (Shaastras).

LEELAA'S PENANCE

त्रिरात्रस्य त्रिरात्रस्य पर्यन्ते कृतपारणा देवद्विजगुरुप्राज्ञविद्वत्पूजापरायणा, (31)

स्नानदानतपोध्याननित्योद्युक्तशरीरिका सर्वास्तिक्यसदाचारकारिणी क्लेशहारिणी, (32)

यथाकालं यथोद्योगं यथाशास्त्रं यथाक्रमं तोषयामास भर्तारमपरिज्ञातसंस्थितिः। (16.33)

Breaking the fast at the end of every three-nights and three-nights only;

engaged in the worship of Devas (deities), Brahmins, Gurus, wise men, and learned men; her physical body always going through the austerities of bathing, charity, penance, meditation; (Leelaa) who always engaged in all acts of piety, who was the remover of afflictions of others, propitiated the Goddess as per the prescribed time-span, as per the prescribed action, as per the prescribed dictum, as per the prescribed manner, with her husband unaware of all this.

त्रिरात्रशतमेवं सा बाला नियमशालिनी अनारतं तपोनिष्ठामतिष्ठत्कष्टचेष्टया। (16.34)

That lady of tender age, remained steadfast, and with great difficulty performed the prescribed penance continuously, for a period of hundred 'three-fold nights'.

GODDESS JNAPTI APPEARS

त्रिरात्राणां शते चाथ पूजिता प्रतिमानिता तुष्टा भगवती गौरी वागीशा समुवाच ताम्। (16.35)

Worshipped and adored for hundred threefold nights,  
the fair hued ‘Goddess of speech’, the ‘Divine Mother’, being pleased, spoke to her.

श्री सरस्वत्युवाच  
Sarasvati spoke

निरन्तरेण तपसा भर्तृभक्त्यतिशालिना परितुष्टास्मि ते वत्से गृहाण वरमीप्सितम्। (16.36)

I am highly pleased by the continuous penance performed by ‘you who have excellent love for your husband’. Daughter, accept any boon you like.

राज्ञी उवाच  
The queen spoke

जय जन्मजराज्वालादाहदोषशशिप्रभे जय हार्धान्धकारौघनिवारणरविप्रभे। (37)

अम्ब मातर्जगन्मातस्त्रायस्व कृपणामिमां इदं वरद्वयं देहि यदहं प्रार्थये शुभे। (38)

एकं तावद्विदेहस्य भर्तुर्जीवो ममांबिके अस्मादेव हि मा यासीन्निजान्तःपुरमण्डपात्। (39)

द्वितीयं त्वां महादेवि प्रार्थयेऽहं यदा यदा दर्शनाय वरार्थाय तदा मे देहि दर्शनम्। (16.40)

“Salutations to Thee! Thou art the ‘cool moonlight’ for the scorching flames of faults rising due to birth and old age! Salutations to Thee! Thou art the ‘lustrous sunshine’ destroying the dense darkness of the heart! Ambaa! Maataa! Jaganmaataa! Protect this wretched person!

Give me these two boons which I am asking for, now, hey Auspicious one!

Hey Ambike! One is that when my husband dies, his Jeeva should not go away from this inner hall of my harem (AntahPuraMandapa) at all. The second one, hey MahaaDevi, is that whenever I pray for your vision to ask for any boon, then bless me with your vision.”

वसिष्ठोवाच  
Vasishta spoke

इत्याकर्ण्य जगन्माता तवास्त्वेवमिति स्वयं उक्त्वान्तर्धानमगमत्प्रोत्थायोर्मिरिवार्णवे। (16.41)

Hearing this, the ‘Mother of the Jagat’, saying, “Let it be so for you”, rose up and vanished from sight like a wave in the ocean.

अथ सा राजमहिषी परितुष्टेष्टदेवता पूर्णवामृतवर्षेण बभूवानन्दधारिणी। (16.42)

Then that beloved wife of the emperor, being graced by her dear deity, became extremely happy as if drenched fully by the shower of nectar.

KING PADMA DIES IN COURSE OF TIME

पक्षमासर्तुकटके दिनारे वर्षदण्डके क्षणनाभौ स्पन्दमये कालचक्रे वहत्यथ, (43)

अन्तर्धिमाजगामास्याः पत्युस्तच्चेतनं तनौ संदृश्यमानमेवाशु शुष्कपत्ररसो यथा। (16.44)

Even as the ever-moving ‘wheel of Time’ rolled on with its ‘circular ring of fortnight, month and seasons, and the stick of years, and the nave of minutes, and the spokes of days’, the ‘life’ of her husband disappeared from the body like the ‘moisture in the dry leaf vanishes when still in sight’.

LEELAA’S GRIEF

रणखण्डितदेहेऽस्मिन्मृतेऽन्तःपुरमण्डपे निर्जला नलिनीवासौ परां म्लानिपुपाययौ। (16.45)

When her husband’s body that carried the wounds of many battlefields,  
lay dead in the ‘AntahPuraMandapa’,

Leelaa reached the state of extreme affliction, like a lotus removed from the water.

