

STUDIES IN THE BHAKTIRASA-BODHINĪ

OF PRIYĀ DĀSA

by

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## ABSTRACT

The present work consists of six chapters. The first chapter is an introduction comprising two parts: Part I deals with certain aspects of the commentary itself, its relation to the parent text, its title, date, metre, structure and narrative element; Part II is devoted to the author, about whom very little has been said in any history of Hindī literature, and it attempts to remove many misconceptions, one of which is the belief that Priyā Dāsa was a contemporary of Nābhā Dāsa, and to throw some light on his life, his other works, his preceptor, and his religious standpoint.

The second chapter contains a description of the four manuscripts and a printed edition, with a full account of the Bodleian manuscript only, and includes a specimen of each manuscript. The 'Stemma codicum' both compares and groups the manuscripts, and is followed by a summary of the principles adopted in constituting the text. The third chapter presents the constituted text of the Bhaktirasa-Bodhinī, verses 1-101, with textual notes. Appendices I and II contain

the extra verses which are later interpolations.

An annotated English translation of the Braj text is given in the fourth chapter. The fifth chapter is devoted to detailed notes on some technical terms and their contextual significance, on the author's statements requiring elucidation, and on the devotees mentioned in the text. All the legendary stories are traced back to their Sanskrit sources with their references, and where Priyā Dāsa refers to only a part of a legend or to only one of several incidents in a devotee's life, the details he omits have been supplied in the notes. The main sources are: the Mahābhārata, the Rāmāyaṇa, the Jaimini Bhārata, the Bhāgavata and other Purāṇas, and also the Rāmacaritamānasa of Tulasī Dāsa. Priyā Dāsa's version of a story is also compared with those of later commentators.

The last chapter consists of a complete glossary with grammatical analysis and all the references for each word in the text.

## TABLE OF CONTENTS

	Page
Abstract ... ..	3
Abbreviations... ..	7
Preface ... ..	13
Chapter I. INTRODUCTION ... ..	19
Part I. The Bhaktirasa-Bodhinī	
(i) The relation of the Bhaktirasa-Bodhinī to the parent text ... ..	20
(ii) The title of the commentary... ..	22
(iii) The date of the Bhaktirasa-Bodhinī ... ..	23
(iv) The metre ... ..	24
(v) The structure of the Bhaktirasa- Bodhinī... ..	27
(vi) The narrative element in the Bhaktirasa- Bodhinī... ..	32
Part II. The author of the Bhaktirasa-Bodhinī	
(i) The general account of the life of Priyā Dāsa ... ..	42
(ii) Was Priyā Dāsa a contemporary of Nābhā Dāsa? ... ..	51
(iii) The other works of Priyā Dāsa ... ..	55
(iv) The preceptor of Priyā Dāsa... ..	60
(v) The religious standpoint of Priyā Dāsa ... ..	69

	Page
Chapter II. THE MANUSCRIPTS AND EDITIONS ... ..	81
Description of the manuscripts and editions ...	82
Specimina of the manuscripts ... ..	91
Stemma Codicum.. ... ..	99
The critical recension.. ... ..	104
The numbering of the Bhaktirasa-Bodhinī verses (nos.1-101) in the manuscripts and edition e ...	111
The table showing the concordance of the Bhaktirasa-Bodhinī verses (nos.1-101) in the manuscripts and edition e... ..	114
Chapter III. TEXT OF THE BHAKTIRASA-BODHINĪ (vv.1-101)	119
Transliteration of the Hindī characters ... ..	120
Sigla... ..	121
Text ... ..	122
Appendix I.. ... ..	241
Appendix II. ... ..	245
Chapter IV. ANNOTATED TRANSLATION... ..	250
Note ... ..	251
Table showing the contents of the translation (vv.1-101).. ... ..	253
Translation. ... ..	255
Chapter V. NOTES ... ..	356
Chapter VI. GLOSSARY ... ..	511
Bibliography. ... ..	626

ABBREVIATIONS

(Each work mentioned in the list is followed by the editor's name in brackets, to whose edition all references in the present work are made. For full details, see Bibliography under the editor's name.)

abs.	absolute
Adh.Rām.	Adhyātma Rāmāyaṇa (ed. Siddhāntaratna, N.N.)
adj.	adjective
adv.	adverb
Ag.Pur.	Agni Purāṇa (ed. Mitra, R.L.)
Ar.	Arabic
art.cit.	articulo citato
ASED.	V.S.Apte's 'The practical Sanskrit-English dictionary'
aux.	auxiliary
Bh.B.	Bhaktirasa-Bodhinī
Bhg.Pur.	Bhāgavata Purāṇa (ed. Śarmā, Vāsudeva)
Bh.M.	Bhakta Māla
Br.Pur.	Brahmaṇḍa Purāṇa (Bombay, 1906).
Br.Vai.Pur.	Brahma-Vaivarta Purāṇa (ed. Apte, V.G.)
BSK.	Braj bhāṣā Sūra-kośa (by Ṭaṇḍana, P.N.)
BSOAS.	Bulletin of the School of Oriental and African Studies, London
caus.	causal or causative
cf.	confer or compare
ch(s).	chapter(s)
cj.	conjecture
compd.	compound
conj.	conjunction

corr.	correction
correl.	correlative
cri.app.	critical apparatus
dem.	demonstrative
DHL.	A dictionary of Hīndee language (by Bate, J.D.)
DHP.	A dictionary of Hindustanī proverbs (by Fallon, S.W.)
DIAL.	A comparative dictionary of the Indo-Aryan languages (by Turner, R.L.)
dir.	direct
ditto.	dittography
DNL.	A comparative and etymological dictionary of the Nepali language (by Turner, R.L.)
ed.	edition or edited by
e.g.	exempli gratia (for example)
emph.	emphatic
esp.	especially
f.	feminine
ff.	following
fl.	flourished
fol(s).	folio(s)
fr.	from
fut.	futuṛe
Gar.Pur.	Garuḍa Purāṇa (ed. Bhattacharya, R.S.)
GHL.	A grammar of the Hindī language (by Kellogg, S.H.)
H.	High Hindī (i.e. modern Hindī)
H.Bh.	Hari-bhakti-rasāmṛta-sindhu of Rūpa Gosvāmī (ed. Śāstrī, Dāmodara)

HMK.	Hindī Muḥāvarā-kośa (by Tivārī, Bholānāth)
haplo.	haplography
HSV.	Hastalikhita Hindī pustakō kā saṃkṣipta vivaraṇa, (Banaras, 1964).
ibc.	in the beginning of a compound word
ibid.,	ibidem = in the same place
id.,	idem = the same
idio.	idiom or idiomatically
i.e.	id est = that is
ifc.	in fine compositi (at the end of a compound)
imperf.	imperfect
impers.	impersonal
imptv.	imperative
inani.	inanimate
ind.	indeclinable
indef.	indefinite
inf.	infinitive
interj.	interjection
interr.	interrogative
intr.	intransitive
Jai.Bh. (or Jai.Aśv.)	Jaimini Bhārata, or Jaimini Aśvamedhika Parvan (Bombay, 1863)
JRAS.	Journal of the Royal Asiatic Society
Kathās.	Kathāsaritsāgara (ed. Brockhaus, H.)
kav.v.	kavitta verse
Kūr.Pur.	Kūrma Purāṇa (ed. Mukhopādhyāya, N.)
l(1).	line(s)

lec.diff.	lectio difficilior (a harder reading)
lec.sin.	lectio singularis (an individual reading)
length.	lengthening
lit.	literally
Lw.	loan word
m.	masculine
Mār.Pur.	Mārkaṇḍeya Purāṇa (ed.Banerjee,K.M.)
M.Bh.	Mahābhārata (references are made to S.Sørensen's 'An index to the names in the Mahābhārata', London,1904)
metric.	metrical
mg.	margin or marginal
mg.corr.	marginal correction
M.Pur.	Matsya Purāṇa (ed. Apte, H.N.)
Ms(s).	manuscript(s)
MSED.	Sir M.Monier-William's 'A Sanskrit-English dictionary'
n.	noun
N.	name, proper noun
no(s).	number (s)
NPP.	Nāgarī Pracāriṇī Patrikā
obl.	oblique
om.	omitted
op.cit.	opere citato (in the work cited)
p(p).	page(s)
pa.	past
Pad.Pur.	Padma Purāṇa (ed.Maṇḍīc,V.N.)

part.	participle
partic.	particular(ly)
pass.	passive
per.	person
perf.	perfect
Pers.	Persian
pers.pron.	personal pronoun
pl.	plural
pol.	polite (imperative)
poss.	possessive
postp.	postposition
pres.	present
pron.	pronoun
pronom.	pronominal
q.v.	quod vide, which see
Rā.ca.	Rāmacaritamānasa of Tulasī Dāsa (ed.Gupta,M.P.)
Rām.	Rāmāyaṇa of Vālmīki (ed. Pāṇḍeya, Rāmateja)
refl.	reflexive.
rel.	relative
S.	(Vikrama) Saṃvata
sec.m.	secunda manu (by a second hand)
sg.	singular
Skt.	Sanskrit
subjunc.	subjunctive
s.v.	sub verbo, under the word

syn(s).	synonym(s)
tr.	transitive
trans.	translation or translated by
TSS.	Tulasī-śabda-sāgara (by Tivārī, Bholānāth)
v(v).	verse(s)
Vā.Pur.	Vāyu Purāṇa (ed. Apte, H.N.)
Var.Pur.	Varāha Purāṇa (ed. Śāstrī, H.)
vb.	verb
vbl.n.	verbal noun
Vi.Pur.	Viṣṇu Purāṇa (Bombay, 1910)
viz.,	videlicet, namely
voc.	vocative case
vol(s).	volume(s)
Vṛ.Pur.	Vṛhannārādīya Purāṇa (ed. Śāstrī, H.)

## PREFACE

It is almost four years since I started my work on the Bhaktirasa-Bodhinī of Priyā Dāsa. At that time my friend Dr. G. Pollet was finishing his 'Studies in the Bhakta Māla of Nābhā Dāsa'. During our discussions certain difficult points and allusions in the text could only be resolved by delving into Priyā Dāsa's commentary, which awoke my interest in the latter. My senior colleague Mr. J.G.Burton-Page suggested that I undertake a study of the commentary for my Ph.D. thesis, and consented to supervise my work. After spending almost a year collating some fifty verses from the three manuscripts in the India Office Library, I discovered a fourth manuscript (Ms.HA) in the Bodleian Library, Oxford. I had to wait about six months for the microfilm of the manuscript, and it was early in 1965 before I could begin again on the text of the Bhaktirasa-Bodhinī. These were the main mile-stones of the first stage of my journey through this work.

It is rather surprising that no critical edition of the Bhakta Māla or the Bhaktirasa-Bodhinī has been produced in India, although there are a number of printed

editions which, apart from being full of misprints, are either based on one manuscript or on the oldest edition, that of S.Ś.Bhagavān Prasāda; and all Hindī scholars have frequently referred to and quoted from these two monumental works. Moreover, despite the enormous amount of research in Hindī carried out in Indian universities, no work, so far as I know, has been done on Nābhā Dāsa or Priyā Dāsa. The present work covers only the first one hundred and one verses of the commentary, and that of Dr.G.Pollet covers the first ninety-five verses of the Bhakta Māla. When in due course both works are complete, I hope we shall have succeeded in filling this sad gap in the history of Hindī literature.

In his two articles, 'Gleanings from the Bhakta Māla', published in the Journal of the Royal Asiatic Society in 1909-10, Sir George A. Grierson, C.I.E., M.R.A.S., presented an English translation with notes of the first nine verses of the Bhakta Māla and the first eight introductory verses of the commentary, giving the stories of the devotees mentioned by Nābhā Dāsa in the first nine verses, which are based on Priyā

Dāsa's commentary (covering up to verse 68) with additional information from other sources. This valuable work, bears great historical importance, since it was the first attempt in English to present some gleanings from the Bhakta Māla, including some from the commentary of Priyā Dāsa.

It may well be pointed out here that Grierson's translation and notes are mainly based on S.Ś.Bhagavān Prasāda's commentary, which he himself declares to be his "chief authority in doubtful points."<sup>1</sup> Consequently, S.Ś.Bhagavān Prasāda's misinterpretations, some of which are based on his own sectarian beliefs, and misleading information have been included by Grierson in his articles, and these have been discussed in my notes, contained in the fifth chapter of the present work. Grierson has placed each devotee in a particular niṣṭhā, i.e. a category showing a special characteristic of devotion. Originally, Tulasī Rāma, in his 'Bhakta Māla Pradīpana' in Persian, classified the devotees mentioned by Nābhā Dāsa into the twenty-four niṣṭhās.<sup>2</sup> The Hindī translation

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1. Cf. Grierson, G.A., art.cit., JRAS., 1909, p.609.

2. For further details, see Grierson, G.A., art.cit., JRAS., 1910, pp.94ff.

of his work by Pratāpa Siṃha, 'Bhakta-kalpadrum', is the source for Grierson's classification.<sup>1</sup> In the notes, I have mentioned the niṣṭhā to which each devotee belongs, and referred to Grierson or Pratāpa Siṃha, or sometimes to both; and where I disagree with Grierson because of his misinterpretation or his confusion between one devotee and another of the same name, I have pointed it out and given my reasons.

It remains for me to acknowledge with thanks the help, suggestions and encouragement I have received from my friends and colleagues in the preparation of this thesis. I am most grateful to Mr. J. G. Burton-Page who has supervised my work throughout its course. He took a keen interest in the progress of my thesis, and I sincerely thank him for his constant help and guidance. I am also much obliged to (in alphabetical order) Professor J. Brough, Mr. T.W.Clark, Dr. P.S.Jaini, Mr. N.A.Jairazbhoy, Dr. J.R.Marr, Dr. R.S.McGregor, Mr.R.Russell and Professor J. C. Wright for their help and valuable suggestions on several individual questions.

I express my sincere gratitude to Mr.J.V.Boulton who

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1. Cf. art.cit.,JRAS.,1909,p.608.

took great trouble in going through the translation and the introductory chapter, making some improvements. I am also grateful to Dr. F.R.Allchin and Mr.S.C.R.Weightman for spending time reading parts of the translation and offering suggestions, and to Dr.G.Pollet for his encouragement and his helpful discussion on various points concerning my work.

I owe a great deal to my former teacher Dr.L.S. Varshneya, University of Allahabad, who has constantly inspired and encouraged me in my research and also sent me a copy of 'Śrī Bhakta Māla' edited by R.K.Garg. I am also obliged to Dr.M.P.Gupta, the Director of K.M. Institute of Hindi Studies, Agra and Śrī P.D.Mital for their correspondence in which they have given some interesting information and expressed their opinions on certain aspects of Priyā Dāsa's life and works. I must particularly thank Śrī Mital for procuring and sending me a copy of 'Priyā Dāsa jī kī graṁthāvalī' and the works of Manohara Dāsa published by Bābā Kṛṣṇa Dāsa.

I extend my gratitude to the authorities and staff of the India Office Library, the Department of Oriental Books and Manuscripts of the British Museum, the Library

of the School of Oriental and African Studies and the Bodleian Library, Oxford. I owe a special word of thanks to Mrs. E.W.Garland who has taken great pains in typing this thesis and made it as presentable as possible.

Finally, I am deeply indebted to my wife who not only showed her sincere interest in my work, but also helped and encouraged me throughout.

CHAPTER I

INTRODUCTION

## Part I

The Bhaktirasa-Bodhinī(1) The relation of the Bhaktirasa-Bodhinī to the parent text.

The Bhaktirasa-Bodhinī of Priyā Dāsa is a commentary written in Braj poetry on Nābhā Dāsa's celebrated work, the Bhakta Māla. The Bhakta Māla, lit. 'a garland of devotees', is an account of the saints and Vaiṣṇava devotees, including the ancient kings and medieval authors, of the four ages of Hindūs, viz. Sata or Kr̥ta, Tretā, Dvāpara and Kali. It is written in an extremely compressed style like that of the Sanskrit sūtra-works.<sup>1</sup> Sometimes one epithet showing the main characteristic of a devotee or a number of devotees is given as the clue to stories or legends, not related. At other times, under a particular heading or category the names of different devotees are enumerated. This makes the text obscure and, quite often, unintelligible. The Bhakta Māla, virtually 'little more than a catalogue'<sup>2</sup> of the saints and Vaiṣṇava devotees, needs a commentary to explain its many allusions and to tell the marvellous legends at which it hints. This is

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1. Cf. Grierson, G.A., art. cit., JRAS., 1909, p. 608.

2. Cf. Wilson, H.H., Religious sects of the Hindus, p. 5.

the main reason why so many commentaries have been written of which the Bhaktirasa-Bodhinī of Priyā Dāsa is the first.

The Bhaktirasa-Bodhinī, in general, gives a detailed description of the devotees mentioned by Nābhā Dāsa. Sometimes names are omitted or passed by with a mere reference, which may be accounted for by the author's personal choice. On the whole, Priyā Dāsa's work is not so much that of a commentator who merely translates and explains a text, but that of one who supplements by providing additional and new information.<sup>1</sup> Although the original text and the commentary are separated by many years, they are inter-dependent, and, traditionally, both texts form one manuscript and more latterly have been printed as a single book. Thus, the commentary of Priyā Dāsa has been regarded as an integral part of the Bhakta Māla, and is quite as important as the original, and certainly more useful.<sup>2</sup> Priyā Dāsa himself was aware of this. In kav.v. 632.7,<sup>3</sup> he tells us that when one listens to his work, one forgets the difference between the original

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1. Cf. Greaves, A sketch of Hindī literature, p.64.

2. Cf. Miśrabandhu-vinoda, vol.1,392.

3. Cf. S.S. Bhagavān Prasāda, Śrī Bhakta Mālasaṭīka, p.1327.

(mūla) and the commentary (ṭīkā). The Bhaktirasa-Bodhinī is a most valuable exposition of the text, and the later commentaries are mainly based on Priyā Dāsa's work.

(ii) The title of the commentary.

Priyā Dāsa must have chosen the title of his work after considerable thought. In Bp.B.,v.2 he praises the excellence of his own poetry and tells us that he has named the commentary well (sunāma ṭīkā), the Bhaktirasa-Bodhinī.<sup>2</sup> The first part of the title is justified by the fact that Priyā Dāsa is writing devotional poetry, emphasising the role and function of bhakti in the life of each individual devotee, and that bhakti-rasa or the sentiment of devotion is the only rasa expressed throughout his work. The word bodhinī (or bodhini, fr. Skt. √ budh = 'wake') means 'awakening, enlightening, causing to know or perceive' (cf. MSED.s.v.). Thus the title 'Bhaktirasa-Bodhinī' literally means 'awakening the sentiment of devotion', and has been translated by G.A.Grierson as "The Awakener of the Flavours of Faith".<sup>3</sup>

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1. Cf. Farquhar, J.N., An outline of the religious literature of India, p.317.
  2. Cf. Bh.B., v.2.8.
  3. Art.cit., JRAS., 1909, p.610.

The word bodhinī quite often forms part of a title, e.g. Bāla-Bodhinī, Jñāna-Bodhinī, Tattva-Bodhinī (cf. MSED.s.v.) and Vallabhācārya's well known commentary on the Bhāgavata Purāna, Subodhinī.<sup>1</sup> Priyā Dāsa's preceptor Manohara Dāsa wrote a short work on the four Vaiṣṇava schools, which he named 'Sampradāya-Bodhinī'.<sup>2</sup> It is likely that Priyā Dāsa was inspired by his preceptor's example to choose the term bodhinī as part of the title of his commentary.

(iii) The date of the Bhaktirasa-Bodhinī

Out of the four manuscripts used in constituting the text, the three which are complete (i.e. HA, HB, and HD) as well as the printed editions give the same date Samvat 1769 (1712 A.D.) as the date of the completion of the commentary. Hence there does not seem any reason to doubt the authenticity of this date. The text of kavitta verse 633, ll. 5-6 reads as follows:

"samvata prasiddha dasa sata sata unhattara,  
phālguna māsa vadi saptamī bitāya kai'

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1. Cf. Farquhar, J.N., op.cit., p.316; and Upādhyāya, Balādeva, Bhāgavata sampradāya, p.158.
  2. See p. 65.

The words 'dasa s̄ata sata unhattara' represent the Vikrama year:

dasa = 10, s̄ata = 7, sata = 100, unhattara = 69

$10 + 7 = 17 \times 100 = 1700 + 69 = 1769$

Thus, on Phālguna vadi saptamī, Samvat 1769, i.e. the seventh day of the dark half of Phālguna (Feb.-Mar.), 1712 A.D., Priyā Dāsa completed the commentary.

(iv) The metre.

Only one metre is used throughout the Bhaktirasa-Bodhinī, the kavitta metre. It is also known as ghanākṣarī and manaharāṇa, and is one of the most popular metres in Braj poetry. It is a vr̥tta or varṇika chanda, i.e. each of its feet (carāṇa or pāda) is measured in syllables (varṇa), not in metrical instants (mātrās).<sup>1</sup> It comes under the first of the three orders called sama,<sup>2</sup> and belongs to its 27th genus named daṇḍaka.

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1. Varnika chanda is divided into three orders: (1) sama: an equal number of syllables in each carāṇa; (2) arddha-sama: the first and third, and second and fourth feet or carāṇas have an equal number of syllables; (3) visama: a different number of syllables in each carāṇa. Cf. Kellogg, S.K. A grammar of the Hindī language, p.553.
  2. Sama vr̥tta, the first of the three orders of Hindī verse, is further classified into twenty-six genera, according to the number of syllables in each carāṇa. The sama vr̥tta metres consisting of more than twenty-six syllables are classified under a 27th genus daṇḍaka, which is said to have 999 varieties. Cf. Kellogg, S.K., op.cit., p.554.

The kavitta metre has thirty-one syllables in each line divided into four feet (caranas): 8 + 8 + 8 + 7 = 31 syllables. The harmonic pause or caesura occurs after the 8th, 16th and 24th syllables, but is not marked by any sign. The virāma or full-pause occurs at the end of the 4th foot of each line, and is, generally, marked by two strokes ( || ).<sup>1</sup>

As a rule, the 2nd and the 4th feet, at the end of the 16th and 31st syllables, must coincide with the end of a complete word. As regards the caesura at the end of the 8th and the 24th syllable, however, considerable freedom is allowed, and, quite often, the last syllable of the 1st or 3rd foot occurs at the beginning of a word belonging to the 2nd or 4th foot respectively. Of equal importance to the number of syllables and their grouping in the kavitta metre is the rhyme. The last two or three syllables of each line of the verse must rhyme. A single rhyming syllable is not considered sufficient.

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1. In the constituted text, a comma is used to indicate the caesura at the end of the 16th syllable only when the 2nd foot is metrically and syntactically complete. The virāma ( || ) is indicated by a fullstop at the end of each 4th foot, i.e. the 2nd, 4th, 6th and 8th lines of the verse.

The kavitta is Priyā Dāsa's favourite metre. In Bh.B.,v.1.5, he tells us that Nābhā Dāsa (through his "celestial voice") commanded him to compose the commentary in the kavitta metre. It is probable that Priyā Dāsa<sup>1</sup> invented this story as a reason for his choice of metre. He may also have been inspired by his preceptor Manohara Dāsa who himself composed 'Śrī Rādhā-ramaṇa rasa-sāgara' mainly in the kavitta metre.

In general Priyā Dāsa follows the classical scheme of the kavitta metre. In the matter of caesura he allows himself a certain amount of freedom. The following are the examples where the caesura does not occur:

(a) after the 8th syllable in the first foot of

Bh.B.,vv. 1.1; 2.1; 3.1,3,7; 4.1; 5.3; 7.1; 9.3,7;  
10.1,7; 12.7; 15.3,7; 16.1; 17.3; 19.3; 22.5; 23.3,5;  
28.1; 35.7; 41.3; 50.3; 52.5; 56.1,3; 57.1; 58.1;  
59.5; 64.3; 65.1; 68.1; 72.3,7; 77.7; 78.7; 81.1;  
86.7; 89.7; 91.3,5,7; 92.5; 96.3; 97.1.

(b) after the 24th syllable in the third<sup>foot</sup> of

Bh.B.,vv.2.2,8; 4.2,4; 7.4,8; 12.2; 13.8; 22.8; 23.2,8;  
33.2; 52.6; 53.4; 57.6; 65.6; 71.6; 82.2; 90.2; 98.2;  
99.2.

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1. See pp.51-2 .

There are a few instances where Priyā Dāsa does not obey the rule of having the caesura at the end of the 16th syllable, because he uses a word which overlaps from the second to the third foot, e.g. suhāī, Bh.B.,v.2.1; pichāni, Bh.B.,v.58.3-4; and samāne, Bh.B., v.92.5-6. Two other examples, which can scarcely be regarded as breaking the rule as they are compound words, are: prāṇa-pyāre, Bh.B.,v.48.5-6; and sukha-sāgara, Bh. B.,v.51.7-8.

(v) The structure of the Bhaktirasa-Bodhinī.

A comparison between the following two tables shows that the structure of the Bhaktirasa-Bodhinī was determined by that of the Bhakta Māla.

Table 1  
(The structure of the Bhakta Māla)

Section	Bh.M.	
I	vv.1-4	The first 4 <u>dohā</u> verses constitute a short preface.
II	vv.5-6	The first 2 <u>chappai</u> verses comprise a eulogy of the 24 incarnations of Viṣṇu and the 22 marks on Rāma's two feet.
III	vv.7-27	These 21 <u>chappai</u> verses list the names of the gods, saints, devout kings and devotees of the first three ages, Kṛta, Tretā and Dvāpara.
IV	vv.28-202	The 28th <u>chappai</u> , the 29th <u>dohā</u> and the remaining 173 <u>chappai</u> verses deal with the saints, religious poets and devotees of the fourth or Kali age.
V	vv.203-214	The last 12 <u>dohā</u> verses form the conclusion of the work.

It will be seen from the above table that the main body of the Bhakta Māla consists of sections III and IV. Section III concerns the first three ages and, together with the introductory sections I and II, forms the first part. Section IV concerns the fourth or Kali age and, followed by the conclusion (section V), forms the second part.

Table 2  
(The structure of the Bhaktirasa-  
Bodhinī).

Section	Bh.B.	
I	vv.1-8	The first 8 <u>kavitta</u> verses constitute the commentator's preface.
II	vv.9-13	These 5 <u>kavitta</u> verses comment on Bh.M.,vv.1-4.
III	vv.14-15	<u>Kavitta</u> verses 14 and 15 comment on Bh.M.,vv.5 and 6 respectively.
IV	vv.16-101	These 86 <u>kavitta</u> verses comment on Bh.M.,vv.7-27, and relate the stories or legends of selected devotees of the first three ages.
V	vv.102-629*	These 528 <u>kavitta</u> verses comment on Bh.M.,vv.28-202, and relate the stories or legends of selected devotees of the Kali age.
VI	vv.630*-634*	The last 5 <u>kavitta</u> verses form the conclusion of the commentary.

\* indicates the number given in S.S.Bhagavān Prasāda's edition which includes the four extra verses after Bh.B.,v.15 (see Appendix II, p.245 ).

Table 2 shows that if we exclude sections I and VI of the Bhaktirasa-Bodhinī, the remaining sections comment on their respective section in the Bhakta Māla; i.e. Bh.B.II comments on Bh.M.I; Bh.B.III on Bh.M.II; Bh.B.IV on Bh.M.III; and Bh.B.V on Bh.M.IV. (There is no comment on Bh.M.V). Since this is so, the Bhaktirasa-Bodhinī, like the Bhakta Māla, falls

into two parts: the first part (sections I-IV) being primarily concerned with the first three ages and the second part (sections V-VI) with the fourth age.

The use of the term 'Kali yuga' in Bh.M.,v.28 is the main evidence for the division of the text into two main parts. All the names of the devotees mentioned by Nābhā Dāsa in Bh.M.,vv.1-27 belong to the first three mythological ages, although no particular terms referring to these ages have been used. It is in Bh.M.,v.28, the 24th in chappai verse, that we come across a name of the historical period for the first time, and are introduced to the founders of the four Vaiṣṇava schools, viz., Rāmānuja of the 'Śrī sampradāya', Madhvācārya of the 'Brahmā sampradāya', Viṣṇu-svāmī of the 'Rudra or Śiva sampradāya', and Nimbāditya of the 'Sanaka sampradāya.' Thus, the chappai verses from the 28th onwards deal with the devotees of the 12th-17th centuries A.D. The devotees of this period (from the 12th-17th centuries) are referred to by Nābhā Dāsa as belonging to 'Kali yuga', a term which he uses for the first time in Bh.M.,v.28, to indicate the beginning of the second part of his work, which, according to S.Ś.Bhagavān Prasāda<sup>1</sup>, takes us down to S.1696 (1639A.D.).

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1. Op.cit.,p.38; cf.also Grierson,G.A.,art.cit.,JRAS., 1909, p.607,footnote 1.

In none of the four manuscripts used in the constituted text is such a division indicated; but the printed editions do divide the combined text of the Bhakta Māla and the Bhaktirasa-Bodhinī into two parts, for example, S.Ś.Bhagavān Prasāda<sup>1</sup> at the end of his commentary on Bh.M.,v.27 says 'the end of the account of the devotees of Sata yuga, Tretā and Dvāpara', and in the beginning of Bh.M.,v.28 he writes "Kali yuga bhaktāvalī", i.e. the account of the devotees of the Kali age. Similarly, R.K.Garg indicates this division by using the terms 'pūrvārdha', i.e. the first-half, and 'uttarārdha', i.e. the later-half.

Following this commonly accepted division, I have limited the present work to the first part of the commentary (sections I-IV), consisting of one hundred and one kavitta verses (Bh.B.,vv.1-101).

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1. Op.cit.,pp. 373 and 375.
  2. Śrī Bhakta Māla,pp. 230 and 231.

(vi) The narrative element in the Bhaktirasa-Bodhinī.

The following table sets out the contents of the first twenty-seven verses (i.e. the first part) of the Bhakta Māla and also shows the names and topics selected by Priyā Dāsa for his commentary. It will be noticed that his commentary is actually restricted to only fourteen verses, i.e. Bh.B.,vv.9-92 comment on Bh.M.,vv.1-12; Bh.B.,vv.93-98 on Bh.M.,v.14; and Bh.B.,vv.99-101 on Bh.M.,v.26. Although Priyā Dāsa comments on only a selection of the contents of the Bhakta Māla, he devotes ninety-three kavitta verses (excluding the first eight introductory verses) to the task.

Table 3

(A comparison of the contents of Bh.M.,vv.1-27  
and Bh.B.,vv.1-101)

Bh.M.		Names and topics mentioned by Nābhā Dāsa	Bh.B.		Names and topics selected by Priyā Dāsa for commentary.
Sections as in Table 1	Verses no.		Sections as in Table 2	Verses no.	
I	1	The oneness of the devotee, devotion, the Holy One and the <u>guru</u> .	I	1-8	The commentator's preface.
	2-3	The Lord and the Lord's servants.	II	9	The qualities of a devotee and the genuineness of devotion.
	4	Agra Dāsa's command to sing the glory of the devotees.		10-11	The command of Agra Dāsa.
II	5	The incarnations of Viṣṇu: the Fish, the Boar, the Tortoise, the Man-lion, the Dwarf, Paraśurāma, Raghuvīra (Rāma), Kṛṣṇa, Buddha, Kalkī, Vyāsa, Pṛthu, Hari, the Swan, the Manvantara, Yanjña, Ṛṣabha, Hayagrīva, Dhruva's benefactor, Dhanvantari, the Lord of Badrī, Dattātreya, Kapila, Sanaka and brethren.	III	12-13 14	The childhood of Nābhā Dāsa. The incarnations of Viṣṇu: Out of the twenty-four incarnations of Viṣṇu, reference has been made only to the Fish; but all the incarnations have been regarded as the <u>līlā</u> (divine sport) of the Holy One, and a general statement has been made, covering them all.

	6	<p>The footmarks of Rāma: the elephant-goad, the cloth, the thunderbolt, the lotus, the barley-corn, the banner, the cow's footprint, the conch, the discus, the svastika, the rose-apple fruit, the pitcher, the nectar-lake, the half-moon, the hexagon, the fish, the spot, the upward line, the octagon, the triangle, the rainbow, the man.</p>		15	<p>The footmarks of Rāma: Out of the twenty-two marks on Rāma's two feet, only three - the elephant-goad, the thunderbolt and the lotus - are mentioned by Priyā Dāsa.</p>
III	7	<p>The twelve chief devotees of Viṣṇu: Vidhi (Brahmā), Nārada, Saṃkara, Sanaka and his brethren, Kapila, Manu, Prahlāda, Janaka, Bhīṣma, Bali, Suka, the righteous one (Yama or Ajāmila).</p>	IV	16-18	Siva (Saṃkara).
				19-20	Ajāmila.
	8	<p>The sixteen attendants of Viṣṇu: Viṣvaksena, Jaya, Vijaya, Prabala, Bala, Nanda, Sunanda, Subhadra, Bhadra, Caṇḍa, Pracāṇḍa, Kumuda, Kum-dākṣa, Śīla, Suśīla, Suṣeṇa.</p>		21	<p>The sixteen attendants of Viṣṇu: Out of the sixteen attendants of Viṣṇu, reference has been made only to Jaya and Vijaya.</p>

9	<p>Forty-two beloved of the Lord: Kamalā, Garura, Sunanda etc., the sixteen attendants of Viṣṇu, Hanuman, Jāmbavāna, Śuḡriva, Vibhiṣana, Sabarī, Jaṭāyu, Dhruva, Uddhava, Ambarīṣa, Vidura, Akrūra, Sudāmā, Candrahāsa, Citraketu, the crocodile, the elephant, the Pāṇḍavas, Kauṣārava, Kuntī and her daughter-in-law (Draupadī).</p>	22	<p>The beloved of God: Kamalā, Garura, Jāmvanta and Suḡriva.</p>
10	<p>Friends of the Lord: the nine principal yogīs, Śrutideva, Anga, Mucukunda, Priyavrata, Prthu, Parīksita, Seṣa, Sūta, Saunaka, the pracetas, Satarūpā and her three daughters (viz. Prasūti, Akūti and Devahūti), Sunītī, Satī and all chaste wives, Mandālasā, the wives of the sacrificers and all the women of Braj.</p>	23	<p>Hanumān.</p>
11	<p>Givers of life: Prācīnabarhi, Satyavrata, Raghugana, Sagara, Bhagīratha, Vālmiki, the lord of Mithilā (Janaka), Rukmāṅgada, Hariścandra, Bharata, Dadhīci, Suratha, Sudhanvā, Sibi, Bali's wife (Vindhyāvali), Niladhvaja, Moradhvaja, Tāmradhvaja, Alarka.</p>	24-26	<p>Vibhiṣana.</p>
		27-33	<p>Sabarī.</p>
		34	<p>Jaṭāyu.</p>
		35-46	<p>Ambarīṣa.</p>
		47-48	<p>Vidura.</p>
		49-53	<p>Sudāmā.</p>
		54-64	<p>Candrahāsa.</p>
		65	<p>A group of devotees: Kauṣārava, Citraketu, Akrūra, Dhruva and Uddhava.</p>
		66	<p>Kuntī.</p>
		67-68	<p>Draupadī</p>
		69	<p>The nine principal yogīs and Śrutideva (Śrutideva).</p>
		70	<p>Prācīnabarhi and Vālmiki, (the celebrated author of the Rāmāyaṇa).</p>
		71-78	<p>Śvapaca Vālmiki.</p>
		79-81	<p>Rukmāṅgada.</p>
		82	<p>A group of devotees: Hariścandra, Suratha, Sudhanvā, Sibi, Bharata and Dadhīci.</p>

			83	Vindhyāvali.
			84-88	Moradhvaja.
			89	Alarka.
			90	Rantideva.
			91-92	Guha
12	Sages who transcended the unreality: Ribhu, Ikṣvāku, Purūravas, Gādhi, Raghu, Raya, Gaya, Satadhanvana, Amūrti, Rantideva, Utaṅka, Bhūri, Devala, Vaivasvata Manu, Nahuṣa, Yayāti, Dilīpa, Pūru, Yadu, Guha, Mānadhātā, Pippala, Nimi, Bharadvāja, Dakṣa, Sarabhaṅga, Saṃjaya, Saṃika, Uttānapāda and Yājñavalkya.			
13	The nine principal yogīs: Kavi, Hari, Karabhājana, Antarikṣa, Camasa, Prabuddha, Avirahotra, Pippala and Drumila.			
14	The nine masters of <u>bhakti</u> : Parīksita, Sukadeva, Prahlāda, Pṛthu, Kamalā, Akrūra, Hanumān, Arjuna and Bali.		93	Parīksita.
			94	Sukadeva.
			95-96	Prahlāda.
			97	Akrūra.
			98	Bali.
15	The tasters of the Holy One.			
16	Those who meditate on Viṣṇu.			
17	The eighteen Purāṇas.			
18	The eighteen lawgivers.			
19	Eight companions of Rāma.			
20	Eighteen allies of Rāma.			

	v.21	The nine Nandas			
	22	The devout cowherds			
	23	The sixteen followers of Kṛṣṇa.			
	24	The devotees of the seven islands.			
	25	The devotees of the Central Island.			
	26	The devotees of the White Island.		99-101	The inhabitants of the White Island.
	27	The nine Nāgas.			

Note: Only the headings of Bh.M.,vv.15-25 and 27 are given in the above table. Since these verses have not been commented on, it was not considered necessary to list all the names mentioned in each of these verses.

It will be observed from the above table that:

- (a) Priyā Dāsa does not comment on every name mentioned by Nābhā Dāsa in each verse but selects only a few, e.g., of the twelve names mentioned in Bh.M.,v.7, Priyā Dāsa comments on only two (Śiva and Ajāmila) and of the thirty-one names listed in Bh.M.,v.12, he comments on only two (Rantideva and Guha).
- (b) Although selecting only a few names for commentary, Priyā Dāsa devotes considerably more space to each name selected, e.g. he devotes three whole verses to Śiva (Bh.B.,vv.16-18) and two to Ajāmila (Bh.B.,vv.19-20), and

thus five verses are devoted to Bh.M.,v.7. Similarly, he devotes twelve verses (Bh.B.,vv.35-46) to Ambarīṣa and seven (Bh.B.,vv.27-33) to Śabarī and so forth, and thus forty-seven verses (Bh.B.,vv.22-68) are devoted to only one verse of the Bhakta Māla (Bh.M.,v.9) of which nineteen names have been commented on.

(c) Some names, which are repeated by Nābhā Dāsa in later verses, are ignored by Priyā Dāsa the first time but are commented on later, e.g. Śuka, Prahlāda and Bali (Bh.M.,v.7) are mentioned again in Bh.M.,v.14 and are commented on in Bh.B.,vv.94, 95-96 and 98 respectively.

(d) Lastly, Priyā Dāsa does not comment on each verse of the Bhakta Māla, e.g. Bh.M.,vv.13, 15-25 and 27 have not been commented on at all. Priyā Dāsa exercises considerable freedom in his role as commentator. Thus, the above table and its analysis further show that one of the most striking features of Priyā Dāsa as a poet is his keen and genuine interest in narrating a story. In contrast to Nābhā Dāsa, who either mentions names or draws brief sketches of the bhaktas (devotees), Priyā Dāsa picks out a devotee and relates his story in detail. Nābhā Dāsa is like a sketch-artist who with a few lines presents the different groups of devotees, or sometimes an individual one. Priyā Dāsa, having chosen his favourite subject,

paints a vivid portrait full of colour and life. His narrative technique is that of a film-producer (like Satyajit Ray) who takes a character and makes a full-length film or sometimes a short film out of one incident or a few main incidents which happened in the life of the hero.

The longest stories in the commentary are those of Ambarīṣa (Bh.B.,vv.35-46) and Candrahāsa (Bh.B.,vv.54-64) which are narrated in twelve and eleven verses respectively. The story of Śvapaca Vālmīki (Bh.B.,vv.71-78) is related in eight verses, and seven verses are devoted to the story of Śabarī (Bh.B.,vv.27-33). Each of the stories of Sudāmā (Bh.B.,vv.49-53) and Moradhvaṅga (Bh.B.,vv.84-88) is related in five verses. Among the short stories are those of Śiva (Bh.B.,vv.16-18), Vibhīṣaṇa (Bh.B.,vv.24-26), Rukmāṅgada (Bh.B.,vv.79-81), and 'The inhabitants of the White Island' (Bh.B.,vv.99-101), each consisting of three verses. The stories which are briefly depicted, each in two verses, are those of 'The command of Agra Dāsa (Bh.B.,vv.10-11), 'The childhood of Nabhā Dāsa' (Bh.B.,vv.12-13), Vidura (Bh.B.,vv.47-48), Draupadī (Bh.B.,vv.67-68), Guha (Bh.B.,vv.91-92) and Prahlāda (Bh.B.,vv.95-96). Though only a single verse is devoted to each of the stories of Hanumān, Jaṭāyu, Kuntī, Vindhyāvalī, Alarka, Rantideva, Parīkṣita, Śukadeva,

40

Akrūra and Bali, the narrative element is still dominant. These demonstrate that Priyā Dāsa is also capable of telling a story very pithily, when he chooses. Some of these trailer-like stories are as memorable as Priyā Dāsa's full-length feature films.

Where Priyā Dāsa does not find any narrative element which interests him, he mentions several names of the devotees in one verse under the heading 'samudāya kī ṭikā', i.e. commentary on a group of devotees, e.g. Bh.B., vv.65 and 82. This fact might also account for the single verse that he devotes to the twenty-four incarnations of Viṣṇu (Bh.B.,v.14); and to the footmarks of Rāma (Bh.B., v.15), mentioning only three marks out of the twenty-two listed by Nābhā Dāsa in Bh.M.,v.6.

It may also be pointed out here that all the stories told by Priyā Dāsa in Part I of the commentary are legends. A legend is a marvellous story from early times, describing ancient events in which the characters are in the form of or akin to mankind, and in which the emotions and experiences described are those of human beings.<sup>1</sup> All the characters, the gods, kings, saints and devotees, of the legends related in the commentary, belong to the first three mythological

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1. Cf. Hariyappa, H.L., Ṛgvedic legends through the ages, pp. 130-31.

41

ages. Their stories are basically the product of human imagination, and have been handed down through the ages. They are of great interest, as they throw light on human aspirations and socio-religious conditions and values of the time. All these legends are religious and come under the ritualistic or ethical category. Their purpose is to strengthen the tradition of religion in general, and Vaiṣṇavism in particular. The focal point of each legendary story is bhakti, i.e. devotion, and each story ends with a moral or preaching on the virtue and importance of devotion. Thus, Priyā Dāsa uses these legends, aiming at the awakening of bhakti-rasa or the sentiment of devotion. He is writing devotional poetry, but it is obviously the stories which he most enjoys narrating.

## Part II

The author of the Bhaktirasa-Bodhinī(i) The general account of the life of Priyā Dāsa.

It is both surprising and disappointing how little has been said about Priyā Dāsa in any work on the history of Hindī literature. Generally, only a few sentences, in some cases not more than two or thrée, are devoted to Priyā Dāsa, stating merely that he was a commentator on the Bhakta Māla and giving the date of his commentary.<sup>1</sup> Apart from the common misunderstanding that Priyā Dāsa was a pupil and contemporary of Nabhā Dāsa, which will be discussed later,<sup>2</sup> these literary histories contain several errors; for instance, S.K.Chatterji<sup>3</sup> gives the date of the commentary as 1704 A.D. and M.P.Gupta<sup>4</sup> gives it as Saṃvat 1669 (1612 A.D.);<sup>5</sup> and H.P.Dvivedī<sup>6</sup> states that Priyā Dāsa wrote his commentary in the kavitta and savaiyā metres, whereas in fact only the kavitta is used in the commentary.

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1. For example, see Śukla, R.C., Hindī sāhitya kā itihāsa, p. 147; Varmā, R.K. Hindī sāhitya kā ālocanātmaka itihāsa, pp. 677 and 680; Miśrabandhu-vinoda, vol. 1, pp. 391-2; and Hindī sāhitya-kośa, vol. 2, p. 281.
  2. See pp. 51-54 .
  3. Cf. Languages and literatures of modern India, p. 123.
  4. Art. cit., Hindī sāhitya, vol. 2, p. 328.
  5. It is possible that in both cases the 6 is a misprint for 7 and the date should read as Saṃvat 1769 (1712 A.D.).
  6. Cf. Hindī sāhitya, p. 241.

Internal evidence supplies no information about Priyā Dāsa, beyond that his preceptor's name was Manohara Dāsa and that his commentary was completed in S.1769 (1712 A.D.).<sup>1</sup> Priyā Dāsa himself states that the date of completion of 'Rasika Mohinī', one of his other four works, published by Bābā Kṛṣṇa Dāsa, was S.1794 (1737 A.D.).<sup>2</sup> On the basis of these two dates P.D.Mital<sup>3</sup> has estimated that Priyā Dāsa was born<sup>in</sup> about S.1730 (1673 A.D.) and died in about S.1800 (1743 A.D.). Bābā Kṛṣṇa Dāsa,<sup>4</sup> on the other hand, contents himself with stating that Priyā Dāsa was born sometime prior to S.1740 (1683 A.D.).

On the basis of the available evidence no definite statements about ~~the~~ life-span of Priyā Dāsa can be made. It is possible, as P.D.Mital suggests, that Priyā Dāsa lived for 70 years, but this is purely hypothetical. It would seem best in the present circumstances to defer judgement about the life-span of Priyā Dāsa until a detailed reading of the second part of the commentary has been completed, as internal evidence contained in this second part may throw more light on this question.

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1. See p. 22.

2. See p. 58.

3. Cf. Caitanya mata aura Braj sāhitya, p.243.

4. Cf. Priyā Dāsa jī kī graṁthāvalī, Preface, p.1.

44

In all his works Priyā Dāsa describes Vṛndāvana, and the greater part of 'Rasika Mohinī' is devoted to the glorification of Vṛndāvana.<sup>1</sup> In the second verse of the concluding section VI of the commentary (kav. v.631), Priyā Dāsa says:

'Know Priyā Dāsa as a servant of the servants  
of his (i.e. Manohara Dāsa's) servants.

He has written a detailed commentary, a  
source of pleasure.

His heart has fallen into the hands of the  
Lord of Govardhana (i.e. Kṛṣṇa).

He dwelt in Vṛndāvana and has sung the Lord's  
sports and the lives of the devotees.'

Thus, Priyā Dāsa describes himself in the above lines as a servant, i.e. disciple, of Manohara Dāsa; as the writer of the commentary; as an ardent worshipper of Kṛṣṇa; and as an inhabitant of Vṛndāvana. Although we do not know where Priyā Dāsa was born, it is certain that he lived for some time in Vṛndāvana. Moreover, there are a few references made by Priyā Dāsa to the temple of

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1. See p. 58.

Rādhā-ramaṇa in Vṛndāvana, e.g. in 'Cāha Bellī', v.4 and in 'Rasika Mohinī', v.2 where Priyā Dāsa has praised Gopāla Bhaṭṭa, who was the founder of the temple.

In 'Bhakta Sumiranī', v.232 Priyā Dāsa tells us that he wrote this work at the command of the priest of the Rādhā-ramaṇa temple. It may be deduced from this that Priyā Dāsa was closely associated with this temple in Vṛndāvana.

P.D.Mital,<sup>1</sup> supplying a few more details about Priyā Dāsa, states that Priyā Dāsa came from his birth-place to Vṛndāvana in his youth and was initiated there by Manohara Dāsa into the Caitanya cult. Later he made a pilgrimage to the holy places such as Allahabad, Citrakūṭa etc. and then went to Jaipur. He lived in the Galatā āśrama (i.e. hermitage) where he was inspired to write the commentary. P.D.Mital's account, which is similar to that of Bābā Kṛṣṇa Dāsa,<sup>2</sup> is purely hypothetical, as there is no evidence for it.

As for external evidence, the only source of information about Priyā Dāsa is the works of later commentators,

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1. Op.cit., p.243.

2. Cf.op.cit., Preface, p.1.

of which Raghurāja Siṃha's 'Rāma-rasikāvalī' (S.1921, i.e. 1864 A.D.)<sup>1</sup> and Pratāpa Siṃha's 'Bhakta-kalpadruma' (S.1923, i.e. 1866 A.D.),<sup>2</sup> are the main ones.

Raghurāja Siṃha,<sup>3</sup> in his commentary, mentions two different persons called Priyā Dāsa. The first Priyā Dāsa is referred to as the author of a commentary on the Bhakta Māla and as a disciple of Manohara Dāsa. In the later part (uttara caritra) of his work, Raghurāja Siṃha describes a second Priyā Dāsa who, at the age of twelve, became a disciple of Candralāla of Vṛndāvana, and who was the preceptor of Viśvanātha Siṃha, the father of Raghurāja Siṃha.<sup>4</sup> This Priyā Dāsa was born in a village called Rāmapurā, near Suratanagar; his father was a Brāhmaṇa named Vāmadeva and the name of his mother was Gaṅgābāī.<sup>5</sup> According to Raghurāja Siṃha, his father Viśvanātha Siṃha was born in S.1846 (1789 A.D.)<sup>6</sup> and Priyā Dāsa, the preceptor of Viśvanātha Siṃha, died in S.1875 (1818 A.D.).<sup>7</sup> Consequently, there was a gap of 81 years between the death of this second Priyā Dāsa (1818 A.D.) and the last known work of the first Priyā Dāsa (1737 A.D.). This gap and

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1. Cf.op.cit.,p.989.
  2. Cf.op.cit.,p.12.
  3. Op.cit.,p.580.
  4. Ibid.,pp. 885 and 886.
  5. Ibid., p.886.
  6. Ibid., p.900.
  7. Ibid., p.898.

the fact that the two Priyā Dāsas are described by Raghurāja Siṃha in two separate sections or parts of his work, preclude any possibility of the two accounts referring to one and the same person.

In spite of this, in his preface to 'Priyā Dāsa jī kī graṃthāvalī' (see p.1), Bābā Kṛṣṇa Dāsa states that Priyā Dāsa, the author of the commentary, was born in Rājapurā in Sūratanagar and that his parents were Vāsudeva and Gaṅgābāī,<sup>1</sup> from which one infers that Bābā Kṛṣṇa Dāsa has derived his information from Raghurāja Siṃha's commentary, and that he has confused the two accounts. P.D. Mital<sup>2</sup> gives a similar account to that of Bābā Kṛṣṇa Dāsa, adding that Priyā Dāsa was a Brāhmaṇa and born somewhere outside Braj. He refers to Bābā Kṛṣṇa Dāsa's account, but states the "Gujarātī Bhakta Māla" as his main source of information, without specifying the author or title of this work. The five caupāī verses he quotes, however, are identical with those which occur after dohā verse 11 in 'Rāma-rasikāvalī', p.886. Thus,

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1. If our inference that Bābā Kṛṣṇa Dāsa got his information from Raghurāja Siṃha's commentary is correct, then one must presume that he read the 'm' of Rāmapurā as 'j' and the 'm' of Vāmadeva as 's', making it 'su'. P.D.Mital has also drawn attention to these variations in spelling.
  2. Op.cit.,242.

it would seem that P.D.Mital has also confused the two accounts, and that he, like Bābā Kṛṣṇa Dāsa, has taken some facts from Raghurāja Siṃha's account of the second Priyā Dāsa and applied them to the first.

Like other Vaiṣṇava poets of the medieval period, Priyā Dāsa became the subject of apocryphal stories showing his miraculous powers. Pratāpa Siṃha, in his 'Bhakta-Kalpadruma' (pp.15-17), tells five stories under the heading, 'the importance of the Bhakta Māla'. Of these five stories, two are directly associated with Priyā Dāsa. These two stories are also told by Raghurāja Siṃha. The fact that both stories about Priyā Dāsa have been included by these two contemporary writers shows that they were widely known at that time.

The first story, as told by Pratāpa Siṃha,<sup>1</sup> relates how Priyā Dāsa once went to a village called Hoḍala, about 45 miles (20 kṛśas) from Braj. He stayed there in a temple belonging to Lāla Dāsa, the mahanta of the temple, and gave a public reading of the Bhakta Māla. It so happened that thieves raided the temple and some people attributed this raid to the poor quality of

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1. Op.cit.,p.16.

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Priyā Dāsa's kathā (i.e. public reading) of the Bhakta Māla. When the mahanta asked Priyā Dāsa to continue the kathā, the latter refused to do so until everything was restored. Hearing this, all the people in the temple fasted. At night God frightened the thieves so much that early in the morning they brought everything back to the temple. Consequently, everyone acquired faith in the kathā of the Bhakta Māla. In Raghurāja Siṃha's version of the story<sup>1</sup> the names of the village and the mahanta are not given and there are a few other differences. In the raid, which took place on the third night, thieves stole everything, including the idol and the copy of the Bhakta Māla. When Priyā Dāsa himself fasted, the thieves were struck with blindness. They fell at Priyā Dāsa's feet in repentance and their eyesight was restored. The story is also told by Bābā Kṛṣṇa Dāsa<sup>2</sup> who has combined both versions.

According to the second story, as told by Pratāpa Siṃha,<sup>3</sup> there was once a wealthy merchant who heard the kathā of the Bhakta Māla from Priyā Dāsa and acquired

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1. Cf. Op.cit., pp. 581-82.
  2. Op.cit., Preface, p.2.
  3. Op.cit., p.17.

faith in it. Priyā Dāsa, at his request, provided him with a copy of the Bhakta Māla so that he would be delivered from his sins. Some time later when the merchant was approaching death, he became frightened by Yama's messengers and asked his sons to fetch the copy of the Bhakta Māla and to place it on his chest. By the time his sons returned, he was dead; but when the copy of the Bhakta Māla was placed upon his chest, he was resuscitated and told his family that Yama's messengers had been dragging him away and that the Lord's attendants had freed him. He asked all the members of his family to read and listen to the Bhakta Māla, and at the end of their lives to place it on their chests. He then ascended to Vaikuṁṭha. It is said that his descendants still maintain this tradition. Raghurāja Siṃha's version of this story is the same, except that it omits the resuscitation of the merchant.

In both stories, Priyā Dāsa is presented as a narrator of the Bhakta Māla. Both stories illustrate the miraculous power of the Bhakta Māla and of Priyā Dāsa, around whom the stories are woven. Apart from the fact that they show Priyā Dāsa's popularity in the Vaiṣṇava community of that time, these stories do not add much to

the account of his life. Though, since they are uncorroborated by other evidence, the historical value of these two stories is slight, they nevertheless seem to indicate that, as with the Bhāgavata and the Rāmāyaṇa, there was a tradition of popularising the Bhakta Māla, and presumably also the commentary, by public recitals (kathās). It appears probable that in his later life Priyā Dāsa himself was a professional kathāvācaka, i.e. public narrator, of the Bhakta Māla.

(ii) Was Priyā Dāsa a contemporary of Nābhā Dāsa?

Priyā Dāsa's statement in the opening verse of the Bhaktirasa-Bodhinī (Bh.B.,v.1.3) that he was commanded by Nābhā Dāsa to compose a detailed commentary on the Bhakta Mala has led many scholars to assume that the two poets were contemporaries. Rādhā Kṛṣṇa Dāsa,<sup>1</sup> for example, explicitly states that Nābhā Dāsa issued the command in person and that he lived long after 1643 A.D. (S.1700). Similarly, G.A.Grierson<sup>2</sup> implies that Priyā Dāsa was a pupil and contemporary of Nābhā Dāsa. He writes: "As

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1. Cf. Bhakta-nāmāvalī, Preface, p.72.  
2. Art.cit.,JRAS.,1909,p.608.

he (i.e. Priyā Dāsa) tells us in the introductory verses, he wrote it (i.e. the commentary) under the direct orders of Nābhā Dāsa."<sup>1</sup> Although aware of the considerable time-lag between the death of Nābhā Dāsa and the date of the commentary,<sup>2</sup> nevertheless, relying on Priyā Dāsa's statement in the opening verse and a further statement in kav.v.633 of the concluding section,<sup>3</sup> Grierson seems convinced that the two poets were contemporaries. Also aware of this time-lag, the Miśrabandhus attempt to explain it away by stating that Priyā Dāsa composed his commentary long after receiving the command of Nābhā Dāsa.<sup>4</sup>

Although sympathising with these scholars in their common error, one is compelled by the length of this time-lag to conclude that the two poets were not contemporaries. Even if, for the sake of argument, one accepts the upper limit for the date of the Bhakta Māla as 1639 A.D. (S. 1696), as has been suggested by S.Ś.Bhagavān Prasāda<sup>5</sup> and

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1. Ibid., p.621, footnote.
  2. Ibid., p.621, footnote.
  3. Referring to his first statement in Bh.B., v.1.3, Priyā Dāsa writes in kav.v.633: Nābhā jū kau abhilākha pūrana lai kiyau mai tau, tākī sākhi prathama sunāi nīke gai kai; i.e. 'I have fulfilled the wish of Nābhā Dāsa, its evidence I have well explained in the beginning.'
  4. Cf. Miśrabandhu-vinoda, vol.1, p.391.
  5. S.Ś.Bhagavān Prasāda gives (op.cit., p.460) the lower and the upper limit for the date of the Bhakta Māla as 1583 A.D. (S.1640) and 1623 A.D. (S.1680), but also states (cf. op.cit., p.38) that the Bhakta Māla takes us down to 1639 A.D. (S.1696).

accepted by Grierson,<sup>1</sup> then, supposing that Priyā Dāsa was only twenty years old at the time he received Nābhā Dāsa's command, he would still have been 93 years old by the time he completed his commentary in 1712 A.D., for Nābhā Dāsa could not have ordered him to write the commentary before he himself had completed the Bhakta Māla. This means that he would have been 118 years old by the time he completed 'Rasika Mohinī' (1737 A.D.), and if one accepts, as so many do,<sup>2</sup> 1624 A.D. as the upper limit of the Bhakta Māla, then a further 15 years have to be added to Priyā Dāsa's life-span, making a grand total of 133 years. Clearly, such a long active life is incredible. The two poets could not possibly have been contemporaries. An alternative solution has to be sought.

The most plausible alternative that suggests itself is that Priyā Dāsa was not commanded by Nābhā Dāsa in person, but by means of either a celestial or an inner voice, prompting him to undertake a commentary. Besides the time-lag which forces one towards such a conclusion,

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1. Art.cit., JRAS., 1909, p. 607, footnote 1.
  2. For example, see Rādhā Kṛṣṇa Dāsa, op.cit., pp. 70-71; Śyāma Sundara Dāsa, Rāmcāritamānasa, Introduction, p. XIV; and the Miśrabandhus, Miśrabandhuvinoda, vol. 1, p. 391.

there is also a cogent linguistic argument which may be adduced. The text of Bh.B.,v.1.6 reads: jagai jaga māhi kahi vānī viramāiyai. The phrase 'vānī viramāiyai', literally 'the voice ceased or was caused to cease', indicates that it was a voice (vānī = vāṇī). The phrase, in the infinitive, 'vāṇī viramānā', or its equivalent in modern Hindī 'vāṇī rukanā', means 'to be unable to speak', and is not generally used in the sense of 'to stop speaking'. It may also connote, or imply, 'a physical disability', or even as a euphemism, 'death'. Therefore, had Nābhā Dāsa been alive at the time when he gave the command, Priyā Dāsa would have been unlikely to use the phrase, 'vānī viramāiyai', to mean that Nābhā Dāsa stopped speaking. Moreover, the word vānī is also used in conjuncts, e.g. bhaviṣyavāṇī (i.e. prophecy or prediction); antarvāṇī (i.e. inner voice or the voice of one's soul); ākāśavāṇī (a celestial voice or a voice from heaven) etc. It is therefore probable that Priyā Dāsa was using vāṇī as an abbreviation for ākāśavāṇī or antarvāṇī to imply that the source of his poetic inspiration for writing the commentary was either celestial or from within.

(iii) The other works of Priyā Dāsa.

Priyā Dāsa is known as the author of the Bhaktirasa-Bodhinī, and there is no mention of his other works in any history of Hindī literature. Bābā Kṛṣṇa Dāsa of Kusuma Sarovara, Govardhan, Mathurā, published Priyā Dāsa's other four works, viz. Ananya Modinī, Cāha Bellī, Bhakta Sumiranī and Rasika Mohinī, under the title 'Priyā Dāsa jī kī graṁthāvalī' in S.2007, i.e. 1950 A.D. Although there are slight differences in spelling of these titles, the works are also described by P.D.Mital,<sup>1</sup> and three of them have been included in the Khoja Reports<sup>2</sup> as the works of Priyā Dāsa. A brief account of these works follows:-

(1) Ananya Modinī. There are sixty-nine dohā verses in this work; dohā no.13 is followed by one kavitta verse, dohā no.61 by two and dohā no.64 by four. These seven kavitta verses are separately numbered, and dohā no. 53 is followed by eleven padas composed by Hari-rāma Vyāsa. These eleven padas are also separately numbered from 1 to 11, and the name 'Vyāsa' occurs in

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1. Op.cit.,pp.245-47.

2. Khoja Reports, i.e. reports on search for Hindī manuscripts. All references here are made to 'Hastalikhita Hindī pustakō kā saṁkṣipta vivaraṇa' (=HSV.), 2 vols., published by Nāgarī Pracāriṇī Sabhā, Banaras, S.2021 (1964 A.D.).

the last line of each pada. Priyā Dāsa's name occurs in the 3rd foot of the last dohā no. 69. This short work deals with the true nature of devotion, and emphasises the complete and undivided devotion to Kṛṣṇa and Rādhā. Two manuscripts of this work are described respectively in Khoja Report, 1929-31, 273A and 1941-43, 519 क, of which the latter is dated S.1826 (1769 A.D.) and is in the possession of Bābā Vaṃśī Dāsa of Vṛndāvana.<sup>1</sup>

(2) Cāha Belī. There are fifty arilla verses followed by one kavitta verse. This work describes the beauty of Kṛṣṇa and Rādhā to whom the poet pays homage, expressing his eagerness to see them. Priyā Dāsa's name occurs in verse no.48. According to Khoja Report, 1917-19,139, a manuscript of the work is in the possession of Gosvāmī Rādhā Carāṇa of Vṛndāvana.<sup>2</sup>

(3) Bhakta Sumiranī (Bhakti Sumarinī q.v.). This is a short work which lists all the names of devotees mentioned in the Bhakta Māla. There are 235 caupāī verses. The author tells us in verse no. 32 that he

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1. Cf. HSV.,vol.1,p.19.  
2. HSV.,vol.1,p.291.

wrote the work at the command of a priest (pujārī) called Rādhā Ramaṇa. Although Priyā Dāsa's name occurs in the last verse no. 235, its authorship has been called in question. Khoja Report, 1906-8, 143<sup>1</sup> and the Miśrabandhus<sup>2</sup> ascribe the work to Caina Rāi who is said to have flourished in about S.1769 (1712 A.D.) and to have been a disciple of Priyā Dāsa. P.D.Mital<sup>3</sup> includes it among Priyā Dāsa's works; but he says that it has also been ascribed to Caina Rāi. In addition to the fact that Priyā Dāsa's name occurs in the last verse, the work begins with the praise of Priyā Dāsa's preceptor Manohara Dāsa and Caitanya as do his other works, including the Bhaktirasa-Bodhinī. Mital in pointing out these facts, further adds that no other work has been found written by Caina Rāi and nothing is known about his life, and therefore he cannot understand why 'Bhakta Sumiranī' has been ascribed to him.<sup>4</sup> However, Bābā Kṛṣṇa Dāsa has published this work in 'Priyā Dāsa jī kī graṇthāvalī', and tells us that it is based on a manuscript which he obtained from Bābā Vaṃśī Dāsa of Vṛndāvana.<sup>5</sup>

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1. Ibid., vol.1, p.300; and also vol.2, p.62.
  2. Cf. Miśrabandhu-viroda, vol.2, p.622.
  3. Op.cit., p.246.
  4. Ibid., p. 247.
  5. Cf. op.cit., Preface, 4.

(4) Rasika Mohinī (Rasika Modinī q.v.). This work is composed in dohā metre, having 111 dohās. It describes the importance of the walk around Braj (Braj-parikramā), starting from Vṛndāvana. All the main places such as Prema Sarovara, Nanda gāva, Lalitā kuṇḍa, and so forth have been described in the light of their association with Kṛṣṇa and Rādhā. According to the date given in dohā no. 104, it was completed on Vaiśākha sudi tritiyā, S.1794, i.e. the third day of the bright half of the month of April-May, 1737 A.D. Priyā Dāsa's name occurs in dohā no. 107. Two manuscripts of the work have been described respectively in Khoja Report, 1929-31, 273d and 1941-43, 519 च, of which the first is dated S.1835 (1778 A.D.) and the second S.1826 (1769 A.D.).<sup>1</sup> Apart from these two manuscripts of the work, Bābā Kṛṣṇa Dāsa<sup>2</sup> tells us of another which he obtained from Śrī Nanda Kiśora 'Mukuṭavāle' of Vṛndāvana.

W.Ward<sup>3</sup> has mentioned a Bhāgavata in the dialect of Bundelkhaṇḍa written by Priyā Dāsa (Priyū-Dasū) who has been regarded by Garcin de Tassy<sup>4</sup> and G.A.Grierson<sup>5</sup>

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1. Cf. HSV., vol.2.p.242.

2. Op.cit., Preface, p.4.

3. Cf. A view of the history, literature and mythology of the Hindūs, vol.4, p.481.

4. Cf. Histoire de la littérature Hindouie et Hindustanie, vol.2, p.511.

5. Cf. The modern vernacular literature of Hindustan, p.86.

as the same person as the author of the Bhaktirasa-Bodhinī. Priyā Dāsa wrote his works in Braj, and not in the dialect of Bundelkhaṇḍa. Therefore, the author of the Bhāgavata mentioned by Ward must have been some other Priyā Dāsa, and possibly the same Priyā Dāsa who has been described by Raghurāja Siṃha<sup>1</sup> as the preceptor of his father, Viśvanātha Siṃha, to whom he recited the Bhāgavata Purāṇa.

Bābā Kṛṣṇa Dāsa<sup>2</sup> mentions another work written by Priyā Dāsa, which is a translation in Braj poetry of selected ślokas of the Bhāgavata Purāṇa, and a manuscript of which is in the Nāgarī Pracāriṇī Sabhā, Banaras. Bābā Kṛṣṇa Dāsa is referring to 'Bhāgavata sulocanā ṭīkā', which is ascribed to Priyā Dāsa in Khoja Report, 1941-43, 141.<sup>3</sup> The other works attributed to Priyā Dāsa in the Khoja Reports<sup>4</sup> are:

- (i) Pada Ratnāvalī, Khoja Report, 1920-22, 135d;  
and 1941-43, 519 ए .
- (ii) Pīpājī kī kathā, Khoja Report, 1929-31, 273c.
- (iii) Priyā Dāsa-saṃgraha, Khoja Report, 1926-28, 361c.
- (iv) Bhaktiprabhā kī sulocanī ṭīkā, Khoja Report, 1920-22,  
135c.

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1. Op.cit., pp. 897-98.

2. Op.cit., Preface, p.4.

3. Cf. HSV., vol.1, p.600; and also vol.2, p.99.

4. Ibid., vol.1, p.600.

- (v) Saṅgraha, Khoja Report, 1929-31, 273g.
- (vi) Sāṅgītamālā, Khoja Report, 1929-31, 373f.
- (vii) Sāṅgīta Ratnākara, Khoja Report, 1929-31, 273e.

However, without a critical study of these manuscripts in India, no further comments can be made about these works.

(iv) The preceptor of Priyā Dāsa.

Both internal and external evidence prove that Manohara Dāsa (Manohara Rāi q.v.) was the preceptor (guru) of Priyā Dāsa. In the opening verse of the Bhaktirasa-Bodhinī, Priyā Dāsa has used the word manaharana (=manohara), lit. charming, referring to Caitanya; but as a pun it suggests the name of Priyā Dāsa's preceptor (Manohara Dāsa). By doing so, Priyā Dāsa praises both Caitanya and Manohara Dāsa. Bh.B., v.1.1-2 reads as follows:

"Mahāprabhu Kṛṣṇa Caitanya manaharana jū ke  
Carana ko dhyāna mere nāma mukha gāriyai."

This technique of composing the opening verse is followed by Priyā Dāsa in his other works as well. The text of the opening verses of his four works, published by Bābā Kṛṣṇa Dāsa, reads as follows:

(i) Ananya Modinī, dohā verse no. 1 :

Śrī Caitanya manaharāna bhaja  
 śrī Nityānanda saṅga /  
 Śrī Advaita prabhu pāriṣada  
 jaise aṅgī aṅga //<sup>1</sup>

(ii) Cāha Belī, arilla verse no. 1:

Hā hā śrī manaharāna Mahāprabhu,  
 śrī Nityānanda gāu /  
 Amita prema phala die sabana kō,  
 eka būnda rasa pāu //<sup>2</sup>

(iii) Bhakta Sumiranī, caṇuāī verse no. 1:

Sumirau śrī manaharāna anūpa /  
 Mahāprabhu Caitanya sarūpa //<sup>3</sup>

(iv) Rasika Mohinī, dohā verse no. 1:

Mahāprabhu Caitanya Hari,  
 rasika manohara nāma /  
 Sumiri carana araviṇḍa vara,  
 varanō mahimā dhāma //<sup>4</sup>

It will be seen from the four verses quoted above

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1. Cf. Priyā Dāsa jī kī graṁthāvalī, p.12.
  2. Ibid., p.26.
  3. Ibid., p.31.
  4. Ibid., p.1.

that the term 'manaharana' (-ṇa) has been used in the first three and the term 'manohara' in the fourth. Although they are alternative forms of the same meaning, Priyā Dāsa shows his preference for 'manaharana' which he also uses in the opening verse of the Bhaktirasa-Bodhinī. Moreover, interpreting these terms as Manohara Dāsa, we can see Priyā Dāsa's attitude towards his guru whom he ranks as equal to Caitanya, e.g. the opening verse of 'Bhakta Sumiranī' can be interpreted as follows:

'Meditate on the incomparable śrī Manohara Dāsa;  
He and Mahāprabhu Caitanya are one and the same.'

Priyā Dāsa devotes the first kavitta verse of the concluding section VI of the commentary (kav.v.630) to Manohara Dāsa, describing him as a great devotee of Kṛṣṇa and highly admired and respected as a talented poet.

Writing in praise of his preceptor, Priyā Dāsa says:

'All those, to whom he (i.e. Manohara Dāsa) gave the ability of appreciating and composing poetry, received it. Their hearts were delighted, and filled with fresh enthusiasm.

In the temple of his heart dwells the beloved of Rādhā,  
i.e. Kṛṣṇa,

Who looks beautiful like a reflection in a mirror.

When sitting in the assembly of the admirers of poetry,

he used to describe the Rasarāja, i.e. Sṛṅgāra-rasa,

Everyone would gaze at his face and all kinds of joys  
would blossom.

Kṛṣṇa received the name Manohara, since he enchanted  
everyone's heart.

His heart was enchanted by [my preceptor] who was  
therefore called rāi'.

In the first line of the following verse (kav.v.631.1)  
Priyā Dāsa introduces himself as a humble servant of  
his preceptor:

'Know Priyā Dāsa as a servant of the servants of his  
(i.e. Manohara Dāsa's) servants.'

In the last line of kav.v.630 Priyā Dāsa uses the  
word rāi, implying that his guru was a king of enchanters,  
as he had attracted even Kṛṣṇa's heart. On this basis  
P.D.Mital<sup>1</sup> interprets rāi as part of the name, and believes  
that Priyā Dāsa's preceptor was called Manohara Rāi.<sup>2</sup>

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1. Op.cit., pp. 234-35 and 242-43.

2. In a letter written to me on 13th September, 1966, Śrī  
Mital expressed this opinion, arguing that the term  
dāsa is generally added to the names of those belonging  
to the Bhakti School.

In the opening verse of 'Śrī Rādhā-ramaṇa rasa-sāgara' (p.1), Priyā Dāsa's preceptor himself tells us that his preceptor Rāma Śaraṇa Caṭṭarāja gave him the name 'Manohara' at his initiation. In the following verse he uses the term 'dāsa Manohara', which may be interpreted either as his full name Manohara Dāsa, or literally as 'the servant Manohara'. He quite frequently uses this term in his works, and occasionally even uses Manohara Dāsa, e.g. the last line of a pada in 'Kṣaṇadā-gīti ciṁtāmaṇi' (cf. p.7, rāga Gaurī) reads as follows:

'karuṇā-siṁdhu anātha vaṁdhu suni, jiyata Manohara Dāsa.'

Bābā Kṛṣṇa Dāsa has published his three works under the name Manohara Dāsa, and the same name has been used by Raghurāja Siṁha,<sup>1</sup> S.S.Bhagavāna Prasāda,<sup>2</sup> G.A.Grierson<sup>3</sup> and R.K.Garg.<sup>4</sup> In HSV., vol.2, pp. 134 and 263, he is mentioned as Manohara Dāsa (Manohara), the author of 'Rādhā-ramaṇa rasa-sāgara-līlā', and is also called Kiśorī Dāsa which must have been his name prior to initiation. This shows that

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1. Op.cit.,p.580.

2. Op.cit.,pp.4 and 1326.

3. Art.cit.,JRAS.,1909,p.610, footnote 1.

4. Op.cit.,p.939; and also Introduction, p.19.

the name of Priyā Dāsa's preceptor is more commonly accepted as Manohara Dāsa and therefore the same has been used throughout this work.

Bābā Kṛṣṇa Dāsa has published the following four works of Manohara Dāsa:

(1) Śrī Rādhā-ramaṇa rasa-sāgara. It is mainly written in the kavitta metre, and describes the love-sports of Kṛṣṇa in all the seasons. According to the date given in the last verse of the work, it was completed in S. 1757 (1700 A.D.).

(2) Rasika Jīvani. Apart from some kavitta and dohā verses, this work consists of padas based on different rāgas, such as Hamīra, Kalyāṇa, Kamoda, Bhūpalī, Kānharo, Vibhāsa, Rāma Kalī, Bhairava etc. The love-sports of Kṛṣṇa and Rādhā are the main theme of this work.

(3) Sampradāya-Bodhinī. It deals with the four Vaiṣṇava schools, viz. Śrī sampradāya, Brahmā sampradāya, Rudra sampradāya and Sanaka sampradāya, and lists the names of the followers of each of them. It is mainly written in dohā and chappai verses.

(4) Kṣaṇadā-gīti-ciṃtāmaṇi. It is a collection of padas composed by forty-seven poets, such as Sūra Dāsa, Nanda Dāsa, Kṛṣṇa Dāsa, Caturbhuja Dāsa etc., and includes twenty-one padas of Manohara Dāsa.

We do not know very much about Manohara Dāsa's life. According to P.D.Mītal,<sup>1</sup> he was a Brāhmaṇa born in about S.1710 (1653 A.D.) and lived in Vṛndāvana. In all his works he frequently uses the term Rādhikā (or Rādhā) - ramaṇa, i.e. Kṛṣṇa, the beloved of Rādhā, which represents him as a devotee of both Kṛṣṇa and Rādhā, and also closely associated with the temple of Rādhā-ramaṇa in Vṛndāvana, which was founded by Gopāla Bhaṭṭa in S.1599 (1542 A.D.).<sup>2</sup> Manohara Dāsa was a follower of the Gauḍīya sampradāya, and has often written in praise of Caitanya. In the opening verse of both 'Śrī Rādhā-ramaṇa rasa-sāgara' and 'Sampradāya Bodhinī', he mentions the name of his preceptor as Rāma Śaraṇa Caṭṭarāja and praises him highly, and in the following verse of the former work he gives a list of the guru-paramparā, tracing it back to Caitanya.

Stammbaum of the guru- succession from Caitanya:

Caitanya (1486-1553 A.D.)



Gopāla Bhaṭṭa (about 1500-1585 A.D.)<sup>3</sup>



Śrī Nivāsācārya (about 1519-1607 A.D.)<sup>4</sup>



Rāma Carāṇa Cakravartī (not known)



1. Op.cit.,p.235.

2. Ibid.,p.33; cf.also Growse,F.S.,Mathurā: A district memoir, vol.1,p.121.

3. Cf.Mītal,P.D.,op.cit.,pp.32 and 34.

4. Ibid.,pp.55-56; cf. also De, S.K.,op.cit.,p.145.

↓  
Rāma Saraṇa Caṭṭarāja (not known)

↓  
Manohara Dāsa (†.1700 A.D.)

In 'Sampradāya Bodhinī' (pp.5-6), Manohara Dāsa gives a brief account of the Brahmā sampradāya which is the second of the four Vaiṣṇava schools, and lists the names in succession, tracing back from Caitanya to Madhavācārya. A similar list is given by S.K.De,<sup>1</sup> based on Baladeva Vidyābhūṣaṇa's 'Govinda-bhāṣya' and 'Prameya-ratnāvalī'. Both lists are given here for comparison.

Manohara Dāsa's list as given in 'Sampradāya Bodhinī':

1. Mādhavācārya
2. Padmanābha
3. Narahari
4. Mādhava
5. Kṣobha-prakāsa
6. Jayatīrtha
7. Jñānasindhu
8. Mahānidhi
9. Vidyānidhi

Vidyābhūṣaṇa's list as given by S.K.De:

1. Madhva (Ānandatīrtha)
2. Padmanābha
3. Nṛhari
4. Mādhava
5. Akṣobhaya
6. Jayatīrtha
7. Jñānasindhu
8. Mahānidhi
9. Vidyānidhi

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1. Op.cit.,pp. 14-15, footnote 3.

10. Rājendra	10. Rājendra
11. Jayadharmā	11. Jayadharmā
12. Puruṣottama	12. Puruṣottama
13. Brahmaṇya	13. Brahmaṇya
14. Tīratha Vyāsa (= Vyāsa-tīrtha)	14. Vyāsatīrtha
15. Lakṣmīpati	15. Lakṣmīpati
16. Mādhavendra	16. Mādhavendra Purī
17. Īśvarāṇḍa	17. Īśvara Purī
18. Mahāprabhu Caitanya	18. Caitanya

It will be seen from the above two lists that they enumerate the same names, except for slight variations in spelling. At the end of his list, Manohara Dāsa quotes as his source four ślokas, ascribing them to Gopāla Gosvāmī (i.e. Gopala Bhaṭṭa), though they give the same list of names as Baladeva Vidyābhūṣaṇa. Thus, Caitanya was eighteenth in the preceptorial succession from Madhva, although his followers established a separate sect known as the Gauḍīya sampradāya to which Priyā Dāsa, being a disciple of Manohara Dāsa, belonged.

(v) The religious standpoint of Priyā Dāsa.

In all his works Priyā Dāsa presents himself as an essentially religious person, writing only devotional poetry. He is one of the medieval Hindī poets of the Bhakti School. In his commentary on the Bhakta Māla, he gives equal importance to the devotees of both Rāma and of Kṛṣṇa and does not make any distinction in narrating their stories; nevertheless in his other works he certainly appears as an ardent worshipper of Kṛṣṇa to whom he shows his complete and undivided devotion, and not even once does he mention the name of Rāma. Thus, Priyā Dāsa as a poet and devotee belongs to the Kṛṣṇa cult, one of the main cults of Vaiṣṇavism.

All the sects belonging to the Kṛṣṇa cult are offshoots of the Bhāgavata Purāna, and are founded on its doctrine of bhakti, which lays stress upon a passionate love for Kṛṣṇa as the supreme deity and life-long devotion to his service. Bhakti is regarded as the highest religious experience and the means to spiritual realisation. Caitanyaism is the true representation of the emotional aspect of this theory of bhakti, as applied to both Kṛṣṇa

and Rādhā. One of the main readings of Caitanya and his six immediate followers was the Bhāgavata Purāṇa, which exercised an enormous influence on the development of the sect. Although Caitanya comes into the preceptorial lineage of Madhva, the philosophic position of his sect is Nimbārka's bhedābheda, i.e. dualistic monism, rather than Madhva's dvaita, i.e. dualism.<sup>1</sup> In the importance given to Rādhā as Kṛṣṇa's eternal consort, Caitanyaism also owes a great deal to Nimbārka. Priyā Dāsa, being a disciple of Manohara Dāsa who was fifth in the preceptorial succession from Caitanya, was a follower of Caitanya.<sup>2</sup> It will be seen that in his interpretation of bhakti and also in many other aspects, Priyā Dāsa shows a considerable amount of influence of Caitanyaism in his works.

In his commentary on the Bhakta Māla, Priyā Dāsa declares the supremacy of bhakti as the highest religious emotion. He describes twelve elements of bhakti, such as faith, hearing the story and repeating the name of the Lord, meditation, the service and the company of saints etc. (Bh.B.,v.3). He stresses the importance of the holy in enhancing bhakti by describing how the young plant

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1. Cf. Farquhar, J.N., op.cit., p.308; and also Bhandarkar, R.G., Vaiṣṇavism..., p.85.
  2. Cf. Farquhar, J.N., op.cit., 317; and also Grierson, G.A., art.cit., JRAS., 1909, p.621.

devotion becomes a huge, strong tree by the water of saintly company (Bh.B.,v.6). He defines a sincere devotee as one who is true to God, his own preceptor and God's servants, who keeps his vows firmly, and whose eyes flood with tears while uttering the name of Hari (Bh.B.,v.9.1-4). It will be noticed that all the stories he relates, commenting on the names mentioned by Nābhā Dāsa, illustrate the power of devotion; but in the introductory and concluding verses of the commentary, where the commentator has more freedom to express his personal attitude, Priyā Dāsa interprets bhakti in terms of the devotion to Kṛṣṇa and Rādhā. For example, in the last line of Bh.B.,v.3, he states that one who observes the twelve elements of devotion will meet Kṛṣṇa and his beloved Rādhā; in Bh.B.,v.5, he describes Nābhā Dāsa, although a devotee of Rāma, as pleasing Kṛṣṇa (Śyāma) by presenting to him the garland of Vaijayantī flowers. In the last verse of the commentary (Bh.B.,v.634), he addresses Kṛṣṇa, asking to be put through any torture rather than to encounter a person indifferent to devotion. In the following lines the poet's heart overflows with devotion to his Lord:

'You may burn me in fire O Kṛṣṇa, drown me in the sea,  
 Impale me, make me drink deadly poison,  
 Have me bitten by scorpions, swathe me in millions  
 of serpents,  
 Throw me in front of an elephant, frighten me with all  
 kinds of calamities,  
 Cause me to be eaten by a lion, bury me in the ground,  
 Have me pierced by a sharp spear; I will not be  
 grieved.

O Kṛṣṇa, the life of the people of Braj, listen to my  
 one resolution:

Let me not see the face of one who is indifferent to  
 devotion.'

'Ananya Modinī' and 'Cāha Bellī', two other works of  
 Priyā Dāsa, are completely devoted to Kṛṣṇa and Rādhā.  
 The former, as its title suggests, deals with the pleasure  
 derived from the complete and undivided devotion, which  
 Priyā Dāsa expounds by saying that one should discard the  
 worship of all other gods, and should adore with complete  
 love Kṛṣṇa and Rādhā, the divine couple, alone (dohā v.14).  
 Priyā Dāsa recognises only one relation and that is based  
 on the devotion to Kṛṣṇa:

'All relationships to one's body, mother, father, son, and so on are false.

The only true relationship is that of the devotee to **Kṛṣṇa**; it is sweet and tasty no matter where one finds it.' (dohā v.20)

Priyā Dāsa's devotion to Kṛṣṇa and Rādhā reaches its peak in 'Caha Bellī'. The devout heart of the poet overflows with love in describing the supreme beauty of the divine couple, whom he praises throughout this work. A number of epithets for Rādhā have been used by the poet, which indicate the importance he gives to her, e.g., prītama-rati-prāna, the soul of Kṛṣṇa's sport (v.11); rāsa-rasikinī, the enjoyer of Kṛṣṇa's Rāsa-līla (v.12); Mohana-prāna-adhāra, the support of Kṛṣṇa's life (v.12); Vṛndāvana-rānī, the queen of Vṛndāvana (v.13); premamayī rasa-mūrati, the embodiment of rasa and treasure of love (v.14); sāvāla raṅga cita corī, the captivator of the dark-complexioned Kṛṣṇa (v.16). The central theme of this work, as implied by the title, is the poet's eagerness to see the divine couple, who are described wandering together in the groves in Vṛndāvana and engaged in different love-sports. The following dohās are given here as typical examples of the poet's expression of his desire:

- i) 'Listen to this request, O Kṛṣṇa, the ocean  
of compassion, please show me your moon-like face.  
If you are not capable of granting this boon,  
at least come into my heart.' (v.21)
- ii) 'O Rādhā, the goddess of all pleasures and one served  
by everyone, you have <sup>the</sup> power of granting joys;  
Bestow upon me this joy, that I may behold with my  
eyes the sports of the divine couple.' (v.28)
- iii) 'O Kṛṣṇa, the sweet music you used to play on your  
flute to call the beloved Rādhā,  
Let me hear for a while and let my body, my heart  
and my soul be revived.' (v.34)

Thus, Priyā Dāsa, following Caitanyaism closely,  
presents Rādhā as Kṛṣṇa's eternal consort in the Vṛndāvana-  
līlā. The glorification of Kṛṣṇa's Vṛndāvana-līlā,  
originally, lies in the Bhāgavata, although it does not  
mention Rādhā by name.<sup>1</sup> In 'Rasika Mohinī', which deals  
with Braj-parikramā, Priyā Dāsa describes the main places  
in Braj, associated with the erotic sports of Kṛṣṇa and Rādhā.

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1. Cf. De, S.K., op.cit., pp. 6-7.

Stressing the importance of Vṛndāvana, which he defines as the crown-jewel of all the sacred places (v.87) and superior to even Vaikuṅṭha and Goloka (v.93), Priyā Dāsa declares:

'The best place on the earth is Vṛndāvana.

It will be the greatest mistake if one does not dwell there. When will one find it again?' (v.7)

and

'When the places and beauty of Vṛndāvana become dear to one,

All kinds of desires for wealth and physical pleasures fly away.' (v.18)

Similarly, a few verses in 'Ananya Modinī' and 'Cāha Belī' are written in praise of Vṛndāvana and also of the river Yamunā, and each comment made by the poet is deeply coloured with intense religious feeling.

Like other Vaiṣṇava poets, Priyā Dāsa also regards bhakti as superior to mokṣa, and shows his belief in rebirth. He desires to be born again and again, as he will then be able to serve the saints, which is considered as the highest duty to attain bhakti (Bh.B.,v.70.1-2). Furthermore, he declares that he has no concern with yogīs.

yatis and tapīs, but he has placed his hopes in the dust of the feet of the Lord's beloved, who are rare in this world and whose love, faith and devout conduct have enthralled his heart (Bh.B.,v.22.1-4).

It is bhakti that Priyā Dāsa regards as the only criterion for virtue and merit, and includes in the commentary the stories of all devotees irrespective of their caste and class. This is one of the main and distinguishing features of Vaiṣṇavism, common to all its sects, to admit all religious privileges, such as worship, reading the sacred books, reciting the name and praises of the Lord etc., to all without any caste discrimination, even to a Caṇḍāla. The socio-religious reform begun by Rāmananda even allowed Brāhmaṇas and members of the degraded castes to dine together, provided they were the devotees of Viṣṇu.<sup>1</sup> The Caitanya sect also relaxed the rules of caste, and Caitanya himself allowed all privileges in the worship of Kṛṣṇa to all, although it was only a religious, and not a social fellowship.<sup>2</sup> Priyā Dāsa goes a step further and approaches Rāmananda in this particular

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1. Cf. Bhandarkar, R.G., op.cit., p.66.

2. Cf. Farquhar, J.N., op.cit., p.311; and also De, S.K., op.cit.; p.108, footnote 1.

respect, of which the story of Śvapaca Vālmīki (Bh.B., vv.71-78) is an excellent example. The fact that Priyā Dāsa interprets the name Vālmīki, mentioned by Nābhā Dāsa (Bh.M.,v.11.3) referring to maharṣi Vālmīki who was the author of the Rāmāyaṇa, as two Vālmīkis to include the story of Śvapaca Vālmīki, shows the importance he gives to this devotee of Kṛṣṇa, though he was a Caṇḍāla. In this story, Kṛṣṇa not only reveals the superiority of Śvapaca Vālmīki's true devotion to that of the saints, but he also instructs King Yudhiṣṭhira to bring him into his kitchen to feed him. This attitude of Priyā Dāsa, is also expressed in the story of Śabarī (Bh.B.,vv.27-33) and the story of Guha (Bh.B.,vv.91-92).

Although Priyā Dāsa does not go deeply into all the metaphysical theories of Caitanyaism, he does regard Caitanya as the incarnation of Kṛṣṇa, and his disciples as Kṛṣṇa's associates (gaṇas) in the Vṛndāvana-līlā. It will be seen that in the opening verse of each of his published works, the lines of which have been quoted before (see pp. 60-61 ), Priyā Dāsa praises Caitanya, and also his own spiritual preceptor Manohara Dāsa. He uses the traditional method of writing a maṅgalācarāṇa (i.e. benediction) but instead of praising Rāma, Kṛṣṇa, Gaṇeśa,

Sarasvatī or any other god or goddess, he writes in praise of Caitanya, which is evident proof of his belief in Caitanya as a deity, Kṛṣṇa incarnate. Moreover, in his commentary on Bh.M.,v.72, he presents the following arguments in support of his belief:

(1) When Kṛṣṇa was overcome by the love of the Gopīs, he desired to experience the colour of their love in his body. The red colour (traditionally, the colour of love) would not show up against his dark complexion. For this very reason, Kṛṣṇa, the son of Yaśodā, incarnated himself as Caitanya, the son of Śacī, having a fair complexion (kav.v.330). This poetic imagination may be compared with that of Kṛṣṇa Dāsa Kavirāja who, in his 'Caitanya-caritāmṛta', expounds that Kṛṣṇa, for the purpose of realising his own divine nature, usurped the complexion and devotional spirit of Rādhā, and was reborn as Caitanya, the dual incarnation of Kṛṣṇa and Rādhā.<sup>1</sup>

(2) Once in Jagannāthapurī everyone saw Caitanya in his divine form. Caitanya manifested himself unto them with four arms, and then also with six arms (kav.v.331).

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1. Cf. De, S.K., op.cit., p.436.

Priyā Dāsa gives this argument, though rather fanciful, for those who doubt the divinity of Caitanya.

Similarly, Priyā Dāsa believes in the theory, which is fully described by Kavikarṇapūra in his 'Gaurāṅgopdeśa' in 1576 A.D.,<sup>1</sup> that all the associates of Kṛṣṇa became incarnated together with Caitanya as his disciples. In the first eight verses of 'Ananya Modinī' and 'Cāha Belī', he praises Nityānanda, Advaita, Rūpa, Sanātana, Gopāla Bhaṭṭa, and others, and refers to them as Caitanya's pārṣadas, i.e. attendants. The term pārṣada is technically used for the attendants of Viṣṇu or of Kṛṣṇa, and its application here shows Priyā Dāsa's attitude towards both Caitanya and his disciples.

The influence of Caitanyaism on Priyā Dāsa may also be seen in his divergence from the conventional rasa-theory, which was given a new turn by Rūpa Gosvāmī by interpreting the religious emotion of bhakti as rasa, the literary-aesthetic joy, and by establishing the five divisions, of bhakti as the five main bhakti-rasas.<sup>2</sup> The fact that Priyā Dāsa, in Bh.B.,v.4.1-2, declares that

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1. For full details, see De, S.K., op.cit., pp. 45-46, footnote 1; and p.130.
  2. For further details, see notes on v.4.1 and 2.

he has expressed in the commentary the five main bhakti-rasas fully and well, shows that he has adopted the new rasa-theory of the Caitanya sect.

Thus, it may be concluded from what has been said above that the religious standpoint of Priyā Dāsa, in its wider frame-work, is that of a Vaiṣṇava devotee, completely devoted to Kṛṣṇa, and that as a sectarian his voice is an echo of Caitanyaism.

CHAPTER II

THE MANUSCRIPTS AND EDITIONS

## DESCRIPTION OF THE MANUSCRIPTS AND EDITIONS

The constituted text of the Bhaktirasa-Bodhinī is based on the four manuscripts and a printed edition. The sigla HA refers to the Bodleian Library manuscript, HB, HC and HD represent the three manuscripts in the India Office Library, and e represents the printed edition.

Out of these four manuscripts HB, HC and HD are the same manuscripts as used by G. Pollet in the "Studies in the Bhakta Māla of Nābhā Dāsa", and are represented there by the sigla b, a and c respectively. The manuscript HA is a later discovery, which I found in the Bodleian Library, Oxford. Out of a number of printed editions of the "Bhakta Māla", only one, represented by e (f by G. Pollet), is included in the apparatus criticus. It is the oldest edition which is available. The other editions are based on it, and are full of misprints. As they do not add anything significant to the text, they have not been included.

The description of Mss. HB, HC and HD is based mainly on the typewritten "Short catalogue of Hindi manuscripts in the India Office Library" and the handwritten "Alphabetical catalogue of Hindi manuscripts in the India Office Library" (J.F. Blumhardt Hindi MSS. draft catalogue, MSS. EUR. D. 500)

which has been referred to in giving the catalogue numbers of these three manuscripts in the specimina. Where necessary, I have added some important details. Ms.HA is uncatalogued, and I have given my own description of the manuscript.

Ms. HA

No.: Ms. Hindi f.2.  
 Fols.: 310 (1-2 blank).  
 Size:  $6\frac{2}{5}$  x 4 in. (16 x 10 cm.)  
 Lines: 9 lines to a page, each line about  $4\frac{1}{2}$  ins. long.  
 Date: Āsoja badi navamī ditavāra, S.1858 (1801 A.D.).  
 Scribe: Harīrāma.  
 Character: Devanāgarī.

This manuscript is very well written in small Devanāgarī characters on thin yellowish white Indian paper. It has been bound in cardboard covered with red silk cloth embroidered with black and gold flowers, and has folding flaps covering all four sides. The last kavitta verse of the commentary in Ms.HA is numbered 632. There are eight blank pages in the beginning and two at the end, numbered from i to viii and i to ii respectively written in Roman numerals in square brackets. This numbering must have been done later by someone other than

the scribe. Folios 1 to 155 are numbered in red ink by the scribe, and are again numbered in pencil in Arabic numerals continuing to the end of the manuscript. The Arabic numbering does not agree with the original; folio 152 having been numbered 155 by the scribe. References correspond with the Arabic numbering throughout.

There is a note on page (1), saying - "Bought by the Bodleian 11.12.1888 for 40 fr. from Labitte Paul et. Cie". There is another note in faded pencil "Found in the..... of Sheikh.....in the fort of Lamba when plundered by our troops on St.Patrick's day 1823. Lamba is 30 miles from Ajmer."

A study of a large scale map of India revealed a place called Lāmba bara about 30 miles from Ajmer.\* This must be the Lamba of the note. There are two words before and after 'of Sheikh' which are illegible. Though we do not have any definite name, the words 'Sheikh' and 'fort' would indicate that this manuscript belonged to a man of wealth and importance, possibly a prince. My conclusion is supported by the appearance of the manuscript as well, especially its binding and decoration.

This manuscript is very different in appearance from the other three, and seems to have been written by an expert

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\* Lamba bara: Lat. 26° 18' N. Long. 75° 10' E. RAF 1:1,000,000 Sheet 551, Square AM.

professional scribe. The handwriting is very good, neat and regular. The first two and the middle two pages and the second last page are beautifully decorated. They all have three bright yellow borders with two bands of flowers between them making a total border of roughly an inch right around the page. The first page (fol.3b) has white flowers with green leaves on a red ground in the outside border, and red flowers with blue scroll and leaves in the inside border. The second page (fol.4a) has pink flowers with green leaves in the outside border, and yellow flowers with red scroll and leaves in the inside border. Both these pages have a large flower, yellow and pink respectively, in a circle in the centre of the page, and the corners (inside the double border) are decorated with a quarter of the flower on that page. The two middle pages, fols. 152b and 153a, are identical in having gold flowers with green leaves in the outside border and blue flowers with red scroll and leaves in the inside border. Another interesting feature here is that the characters are written alternately in black and red on fol. 152b, and in red and black on fol. 153a. The scribe obviously decorated these two pages to indicate the centre of the manuscript. The second last page (fol. 310a), where the text of the commentary ends, has borders in the same

colours but with a slightly different flower.

Leaving these decorated pages apart, each page of the manuscript has a margin of 2 cm. marked by three red lines down each side. The headings, some of the verse numbers, the virāmas (two strokes) and the margins are in red ink. The outside edges of the pages are also painted red with the same pattern of white flowers and green leaves as on fol. 3b. Yellow paste has been used for crossing out the mistakes.

Very often the mātrās (such as 𑀓, 𑀔, 𑀕 etc.), which the scribe could not fit inside, are written in the margin. In most of the cases the ink and the pen are the same, but sometimes a finer pen has been used. These mātrās are regarded as part of the text, and written by the scribe himself, e.g. ajāmelā (v.19\*), patakī (v.19), kīyau (v.49). The omitted words or syllables are put in the margin by the scribe, and such corrections are indicated by HAmg. in the critical apparatus, e.g. āe HAmg. (v.18, cf.cri.app.,Bh.B.,v.19).

There are a few examples of 'scriptura continua', e.g. 'bīna lai bajāvai lālani rijhāvai tyaū tyaū ati mana bhāvai gāvai lālani rijhāvai tyaū tyaū' (v.43, cf.cri.app., Bh.B.,v.44.5). The underlined is the actual text of 1.5, 'ati mana bhāvai' being the beginning of 1.6.

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\* The numbers of the verses here correspond with that of Ms.HA.

Ms.HA very frequently uses the Anunāsika where it is not necessary, e.g. Rāma (v.10), māthai (v.41). The scribe's habit of nasalizing vowels is so common that it has been ignored in the critical apparatus.