विषोष्णश्वसनध्वस्तसकलाधरपल्लवा प्राप सा मरणावस्थां सशल्येव मृगी यथा। (16.46)

Her tender lips dried-up by her poison-like hot breath.

Like the deer hit by a spear, she reached the state of death.

प्राप सा तमसान्धत्वं तस्मिन्मरणमागते दीपज्वालालवे क्षीणे सद्यश्रीरिव भूषिता। (16.47)

When he died, she became blinded like the well-lighted house getting enveloped by darkness, when all the light-flames burning in it get extinguished all of a sudden.

कार्श्यमाप क्षणेनासौ बाला विरसतां गता यथा स्रोतस्विनी स्रोतःक्षये क्षारविधूसरा। (16.48)

The tender lady became emaciated that very moment losing all her essence, like a river turning into a dusty landscape when all the waters dry up.

क्षिप्रमाक्रन्दिनी क्षिप्रं मौनमूका वियोगिनी बभूव चक्रवाकीव मानिनी मरणोन्मुखी। (16.49)

Screaming at one moment, silent and speechless the next moment; suffering the pangs of separation like the female Chakravaaka bird, the ‘lady honoured for her virtues’, was almost at the edge of death.  
JNAPTI ARRIVES TO CONSOLE LEELAA

अथ तामतिमात्रविह्वलां सकृपाकाशभवा सरस्वती शफरीं हृदशोषविह्वलां प्रथमा वृष्टिरिवान्वकम्पत। (16.50)  
Then Sarasvati, the form of compassion, soothingly addressed that highly distressed lady, like the first shower falling on the fish suffering in a dried-up lake.

सरस्वत्युवाच

Sarasvati spoke

शवीभूतमिमं वत्से भर्तारं पुष्पपुञ्जके आच्छाद्य स्थापयैनं, त्वं पुनर्भर्तारमेष्यसि। (17.01)

पुष्पाणि म्लानिमेष्यन्ति नो, न वैष विनङ्क्ष्यति, भूयश्च तव भर्तृत्वमचिरेण करिष्यति। (17.02)

एतदीयश्च जीवोऽसावकाशविशदस्तव न निर्गमिष्यति क्षिप्रमितोऽन्तःपुरमण्डपात्। (17.03)

My daughter, completely cover this dead body of your husband in a heap of flowers and preserve him; you will again get back your husband. These flowers will not fade; nor will this husband’s body of yours will deteriorate; you will soon be serving your husband again.

The Jeeva of this one is pure like empty space; he will not go away from this ‘inner dome of your harem’ (AntahPuraMandapa) from this instant.

वसिष्ठोवाच

Vasishta spoke

LEELAA PRESERVES THE DEAD BODY INSIDE THE HEAPS OF FLOWERS

षट्पदश्रेणिनयना समाकर्ष्यति बन्धुभिः सा समाश्वासितागत्य पयोभिरिव पद्मिनी,

पतिं संस्थाप्य तत्रैव पुष्पपूरप्रगोपितं किञ्चिदाश्वासिताऽतिष्ठदरिद्रेव निधानिनी। (17.04,05)

The ‘lovely maid with the eyes like bees’, heard the words of the Goddess, and consoled by her relatives like a lotus sprinkled with waters, placed the body of her husband well-covered with flowers; and steadying herself a little, remained like a poverty-stricken person holding on to a treasure.

LEELAA PRAYS FOR THE VISION OF JNAPTI

तस्मिन्नेव दिने सैषा तस्मिञ्छुद्धान्तमण्डपे अर्धरात्रे परिजने सर्वस्मिन्निद्रया हते,

जर्षी भगवतीं देवीं शुद्धध्यानमहाधिया दुःखादाहाययामास।

On that very same day (of the king’s death), when all the attendants were asleep, from inside that very Mandapa of her harem, in the middle of the night, with her intellect absorbed in the pure contemplation of the Supreme Goddess Jnapti, she called out to her in extreme pain.

सोवाच समुपेत्य तां, “किं स्मृतास्मि त्वया वत्से, धत्से किमिति शोकितां,

संसारभ्रान्तयो भान्ति मृगतृष्णाम्बुवन्मुधा। (17.06) to (17.08)

The Goddess appeared in front of her and asked,

“Dear daughter! Why have you remembered me? What for are you so grief-stricken?

The delusions of the world shine meaningless, like the ‘waters of the mirage’.”

लीलोवाच

Leelaa spoke

क्व ममावस्थितो भर्ता किं करोत्यथ कीदृशः।समीपं नय मां तस्य नैका शक्नोमि जीवितुम्। (17.09)

Where is my husband staying now? What is he doing? How is he?

Take me to him. I cannot live alone, without him.