In Ms.HA, unlike the other three Mss., b is distinguished from v, and is used as b, e.g. bāta (v.17). Sometimes b is used also for v, e.g. bicāra (v.8), while in BB and HC v is frequently used for b. In HA a dot is frequently used underneath v and y, e.g. jīva (v.6), kiyau yṣ (v.7). These distinctions have been ignored in the critical apparatus.

Among the other peculiarities of Ms.HA are:

- s used for ś, e.g. pravesa (v.10), subha (v.19) syāma (v.70); but in a few cases ś has been kept, e.g. Śivajū (v.15).
- ch used for kṣ, e.g. parīchā (v.92); but in a few cases kṣ is retained, e.g. Parīkṣata (v.92), Takṣaka (v.92), akṣara (v.23).
- ṣ used for kh, e.g. suṣa (v.61), deṣata (v.27).
- ri used for ṛ, e.g. riṣi (v.27).
- n is used for ṇ, e.g. carana (v.1.2);  
but sometimes ṇ is retained, e.g. karṇaphula (v.3.5).

- i used for ya at the endings of words, e.g.,  
jāi (v.85; v.87); lapaṭāi (v.46); dhoi (v.50);  
pāi (v.86)
- e used for ye at the endings of words, e.g.,  
lyāe (v.51); gae (v.81).

Ms.HA is closely related to Ms.HD, as they have a number of peculiarities in common (cf. Stemma Codicum).

#### Ms.HB

- No.: Mss.Hindi B.52.
- Fols.: 157.
- Size:  $9\frac{1}{2}$  x  $5\frac{1}{4}$  in. (24.x 13 cm.)
- Lines: 10 to 12 lines in a page, each line about  $7\frac{1}{2}$  ins. long.
- Date: Śrāvaṇa sudī ekaṃ, S.1869 (1812 A.D.).
- Scribe: Rāmadāsa ('Dāsa').
- Character: Devanāgarī.

This manuscript is complete and is written on smooth white paper. It has been bound in dark brown leather. It has the commentary of Priyā Dāsa in 632 kavitta verses, the last five of which are separately numbered.

## Ms.HC

No.: Mss.Hindi C.12.  
 Fols.: 192.  
 Size:  $6\frac{1}{2}$  x  $10\frac{3}{4}$  in.(16.5 x 27 cm.) (upright).  
 Lines: 15-20 lines in a page, each line about  $4\frac{1}{2}$  in.long.  
 Date: x  
 Scribe: x  
 Character: Devanāgarī.

This manuscript is written on dust-coloured paper. It has been bound in a red cover. It is incomplete and breaks off in the middle of kavitta verse 550 of the Bhaktirasa-Bodhinī, and thus it does not have the date nor the name of the scribe. According to the two catalogues of Hindi manuscripts in the India Office Library, this manuscript was written in the 19th century. There are several orthographical and other corrections by a second hand in the margin, with occasional pencilled notes in English.

Ms.HD

No.: Mss. Hindi D.11.  
Fols.: 130.  
Size:  $11\frac{1}{2}$  x  $5\frac{3}{4}$  in. (29 x 15 cm.).  
Lines: 12 to 13 lines in a page, each line about 9 in. long.  
Date: x  
Scribe: x  
Character: Devanāgarī.

This manuscript is complete. It is fairly well written on rough yellowish paper, much worn at the edges. It is not bound but has been kept in a wooden cover, and tied with string. The date and the name of the scribe are not given and the last kavitta verse of the commentary is numbered 624. According to the two catalogues of Hindi manuscripts in the India Office Library, this manuscript was written in the 19th century.

Edition e

Śrī Bhakta Māla saṭīka, with prose commentary called 'Bhakti-sudhāvindu-svāda' by S.Ś.Bhagavān Prasāda, Banaras, S.1960-66 (A.D. 1903-9).

Note: For further details of Mss.HB, HC, HD and ed.e see G. Pollet, op.cit., pp. 17-23.

91

SPECIMINA OF THE MANUSCRIPTS

Specimen of Ms. HA:

Bodleian Library, Ms.Hindi f.2,

uncatalogued, fols. 3b, 4a, 4b and 5a.



Specimen of Ms. HB:

India Office Library, Mss.Hindi B.52,  
catalogue no. S.2090, fols.1b and 2a.

५३  
२

श्री कृष्ण चैतन्य च प्रायनमः श्री गणेशाय नमः श्री गंगामङ्गलाय विष्णु  
 ने टीका अज्ञानिरूपनकवित्रं मत्प्रकृत्यै न न्यपनरुजन्केय्य  
 चरनको व्यानमिरेनामसुषणार्थं नासिसेनामजन्मसुत्तर्त्तर्था  
 रिटीका विस्मयितकृमातको सुनाथं कीर्तयेकवित्रं यच्छ्रुत्तिय्यारे  
 तमेजगेजगमां हि कविवासी विरमाथं जानीं विजुम विश्रुत्तिय्यारे  
 दृमनप्रवेशादि यो अस्मिटीकाथं २ टीकाको नामस्वरपवर्त्तनम् रचितविला  
 दशुषवदात्तं गीष्णदशुषुष्ण चादपुनरुत्तैभवात् ३ अज्ञानमयुरतादश्रु  
 नप्राशजमकादश्रुतिष्ठविच्छादि मोदकरीशीतगादृ है काव्यकीवृत्तादि निजसुष  
 नमत्तादृ हितनामान्करादि नाने द्वौटकेषुनादृ है रुद्रेशरशादृ औषधनिधेशदादृ  
 वरुनकिरसतीथिनीषुनामटीकागादृ है २ भक्ति को स्वरपवर्त्तनम् अज्ञादृ है

देत श्री उवटो भ्रवन्तकथामैलश्रुप्रिमानश्राञ्जगदुटादृ है ममनशुनीरश्रुत्तार  
 अगद्वारदपानवनवशनपनसो योतैलगादृ है आभरनरा मरु रिषाद्युशेवाकरीफू  
 त्तमानशुथुन यशंग अजन्तवनादृ है भक्तिमरा रनीकैषी गारवां हिं केशी चारु है जो  
 निहा रितं लावप्यासी गादृ है ३ भक्तिपंचरसवर्त्तनम् शानदाशुषुष्णवात्सल्य श्री  
 शी गार चरुवां चौरसशार विस्तारनीकादृ है टीकाको चमत्कारजानो भि विचारमानध  
 नीकेस्वरपंसे अन्तर्दृष्टि है त्रिभिकनश्रुत्तपुनातपुत्तकिनागतकर्मनिनरुकेनावसिधु  
 वोरै षोछकारु है जोखोरै दृष्टि है विभवनापूरिषे होयचूर्त्तु नेकुभवन्तगादृ है  
 ४ भाववर्त्तनम् पंचरससोई पंचरांगुत्तथा कविकेनाकेपारिद्वेकोरचिक्वना  
 दृ है वैजयन्तिदा मभाववती अतिनामानमत्पादृ अथिरमसगामनितलत्वादृ है या  
 रि उरव्यारिके हं करतनन्यासी अहो देवी गतिन्यासी ङरिपादृ विदो आदृ है भक्तिष्ठ

Specimen of Ms. HC:

India Office Library, Mss.Hindi C.12,  
catalogue no. S.2936, fols. 1b and 2a.

शक्तः १

जगत्साहिकहीवानी विरसाइये  
 १ टीकाकोनासखरूपवानन  
 रचीकबिताइसुषुहाइलगेनि  
 पटसोहाइओसचाइपुनिरुक्लि  
 मिटाइहे अक्षरसधुरताइअनु  
 प्रासजसकाइअतिथ्वविछहसो  
 इजरीसीलगाइहे काव्यकीषडा  
 इनिजमुखनभलाइहोतनाभाजु  
 कहाइतातेप्रौठकैसुनाइहे हइप  
 सरसाइजायेसुनियेसहाइयहभ  
 करसबोधनीसुनामटीकागाइहे  
 २ भक्तिसरूपवानन अघाइफुले  
 लओवटनीअवनकथाभैलअ  
 भिसानअंगअंगनकुटाइये स  
 ननसुनीरअनबवायेअंगोछाह्या

जानोनिजमतिवयपै सुन्योभागवतरु  
 दुमनिप्रवेशकियो ऐसेविगहाइये

५५

नवनवसनपनसौधौलेलगाइ  
 ये अर्भभाननामहरिसाधुसेवा  
 कर्णफलमानसीसुतथसगअं  
 जनवनाइये भक्तिमहारानी  
 कोसीगारचोरुवीरीचाहरहेजो  
 निहारिलेहेलालप्यारोगाये  
 ३ भक्तिपंचरसवगोनं सांतहा  
 थरष्यवात्सल्यओसिगारचाराण  
 चौरससारवित्तारतिकेगायेहे  
 टीकाकोचसतकोरजानेगेविचार  
 मनइनकेसरुयमेअनूपलेदेया  
 येहे जिनकेनअश्रुपातपुलकि  
 तगाकभूतिनहुंकोभावसीधुवोर  
 मोछकोयेहे जोलोरेहेइरिहे  
 विमुखतापरिहियाहोचचरचू

Specimen of Ms. HD:

India Office Library, Mss.Hindi D.11,  
catalogue no. H.33, fols. 1b and 2a.

पुत्री श्रीकीमदुरि जवकिरुद्वेदुनपुडापनिधिरिणी नकीनका रनपि जसुजायः

श्रीरा... समाभ्यंनमः ॥ अथ भक्तिमा ललितकृति ॥ भक्ति रसको धनी टी कात्रु त  
भकी कजाकी प्रगत्ता चरनतथा अत्रापानरूपेण ॥ कविन ॥ म साधभु चेतन्यमनेरु  
नरके चरनको ध्यानमेरं नाम सुलभाश्चे ॥ तारीससं नामात्र अं अत्राणा ई ध  
दि टी काविलारभक्त मालकी सुनाईये ॥ कीप्रये कविनवधुद अत्रिपारो  
लगे जगजगपरिकरि वानी विरमाइये ॥ श्री भोविजुमनि अं ई सु न्याभागाव  
नसुकडुमनिपुवेसकि ये अइ ई टी कदाश्चे ॥ १ ॥ टी काको नामस रूपवर्त्तन ॥ र  
शिकवितार्क सुलदाई लगे निपर सुदाई क्किसबाई पुनिरुक्तनेमिदाई ॥ अवि  
रमधरताई अनुपाम जमकाई अत्रि कवि कदाई मोदुती सांलगाई ॥ काव्य  
की वडाई निजुसुव नमलाई कोननभाज का लाई गते वारके सुनाई ॥ ई ई सर  
साई जोये सुविधेस दाई थर भक्तिरसको धनी सुनीम टी कागाई ॥ २ ॥ भक्ति स क  
ए अथाई कुलेन अत्रा उव वर जो प्रव नकथा मे ल अत्रिमान अत्रा अत्रा न कुडु  
इये ॥ मननसनी ई अत्रा वीपु अं पु र्वाया दधान वनि वृसन ए नके धी लेलगाइये  
अभद ननाम दरिमा असे का कर्त्त करनमान सी सुन अत्रा अत्रा न वनाइये ॥ भ  
निम

दलई

१

२

किमरांतीकेसिंगारकारदीवी चारुइहे जेनिकाहिलेदे लीनपादीगाइये ३  
भक्तिपंचर... संनदा म्पर वा नसत्य अत्रे सिंगारका रं चोरसंसे रविस्ला  
रतीकेगाएहे ॥ टी काके चपनकार नानेगे विचाई मनदनके स रूपमें अत्रा एने  
दिगाएहे ॥ जिनके नअसुनू णार पुनिकितगार कभनेरुके भावसिअके येसा  
अकाएहे ॥ जो लोरेहे दुरिदो विपुषताप्रदिशिशेरा नचरचरने क प्र वनलगाए  
हे ॥ ४ ॥ मी लोरेहे नका ॥ पुचईससे ई पचं गपू लया कनी कंणी कं पशिराथके को र  
विके वनाईहे ॥ वैजयंतीदा मभववनी अत्रिनाभा नाम ल्या द अत्रिरो म्पामम  
निअालनचाईहे ॥ धारीउरदादीको रूकर ननकापी अहे देधेग निस्पादी रुरि  
थजको अाईहे ॥ भक्ति कविभारताते नमिलसिंगारदेत रीतवस लधे जो ई थाने ज  
निगाईहे ॥ ५ ॥ भक्ति नरु थो धी नाहिवि अत्र उर छेरीरु कावशिदे वि  
चादि वीरिणी चोप नसगसे ॥ लगेई वदनगेदा चरु दि सिव वनधे वृदन अत्रा  
सजस दे लो वडु रंगासे ॥ सत अत्र अत्रा लका नको पित विनाल काया नी ये नी वक्र  
लताप गये दा प्रसगसे ॥ देके वट वा रिजादि अत्रा रू को स काउनी गादी पे प्रे

संगर २

## STEMMA CODICUM

According to the similarities in their readings and omissions, the four manuscripts form two different groups. The first group consists of Mss.HA and HD, and the second of Mss.HB and HC.

(a)

Identical readings are frequently found in HA and HD as opposed to HB and HC, e.g.:

āgyā HA HD: ajña HB HC (Bh.B.,v.1.3; 13.2; 91.4);  
Baijayaṃtī HA HD: Vaijayaṃti HB HC (Bh.B.,v.5.3);  
Bhakti Māla HA HD: Bhakta Māla HB HC (Bh.B.,v.7.8);  
jihāja HA HD: jahāja HB HC (Bh.B.,v.10.3);  
Galatai HA HD: Galate HB HC (Bh.B.,v.13.3);  
bhaṭi HA HD: bhakta HB HC (Bh.B.,v.13.8);  
madhi HA HD: madhya HB HC (Bh.B.,v.26.1);  
baiṭhe HA HD: baiṭhi HB HC (Bh.B.,v.47.7);  
pūchai HA HD: pūche HB HC (Bh.B.,v.94.7).

Occasionally HA agrees with HD, and HB with HC in its use of:

(i) ye for yai and vice versa, e.g.

sunāīye HA HD: sunāiyai HB HC (Bh.B.,v.1.4);

viramāiye HA HD: viramāiyai HB HC (Bh.B.,v.1.6);

lāiye HA HD: lāiyai HB HC (Bh.B.,v.101.8).

(ii) au for o and vice versa, e.g.

paryau HA HD: paryo HB HC (Bh.B.,vv.26.7; 67.7);

karyau HA HD: karyo HB HC (Bh.B.,v.37.2);

khījau HA HD: khījhyo HB, khījyo HC (Bh.B.,v.47.8);

kahyau HA HD: kahyo HB HC (Bh.B.,v.67.8);

pyāsanī HA HDImg.: pyāsoi HB, pyāsoī (Bh.B.,v.100.2);

diyau HA HDImg.: diyo HB HC (Bh.B.,v.100.5).

(iii) aū for o and vice versa, e.g.,

mokaū HA HD: moko HB HC e (Bh.B.,vv.37.1; 49.6);

kaū HA HD: ko HB HC e (Bh.B.,v.15.6);

yāsaū HA HD: yāso HC HCI (Bh.B.,v.41.2).

(iv) ai for e and vice versa, e.g.,

tātai HA HD: tāte HB HC e (Bh.B.,v.13.6).

In most cases HA agrees with HD in its use of the Anusvāra and Anunāsika as opposed to HB and HC, e.g.

kaī HA HD: kai HB HC (Bh.B.,v.47.2; 58.4);

maī HA HD: mai HB HC (Bh.B.,vv.17.7; 89.1);

kaḥā HA HD: kahā HB HC (Bh.B.,v.76.3);

tajaū HA HD: tajau HB HC (Bh.B.,v.86.6);

naīna HA HD: naina HB HC (Bh.B.,vv.87.6; 97.1).

There are a few examples of the same variant reading in HA and HD as opposed to HB and HC, e.g.

kaf HA, kě HD: au HB HC (Bh.B.,v.89.7);

doṣī HA HD: droha HC, drohī HB HCI (Bh.B.,v.63.7);

āni HA HD: āī HB, āi HC (Bh.B.,v.63.1);

ādi ādi HA HD: ādi savai HB HC (Bh.B.,v.96.1).

In HA and HD each kavitta verse is divided into four lines, marked by two strokes ( || ), whereas in HB and HC there is no such division and a verse is written continuously.

There are some examples of the same wrong spelling in HA and HD, e.g.

punirukta HA HD (Bh.B.,v.2.2);

Bhaktirasa-Bodhanī HA HD (Bh.B.,v.2.8);

nisadina HA HD (Bh.B.,v.8.1).

Occasionally HA is closely related to HD in having certain omissions or omissions corrected later, e.g.

laī HAI HDImg.(Bh.B.,v.1.3);

before disi, cahī is omitted in HA HD (Bh.B.,v.100.8)

There are some examples where HD in its marginal corrections agrees with HA, e.g.

maryau HA HDImg. (Bh.B.,v.63.4);

pyāsauī HA HDImg.(Bh.B.,v.100.2);

diyau HA HDImg. (Bh.B.,v.100.5);

Svaratha HA HDmg.(Bh.B.,v.82.3).

(b)

In most cases the two Mss. HB and HC of the second group agree with each other in their use of:

- (i) i for ī, e.g.: kavitāi HB HC (Bh.B.,v.2.1);  
 madhuratāi HB HC (Bh.B.,v.2.3);  
 thoroi HB HC (Bh.B.,v.88.6).
- (ii) u for ū e.g. ta'u HB HC (Bh.B.,vv.25.5; 88.2);  
 kou HB HC (Bh.B.,v.88.5).

There are a few examples of the same wrong spelling in HB and HC, e.g.

saba: sabha HB HC (Bh.B.,v.23.3);

Indra: Īdra HB HC (Bh.B.,v.82.5).

In some cases HCI or HCImg. agrees with HB, e.g.

droha HC: drohī HØ HCI (Bh.B.,v.63.7);

duri HC: dūri HB HCImg.(Bh.B.,v.72.2).

Though the close relation between HB and HC is evident in the cases listed above, there are a couple of examples where HA and HB have the same unusual spelling, e.g.

Sudhanvā: Sudhanyā HA HB (Bh.B.,v.82.2);

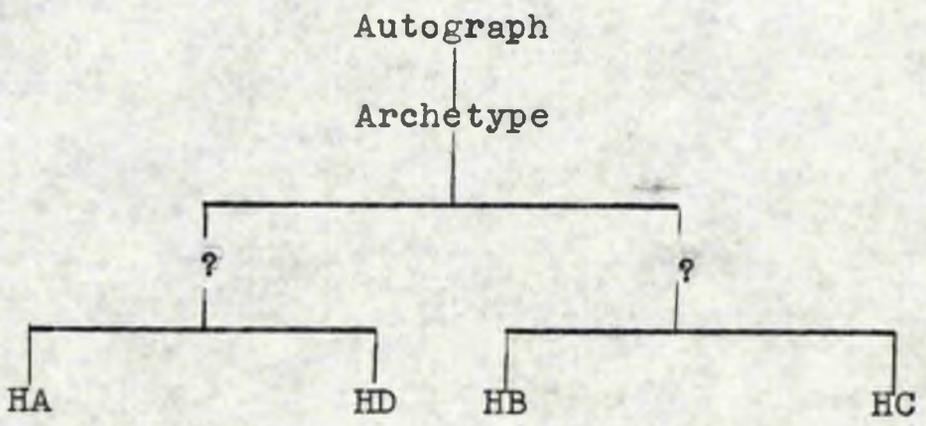
Arjuna: Arjjuna HA HB (Bh.B.,v.84.1).

Similarly there is an instance where HA and HB have the same omission, e.g.

after āvata, na is omitted in HA HB (Bh.B.,v.96.2).

Whether these few similarities show any true relation between HA and HB is doubtful. They may be purely accidental. However, the collation of other manuscripts not available in England may prove useful in clarifying this point.

Since in the present state of our knowledge there is no evidence to show which of the two groups is closer to the archetype, the relation between the four manuscripts may be represented by the following stemma:



## THE CRITICAL RECENSION

It may be concluded from the description of the manuscripts and the 'Stemma Codicum' that Ms.HD is closely related to Ms.HA, and may well be as old as, if not older than, HA. The two manuscripts of the first group are given preference in constituting the text. With some exceptions for which there are definite justifications, the readings in HA and HD are preferred, e.g.

āgyā HA HD (Bh.B.,v.1.3; v.13.2; 91.4);

Baijayaṃtī HA HD (Bh.B.,v.5.3);

Galatai HA HD (Bh.B.,v.13.3);

bhakti HA HD (Bh.B.,13.8);

āni HA HD (Bh.B.,v.63.1);

pūchai HA HD (Bh.B.,v.94.7).

The following are the main exceptions to my general preference for the readings in HA and HD.

Because of their consistent habit of using the Anunāsika and Anusvāra superfluously, the readings in HB and HC are preferred in these cases, e.g.

kauna HB HC : kaṇa HA HD (Bh.B.,v.13.7);

kai HB HC : kaī HA HD (Bh.B.,vv.2.6; 47.2; 58.4);

naina HB HC : naīna HA HD (Bh.B.,vv.85.6; 87.6; 97.1).

In a few cases where HA and HD have spelt a word wrongly, and this mistake is obvious, the reading in HB and HC, especially when supported by e, is preferred, e.g.

Bhakta Māla HB HC e: Bhakti Māla HA HD (Bh.B.,v.7.8);  
jahāja HB HC e: jihāja HA HD (Bh.B.,v.10.3).

Similarly in a few cases a different reading of HB and HC, when it is supported by e, is preferred, e.g.

madhya HB HC e : madhi HA HD (Bh.B.,v.26.1);  
au HB HC e : kaī HA, kē HD (Bh.B.,v.89.7).

But in a few cases a variant of HB and HC, though not supported by e, is preferred as it obviously gives a better reading, e.g.

drohī HB HCI : doṣī HA HD, dveṣī e (Bh.B.,v.63.7);  
ādi ~~svai~~ HB HC : ādi ādi HA HD, Aja ādi e (Bh.B.,v.96.1).

In some cases a reading in HB is regarded as being correct, especially when supported by e, and is preferred to those of HA, HC and HD, e.g.

Bhaktirasa-Bodhinī HB e: Bhaktirasa-Bodhanī HA HD,  
Bhaktarasa-Bodhanī HC (Bh.B.,v.2.8);  
Matāṅga HB e: Mātāṅga HA HC HD (Bh.B.,v.28.1).

There is an example where a reading in HB has been preferred to all other readings, e.g.

sītha sītha HB: sīta sīta HA HC HD e (Bh.B.,v.78.1).

In a few cases HC has the correct reading and is supported by e, e.g.

pheri HC e : phiri HA HB HD (Bh.B.,v.66.5);

bājyo HC e : bājai HA HB HD, bājau HDI (Bh.B.,v.77.8);

Suratha HC e : Svaratha HA HD mg., Surata HB (Bh.B.,  
v.88.3);

Sudhanvā HC e : Sudhanyā HA HB, Sudhannā HD mg.  
(Bh.B.,v.88.3).

In some cases HCI and HCImg. are not correct while the readings before correction agreed with at least one of the other manuscripts, e.g.

ghura hai HC : pura hai HCImg. (Bh.B.,v.54.7);

gherī HC : gharai HCImg. (Bh.B.,v.57.4);

pāga HC : vāga HCI (Bh.B.,v.59.3);

aisī : asī HCI (Bh.B.,v.60.5).

But there is an example where a corrected reading in HC (i.e. HCI), supported by e, has been chosen, e.g.

Citraketu premaketu HCI e : Citraketa premaketa

HA HB HC HD (Bh.B.,v.65.5)

There are a few examples where HD has the correct reading and it is confirmed by e, therefore it has been preferred to the readings of HA, HB and HC, e.g.

racī HD e : raci HA HB HC (Bh.B.,v.2.1);

Kīlha HD e : kīlla HA, Kilha HB, Kīla HC (Bh.B.,v.13.2);

karī HD e : kari HA HB HC (Bh.B.,v.77.2).

There is an example of lec.sin. in HD which has been preferred to all other readings, e.g.

he HD : hai HA HB, haī HC e (Bh.B.,v.33.1).

Conjectures have been made only where absolutely necessary. There is an example of conjecture where the readings in three manuscripts do not fit metrically and the reading in the other manuscript is wrongly spelt, though it is correctly spelt on another occasion, e.g.

Saurī cj. (cf. Saurī, Bh.B.,v.33.5) : Sorī HA, Savarī HB e, Sīvarī HC (Sevarī HCImg.), Sauvarī HD (Bh.B.,v.31.8).

Similarly there is another example of conjecture where the readings in all four manuscripts are obviously wrong as none of them fits into the context, and the reading in e is wrongly spelt, e.g.

pāya cj.: pāyau HA, pāyo HB HC HD, pāyā e (Bh.B.,v.85.4).

Other examples can hardly be called conjectures in their strict sense, as they agree with edition e. In a few cases where the readings in all four manuscripts are obviously wrong, or do not make sense within the context, the reading in e has been chosen, e.g.

aipai e : aisai HA, vopai HB, aupai HCI, opai HD  
(Bh.B.,v.45.4);

baiṭhī e : baithe HA HD, baiṭhi HB HC

(Bh.B.,v.47.7);

vipra e : bāna HA, vīna HB HC HD (Bh.B.,v.69.4);

parīkṣā e : parīṣā HA, parikṣyā HB, parichā HC,  
parakṣā HD (Bh.B.,v.82.5);

māṃsa e : māsa HA HB HC HD (Bh.B.,v.82.6).

There are two examples where all four manuscripts have the same wrong spelling of a word. I have given this spelling in the text, but the correct spelling, supported by e, is given in square brackets, e.g.

sīta [sītha] (Bh.B.vv.10.8; 13.5).

Generally some minor orthographical differences have been ignored in the critical apparatus, e.g. the distinction between b and v, and the differences in spelling caused by a superfluous use of the Anusvāra and Anunāsika.

In all four manuscripts there is a certain amount of inconsistency in spelling, especially with endings such as e (ए) or ye (ये), and i (इ) or ya (य). In such cases I have made no attempt at uniformity, as these were and still are alternative spellings.

None of the four manuscripts makes any distinction between ḍ (ड) and ṛ (ठ), ḍh (ड्ह) and ṛh (ठ्ह). In most cases ṣ (ष) is used for kh (ख). These spellings, so commonly

found in Hindi manuscripts of the 17th-18th centuries, are now regarded as errors, e.g. laḍanā and paḍhanā; the correct spellings are laṛanā and paṛhanā respectively. Similarly dekhanā spelt deṣanā would be regarded as a mistake, because kh and ṣ are no longer interchangeable. As all four manuscripts have consistently used ḍ, ḍh and ṣ, I have replaced them by r, rh and kh respectively, without mention in the critical apparatus. In doing this I have followed the accepted method of modern Hindī books and editions of the medieval Hindī texts.

In Devanāgarī script there are no capital letters. Following the traditional method of Roman script, the first letter of each line of the kavitta verses and of the proper names is transcribed in the constituted text with a capital letter.

None of the four manuscripts has numbered the lines of the verses. In HA and HD each verse is divided into four lines, marked by two strokes (||) at the end of each line. But in HB and HC there is no such division and a verse is written continuously. In the constituted text each verse is divided into eight lines. The 1st and 2nd, 3rd and 4th, 5th and 6th and 7th and 8th lines of each verse correspond with the 1st, 2nd, 3rd and 4th lines of that verse in HA and HD.

The fullstops fall at the end of the 2nd, 4th, 6th and 8th lines of each verse in the text. Similarly a comma is placed at the end of the 1st, 3rd, 5th and 7th lines of a verse, but a few times this comma occurs before the last word of the line to denote that the word after the comma syntactically belongs to the next line, e.g. sīsa (Bh.B., v.63.3), deha (Bh.B.,v.97.3) etc. In doing so I have followed the method of writing a kavitta verse, adopted by modern Hindi books. I have numbered the lines from 1 to 8 for ease of reference.

111

The numbering of the Bhaktirasa-Bodhinī verses  
(nos.1-101) in the manuscripts and  
edition e.

All four Mss. and edition e consist of the text of the Bhakta Māla and of the Bhaktirasa-Bodhinī as well; but they all, except Ms.HB, number the two texts separately. In Ms.HB after Bh.B.,v.8, the first dohā verse of the Bhakta Māla is numbered 9, and then Bh.B.,v.9 is numbered 10. This pattern of combining the two texts has been followed throughout.

Other inconsistencies in the numbering in the Mss. are caused either by the carelessness of the scribes in writing a number wrongly or omitting it, or by the including of extra verses.

In Ms.HA Bh.B.,v.8 is wrongly numbered 7. Consequently the entire numbering is wrong and there is a difference of one throughout. Among the minor mistakes are those numbers which have been written wrongly but do not affect the overall numbering, as the following numbers are correct, e.g. no. 23 and no. 28 are written 13 and 38 respectively but are followed by 24 and 29. In Ms.HA Bh.B.,v.98 is wrongly numbered 15

instead of 97. The verse 15 of the Bhakta Māla, which follows Bh.B.,v.98, accounts for the scribe's mistake. Bh.B.,v.99 has again been wrongly numbered 96, thus increasing the difference in the numbering to two. But the following verses (Bh.B.,vv.100 and 101) are numbered 99 and 100 respectively, making once again a difference of one.

In Ms. HB the scribe has made one mistake; after no. 21 (Bh.B.,v.15) he has numbered the following verse (Bh.M.,v.9) 24 instead of 22, increasing the total difference in the numbering by two. Bh.B.,v.101 is numbered 129. Having included the 26 verses of the Bhakta Māla, this number should have been 127. After no.88 (Bh.B.,v.75) the next verse is not numbered but it does not affect the overall numbering, as the following verses are numbered correctly.

Out of all four Mss. only HC has the numbering entirely correct. There is not a single mistake or omission, and therefore it corresponds throughout to that of our text. In Ms.HD BH.B.,v.29 is not numbered but it does not affect the numbering of the following verses, as the next verse (Bh.B.,v.30) is numbered 30. Bh.B.,vv. 33 and 34 are both numbered 33, making a difference of one in the numbering. Since Bh.B., v.100 is not numbered and the following verse

(Bh.B.,v.101) is numbered 99, the total difference in the numbering is two. In edition e after verse no. 51 (Bh.B.,v.47) the following verse (Bh.B.,v.48) is misprinted 51 instead of 52, but it does not affect the numbering of the following verses, as the next verse (Bh.B.,v.49) is numbered 52.

In Ms.HA after Bh.B.,v.15 there are 8 extra verses but they are separately numbered from 1 to 8, and therefore do not affect the overall numbering of the text. In Ms.HC there are four extra verses (different from those in HA) numbered from 16 to 19. As the following verses are again numbered from 16 onwards, the entire numbering is not affected. The edition e has the same four extra verses, but includes them in the numbering of the text of the Bhaktirasa-Bodhinī. These four extra verses in edition e are numbered from 16 to 19, and the following kavitta verses are numbered 20 onwards. Thus there is a difference of 4 in the entire numbering, Bh.B.,v.101 being numbered 105.

The following table gives the complete picture of the concordance of the Bhaktirasa-Bodhinī verses (nos.1-101) in the manuscripts and edition e.

Table showing the concordance of the Bhaktirasa-Bodhinī  
verses (nos.1-101) in the manuscripts and edition e.

Bh.B. v.	Ms.HA no.	Ms.HB no.	Ms.HC no.	Ms.HD no.	ed.e no.
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	7*	8	8	8	8
9	8	10	9	9	9
10	9	14	10	10	10
11	10	15	11	11	11
12	11	16	12	12	12
13	12	17	13	13	13
14	13	19	14	14	14
15	14	21	15	15	15
	8 extra verses (nos.1-8)		4 extra verses (nos.16-19)		4 extra verses (nos.16-19)
16	15	25*	16	16	20
17	16	26	17	17	21

Bh.B. v.	Ms.HA no.	Ms.HB no.	Ms.HC no.	Ms.HD no.	ed.e no.
18	17	27	18	18	22
19	18	28	19	19	23
20	19	29	20	20	24
21	20	31	21	21	25
22	21	33	22	22	26
23	22	34	23	23	27
24	13(23)	35	24	24	28
25	24	36	25	25	29
26	25	37	26	26	30
27	26	38	27	27	31
28	27	39	28	28	32
29	38(28)	40	29	x	33
30	29	41	30	30	34
31	30	42	31	31	35
32	31	43	32	32	36
33	32	44	33	33	37
34	33	45	34	33	38
35	34	46	35	34	39
36	35	47	36	35	40
37	36	48	37	36	41
38	37	49	38	37	42
39	38	50	39	38	43
40	39	51	40	39	44

Bh.B.	Ms.HA	Ms.HB	Ms.HC	Ms.HD	ed.e
v.	no.	no.	no.	no.	no.
41	40	52	41	40	45
42	41	53	42	41	46
43	42	54	43	42	47
44	43	55	44	43	48
45	44	56	45	44	49
46	45	57	46	45	50
47	46	58	47	46	51
48	47	59	48	47	51
49	48	60	49	48	(misprint) 53
50	49	61	50	49	54
51	50	62	51	50	55
52	51	63	52	51	56
53	52	64	53	52	57
54	53	65	54	53	58
55	54	66	55	54	59
56	55	67	56	55	60
57	56	68	57	56	61
58	57	69	58	57	62
59	58	70	59	58	63
60	59	71	60	59	64
61	60	72	61	60	65

Bh.B. v.	Ms.HA no.	Ms.HB no.	Ms.HC no.	Ms.HD no.	ed.e no.
62	61	73	62	61	66
63	62	74	63	62	67
64	63	75	64	63	68
65	64	76	65	64	69
66	65	77	66	65	70
67	66	78	67	66	71
68	67	79	68	67	72
69	68	81	69	68	73
70	69	83	70	69	74
71	70	84	71	70	75
72	71	85	72	71	76
73	72	86	73	72	77
74	73	87	74	73	78
75	74	88	75	74	79
76	75	x	76	75	80
77	76	90	77	76	81
78	77	91	78	77	82
79	78	92	79	78	83
80	79	93	80	79	84
81	80	94	81	80	85

Bh.B. v.	Ms.HA no.	Ms.HB no.	Ms.HC no.	Ms.HD no.	ed.e no.
82	81	95	82	81 (in the mg.)	86
83	82	96	83	82	87
84	83	97	84	83	88
85	84	98	85	84	89
86	85	99	86	85	90
87	86	100	87	86	91
88	87	101	88	87	92
89	88	102	89	88	93
90	89	104	90	89	94
91	90	105	91	90	95
92	91	106	92	91	96
93	92	109	93	92	97
94	93	110	94	93	98
95	94	111	95	94	99
96	95	112	96	95	100
97	96	113	97	96	101
98	15*	114	98	97	102
99	96*	127	99	98	103
100	99	128	100	X	104
101	100	129	101	99*	105

Note: \* denotes a verse wrongly numbered and where the mistake affects the numbering of the following verses.

CHAPTER III

TEXT OF THE BHAKTIRASA-BODHINĪ

(vv. 1-101)

TRANSLITERATION OF THE HINDĪ  
CHARACTERS

Vowels

a   ā   i   ī   u   ū   ṛ   e   ai   o   au

Consonants

Velars:	k	kh	g	gh	ṅ
Palatals:	c	ch	j	jh	ñ
Retroflex:	ṭ	ṭh	ḍ	ḍh	ṇ
			<u>r</u>	<u>rh</u>	
Dentals:	t	th	d	dh	n
Labials:	p	ph	b	bh	m
Semivowels:	y	r	l	v	
Sibilants:	ś	ṣ	s		
Aspirate:	h				

Nasal symbols

Anusvāra:	ṁ	(e.g. aṁka)
Anunāsika:	~	(e.g. maĩ)

a followed by i:    a'i

a followed by u:    a'u

## S I G L A

## Manuscripts:

- HA Bodleian Library, Ms. Hindi f.2, uncatalogued.
- HB India Office Library, Mss. Hindi B.52, catalogue no. S. 2090.
- HC India Office Library, Mss. Hindi C.12, catalogue no. S. 2936.
- HD India Office Library, Mss. Hindi D.11, catalogue no. H. 33.
- I Corrected by a second hand.
- mg. Correction in the margin by the scribe.
- mgI. Correction in the margin by a second hand.

## Edition:

- e Śrī Bhakta Māla saṭīka, by Sitārāma Śarana Bhagavān Prasāda, Banāras, Ś. 1960-66 (A.D. 1903-9).

The recent publication 'Śrī Bhakta Māla' by Rāma Kṛṣṇadeva Garg is carefully edited from one Ms., and is quite valuable but the collated text of Bh.B. had already been typed before I could get hold of a copy of it. Occasionally it has been referred to in the translation and the notes.

The other printed editions are based on the edition e, and are full of printing mistakes. It was not considered necessary to include them in the apparatus criticus, as they do not add anything significant to the text.

## Bh.B.,V.1

- Mahāprabhu Kṛṣṇa Caitanya manaharana jū ke, (1)  
 Carana ko dhyāna mere nāma mukha gāiyai. (2)  
 Tahi samai Nābhājū nai āgyā dai lai dhāri, (3)  
 Tikā vistāri Bhakta Māla ko sunāiyai. (4)  
 Kījiye kavitta baṇḍa chaṇḍa ati pyāro lagai, (5)  
 Jagai jaga māhi kahi vānī viramāiyai. (6)  
 Jāno niju mati aipai sunyo Bhāgavata Śuka<sup>(a)</sup> (7)  
 Drumani pravesa kiyo aisēhī kahāiyai. (8)

- 
- (1) Kṛṣṇa HDI; ju HA.  
 (2) kaū HA, kau HD; merē HA, merai HD; gāiye HA HC, gāiye HD.  
 (3) tāhī HD e; samai HD, samaya e; na HB, ne HC e, ajñā HB HC,  
 ājñā e; da'i HC, dai HDImg.; lai HAI, lai HC, lai HDImg.  
 (4) bisatāra HA, vistāra HC HD; kaū HA, kau HD; sunāiye HA HD.  
 (5) kījiyai HB; vaṇḍha HB HD; pyārau HA.  
 (6) māhi HA HD; kahī HC; vānī HB e; viramāiye HA HD.  
 (7) jānō HA e, jānaū HB; nija HC e; ayapai HC, aipai HD;  
 sunyaū HA, śunyau HB, sunyō e; suka HD.  
 (8) drumana HB; praveśa HB, preveśa HCImg.; kiyau HA, kiyau e;  
 aisaīhī HA HD, aisehi HC, aiseī e; kahāiye HA, kahāiye  
 HCImg. HD.

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(a) The 7th and 8th lines of this kavitta verse are missing in HC, but have been written in later in the margin in a different hand.

Racī kavitaī sukhadāī lagai nipaṭa su-	(1)
Hāī au sacāī punirukti lai miṭāī hai.	(2)
Akṣara madhuratāī anuprāsa jamakāī,	(3)
Ati chavi chāī moda jharī sī lagāī hai.	(4)
Kāvya kī barāī niḥu mukha na bhalāī hota,	(5)
Nābhājū kahāī tātaī prauḍha kai sunāī hai.	(6)
Hṛdai sarasāī jopai suniye sadāī yaha	(7)
Bhaktirasa-Bodhinī sunāma ṭīkā gāī hai.	(8)

- 
- (1) racī HA HB HC; kavitaī HB HC; śukhadāī HB, sukhadāī HCI; śu HB, so HC.
- (2) hāī HB HC; śacāī HB, sacāī HD; punirukta HA HD, punarukta HB; miṭhāī hai HB, miṭāī hai HC.
- (3) achara HC, achira HD; madhuratāī HB HC; anuprāśa HB; jamakāī HC.
- (4) chāī HC; jharī sī HB; lagāī hai HA HC.
- (5) kābi HA; baḍāī HA HC; niḥa HB HC e; bhalāī HC; hoti e.
- (6) kahāī HC, kāhāī HD; tāte HB HC e; prouḍha HD, prauḍhi e; kaī HA HD; śunāī hai HB, sunāī hai HC.
- (7) hṛdaya HCI; śarasāī HB, sarasāī HC; jopai HA, jaupai HB; suniyē HA, śuniyai HB, suniyai e; śadāī HB, sadāī HC; vaha HB.
- (8) Bhaktirasa-Bodhanī HA HD, Bhaktarasa-Bodhanī HC; śunāma HB; gāī hai HC.

- Śraddhāī phulela au ubaṭānau śravana kathā, (1)  
 Maila abhimāna aṅga aṅgana churāiyai. (2)  
 Manana sunīra anhavāye aṅguchāya dayā, (3)  
 Navana vasana pana saūdhau lai lagāiyai. (4)  
 Ābharana nāma Hari sādhu seva karṇaphūla, (5)  
 Mānasī sunatha saṅga aṅjana banāiyai. (6)  
 Bhakti mahārānī ko siṅgāra cāru bīrī cāha, (7)  
 Rāhai jo nihāri lahai lāla pyārī gāiyai. (8)

- 
- (1) śradhāī HC, śradhāī HD; yau HA; uvaṭāno HB, vaṭāno HC; śravaṇa e.
- (2) aṅgani HA e; chuṭāīye HA, churāīye HD e.
- (3) śunīra HB; anhavāī HA, anhavāī e; aṅguchāī HA, aṅguchāe HB, aṅgochā HC, aṅguchāī e.
- (4) navani HD e; vaśana HB; sodho HB, saudhō HC, saudhau HD, sōdho e; lagāīye HA, lagāīyai HB, lagāīye HD e.
- (5) abharana HC; śādhu HB, sādhu HD; śevā HB; karṇaphula HA.
- (6) mānasī śunatha śaṅga HB; banāīye HA, banāīye HD e.
- (7) kaū HA, kau HB HC e; śiṅgāra HB, siṅgāra HC; cāru bīrī cāhai HA, cāhai virī cāru HB, cāha bīrī cāru HD.
- (8) Rāhai is omitted in HA, rahe HC, lahai HD; jaū HA, jau HD; lāla HD; gāīye HA, gāīyai HB, gāiyai HCImg. gāīye e.

- Sāṃta dāsya sakhya vātsalya au siṃgāra cāru, (1)  
Pāṃcau rasa sāra vistāra nīke gāe haī. (2)  
Ṭikā ko camatākāra jānoge vicāra mana, (3)  
Inake sarūpa maī anūpa lai dikhāe haī. (4)  
Jinakai na aśrupāta pulakita gāta kabhū (5)  
Tinahū ko bhāva siṃdhu borai so chakāe haī. (6)  
Jaulaū rahai dūri rahai vimukhatā pūri hiyo (7)  
Hoya cūra cūra naiku śravana lagāe haī. (8)

- 
- (1) sāṃta dāśa śakhya HB; bātsala HA, vātasalya HD; śīgāra HB; ru HD (before ru cā is omitted).
- (2) pāṃchaū HA; sāra HB; bisatāra HA; nīkaī HA HD, nīke HCI; gāi hai HB, gāye hai HC.
- (3) kau HD; camatakāra HC HD; jānōge HA, jānaugai HD, jānauge e; bicā HA, vicāī HD, bicāri e; māna HA HB.
- (4) Inike HA, inīke HB; svarūpa HC e; maī HB HC; le HC; diye hai HB, dekhāe hai HC.
- (5) jinike HB, jinake HC; pulikita HD; gā HC (gāta HCI); kabhu HA.
- (6) tinihū HA, tinhū HD, tinahū e; kaū HA HD; ke HB; siṃdhu HC; vore HC, bori e; śo HB; chakāe hai HB, chakāye hai HC.
- (7) jolaū HA, jaulau HB, jolo HC; rahaī HB HD e; dura HA, dūra e; rahe HC, rahau HD; pura HA, pūra e; hiya HA, hiyē HB HD.
- (8) hoi HA, hota HD; cūra cūra: cūra HA; nēku HA, neku HB e, neka HC; śravaṇa HC e; lagāe hai HA, lagāye hai HB, lagāya hai HC.

## Bh.B.,V.5.

- Pañca rasa soī pañca raṅga phūla thāka nīke, (1)  
 Pīke pahirāyabe ko raci kai banāī hai. (2)  
 Baijayaṃtī dāma bhāvavati alī Nābhā nāma, (3)  
 Lyāī abhirāma Syāma mati lalacāī hai. (4)  
 Dhārī ura pyārī kihū karata na nyārī aho, (5)  
 Dekho gati nyārī ḍhari pāyana ko āī hai. (6)  
 Bhakti chavi bhāra tātai namiti śiṅgāra hota, (7)  
 Hota vasa lakhai joī yātai jāni pāī hai. (8)

- 
- (1) soi HC; phula HA; kathā HC, thāke e; nīke HB, nīkaī HD.  
 (2) pīkaī HD; pahirāīve HB; kū HA, kau HC, kaū HD; kaī HA  
 HD; vanāī hai HC.  
 (3) vaijayaṃti HB HC.  
 (4) lyāya HD, lāī e; lalacāī hai HC.  
 (5) dhāri HB; pyāri HB; kehū HB, kyaū hū HD, kihū e.  
 (6) dekhau HB e, dekhaī HD; pāīni HA, pāini HB; kaū HA,  
 lau HB, ko HCI, kau HD e; āī haī HD.  
 (7) tāte HB HC e; navita HA, namita e; śiṅgāra HB,  
 śṛṅgāra e.  
 (8) vaśa HB e; likhai HA; yāte HB HC e; pāī hai HB.

## Bh.B.,V.6.

- Bhakti taru paudhā tāhi vighna ḍara cherī hū ko, (1)  
 Bāri dai vicāra vāri śīcyo satasam̐ga saū. (2)  
 Lagyauī barhana godā cahū disi karhana so (3)  
 Carhana akāsa jasa phailo bahuram̐ga saū (4)  
 Saṁta ura ālavāla sobhita visāla chāyā, (5)  
 Jīye jīva jāla tāpa gaye yō prasam̐ga saū (6)  
 Dekho barhavāra jāhi ajāhu kī sam̐kā hutī, (7)  
 Tāhī perā baṁdhe jhūlai hāthī jīte jam̐ga saū. (8)

- 
- (1) bhaktī HC; podhā HA; bighana HA; hu HC; kau HD e.  
 (2) de HA HC; vicāri HD; śīcyau HA, śīcyo HB; sō HB HD e,  
 so HC.  
 (3) lāgoi HB, lagyoi HC, lagyoī HD, lāgyoī e; gaudā HA,  
 gōdā e; cahū HA HD; disa HA HC, diśi e; so is omitted  
 in HA, śo HB.  
 (4) carhana is omitted in HA; akāsa HA, akāśa HB e; yaśa e;  
 phailau HA HC, phelyo HD, phailyo e; bahū ram̐ga HA;  
 so HB HC, sō HD e.  
 (5) śam̐ta HB; sobhita HCimg., śobhita e; visāla HB e;  
 vilāla HD; chāā HB.  
 (6) jīye HB e; yaū HA, jo HB, yā HD; śo HB, so HC, sō HD e.  
 (7) dekhyo HB, dekhau e; barhavāri HD e; ajāhū HD e;  
 śam̐kā HB e, sam̐ka HC; hatī HB, huti HC.  
 (8) tāhi e; perha HA, pe HD; baṁdhe is omitted in HA,  
 bāṁdhe e; jhūle HA HC, jhūlai HB; jite HC; so HB HC, sō e.

## Bh.B.,V.7.

- Jāko jo sarūpa so anūpa lai dikhāya diyo, (1)  
 Kiyo yō kavitta paṭa mihī madhi lāla hai. (2)  
 Guna pai apāra sādhu kahe āṃka cārihī maī, (3)  
 Artha vistāra kavirāja ṭakasāla hai. (4)  
 Suni saṃta sabhā jhūmi rahī ali śrenī māno, (5)  
 Ghūmi rahī kahai yaha kahādhaū rasāla hai. (6)  
 Sune he Agara aba jāne maī agara sahī, (7)  
 Covā bhae Nābhā so sugaṃdha Bhakta Māla hai. (8).

- 
- (1) jākau HA HD e; śorūpa HC, svarūpa e; saū HA, śo HB, le HC; dikhāi HA, dekhāi HB; diyau HA, diyo HBI, dīyo HC.  
 (2) kiyau HA, kīyo HC; jo HB, yau HC; kabita HA; mihī HA e, mihi HC; madhya HC e.  
 (3) guṇa HB HC e; paī HA; sādhu HC HD; kahai HB HD, kahaī HC e; āka HB; cārahī HC HD; mai HB HC.  
 (4) aratha HA; visatāra HD; karāja HC (kavirāja HCImg.); ṭakaśāla hai HB.  
 (5) śuni śaṃta HB; jhūli HC; śrenī HB e, sēnī HD; mānaū HA e, mānō HD.  
 (6) kahaī HA e; kahādho HB; raśāla hai HB.  
 (7) śune HB; hai HB HC; mai HB HC; śahī HB.  
 (8) coā HB; bhaye HA e, bhaya HC; śugaṃdha HB, sūgaṃdha HC; Bhakti Māla hai HA HD.

## Bh.B.,V.8.

Bare bhaktimāna nisidina guna gāna karaī,	(1)
Haraī jaga pāpa jāpa hiyo paripūra hai.	(2)
Jāni sukhamāni Hari saṃta sanamāna sace	(3)
Baceū jagata rīti prīti jānī mūra hai.	(4)
Taū durārādha koū kaisē kai arādha sakai?	(5)
Samajhyo na jāta mana kampa bhayo cūra hai.	(6)
Sobhita tilaka bhāla māla ura rājai aipai <sup>(a)</sup>	(7)
Binā Bhakta Māla bhakti rūpa ati dūra hai.	(8)

- 
- (1) bhaktamāna HC; nisadina HA HD, nisidina HCImg.e; gunagāna HC e; karai HB.
- (2) harai HB; hiyau HA, hiyō HD.
- (3) jāna HA, jāni HDI; sukhamāna HA, sukhamāne HD; sacē HA, sacaī HD.
- (4) vace HB, vāce HC, vacaiū HD; jāni HB.
- (5) tauū HA, tāu HB HC; durādha HC (durārādha HCImg.); kou HC; kai HA (after kai sē kai is omitted in HA), kaise kai HCI e; arādhi HB e.
- (6) samajhyau HA, samajho HC e, samajhyo HCImg.; bhayau HA.
- (7) aipai HD.
- (8) Bhakti Māla HD; bhakta HC; dūri hai HA.

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(a) The 7th and 8th lines of this kavitta verse are missing in HB.

Note: In Ms.HA this kav.verse has been wrongly numbered 7; it should be 8, as the no. of the previous verse is 7. Consequently the entire numbering of the following verses is wrong.

## Bh.B.,V.9.

- Hari guru dāsani saũ sām̐co soĩ bhakta sahi, (1)  
 Gahi eka ŧeka phiri urataĩ na ŧari hai. (2)  
 Bhakti rasa rūpa ko sarūpa yahai chavi s̐ara, (3)  
 C̐aru Hari n̐ama leta āsuvani jhari hai. (4)  
 Vahi Bhagavaṃta saṃta pr̐iti ko vic̐ara karai, (5)  
 Dharai d̐ura ĩsatāhū P̐aṃḍuna saũ kari hai. (6)  
 Guru gurutaĩ k̐i sac̐ai lai dikh̐ai jah̐ā, (7)  
 Gai śr̐i Paihari jū k̐i r̐iti raṃga bhari hai. (8)

- 
- (1) gura HA HB; dāsana HA; s̐o HB e, so HC; s̐aco HA HB,  
 s̐acau HD; so hai HB; sahi HC.
- (2) gahi HB HC (gahi HBI); yeha HB; pheri e; urate HB HC e.
- (3) bhakti HC (bhakti HCI); kau HA HD e; svarūpa HB, surūpa  
 HC (svarūpa HCI); ihai HA.
- (4) asuvana HA HC, asruvani HB, āsuvani e.
- (5) kau HA HD; vic̐aru HC; karai HCI HD.
- (6) dharai HC (dharai HCI); d̐uri HA e, duri HC; ĩsatā HB;  
 ju HA, hu HB HC; P̐aṃḍvani HA, P̐aṃḍvana HC; so HB e,  
 s̐o HC, sau HD.
- (7) śac̐ai HB; le HC; tah̐ā HC.
- (8) śr̐i Paihari ko HB (jū is omitted); bhari hai HB.

## Bh.B.,V.10.

- Mānasī sarūpa maī lage he Agra Dāsa jū ve (1)  
 Karata bayāra Nābhā madhura sābhāra saū. (2)  
 Carhyo ho jahāja pai ju siṣya eka āpadā maī, (3)  
 Karyo dhyāna khicyo mana chuṭyo rūpa sāra saū. (4)  
 Kahata samartha gayo bohita bahuta dūri, (5)  
 Avau chavi pūri phiri ḍharau jāhi ḍhāra saū. (6)  
 Locana ughāri kai nihāri kahī bolyo kauna, (7)  
 Vahī jyauna pālyo sīta [sītha] dai dai sukuvāra saū. (8)

- 
- (1) svarūpa HB e; mai HB HC, mē e; lagai he HB, lagai hai HC; jū is omitted in HB, ju HC; vai HD.
- (2) bayāri HA HD, veyāri HB; sabhāra HC; sū HA, sō HB e, so HC.
- (3) carhyau HA HD; carho HB; hau HA, haū HD; jihāja HA HD; jū HA, su HB, ju is omitted in HC; siṣa HA, sīṣya HB, śiṣya e; mai HB HC, mē e.
- (4) karyau HA HC; khicyau HA, khaicau HC; chuṭyau HA HD, chūṭyo HC; manasāra HA; sū HA, so HB HC.
- (5) samaratha HC; gayau HA; bahūta HB; dūra HC HD.
- (6) āvo HA HD, āyo HC; pūra HA HB; pheri HC; ḍhare HA HC HD; jāhī HD, tāhī e; so HB HC, sō e.
- (7) kaī HD; kahi HB, kahyau HC, kahyo e; bolyau HA e; kavana HC, kōna HD.
- (8) vohī HC; jona HA HD, yauna HB, jauna e; pālyau HA e; sīta HB; dai dai HA, de de HC; sukumāra HB HC; so HB HC, sō e.

## Bh.B.,V.11.

- Acaraja dayo nayo ihā laū pravesa bhayo, (1)  
 Mana sukha chāyo jānyo saṃtani prabhāva kaū. (2)  
 Āgyā taba daī yaha bhaī topai sādhu kṛpā, (3)  
 Unahī ke rūpa guna kahau hiya bhāva kaū. (4)  
 Bolyo kara jori yāko pāvata na ora-chora, (5)  
 Gāū Rāma Kṛṣṇa nahī pāū bhakta dāva kaū. (6)  
 Kahī samujhāya veī hṛdai āya kahaī saba, (7)  
 Jina lai dikhāya daī sāgara maī nāva kaū. (8)

- 
- (1) aciraja HD; dayau HA, bhayo HB; nayau HA; ihā HB HC, yahā e; lau HC, lō HD; praveśa HC e; bhayau HA.  
 (2) chayau HA, chayō HD, chayo e; jānyaū HA, jānyau HD; saṃtana HA HD e; kō HB, ko HC e, kau HD.  
 (3) ajñā HB HC; ājñā e; ihai HA, yahai HD; bhāī HC, topaī HA; sādhu HA HD; kripā HB.  
 (4) unahī HA HC, unahi HB; ko HC, kaū HD; guṇa HB e; kaho HB e; hīya HA HC; kō HB, ko HC e.  
 (5) bolyau HA; jora HC; yākaū HA, yākau HD; pāū HB; nahi HB; vora chora HA; yora chora HB.  
 (6) gāū HB, gāu HC; nahi HB HC; pāvau HC; kō HB, kau HC, ko e.  
 (7) kahi HB; samajhāī HA, samujhāvau HB samajhāya HD; vei HC, voī e; hṛdaya HCI e; āī HA e, āī HB, kahaī HB HC.  
 (8) jini HD; le HC; dikhāī HA HD, dekhāe HB, dikhāya HCI; daī HC; mo HB, mai HC, mē e; kō HB, kau HC, ko e.

## Bh.B.,V.12.

- Hanūmān<sup>(a)</sup> vaṃṣa hī maī janama prasiddha jāko, (1)  
 Bhayo dṛgahīna so navīna bāta dhāriyai. (2)  
 Umara varaṣa pāṃca māni kai akāla āṃca, (3)  
 Mātā vana chori gaī vipati vichāriyai. (4)  
 Kīlha au Agara tāhī ḍagara darasa dīyo (5)  
 Liyo yō anātha jāni pūchī so uchāriyai (6)  
 Bare siddha jala lai kamaṇḍala sō sīce naina, (7)  
 Caina bhayo khule caṣa jorī ko nihāriyai. (8)

- 
- (1) Hanumān HB HC (Hanūmān HCI); vaṃṣa e; maī HB, me HC, mē e; prasidhi HA, prasidha HC, praśaṃsa e; jākau HA HD.  
 (2) bhayau HA; dhāriye HA HD e, dhārīyai HC.  
 (3) umari HA e; pāṃca is omitted in HA; kaī HA; āca HA.  
 (4) chāri HB; bicāriye HA HD e.  
 (5) Kīlla HA, Kī HC (Kīla HCimg.); tāhi HB HC e; daraśa e; diyau HA, diyo e.  
 (6) liyau HA, līyo HC; jo HB, yau HC, yo HD; puchī HB; ucāriye HA HD e.  
 (7) le HC; so HC, sau HD; sice HB, sīce HC HD; naīna HA HD e.  
 (8) Caīna HA e; bhayau e; caṣa HA, caṣu HB; jori HB; kaū HA, kō HD; nihāriye HA HD e, nihārīyai HC.

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(a) Hanumān: Hanūmān for metrical rhythm.

## Bh.B.,V.13.

- Pāya pare āmsū āe kṛpā kari saṅga lyāe, (1)  
 Kīlha āgyā pāya maṁtra Agara sunāyo hai. (2)  
 Galatai pragata sādhu sevā so virājamāna, (3)  
 Jāna anumāna tāhi ṭahala lagāyo hai. (4)  
 Carana prachāli saṁta sīta [sītha] sō anaṁta prīti, (5)  
 Jānī rasa rīti tāte hṛdai raṅga chāyo hai. (6)  
 Bhaī barhvāra tāko pāvai kauna pārāvāra, (7)  
 Jaiso bhakti rūpa so anūpa girā gāyo hai. (8)

- 
- (1) pāī HA, pāye HB, pāyā e; pari HA HD e; āsū HA, āsu HB HC, āsū HD; āye HA HC; lāe HB e, lyāye HC.  
 (2) Kīlla HA, Kīlha HB, Kīla HC; ajñā HB HC, ājñā e; pāi HA e, pāye HB; sunāyau hai HA.  
 (3) Galate HB HC e; sādhu HD.  
 (4) jāni HC HD e; tāhī HA HD e; lagāyau hai HA.  
 (5) carṇa HB, carāṇa HC e; prachāli HB HC; sītha e; saū HA, so HC, sau HD; aṁta HC.  
 (6) jāni HB HC; tātai HA HD; hṛdaya HB HC e; chāyau hai HA.  
 (7) baḍvāra HA, barhvāri e; tākau HA HD e; kaūna HA HD, kona HC; vārapāra HD.  
 (8) jaisau HA HD; bhakta HB HC; anupa HC; gāyau hai HA.

## Bh.B.,V.14.

- Jete avatāra sukhā sāgara na pārāvāra, (1)  
 Karai vistāra līlā jīvani udhāra kau. (2)  
 Jāhī rūpa mājha mana lāgai jāko pāgai tāhī, (3)  
 Jāgai hiya bhāva vahī pāvai kauna para kau. (4)  
 Saba hī hai nitya dhyāna karata prakāsaī citta, (5)  
 Jaisē raṅka pāvai vitta<sup>(a)</sup> jopai jānai sāra kau. (6)  
 Kesani kuṭilatāī aisē mīna sukhadaī,<sup>(b)</sup> (7)  
 Agara surīti bhāī basau ura hāra kau. (8)

- 
- (1) jite HA HD e; vārapāra HD.  
 (2) karē HA HD; visatāra e; jīvana HB e; uddhāra HD e;  
 ko HB, kau HC.  
 (3) jāhi HB HC; mājhi HD; lā HC (lāgai HCImg).  
 (4) jāge HB, jāmai HC mg.; hīye HA HC (hīya HCI); vohi HB;  
 kauṅna HA HD, kauna HC (kona HCI); kō HB, kau HC.  
 (5) sabhahi HB; hē HA, hai HB HC; prakāsaī HA HB, prakāse  
 HC, prakāsaī e.  
 (6) jaise HCmg. e; jaisaī HD; jaupai HB, jopai HD; jānai HA,  
 jāne HC; kō HB, ko HC.  
 (7) ~~kesana~~ HA, keśani e; kuṭilatāī HC; ese HC, aise e.  
 (8) basai HA, vaso HC; ko HC.

- 
- (a) 'jaise raṅka pāvai vitta' is omitted in HC, but has been corrected in the margin in the scribe's own handwriting.  
 (b) The 7th and 8th lines of this kāvitta verse are missing in HB.

## Bh.B.,V.15.

- Saṃtani saḥāya kāja dhāre nṛparāja Rāma, (1)  
 Carana sarojani maī cinha sukhadāīyai. (2)  
 Mana hī matan̄ga matavārau hātha āvai nāhi, (3)  
 Take liyē aṃkusa lai dhāryo hiye dhyāīyai. (4)  
 Aisē hī kulisa pāpa parvata ke phoribe ko, (a) (5)  
 Bhakti nidhi joribe ko kaṃja mana lyāīyai. (6)  
 Jopai budhivaṃta rasavaṃta rūpa saṃpati maī, (7)  
 Karilai vicāra saba nisi dina gāīyai. (8)

- 
- (1) saṃtana HA HC; saḥāi HA, saḥā HB; nṛpa Rāma rāja HB,  
 nṛpa rājā Rāma HC.
- (2) Carana HB HC e; sarojana HB; mē HA e, mai HB HC; sukhadāīye  
 HA HD, sukhadāīye e.
- (3) mana hau HB, mana hi HC; matavāro HC e; nāhī HA ,nāhī e.
- (4) tākai HA; liye HC e; aṃkuśa HB e; le HC; dhāryau HA HD;  
 hiyo HB, hiya HC HD; dhāīyai HA, dhyāīye HD, dhyāīye e.
- (5) aisehī HB e, aisehi HC; kulīśa HA e, kulīsa HB; kaū HA,  
 kau HC HD.
- (6) kaū HA HD; lyāīye HA HD, lāīyai HB, lyāīye e.
- (7) jaupai HA HB, jope HC; mai HB HC.
- (8) karile HC; saba: aisai HA, aisē HB; nisa dina HA, nisu  
 dina HD; gāīye HA HD.

- 
- (a) The 5th and 6th lines of this kavitta verse are the 7th and 8th lines in e; and instead of the 7th and 8th lines (in the position of the 5th and 6th lines) the text is as follows:  
 Saḥata sātāvai śīta tāhī tē aṃbara dhāryo,  
 Hāryo jana śoka dhyāna kīnhe sukha pāīye.  
 For further readings, see Appendix I, nos. 1-2.

## Bh.B.,V.16.

- Dvādasa prasiddha bhaktarāja kathā Bhāgavata, (1)  
 Ati sukhadāī nānā vidhi kari gāe haī. (2)  
 Sivajū kī bāta eka bahudhā na jānai kou, (3)  
 Suni rasa sānai hiyo bhāva urajhāe haī. (4)  
 Sītā ke viyoga Rāma vikala vipina dekhi, (5)  
 Saṅkara nipuna Satī vacana sunāe haī. (6)  
 Kaise ye pravīna īsa kautuka navīna dekhaū, (7)  
 Manehū karata aṅga vaisehī banāe haī. (8)

- 
- (1) dvādaśa HB e; praddha HC (prasiddha HCImg.).  
 (2) karī HC; gāye hai HB, gāye he HC, gāya hai HD.  
 (3) Śivajū HA, Śīvajū HB HC, Śivajī e; jānai HA HD, jāne HC; kauī HA, kou HC.  
 (4) sānē HA, sāne HC; hiye HA, hīyo HD; urajhāe hai HA, urajhāye hai HB, urajhāye he HC.  
 (5) Śītā HC; bivoga HA; bipana HA, vipinī HC; dekhī HC.  
 (6) Saṅkara HB HC e; nipuṇa e; Satī HB, Sati HC; sunāye haī HB, sunāye he HC.  
 (7) ye:e HA HD, e Rāma HC; prabīna HA e; īsa HB, isa HC, īśa e; nabīna e; dekhau HB HD, dekhyo HC.  
 (8) manēu HA, maneu HB, manahu HC; vaiseī HA, vaiśahī HB, vaisehi HC; vanāye hai HB HC.

## Bh.B.,V.17.

- Sītā hī sau rūpa vesa lesa hū na phera phāra, (1)  
 Rāmajū nihāri neku mana maī na āī hai. (2)  
 Taba phiri āi kai sunāi daī Saṃkara kaū, (3)  
 Ati dukha pāi bahu vidhi samujhāī hai. (4)  
 Iṣṭa ko sarūpa dharyo tāte tana pariharyo, (5)  
 Paryo baro soca mati ati bharamāī hai. (6)  
 Aise prabhu bhāva page pothina maī jagamage, (7)  
 Lage mokaū pyāre yaha bāta rījhi gāī hai. (8)

- 
- (1) so HB HC e; lasa hū HB, le hu HC (lesa hu HCI), leśa hū e.  
 (2) Rāmajū HB HC (Rāmajū HCI<sub>mg.</sub>), Rāmajī e; nihāra HC: naīku HA, neka HB; mai HB HC (me HCI), mē e; āi hai HB, āī hai HD.  
 (3) phirī HC; āī HB HC; kaī HA; sunāya HC HD; Saṃkra HA, Saṃkara e; kō HB, ko HC e.  
 (4) pāye HB, pāī HC, pāya HD; vahu vidhi HCI; samajhāī hai HA, samujhāī hai HD.  
 (5) Iṣṭa HC; kau HA HD; svarūpa HB e; dharyau HA HD; tātaī HA, tātē HD; tanu HB e; praharyau HA, pariharyau HC, paraharyau HD.  
 (6) paryau HA HD; baḍau HA HD; śoca e; ātaī mati HA; bharamāī HA (hai is omitted), bharamāī hai HB HC.  
 (7) pagai HB; pothīna HB; mai HB HC, mē e; jagamagai HB HC (jagamage HCI).  
 (8) lage is omitted in HB, lāge HC; mokō HB, mokau HC, moko e; gāī hai HB.

## Bh.B.,V.18.

- Cale jāta maga ubhai khere Siva dīṭha pare, (1)  
 Kare paranāma hiye bhakti lāgī pyārī hai. (2)  
 Pāravatī pūchai kīye kauna kō jū kahau mosō, (3)  
 Dīsata na jana koū taba so ucārī hai. (4)  
 Baraṣa hajāra dasa bīte tahā bhakta bhayo, (5)  
 Nayo aura hvai hai dūjī ṭhaura bīte dhārī hai. (6)  
 Suni kai prabhāva Hari dāsani saū bhāva barhyau, (7)  
 Rarhyau kaisē jāta carhyau raṅga ati bhārī hai. (8)

- 
- (1) magha HA; ubhe HB; kheḍe HC; Siva HCImg. e; dīṭha HA, dīṭhi HB e, dīṭhi HC.  
 (2) karai HB; pranāma HA HB, paranāma HC (yō pranāma HCImg.); hīye HA, hīya HC, hiya e; lāgi pyārī hai HB.  
 (3) Pāravati HB; puchai HB, pūchai HC (pūche HCI), puchē HD; kiya HB, kiye e; kaūna HA HD; kaū HA, ko HCI e; ju HB; kahau HC (kaho HCI), kaho HD e; mosaū HA, moso HC.  
 (4) dīkhata e; kou HA HC; ucārī hai HB.  
 (5) hajara HB; bite HA; bhayau HA.  
 (6) naye HA; vaura HB, ora HD; dayo HB; bāta HA; dhārī hai HB.  
 (7) dāsana HA, dāni HC (dāsani HCImg.); tē HB, so HCI, sau HD, sō e; barhyo HB.  
 (8) rahyo HB, raḍyo HCImg.; kaisāī HA HD, kaise HC e; carhyo HB, caḍyo HCImg.; bhārī hai HB.

## Bh.B.,V.19.

- Dharyo pitu m̄atu n̄ama Aj̄amela s̄am̄ca bhayo, (1)  
 Bhayo aj̄amela chūṭī tiyā subha jāta kī. (2)  
 Kiyō mada p̄ana so sayāna gahi dūri ḍāryo, (3)  
 Gāryo tana v̄ahī sō ju kīnho lai kai p̄ata kī. (4)  
 Kari parihāsa kāhū duṣṭa naī paṭhāe sādhu, (5)  
 Ae gṛha dekhi buddhi āi gaī s̄atakī. (6)  
 Sevā kari sāvadhāna saṃtani rijhāi liyo, (7)  
 Nārāyana n̄ama dharyo garbha bāla bāta kī. (8)

- 
- (1) dharyau HA HD e; pitā m̄ata HA, pita m̄ata HC HD (pitu m̄ata HCI); Aj̄amela HC (Aj̄amila HCI); s̄acau HA, s̄am̄cā HA, s̄am̄co e; bhayau HA.  
 (2) chuṭi tiyā HC (chuṭī tiyā HCI), tiyā chūṭī e; śubha e; jāti kī HC.  
 (3) kiyau HA, kīyo HC; seyāna HB; duri HC, dūra HD; ḍāryau HA e.  
 (4) gāryau HA e; v̄ahi HB HC (v̄ahī HCI); saū HA, tē HB, sau HC (so HCI); jū HA; kīnau HA, kīyo HC, kīnaū HD; lai ke HB, le ke HC; p̄atakī HAmg.  
 (5) karī HB; prahāsa HA; na HC, ne HCI e, nē HD; paṭhāya HB, paṭhāye HC; sādha HA, sādhu HD.  
 (6) ā HA (āe HAmg.), āye HB; graha HA HC, ghara e; vudhi HC; āe HB, āya HC HD; gāi HC.  
 (7) saṃtana HC; rijhāya HC HD; liyau HA, liyo HC.  
 (8) Nārāyaṇa e; dharyau HA e, dharo HD; p̄atakī e.

## Bh.Br.,V.20.

- Āya gayo kāla moha jāla maī lapaṭi rahyo, (1)  
 Mahā vikāra la jamadūta dī dikhāiye. (2)  
 Vahī suta Nārāyana nāma jo kṛpā kai diyo, (3)  
 Liyo so pukāri sura ārata sunāiye. (4)  
 Sunata hī pāraṣada āe vāhī ṭhaura dauri, (5)  
 Tori ḍāre pāsa kahyo dharmā samajhāiye. (6)  
 Hāre lai viḍāre jāya pati pai pukāre kahī, (7)  
 Suno vajamāre mata jāvo Hari gāiye. (8)

- (1) āi HA e, āye HB; gayau HA; mai HB HC, mē HDe; lapaṭa HB; rahyau HA.
- (2) jamaduta HC (jamadūta HCI), yamadūta e; dai dikhāiai HB, de dikhāi hai (di dikhāiye HCImg.), dī dikhāihaiye HD, sō dikhāiye e.
- (3) vāhi HB, vohī e; nāva HD; kai HA HD, diyau HA, diyo HC (diyo HCI).
- (4) liyau HA, liyo HC (liyo HCI); pukāra HD; ārati HA HD; suhāiai HB, sunāi hai HC (sunāiye HCImg.), sunāi hai ye HD, sunāiye e.
- (5) sunata hi HB; parīṣada HB, pāriṣada HD; āye HB HD; taihi HB, vohī e; daura e.
- (6) tora HC, tāri e; ḍāryo HB; kahyau HA HD e; dharmā HA, dharmā HB e; samujhāiai HB, samujhāihai HC (samujhāiye HCImg.), samujhāi hai ye HD, samujhāiye e.
- (7) hari e; le HC; bidāre HA; jāi HA e; jama HB; paī HA; kahi

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HB HC e.

- (8) sunaũ HA, sunau HB; vanamārai HB, vajramāre e;  
 mati HC; gāiye HA e, gāiai HB, gāi hai HC (gāiye  
 HCimg.).

- Fāraṣada mukhya kahe soraha subhāva siddha, (1)  
Sevā hī kī riddhi hiye rākhī bahu jori kai. (2)  
Śrī pati Nārāyana ke prīnana pravīna mahā, (3)  
Dhyāna karaī jana pālai bhāva ḍṛga kori kai. (4)  
Sanakādi<sup>(a)</sup> diyo śrāpa prerī kai divāyo āpa, (5)  
Pragaṭa hvai kahyo piyo sudhā jimi ghorī kai. (6)  
Gahī pratikūlatāī jo pai yahī mana bhāī, (7)  
Yāte rīti hada gāī dharī raṅga bori kai. (8)
- 

- (1) pāriṣada HB HC HD; mukhi HA; kahai HB; svabhāva HA HB;  
siddhi HB e, sidha HC.  
(2) ridhi HC, ṛddhi e; hie HA; kaī HA HD, ke HC.  
(3) Nārāyaṇa HA HB e, Narāyaṇa HC; prānana HA, dhyānana HB,  
prīṇana e; pravīṇa e.  
(4) karai HB e, kare HC; pālai HB HC; kora HB; kaī HA HD,  
ke HC.  
(5) dayau HA, dīyo HC; śāpa e; prerē HD; kaī HA, ke HC;  
divāyau HA.  
(6) hvai : kai HB; kahau HA e; piyau HA, pīyo HC HD; jima  
HA; kaī HA HD, ke HC.  
(7) gahi HA HB; pratikulatāī HC; jau paī HA, jau pai HB;  
yahi HA, ihai HB.  
(8) yātaī HA; hrada HC HD; dharau HB, dhari HC; kaī HA HD.
- 

(a) After Sanakādi, kādika is extra in HC, but has been corrected by a different hand.

## Bh.B.,V.22.

- Hari ke je vallabha haī durlabha bhuvana mājha, (1)  
 Tinahī kī pada renu āsā jiya karī hai. (2)  
 Jogī jatī tapī tāsō mero kachu kāja nāhi, (3)  
 Prīti paratīti rīti merī mati harī hai. (4)  
 Kamalā Garura Jāmvāna Sugrīva ādi, (5)  
 Sabai svāda rūpa kathā pothina maī dharī hai. (6)  
 Prabhu sō sacāī jaga kīrati calāī ati, (7)  
 Mere mana bhāī sukhadāī rasa bharī hai. (8)

- (1) haī: hai HB HD, te HC; durllabha HB HC, dullabha HD;  
 jagata māhi HD.
- (2) jinahī kī HA, tinha kī HB; rēna HA, renu is omitted in  
 HB, reṇu e; jiā HB; kari hai HB HC, dharī hai HD.
- (3) tāsāū HA, tāsau HC; kachū HA; nāhi HA, nāhī e.
- (4) paratita HA, pratīti HB HD, paratīti HC (paratīti HCI);  
 meri HC (merī HCI); hari hai HB HC.
- (5) Jābavāna HA, Jāmvāṇta HB, Jāṃvuvāna HD, Jāmbavāna e.
- (6) pothīna HC; mai HB HC, mē e; dhari hai HC (dharī hai HCI),  
 bharī hai HD.
- (7) prabhū HA; saū HA, so HC; kīrita HC; calāī HCI.
- (8) śukhadāī HB.

## Bh.B.,V.23.

- Ratana apāra sāra sāgara udhāra kiye, (1)  
 Liye hita cāya kai banāya mālā karī hai. (2)  
 Saba sukha sāja Raghunātha mahārāja jū kaū, (3)  
 Bhakti sō Vibhīṣana jū āni bheṭa dharī hai. (4)  
 Sabhā hī kī cāha avagāha Hanumān gare, (5)  
 Ḍari daī sudhi bhaī mati aravarī hai. (6)  
 Rāma bina kāma kauna phori mani dīne ḍari, (7)  
 Kholi tvacā nāma hī dikhāyo buddhi harī hai. (8)

- 
- (1) udhāri HA HD, hūdhāra HB; kiyo HB.  
 (2) liyo HB; cāī HA, cāi HD; kaī HA HD, so HB; banāi HA e,  
 vanāye HB; malā kari hai HB, mā HC (mālā kari hai HCIing.).  
 (3) sabha HB HC; Raghūnātha HD; ko HB HC e.  
 (4) saū HA, so HB HC; Vimīṣana HC, Vibhīṣana e; ju HB;  
 āna HC; bhēṭa e; dhari hai HC.  
 (5) sabhā hi HC; cāhi HA; avagāhi HA HD, avagāha HC (ava-  
 gāhī HCI); garai HC (gare HCI), garaī HD.  
 (6) daī HB; bhaī HB; matī HC.  
 (7) vinu HC; kōna HD; maṇi e; dīnhe HB, dine HC, dīnhē e.  
 (8) tucā e; nāmahi HB HC; dikhāyau HA, dekhāvo HB, dikhāī HC;  
 vudhi HD; hari hai HC.

## Bh.B.,V.24.

Bhakti jo Vibhīṣana kī kahai aiso kauna jana,	(1)
Aipai kachu kahī jāta suno cita lāi kai.	(2)
Calata jahāja parī aṭaka vicāra kiyo,	(3)
Kou aṅghāna nara diyo lai bahāi kai.	(4)
Jāi lagyo ṭāpū tāhi rāchasani goda liyo,	(5)
Moda bhari rājā pāsa gae kilakāi kai.	(6)
Dekata siṅghāsana te kūdi pare naina bhare,	(7)
Yāhi ke akāra Rāma dekhe bhāga pāi kai.	(8)

- 
- (1) Vibhīṣana e; kaūna HA, kōna HD.
- (2) aipaī HA, apai HB; kachū HD; kahyo HB; jātī HA, jāti HD e; sunau HA; mana HB; lāya HD; kaī HA HD.
- (3) calata ja HB (after ja, hāja is omitted); para HB, pari HC; aṭaki HA e; kiyau HA, kīyo HC.
- (4) kou HB HC; diyau HA, dīyo HD; le HC; kaī HD.
- (5) jāye HB, jāya HD; lagyau HA, lāgyo HB; ṭāpu HC; rāṣisani HA, rachasani HC (rāchasani HCI), rākṣanani e; layau HA, liyau HD.
- (6) bhare HB; gaye HB HC; kilakāī HC (kilakāī HCI), kilakāya HD; kaī HA HD.
- (7) śiṅghāsana HB, siṅghāsana HCI e; taī HA HD; kudi HA HC (kūdi HCI), kūda HD; parai HB, para HC (parai HCI); naīna HA HD; bhari HB, bhare HD.
- (8) yāhī ke HA HD e; akāra HD; pāi HA HC, pāya HD; kaī HD.

## Bh.B.,V.25.

- Raci so siṃghāsana pai lai baiṭhāye tā china tē (1)
- Rāchasani rīji deta mānī subha gharī hai. (2)
- Cāhata mukhāraviṃda ati hī anaṃda bhari, (3)
- Ḍharakata naina nīra ṭeki ṭhār<sub>h</sub>ho charī hai. (4)
- Taū na prasanna hota china china chīna joti, (5)
- Hūjiye kṛpāla kahau merī mati ḍarī hai. (6)
- Karau siṃḍhu pāra mere yahī sukha sāra, diye (7)
- Ratana apāra lyāye vāhī ṭhaura pharī hai. (8)

- 
- (1) ravi HA, ruci HB; sō HD; siṃghāṣna HA, śiṃghāsana HB, siṃhāsana HCImg. e; prai lai HA, lai HB, pai le HC; baiṭhāe HA e, baiṭhāre HB; tāhi kṣina HA, tā chiṇa te HB, tāhi china te HC, tāhī chana e.
- (2) rāṣisani HA, rākṣasana HC e, rāchisani HD; rījha deta HA HD, deta rījha HC; māni HB e; śubha e.
- (3) cāhaita HA; ati hi ānaṃda bharī HC.
- (4) naīna HA HD, nayana HB; ṭeka HA, ṭekī HC; ṭhāṭo HA, ṭhār<sub>h</sub>hyo HB; chari hai<sup>HC</sup> (charī hai HCI).
- (5) ta'u HB HC (tauu HCImg.); prasana HA HC; chīna chīna chīna HCImg., china china chīna HDImg., chana chana chīna e; jota HD, jyoti e.
- (6) hūjiyai HB, hūjiye HC (kījiye HCImg.); kripāla HA; kaho HC, kahau is omitted in e; merī mati harī hai HB, mati merī ati harī hai e.

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(7) karo HC e; siṃdhū HD; merai HD; ehī HB; diyo e.

(8) ratna HB; lāye e; vāhi HB; pheri hai (phari hai HCI),  
karī hai HD, pherī hai e.

- Rāma nāma likhi sīsa madhya dhari diyo yāke, (1)  
 Yahī jala pāra karai bhāva sām̄co pāyo hai. (2)  
 Tāhī ṭhaura baiṭho māno nayo aura rūpa bhayo,<sup>(a)</sup> (3)  
 Gayo jo jahāja soī phiri kari āyo hai. (4)  
 Liyo pahicāni pūchyo saba so bhakhāna kiyo, (5)  
 Hiyo hulasāyo suni vinai kai carhāyo hai. (6)  
 Paryo nīra kūdi neku pāya na parasa karyo, (7)  
 Haryo mana dekhi Raghunātha nāma bhāyo hai. (8)

- 
- (1) līkhi HB, līkhī HC; sīsa HB; madhi HA HD; diyau HA;  
 yākaī HA, pākaū HD, yāko e.
- (2) ehī HA, yehe HB; siṁdhu HC; sācau HA, sām̄cau HD, pāyau  
 hai HA.
- (3) tāhi HB; baiṭheai HA, baiṭhau HD, baiṭhyo e; mānaū HA,  
 mānō HD; nayaū HA, ora HC; bhayau HA.
- (4) gayau HA; jihāja HA HD; phīra karī HC; āyau hai HA.
- (5) liyau HA; pahacāni HA, pahacāna HB; pūchyo HA, pūchau HB;  
 saba khāna HA (saba saū bakhāna HAImg.); kiyau HA, kiyā e.
- (6) hiyau HA; hūlasāyau HA, hūlasāyo HC; vinaī HA HD, vīnai  
 HC; ka HA HC; carhāyau hai HA.
- (7) paryau HA HD; naīku HA, neka HC, naiku HD; pāi HA HB;  
 pāya e; karyau HA HC.
- (8) haryau HA HC; dekha HA; nāva HA HD; bhāyau hai HA.

- 
- (a) The order of the lines of this kavitta verse is faulty in HB. The 1st and 2nd lines of this kav.v. are followed by the 5th and 6th lines (marked as 3) in HB; and after that 'liyo pahacāna ... hiyo hulasāyo' is repeated. The scribe is aware of this mistake as he has crossed it out by putting a row

## Bh.B.,V.27.

- Vana mai rahata nāma Savarī kahata saba, (1)  
 Cahata ṭahala sādhu tana nūnataī hai. (2)  
 Rajanī ke sesa risi āśrama pravesa kari, (3)  
 Lakarīna bojha dhari āvai mana bhāī hai. (4)  
 Nhāyabe ko maga jhāri kāmkarani bīna ḍāri, (5)  
 Begi uṭhi jāya neku deta na lakhāī hai. (6)  
 Uṭhata sabāra kahai kauna dhaū buhāri gayo, (7)  
 Bhayo hiya soca kou baro sukhadāī hai. (8)

- 
- (1) mai HB HC, mē HD e; rati HB (rahati HBI); nāva HD; Sivarī HA, Sevarī HC; kahati HB (kahata HBI).  
 (2) sādhu HD; tanu e; nūnataī hai HA, nunataī hai HC e.  
 (3) śeṣa e; biṣai HA, rīṣī HC, reṣi HD, ṛṣi e; praveśa e; kiyo HB, karī HC.  
 (4) lakarīni HA, lakarina HB; dharī HB HC.  
 (5) nhāibe HA HB, nhāibe e; kau HA, kaū HD; magha HA; jhārī HA HC HC; kāmkarīna HC.  
 (6) uṭhi HCI; jāi HA e, jāī HB; naīku HA, neka HB; jāti HA HD, jāta HB, deti e; na lakhāī hai HB.  
 (7) sāvarai HA, savarai HC, sabārē e; kahi HA, kahi HB, kahaī HD e; kaūna HA HD; dau HB, dhau HC e, bahāri e; gayau HA.  
 (8) bhayau HAImg., paryo HB; hiye soca HA, baro soca HB, hīya soca HC, hiye śoca e; kou HD.

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of dots above the line. The 3rd and 4th lines of this kav.v. are the 5th and 6th lines (marked as 2) in HB.

## Bh.B.,V.28.

- Bareī asaṅga ve Matāṅga rasa raṅga bhare, (1)  
 Dhare dekhi bojha kahyo kauna cora āyo hai. (2)  
 Karai nita corī aho gaho vāhi eka dinā, (3)  
 Binā pāye prīti vākī mana bharamāyo hai. (4)  
 Baiṭhe nisi caukī deta siṣya saba sāvadhāna, (5)  
 Āya gaī gahi laī kāpai tana nāyo hai. (6)  
 Dekhata hī riṣi jala dhārā calī nainana tē, (7)  
 Bainana sō kahyo jāta kahā kachu pāyo hai. (8)

- 
- (1) Mātāṅga HA HC HD; bharai HB.  
 (2) dharai HB; dekhī HC; kahyau HA HD; kōna HD; āyau hai HA.  
 (3) niti HB; ahau HA; gahau HA; voha HB; yeka HC; dina e.  
 (4) pāe HA e; vāko HC; bharamāyau hai HA.  
 (5) nisa HA, niśi e; siṣa HA, śiṣya e; saba sāba sāba dhāna HA.  
 (6) āī HA HC, āe HB, āi e; gahī HB HC; la'i HC; kāpe HB,  
 tanu HC e; nāyau hai HA, nayo hai HC.  
 (7) dekhata hi HB HC; riṣa HD, ṛṣī e; jala dhāra HB; bahī e;  
 naina HC, nēnani HD; te HB e, so HC.  
 (8) vainanī HB, vayana HC, vainani HD; saū HA HD, so HB;  
 kahyau HA, kaho HC (na kaho HCimg.); jāti HC; kachū HA;  
 pāyau hai HA.

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Note:- The following verse (Bh.B.,V.29) has not been numbered in Ms.HD.

## Bh.B.,V.29.

- Dīṭha hū na sōhī hota māni tana gota chota, (1)  
 Parī jāya soca sota kaise kai nikāriyai. (2)  
 Bhakti ko pratāpa riṣi jānata nipaṭa nīke, (3)  
 Kaiu koṭi vipratāī yāpai vāri ḍāriyai. (4)  
 Diyo bāsa āśrama maī śravana maī nāma diyo, (5)  
 Kiyō suni rosa sabai kīnī pāti nyāriyai. (6)  
 Savarī saū kahyo tuṅa Rāma darasana karau, (7)  
 Maī tau paraloka jāta ājñā prabhu pāriyai. (8)

- 
- (1) dīṭha hū HA, ḍīṭha hū HB, ḍīṭha hu HC, dīṭhī hū e;  
 sauhi HB, sohī HC; hoti HB HCI; māna HA, mānī HB HC;  
 go chota HC (gota chota HCI).
- (2) pari HB HC; jāi HA HB; sauta HA, soto HD; kaisaī ka  
 HA, kaisaī kai HD; nikāriye HA HD, nīkāriye HC.
- (3) kau HA HD; riṣya HA, ṛṣi e; nīkaī HA HD, nīke HC.
- (4) kou HB, kaiyo HC, kaipra HD, kaiū e; yāpaī HA;  
 ḍāriye HA HC HD.
- (5) diyau HA; mai HB, me HC, mē HD e; śravaṇa e; mai HB,  
 mē HD e; diyau HA; nāma dīyo kānana me HC.
- (6) kiyau HA, kīyo HC; rosa HCimg. rausa HD, rāṣa e;  
 pāti HA, pāti HB, pāti HD; nyāriye HA HD.
- (7) Sivarī HA, Sevarī HC; so HB HC; kahyau HA, kahau HB;  
 darasana HBI; karo e.
- (8) mai to HB HC; ghaloka HA; ajñā HC, āgyā HD; pāriye HD.

Note: In Ms.HD this verse is unnumbered.

## Bh.B.,V.30.

- Guru ke viyoga hiye dārūna lai sogā diyo, (1)  
 Jiyo nahi jāta aipai Rāma āsā lāgī hai. (2)  
 Nhāyabe ko ghāṭa nisi jāta hī buhāri saba, (3)  
 Bhaī yō abāra riṣi dekhi vithā pāgī hai. (4)  
 Chūya gayo neku kahū khījata aneka bhāti, (5)  
 Kari kai viveka gayo nhāna yaha bhāgī hai. (6)  
 Jala so rudhira bhayo nānā krimi bhari gayo, (7)  
 Nayo pāyo soca taū jānai na abhāgī hai. (8)

- 
- (1) gura HC; kē HA HD, ko HB; biyuga HA; dārūna HB e;  
 le HC; soka HB HC, sauga HD, śoka e; diyau HA.
- (2) jiyau HA, nahī HA HD, nahī e; apai HA HB, epai HC,  
 taū e; āsa HA HC; lāgi hai HC.
- (3) nhāibe HA e, nhāive HB; ke HA, kaū HD; ghāṭi HA,  
 bāṭa e; jāti hī HA, jāti hi HB, jāta hi HC; buhāra HC,  
 bahāri e.
- (4) yaū HA, yo HB, o HC; abāri HA; rīṣi HB HC, ṛṣi e; vyathā e.
- (5) chuyau gayau HA, chuyo gayo HB HD e; nēku HA HD; kahū HA,  
 kahū HB e, kahu HC; khijhata HC, khijata HD; bhāti HC
- (6) kari kē HA; gayau HA; nhāna HA; eha HB; bhāgi hai HC.
- (7) saū HD, sō e; rudhira HA HB; bhayau HA; krami HA HD,  
 krama HC, kṛmi e; bhara HC; gayau HA.
- (8) nayau pāyau HA; socu HA, śoca e; ta'u HB HC, tauū e;  
 jānē HA, jāne HB; nā HC.

- Lyāvai vana bera lāgī Rāma kī ausera, phala (1)  
 Cākhai dhari rākhai phiri mīṭhe unhī joga haī. (2)  
 Māraga mē rahai jāya locana bichāya kabhū (3)  
 Āṣvai Raghurāya dṛga pāvai nija bhoga haī. (4)  
 Aise hī bahuta dina bīte maga jovata hī,<sup>(a)</sup> (5)  
 Āya gaye aucakā so miṭe saba soga haī. (6)  
 Aipai tana nūnatāī āī sudhi chipī jāī, (7)  
 Pūchē āpa Saurī<sup>(b)</sup> kahā ṭhāṛhe aura loga haī. (8)

(1) lyāve HC, lāvai e; lāgi HC; kī: ki HC; osera HA, avasera HB e; bhala e.

(2) cakhai dhari rākhi HA, cākhyo dhari rākhyo HB; pheri HA, phari HC, phera HD; mīṭhī HB, mīṭhe HCI; una e; joga hai HA HB HC, jo joga haī HD.

(3) mai HB HC; rahai jāī HA, jāī rahai e; bichāī HA, bichāī e; kahū HB, kabhū HA HCI.

(4) āvai e; Raghurāī HA, Ragharāye HB, Ragharāī e; pāvai HA HB HC; nija HCImg.; bhoga hai HA HB HC.

(5) aisa hī HB, aise hī HCI, aisaī HD; dīna HA; jovatī hī HA, joata hī HB, johata hī e.

(6) āī gae HA HB, āī gae e; aucakya su HA, aucakā hi HC, aucakā su HD, aucaka so e; miṭi HA, mīte HB; soga hai HB HC.

(continued overleaf ...)

(a) In Ms. HB the 5th and 6th lines of this kavitta verse are the 7th and 8th lines, and the 7th and 8th lines are the 5th and 6th lines.

(b) Savarī : cj; Saurī for metre.

(continued from previous page ... )

- (7) apai HB, kāpa HC (aipai HCImg.), aipaī HD; tanu e;  
 nūtāī HA, nunatāī HC; āe HB, āi HC; chīpi HB, chipi e;  
 jāya HC HD.
- (8) pūche HB, puchai HC, pūchī HD, pūchāī e; āya HC;  
 Sorī HA, Savarī HB e, Sīvarī HC (Sevarī HCImg.),  
 Sauvarī HD; kahā HC; aura: saba HC e; loga hai HA HB HC.

## Bh.B.,V.32.

- Pūchi pūchi āye tahā Savarī ko sthāna jahā, (1)  
 Kahā vaha bhāgavatī dekhaū dṛga pyāse haī. (2)  
 Āi gaī āśrama mē jāni kai padhāre āpa, (3)  
 Dūra hī te sāṣṭāṅga karī caṣa bhāse haī. (4)  
 Ravaki uṭhāi laī vithā tana dūri gaī, (5)  
 Naī nīra jharī naina pare prema pāse haī. (6)  
 Baiṭhe sukha pāya phala khāya kai sarāhe veī, (7)  
 Kahyo kahā kahaū mere maga dukha nāse haī. (8)

- 
- (1) puchi puchi HC (pūchi pūchi HCImg.); āi HA, āe HD e;  
 Sorī HA, Sevarī HC, Syorī e; kau HC e asthāna HA HC e;  
 jahā HC (jahā HCI).
- (2) kahā HC (kahā HCI); voha HB; dekho HB HCImg, dekhau HD;  
 pyāse hai HB HC.
- (3) āye ga'i HB, āi gaye HC (āya gayī HCImg); me HA, mai HB  
 HC; jāni kē HA HD, jāna kai HC (jāni kai HCI); padhāre  
 HBI; āpu HB HC.
- (4) duri hī HAImg., dūri hi HB, durī hi HC (dūri hī HCImg.);  
 tē HA, taī HD; kari HA; caṣu HC (caṣa HCI); bhāse hai  
 HB HC.
- (5) ravakī HC; uthāya HC HD; la'i HC; duri HA, dura HC; ga'i HB
- (6) na'i HC; nēna HA HD; prema para HB; yāse hai HB, pyāse  
 hai HC, pyāse haī HD.
- (7) pāi HA, pāye HB, pāi e; khāi HA e, khāe HB; kē HA, ke HB,

(continued overleaf ...)

(continued from previous page ...)

kaī HD; sarāhai HB; eī HB, vei HC e.

(8) kahau HA e; kahō HA, kahau HB, kaho HC; dūkha HB;  
nāse hai HA HB HC HD.

## Bh.B.,V.33.

- Karata he<sup>(a)</sup> soca saba baiṭhe riṣi āśrama maī, (1)  
 Jala ko bigāra so suāhāra kaise kījiye. (2)  
 Avata sune he vana patha Raghunātha kahū, (3)  
 Avai jaba kahaī yāko bheda kahi dījiye.<sup>(b)</sup> (4)  
 Itaneī mājha sunī Saurī<sup>(c)</sup> ke virāje āni, (5)  
 Gayo abhimāna calau paga gahi lījiye. (6)  
 Ae khunasāya kahī nīra ko upāya kahau, (7)  
 Gahau paga bhīlanī ke chuye svacha bhījiye. (8)

- 
- (1) Karata HCI; hai HA HB, haī HC e; baṭhe HA; riṣya HA, rīṣa HC, ṛṣi e; saba ṛṣi baiṭhe e; mai HB HC, mē e.  
 (2) ko: kau HA HD; vikāra HB, vīgāra HD; kaīsai HA, kaisē HD; kījiyai HB HCI.  
 (3) sunai HB; hai HA HB HC, haī e; vaina HB; paṁtha HA; kahū HC.  
 (4) āye HB, avai HC HD; kahaī HB HC; yākau HA HD; kahī HC; dījiyai HB, dijiye HC.  
 (5) itaneī HB, itana'i HC, itanē HD; mājhi HD; sune HB HC; Savarī HB e, Sevarī HC, Sivarī HD; kai HA HC (ke HCI), kē HD; virājai HC (virāje HCI), virājai HD; āna e.  
 (6) gayau HA; calo HB HC e; lījiyai HB HC.

(continued overleaf ...)

- 
- (a) Lectio singular in HD.  
 (b) In Ms. HB 'kahi dījiyai' is followed by 'āye khunasā', which has been crossed out by the scribe by putting a row of dots above the line.  
 (c) Savarī : Saurī for metre. Cf. Sauri Bh.B.,V.31.8.

(continued from previous page ... )

- (7) āya e; sunisāya HA, khunasāye HB; kahi HC; nīra HCI;  
kau HA HD e; upāi HA, upāe HB; kaho HC.
- (8) gaho HC; bhīlinī e; ke : ko HC (Ke HCimg.); svaccha e;  
bhījiyai HB HCI.

Bh.B.,V.34<sup>(a)</sup>

- Jānakī harana kiyo Rāvana marana kāja, (1)  
 Suni Sītā vānī khagarāja daurau āyo hai. (2)  
 Barī ye larāī līnī deha vāri pheri dīnī, (3)  
 Rākhe prāna Rāma mukha dekhibo suhāyo hai. (4)  
 Ae āpa goda sīsa dhāri dṛga dhāra sīcyo, (5)  
 Daī sudhi laī gati tanahū jarāyo hai. (6)  
 Dasaratha vata māna kiyo jala dāna, yaha (7)  
 Ati sanamāna nija rūpa dhāma pāyo hai. (8)

- 
- (1) haraṇa HB e, harana HC (haraṇa HCImg.); kīyo HB HC  
 (kiyo HCImg.); Rāvana HC (Rāvaṇa HCImg.), Rāvaṇa e;  
 maraṇa HB e, marana HC (maraṇa HCImg.).
- (2) sunī HB HC (suni HCImg.); vānī HC (vāṇī HCImg.), bāṇī e;  
 daure HB, doryau HC (dauryau HCImg.), dauro e; āyau hai HA.
- (3) barī pai HA HB, barīī HC (barī yai HCImg.); larāī HB  
 (larāī HCImg.), larāī e; līnhi HC (līnī HCImg.), līnhī e;  
 vāri: pheri HB (phari HCI); pherī HC (pheri HCImg.);  
 dīnhī HC (HCImg.) e.
- (4) rākhai HD; prāna HC (prāṇa HCImg), prāṇa HD e; Rāma mu HC  
 (Rāma mukha HCImg.); dekhibau e; suhāyau hai HA, suhāvo  
 hai HB, suhāyo hai HC (sohāyo hai HCImg.).

(continued overleaf ... )

- 
- (a) In MS. HB the original text of this kāv.v. has a line drawn around it to cross it out, and it has been rewritten by a second hand in the margin on the top right hand side. In the critical apparatus HC indicates the original text and HCImg. the marginal correction.

(continued from previous page ... )

- (5) āya HA HD; āpa : āpa āpa HB, āpu HC (āpa HCImg.);  
 śīśa HB e, śīsa HC (śīśa HCImg.); dhāra HB, dhāri HC  
 (dhari HCImg.); driga dhāri HC (dṛga dhāra HCImg.);  
 sīcyau HA, sīcyo HB HC (sīcyo HCImg.).
- (6) daī gati HA (after daī, sudhi laī is omitted in HA),  
 dayī sudhi layī gati HCImg.; tanahū HB, tanahu HC (HCImg.),  
 tanahū e; jarāyau hai HA.
- (7) Daśarata HA, Daśaratha HC e (Daśara HCImg.), Jasaratha HD;  
 mānī HA, māni HD; kiyau HA, kīyo HB; jala dāna HC (jala  
 dāna HCImg.); yahai HA, īha HB, yaha is omitted in HCImg.
- (8) sanamāni HD; pāau hai HA.

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Note: In Ms. HD the number of this Kavitta verse is 33. The previous two verses (nos. 32 and 33) were originally numbered 31 and 32, but have been corrected later probably by the scribe himself as the ink and the pen are the same. The following verses (from 33 onwards) have not been corrected. Consequently Bh.B.,vv.33 and 34 are numbered 33 and 33 in HD, making the entire numbering of the rest of the verses wrong.

## Bh.B.,V.35.

- Ambarīṣa bhakṭi<sup>†</sup> kī ju rīsa koū karai aura, (1)
- Baro mati baura kihū jāta nahī bhākhiyai. (2)
- Duravāsā<sup>(a)</sup> riṣi sīkha sunī nahī kāhu sādhu, (3)
- Māni aparādha sira jaṭā khaīci nākhiyai. (4)
- Laī upajāi kāla Kṛtyā vikarāla rūpa,<sup>(b)</sup> (5)
- Bhūpa mahādhirā rahyau ṭhār̥hau abhilākhiyai. (6)
- Cakra dukha māni lai kṛsāna teja rākha karī, (7)
- Parī bhīra brāhmana kaū Bhāgavata sākhiyai. (8)

- 
- (1) Ambarīsa HC (Ambarīṣa HCI), Ambarīṣa e; bhakta HC e; kī ju: jū kī HB (kī jū HBI), kī HC (kī ju HCImg.); rīti HA; sarīsa HC (sarisa HCI); karai aura kou HB, kou karai ora HC, koū aura karai HD.
- (2) barau HA; matī HC (mati HCI); vora HD; kyaū hū HA, kyo hū HB, kyaū HC (kayaū hu HCImg.); jāna e; nahi HB HC; bhākhiye HA HD e, bhākhiyai HC (bhākhiye HCI).
- (3) Durvāsa HB HC; rīṣī HC (rīṣī HCImg.), rīsi e; śīkhi HB, śīṣya HC (śīṣya HCImg.), siṣi HD, khīsi e; nahī HA, HC, nahi HB; kāhū HA, kāhū HD, kahū e; sādha HA, sādhu HD.
- (4) mānī HB; khaīci: khaici HA HB HC (khaīci HCImg.); nākhiye HA HD e.
- (5) la'i HC; upajāya HC HD.
- (6) rahyo HC e; ṭhār̥ho HC e (ṭhād̥yo HCImg.); abhilākhiye HA HD e.
- (7) māni lai: māna le HC; kṛsānu HB, kṛsā HC (kṛsāna HCI).
- (8) vābhana HB, brāhmāna HC (brāhmana HCI), vāmāna HD; kaū : kō HB HD, ko HC e; sākhiye HA HD e.

(a) Durvāsā : Duravāsā for metre.

(b) The 5th and 6th lines of this kav.v. are missing in HB.

## Bh.B.,V.36.

- Bhajyo diśā diśā saba loka lokapāla pāsa (1)
- Gayo nayo teja cakra cūna kiye ḍārai hai. (2)
- Brahmā Śiva kahī yaha gahī tuma ṭeva burī, (3)
- Dāsani ko bheva nahī jānaū veda dhārai hai. (4)
- Pahūce Waikuṁṭha jāya kahyo dukha akulāya, (5)
- Hāya hāya rākhau prabhu kharau tana jārai hai. (6)
- Maī tau hū adhīna tīna guna ko na māna mere, (7)
- Bhakta vātasalya<sup>(a)</sup> guna sabahī ko ṭārai hai. (8)

(1) bhajyau HA HD, bhajyo HC (bhājyo HCI), bhājyo e; diśā diśā HB, diśā diśā HCImg., diśā diśā e; loka : loka is omitted in HA; pāsa : saṅga HB.

(2) gayau HA, gavo HB, gaye e; nayau HA; cūna : cūra HB, cūrna HC; kiye HA HC (kiye HCImg.), kiyē HD; ḍāre hai HB, dhāryau hai HC (dhāryo hai HCI), dhārē hai HD, dhāre haī e.

(3) Siva HA; yaha gahī tuma : tuma gahī eha HB, iha gahī tuma HC; ṭeka HB.

(4) dāsana HA e, dāsanī HC; kau HA, kaū HD; bheda HC e; nahi HB, nahī HC; jānai HA, jāne HB, jāno HC, jānyo e; vida HD; dhāre hai HB, dhāryau hai HC (dhāryo hai HCI), dhāre haī e.

(5) pahūcai HB; vayakuṁṭha<sup>HB</sup>; jāi HA, jā HB; kahyau HA; akulāi HA, akulāye HB.

(continued overleaf ... )

(a) bhakta vātsalya : bhakta vātasalya for metre. Lec. sin. in HB.

(continued from previous page ... )

- (6) hāi hāi HA, hāe hāe HB; rākho HB HC; kharo HB, jāre hai HB, jāryau hai HC (jāryo hai HCI), jāre hai e.
- (7) mai to HB HC, maī tau e; hū : ho HB, hau HC HD, hū e; tina HAmg. HB; gunana HB, guṇa e; kau HA; māna : māne HC; merai HA, merai HD.
- (8) bhakta vātsalya HA HC e, bhagata vātsalya HD; guṇa HB e; ko : kau HA HD; ṭāre hai HB, ṭāryau hai HC, ṭāre hai e.

## Bh.B.,V.37.

- Mokaũ ati pyāre sādhu unako agādha mata, (1)  
 Karau aparādha tuma sahyo kaise jāta hai. (2)  
 Dhāma dhana vāma suta prāna tana tyāga karaĩ, (3)  
 Dharaĩ merĩ ora nisi bhora mosō bāta hai. (4)  
 Mereu na saṃta binu aura kachu sām̃cĩ kahaũ, (5)  
 Jāvau vāhĩ ṭhaura jātai miṭai utapāta hai. (6)  
 Bareĩ dayāla sadā dīna pratipāla karaĩ, (7)  
 Nyūnatā na dharaĩ kāhū bhakti gāta gāta hai. (8)

- 
- (1) moko HB HC e; sādha HA; unakau HA, unakī e; mata : mati e.  
 (2) karo HB HC, karyo e; sahyau HA; kaĩ HA, kese HC, kaisē HD.  
 (3) prāna : prāṇa HC e; karai HB HC.  
 (4) ḍharai HAmg., ḍhare HB, ṭharai HC; ora : yora HB, aura HD;  
 nisa HA, niśi HB e; mausaũ HA, moso HB e, mosau HC.  
 (5) merēu HD, mereũ e; na : ni HB; bina HA HD; ora HCImg.;  
 kachũ HA; sām̃cĩ HA; kahau HB HC.  
 (6) jāva HB, jāvo HD, jāo e; vohi HB, vāhĩ HC; jāte HB e;  
 miṭe HB; ḍetapāta hai HD (lec.diff.).  
 (7) vaḍei HB HC; deyāla HB; pratapāla HA; karai HA HB HC.  
 (8) nūnata HC HD; na dharē HA, na dharaĩ HB, na dhare HC;  
 kāhu HB, kāhū HC, kahū e.

## Bh.B.,V.38.

- Hvai kari nirāsa r̥ṣi āyo nṛpa pāsa, calyo (1)
- Garva sō udāsa paga gahe dīna bhākhyau hai. (2)
- Rājā lāja māni mṛdu kahi sanamāna karyau, (3)
- Dharyau cakra<sup>(a)</sup> ora kara jori abhilākhyau hai. (4)
- Bhakta nisakāma kabhū kāmanā na cāhata haī, (5)
- Cāhata hū<sup>(b)</sup> vipra dūri karau dukha cākhyau hai. (6)
- Dekhi kai vikalatāī sadā saṃta sukhadāī, (7)
- Āī mana mājha sabai teja ḍhāki rākhyau hai. (8)

- 
- (1) riṣi : riṣya HA, ṛṣi HB HCImg. e; āyau HA; yāyo HB; calyau HA
- (2) sō : saū HA, so HB HC; gahe : gahyo HB, gahai HC; bhākhyo  
hai HD e.
- (3) māni : māna HC; karyau : kiyō HB, karyo e.
- (4) ḍharyo HB HC e; ora cj.: aura HA HD, vora HB HC; jora HA HC  
e (jorī HCI); abhilākhyo hai HB e.
- (5) niskāma HB; kabhū HA HC (kabhū HCI); haī : hai HA HC, hau HB.
- (6) cāhata hau HB HD, cāhata hū HCImg., cāhata hai e; dūri: dura  
HC; karo HC HD; dukhya HB, cākhyo hai HB HD e.
- (7) dekhi kaī HA, dekhi ka HD; vikalatāī HD; sukhadāī HD.
- (8) āī HB; mājha HA HB; saba HC e; ḍhāki HA HC, rākhyo hai HB HD e

- 
- (a) In Ms. HD the first two words of the 4th line 'dharyau cakra' are followed by 'nisakāma kabhū kāmanā na cāha' which belong in the 5th line of this kav.v. The scribe has realised his mistake and crossed it out by putting a row of dots above the line.
- (b) 'cāhata hū' is omitted in HC which is an example of homoeo-graphon. It has been corrected in the margin by a second hand.

- Eka nr̥pa sutā suni Aṃbarīṣa bhakti bhāva, (1)  
Bhayo hiya bhāva aiso vara kari lījiye. (2)  
Pitā sō nisaṃka hvai kai kahī pati kiyo maī hī, (3)  
Vinai māni merī vegi cīṭhī likhi dījiye. (4)  
Pātī lai kai calyau vipra chipra uhī purī gayo, (5)  
Nayo cāva jānyau aipai kaise tiya dhījiye. (6)  
Kahau tuma jāya rānī baiṭhī sata āya mokaū (7)  
Bolyau na suhāya prabhu sevā mājha bhījiye. (8)
- 

- (1) suni: sunī HB HC; bhakta bhāva HA HC.  
(2) bhayau HA; hiye HB, hīye HC; aisau HA; kari : kara e;  
lījiyai HB HC e (lījiye HCI).  
(3) pītā HC; saū HA, so HC HD; niṣaṃka e; hvai kaī HA HD,  
hvai ke HC e; kahyo HB; kīyaū HA, kio HC; mai hi HB HC  
(mai hī HCI).  
(4) vinaī HA HD; māna HC; likhi: līkhya HA; dījiyai HB HC e  
(dījiye HCI).  
(5) pāti HC; lai kaī HA, le ke HC e; calyau is omitted in HB,  
calyo HCI e; chīpra HB; uhi HA, vahī HC e, vaha HD; gayau HA.  
(6) nayaū HA; jānyo HC e; aīpaī HA, apai HB; kaisaī HA HD; tiyā  
HC e; dhījiyai HB HC e (dhījiye HCI).  
(7) kahyo HB, kaho HC e; jāi HA HB; baiṭhī e; āī HA HB; mokū  
HA, mokō HB, moko HC e.  
(8) bolyo HB e; na suhāi HA, na sohāī HB; mājha : mājha HA;  
bhījiyai HB e, bhījiyai HC.

## Bh.B.,V.40.

- Kahyo nr̥pa sutā sō ju kījiye jatana kauna, (1)  
 Pauna jimi gayo āyo kāma nahī biyā kau. (2)  
 Pheri kai paṭhāyo sukha pāyo maī to jānyo vahai (3)  
 Baro dharamagya vāke lobha nahī tiyā kau. (4)  
 Bolī akulāya mana bhakti hī rijhāya liyo, (5)  
 Kiyō pati mukha nahī dekhaū aura piyā kau. (6)  
 Jāya kai nisam̐ka tuma bāta yaha kahau merī, (7)  
 Cerī jau na karau tau pai levo pāpa jiyā kau. (8)

- (1) kahau HA; sō: saū HA, so HB HC; jū HC; kījiyai HB HC  
 (kījiye HCI); yatana e; kōna HD.
- (2) pauna HAImg., pavana HC, p̄ṣna HD; jima HA, jīmī HB, jimi  
 HCI; gayau HA, gavo HB; āyau HA; nahī e; vīyā HC; ko HB HC.
- (3) pheri HCI; kaī HA HD; paṭhāyau HA; śukha HB; pāyau HA; mai HB  
 HC; tau HA; jānyaū HA, jānyau HC HD (jānyo HCI); yahai HA  
 HD, īha HB.
- (4) barau HA HD; dharmajñā HB, dharmajñā HC e; vāko HB HC;  
 nahi HB, nāhī HC, nāhī e; tīyā HC; ko HB HC.
- (5) akulāi HA e, akulāī HB HC (akulāi HCI); hī: hi HB HC (hī  
 HCI); rijhāī HA, rijhāe HB; liyau HA, liyo HC (liyo HCI).
- (6) kiyau HA, kīyo HC; mūṣa HC (mukha HCI); nahī HA e; dekho HB,  
 dekhyau HC; pīyā HC (piyā HCI); ko HB HC.
- (7) jāi HA HCie, jāye HB; kaī HA, ke e; nisam̐ka HCImg.e; yaha :  
 yeha HB; kaho HC; yaha bāta tuma merī kahau e.
- (8) jau na: jo na HA HC, jyau ne HB; karo HC; tau paī HA, to pai HC;  
 levau HA, lehu HB, leva HC; jiya HA, jiā HB; ko HB HC.

Kahī vipra jāya suni cāya bhaharāya gayo,	(1)
Dayo lai khaḍaga yāsaū phere pheri lījiye.	(2)
Bhayo jo vivāha utsāha kahū māta nāhī,	(3)
Āī pura Aṃbarīṣa dekhi chavi bhījiye.	(4)
Kahyo nava maṃdira maī jhāri kai baserau devau, <sup>(a)</sup>	(5)
Devau saba bhoga vibhau nānā sukha kījiye.	(6)
Pūrava janama kou mere bhakti gaṃdha hutī,	(7)
Yāte sanabaṃdha pāyo yahai māni dhījiye.	(8)

- 
- (1) kaho HC; jāi HA, jāī HB; cāya : cāī HA HB; bhaharāī HA, bhaherāī HB; gayau HA.
- (2) dayau HA, dīyo HC; le HC; khaḍga HB; yāso HB HCI, yāsō e; pherā HC (phero HCI); lījīyai HB, lijiye HC (lījiye HCI).
- (3) bhayau HA; ja HA, jū HC HD e; utasāha HD; kahū HB, kahu HC; nāhī HA, nāhi HC HD.
- (4) a'i HC; dekhi: dekhī HC (dekhi HCI); bhījiyai HB HCI.
- (5) kahyau HA HD; nave HA, nayo HC; maṃdara HA; me HC, mē e; jhāri kaī HAHD; vase deva HC, vaserā devo HD, basero devo e.
- (6) deva HC, devau is omitted in HD, devo e; kījiye: kījiyai HC.
- (7) purava janma HC; kauū HA, koū HDe; merē HA, merāī HD; bhakta HC.
- (8) jātaī HA HD; pāyau HA; yaha HA HD, ihai HB; mana HA HC (manī HCI); dhījiyai HB, dhijiyai HC, dhījiya HD.

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(a) The 5th and 6th lines of this kavitta verse are missing in HB.

- Rajanī ke sesa pati bhauna maī pravasa kiyō, (1)  
Liyō prema sātha ḍhiga maṇdira ke āiye. (2)  
Bāharī ṭahala pātra caukā kari rījhi rahī, (3)  
Gahī kauna jāya jāmaī hota na lakhāiye. (4)  
Avata hī rājā dekhi lagai na nimeṣa kihū, (5)  
Kauna cora āyo merī sevā lai curāiye. (6)  
Dekhī dina tīna phiri cīnha kai pravīna kahī, (7)  
Aiso mana jo pai prabhu māthe padharāiye. (8)

- 
- (1) rajani HC; kē HD; seṣa HC; patī HB; bhaūna HA HD, āśrama HB;  
maī is omitted in HB, me HC, mē e; praveśa HC; kiyau HA,  
kīyo HC.
- (2) liyau HA, liyo HC; maṇdira: maṇdara HA; kai HD, āiye HA HCI,  
āī hai HB.
- (3) vāhira HB, vāhari HCI; cauka karī HB.
- (4) kauna: kaūnai HA; jāi HA, jāe HB; jāme HB, jāmai HC, jāme e;  
hauti HA; nā e; lakhāiye HA, lakhāīai HB, lakhāiye HCI.
- (5) rājā: rāja HC; dekhī HB HC; nīmeṣa HB; kahū HA HB, kyau hū  
HC, kyō hū e.
- (6) kona HC, kōna HD; āyau HA, āvai HC; lai : le HC; curāiye HA,  
corāīai HB, corāiyai HC e.
- (7) dekhi dīna HB HCI; tīni HB; phīri HB, pheri HC e; cinha HA  
HC, cīnhī HB, cīnhi e; kahī: kahi HC e.
- (8) aisau HA, aise HB; jau pai HA, jau pe HB; māthai HA, māthē  
HD; padharāiye HA, padharāiyai HB e.

- Laī bāta māni māno maṁtra lai sunāyo kāna, (1)  
 Hota hī bihāna sevā nīkī padharāī hai. (2)  
 Karata siṁgāra phiri āpa hī nihāri rahai, (3)  
 Lahai nahī pāra dṛga jharī sī lagāī hai. (4)  
 Bhaī barhavāra rāga bhoga saū apāra bhāva, (5)  
 Bhakti visatāra<sup>(a)</sup> rīti pura saba chāī hai. (6)  
 Nṛpa hū sunata aba lāgī copa dekhibe kī, (7)  
 Ae tatakāla<sup>(b)</sup> mati ati akulāī hai. (8)

- 
- (1) la'i HB; māno : mānaū HA, mānō HD; lai : le HC; sunayau HA.  
 (2) hauta hī HA, hota hi HC; vihāna HB; padharāī hai HB.  
 (3) karati e; āpa hī : āpu hī HB e; rahai :rahe HC.  
 (4) nahī : nahī HB HC.  
 (5) vaḍavāra HB, varhavāri HD; saū : so HB HC HD, sō e.  
 (6) vistāri HB, vistāra HC e; pura : rasa HB, purī e.  
 (7) nṛpa hū HB HD, nṛpa hu HC; lāgī : lāgi e; caūpa HA HD,  
 caupa HB HC (copa HCI); kī : ko HB.  
 (8) āye HA HD; akulāī hai HD.

- 
- {a} vistāra : visatāra for metre.  
 {b} tatkāla : tatakāla for metre.

- Hare hare pāva dharai pauryāna mane karai, (1)  
 Khare arabare kaba dekhañ bhāgabharī kañ. (2)  
 Gae cali maṇdira lañ suṇdarī na sudhi aṅga,<sup>(a)</sup> (3)  
 Raṅga bhīji rahī dṛga lāya rahe jharī kañ. (4)  
 Bīna lai bajāvai<sup>(b)</sup> gāvai lālana rijhāvai tyō tyō, (5)  
 Ati mana bhāvai kahai dhanya yaha gharī kañ. (6)  
 Dvāra pai rahyo na jāya gae lalaṅāya dhiga, (7)  
 Bhañ uṭhi ṭhārḥī dekhi rājā guru Harī kañ. (8)

- 
- (1) harē harē HA, harai harai HD; pāva cj.: pāva HA HB HC HD;  
 dhare HC, dharañ HD; pauryānañ HD, pauryana HB, pauryani e;  
 manañ HA, manē HD; kare HC, karai HD.
- (2) kharai arabarai HB, khare arabarai e; kabare HA; dekho HB HC;  
 māgabharī HB; kō HB, kau HC, ko e.
- (3) gaya HBImg.; maṇdara HA; lau HBImg. HC e; suṇdari HA,  
 suṇdara HD.
- (4) bhīji: bhījī HA, bhari HBImg.; lāe rahī HBImg.; kañ: kō  
 HBImg., ko e.

(continued overleaf ... )

- 
- (a) The 3rd and 4th lines of this kavitta verse are missing in HB, but are written in later upside down in the margin at the top by a different hand.
- (b) In Ms. HA 'bīna lai bajāvai' is followed by 'lālani rijhāvai tyañ tyañ ati mana bhāvai gāvai lālani rijhāvai tyañ tyañ', which is a good example of scriptura continua. The underlined is the actual text.

(continued from previous page ... )

- (5) vīnā le HC (vīna le HCI); lālani HA HD; tyaū tyaū HA.
- (6) kahai: kahaī HA HD e; yaha : ya HB; kaū : kō HB, ko e.
- (7) rahyo na: rahyau na HA, na rahyo HC; jāe HB; ḡhiga  
lalacāya HCimg. e.
- (8) ṭhārḡhī : ṭhāḡī HC, ṭhārḡhi e; rāja gura HB; kaū :  
kō HB, ko e.

## Bh.B.,V.45.

- Vaise hī bajāvo bīna<sup>(a)</sup> tānani navīna lai kai, (1)  
 Jhīna sura kāna parai jāti mati kheiyai. (2)  
 Jaise raṅga bhīji rahī kahī so na jāta mo pai, (3)  
 Aaipai mana naina caina kaise kari goiyai. (4)  
 Kari kai alāpacārī pheri kai sābhārī tāna, (5)  
 Āya gayo dhyāna rūpa tāhī mājha bhoiyai. (6)  
 Prīti rasa rūpa bhāī rāti saba bīti gaī, (7)  
 Naī kachu rīti aho jāmaī nahī soiyai. (8)

- 
- (1) vaisaī hī HA, vaisa hī HB, vaisē hī HD; bajāvau HD, bajāo e; tānana HB HC HDImg. (tānanī HCI); navina HC, navīna HDImg.; after navīna, vīna in HA; lai kaī HA, le ke HC, le ka HDImg.  
 (2) jhana HDImg.; kāna:kā HDImg.; parī HA, pare HB HC; jāte HC, jātu HD (jāta HDImg.); mati HAI; khoīye HA e, khoīyai HC, khoīye HD.  
 (3) jaisaī HA HD; bhīji : bhīni HB; mo pai : mo paī HD; so na jāta mo pe kahī HC.  
 (4) aipai cj. : aisaī HA, vopai HB, aipai HC (aupai HCI), opai HD; nēna cēna HA, naīna HD (after naīna, caina is omitted in HD); kaisaī HA, kaisai HD; goīye HA e, goīyai HC, goīye HD,

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(a) In Ms. HD after 'vaisē hī bajāvau vīna', 'tānani navīna lai kai jhīna sura kāna' is omitted, but is written in later in the margin at the bottom by a different hand.

(continued from previous page ... )

- (5) kari kaī HD; ālapacārī HB, alāpa cāro e; pheri kaī HA,  
pheri ke HC; sabhārī HC, sābhāri e.
- (6) āī HB; gayau HA; tāhī : tāhi HB e; mājha HB; bhoiye HA e,  
moyai HC, bhoīye HD.
- (7) bhaī : ma'i HB; sabha HB; bīta gaī HD.
- (8) kachū HA; aho : ahau HA; jāmai HB HC, jāmē e; nahī HB,  
nahi HC, nahī e; soīye HA HC HD, soiye e.

## Bh.B.,V.46.

- Bāta sunī rānī aura rājā gae naī ṭhaura, (1)  
 Bhaī siramaura aba kauna vākī sara hai. (2)  
 Hama hū lai sevā karaī pati mati vasa karaī, (3)  
 Dharaī niti dhyāna viṣai buddhi rākhī dhara hai. (4)  
 Suni kai prasanna bhayo ati Aṃbarīṣa īsa, (5)  
 Lāgī copa phaila gaī bhakti ghara ghara hai. (6)  
 Barhai dina dina cāva aisoi prabhāva kou, (7)  
 Palaṭe subhāva hota ānaṃda ko bhara hai. (8)

- 
- (1) sunī : suni HD; aura : au HB, ora HC; gayo HB; nai HB, na'i HC; ṭhōra HB.  
 (2) śiramaura HB, siramora HC; aba : ora HC; kaūna HA HD, kona HC; sari hai HD.  
 (3) hama hu le HC; karaī cj.: karai HA HB HC HD; patī matī HB; basi HA, baśa e; karai HB HC.  
 (4) dharai HB HC; nitya HC e, nita HD; viṣaya e; budhi HA HC; dhari hai HA HC HD (dhara hai HCI), dharī hai HB.  
 (5) suni kaī HA; prasana HA, prasanya HB; bhayau HA, bhae e; Aṃvarīśa HB; īśa HB, īśa HD.  
 (6) copa cj.: caūpa HA HD, caupa HB HC (copa HCI), cofa e; phaili gaī HA HCI; ghari ghari hai HA, ghari hai HD (ghari ghare hai HDImg.).  
 (7) vaḍho HB, vaḍhyo HC; dīna dīna HB; aisauī HA, aisoi HB, esoī HC; sabhāva HA; kou HD.  
 (8) palaṭai HC HD e, ravabhāva HA; hauta HD; ko : kau HA; bhari hai HD.

## Bh.B.,V.47.

- Nhāta hī Vidura nāri aṃgani pakhāri kari, (1)  
 Āya gae dvāra Kṛṣṇa boli kai sunāyo hai. (2)  
 Sunata hī svāra sudhi ḍāpī lai nidari māno (3)  
 Rākhyo mada bhari dauri āni kai citāyo hai. (4)  
 Ḍāri diyo pīta paṭa kaṭi lapaṭāya liyo,<sup>(a)</sup> (5)  
 Hiyo sakucāyo vesa vegi hī banāyo hai. (6)  
 Baiṭhī ḍhiga āya kerā chīli chilakā khavāya, (7)  
 Āyo pati khījhyo dukha koṭi guno pāyo hai. (8)

- 
- (1) nhāti hī Vidūra HB; aṃgana HC e; pakhāra HD; kari HCImg.  
 (2) āi HA e, āe HB; dvāri HA; kai : kaī HA HD; sunāyau hai HA.  
 (3) suna hī sura HB; ḍāri HB, ḍārai HC; lai niḍara HB; mānāu  
 HA, mānō HD.  
 (4) rākhyau HA HD; mada bhārī mānō HB; āni is omitted in HB;  
 kaī HD; citāyau hai HA, citayo hai HC.  
 (5) ḍāra HD; dayau HA, dīyo HC; lapatāi HA e; layau HA, līyo HC.  
 (6) hiyau HA; sakucāyau HA, sukacāyo HD; vega hī HA HD;  
 banāyau hai HA.  
 (7) baiṭhī cj.: baiṭhe HA HD, baiṭhi HB HC; ḍhiga āe HB; kaīrā  
 HA, karī HB; chila HA, chīla HC; chīlakā HA; khavāī HB HC.  
 (8) āyau HA; patī HB; khījyau HA HD, khījho HC; guno : gunaū  
 HD, guṇo HC; pāyau hai HA.

---

(a) The 5th and 6th lines of this kavitta verse are missing in HB.

- Prema ko vicāra āpa lāge phala sāra dena, (1)  
Caina pāyo hiye nāri barī dukhadāī hai. (2)  
Bole rījhi Syāma tuma kīno baro kāma aipai (3)  
Svāda abhirāma vaisī vastu maī na pāī hai. (4)  
Tiyā sakucāya kara kāṭi ḍāraū hāya prāna - (5)  
Pyāre kaū khavāe chīli chilakā na bhaī hai. (6)  
Hita hī kī bāta doū kou pāra pāvai nāhi, (7)  
Nīkai kai larāvai soī jānai yaha gāī hai. (8)
- 

- (1) prema kaū vicāri HA HD; āpu HC e; lāgyo HB, lage HC;  
dena : dēna HD.
- (2) caīna HA, cēna HD; pāyau HA; hīyo HC, hiyo HD e.
- (3) bole rijhi HB; Syāma e; kīnaū HA HD; baḍau HA; apai HB,  
aipai HC (aupai HCI).
- (4) vaisī : vaiśī HB; maī : mai HB HC, me e.
- (5) tīyā HC; sakucāe HB; kāṭi HAmg.; ḍārau HB, ḍāro HC; hāi  
HA, hāe HB; prāṇa HB HC e.
- (6) kaū : ko HB HC e; khavāi HA, khavāī HC e, khavāya HD; chila  
HA, chīla HC HD; chilīkā HB, chīlakā HD.
- (7) hīta kī HB (after hita, hī is omitted in HB), hīta hī kī  
HC; vāte HB, vātai HC, bātē e; doū kou HA, kou dou HB,  
dou kou HC; nāhī HA HC, nahī HB; pāra pāvai nāhī kou e.
- (8) nīkaī kai HD, nīke kai e; jānai : jānaī HA HD; yaha :  
ehī HB.

Bh.B.,V.49.

- Baro nisakāma<sup>(a)</sup> sera cūna hū na dhāma dhiga, (1)  
 Āi nija bhāma prīti Hari sō janāi hai. (2)  
 Suni soca paryo hiyo kharo arabaryo, mana (3)  
 Gārho lai kai karyo bolyo hā jū sarasāi hai. (4)  
 Javo eka bāra vaha vadana nihāri āvo, (5)  
 Jo pai kachu pāvo lyāvo mokaū sukhadāi hai. (6)  
 Kahī bhalī bāta sāta loka maī kalaṅka hvai hai, (7)  
 Janiyata yāhi liye kīnī mitratāi hai. (8)

- 
- (1) baḍau HA, baḍe HC; niḥkāma HB; cuna hu HCI.  
 (2) bhāma : vāma HC; Harī HB; saū HA HD, so HB; janāi hai HC.  
 (3) sunī HB; soca paryau HA HD; hiyau HA; kharau HA, kharyo  
 HB HCI; arabaryau HA HD e.  
 (4) gāḍhau HA, gāḍhyo HB; lai kaī HA HD, le kaī HC; karyau HA  
 HD e; bolyau HA HD; hā ju HC (hara ju HCI); sarasāi hai HC.  
 (5) vaha : vai HB, vahā HC; baḍana HA; āvo : āyo HB.  
 (6) kachu : kachū HA; pāyo HB; lāvo HB; moko HB HC e; sukhadāi  
 hai HB HD.  
 (7) maī : mai HB HC, mē e; hvai hai : vhai hai HC HD.  
 (8) jāniyani HA; yāhi HB; līe HB, līya HC, liyē e; mītratai  
 hai HB HC.

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(a) niskāma : nisakāma for metre.

## Bh.B.,V.50.

- Tiyā suni kahai Kṛṣṇa rūpa kyaū na cahai jāya, (1)  
 Dahai dukha āpa hī saū bacana sunāye haī. (2)  
 Aī sudhi pyāre kī vicāre mati ṭāre saba, (3)  
 Dhāre paga maga jhūmi Dvārāvatī āye haī. (4)  
 Dekhi kai vibhūti sukha upajyau abhūta kou, (5)  
 Calyau mukha mādhurī ke locana tisāye haī. (6)  
 Darapata hiyo ḍyorhī lāghi mana gārho kiyo, (7)  
 Liyo kara gahi cāha tahā pahūcāye haī. (8)

- 
- (1) tīyā HA, tiā HB; kyaū na : kyo na HB, ko na HC; cāhai HC;  
 jāi HA HB.
- (2) āpa hī : āpa hi HB, āpa hī HCImg.; so HB HC e; śunāyo hai  
 HB, sunāye hai HC HD.
- (3) āi HB; vicāre : vicārai HA HD; ṭāre : ṭārai HA HD, ḍārai HB.
- (4) dhārai HA HD; jhūmi : bhūmi HB, bhūmī HC; Dvārāvatī HD;  
 āe hai HA HB, āye hai HC.
- (5) dekhi kaī HA; upajyo HB e; kou : kou HBI, koū HD e.
- (6) calo HB, calyo HC e; ko HB (ke HBI); tiśae hai HB,  
 tisāye hai HC.
- (7) hiyo : hiyau HA, hīyo HC; ḍyaurhī HA, ḍaurhī HC; nāghi HB,  
 lāṣi HD; gārhou HA; kīyau HA, kīyo HC.
- (8) liyau HA, līyo HC; kara gahī HB; tahā : tahā HA, tāhā HB;  
 pahucāie haī HA, pahūcāyo hai HB, pahuce hai HC.

## Bh.B.,V.51.

- Dēkhyo Syāma āyo mitra citravata rahe neku, (1)  
 Hita ko caritra dauri roya gare lāge haī. (2)  
 Māno eka tana bhayo layo aise lāya chātī, (3)  
 Nayo yaha prema chūṭaī nāhi aṅga pāge haī. (4)  
 Aī dubarāī sudhi milana chuṭāī tāte, (5)  
 Ane jala rānī paga dhoe bhāga jāge haī. (6)  
 Seja padharāya guru caracā<sup>(a)</sup> calāya sukha - (7)  
 Sāgara burāya āpa ati anurāge haī. (8)

- 
- (1) dekhyau HA; Syāma e; āyau HA; citravrata rahai HB; naīku HA.  
 (2) hita kau HD; caratra HA, carītra HB; daurī HB; roi HA HC e,  
 neku HB; garē HD; lāe hai HB, lāge hai HC.  
 (3) mānaū HA; bhayau laiyau HA; aisaī HA, aiso HC; chātī lāe  
 aisē HB.  
 (4) nayau HA; iha HB; chūṭai HA HC, chūṭyo HB; nāhī HB HC,  
 nāhī e; pāge hai HA HC, pāgai hai HB.  
 (5) āi HC; milana : mīlana HC; chuṭāī HA; tātaī HA, tānai HC,  
 tānē HD, tāne e.  
 (6) ānē HA; paga : pāva HB; dhoie HA; jāge hai HB HC.  
 (7) śeja HB; padharāī HA HB; caracā calāī HA HB.  
 (8) burāya : burāī HA HB; ati : atī HB; anurāge hai HB HC

---

(a) carcā : caracā for metre.

## Bh.B.,V.52.

- Ciravā chipāye kākha pūche kahā lyāe mokaū, (1)  
 Ati sakucāye bhūmi takai dr̥ga bhīje haī. (2)  
 Khaīci laī gāṃṭhi mūṭhī eka mukha mājha daī, (3)  
 Dūsarī hū leta svāda pāya āpa rījhe haī. (4)  
 Gahyau kara rānī sukhasānī pyārī vastu yaha, (5)  
 Pāvo bāṭi māno śrī Sudāmā prema dhīje haī. (6)  
 Syāma jū vicāri dīnī saṃpati apāra, vidā (7)  
 Bhaye pai na jānī sāra bichurana chīje haī. (8)

- 
- (1) chipāye : chapaye HB, chipāe HC e; kākha HA HC HD; pūchāī HA HD; lyāye HC; mokō HB HD, moko HC e.  
 (2) ati sakucāe HB e, ati sakucāya HC; take HB HC, takē HD, takaī e; bhīje hai HB, bhīje je hai HC, bhīji haī HD.  
 (3) khaīci HC; la'i HB; gāṃṭhī HB, gāṭhi HCI; mūṭhi HC (mūṭhī HCI), muṭhī HD; mājha HB HC, mājhi HD.  
 (4) dūsarīu HA, dūsarī hū HB e, dusarī hu HC; pāya : pāe HB; āpa : ati HB, āpu HC e; rījhe hai HB HC.  
 (5) gahyo HB HC e; vastu : basta HA; iha HB.  
 (6) pāyo HB; vāṭi HB HC; mānō HD e; śrī Sudāmo HA; dhīje haī : bhīje haī HA, dhīje hai HB HC.  
 (7) jū : ju HB; vicarī HC (vicāri HCI); saṃpata HC.  
 (8) bhaya HA, bhae HB e; bichurana : bichurata HA, bichurani HCI e; chīje haī HA HB HC.

## Bh.B.,V.53.

- Āe ni ja grāma vaha ati abhirāma bhayo, (1)  
 Nayo pura Dvārikā so dekhi mati gaī hai. (2)  
 Ti yā raṅga bhīnī saṅga satani sahelī līnī, (3)  
 Kīnī manuhāri yō pratīti ura bhaī hai. (4)  
 Vahai Hari dhyāna rūpa mādhurī ko pāna, tāsō. (5)  
 Rākhai ni ja prāna jāke prīti rīti naī hai. (6)  
 Bhoga kī na cāha aise tana niravāha<sup>(a)</sup> karai, (7)  
 Ḍharai soī cāla sukha jāla rasamaī hai. (8)

- 
- (1) āai HA, āye HD; neja HA, ni ju HD; vaha : eha HB; bhayau HA.  
 (2) nayau HA ; so : saū HA; ga'i hai HB, gaī haī HD.  
 (3) śaṅga satana śahelī linī HB.  
 (4) kīnhī HC; manuhāra HB; yō : vo HB, yau HC; ura : tava HB;  
 bha'i hai HB.  
 (5) rūpa : mukha HB; tāsau HA, tāsō HB e.  
 (6) rākhe HB, rākhai HCI, rākhaū HD, rākhaī e; ni ju HD;  
 jākai HC, jākaī HD; na'i hai HB.  
 (7) na : ne HB; aisai HA, aisai HD; nirvāha HB, nīravāha HC;  
 karē HA.  
 (8) ḍharaī HA; sauī HA, soi HB; rasama'i hai HB.

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(a) nirvāha : niravāha for metre.

## Bh.B.,V.54.

- Huto nr̥pa eka tāko suta Caṁdrahāsa bhayo, (1)  
 Parī yō vipati dhāi lyāi aura pura hai. (2)  
 Rājā ko divāna tāke rahī ghara āna, bāla (3)  
 Apane samāna saṁga khelai rasaḍhura hai. (4)  
 Bhayo brahma bhoja koū aisoī saṁjoga banyo, (5)  
 Ae ve kumāra jahā viprana ko sura hai. (6)  
 Boli uṭhe sabai terī sutā ko ju pati, yahai (7)  
 Huvo cāhai jāni suni gayo lāja ghura hai. (8)

- 
- (1) hūtau HA, hato HB, hutau HD; tāko : tākau HA, tāke e;  
 sutā HB; bhayau HA.
- (2) pari HA, paryo HB; yaū HA, yo HB, yau HC; vipati HC; dhyāi  
 HC (dhāi HCI); lai HB, lyāi HCImg.; aura pūra hai HB.
- (3) ko : kau HA, kaū HD; devāna HC, dīvāna e; tāko HC, tākaī  
 HD; ghari HA; āni HC HD.
- (4) āpanaī HA HD; khele HB HCImg.; rasa ḍhuri hai HA, rasa  
 sāra hai HB, rasaḍhura hai HCI.
- (5) bhayau HA; koū : kou HC, koī HB e; aisauī HA; banyau HA HD.
- (6) āye HA, āya HC; ve : yai HB, vai e; kūvira HD; jahā HB,  
 jahā HC; vipranha HB, viprani HD; kau HA HD.
- (7) boli uṭhai HB; saba HA; ko : kau HA e; jo HB, jū HC;  
 ihai HA HC.
- (8) hūvo HA, hūyo HB, hevo HC; jāni HC HD e; gayau HA; ghūra  
 hai HB, ghura hai HC (pura hai HCImg.)

- Paryo soca bhārī<sup>(a)</sup> kahā karō yō vicārī aho, (1)  
 Sutā jo hamārī tāko pati siso cāhiye. (2)  
 Dāraū yāhi mārī yāko yahai hai vicāra taba (3)  
 Boli nīca jana kahyo māro hiya dāhiye. (4)  
 Lai kai gae dūri dekhi bāla chavipūra hama (5)  
 Joni paro dhūri dukha aiso avagāhiye. (6)  
 Bole akulāya tohi mārāige sahāya kauna, (7)  
 Māgaū eka bāta jaba kahaū taba bāhiye. (8)

(1) paryau HA HD e; karō : karau HA, karaū e; yaū HA e.

(2) jo : jau HA; tākau HA; aisau HA; cāhiyai HC e.

(continued overleaf ... )

(a) In Ms.HB the arrangement of the lines of this kavitta verse is very faulty. In the 1st line of this kav.v. "paryo soca bhārī" is followed by "yāko yahai hai vicāra taba" (of the 3rd line of this kav.v.) instead of "kahā karō yō vicārī aho", which has been written in the 3rd line in HB, followed by "sūtā jā hamārī" from the 2nd line of this kav.v. Then the 4th line of this kav.v. is the 2nd line in HB, replaced by "tāko patī yaiso cāhiai" from the 2nd line of this kav.v. This is an example of accidental mistake caused by lapsus calami and scriptura continua. Consequently, the rhythm and the rhymes of this kav.v. are faulty in HB; e.g. the 4th and 6th lines. The text of this kav.v. in HB is as follows:

- Paryo soca bhārī yāko yahai hai vicāra taba (1)  
 Boli nīca jana kahyo māryo ehī dāhiyai. (2)  
 Kahā karaū yaū vicāri aho sūtā jā hamārī (3)  
 Tāko patī yaiso cāhiai. (4)  
 Dārau ehī mārī lai kai gayo dukha dekhi bāla (5)  
 Chavipūra hama joni paro dhūrī dūkha aiso  
 avagāhiai. (6)  
 Bole akulāe tohi mārege sahāe kauna (7)  
 Māgo eka bāta jave kahī tave cāhiyai. (8)

(continued from previous page ... )

- (3) ḍārō HC, ḍāro HD; yāhi HCImg.; yākau HA HD e; after yahai, hai is omitted in HA; vicāri HD.
- (4) bolī HC (boli HCImg.); nīca HA (nīca jana HAImg.); kahyau HA HD e; gāraū HA, mārau e; hiye HA, hīyo HC; dāhiyai HC e.
- (5) lai kaī HA, le kai HC; dūra e; dekhi HCI.; bā chavipura HC (bāla chavipura HCImg.).
- (6) jona HA, yoni e; parai e; dhūra HD e; aisau HA HD; avagāhiyai HC e.
- (7) bolai HA; akulāi HA; mārāige cj.: mārāige HA HD, maregē HC; sahāi HA; kona HC, kōna HD.
- (8) māgō HD; kahaū : kahau HC; bāhiyai HC e.

## Bh.B.V.,56.

- Māni līnō bola vai kapola madhi gola eka, (1)  
 Gaṃḍakī ko suta kārhi sevā nīkī kīnī hai. (2)  
 Bhayo tadākāra yō nihāri sukha bhāra bhari, (3)  
 Nainani kī kora hī sō ājñā vadha dīnī hai. (4)  
 Gire murajhāya dayā āi kachu bhāya bhare, (5)  
 Dhare prabhu ora mati ānaṃda sō bhīnī hai. (6)  
 Hutī chaṭhī āṃgurī su kāṭi laī dūṣana ho, (7)  
 Bhūṣana hī bhayo jāya kahī sāṃca cīnī hai.<sup>(a)</sup> (8)

(1) līnō : līnaū HA, lino HB, līyo HC (liyo HCI), līnho e; vola e HB, vola vai HCI, bola ve e; madhya HB e, madha HC (madhya HCimg.); eka gola HC.

(2) Gaṃḍukī HA; kau HA HD; kārhi HB; nīkī : nīkī HC.

(3) bhayau HA; yō: yaū HA, yo HB; sukha bhāra HCI; bhari HB.

(4) nanēna HA, nainana HB, nēnani HD; sō: so HA HB; ajñā HB HC, āgyā HD.

(5) pare murajhāi HB, gire murajhāi HD e; āi : āya HC HD, ai e; bhāi HA, bhāi HB.

(6) dhara HA; ora : aura HA HD, vora HB, sō : so HB HC e.

(7) hūti HA, huti HB; chaṭhi HB; āgurī HA HB; so HC e, ṣu HD; kāṭi la'i HA, kāṭi la'i HB; dūṣana HB; hau HA.

(8) bhūṣana HA, bhūṣana HB HC; hi HC (hī HCI); bhayau HA, bha'i HB; jāi HA, jāi HB e; sāṃci HB; cīnhī hai HA HB HD, cīnī hai HC (chīnhī hai HCI).

(a) cīnhī hai : cīnī hai for metrical rhyme.

- Vahai desa bhūmi maī rahata laghu bhūpa aura, (1)  
Aura sukha saba eka suta cāha bhārī hai. (2)  
Nikasyo vipina āni dekhi yāhi moda māni, (3)  
Kīnī khaga chāha ghirī mṛgī pāti sārī hai. (4)  
Dauri kai nisaṃka liyo pāya nidhi raṃka jiyo, (5)  
Kiyō manabhāyo so badhāyo śrīya vārī hai. (6)  
Kōū dina bīte nṛpa bhaye cita cīte, diyo (7)  
Rāja ko tilaka bhāva bhakti visatārī hai.<sup>(a)</sup> (8)

---

(1) vaihai HA HB, vāhai HC; deśa HB e; mai HA HC HC; bhūpa :  
bhupa HA.

(2) ora HC; eka : yeka HC (eka HCImg.); bharī hai HB.

(3) nikasyau HA e; nikase HC; vipana HA HC, vipini HB; dekhe HC,  
dekhā HD; yāhi : mohi HB.

(4) kīnī HC (kīnhī HCImg.); chāhā HC; gheri HB, gherī HC (gharai  
HCImg.); mṛga pātī HB.

(5) dauri kaī HA; niśaṃka e; liyau HA, liyo HC; pāyau HA, pāyo  
HB, pāi e; nidhi kara HB; jiyau HA, jīyō HC.

(6) kiyau HA, kīyo HC; manabhāyau HAImg., manabhāvo HB; so  
badhāyau HA; śrīja HA, śrīpa HB, śrī HC, śrī hu e.

(7) kou HB HC; bīte HCI, bītē e; bhaye : bhaya HA, bhae e; diyau HA

(8) ko : kau HA; tīlaka HC, tīla e; vistārī hai HA HB, vīstārī  
hai HC (vistārī hai HCI).

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(a) vistārī hai : visatārī hai for metre.

## Bh.B.,V.58.

- Rahai jāke desa so naresa kachu pāvai nāhi, (1)  
 Bāha bala jora diyo saciva paṭhāya kai. (2)  
 Āyo ghara jāni kiyo ati sanamāna so (3)  
 Pichāni<sup>(a)</sup> liyo vahai bāla mārāū chala chāya kai. (4)  
 Daī likhi cīṭhī jāhu mere suta hātha dījai, (5)  
 Kījai vahī bāta jāko āyo lai likhāya kai. (6)  
 Gae pura pāsa bāga sevā mati pāgi karī, (7)  
 Bharī dṛga nīda neku soyo sukha pāya kai. (8)

- 
- (1) rahē HA, rahe HC, rahaī HD; tāke HC; deśa HCI e; sau HA;  
 nareśa HCI e; kachū HD; nāhī e.  
 (2) bāha HA; bala jori e; diyau HA, dīyo HC (diyo HCI); paṭhāī  
 HA HB, paṭhāi e; kē HA, kaī HD.  
 (3) āyau HA; kiyo : kiyau HA, kīyo HC; so : sau HA.  
 (4) pichāna HB e; liyau HA; mārāū : māryo HB, māro HC e, mārō HD;  
 chala chāī HA HB, chala chāi e; kaī HA HD.  
 (5) deī HC; līkhi HB; cīṭhī e; jāhū HA, jāo e; dījai : dijai  
 HA, dīje e.  
 (6) kīje e; vāhī HA, vohī HB; jāko HA HD; āyā HA; le HC; likhāī  
 HA, lakhāī HB, likhāi e; kē HA.  
 (7) gayo pūra HB; pāgi : pāga HB e; kari HC e.  
 (8) nīda: nīda HB; naīku HA, nēku HD; soyau HA; pāya : pāi HA e,  
 pāī HB; kē HA.

---

(a) pahacāna : pichāni for metre.

## Bh.B.,V.59.

- Khelati sahelini sō āī vāhī bāga mājha, (1)  
 Kari anurāga bhaī nyārī dekhi rījhī hai. (2)  
 Pāga madhi pātī chavi māṭī jhuki khēci laī, (a) (3)  
 Bāṃcī kholi likhyo viṣa dena pitā khījhī hai. (4)  
 Viṣayā sunāma abhirāma dr̥ga aṃjana sō, (5)  
 Viṣayā banāī mana bhāī rasa bhījī hai. (6)  
 Āya millī ālini mē lālana ko dhyāna hiye, (7)  
 Piye mada māno gr̥ha āī jaba dhījī hai. (8)

- 
- (1) khelata HC HD; śahelini HB, sahelīni HC; saū HA, so HC;  
 āī e; vahī HA, vāhi HB e; mājha HB.  
 (2) bhaī : bha'i HB HC; rījha hai HA.  
 (3) pāga HC (vāga HCI); madhya HC; jhukī HC (jhuki HCI mg);  
 khaici HB, khēci HCI mg., khaīca HD, khaīci e.  
 (4) vācī HB, vāṃci HD; likhyau HA; likhyo pitā daina viṣa HB;  
 khījī hai HD.  
 (5) sunāma : sonāma HB; sō : so HB HC.  
 (6) banāī HA e; mana ma'i HB; rasa : sara HC.  
 (7) āī HA HB, āī e; mīli HB; ālina HB HCI; mai HB HC; ko : kau  
 HA HD; hīye HC (hiye HCI).  
 (8) piyē HA, piye HC (piye HCI); mānō HA HD; graha HA; āya  
 jaba HD, āī taba e.

- 
- (a) In Ms. HC the 3rd and 4th lines of this kavitta verse are the 5th and 6th lines, and the 5th and 6th lines are the 3rd and 4th lines. The scribe seems aware of this mistake as he has marked the 1st and 2nd lines No.1., 3rd and 4th lines No.3, 5th and 6th lines No. 2, and 7th and 8th lines No. 4.

Uṭhyo Caṁdrahāsa jihi pāsa likhyo lyāyo, āyo	(1)
Dekhi mana bhāyo gārhe gare sō lagāyo hai.	(2)
Daī kara pātī bāta likhī mo suhāti, boli	(3)
Vipra gharī eka mājha vyāha ugharāyo hai.	(4)
Karī aisī rīti ḍāre bare nrpa jīti, śrīya	(5)
Deta gaī bīti cāva pāra pai na pāyo hai.	(6)
Āyo pitā nīca suni dhūma āī mīca māno,	(7)
Bāno lakhi dūlaha ko sūla sarasāyo hai.	(8)

- 
- (1) uṭhyau HA HD; Caṁdrahāsa HB; jehi HC; lakhyau HA, likho HB; lyāyau HA, lāyo e; āyau HA, jāyo e.
- (2) bhāyo : bhāyau HA; gārhaī HA HD, gārhe HCImg.; garai HD; saū HA, so HB HC; lagāyau hai HA.
- (3) deī e; likhī : līkhī HB HC (likhī HCImg.); mo : so HB; sohātī HB HC.
- (4) eka : ika HA, yeka HB HC (eka HCImg.); mājha HA HB; vyāhu HA; ugharāyau hai HA, udharāyo hai HB, ubharāyo hai e.
- (5) aisī : aisī HC (asī HCI); rīti HA HC (rīti HCI); jīti : jīta HB; śrī HB HC e.
- (6) gaī : ga'i HC; bīti HB HC; cāya HC; pārai HA; na pāyau hai HA.
- (7) āyau HA; pītā HC (pitā HCImg.); sūnī HC; dhūmi HA, ghūma HB HC, ghūmi e; mānaū HA, mānō HD e.
- (8) bānaū HA, bānō HD; dūlaha ko cj.: dūlaha jū kaū HA, dulha ko HB, dulaha ko HC, dūlaha jū ko HD; sūla e; sarasāyau hai HA.

## Bh.B.,V.61.

- Baiṭhyau lai ekāṃta suta karī kahā bhrāṃta yaha, (1)  
 Kahyo so vṛtāṃta kara pātī lai dikhāī hai. (2)  
 Bāṃci āṃca lāgī maī tau baroī abhāgī, aipai (3)  
 Māraū mati pāgī beṭī rāṃra hī suhāī hai. (4)  
 Boli nīca jāta bāta kahī tuma jāvo maṭha, (5)  
 Avai taḥā kou māri ḍārau mohi bhāī hai. (6)  
 Caṃdrahāsa jū sō bhākhyo devī pūji āvo āju, (7)  
 Merī kula pūjya sadā rīti cali āī hai. (8)

- 
- (1) baiṭho HB, baiṭhyo e; le HC; ekāti HA, ikāṃta e; kari HB;  
 bhrātā HB, bhrāṃti HCI; ihā.HB.
- (2) kahyau HA HC; vritāta HA, nitāṃta HB HD e, nītāṃta HC  
 (vṛtāṃta HCimg.); kari HA HD, karī HB; le dakhāī hai HCI.
- (3) bāci HA, bāṃcī HB; mai to HB HC, maī to HD e; barauī HA;  
 aipai HA, apai HB, epai HC.
- (4) māro HB e, mārau HC, mārō HD; hī : hō HA, ho HC HD, hū e;  
 suhāī hai HA.
- (5) bolī HB; nica jāta HA, nīca jāti HB e, nīca jāti HC; kahi  
 HA; jāvau HC.
- (6) taḥā kou HB, kou taḥā HC; māri HB; ḍāro HB HC.
- (7) jū : ju HB; saū HA, so HB HC; bhākhyau HA HD; pūjī HC  
 (pūji HCimg.); āvau HA, āyo HB; ajaū HA ajū HD, āpa e.
- (8) pūjya : pūji HA, puja HB, pūja HD e.

- Caleī karana pūjā desapati rājā kahī, (1)  
 Mere suta nāhī rāja vāhī kaū lai dījiye. (2)  
 Saciva suvana saū jū kahyo tuma lyāvo jāvo, (3)  
 Pāvo nahī pheri samai aba kāma kījiye. (4)  
 Dauryo sukha pāya cāya maga hī maī liyo jāya, (5)  
 Diyo so paṭhāya nrpa raṅga mājha bhījiye. (6)  
 Devī apamāna te na ḍaro sanamāna karaū, (7)  
 Jāta māri ḍāryo yā saū bhākhyau bhūpa lījiye. (8)

- 
- (1) caloī e; karaṇa HC; desapatī HA HD, deśapati e; rāja HB HC.  
 (2) merai HA; śuta HB; nāhi HA, nāhī HC; vāhī HCimg.; ko HB HC e;  
 le HC; dījiyai HB HC.  
 (3) sacīva HA; suana HB; so ju HB HC HD, sō ju e; kahyau HA HD;  
 lyāvau jāvau HA, lāvo jāvo HB e.  
 (4) pāvau HA; nahi HB; phera HA HC; samaī HA HD, samaya e;  
 kījiyai HB HC.  
 (5) dauryau HA HD; pāi cāi HA e, pāī cāī HB, pāya cāva HC; mai  
 HB, me HC, mē e; līyau HA, līyo HC (liyo HCI); jāi HA e,  
 jāī HB, āya HD.  
 (6) dīyau HA; su HB; paṭhāi HA e, paṭhāe HB; mājha HB HC, māhī  
 e; bhījiyai HB HC.  
 (7) te : taī HA, tē HD; ḍaryo HB, ḍaraū HD; karau HB, karo HC.  
 (8) ḍāryau HA HD; yā so HB, yā sau HC, yā sō HD e; bhākho HB,  
 bhākhyo e; lījiyai HB HC.

## Bh.B.,V.63.

- Kāhū āni kahī suta tero māryau nīcani nai, (1)  
 Sīcani sarīra dṛga jala jharī lāgī hai. (2)  
 Calyo tatakāla dekhi giryo hvai bihāla, sīsa (3)  
 Pāthara saū phoryo maryo aisoī abhāgī hai. (4)  
 Suni Caṃdrahāsa cali vegi maṭha pāsa āye, (5)  
 Dhyāye<sup>(a)</sup> paga devatā ke kāṭai aṃga rāgī hai. (6)  
 Kahyo tero drohī yāhī krodha kari māryau mai hī, (7)  
 Uṭhai<sup>(b)</sup> dou dījai dāna jīye barabhāgī hai. (8)

- 
- (1) kāhū HB, kāhū HD; āī HB, āi HC; tairo HD; māryō HD, māro e;  
 nīcana HB HC; ne HB e, nai HC.
- (2) sīcani HB, sīcana HC, sīcana e; śarīra e; jala dṛga HA HD,  
 dṛga nīra HC e; jhāri HB, jhara HC.
- (3) calyau HA HD; dekhī HC (dekhi HCImg.); giryau HA HD; vhai  
 HC HD; śīśa HB.
- (4) saū : śo HB, so HC, sō HD e; phoryau HA HD, phoro HC (phori  
 HCI); maryau HA HDImg., māryō HB, aisoī e.
- (5) śuni HB; calī HB; vegī HC (vegi HCI); āe HB HC, āyo HD.
- (6) dhyāe HA, dhyāya HB, dhāe HC (dhāi HCImg.); kāṭai cj.: kāṭi  
 HA, pāya HC, kāṭa HD, kāṭe e;
- (7) kahyau HA HD; terau HA, teryau HB; doṣī HA HD, droha HC  
 (drohī HCI), dveṣī e; yāhi HA HD e; māryō HB, māryō e; mai  
 HB HC; hi HC, ī HD, hī e.
- (8) uṭhe HB, uṭhai HC; dou HB; jīye: HB HD e.

---

(a) After dhyāya, 'paga devatā ke kāṭai' is omitted in HB.  
 (b) jī uṭhai is intended.

- Karyo aiso rāja saba desa bhakta rāja kiyo, (1)  
Dhiga ko samāja takī bāta kahā bhākhiye. (2)  
Hari Hari nāma abhirāma dhāma dhāma sunai, (3)  
Aura kāma kāmanā na sevā abhilākhiye. (4)  
Kāma krodha<sup>(a)</sup> moha mada ādi lai kai dūri kiye, (5)  
Jīye nr̥pa pāi aiso nainani māi rākhiye. (6)  
Kahī jitī bāta ādi aṃta laū suhāta hiye, (7)  
Parhai uṭhi prāta phala Jaimuni hai sākhiye. (8)
- 

- (1) karyau HA HD; aisau HA; śabha HB; deśa e; kiyau HA, kivo HB, kīyo HC, karyo e.  
(2) ko : kau HA HD; bhākhiyai HB HC, bhākhiye HD.  
(3) abhirāma : abhīrāma HB; sunai : suni HA, sunai HD.  
(4) kāma kāma na HB; abhilākhiyai HB, abhilākhiyai HC.  
(5) kāma krodha lobha mada ādi HDImg.e; le kai HC, lai ke e; dūri kīye HC.  
(6) jīye nr̥pa HDImg.e; pāi HA, pāya HD; nainana HB, nenani HC, nēnani HD; mai HB, me HC, mē e; rākhiyai HB, rākhiye HCImg.  
(7) jitī : jiti HA, etī HB; ādi aṃta aṃta HA, adi aṃta HB; lau HB, lo HC, lō e; suhāti e; hie HB.  
(8) paṭhae HB; Jaimini mē e; sākhiyai HB HC.
- 

- (a) In Ms. HD after kāma krodha, the words, "moha mada ādi lai kai dūri kiye jīye nr̥pa", are omitted but have been written by the scribe in the margin at the top of the page. The text in HD reads as follows: 'lobha mada ādi lai kai dūri kiye jīye nr̥pa'.

- Kauṣārava nāma jo bakhāna kiyo Nābhā jū nai, (1)  
 Maitre<sup>(a)</sup> abhirāma riṣi jāni lījai bāta mai. (2)  
 Ajñā prabhu dai jāhu Vidura hai bhakta mero, (3)  
 Karau upadesa rūpa guna gāta gāta mai. (4)  
 Citraketu prema ketu Bhāgavata khyāta, jāte (5)  
 Palaṭyo janama pratikūla phūla ghāta mai. (6)  
 Akarūra<sup>(b)</sup> adi Dhruva bhaye saba bhakta bhūpa, (7)  
 Uddhava se pyāreni kī khyāta pāta pāta mai. (8)

- 
- (1) jo: jau HA, so e; kiyau HA, kīyo HC; jū: ju HB; nai HB,  
 ne HC e, nē HD.
- (2) riṣi : ṛṣi HCImg.e; liyo HB, lījai HCI, līje HD; mai HB HC,  
 mē e.
- (3) ajñā HB HC, āgyā HD; jāvau HA; merau HA HB e.
- (4) karau HCImg.; upadeśa HCI; guṇa HC e; mai HB HC, mē e.
- (5) Citraketa prema keta HA HB HC HD (Citraketu prema ketu HCI);  
 jāte: jātai HA HD.
- (6) palaṭyau HA HD; pratikūla HA, pratiku HC (partikūla HCI);  
 phūla phūla HA, phula HC (phūla HCI), phala e; vāta HB;  
 mai HB HC, mē e.
- (7) Akrūra HB e, Akrura HC (Akrūra HCI); bhae HD e; bhakta:  
 bhakti HA.
- (8) Uddhava HCImg.; se: se vase HA; pyāre ji kī HB, pyāre nīkī  
 HC, pyārena kī e; mai : mai HB HC, mē e.

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{a} Maitreya : Matire for metre.  
 {b} Akrūra : Akarūra for metre.

## Bh.B.,V.66.

- Kuṁtī karatūti kaisī karai kauna bhūta prānī, (1)  
 Māgata vipati jāsaū bhājaī saba jana hai. (2)  
 Dekhyau mukha cāhaū lāla dekhe bina hiye sāla, (3)  
 Hūjiye kṛpāla nahī dījai bāsa vana hai. (4)  
 Dekhi vikalāī<sup>(a)</sup> prabhu āṁkhi bhari āī, pheri (5)  
 Ghara hī kaū lyāī Kṛṣṇa prāṇa tana dhana hai. (6)  
 Śravana viyoga suni tanaka na rahyo gayo, (7)  
 Bhayo vapu nyāro aho ehī sāṁco pana hai. (8)

- 
- (1) Kuntī HC e; karatūta HA; kaise HBI HCI, aisī e; prānī :  
 prānī HA HC e.
- (2) māgata HA HB, māgati e; vīpati HC (vipati HCI); jāso HB HC,  
 jāsō e; māje HB, bhājai HC; sabha HB; hai: haī HD e.
- (3) dekhyo HB HCimg.e; sukha HA; cāhū HA, cāhau HB, cāhai HC;  
 binu HC e; hiyai HA, hīye HC; sāla HB e.
- (4) hūjiyai HCI; nahī e; dīje HA; hai : haī HD e.
- (5) vikalatāī HC; ākhi HA, ākha HB; pheri : phiri HA HB HD.
- (6) kaū : ko HB HC e, kō HD; lāī e; prāna HD; hai : haī HD e.
- (7) śravaṇa HC e; vivoga HB; rahyau HA HD; gagau HA, gavo HB.
- (8) bhayau HA; nyārau HA; ahau HA; eī HA HD, veī HB, yahī e;  
 sācau HA, sāṁce HB, sāṁce HD; hai : haī HD e.

---

(a) vikalatāī : vikalāī for metre.

- Dropatī<sup>(a)</sup> satī kī bāta kahai aiso kauna paṭu, (1)  
 Khaīcata hī paṭa paṭa<sup>(b)</sup> koṭi gune bhae haī. (2)  
 Dvārikā ke nātha kahi bolī jaba sātha hute, (3)  
 Dvārikā saū phiri āe bhakta vānī nae haī. (4)  
 Gae Duravāsā<sup>(c)</sup> riṣi vana maī paṭhāe nīca, (5)  
 Dharmaputra bole vinai āvai pana lae haī. (6)  
 Bhojana nivāri tiyā āī kahī soca paryo, (7)  
 Cāhai tana tyāgo kahyo Kṛṣṇa kahū gae haī. (8)

- 
- (1) Dropadī HC e; aiso : yaisau HA; paṭa HB HC (paṭu HCI).  
 (2) kheca HC (khēcata HCImg.); gune: guṇa HB, guṇe HD; bhayo  
 hai HB, bhae hai HC.  
 (3) Dvārakā e; ke HBI; kahī HB HC, jaba e; bolī taba e; sāthi  
 hūte HA, sāthi hute HD.  
 (4) saū : so HB, sau HC, sō e; phīri HB, pheri e; vānī e; nai  
 hai HB, nae hai HC.  
 (5) gaye HB; riṣya HA, ṛṣi HCI e; mai HB HC HD, mē e; paṭhāya HC.  
 (6) Dharmmaputra HB; binaī HA, vinaya e; ati HA; paṇa HB; laye  
 hai HB, lae hai HC.  
 (7) nivāra HB; tia HB, tīyā HC, triyā e; āni HB, āya HC HD, āi e;  
 śoca e; paryau HA HD.  
 (8) cāhaī HA; tanu e; tyāgai HA HC, tyāgi HD (tyāgi kara HDImg.);  
 kahyau HA HD; kahu HC, kahū HD e; gaye hai HB, gae hai HC.

- 
- {a} Draupadī : Dropatī for alliteration.  
 {b} In Ms.HB the words, "khaīcata hī paṭa paṭa", are omitted.  
 {c} Durvāsā : Duravāsā for metre; cf. Bh.B.,V.35.3.

- Sunyo bhāgyavatī ko vacana bhakti bhāva bharyo, (1)  
Karyo mana āe Syāma pūjyo hiye kāma hai. (2)  
āvata hī kahī mohi bhūkha lāgī devo kachu, (3)  
Mahā sakucāī māgai pyāro nahī dhāma hai. (4)  
Visva ke bharanahāra dhare haī ahāra ajū, (5)  
Hama saū durāvo kahī vānī abhirāma hai, (6)  
Lagyo sāka patra pātra jala saṅga pāya gae, (7)  
Pūrana trilokī vipra ganai kauna nāma hai. (8)

- 
- (1) sunyaū HA, sunyau HD; bhāgyāvanti HA, bhāgavati HB, bhāgavati HC e (bhāgavata HCimg.); kau HA HD; bharyau HA HD.  
(2) karyau HA HD, karo HC; āye HB; Śyāma HCI e; pūjyau HA HD, pujoyo HB, pūje e; hīye HC, hiya HD.  
(3) āvata hi HB; mohī HA; devo : deva HB, deu HD.  
(4) mahā sakucāe HA HD e; māge pyāro HA, apai śīdho HB, māgai pyārau HD, māgai pyāro e; nahi HB, nahī e.  
(5) viśva HB HC e; bharanihāra HB; dharai hai HB, dharyo hai HC, dhare hai e; āhāra HC, āju HB HC.  
(6) hama so HB HC HD, hama sō e; durāke e; vānī e.  
(7) lagau HA, lāgyo HB; śāka HB e; pāya : pāi HA e, pāye HB.  
(8) pūrana HBI, pūraṇa e; trelokī HB, trailokī HC; gine HA, ganaī HD; kōna HD.

## Bh.B.,V.69.

- Jina hī ke ura Hari nita basaī tina hī kī, (1)  
 Pada renu caina daina ābharana kījiye. (2)  
 Jogesvara ādi rasa svāda maī pravīna mahā, (3)  
 Vipra Śrutideva tākī bāta kahi dījiye. (4)  
 Ae Hari ghara dekhi gayo prema bhari hiyo, (5)  
 Ūcau kara kari paṭa pheri mati bhījiye. (6)  
 Jite sādhu saṃga tinai vinai na prasāṃga kiyo, (7)  
 Kiyo upadesa mosō barha pāya lījiye. (8)

- 
- (1) jinha hī HB, jinha hi HB; kai HA; ura Hari niti HA, Hari ura niti HB, Hari ura nita HC, Hari nita ura e; vasai HB, vase HC; tinha hī ke HC.
- (2) pada rēna HA HD; caina daina HA, caina dena HB, caina deta HC, cainu dainu e; ābharana e; kījiyai HB HC.
- (3) josvara HB, jogeśvara HD, yogeśvara e; śvāda HC; mai HB HC, mē e.
- (4) vipra cj.: bāna HA, vīna HB HC HD, vipra e; Sutadeva HB, Śrutadeva HC HD; kahi : kahī HC; dījiyai HB HC e.
- (5) āye HA HD; dekhī HC (dekhi HCimg.); gayau HA; hiyau HA, hīyo HC.
- (6) uco HB, ūco HC e; kara karī HB, kari kara HC; paṭa pherī HB; bhījiyai HB HC e.
- (7) jete HC; tinhe HC, tine HD, tinhaī e; vine HC, vinaya e; prasāṃga HC; kīyau HA, kīyo HC.
- (8) kiyau HA, kiyo is omitted in HB, kīyo HC; upadeśa e; mosāū HA moso HC; bārha HB e, bārhi HC; pāī HA, pāva HB; lijiyai HB, lījiyai HC e.

(continued from previous page ... )

- (7) jinhe HB HCimg.; jana HD; gāi HA HB; kyaū hū HA HB, kyau hū HC; aghāi HA HB HD; cāya is omitted in HA, cāi HB.
- (8) bhāi HA, bhāi HB, bhāya is omitted in HC; bharī HB HC; hiyau HA, hīye HC; bharī HB; naīna HA, nayana HC, nēna HD; ḍāriye HA HD, ḍāriyai HB.

## Bh.B.,V.70.

- Janma puni janma ko na mere kachu soka aho, (1)  
 Saṃta pada kaṃja renu sīsa para dhāriye. (2)  
 Prācīnabaraha<sup>(a)</sup>ādi kathā parasiddha<sup>(b)</sup>jaga, (3)  
 Ubhai Vālamīka<sup>(c)</sup>bāta cita tai na ṭāriye. (4)  
 Bhaye bhīla saṃga bhīla riṣi saṃga riṣi bhaye, (5)  
 Bhaye Rāma darasana<sup>(d)</sup>līlā visatāriye. (6)  
 Jinhai jaga gāya kdhū sakai na aghāya cāya, (7)  
 Bhāya bhari hiyo bhari naina bhari dhāriye. (8)

- 
- (1) janama puni janama HA HD; kau na HA; merai HA, merē HD;  
 kachū HA; soca e; ahau HA; after ko na, soka mere kachu  
 aho in HC.
- (2) renu:reni HA, renu HC (reṇu HCImg.),rēnu HD; sīsa HB;  
 dhāriyai HB HC.
- (3) Prācīnabrahī HA HB, Prācīnabarahi HC, Prācīnabarhi e;  
 parasiddha : siddha HA, praśiddha HB, prasiddha HC.
- (4) ūbhai HB; Vālmīka HC, Bālamīki e; citta e; te HB, tai HC;  
 na ṭāriyai HB HC.
- (5) bhaye<sup>(i)</sup>: bhae HD; ṛṣi saṃga ṛṣi HCImg. e; bhaye<sup>(ii)</sup>:  
 bhae HB e, bhayai HC.
- (6) bhae Rāma daraśana e; bistāriye HA, vistāriyai HB HC.  
 (continued overleaf ... )

- 
- {a} Prācīnabarhi : Prācīnabaraha for metre.  
 {b} prasiddha : parasiddha for metre.  
 {c} Vālmīki : Vālamīka for metre.  
 {d} darśana : darasana for metre.

- Huto Vālamīka eka Supaca sunāma tāko, (1)  
 Syāma lai pragaṭa kiyo Bhārata<sup>(a)</sup>maī gāīyai. (2)  
 Pāṃḍavani madhi mukhya Dharmputra rājā, āpa (3)  
 Kīno jajña bhārī riṣi āe bhūmi chāīyai. (4)  
 Tāko anubhāva śubha śaṃkha so prabhāva kahai, (5)  
 Jopai nahī bājai tau apūranatā āīyai. (6)  
 Soī hāta bhāī vaha bājyo nāhī soca paryo, (7)  
 Pūchai prabhu pāsa yākī nūnatā batāīyai. (8)

- 
- (1) hutau HA, hoto HD; Vālamīka HC (Vālmīka HCImg.); Supaca:  
 Svapaca HA HC; tākau HA, tākaū HD.
- (2) Śyāma HCI e; le HC; kīyau, kīyo HC (kiyo HCI); Bhāratha HA  
 e; mai HB HC, mē e; gāie HA, gāīye HD, gāīye e.
- (3) Pāṃḍavani HC (Pāṃḍavana HCImg.), pāṃḍavana e; madhya HB HC e;  
 mukhi HA, mukha HB; Dharmmaputra HB; āpu HC.
- (4) kīnaū HA, kīnho HC; jagya HD; riṣa HA, ṛṣi HB HCImg.e;  
 bhumī HB; chāie HA, chāīye HD, chāīye e.
- (5) tākau HA HD; śubha : suni HA, śubha HCImg., subha HD; saṃkha  
 HA HD; so : saū HA.
- (6) jaupai HA HB; nahi HB, nahī HB HC; tau : to HC e; āīye HA,  
 āīye HD, āīye e.
- (7) suī HC (soī HCImg.); voha HB, vahu e; bājyau HA; nāhi HC HD;  
 śoca e; paryau HA HD.
- (8) pūche HA, puchai (pūchai HCI), pūchāī HD e; prabhū HA; nūnatā:  
 nyūnatā e; batāīe HA, batāīye HD, batāīye e.

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(a) Mahābhārata: Bhārata for metre.

## Bh.B.,V.72.

- Bole Kṛṣṇa deva yāko suno saba bheva aipai, (1)  
 Nike māni leva bāta durī samujhāiyai. (2)  
 Bhāgavata saṃta rasavaṃta kou jāiyo nāhi, (3)  
 Riṣina samūha bhūmi cahū disa chāiyai. (4)  
 Jopai kahau bhakta nāhī nāhī kaisāi kahaū, gahaū (5)  
 Gaṃsa eka aura kula jāti so bahāiyai. (6)  
 Dāsani ko dāsa abhimāna kī na bāsa kahū, (7)  
 Pūrana kī āsa taupai aiso lai jivāiyai. (8)

- 
- (1) yāko : yākau HA; sunaū HA, jāno HB, sunau e; sabha HB; aipai HB.  
 (2) nīkaī HD; durī : dūri HB, duri HC (dūri HCImg.); samajhāihai HA, samujhāiyai HB, samajhāiye<sup>HD</sup>, samujhāiye e.  
 (3) bhāgavaṃta HB; kou: kou HB HC; jāyaū HA, jevo HB HC, jēyo e; nāhi HA, nāhī HC, nāhī e.  
 (4) riṣini HB, ṛṣina HCImg.e; samuha bhumi HB; cahu HB, cahū HC; dīsi HB, diśi HCImg.e; chāiye HA HD, chāi hai HB, chāiye e.  
 (5) jaupaī HA, jaupe HB; bhakti HA; nāhi nāhī HA, nāhi nāhi HB; kaisē HB, kaise HC e; kahau HB HC, kahū HD; gahō HB, gaho HC, gahū HD.

(continued overleaf ... )

- 
- (a) In Ms.HD. 'abhimāna kī na' is followed by the words āsa topai aiso lai jimāiye, which occur in the 8th line. The scribe, after realising his mistake, has crossed them out by putting a row of dots above these words.

(continued from previous page ... )

(6) eka : ika HB; jāti : jāta HC; sau HA, śo HB; bahāiye HA  
HD, bahāiye e.

(7) dāsana HA HC; kau HA, ke HB; kī : ko HB e; kahū HC.

(8) purana HA, pūraṇa HB HC e; ko āsa e; jaupaī HA, topai HD;  
aisau HA; le HC; jimāiye HA, jevāiyai HB, jīvāiye HD,  
jīvāiye e.

## Bh.B.,V.73.

- Aiso Hari dāsa pura āsa pāsa dīsai nāhi, (1)  
 Bāsa bina koū loka lokani maī pāīyai. (2)  
 Tereī nagara mājha nisi dina bhora sājha, (3)  
 Avai jāya aipai kāhū bāta na janāīyai. (4)  
 Suni saba caūki pare bhāva acaraja bhare, (5)  
 Hare mana naina ajū vegi dai batāīyai. (6)  
 Kahā nāū kahā ṭhāū jahā hama jāya dekhaī, (7)  
 Lekaī kari bhāga dhāya pāya lapaṭāīyai. (8)

- 
- (1) aisau HA; nāhi : nahī HC, nāhī e.  
 (2) bāsa binu HC e; kou HB HC; lokana HA HB; mai HB HC, mē e;  
 pāīye HA HD, pāīye e.  
 (3) terei HB; mājhi HD; niśi dina HB e; sājha : mājha HD.  
 (4) jāya : jāi HA, jāhi HB; apai HB; kahū HA, kāhū HB, kāhu HC;  
 na : nā HC; janāīye HA, janāīye HD, janāye e.  
 (5) saba : tava HC; caūka HA, cauki HB HC; para HB, pari HD;  
 acarija HD; bharaī HB.  
 (6) harai HA; naina HA HD, nayana HC; āju HB, āja HC; vega HC;  
 de HC, hī e; batāīye HA HD, batāīye e.  
 (7) kaho HC (kahā HCImg.); nāva HA HD e, nāū HCImg.; kahā HA HB,  
 kahā HCImg.; gāū HB, ṭhāū HCImg., ṭhāva HD, ṭhāvā e; jāya :  
 jāi HA, jāye HC; dekhaī HB HC.  
 (8) lekhaī cj. lekhaī is omitted in HA, lekhī HB, lakhai HC,  
 lekhe HD; dhāi pāi HA, dhāī pāi HB; lapaṭāīye HA HD,  
 lapaṭāīye e.

## Bh.B.,V.74.

- Jite mere dāsa kabhū cāhai na prakāsa bhayo, (1)  
 Karaū jo prakāsa mānai mahā dukhadāiyai, (2)  
 Mokaū paryo soca jajña pūrana kī loca hiye, (3)  
 Liye vāko nāma jini gāva taji jāiyai. (4)  
 Aisai tuma kahau jāmai rahau nyāre pyāre sadā, (5)  
 Hamahī livāya lyāya nīke kai jivāiyai. (6)  
 Jāvo Valamīka ghara baro avalīka sādhu, (7)  
 Kiyō aparādha hama diyo jo batāiyai. (8)

- 
- (1) jite HB, jete HC; kabhu HA, kabhū HB; cāhe HB, cāhai HC;  
 bhayau HA.
- (2) karau HB, karo HC; jau HD; māno HB, māne HC; dukhadāiye HA  
 HD, dukhadāiye e.
- (3) mokō HB, moko HC e; paryau HA HD; jagya HA HD; purana HC;  
 hiyai HA, hīya HC (hiya HCI).
- (4) liyaū HA, liye HC; vākau HA HD; nāva HD; jina HA; jāiye HA  
 HD, jāiye e.
- (5) aise HA, aiso HC, aisau e; kaho HC; jāmai HB, jāme HC, jāme e;  
 raho HC.
- (6) hamahī HB HC; livāi lyāvai HA, livāi lyāi HB, livāi lyāi e;  
 nīkai kai HA, nīkai kai HB; jimāiye HA, jevāiyai HB,  
 jivāiye HD, jimāiye e.
- (7) ghara : ghari HA; badāu HA; avyalīka HD.
- (8) kiyau HA, kīyo HC; diyo : diyau HA, dīyo HC; jau HA, jū HC;  
 batāiye HA HD, batāiye e.

- Arjuna au Bhīmasena caleī nimaṃtrana kaū, (1)  
Aṃtara ughāri kahyo bhakti bhāva dūra hai. (2)  
Pahūce bhavana jāya cahū disi phiri āya, (3)  
Pare bhūmi jhūmi ghara dekhyo chavi pūra hai, (4)  
Āe nṛparājani kaū dekhi taje kājani kaū, (5)  
Lājani saū kāpi kāpi bhayo mana cūra hai. (6)  
Pāvani kaū dhāriyai jū jūṭhani lai ḍāriyai jū, (7)  
Pāpa graha ṭāriyai jū kījai bhāga bhūra hai. (8)

- 
- (1) Arjjuna HA HB HC; calaivau HB; kaū : ko HB e, kau HC, kō HD.  
(2) kahyo : kahyau HA, kahī e; dūri hai HA HB.  
(3) pahūce HA HB HC; jāī HA HB, jāi e; cahū HA HD; diṣi HB,  
diṣi HCImg. e, disa HD; āya : āi HA e, āe HB.  
(4) pare bhūmī HB; dekhyo : dekhyatū HA, dekhyo HCImg.;pūri hai HA.  
(5) āye HC HD; nṛparājana HA HC (-ni HAmg.); ko HB e, kau HC,  
kō HD; dekha HCImg.; teye HB, tajje HD; kājana HC; ko HB HC  
e, kō HD.  
(6) lājana HC; so HB, sau HC, sō HD; bhayo : bhayau HA.  
(7) pāvana HA HC (pāyana HCImg.), pāyani e; ko HB HC e, kō HD;  
dhāriye HA HD e; ju HB; jūṭha lai HB, jūṭhani le HCI,  
jūṭhana ko e; ḍāriye HA HD e.  
(8) gr̥ha HA HB HD; ṭāriye HD e; ju : au HA HD; kīje HD e.

- Jūṭhani lai ḍāraũ sadā dvāra kaũ buhāraũ, <sup>(a)</sup>nahī (1)  
 Aura kaũ nihāraũ ajū yahī sāṃco pana hai. (2)  
 Kahau kahā jevau kachū pāchaī lai jivāvo hamai, (3)  
 Jānī gaī rīti bhakti bhāva tuma tana hai. (4)  
 Taba to lajānau hiye Kṛṣṇa pai risānau, nrpa (5)  
 Cāhau soī ṭhāno mere saṃga kou jana hai. (6)  
 Bhora hī padhārau aba yahī ura dhārau, aura (7)  
 Bhūli na vicārau kahī bhalai jopai mana hai. (8) <sup>(b)</sup>

- (1) jūṭha HB; le HC; ḍārau HB; kaũ : ko HB e, kau HC; buhārō  
 HB; nahī HC HD.  
 (2) kaũ : kō e; nihārau HD; āju HB, aju HC; īhai HB, ehī HC;  
 sācau HA, sāṃcau HD.  
 (3) kaho HCI e; kahā HA HD; jevau HBI, jēo HC, jaivo HD, jēvo e;  
 kachu HB HC; pāche HC e; le HC; jevā HB, jevāvo HC, jēvāvo e;  
 hama HA, hame e.  
 (4) jāni HB.  
 (5) taba tau HA; lajānyo HB, lajāno HC; hiyo HB, hīye HC; pai :  
 pe HC; sānau HA, risāno HC, risānō HD.  
 (6) cāho HB; ṭhānaũ HA, ṭhānau e; kou HD e; janai hai HC.  
 (7) padhāre HB, padhāro HC HD; yehī HA HC, īhai HB; dhāro HC HD;  
 ora HC.  
 (8) vicāro HB HC; kahi HB; bhala HA, bhale HC, bhalī e; jaupai HA HB.

- (a) In Ms.HB. after buhārō, 'nahī aura kaũ nihāraũ' is omitted.  
 (b) In Ms.HB. the scribe has forgotten to write the number of this  
 kavitta verse which should be 89 as the previous and the  
 following verses are respectively numbered 88 and 90.

## Bh.B.,V.77.

- Kahī saba rīti suni Dharmaputra prīti bhāī, (1)  
 Karī lai rasoī Kṛṣṇa Dropatī sikhāī hai. (2)  
 Jetika prakāra saba vyaṃjana sudhāri karau, (3)  
 Āju tere hāthani kī hota saphalāī<sup>(a)</sup> hai. (4)  
 Lyāye jā livāya kahyo bāhira jivāya devau. (5)  
 Kahī prabhu āpa lyāvo aṃka bhari bhāī hai. (6)  
 Āni kai baiṭhāyo pākasāla maī rasāla grāsa (7)  
 Leta bājyo śaṃkha Hari daṃḍakī lagāī hai. (8)

---

(1) saba : sabha HB; Dharmmaputra HB; bha'i HC.

(2) kari HA HB HC; kai HC (lai HCImg.); rosoī HB; Dropadī HC,  
 Draupadī e; sikhāye hai HB.

(3) jetaka HA; saba : savai HB; vijana HB, viṃjana HC HD; karo e.

(4) āji HA, āja HB, auju HD; hāthana kī HB, hāthani ko e; hoti e;  
 suphalāī hai HB.

(5) lyāe HD e; livāi HA, levāe HB, livāī e; kahai HA HD e; vāhara  
 HC HD; jivāi HA, jevāe HB, jimāī e; deva HB, deu HC, devo HD e.

(6) āpa : āpu HC e; lyāai HB, lyāau HC; bhari HD.

(7) baiṭhāyau HA, vaiṭhāro HB, veṭhayo HC; pākaśāla e; mai HB,  
 me HC, mē e.

(8) bājai HA HB HD (bājau HDI); śaṃkha HCImg., saṃkhā HD;  
 lagāī hai HD.

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(a) saphalatā : saphalāī for metrical rhyme.

## Bh.B.,V.78.

- Sītha sītha prati kyō na bājyo kachu lājyo kahā, (1)  
 Bhakta ko prabhāva tū na jānata yō jāniyai.<sup>(a)</sup> (2)  
 Bolyo akulāya jāya pūchiye jū Dropatī kaū, (3)  
 Mero doṣa nāhī yaha āpa mana āniyai. (4)  
 Mānī sāmca bāta jāti buddhi āī dekhi yāhi, (5)  
 Saba hī milāī merī cāturī bihāniyai. (6)  
 Pūche te kahī hai Vālamīka maī milāyo yāte, (7)  
 Ādi prabhu pāyo pāū svāda unamāniyai. (8)

- 
- (1) sīta sīta HA HC HD e;prati HB; kyaū HA,kyo HC;na bājau HA;  
 kachū HA; lājau HA, lyājyo HB; kahī HA.
- (2) bhakti HB e; kau HA HD; tū : tu HB, taī e; yō : ye HA, jo HB,  
 yo HC; jāniye HA e, jāniyē HD.
- (3) bolyau HA;akulāī HA,akulāī HB HC;jāi HA,jāī HB;pūchau ajū HA,  
 pūcho aju HB,pūchiye ju HC; Dropadī HC,Draupadī e;kō HB e,ko HC
- (4) merau HD; doṣa HDImg.;nāhī HC, nāhī e; āpu HC e;āniye HA e,  
 āniyē HD.
- (5) māni HB HC e;sāca HA HC;jāta HC;vudhi HC(vuddhi HCImg.);khi HA  
 (after āī, de is omitted in HA), dekhī HCImg.; jāhi HB.
- (6) sabha hī HB, saba hi HC; mīlāya HC, milāya HD; bihāniye HA  
 HD, bihāniyai HC.
- (7) puche HB HC (pūche HCImg.), pūchai HD; taī HA, tē HD; kahyo HC;  
 hai is omitted in HC,haī HD; maī : mai HB HC; milāyau HA,  
 (continued overleaf ...)

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(a) In Ms.HB. jāniyai is followed by the words mānī sāmca bāta, which occur in the 5th line. The scribe, after realising his mistake, has crossed them out by putting a row of dots above these words.

(continued from previous page ... )

mīlāyo HB; yātē HA e, yātai HC HD.

(8) adi HC; pāyau HA; pāu HB HC, pāhū HD, pāū e; anumāniya HA,  
anumāniye HCimg. HD.

## Bh.B.,V.79.

- Rukmāṅgada bāga subha gaṁdha phūla pāgi rahyo, (1)  
 Karī anurāga deva vadhū laina āvahī. (2)  
 Rahi gaī eka kāṭo cubhyo paga baīgana ko, (3)  
 Suni nr̥pa māli pāsa āe sukha pāvahī. (4)  
 Kahau ko upāya svarga loka kaū paṭhāya dījai, (5)  
 Karai ekādaśī jala dharai kara jāvahī. (6)  
 Vrata ko to nāma ihi grāma kou jānai nāhī (7)  
 Kīnau ho ajāna kālhi lyāvo guna gāvahī. (8)

- 
- (1) Rukmāṅgada HA; śubha e; phala HA; rahai HA HB, rahe HD.  
 (2) karī HB; vadhu HB; lēna HA, lena HC e; āvahī HA HB HC.  
 (3) rahī gayo HB; kāṭau HA, kāṭā e; cubhyau HA, cubho HB; pāya HD; bēgana HA, baigani HD; kaū HA, kau HD.  
 (4) sunī HB HC (suni HCI); āi HA, āye HD; pāvahī HA, pāvahī HB HC.  
 (5) kaho HC HD; koī pāi HA, ko upāye HB; śorga HB, sura HC; ko HB HC e, kō HD; paṭhāi HA, paṭhāye HB, paṭhāi e; dīja HA, diyai HB, dīje HD.  
 (6) ekādasī HD; jāvahī HA, jāvahī HB HC.  
 (7) kau tau HA; ehī HB, ehi HD, yahi e; kou HB HC; jānē HA; nāhī HB, nāhī HC.  
 (8) kīno HB e, kīyo HC; ana HA (ajāna HAmg.), ājāna HC, ajīna HD; kalhi HA, kālhī HB, kālī HC; lyāvau HA, lāvo e; guṇa HB HC; gāvahī HA HC.

- Pherī nr̥pa dōrī sunī banika kī laūrī, bhūkhī (1)  
 Rahī hī kanaurī nisi jāgī una māriyai. (2)  
 Rājā ḍhiga āni kari diyo vrata dāna, bhāī (3)  
 Tiya yō ur̥ana nija loka kaū padhāriyai. (4)  
 Mahimā apāra dekhi bhūpa naī vicārī yā kaū (5)  
 Koū anna khāya tā kaū bāṃdhi māri ḍāriyai. (6)  
 Yāhī ke prabhāva bhāva bhakti vistāra bhayo, (7)  
 Nayo coja sunau saba purī lai udhāriyai. (8)

- 
- (1) pheri HB; ḍorī HB, daūrī e; suni HA HD e, suni HB; binaka HA, vanīka HC (vanika HCI); lorī HA, laurī HC, lōrī HD.  
 (2) kanorī HA, kanōrī HD; nisa HA, niśi HB e; uni HD; māriye HA, māriyai HC, māriyē HD.  
 (3) ḍhiga HB; diyau HA, diyo HC; bhāī: gaī e.  
 (4) tiyā yō : tiya HA (yō is omitted in HA), yo tia HB, yau tiya yo HDImg., tiyā yau e; uḍāni HB e; kaū : ko HB HC e, kō HD; padhāriye HA HD.  
 (5) dekhi bhūpa HCImg.; na HB, ne HC e, nē HD; vicāri HA HD, vicāra HB HC (vicārī HCI); yā kō HB, kīyo HC, yāko e.  
 (6) kou HB HC e; khāi HA, khāe HB; tāhi HB, tāko HC e, jā kaū HD; bāṃdhī HB; ḍāriye HA HD.  
 (7) yāhi HB HC; kai HA; after prabhāva, bhāva is omitted in HB, bhāva HCImg.; visatāra HD e; bhayau HA.  
 (8) nayau HA; cōja e; sunyo HB, suno HC e; pari HB; le HC; udhāriye HA HD.

## Bh.B.,V.81.

- Ekādaśī vrata kī sacāī lai dikhāī rājā, (1)  
 Sutā kī nikāī sunau nīke cita lāya kai. (2)  
 Pitā ghara āyo pati bhūkha naī satāyo ati, (3)  
 Māgai tiyā pāsa nahī diyo iha bhāya kai, (4)  
 Āju Hari bāsara so tā sara na kou pūjai, (5)  
 Dara kahā mīca ko yō mānī sukha pāya kai. (6)  
 Taje una prāna pāe vegi Bhagavāna, vadhu (7)  
 Hiye sarasāna bhāī kahyo pana gāya kai. (8)

- 
- (1) Ekādasī HC HD (-śī HCImg.); śacāī HB; le HC; dikhāī HD.  
 (2) sūtā HA; suno HB HC, sunō HD; nīkaī HA; citta HD e; lāī HA HB e, kaī HA HD.  
 (3) ghari āyau HA; bhukha HCImg.; na HB, ne HC e, nē HD; satāyau HA, śatāyo HB.  
 (4) magai HC (māgau HCImg.); tiā HB, tiyā HC; nahī HB HC; diyau HA, diyā HB HD, diyo e; yaha HA e, eha HB, yehi HC; bhāī HA e, bhāī HB; kaī HA HD.  
 (5) so : ho HC; kou pujai HB HC, pūjai kou e.  
 (6) dūra HB; ko : kau HA; yaū HA, jyo HB, yo HC; māni HB HC; pāī HA HB, pāī e; kaī HD.  
 (7) tajai HA; pāe : pāyo HB, pāye HC; vadhū HD e,  
 (8) hiya HA, hīye HC; sarasāni HD; kahyau HA HD; gāī HA HD e, gāī HB.

Bh.B.,V.82<sup>(a)</sup>

- Sunau Haricaṃḍa kathā vithā bina dravya diyo, (1)  
 Tathā nahī rākhi beci suta tiyā tana hai. (2)  
 Suratha Sudhanvā jū saṃ doṣa ke karata mare, (3)  
 Saṃkha au Likhata vipra bhayo mailo mana hai. (4)  
 Indra au Agina gaye Sivi pai parikṣā laina, (5)  
 Kaṭi diyo māṃsa rījhi sāṃco jānyo pana hai. (6)  
 Bharata ~~D~~adhīca ādi Bhāgavata bīca gāye, (7)  
 Sabani suhāye jina diyo tana dhana hai. (8)

- 
- (1) suno HB HC e, sunō HD; vyathā e; binu HB HC; darba HA HB,  
 daravi HDmg.; dīyau HA, dīyo HC.  
 (2) nahī : mahi HB, nahī HC HDmg.; rākhi HB; tiya HC.  
 (3) Svaratha HA HDmg., Surata HB; Sudhanyā HA HB, Sudhannā HDmg.;  
 ju HB HC; so HB, sau HC, sō HDmg.e.  
 (4) Śaṃkha HB HCImg. e; likhita HC e (likhata HCImg.); bhayau  
 HA; mailau HA HDmg.;  
 (5) Īdra HB HC; Agini HA, Agni HB; gae HA HDmg.; Siva HA, Śiva HB,  
 Sivī HDmg., Śivi e; parikṣā cj.: parīṣā HA, parikṣyā HB,  
 parichā HC, parakṣā HD; lena HC e.  
 (6) dīyau HA, diyo is omitted in HB; dīyo HC; māṃsa cj.: māsa  
 HA HC HD, śīśa HB; rījhī HC; sācau HA; jānyau HA HB.  
 (7) Bharatha HA; gāye : gāe HDmg.e.  
 (8) sabhanhi HB; suhā HB, sohāya HC; jini HCImg.; diyau HA,  
 dīyo HC.

- 
- (a) In Ms.HD the scribe has omitted this kavitta verse completely, but, after realising his mistake, he has written it in later round the margin. The handwriting and the ink are the same, but a finer pen has been chosen to fit the verse in to the margin.

## Bh.B.,V.83.

- Vim̄dhyāvalī tiyā sī na dekhī kahū tiyā naina, (1)  
 Bāmdhyau prabhu piyā dekhi kiyo mana caugunō. (2)  
 Kari abhimāna dāna daina baiṭhyo tuma hī kaū, (3)  
 Kiyo apamāna<sup>(a)</sup>maī tau mānyo sukha saugunō. (4)  
 Tribhuvana chīni liye diye bairī devatāna, (5)  
 Prāna mātra rahe Hari ānyō nahī augunō. (6)  
 Aisī bhakti hoyā jopai jāgo rahau soya aho, (7)  
 Rahai bhava mājha aipai lāgai nahī bhaugunō. (8)

- 
- (1) Vim̄dhyāvali HA HD; tīyā HB HC; dekhi HB; kahū HC; nēna HD.  
 (2) bāmdhyo HC e; piyā HC; dekhī HCImg.; kiyo cj.: kīyau HA,kiyā  
 HB HD e, kīyo HC; caugunō HD: -ganāū HA, -guno HB HC, -gunau e  
 (3) karī abhīmāna HB; daina HBI, dena HC e; baiṭhyo HB, baiṭhyau  
 HD; tuma hī HD e; ko HB HC e,kō HD; baiṭhyau tuma hī kaū  
 dēna HA.  
 (4) kiyau HA, kīyo HC; apamāna HA, apa HB; mai to HC, maī to e;  
 mānyau HA HD; mānyō e; dukha HB; saugunō HD; -gunau HA e,  
 -guno HB, soguno HC.  
 (5) tribhuvana HD: -ana HB, -na HC (vana HCImg.); liye HA HD,  
 liyo HCI; dīyo HC; devatāni HD; bairī devatāna diye HA.

(continued overleaf ... )

- 
- (a) After kiyo apa, the words māna maī tau are omitted in  
 HB.

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- (6) prāṇa HA HCImg.; rahai HA HB; Harī HB HC (-ri HCI);  
 ānyō HD e; -yaū HA, -ai HB, -yo HC; nahi HB HCI; augunō HD:  
 - naū HA, -no HB HC, - nau e.
- (7) aiśī HB; hoyā HD; -ī HA, e HB, -i e; jaupē HB; jāgau HA;  
 raho HB e; soya HC : -ī, -e HB, -i HD e; ahau HA, aiho HD.
- (8) rahau HC, raho e; bhauna mājha HBI; apai lāge HB; nahi HB;  
 bhaugunō HD : -no HB HCImg., -nau e.

## Bh.B.,V.84.

Arjuna kaī garva bhayo Kṛṣṇa prabhu jāni layo,	(1)
Dayo rasa bhārī yāhi roga jyō miṭāiyai.	(2)
Merau eka bhakta āhi toko lai dikhāū tāhi,	(3)
Bhaye vipra vṛddha saṅga bāla cali jāiyai.	(4)
Pahūcata bhākhyo jāya Moradhvaja rājā kahā,	(5)
Vegi sudhi deva kāhū bāta jā janāiyai.	(6)
Sevā prabhu karaū neku rahau pāva dharaū, jāya	(7)
Kahau tuma baiṭhau kahī āgi sī lagāiyai.	(8)

- 
- (1) Arjjuna HA HB; ke HA e, ko HB HC; garbha HC (-rva HCimg.); bhayau HA; layau HA, līyo HC.
- (2) diyau HA; yahi : jāhi HB; jyau HA, jo HC, ज्याū HD; miṭāiyai HC : -īye HA HD, -iyai HB e.
- (3) mero HB HC e; yeka HD; taukō HA; le HC, laī HD; dikhāū HB, dikhāyo HCimg..
- (4) bhae HA e, bhavo HB; vṛdha HB; jāiyai HA HB: -iyai HC e, -īye HD.
- (5) bhākhyau HA; jāī HA HB, jāi e; Moradhuja HD; rājā HCimg; kahā HC HD.
- (6) bega HA; deva: diyau HA, diyo HB, deu HD, devo e; jāhu HB, kahi HC, kahū HD; janāiyai HA HC: janāiyai HB, -īye HD, -iyai e.
- (7) karaū : karō HA, karo HC; nēku HA HD; pāva HA HB HC, pāu e; dharau HA HB, dharo HC; jāī HA HB, jāī HC, jāi e.
- (8) kaho HD; baiṭho HB HC e; āgī sī HB, āga sī e; lagāiyai HB HC: -īye HA HD, -iyai e.

## Bh.B.,V.85.

- Cale anakhāe pāya gahi aṭakāe, jāya (1)
- Nṛpa kaū sunāi tatakāla<sup>(a)</sup>daure āe haī. (2)
- Barī kṛpā karī āju pharī chāha beli merī, (3)
- Nipaṭa nabela phala pāya jātaī pāe haī. (4)
- Dījai ājñā mohi soī kījai sukha lījai yahī, (5)
- Pījai vānī rasa mere naina lai sirāe haī. (6)
- Suni krodha gayo moda bhayo so parīchā hiye, (7)
- Liye cita cāva aise vacana sunāe haī. (8)

- 
- (1) anakhāi HA, anakhāya HCImg.HD e; pāi HA, pāyā e; gahī HB; aṭakāe HB: -i HA, -ye HC, ya HDe; jāi HB.
- (2) kaū : kō HA, ko HB e, kau HC; sunāi HA, sunāya HC HD e; dauryo HB; āyo hai HB, āe hai HC, āye hai HD.
- (3) āju : āja e; cāhe velī HB, cāhe veli HC.
- (4) nabela : navīna HC; phūla HB; pāya cj.; pāyau HA, pāyo HB HC HD, pāyā e; jāte HB, yāte HC e; pāye hai HB, pāe hai HC, pāya haī HD.
- (5) dijai HA; ajñā HB HC (ājñā HCImg.), āgyā HD; lījai : lijai HB, līje HC; ehi HB, yehi HC.
- (6) vānī e; naina: naīna HA HD; sarāe hai HAMg., serāye hai HB, sirāye hai HC.
- (7) sunyo HB; gayau HA; bhayau HA, bharyo HB; parichā HA HC, parīkṣyā HB, parīkṣā e; hiya HB, hīye HC.

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(a) tatkāla : tatakāla for metre.

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(8) līye HC; cāva : cāye HB; aisaī HD; sunāye hai HB,  
sunāe hai HC.

## Bh.B.,V.86.

- Deve kī pratijñā karau karī jū pratijñā hama, (1)  
 Jāhī bhāti sukha tumaī soī mokaū bhāī hai. (2)  
 Milyo maga siṃha iha bālaka kaū khāye jāta, (3)  
 Kahī Khāvo mohi nahī yehī sukhadāī hai. (4)  
 Kāhū bhāti choro nr̥pa ādho jo sarīra āvai, (5)  
 Tauhī yāhi tajaū kahi bāta mo janāī hai. (6)  
 Boli uṭhī tiyā aradhāṅgī<sup>(a)</sup> mohi jāya devo, (7)  
 Putra kahai mokaū leu aura sudhi āī hai. (8)

---

(1) deva kī HB; pratīgyā HA; karo HB HC e; karī ju HB; pratīgyā HD.

(2) māhī HA, yāhī HB, jāhi e; tumaī HA HD: -mai HB, -me HC, -mhaī e; moko HB HC e, mokau HD; bhāī hai HB HC.

(3) milyau HA; magu HB; siṃgha HB; iha HB, yahi HCImg.e, ehi HD; kaū : kū HA, ko HB HC e; khāaī HA HD.

(4) kahi HC; khāvau HA, khāhu HB; mohī HB HD; nahī HA HB, nahi HC; yāhī HA HD e; ehī HB.

(5) kāhū HA HB, kāhū HC; choḍyo HB; jo: jau HB; sarīra e.

(6) tohi HB, tohī HC; jāhi HB; tajau HBHC; kahi : iha HB; samajhāī hai HA, mo janāī hai HC, so janāī hai HD.

(7) boli HCImg.; aradhyaṅgī HA, aradhāṅgī HC HD; mohī HB; jāī HA e, jāī HB; devau HA, deva HB, deu HC.

(8) moko HB HC e; levau HA, leva HB, levo e; ora HC; āī hai HC (āī hai HCI).

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(a) ardhāṅgī : aradhāṅgī for metre and metrical rhythm.

## Bh.B.,V.87.

- Suno eka bāta suta tiyā lai karauta gāta, (1)  
 Cīrai dhīrai bhīrai nāhī pīchai uni bhākhiyai. (2)  
 Kīnaū vāhī bhāti aho nāsā lagi āyo jaba, (3)  
 Dharyo dr̥ga nīra bhīra vākari na cākhiyai (4)  
 Cale anakhāya gahi pāya so sunāye baina, (5)  
 Naina jala bāyō aṃga kāma kehi nākhiyai. (6)  
 Suni bhari āyo hiyo nija tana Syāma kiyo, (7)  
 Diyo sukha rūpa vithā gāi abhilākhiyai. (8)

- 
- (1) sunaū HA, sunō HD; karauta HA HB: -rota HC HD, -raūta e.  
 (2) cīrai HA HC, cīre HB; dhīrai dhīrai HA, dhīre bhīre HB,  
 dhīrai bhīrai HC; nāhī HA HB HC; pīche HB e, pāche HC;  
 unha HB, una HC e; bhākhiye HA HD e, bhākhī HAI HC.  
 (3) kīnaū HA: -nau HB, -no HB, -nō HD, -nhyo e; vāhi HC; aho :  
 āhā HC; laga āyau HA.  
 (4) dharyau HA; bhīra: bhīru HC HD; vākara HB e, vākeri HC;  
 ṇa HB; cākhiye HA HD e, cākhī hai HC (-khi hai HCImg.).  
 (5) ānakhāi HA, anakhāe HB, anakhāi HD; gahī HB; pāi HA, pāye  
 HB, pāyā e; so : saū HA HD; sunāe HA HB ; vena HC.  
 (6) naīna HA HD; vāyau HA , vāo HB, āyo HC; kehi : kiha HA,  
 kou HB, kihī e; nākhiye HA HD, nākhī hai HC (khi hai HC IMg.).  
 (7) śune HB; āyau hiyau HA; kiyo : kiyau HA.  
 (8) diyau HA; vyathā HB e; gāi HB; abhilākhiye HA HC HD e.

## Bh.B.,V.88.

- Mopai tau na diyo jāya nipaṭa rijhāya liyo, (1)  
 Tau rījha diye binā mere hiye sāla hai. (2)  
 Māgau vara koṭi coṭa badalau na cūkata hai, (3)  
 Sūkata hai mukṭa sudhi āye vahī hāla hai. (4)  
 Bolyo bhaktarāja tuma bare mahārāja, kou (5)  
 Thoroī karata kāja mānau kṛtya jāla hai. (6)  
 Eka mokaū dījai dāna diyo jū bakhāna vegi, (7)  
 Sādhu pai parīchā jini karau Kali kāla hai. (8)

- 
- (1) mope HB; ho HB, to HC e; na dayau HA, na dīyo HC HD, diyo na e; jāi HA e, jāe HB; rijhāi HA e, rijhāi HB; liyau HA, liyo HC.  
 (2) ta'u HB HC; rījhī HB, rījhi HD e; dīye HC, dīyē HD; merai HA; hīye HC.  
 (3) māgo HC, māgau e; bara HA e; koṭi coṭi HB; badalo HC e.  
 (4) sukata hai HC; muha HB; āe HA e, āvai HB; vohī HB, vahi HC, vāhī HD.  
 (5) bolyau HA; tumha HB; mahārāja HB; kou HB HC.  
 (6) thoroī HB HC, thoroū e; mānau : māno HB HC e; kṛta HA e.  
 (7) moku HA, moko HB HC e; diyo : dīyau HA, diye HB, dīyo HC e; ju HB HC; vākhāni HD, bakhāno e; vegī HB.  
 (8) sādha HA, sādhu HD; parichā HC, parīkṣā e; jina HA HD, jani HC, jana e; karo HA mg. HC e, āno HB.

- Alaraka<sup>(a)</sup>(kī)<sup>(b)</sup>kīrati maī rācaū nita saṃco hiye, (1)  
 Kiye upadesa hū na chūṭai viṣai vāsanā. (2)  
 Mātā Maṃdālasā kī barī ye pratijñā suno, (3)  
 Avai jo udara mājha pheri garbha āsa nā. (4)  
 Pati ko nihoro tāte rahyo choṭo koro, tāko (5)  
 Lai gaye nikāsi mili Kāsī nṛpa sāsanā. (6)  
 Mudrikā ughāri au nihāri Dattātreya jū kaī, (7)  
 Bhaye bhava pāra karī prabhu kī upāsanā. (8)

- 
- (1) Alarka HC; kīrati HA HD (kī kīrati HDImg.) e, ko kīratī HB;  
 mai HB HC, mē e; rācaū HA: -yau HB, -au HD, -ṃcō e; sācau  
 HA, sāco HC; hīye HC.
- (2) kīyo HC; upadeśa e; hū HB HC; chuṭai HB HC; viṣaya HCI, viṣa e.
- (3) mātā ju HA; ye: e HB, yai HC; pratījñā HB, pratīgyā HD;  
 suno HB HC: -naū HA, -nō HD, -nau e.
- (4) jo : jai HA, jau HD; mājha HC, mājhi HD; phera HD, phirī e;  
 garbha HC (-rva HCImg.); āsa nā: vāsanā HB (repeated, cf.,  
 1.2).
- (5) patī HC (-ti HCI); kau HA; nihauro HA, nihauro HD; tātai  
 HA HD; rahyau HA, rahau HB; choṭau kaurau HA; tākaū HA.
- (6) lai gayo HB, le gae HB; nikāsī HA; milī HB; Kāsī HB e;  
 sāsanā HB e.
- (7) au: kaī HA, kē HD; nihāra HA; Dattātreya HC e; -tre HA HB,  
 -traī HD; ju HC (jū HCImg.); ko HB HC e, kō HD.
- (8) bhayo HB; bhau HB; upāsanā HB.

- 
- {a} Alarka : Alaraka for metre.  
 {b} Om. for metre.

## Bh.B.,V.90.

- Aho Raṃtadeva nṛpa saṃta Duskaṃta vaṃsa, (1)  
 Ati hī prasam̐sa so akāsa vṛtti laī hai. (2)  
 Bhūkhe kaū na dekhi sakai āvai so uṭhāi deta, (3)  
 Neta nahī karai bhūkhe deha chīna bhaī hai. (4)  
 Cālīsa au āṭha dina pāchāī jala anna āyo, (5)  
 Diyo vipra sūdra nīca svāna yaha naī hai. (6)  
 Hari hī nihāre una mājha taba āe prabhu, (7)  
 Bhāe jaga dukha jite bhogaū bhakti chaī hai.<sup>(a)</sup> (8)

- (1) ahau HA, ara HD; Raṃtīdeva e; Dusakaṃta HC (-kuṃta HCI),  
 Duskuṃta HD, Dusakaṃta e; vaṃsa HCI.  
 (2) ati hi HB HC; praśam̐sa HCI e; so : saū, so is omitted in  
 HD; akāśa HCI; brata HA.  
 (3) bhūkhe HCImg., ko HB HC e, kō HD; sakai : sake e; so : sau  
 HA; uṭhāī HB, uṭhāya HC.  
 (4) neti HD e; nahī HA HB, nahi HC; karaī HA HD e; bhūkhe HCImg.  
 (5) cālīsa au āṭha dīna HB; pāchē HB, pāchāi HC, pāche e; anna:  
 ana HA; āyau HA.  
 (6) diyau HA; sudra HB, sūdra śvāna HCImg. e; iha HB; chīna  
 bhai hai HC (repeated, cf., 1.4).  
 (7) Harī hī HB, Hara hī HC; nihāre HB HC: -rē HA, -raī HD,  
 -rai e; uni HB; āe : āye HD.  
 (8) bhākhe HA, bhāje HB, bhāye HD; jite : jīte HB; bhogaū :  
 -go HB, -gau HC, gō HD; chāī hai HC.

(a) chāī hai : chaī hai for metrical rhyme.

## Bh.B.,V.91.

- Bhīlana ko rājā Guha Rāma abhirāma prīti, (1)  
 Bhayo vanavāsa milyo mārāga<sup>(a)</sup>maī āya kai. (2)  
 Karau yaha rāja jū virāji sukha dījai mokaū, (3)  
 Bole cainasāja tajyau āgyā pitu pāya kai. (4)  
 Dārūna viyoga akulāta dṛga aśrupāta, (5)  
 Pāchāī lohu jāta vaha sakai kauna gāya kai. (6)  
 Rahai naīna mūdi Raghunātha bina dekhaī kahā, (7)  
 Aho prema rīti mere hiye rahī chāya kai. (8)

- 
- (1) bhīlanha HB, bhīlani HD; kau HA; Rāma HCImg.  
 (2) bhayau HA HD; milyau HA HD; maī : mo HB, mai HC, mē e;  
 āi HA HC e, āī HB; kaī HA HD.  
 (3) karo HC; jū : ju HC (jū HCI); moko HB HC e, mokō HD.  
 (4) bolai HA, bolo HB; vainasāja HC, cēnasāja HD; tajo HB,  
 tajyō e; ajñā HB HC (ājñā HCI) e; pāi HA e, pāī HB; kaī HD.  
 (5) dārūna HCImg. e; dṛga is omitted in HB.  
 (6) pāchē HB, pāchai HC, pāche e; lohū HA, lohū HD; voha HB;  
 kōna HD; gāi HA e, gāī HB; kaī HD.  
 (7) rahe HA HC e; naīna HA HD; mūdi HB, mūdi HC (mūdi HCImg.);  
 vinu HC; dekhe HA HB, dekho HCImg., dekhaū e; kahā HCI.  
 (8) ahau HA, ahā e; rīta HC; merē HD; hīye HC, hiyē HD; rahi  
 HC; chāi HA e, chāī HB; kaī HA HD.

---

(a) mārga : mārāga for metre.

## Bh.B.,V.92.

- Caudaha varasa pāchāī āe Raghunātha nātha, (1)  
 Sātha ke je bhīla kahaī āe prabhu dekhiyai. (2)  
 Bolyo aba pāū kahā hoti na pratīti kyaūhū, (3)  
 Prīti kari mile Rāma kahī mokaū pekhiyai.<sup>(a)</sup> (4)  
 Parasi pichāne lapaṭāne sukha sāgara (5)  
 Samāne prāna pāe māno bhāga bhāla lekhiyai. (6)  
 Prema kī ju bāta kyaūhū vānī maī smāta nāhī, (7)  
 Ati akulāta kahau kaise kai visekhiyai. (8)

- 
- (1) varasa HA HD e: -śa HB, -ṣa HC; pāche HB HC e, āye HC HD;  
 nātha HAMg.
- (2) sāthi HA; bhīla HC (bhilla HCImg.); kahaī cj.: kahi HA HB  
 HC HD, kahaī e; āye HA HC; dekhiye HA HC HD e.
- (3) bolyau HA; nāu kahā HB, pāu kahā HC; hota HB HD; nī HB;  
 pratiti HC (-tīti HCImg.), pratīta HD; kyohū HB, kehu HC,  
 kihū HD, kyōhū e.
- (4) kari : karī HB; kahī : kahi HA, kahi e; mokaū HA : -ko HB  
 e, -kau HC, -kō HD; pekhiye HA HD e.
- (5) paraśī HB; pichānē lipaṭānē HA, pichānē lapaṭānē HD.

(continued overleaf ... )

- 
- (a) In Ms. HB the 4th line of this kavitta verse is followed  
 by the 7th line; then follow the 5th, 6th and 8th lines.  
 The scribe seems to be aware of his mistake as he has  
 marked a tick at the end of the misplaced line (the 7th  
 line of this kav.v.).

(continued from previous page ... )

- (6) subānē HA, samānai HB; prāṇa HC e; pāye HB HC e; mānaū HA, mānē HD; bhāla bhāga HA e, bhāga bhala HB; lekhiye HA HD e.
- (7) ju : jū HA HB HC (jo HCImg.); kyohū HB, kyauhū HC, kihū HD, kyōhū e; me HB HC, mē e; nahī HB HC.
- (8) akulāe HB; kahe HB, kaho HC HD; kaisaī kai HA HD, kaise ka HB; visekhiyai HB HC: -śekhiye HA HD e, -śekhiyai HCImg.

## Bh.B.,V.93.

- Śravana rasika kahū sune na Parīkṣita se, (1)  
 Pāna hū karata lāgai koṭi gunī pyāsa hai. (2)  
 Muni mana mājha kyaūhū āvata na dhyāvata hū, (3)  
 Vahī garbha madhya dekhi āyo rūpa rāsa hai.<sup>(a)</sup> (4)  
 Kahī Sukadeva jū saū teva merī lījai jāni, (5)  
 Prāna lāge kathā nahī Takṣaka ko trāsa hai. (6)  
 Kījiye parīchā ura ānī mati sānī aho, (7)  
 Vānī viramānī jahā jīvana nirāsa hai. (8)

- 
- (1) śravana HA HD; śrāvana HB, -varṇa HC, vaṇa e; rasika HB; kahū HC; sunai nā HB, sūne na HC; Parīkṣita HD e; -kṣata HA, -chita HB, -rīkṣata HCImg.
- (2) pānaū HA HDI, pāna'u HB; lāge HB HC, lāgī e.
- (3) munī HB; kyohū HB e, kayauhū HC, kihū HD; 'na dhyāvata' is omitted in HA; hū : hū HC.
- (4) vahi HC; mājha HB HC; dekha HC (-khi HCImg.); āyau HA; rāsa HC HD e; +si HA HB.
- (5) Suṣadeva HA HC (Śukadeva HCImg.)e; ju HB; so HB HC, sō e; teva HB.
- (6) prāna HA HCI; lāgai HA, lo HC; nahī HA, nahi HC; ko : kau HA, kō HD.
- (7) parīchā HA HC : -kṣā HCImg.HD e, -rikṣyā HB; āni mati sāni HB; ahau HA.
- (8) jīvana HB HC e: -ni HA HD; nirāsa HC (-śa HCImg.).

---

(a) rūpa rāsi hai: rūpa rāsa hai for metrical rhyme.

## Bh.B.,V.94.

- Garbha taī nikasi cale vana hī maī kiyo vāsa, (1)  
 Vyāsa se pitā kaū nahī uttara hū diyo hai. (2)  
 Dasama siloka<sup>(a)</sup> suni guni mati hari gaī, (3)  
 Laī naī rīti parhi Bhāgavata liyo hai. (4)  
 Rūpa guna bhara sahyo jāta kaisaī kari, āe (5)  
 Sabhā nrpa ḍhari bhījyo prema rasa hiyo hai.<sup>(b)</sup> (6)  
 Pūchai bhakta bhūpa ṭhaura ṭhaura paraī bhaūra jāi, (7)  
 Gāi uṭhe javai māno raṅga jhara kiyo hai. (8)

---

(1) taī : te HB HC e, tē HD; nikasī HB, cali HA HD, calo HB;  
 hī : hi HB; me HB, mai HC HD, mē e; kiyau HA, kīyo HC,  
 karyau HD.

(2) kaū : ko HB HC e, kō HD; nahī HB HC HD, nahī e; ūtta HA,  
 ūtara HD; hū HB, hu HC e; dīyau HA, dīyo HC.

(3) daśama HA HB HC e, ślauka HA, śloka HB HC e; guni is omitted  
 in HB, guna HD; matī HB; harī HB HD.

(4) la'i na'i HB; rītī HA; parhī HB; layau HA, liyo HB, layo HD.

(5) rupa HB HC (rūpa HCI); gunu HB; bhāra HB HC (-ri HCI),  
 bhari e; sahyau HA HD; kaisē HB, kese HC, kaise e; āye HB HC  
 (continued overleaf ... )

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(a) śloka : siloka for metre.

(b) In Ms. HA after the 6th line of this kavitta verse, the words 'rūpa guna bhara sahyau jāta kaisaī kari' (5th line) have been repeated. This is an example of dittography.

(continued from previous page ... )

- (6) ḍhari : ṭarī HB, ḍhari HCImg.; bhījyau HA, bhījyo HCI;  
hiyau HA, hīyo HC.
- (7) pūche HB HC e; paraī : -rai HB, -rē e; bhora HA, bhaura HB;  
bhaūra pare HCI; jāya HD, jāī e.
- (8) gāī HA e, gāya HD; uṭhai HA, uṭhai HD; jaba HA, jabe e;  
mānaū HA; jhara HA HD: -ri HB, -rī HC); kiyau HA,  
kīyo HC.

## Bh.B.,V.95.

- Sumirana sām̐co kiyo liyo dekho saba hī maī, (1)  
 Eka Bhagavāna kaisaī kāṭai taravāra hai. (2)  
 Kāṭibo khaḍaga jala boribo sakati<sup>(a)</sup> jākī, (3)  
 Tāhī kaū nihārai caḥū ora so apāra hai. (4)  
 Pūche te batāyo khaṁbha taḥā hī dikhāyo rūpa, (5)  
 Pragaṭa anūpa bhakta vānī hi saū pyāra hia. (6)  
 Duṣṭa ḍāryo māri gare āṁtaī laī ḍāri tāū (7)  
 Krodha ko na pāra kahā kiyo yō vicāra hai. (8)

- 
- (1) śumiraṇa HB; sācau HA, śām̐co HB; kīyau līyau HA, kīyo līyo HC; sabha HB; me HB, mai HC, mē e.  
 (2) kaisē HB, kese HC, kaise e; kaṭai<sup>HB</sup>; taravāri hai HB HC.  
 (3) kāṭibau HA; khaḍga HB.  
 (4) tāhi HB e; ko HB HC e, kō HD; nihāre HB HC; caḥū HA HD; vora HB.  
 (5) pūchaī HA; tē HD; batāyau HA; hī : ī HA HB, i HC; dikhāyau HA, dekhāyo HB.  
 (6) vānī : vāni HB, bānī e; saū : śo HB, so HC e; pyāre hai HB.  
 (7) ḍāryau HA HD; garai HA, garaī HD; āṁte HB, ātai HC; laī HA HC, la'i HB; ta'u HB HC.  
 (8) ko : kau HA; kahā : kahā<sup>HB</sup> HB; kiyau HA, kīyo HB HC; yaū HA, yo HB HC; vicārī hai HB.

---

(a) śakti : sakati for metre.

## Bh.B.,V.96.

- Ḍare Siva ādi savai dekhyo nahī krodha aiso, (1)  
 Āvata na ḍhiga koū Lakṣamī hū trāsa hai. (2)  
 Taba tau paṭhāyo Prahalāda ahalāda<sup>(a)</sup> mahā, (3)  
 Aho bhakti bhāva pagyo āyo prabhu pāsa hai. (4)  
 Goda maī uṭhāi liyo sīsa para hātha diyo (5)  
 Hiyo hulasāyo kahī vānī vinai rāsa hai.<sup>(b)</sup> (6)  
 Āī jaga dayā paga paryo Śrī Nṛsiṅgha jū kaū, (7)  
 Aryo yō chuṭāvo karyo māyā jñana nāsa hai. (8)

- 
- (1) ḍarai HB, ḍaraī HD; Śiva HB HCImg. e; ādi ādi HA HD, ādi  
 savai HB, Aja ādi e; dekhyau HA HC; nahi HB HC; kraudha  
 aisau HA.
- (2) After āvata, na is omitted in HA HB; ḍhiga HB; kou HB HC;  
 Lakṣīmī HC; hū HB HC (ko HCImg.).
- (3) tau : to HB e, so HC (tau HCImg.); paṭhāyau HA; ahlāda HB.
- (4) pāgau āyau HA.
- (5) maī : mai HB, me HC, mē e; uṭhāya HC HD; liyau HA, liyo  
 HC; sīsa HB, sīsa HCImg.; dayau HA, dīyo HC HD.
- (6) hiyau hulasāyau HA; kahī HB HC; bānī vānī HA (dittography),  
 vānī HC; binaī HA, pine HC; after kahī, vāriga vilāsa hai  
 (continued overleaf ... )

- 
- {a} Prahlāda ahlāda : Prahalāda ahalāda for metre.  
 {b} rāsi hai : rāsa hai for metrical rhyme; cf. Bh.B.,V.93.4.

(continued from previous page ... )

in HB (lec.sin., a completely false reading).

(7) āi dayā lagi paryo pāya HC; paga : lagi HA HD e; paryau  
HA HD; Nṛsingha HA HC HD; -śiha HB, -siṃha e; kaū HD:  
kai HA, ko HB e, kō HC.

(8) aryau HA HD; yau HA, yo HB; churāvo HA, ch<sup>h</sup>tāyō HB;  
karyau HA HD; jñāna HAmg., gyāna HD; nāśa HCI; he HC,  
haī HD.

## Bh.B.,V.97.

Cale Akarūra <sup>(a)</sup> Madhupurī tē visūra, naina	(1)
Calī jala dhārā kaba dekhaū chavipūra kaū.	(2)
Saguna manāvai eka dekhibo hī bhāvai, deha	(3)
Sudhi visarāvai loṭyau lakhi paga dhūra kaū.	(4)
Vaṃdana pravīna cāha nipaṭa navīna bhaī,	(5)
Daī Sukadeva kahī jīvana kī mūra kaū.	(6)
Mile Rāma Kṛṣṇa jhile pāi kai manoratha kaū,	(7)
Hile dṛga rūpa kiye cūra cūra cūra kaū. <sup>(b)</sup>	(8)

- 
- (1) Akrūra HA, Akrura HB HC (-rūra HCI); tai HA, te HB HC; visūra HB, visūri HD; naīna HA HD.
- (2) cali HB; dekhaū HA: -kho HB HCimg., -khō HD; chavipura HC; ko HB HC e, kō HD.
- (3) saguṇa HB; dekhibo hī HA HD e : -ī HB, -hi HC.
- (4) śudhi viśarāvai HB; loṭyo HB, loṭai HC e; lakhī HC (-khi HCimg.) dhūra cj.: dhura HA, -rī HB HC, -ri HD; ko HB e, kau HC, kō HD.
- (6) Srukadeva HA, Śukadeva HB HCimg.; kahi HD e; jīvani HA HD; ko HB, kī HCI; mūri HB HC; kō HB HD, kau HC, ko e.
- (7) jhile: jhīle HC; pāī HB HC e, pāya HD; kē HD; kaū : kō HB HD, ko HC e.
- (8) kiye : kīye HC, kiyo e; cūra cūra cūra kaū : cūra cūra kaū HA (cūra<sup>(i)</sup> is omitted in HA), -ko HB, -kau HC, hiyo cūra cūra ko e.

{a} Akrūra : Akarūra for metre.

{b} The word cūra has been repeated twice for emphasis. The printed edition replaces the first cūra by hiyo which seems to be a better reading, but is not supported by any of the Mss.

- Diyo saravasva kari ati anurāga Bali, (1)  
Pāgi gayo hiyo Prahalāda sudhi āī hai. (2)  
Guru bharamāvai nīti kahi samujhāvai, bola (3)  
Ura maī na āvai kitī bhīti upajāī hai. (4)  
Kahyo joī kiyo sāmco bhāva pana liyo aho, (5)  
Diyo ḍara Hari hū naī mati na calāī hai. (6)  
Rījhe prabhu rahe dvāra bhae vasa hāri mānī, (7)  
Śrī Suka bhakhānī prīti rīti soī gāī hai. (8)

- 
- (1) diyo HCI HD e: -yau HA, -ye HB; saravasva HD: -śva HA HC (-sva HCimg.), -sya HB, -su e; karī HB.  
(2) gayau HA; hiyau HA, hīyo HC.  
(3) gura HA; bharamāyo HC; niti HB, nīta HD; samajhāvai HA HD, samujhāyo HC.  
(4) maī : mai HB HD, me HC, mē e; nai HA; āyo HC, āvai HD; ketī HB e; bhīta HA.  
(5) kahyau HA HD; kiyo : kīyau HA, kīyo HC; sāmcau HA; pana : prana HB; liyau HA, rākhi liyo HB, līyo HC.  
(6) diyau HA, dīyo HC; ḍari HC; Harī HB e; hu HC, hū HD; na HB, nai HC, ne HD e; mati hū na HB (mati na HBI); calāi hai HA HB.  
(7) prabhū HA; rahaī HA, rahai HB; dvārai HA; vasi HA, baśa e; māni hāra HB, hārī māna HC.  
(8) Śuka HB HCI; bakhānī : pāni HB; prīti rīti : prīti rī HA (after rī, ti is omitted, haplography); soi gāī hai HAMg.

See note on next page.

- Sveta dīpa vāsī sadā rūpa ke upāsī, gae (1)  
Nārada vilāsī upadesa āsa lāgī hai. (2)  
Daī prabhu saina jini āvo ihi aina, drga (3)  
Dekhaī sadā caina mati ati anurāgī hai. (4)  
Phire dukha pāya jāya kahī Śri Vaikumṭhanātha, (5)  
Sātha liye cale lakho bhakti aṅga pāgī hai. (6)  
Dekhyo eka sara khaga rahyo dhyāna dhari, risi (7)  
Pūchaī Hari kahau kahyo baro barabhāgī hai. (8)

---

(1) Śveta dvīpa HCIṅg.; vāsī HB.

(2) vilāsī HB; upadeśa HB HCIṅg.e; āsa HB, āsā e.

(3) da'i HB, dei HC; sena HB HC, sēna HD; āvau HA, āvai HB;  
ehi HD; aīna HA.

(4) dekhē HA HB, dekhe HCIṅg.; cēna HA HD; ati : gati e.

(5) phiri HA HB; paī jāi HA, pāī jāī HB, pāi jāi e; kahi HC.

(6) līyo HC; lakhyau HA, lakho is omitted in HB, lakho HC  
(lakhyo HCIṅg.).

(7) dekhyo HA, dekho HB; rahyau HA HD; dhare HC; ṛṣi HCIṅg. e.

(8) pūche HA HC, pūchē HB; Hari kahau HB HD : -hyau HA, -ho HC,  
kaho Hari e; kahyo HB HC e: -hau HA, -hyau HD; barau HA,  
baro is omitted in HB.

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Note: In Ms.HA after Bh.B.,v.97 (no.96 in HA) the following kav.verse (Bh.B.,v.98) has been wrongly numbered 15. The verse 15 of the Bhakta Māla, which follows Bh.B.,v.98, accounts for the scribe's mistake. The 11 Chappai verses of Bh.M., no. 15-26, are followed by Bh.B.,v.99 which<sup>in</sup> HA has again been wrongly numbered 96, but Bh.B.,vv.100-101 are numbered 99 and 100 respectively.

## Bh.B.,V.100.(a)

- Varaṣa hajāra bīte bhae nahī cita cīte, (1)  
 Pyāsoī rahata aipai pānī nahī pījīyai. (2)  
 Pāvai jo prasāda jaba jībha saū savāda<sup>(b)</sup> leta, (3)  
 Leta nahī aura yākī mati rasa bhījīyai. (4)  
 Lījai bāta māni jala pāna kari ḍāri diyo, (5)  
 Liyo caṃca bhari ḍṛga bhari budhi dhījīyai. (6)  
 Aciraja dekhi caṣa lagai na nimeṣa kihū, (7)  
 Cahū disi phiryo aba sevā yākī kījīyai. (8)

- 
- (1) varṣa e; bhae: bhaya HB; nahi HB, nahī e; cīta HB; cite HDIm  
 (2) pyāsauī HA HDImg., pyāsoi HB; apai HB, epe HC; hu na HB,  
 nahī e; pījiye HA e, pījiye HC.  
 (3) pāvē HDImg.; jau HA HB; praśada HB; saū : so HB HC e.  
 (4) nahi HC, nahī e; vākī matī HB; bhījiye HA e, bhījiye HC.  
 (5) līje HB; diyau HA HDImg., dīyo HC.  
 (6) liyau HA mg. HDImg., līyo HC; cāṃca HA, coja HB, coca HC,  
 coṃca e; bhārī HB; driga HC; bhare HA, bhārī HB.  
 (7) acaraja HB e; caṣu HB; lagaī HDImg.; nimeṣi HB; kahū HB,  
 kihū HC.  
 (8) cahū is omitted in HA HD, cahū e; diśī HB, disa HDImg.;  
 phiryau HA HDImg.; yākī : yāko HB; kījiye HA HC e.

- 
- (a) In Ms.HD this kavitta verse is completely omitted, but has been written in later by a different hand. The ink and the handwriting are different and a finer pen has been chosen to fit this kav.v. in the margin at the top side of the page.  
 (b) svāda : savāda for metre.

Note: As a result of the omission of this kav.v., the following verse has been numbered 99 in HD. The sec.m. has not numbered his mg.corr., nor has he altered the nos. of the following verses.

## Bh.B.,V.101.

- Calau āge dekhau kou rahai na parekhau, bhāva (1)  
 Bhakti kari lekhaū gae dīpa Hari gāiyai. (2)  
 Āyo eka jana dhāi āratī samai vihāi, (3)  
 Khaīci liye prāṇa pheri vadhu vākī āiyai. (4)  
 Vahī ina kahī pati dekhai nahī mahī paryo, (5)  
 Haryo yāko jīva tana giryo mana bhāiyai. (6)  
 Aaisaī putra ādi āe sāmce hita maī dikhāe, (7)  
 Pheri kai jivāe riṣi gāe cita lāiyai. (8)

- 
- (1) calo HC e; āgai HA HD; dekho HB HC (-khyo HCImg.); kou  
 HD e; rahe HB; parekho HB HC HD.
- (2) lekho HB HC, likhaū HD; gaye HC; dvīpa e; gāiye HA HC HD,  
 gāiye e.
- (3) dhāi : dhāi HB e, dhāe HC, dhāya HD; samaī HA HD, same HC,  
 samaya e; vihāi HC, vihāya HD, vihāi e.
- (4) khaīci HB HCImg.; liyo HB, liye HC; prāna HC (-ṇa HCImg.);  
 vadhū HD e; jākī HB, yākī HD e; āiye HA HC HD, āiye e.
- (5) vaihī HA, vahi HC; ini HB; dekhai : dekhyo e; nahi HB,  
 nahī HD e; paryau HA HD.
- (6) haryau HA HD; yākaū HA, jāko HB; giryaū HA HC, giro HB;  
 bhāiye HA HD, bhāiyai HC, bhāiye e.
- (7) aise HB HC, aisē HD, aisai e; maī : mai HB HC, mē e;  
 dikhāye HB HD.
- (8) kai : kaī HA, ke e; jivāye HD; riṣa HA, ṛṣi HCImg. e;  
 gāye HB HD; lāiye HA HD, lāiye e.

Appendix I  
(Extra Readings)

After the 15th kavitta verse (no. 14 in HA) the following eight verses are extra in HA.

Mānasa amānaū kari kāhu kaī na kara hota,  
 Biṣaya biṣana bicarata sukha māni kaī.  
 Cāhi karinī kai saṅga dhāhi kara nīkai lagai  
 Tāke gahibe kaū dharyau aṅkusa pramāni kaī.  
 Rākhai pati sobhā kari sīta bāta ghāma hairai,  
 Saba guna dhāma dharyau aṅbara kaū jāni kaī.  
 Kuliśa kaū dhāryau tākau heta yau bicāryau mahā,  
 Pātaka acala chana mājha deta bhāni kaī. (1)

Kamalā kau bāsa saba sukha kau nibāsa karai,  
 Tāpani kau nāsa aisai sabana ucāryau hai.  
 Jana mana bhaūra kau parama ramanīka ṭhaura,  
 Carana kamala māī kamala yātai dhāryau hai.  
 Saba doṣa janani chudhā kai nāsakāraka hai,  
 Bhukati mukati hū kau heta niradhāryau hai.  
 Kahai Raghubīra Raghavīra<sup>(a)</sup> jana pīra hari,  
 Carana kai mājha cinha jaba kau savāryau hai. (2)

---

(a) Read Raghubīra.

Khalani marārī<sup>(a)</sup> nija jana mana trāsahārī,  
 Saba sukhakarī Hari yātai dhuja dhārī hai.  
 Aurahū kahata heta carana sarana gahai,  
 Karai china mājha prabhu tākaū dhuja dhārī hai.  
 Tiratha ari bala deva surabhī sarīra kahai,  
 Takau pada pāvana parama hitakarī hai.  
 Dūjo heta sunaū pāpa sāya rahai soī tirai.  
 Gopada jyū yaha bhava siṃdhu mahā bhārī hai. (3)

Kamalā kau bhrātā saba sukha kau dātā āpa,  
 Mukha saū lagāyau gāyau gāyau bedana banāya kaī  
 Jana mukha deta khala bighana bija heta,  
 Yātaī saṃkha cinha dhayrau ati cita cāya kaī.  
 Kāmādika ari rahe dāsana kai pīchaī pari,  
 Tinake vināsana kaū cakra dharyau āi kaī.<sup>(b)</sup> (4)

---

(a) Read murārī.

(b) The last two lines of this verse are missing.

Sakala manoratha saphalatā janāyabe kaū,  
 Pāya mājha dhāryau Hari jambū phala jāniyē.  
 Janama marana mahā roga tāke harabe kaū,  
 Saba sukha karibe kaū sudhā kumbha māniye.  
 Mahā tṛya tāpani tē tarapita jagata tinhai,  
 Sītala karana sīta kirana bakhāniye.  
 Kāmādika bikāra khaṭa khaṇḍana kai kāja khaṭa-  
 Kōna jatra<sup>(a)</sup> rākhyau jana mana sukha dāniye.

(5)

Mahā bhava jala maī bikala jana jīva jāni,  
 Tinake ubārabe kū mīna cinha gāyau hai.  
 Tina loka jīte jīhī aisau haimakara dhuja,  
 Sou bhāya māni kaī sarani manau āyau hai.  
 Tātāī prabhu pāya gahāī madana madana rahai,  
 Mīna dhāribe kaū dūjo heta yahū pāyau hai.  
 Biṃdu tila jānaū tākau kārana bakhānaū mana  
 Rūkhau mahā tāhi kari deta neha chāyau hai.

(6)

---

(a) Read Jāṃtra.

Mokaũ jo bhajata Hari kahata tajata baso  
 Īghani gani eka līka karī sākḥī hai.  
 Athavā sabani hī taī baro hota mero dāsa,  
 Yaha janāvana kaũ ura dhareṣa rākḥī hai.  
 Biṣai biṣadhara grasyau tākau doṣa harana kũ  
 Dharyau aṣṭakaũna yaṃtra Bidhi Śiva bhākḥī hai.  
 Mahā basīkarana aneka roga harana kaũ  
 Kārana trakaũna yaṃtra jaisaī ganyaũ lākḥī hai. (7)

Marana kai samai jamadūta āya gherata hai,  
 Tahā Rāma nāma kauũ kaisaīu kahata haī.  
 Tinake bhagāibe kaũ tāke sukha pāibe kaũ,  
 Dhāryau hai dhanuṣa cinha gāvata mahṃta haī.  
 Aise bīsa aṃkana saũ aṃkita carana cāru,  
 Soī dhanya jinakī sarana jo gahata haī.  
 Pāpana dahata saba sukhani lahata parama  
 Pada hũ gahata Raghubīra yaũ kahata hai. (8)

---

**Note:** The number of the marks on Rāma's two feet described in these eight verses in HA is twenty, as has been stated in the 5th line of v.8. The printed edition e and Ms.HC have four extra verses which are completely different from these eight verses.

These eight verses in HA are composed in the kavitta metre by a person named Raghubīra who has twice mentioned his name, once in the 7th line of v.2 and again in the 8th line of v.8. The scribe has numbered these verses from 1 to 8 separately from the text of Priyā Dāsa. Therefore, there is no doubt that these eight verses in HA are a later interpolation.

## Appendix II

After the 15th kavitta verse the following four verses are extra in HC.

- Kapaṭa au kuçāla māyā jāla savai jītave ko (1)  
 Dara ke darasa kīyo jeto anāyāsa hai.<sup>(a)</sup> (2)  
 Java ko hetu sunō sadā dātā sada vidyā ko (3)  
 Sumati ko sugati ko susampati nivāsa hai. (4)  
 China china me sabhīta hota Kali kī kuçāla deṣa (5)  
 Dhvajā sau vişeṣa jāno abhai ko visvāsa hai. (6)  
 Gopada so vhai hai bhava sāgara suni nāgara je (7)  
 Jopai naina hiye ke lagāvi miṭa trāsa hai. (8) (16)

(a) The 1st and 2nd lines of this verse are the 7th and 8th lines of v.16 in e, and therefore the order of the lines in e is 3, 4, 5, 6, 7, 8, 1,2. The text in e is as follows:

- 'java' hetu suno sadā dātā siddhi vidyā hī ko, (1)  
 Sumati sugati sukha sampati nivāsa hai. (2)  
 Chinu mē sabhīta hota Kali kī kuçāla dekhi, (3)  
 'Dhvajā' so veşeṣa jāno abhai ko viśvāsa hai. (4)  
 Gopada so hvaihai bhava sāgara nāgara nara, (5)  
 Jopai naina hiya ke lagāvai miṭai trāsa hai. (6)  
 Kapaṭa kuçāla māyābala sabaī jītave ko, (7)  
 'Dara' ko darasa kara jītyo anāyāsa hai. (8)

- Saṭhata satāvai sīta tāte pada aṃmara dharyo, (1)  
 Haryo jana soka dhyāna kīnhai sukha pāyiyai.<sup>(a)</sup> (2)  
 Kāmahū nisācara ke mārive kō cakra dharyo (3)  
 Maṃgala kalyāṇa hetu svasti kahu māniyai. (4)  
 Maṃgalika jaṃvuphala phala cārahu ko phala, (5)  
 Mana kāmanā aneka pūrāṇa nitya dhyāniyai. (6)  
 Kalasa jyo sudhā ko sara bharyo Hari bhaktī rasa, (7)  
 Nainana kīje mana mā āniyai. (8) (17)

---

(a) The 1st and 2nd lines of this verse are the 4th and 5th lines of v.15 in e (cf. cri.app., Bh.B.,v.15) and the order of the lines in e is 3,4,5,6,7,8 plus the 1st and 2nd lines of v.18 in HC. The text in e is as follows:

- Kāmahū niśācara ke māribe ko 'Cakra' dhāryo, (1)  
 Maṃgala kalyāṇa hetu svastika hū māniye. (2)  
 Maṃgalika 'jambuphala', phala cārihū ko phala, (3)  
 Kāmanā aneka bidhi pūrṇa, nita dhyāniye. (4)  
 'Kalasa' 'sudhā ko sara' bharyo Hari bhakti rasa, (5)  
 Naina puṭa pāna kījai, jījai mana āniye. (6)  
 Bhakti ko barhāvai au ghaṭāvai tīna tāpahū ko, (7)  
 'Ardha candra' dhāraṇa ye kāraṇa haī jāniye. (8)

- Bhakti ko vadhavai au ghaṭavi tīna tāpana ko (1)  
 Ardha caṁdra dhāraṇa ye kāraṇa hu jāniye. (a) (2)  
 Viṣayā bhujāṅga valamīka tana māhi vase (3)  
 Dāsa ko na ḍase tāte jatana anusaryo hai. (4)  
 Aṣṭakoṇa ṣaṭakoṇa trayakoṇa jaṁtra kiye, (5)  
 Jiye joī jāni jāke dhyāna ura bharyo hai. (6)  
 Mīna viṁdu Rāmacaṁdra kīno vaśikaraṇa pāpa, (7)  
 Tāhīte nikāya jana mana jāta haryo hai. (8) (18)

---

(a) The 1st and 2nd lines of this verse are the 7th and 8th lines of v.17 in e, and the order of the lines in e is 3,4,5,6,7,8 plus the 1st and 2nd lines of v.19 in H.C. The text in e is as follows:

- Viṣayā bhujāṅga valamīka tana māhī basai, (1)  
 Dāsa ko na ḍasai, tāte yatna anuṣaryo hai. (2)  
 'Aṣṭakona' 'ṣaṭakona' au 'trikona' jaṁtra kiye, (3)  
 Jiye joī jāni jāke dhyāna ura bharyo hai. (4)  
 'Mīna' 'viṁdu' Rāmacandra kīnhyō vaśikaraṇa pāyā, (5)  
 Tāhīte nikāya jana mana jāta haryo hai. (6)  
 Saṁsāra sāgara ko pārāvāra pāvai nāhī, (7)  
 'Urdhva rekhā' dāsana ko setubandha karyo hai. (8)

- Saṃsāra sāgara ko vārāpāra pāve nāhi, (1)
- Urdha rekhā dāsana ko setavaṃdha karo he. (a) (2)
- Dhanuṣa pada māhi dharyo haryo soca dhyānina ko, (3)
- Mānina ko māryo māna save jaga sāṣiye. (4)
- (Puruṣa pada māhi dharyo haryo soca) (5a)
- Puruṣa jo viśeṣa pada kamala me vasāyo Rāma (5b)
- Heta abhirāma suno Śyāma abhilākhiye. (6)
- Sudho mana sūdhe vena sūdhī karatūti saca, (7)
- Aiso jana hoyā mero yākī jyo rāṣiye. (8) (19)

---

(a) The 1st and 2nd lines of this verse are the 7th and 8th lines of v.18 in e, and the order of the lines in e is 3,4,5,6,7,8 in HC plus the 7th and 8th lines of v.15 in all four Mss. (cf. cri. app., Bh.B.,v.15). The text of v.19 in e is as follows:

- 'Dhanu'pada māhī dharyo, haryo śoka dhyānina ko, (1)
- Mānina ko māryo māna, Rāvaṇādi sākhīye. (2)
- 'Puruṣa viśeṣa' pada kamala basāyo Rāma, (3)
- Hetu suno abhirāma, Śyāma abhilākhiye. (4)
- Sūdho mana sūdhī bana sūdho karatūti saba, (5)
- Aiso jana hoyā mero, yāhī ke jyō rākhiye. (6)
- Jopai budhivanta rasavanta rūpa sampati mē, (7)
- Kari hiye dhyāna Hari nāma mukha bhākhiye. (8)

---

Note:

Out of all four Mss. only HC and the printed edition e have these four extra verses. Note that the recent publication 'Śrī Bhakta Māla', edited by Rāma Kṛṣṇdeva Garg, does not include these four verses, though after v.15 the following

verses are numbered from 20 onwards.

These four kavitta verses in HC and e are completely different from the eight extra verses in HA (cf. Appendix I), and they are not numbered separately as are the eight verses in H.A. In HC and e after v.15 these four verses are numbered from 16 to 19, but in HC after v.19 the following verses are again numbered from 16 onwards whereas the numbering of the following verses in e is continuous. The editor S.Ś.Bhagavān Prasāda (cf. op.cit., p.77) has added a footnote after v.19 in which he admits that the verses from 15 to 19 have been regarded by some people as interpolation (kṣepaka).

Moreover, the order of the lines of these four verses in HC is different from that of the printed edition e, and in HC, apart from several omissions and metrical mistakes, the rhymes are faulty, e.g. the 2nd line of each of the four verses does not rhyme with the 4th, 6th and 8th lines of that particular verse.

Considering the evidence listed above, I have no doubt that these four verses are extra, that they do not belong to the original text of Priyā Dāsa and that they are interpolated later in order to complete the list of the twenty-two marks on Rāma's two feet mentioned by Nābhā Dāsa (cf. Bh.M., v.6), of which Priyā Dāsa has mentioned only three (cf. Bh.B., v.15).

**CHAPTER IV**

**ANNOTATED TRANSLATION**

## N O T E

In the translation the explanatory additions are marked by square brackets. A few times round brackets are used for phrases which are not in the text but are added to clarify the meaning or to explain references where necessary.

In the Bhaktirasa-Bodhinī the verbs are very often used without their pronoun subjects; these are added without brackets, as they are grammatically part of the text. Similarly, there are no definite or indefinite articles in Braj (nor even in Modern Hindī), and these also are used in the translation without brackets.

The words ṛṣi, āśrama, Dharma, Māyā, guru, darśana, ghāṭa, etc. are generally retained in view of their importance as concepts. They have their own semantic history, and therefore it is very difficult to find their exact equivalent terms in English.

Where necessary, footnotes are added in order to make the translation clear, or to explain puns and references in the context of a given verse, or to give alternative translations based on the variant readings or different interpretations.

A table showing the contents of the translation (vv.1-101)

is also given in the beginning for ease of reference under a particular heading. These headings are based on all four Mss. and the printed edition e, and it is probable that they were originally given by the author himself.

TABLE SHOWING THE CONTENTS OF THE TRANSLATION

(vv. 1-101)

1.	Maṅgalācaraṇa and the celestial command.	v. 1
2.	The title and the merits of the commentary.	v. 2
3.	The true form of Devotion.	v. 3
4.	The five kinds of devotional sentiment.	v. 4
5.	Love for Kṛṣṇa - the dominant emotion.	v. 5
6.	The power of saintly company.	v. 6
7.	A portrait of Nābhā Dāsa.	v. 7
8.	The importance of the Bhakta Māla.	v. 8
9.	The qualities of a devotee.	v. 9
10.	The command of Agra Dāsa.	vv. 10-11
11.	The childhood of Nābhā Dāsa.	vv. 12-13
12.	The incarnations of Viṣṇu.	v. 14
13.	The footmarks of Rāma.	v. 15
14.	Śiva.	vv. 16-18
15.	Ajāmila.	vv. 19-20
16.	The sixteen attendants of Viṣṇu.	v. 21
17.	The beloved of God.	v. 22
18.	Hanumān.	v. 23
19.	Vibhīṣaṇa.	vv. 24-26
20.	Śabarī.	vv. 27-33
21.	Jaṭāyu.	v. 34

22.	Ambarīṣa.	vv. 35-46
23.	Vidura.	vv. 47-48
24.	Sudāmā.	vv. 49-53
25.	Candrahāsa.	vv. 54-64
26.	A group of devotees [Kauṣārava, Citraketu, Akrūra, Dhruva and Uddhava].	v. 65
27.	Kuntī.	v. 66
28.	Draupadī.	vv. 67-68
29.	The nine principal yogīs and Śrutadeva.	v. 69
30.	Prācīnabarhi and Vālmīki.	v. 70
31.	Śvapaca Vālmīki.	vv. 71-78
32.	Rukmāṅgada.	vv. 79-81
33.	A group of devotees [Hariścandra, Suratha and Sudhanvā, Śibi, Bharata and Dadhīci].	v. 82
34.	Vindhyāvali.	v. 83
35.	Moradhvaja.	vv. 84-88
36.	Alarka.	v. 89
37.	Rantideva.	v. 90
38.	Guha.	vv. 91-92
39.	Parīkṣita.	v. 93
40.	Śukadeva.	v. 94
41.	Prahlāda.	vv. 95-96
42.	Akrūra.	v. 97
43.	Bali.	v. 98
44.	The inhabitants of the White Island.	vv. 99-100

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Maṅgalācarāṇa\* and the celestial command.

I was meditating [in my heart] on the feet of the charming<sup>1</sup> Mahāprabhu Kṛṣṇa Caitanya, and singing [God's] Name<sup>2</sup> with my mouth. (1-2)

At that time Nābhā Dāsa<sup>3</sup> ordered - and I accepted the command - (3)

"Write a detailed commentary on the Bhakta Māla and recite it. (4)

Compose it in the kavitta,<sup>4</sup> a metre [which] is very sweet. (5)

May it become famous throughout the world." So saying the [celestial] voice ceased. (6)

I considered my mind [inadequate], but I had heard in the Bhāgavata<sup>5</sup> how Śukadeva<sup>6</sup> (7)

Entered the forest (and caused it to speak). [I concluded that Nābhā Dāsa] would similarly speak [through me]. (8)

---

\* Benediction.

1. There is a pun on manaharana (= manohara); the respected Manohara Dāsa who was the preceptor of Priyā Dāsa. See notes on v.1.1.
2. i.e. I was engaged in saṅkīrtana. Cf. also notes on v.1.2.
3. The author of the Bhakta Māla. Cf. Bh.B., vv.10-13.
4. One of the most popular metres in medieval Hindi poetry, consisting of 31 syllables. See Introduction, p.244.
5. The Bhāgavata Purāṇa.
6. The son of Vyāsa and the celebrated narrator of the Bhg.Pur. to king Parīkṣita. See notes on v.1.7.

## V.2

The title and the merits of the commentary.

- The poetry I have composed, is full of joy, rich  
in beauty (1)
- And perfect in truth. I have avoided, [where  
possible], the defect of tautology; (2)
- [From] the sweetness of the syllables, the  
alliterations and Yamakas<sup>1</sup> (3)
- Extreme beauty is diffused and a cascade of  
pleasure flows. (4)
- To praise one's poetry with one's own mouth, is  
not appropriate. (5)
- Nābhā Dāsa spoke through me. Therefore, I have  
described in detail [its excellence]. (6)
- Even if one hears it all the time, one's heart  
will be delighted. (7)
- [Such] is the commentary I have composed, the well-  
named Bhaktirasa-Bodhinī. (8)

---

1. Paronomasia: the repetition of same word or syllables similar in sound but different in meaning. Cf. M.Monier-Williams, op.cit., s.v., Yamaka, p.845.

## V.3

## The true form of Devotion

- Faith is the fragrant hair-oil and hearing the  
 story [of God] is the unguent; (1)
- [By applying these two] cleanse the stain of  
 pride from all parts of your body. (2)
- Having bathed in the waters of meditation and  
 dried yourself with the towel of compassion, (3)
- [Put on] the clothes of humility and apply the  
 perfume of vows. (4)
- The Name of Hari<sup>1</sup> is the ornaments, the service  
 of saints the ear-rings; (5)
- Mental-worship is the nose-ring; prepare [then]  
 the collyrium of the company [of saints for  
 the eyes]. (6)
- Such is the charming toilet of Queen Devotion;  
 love is the betel-nut, (the finishing touch). (7)
- He who observes such [devotion] will meet Lord Kṛṣṇa  
 and His Beloved,<sup>2</sup> so say [the holy scriptures]. (8)

---

1. God.  
 2. Rādhā.

## V.4

The five kinds of devotional sentiment.

Śānta,<sup>1</sup> Dāsyā,<sup>2</sup> Sakhya,<sup>3</sup> Vātsalya<sup>4</sup> and sweet  
Śṛṅgāra.<sup>5</sup> (1)

These five main rasas<sup>6</sup> I have expressed [in my  
poem, both] fully and well. (2)

The effectiveness of this commentary<sup>7</sup> you will  
realise [if you] give it careful thought: (3)

I have elaborated all aspects [of these rasas]  
incomparably. (4)

Those whose [eyes] never shed tears [before, and  
whose] bodies have never thrilled, (5)

Are now submerged in a sea of emotion and over-  
whelmed with joy. (6)

As long as they remain far away from [the Bhaktirasa-  
Bodhinī] they will retain their complete indiffer-  
ence [to God], (7)

[But their] hearts will melt<sup>8</sup> the moment they hear  
my words. (8)

- 
1. Tranquillity.
  2. Servitude.
  3. Friendship.
  4. Parental affection.
  5. Erotic sentiment. Cf. also notes on v.5.5.
  6. The five devotional (or religious) sentiments. See notes on v.4.1-2.
  7. The Bhaktirasa-Bodhinī.
  8. Lit. break into pieces.

## V.5

Love for Kṛṣṇa - the dominant emotion.

- The five rasas are beautiful floral tassels of  
 five [different] colours. (1)
- To garland the Beloved [Lord Kṛṣṇa] has been  
 carefully woven (2)
- By His sincere devotee named Nābhā ali,<sup>1</sup> a garland  
 of Vaijayantī<sup>2</sup> flowers, (3)
- And it has been presented to the charming Śyāma,<sup>3</sup>  
 who finds it alluring. (4)
- He draped this favourite [garland] round His neck  
 and would never part with it. (5)
- Behold its strange movement:<sup>4</sup> it has slipped down  
 to His feet. (6)
- The burden of Devotion's beauty has humbled  
Śṛṅgāra.<sup>5</sup> (7)
- He who witnesses this is enthralled [by the love of  
 of God], as is well-known. (8)

- 
1. Nābhā Dāsa's pen-name; lit. a female friend. Cf. notes on v.5.3.
  2. *Sesbania aegyptiaca* : a kind of yellow flower which blossoms in clusters. Cf. also notes on v.5.3.
  3. Kṛṣṇa.
  4. Also mystery.
  5. Erotic sentiment. Cf. notes on v.5.7.

V.6

The power of saintly company.

Devotion is like a young tree which is frightened  
of even a she-goat. (1)

[But when] enclosed by good thoughts and sprinkled  
with the water of saintly company, (2)

It begins to grow and its branches begin to spread  
in all directions; (3)

It reaches towards the sky and its multicoloured  
fame spreads [over all the world]. (4)

The heart of a saint is like the foot<sup>1</sup> of the tree;  
its deep shade is inviting.<sup>2</sup> (5)

All creatures are refreshed there and their torments  
cease, so it is said. (6)

Behold, the growth of [this tree]. [Once] it  
feared even a she-goat. (7)

[Now] to this tree are tethered, swinging [helplessly],  
elephants, victorious in battle. (8)

---

1. A trench made round the root of a tree to retain water.  
2. Lit. beautiful.

## V.7

## A portrait of Nābhā Dāsa.

- [Nābhā Dāsa has] incomparably exhibited<sup>1</sup> the true character which each [saint possessed]. (1)
- The poetry he composed is like a red jewel [seen] through a fine piece of muslin. (2)
- Though the saints have a myriad virtues, [Nābhā Dāsa] has described them in a few words,<sup>2</sup> (3)
- Whose connotations are countless. This Prince of poets is a mint. (4)
- Hearing [this lovely poem], the assembly of saints is overjoyed, like a swarm of bees (5)
- Circling round and humming - "How delicious it is." (6)
- I had heard of Agara Dāsa<sup>3</sup> before, now I truly know him to be aloe wood;<sup>4</sup> (7)
- [Whose] perfume is Nābhā Dāsa [and whose] fragrance is the Bhakta Māla. (8)

- 
1. In the Bhakta Māla.
  2. Lit. in four syllables. Perhaps referring to the tetra-syllabic title of Nābhā Dāsa's work, 'Bhakta Māla'.
  3. The spiritual preceptor (guru) of Nābhā Dāsa. Cf. Bh.B., vv. 10 and 11.
  4. There is a pun on agara. Agara (=Agra Dāsa) has been compared with agara (=agaru), the aloe wood of a large spreading tree, *Aquilaria agallochum*. It contains a dark-coloured fragrant, resinous substance. The perfume of this substance has been compared with Nābhā Dāsa, and the fragrance it gives off with the Bhakta Māla. Cf. Bh.B., v.7.8.

## V.8

## The importance of the Bhakta Māla.

- One may be very devout, singing night and day the  
[Lord's] praises; (1)
- One may be [engaged in] freeing the world from sins  
and one's heart may be brimful with the repetition  
[of God's Name]. (2)
- One may be sincere in paying homage to God and the  
saints, considering this the source of happiness. (3)
- One may have realised that Love is the [very] root  
[of Creation and thus] be free from worldliness. (4)
- Even so [true devotion] is arduous, how can one  
attain it? (5)
- It surpasses understanding: one's mind quakes and  
crumbles [at the thought of it]. (6)
- One's forehead may be adorned with a tilaka<sup>1</sup> and  
one's neck embellished with a rosary, but (7)
- Without the Bhakta Māla [one] is far from [achieving]  
even a glimpse<sup>2</sup> of Devotion. (8)

- 
1. A mark on the forehead made with coloured clay, sandal-wood, or unguents, either as an ornament or a sectarian emblem.
2. Lit. the form.

## V.9

## The qualities of a devotee.

- He alone is a sincere devotee, who is true to  
 God, his guru<sup>1</sup> and [God's] servants; (1)
- Who has made a solemn vow and then [whose] heart  
 has not wavered [from it]. (2)
- The essential beauty of genuine Bhakti-rasa<sup>2</sup> is this: (3)
- [When one] utters the lovely Name of Hari, [one's]  
 eyes flood with tears. (4)
- God Himself values the love of His devotees [so  
 highly], (5)
- That He lays aside even His Divinity, as He did  
 with the Pāṇḍavas.<sup>3</sup> (6)
- Wherever the true qualities of a guru are described, (7)
- There is praised the conduct of Śrī Payahārī,<sup>4</sup> which  
 was [indeed] many-splendoured. (8)

- 
1. The spiritual preceptor who imparts the initiatory Maṅtra or prayer and instructs his disciple in the scriptures.
  2. The devotional sentiment. Cf. notes on v. 4.2.
  3. The five renowned sons of Pāṇḍu (i.e. Yudhiṣṭhira, Bhīma, Arjuna, Nakula and Saḥa Deva). Cf. notes on v.9.6.
  4. The respected Śrī Kṛṣṇa Dāsa Payahārī who was the spiritual preceptor of Agra Dāsa. Cf. notes on v.9.8.

## The command of Agra Dāsa.

- Agra Dāsa was meditating upon a mental image [of  
God], (1)
- And was being fanned by Nābhā Dāsa with loving  
care. (2)
- [Meanwhile] one of his disciples, who had boarded  
a ship and was in danger, (3)
- Concentrated his thoughts on Agra Dāsa, [whose]  
attention was drawn [to him and was thus]  
distracted from absolute Beauty. (4)
- The spiritually capable [Nābhā Dāsa then] said  
[to Agra Dāsa], "The ship has sailed far on its  
way.<sup>1</sup> (5)
- Draw back [your attention] to absolute Beauty and  
concentrate again [on it] as before." (6)
- Opening his eyes and looking at him<sup>2</sup>[Agra Dāsa]  
asked, "Who said that?" (7)
- "The one you so kindly fostered, by giving rice<sup>3</sup>  
[from your own plate," replied Nābhā Dāsa]. (8)

---

1. i.e. the ship is out of danger. Cf. also notes on v.10.5.  
2. Nābhā Dāsa.  
3. Lit. a grain of cooked rice.

## V.11

This gave [Agra Dāsa] a fresh surprise: what  
 spiritual heights [Nābhā Dāsa] has reached,  
 [he thought.] (1)

His heart filled with joy, and he realised [the  
 extent of] the saint's power. (2)

He then addressed<sup>1</sup>[Nābhā Dāsa], "The grace of the  
 saints has come upon you. (3)

Describe their nature, virtues and the feelings  
 of their hearts." (4)

With joined hands [Nābhā Dāsa humbly] replied, "No  
 one can define their limits. (5)

I may sing in praise of Rāma and Kṛṣṇa [but] cannot  
 comprehend the mystery of devotees." (6)

[Then Agra Dāsa] explained to him, "Into your heart  
 will come and speak through you the One, (7)

Who showed you the ship on the sea."<sup>2</sup> (8)

---

1. Lit. commanded.

2. Agra Dāsa was referring to the spiritual power which  
 Nābhā Dāsa had displayed in saving the ship from  
 danger. Cf. Bh.B.,v.10 and also notes on v.10.5.

## The childhood of Nābhā Dāsa.

- He,<sup>1</sup> whose birth is famous in the dynasty of  
Hanumān,<sup>2</sup> (1)
- Was born blind; imagine this strange condition. (2)
- He was five years of age, when fearing famine  
like fire (3)
- His mother abandoned him in the forest. Consider  
his misfortune. (4)
- [While going along] that same road Kīlha<sup>3</sup> and  
Agra Dāsa saw him. (5)
- Taking him for an abandoned waif, they questioned  
[him and he] gave replies. (6)
- The older saint [Kīlha] sprinkled water on his  
eyes from a Kamaṇḍala.<sup>4</sup> (7)
- He<sup>5</sup> was overjoyed [when he] opened his eyes and  
saw them both. (8)

- 
1. Nābhā Dāsa.
  2. The celebrated monkey chief, cf. notes on v.23.5. Nābhā Dāsa's name is associated with the dynasty of Hanumān, about which there are different points of view. See notes on v.12.1.
  3. A disciple of Śrī Kṛṣṇa Dāsa Payahārī. Cf. notes on v.12.5.
  4. A gourd or wooden vessel for keeping water, used by ascetics. It usually has a spout and a handle.
  5. Nābhā Dāsa.

He fell at their feet, tears came [to his eyes].

They were moved to compassion and took him  
with them. (1)

Receiving Kīlha's command, Agra Dāsa recited  
the Mantra.<sup>1</sup> (2)

Service was available for saints who arrived at  
Galatā [āśrama].<sup>2</sup> (3)

Considering [Nābhā Dāsa] suitable, he engaged  
him in that service. (4)

[Nābhā Dāsa] had endless love for washing the  
feet [and eating] the leavings of the saints. (5)

He experienced the essence of Devotion,<sup>3</sup> and  
therefore, his heart was filled with love. (6)

It grew abundantly. Who can define its limits? (7)

[But] he has sung with his incomparable voice the  
form of Devotion, which [he possessed]. (8)

- 
1. i.e. Agra Dāsa imparted the Mantra to Nābhā Dāsa, thus making him his disciple. Cf. also footnote v.43.
  2. A gaddī of Rāmānandī Saṃpradāya which was founded by Śrī Kṛṣṇa Dāsa Payahārī in Galatā near Jaipur. See notes on v.13.3.
  3. The word rasa here implies bhakti-rasa, i.e. devotion or the devotional sentiment.

## V.14

## The incarnations of Viṣṇu.

- All incarnations [of God] are seas of happiness  
without limits. (1)
- He spreads His līlā<sup>1</sup> to free all living beings. (2)
- [When] one's mind is attracted to a particular  
incarnation, one becomes immersed in it; (3)
- A devotion, [peculiar to that incarnation], awakens  
in one's heart. Who can set a limit to it? (4)
- All these incarnations are eternal. By meditating  
on them the mind is enlightened. (5)
- He, who understands the essence of it, is like a  
poor man who acquires riches. (6)
- Like curly hair, the Fish [and so on]<sup>2</sup> are a  
source of pleasure. (7)
- I admire these good teachings<sup>3</sup> of Agra Dāsa and may  
they adorn my heart like a garland. (8)

---

1. Divine sport.

2. The Fish, the Boar, the Tortoise and the Man-lion  
incarnations of Viṣṇu. See notes on v.14.1.

## The Footmarks of Rāma.

- To protect the saints, Rāma, the king of kings,  
bore (1)
- On His lotus-feet the marks<sup>1</sup> that give happiness. (2)
- The mind is an elephant in rut, difficult to  
control. (3)
- Therefore He bore the goad. Meditate on it in  
your heart. (4)
- Similarly [He bore] the thunder-bolt to obliterate  
the mountain of sins. (5)
- To hoard the treasure of Devotion [He bore] a lotus.  
Concentrate your mind upon it. (6)
- If you are wise and a lover of the abundant beauty  
[of God] (7)
- Meditate on all [these marks and] sing their praises  
night and day. (8)

---

1. According to Hindu mythology Rāma bore forty-eight marks equally divided on His two feet. Each footmark is represented by a symbol and has a specific function to perform. Out of these forty-eight footmarks Nābhā Dāsa has described twenty-two (cf. Bh.M., v.6), while Priyā Dāsa mentions here only three. In order to complete the list extra verses have been interpolated later, eight verses in Ms.HA and four in HC e. See Appendixes 1-2; cf. also notes on v.15.2.

## V.16

## Śiva.

In the Bhāgavata, the stories of the twelve principal bhaktas<sup>1</sup> of renown, (1)

[Which are] a source of great pleasure, are narrated in various ways. (2)

There is a story about Śiva [which] people do not often know. (3)

Hearing it, one's heart is filled with adoration and one's mind with amazement. (4)

Seeing Rāma in the forest distressed by separation from Sītā, (5)

Satī<sup>2</sup> spoke these words to the sagacious Śaṅkara:<sup>3</sup> (6)

"How can he be God omniscient? [I have a] strange curiosity to investigate it." (7)

Though forbidden [by Śiva], she disguised herself [to look] the same [as Sītā]. (8)

1. A bhakta is a devotee (esp. a votary). Reference has been made here to the twelve chief bhaktas of Viṣṇu, originally mentioned in the Bhāgavata Purāṇa, who were primarily engaged in teaching and spreading the doctrine of Vaiṣṇavism and faith in Viṣṇu. Nabhā Dāsa (cf. Bh.M., v.7) gives their names as follows: Vidhi (Brahmā), Nārada, Śaṅkara (Śiva), Sanakas, Kapila, Manu, Prahlāda, Janaka, Bhīṣma, Bali, Śuka and the righteous one (Yama or Ajāmila cf. Pollet, G.A., op. cit., notes on v.7.3). Out of these twelve chief bhaktas, Priyā Dāsa chooses only Śiva, and Ajāmila whom he regards as the twelfth bhakta, the righteous one.

It is interesting to compare the number twelve of these bhaktas with the twelve disciples of Christ. Cf. The Gospel of St. Mark, ch.3, vv.14-19.

2. Śiva's wife. Cf. notes on v.16.6.

3. Śiva. Cf. notes on v.16.3.

- Her appearance and dress were just like Sītā's;  
there was not the slightest difference. (1)
- Rāma looked at her, [but] felt nothing in his  
heart. (2)
- Then she came back and told Śaṅkara [all about  
it]. (3)
- He became very unhappy and admonished her in  
different ways [saying]: (4)
- "You disguised yourself like [Sītā], the adored  
one, I have therefore abandoned your body."<sup>1</sup> (5)
- [Hearing this] she became very sad and her mind  
perplexed. (6)
- Such is [Śaṅkara], engrossed in the love of the  
Lord; he shines among the scriptures. (7)
- I adore him; [and therefore] I have sung this  
story with delight. (8)

---

1. i.e. my love for you.

- [While they<sup>1</sup>] were going along the road, Śiva  
saw two hills. (1)
- He saluted them, and in his heart appreciated  
the devotion [of the two bhaktas<sup>2</sup>]. (2)
- Pārvati<sup>3</sup> asked: "Whom did you salute? Tell me. (3)
- I do not see any one." Then he replied, (4)
- "There dwelt a bhakta there ten thousand years  
ago. (5)
- There will be another one on the second hill after  
[ten thousand years]. I remembered this." (6)
- [When] she heard this, the influence of God's  
servants [upon her] and her love for them  
increased. (7)
- How can one describe it? [For] the colour [of  
her devotion] deepened greatly. (8)

- 
1. Śiva and his wife.
  2. Śiva admired the devotion of the two bhaktas who are mentioned in ll. 5 and 6.
  3. i.e. Satī, Śiva's wife.

## V.19

## Ajāmila.

- His father and mother named him Ajāmela,<sup>1</sup>[and  
the name] came true, (1)
- [For ] he became involved in Illusion<sup>2</sup> and left  
his wife of a high caste. (2)
- He became addicted<sup>3</sup> to alcohol and thus he dis-  
carded prudence. (3)
- He ruined his life<sup>4</sup> for the sake of one<sup>5</sup> who had  
committed sins.<sup>6</sup> (4)
- As a joke some wicked person sent [a few] saints  
[to him]. (5)
- When he saw them arrive at his home, his mind  
turned to piety. (6)
- By serving them with care, he pleased the saints. (7)
- They called his unborn child Nārāyaṇa, and he  
complied. (8)

- 
1. i.e. Ajāmila.
2. There is a pun on ajāmela (ajā + mela): ajā f. (fr.Skt. √ aj to drive) means Mayā or Illusion or a She-goat, symbolically here the prostitute with whom Ajāmila became infatuated; and mela n. = milana (fr. Skt. √ mil to meet, to assemble); bhayo mela = became united or connected. Cf. M.Monier-Williams, op.cit.,s.v.
3. Lit. drank.
4. Lit. body.
5. i.e. a prostitute.
6. Or who had made him a sinner. Cf. notes on v.19.1.

- [While] he was still enmeshed in the net of  
attachment<sup>1</sup>Death overtook him. (1)
- Death's most terrifying messengers came into view. (2)
- That son, whom [the saints] had graciously named  
Nārāyaṇa,<sup>2</sup> (3)
- He called loudly in his pitiful voice. (4)
- Hearing [his call], the attendants [of Viṣṇu]  
came, running to that place. (5)
- Snapping [Death's] snares, they expounded Dharma.<sup>3</sup> (6)
- Defeated and driven away, [Death's messengers]  
went to their Master;<sup>4</sup>reported [what had occurred];  
and entreated him [to help them]. (7)
- "Listen, fools", [He replied]. "Do not go [to one  
who] sings Hari's Nama (even in error)." (8)

---

1. i.e. moha.

2. Ajāmīla's son. Cf. Bh.B.,v.19.8. There is a pun on  
Nārāyaṇa, which is another name of Viṣṇu.

3. Righteousness.

4. Yama.

## V.21

## The sixteen attendants of Viṣṇu.

- [Nābhā Dāsa] has described the sixteen chief attendants<sup>1</sup>[of Viṣṇu who were] endowed with supernatural powers. (1)
- They have hoarded in their hearts [the abundant] riches of [God's] service. (2)
- They are highly skilled in pleasing Nārāyaṇa,<sup>2</sup> the Lord of Śrī.<sup>3</sup> (3)
- They meditate [on the Lord] and protect His devotees as the lids [protect] the eyes. (4)
- At the instigation [of Viṣṇu] Himself, the Sanakas<sup>4</sup> cursed [two of His attendants, Jaya and Vijaya]. (5)
- [Then Viṣṇu] manifested [Himself unto them and] said: "Drink it joyfully as though it were ambrosia."<sup>5</sup> (6)
- They accepted a life opposed [to the gods and replied], "If it pleases you, [O Lord]." (7)
- I have therefore praised their absolute fidelity, which was deeply dyed [in the love of God]. (8)

- 
1. The names of the sixteen attendants of Viṣṇu, given by Nābhā Dāsa (cf. Bh.M., v.8), are: Viṣvaksena, Jaya, Vijaya, Prabala, Bala, Nanda, Sunanda, Subhadra, Bhadra, Caṇḍa, Pracāṇḍa, Kumuda, Kumadākṣa, Śīla, Suśīla and Suṣena. (Cf. Pollet, G.A., op.cit., notes on v.8). Out of these sixteen attendants of Viṣṇu, Priyā Dāsa has mentioned only two, Jaya and Vijaya. See notes on v.21.5.
  2. Viṣṇu.
  3. Śrī pati: an epithet of Viṣṇu; also Lakṣmī pati (Śrī syn. = Lakṣmī).
  4. Sanaka and brothers. Cf. notes on v.21.5.
  5. i.e. accept the curse as a blessing.

## V.22

## The beloved of God.

- The beloved of the Lord<sup>1</sup> are rare in this world; (1)
- In the dust of their feet I have placed the  
hopes of my heart. (2)
- I have no concern with yogīs,<sup>2</sup> yatīs,<sup>3</sup> and tapīs.<sup>4</sup> (3)
- The love, the faith and the conduct [of the  
beloved of the Lord] have attracted my mind. (4)
- Kamalā,<sup>5</sup> Garuṛa, Jāmaṅṅta, Sugrīva and the others, (5)
- Whose delectable stories are related in the  
scriptures, (6)
- Were true to the Lord [and thus] achieved fame  
in the world. (7)
- [Their stories] delight my heart, give it pleasure  
and fill it with Love [of God.] (8)

- 
1. The number of the beloved of the Lord, given by Nābhā Dāsa (cf. Bh.M.,v.9), is forty-two, out of which Priyā Dāsa has mentioned here the names of Kamalā, Garuṛa, Jāmaṅṅta and Sugrīva (see notes on v.22.1). Among the other names, about whom he writes in detail in the following verses, are: Hanumān (Bh.B.,v.23); Vibhīṣaṇa (Bh.B.,vv.24.26); Śabarī (Bh.B.,vv.27-33); Jaṭāyu (Bh.B.,v.34); Ambarīṣa (Bh.B.,vv.35-46); Vidura (Bh.B.,vv.47-48); Sudāmā (Bh.B.,vv.49-53); Candrahās (Bh.B.,vv.54-64); Kauṣārava, Citraketu, Akrūra, Dhruva and Uddhava (Bh.B.,v.65); Kuntī (Bh.B.,v.66) and Draupadī (Bh.B.,vv.67-68).
  2. Those who practise Yoga which is abstract contemplation and mental abstraction practised as a system, expounded by Patanjali. By means of Yoga a yogī aims at the complete union of the human spirit (ātma) with the Supreme Spirit (Paramātmā).
  3. Those ascetics who have completely subdued their passions and have abandoned the world; see notes on v.22.3.
  4. Those ascetics who are primarily engaged in religious austerities, observing penances and self-mortification. Cf. also notes on v.22.3.
  5. Lakṣmī, Viṣṇu's wife.

## V.23

## Hanumān.

- [Rāvaṇ<sup>1</sup>] acquired an abundant wealth in jewels from  
the sea. (1)
- [Vibhīṣaṇa] made a necklace [of it], with love and  
enthusiasm. (2)
- In front of the king of kings, Raghunātha,<sup>2</sup> the  
source of all pleasure, (3)
- Vibhīṣaṇa placed [the necklace] as a present, with  
devotion. (4)
- [Rāma] gauged the desire of the assembly for it and  
round Hanumān's neck (5)
- He hung it. [Hanumān] became conscious of it and  
his mind was perplexed. (6)
- "What use is it without Rāma's [Name]?" [he thought]  
and snapping it, scattered the jewels. (7)
- Tearing open the skin [of his chest] he showed the  
very Name [of Rāma] and amazed all. (8)

---

1. The demon king of Laṅkā. Cf. notes on v.23, and also  
Bh.B., v.34.

2. Rāma. Lit. the lord of the race of Raghu, the great-  
grandfather of Rāma.

## Vibhīṣaṇa.

- Is there any person who can describe the devotion  
of Vibhīṣaṇa? (1)
- Nevertheless, I have tried to describe a little  
of it; listen attentively. (2)
- A sailing ship was suddenly becalmed; [the merchant]  
reflected (3)
- And threw a disabled man overboard (i.e. as an  
offering). (4)
- [The man] floated to an island.<sup>1</sup> The demons took him  
in their arms.<sup>2</sup> (5)
- Overjoyed and laughing uproariously, they went to  
the king.<sup>3</sup> (6)
- Seeing [this man, Vibhīṣaṇa] sprang from his throne,  
and his eyes filled with tears. (7)
- "How fortunate I am that I have seen Rāma in the  
guise of this man," [he thought]. (8)

---

1. i.e. Laṅkā now Ceylon.  
2. Lit. lap.  
3. Vibhīṣaṇa.

- He<sup>1</sup> embellished him<sup>2</sup> [with clothes and ornaments]  
and immediately seated him on the throne. (1)
- He joyfully rewarded the demons and considered  
it an auspicious moment. (2)
- He desired [to gaze at] his lotus-face and was  
filled with great happiness. (3)
- Tears flowed from his eyes. He stood there with  
a staff, [like a guard]. (4)
- [The man] was still not pleased. Each moment the  
glow [in his cheeks] grew less. (5)
- "Have pity on me," [Vibhīṣaṇa said]. "Tell me  
[what it is you want?] [Seeing you so sad], my  
mind is frightened." (6)
- "Send me back across the sea," [the man said].  
"That is the substance of my happiness." [Then  
Vibhīṣaṇa] gave him (7)
- Countless jewels and restored him to that place  
(where he was found). (8)

- 
1. Vibhīṣaṇa.
  2. According to the readings 'ravi so' in Ms.HA and 'ruci so' in Ms.HB (cf. cri.app., Bh.B., v.25.1) the other possible translations of this line are:
    - (a) [Vibhīṣaṇa] immediately seated him on the throne [which was shining] like the sun.
    - (b) With great delight [Vibhīṣaṇa] immediately seated him on the throne.

## V.26

- He wrote the Name of Rāma and placed it on  
the man's head,<sup>1</sup> [saying], (1)
- "This will carry you across the water." [The  
man] found [Vibhīsaṇa's] faith true. (2)
- [He floated back and] sat in that place.<sup>2</sup> His  
appearance seemed to have changed.<sup>3</sup> (3)
- The ship [on which he] had sailed, returned. (4)
- Recognising him, [the merchant] questioned him  
and he gave a full account. (5)
- Hearing it, [the merchant's] heart was overjoyed  
and at his request, [the man] boarded the ship. (6)
- He leapt onto the water, [but] it did not at all  
touch his feet. (7)
- Seeing this, [the merchant's] mind was fascinated  
[and he began] to love the Name of Raghunātha. (8)

- 
1. Vibhīsaṇa wrote Rāma's name and, wrapping it in a piece of cloth, tied it on the man's head. Cf. S.Ś.Bhagavān Prasāda, op.cit., p.111; and also Garg, Rām Kṛṣṇadeva, op.cit., p.57.
  2. i.e. The place from where the man had boarded the merchant's ship and started his journey.
  3. The man also acquired faith in Rāma's name and, consequently he possessed a divine power and glow on his face. Cf. also S.Ś.Bhagavān Prasāda, op.cit., p.112.

V.27

Śabarī.

- There lived in the forest [a woman, whom]  
 everyone called Śabarī.<sup>1</sup> (1)
- She wished to serve the saints, [but] her  
 body was unworthy.<sup>2</sup> (2)
- In the last hour of darkness, she used to enter  
 the āśramas of the ṛṣis, (3)
- And leave bundles of fire-wood. It filled her  
 heart with pleasure. (4)
- She used to sweep the path to their bathing  
 place and pick up pebbles. (5)
- She used to return quickly, and was not seen by  
 anyone at all. (6)
- The ṛṣis, rising early, used to wonder, "Who has  
 swept [the path]?" (7)
- Their minds were troubled [and they thought],  
 "Someone is looking after our comfort." (8)

- 
1. Śabarī (Śavarī): an outcaste poor woman belonging to the Śabara (prob. for Śabara) aboriginal tribe in the Deccan. See notes on v.27.1.
  2. i.e. She was an untouchable. The aboriginal tribes like Śabara, Pulianda and Kirāta and Niṣāda had gained their low position as outcastes or untouchables through the growth of non-violence and a disliking or even hatred for hunters (Cf. also Basham, A.L., op.cit., p.145). Therefore she considered her body unfit and was reluctant to go in person to serve the saints.

Matanga<sup>1</sup> was a strict recluse and was full of  
love and devotion. (1)

Seeing a bundle [of fire-wood], placed there, he  
said [to his disciples], "Some thief has  
come here. (2)

[The thief who] always steals [my pious deeds]  
must be caught one day. (3)

Unable to discover [the identity], my mind is per-  
plexed by this [thief's] love." (4)

That night the disciples sat and kept a careful  
watch. (5)

As soon as she came, they seized her. She was  
trembling with her body bent. (6)

Seeing this, a stream of tears flowed from the  
ṛṣi's eyes. (7)

How can I describe in words what [joy] he found!<sup>2</sup> (8)

---

1. A saint who was a devotee of Rāma. Cf. notes on v.28.1.

2. Other possible translation of 11.7 and 8 is:  
As soon as she saw the ṛṣi, a stream of  
tears flowed from her eyes.  
How can I describe in words what [joy] she  
found!

- She could not even look straight [at him],  
 considering her body low-caste. (1)
- She fell into a river of grief. [He wondered]  
 how to rescue her. (2)
- The ṛṣi knew full well the power of devotion. (3)
- "The brāhmanahood of millions should be sacrificed  
 for her," [he thought]. (4)
- He gave her a dwelling in his āśrama and imparted  
 to her ear [Rāma's]<sup>1</sup> Name. (5)
- Hearing of this, all [the saints] were furious and  
 drove him from their caste. (6)
- He said to Śabarī: "[Stay here]. You will  
 see Rāma. (7)
- [But] I am going to paraloka<sup>2</sup>. The Lord has ordained  
 it." (8)

---

1. Thus ṛṣi Matan̄ga made her his disciple.  
 2. i.e. I am ascending to heaven (para + loka = the next world). Cf. notes on v.29.1.

- Separation from her guru caused her unbearable  
grief. (1)
- She did not [even want] to live, but the expecta-  
tion of [seeing] Rāma lingered [in her heart]. (2)
- Before dawn she used to sweep the entire ghāṭa.<sup>1</sup> (3)
- She was [once] late and was seen by a saint, which  
agitated her. (4)
- He brushed against her slightly, and gave her a  
good scolding. (5)
- [Then] he reflected and went back to bathe again;  
she hurried off. (6)
- The water turned into blood and filled with  
various worms. (7)
- This gave him a fresh anxiety. But he did not know  
[its real reason and thought] her inauspicious.<sup>2</sup> (8)

---

1. A bathing place on the bank of a river. Generally it is paved or stone stairs lead down to the water to facilitate bathing.

2. Lit. unfortunate.

The saint considered her responsible for contaminating the water as, being a low-caste woman, she was not allowed on the ghāṭa. This reflects on a general attitude towards the caste system in India, and especially towards the untouchables who were 'denied the access to the temples and the comforts of orthodox religion' (Cf. Basham, A.L., op. cit. p.145).

Another example of this attitude is the saints' act in driving the ṛṣi Matanṅga from their caste because he made Śabarī his disciple and gave her a lodging in his hermitage.

- She used to bring plums from the forest and  
wait eagerly for Rāma. (1)
- She used to taste the fruit and put aside the  
sweet ones, [that were] fit for Him.<sup>1</sup> (2)
- She used to go and stand on the path, watching  
out for Him, (3)
- [Thinking], "When will Raghurāya<sup>2</sup> come and my eyes  
receive their reward?" (4)
- Thus a long time passed in waiting [for Him.] (5)
- Suddenly He arrived; all her sorrow ceased. (6)
- But she thought of the unworthiness of her body,  
she hid herself. (7)
- [Rāma] Himself inquired from the people, standing  
[nearby], "Where is Śabarī?"<sup>3</sup> (8)

- 
1. It is believed that each day Śabarī used to taste each and every plum she had picked, to choose the sweetest ones for Rāma. This unusual behaviour of a devotee, especially an untouchable, is accounted for by her extreme love for Rāma, which overshadowed all other considerations.
  2. Rāma, the King of the race of Raghu.
  3. According to the reading in Ms.HB (cf. cri.app.Bh.B.,v.31.8) another translation of this line is:  
On His arrival [Rāma] inquired from all people standing [nearby], "Where is Śabarī?".

Asking [His way as He went, Rāma] arrived at  
the place where Śabarī [lived]. (1)

"Where is the fortunate lady?" [He said.] "My  
eyes are thirsting to see her." (2)

Thinking that [Rāma] Himself had come, she  
appeared in the hermitage. (3)

[The moment] she saw Him in the distance, she  
prostrated herself. (4)

Rushing forward, He lifted her up; all the  
suffering of her body melted away. (5)

A fresh stream of tears<sup>1</sup> flowed from her eyes;  
she [regarded herself] most fortunate.<sup>2</sup> (6)

[Rāma] sat down and made Himself comfortable.  
He ate the fruits<sup>3</sup> and praised them. (7)

He said to her, "I cannot express [how well] you  
have removed all the discomforts of my journey." (8)

---

1. i.e. tears of joy.

2. As an idiom *pāsā parānā* (or *pau bāraha honā*) = to win a game of dice by throwing two sixes, to be successful in an enterprise.

The word *pāsa* (Skt. *pāśa*) also means a net or a snare; *pāse parāna* (*pāśa mē parānā*) = to be ensnared. Thus another translation of 'pare prema pāse haī' is: [Rāma] was ensnared in her love.

3. The plums. Cf. v.31.2 and also footnote.

- All the saints were sitting in the āśrama,  
 puzzling over (1)
- How the polluted water was to be purified. (2)
- [Someone said], "I have heard that Raghunātha is  
 somewhere on the forest-path; (3)
- When He arrives, we will ask Him to explain the  
 secret of it." (4)
- Meanwhile, they heard that He had come and was  
 sitting at Śabarī's. (5)
- [Hearing this], their pride melted away [and they  
 decided] to go there and fall at His feet. (6)
- They went there with [some] bad grace<sup>1</sup> and asked  
 Him to tell [them] what to do with the water. (7)
- "Grasp Bhīlinī's<sup>2</sup> feet; their touch will purify  
 [the water," He replied]. (8)

- 
1. Lit. angrily (i.e. reluctantly). The saints were displeased that Rāma went to the place of Śabarī who was an untouchable.
2. Bhīlinī : a Bhīla woman ; Śabarī.

## Jaṭāyu.

- Rāvaṇa abducted Janakī,<sup>1</sup> in order to die (at  
the hands of Rāma.) (1)
- Hearing Sītā's cries, the Vulture-king<sup>2</sup> rushed  
[to help her.] (2)
- He fought hard, and then sacrificed his life.<sup>3</sup> (3)
- [But] he hung on to his last breath, desiring to  
see Rāma's face. (4)
- [Rāma] Himself arrived; took his head in His lap;  
and His eyes sprinkled it with tears. (5)
- After telling [Sītā's] whereabouts [Jaṭāyu] ascended  
to heaven. [Rāma] cremated his body. (6)
- [He] showed him the same respect as Daśaratha; and  
made a libation. (7)
- It was a great honour: [Jaṭāyu] attained His form<sup>4</sup>  
and heavenly kingdom.<sup>5</sup> (8)

- 
1. The daughter of King Janaka, Sītā.
  2. Jaṭāyu.
  3. Lit. body.
  4. Dropping the form of a vulture, Jaṭāyu appeared in all the beauty of Hari (Viṣṇu). Cf. also notes on v.34.2.
  5. Vaikuṇṭha.

## Ambarīṣa.

- Anyone who tries to compete with the devotion of  
Ambarīṣa (1)
- Would be quite mad. No one can describe it. (2)
- The saint Durvāśa did not listen to the advice  
of any of the ascetics. (3)
- Considering [Ambarīṣa] guilty, he let down his  
matted hair and tore at it. (4)
- He made deadly Kṛtyā<sup>1</sup> appear in her terrifying  
form [of fire]. (5)
- The king<sup>2</sup> was very calm and remained standing  
[there] politely. (6)
- Thinking of [his] misery, the Cakra<sup>3</sup> by its power  
turned the fire into ashes. (7)
- [Then] the brāhmana<sup>4</sup> was in danger; as the  
Bhāgavata testifies. (8)

- 
1. A sorceress who was created by Durvāśa from one of his hairs to destroy the King Ambarīṣa. Cf. notes on v.35.5.
  2. Ambarīṣa.
  3. The discus of Viṣṇu, called Sudarśana.
  4. Durvāśa.

## V.36

He ran away in each direction [in turn]; to  
all regions [of the Universe] and] their  
guardians (1)

He went. The increasing incandescence of the  
Cakra was burning him to pieces. (2)

Brahmā and Śiva said to him, "You have adopted  
this bad habit. (3)

You do not know the mystery of [God's] servants,  
even though you have mastered all the Vedas." (4)

[At last] he reached Vaikuṁṭha<sup>1</sup> and, desperate  
with pain, begged [Viṣṇu] - (5)

"Alas! alas!! protect me, O Lord! [the Cakra]  
is scorching my pure body." (6)

"I am subject to [my devotees," said Viṣṇu]. "I  
am not proud of my three virtues."<sup>2</sup> (7)

The virtue of affection for devotees<sup>3</sup> overrides all  
[others.] (8)

- 
1. The heavenly kingdom of Viṣṇu.
  2. The three qualities of Viṣṇu based on His three epithets: Śarṇāgatapāla, the protector of one who seeks His shelter; artinaśaka, the destroyer of afflictions; brāhmaṇyadeva, the god of the brāhmaṇas.
  3. An epithet of Viṣṇu, i.e. kind to the devotees.

- "The saints are very dear to me", [Viṣṇu  
 added]. "Unfathomable is their faith. (1)
- You have committed a crime; how can I tolerate it? (2)
- Abandoning their homes, wealth, wives, sons, lives  
 and bodies, (3)
- They give their entire attention to me; and day  
 and night they are concerned only with me. (4)
- For me also there is nothing [dearer than] the  
 saints; I tell you the truth. (5)
- Go back to that place;<sup>1</sup> so that all your troubles  
 may cease. (6)
- [My devotees] are very kind; they always protect  
 those who are in distress. (7)
- They do not heed the faults of others; all parts  
 of their bodies are filled with my devotion." (8)

---

1. i.e. to Ambarīṣa.

- [Thus] disappointed, the saint [Durvāśa] returned to the King. He walked (1)
- Sadly with his [hurt] pride and, grasping [Ambarīṣa's] feet, humbly addressed him. (2)
- The king was embarrassed. He replied gently and showed him respect. (3)
- He turned towards the Cakra, and with folded hands he beseeched it: (4)
- "The devotees are without desires. They do not long for anything. (5)
- [But] I wish you to relieve the brāhmaṇa's<sup>1</sup> distress; he has suffered enough." (6)
- Seeing [the King's] anxiety, [the Cakra], a continual source of pleasure to the saints, (7)
- Was moved to compassion and completely concealed its incandescence. (8)

---

1. i.e. Durvāsā's.

- A princess heard how devout Ambarīṣa was. (1)
- A desire to marry him grew in her heart. (2)
- Fearlessly, she told her father, "I have chosen  
a husband [for myself.] (3)
- Accede to my request, and write a letter [to him]  
immediately." (4)
- Taking the letter a vipra<sup>1</sup> set forth and soon  
reached [the king's] town. (5)
- "I appreciate [the princess's] fresh desire but  
how can I take her as my wife?" [replied the  
king.] (6)
- "Go and tell her that I already have hundreds  
of queens, (7)
- But I do not like even to talk [to them]. My  
heart is engrossed in the service of the Lord." (8)

---

1. A brāhmana messenger.

V.40

[The messenger] said to the princess, "What should be done now? (1)

I went there and back like the wind; but did not have a grain of success." (2)

[The princess replied], "Though he has sent you back, I am pleased to learn that he (3)

is a highly virtuous man and has no desire for women." (4)

Excitedly, she added, "His devotion alone has attracted my heart. (5)

[Now] I regard him as my husband and shall not look at the face of any other man. (6)

Go and fearlessly tell him of my decision; (7)

If he does not make me his servant,<sup>1</sup> he will be responsible for the sin [of taking] my life." (8)

---

1. i.e. wife.

## V.41

- The vipra informed [Ambarīṣa] who was  
 astonished to hear of her eagerness. (1)
- He handed over his sword, [saying], "Let her  
 perform the wedding ceremony<sup>1</sup> with this." (2)
- When the wedding took place, [the princess's]  
 joy knew no bounds. (3)
- She came to Ambarīṣa's capital.<sup>2</sup> Seeing her  
 beauty [he] was enchanted. (4)
- He ordered [his servants], "Clean the new temple  
 and make it a home [for her]. (5)
- Provide her with every luxury and amenity, and  
 with all kinds of comforts. (6)
- In her previous birth she had a pure love [for me]. (7)
- She has, therefore, attained this relationship and  
 in view of it I have accepted her. (8)

---

1. An Indian custom of marriage according to which a bride  
 and bridegroom circumambulate seven times round the fire.  
 2. Lit. town.

During the last hour of darkness she entered  
her husband's palace. (1)

Accompanied by her love, she approached the  
temple. (2)

She was pleased to perform peripheral services;  
[like] washing the utensils [of worship and]  
sweeping the floor. (3)

How could she be discovered? She used to move  
in such a way as not to be noticed. (4)

The moment the king arrived, he saw this, and  
stared without blinking. (5)

"What thief has been here, and stolen my services  
[to God]?" [he thought]. (6)

This went on for three days.<sup>1</sup> Then the perspicacious  
king recognised her and said: (7)

"If such is your heart, why not shoulder [the full  
service of] the Lord?" (8)

---

1. Lit. the king saw this for three days.

- She accepted the advice [of Ambarīṣa] as though  
 he were imparting a mantra to her ear.<sup>1</sup> (1)
- Before dawn she performed her worship well. (2)
- She adorned [the idol] and gazed at it [admiringly]. (3)
- She could conceive of no limits [to its beauty].  
 Her eyes streamed with tears. (4)
- Her [love] grew and grew. Her joy in singing  
 praises and making offerings was endless. (5)
- Her devotion was immense; [the fame of] her  
 conduct spread throughout the entire town. (6)
- Even the king, hearing of it, now became eager  
 to see her. (7)
- His mind was very impatient; he came [there]  
 immediately. (8)

---

1. Mantra: a hymn or sacred prayer, esp. a sacred formula of prayer to any individual deity, usually imparted by a guru (preceptor) to a new disciple for initiating him into, and authorising him to practise, that particular religious faith or cult. A person is supposed to keep his mantra a secret. This concept of initiation is similar to 'In nomine Patris' etc. of Christian Baptism (cf. F.S.Grows op.cit., Vol.1, p.120).

- He approached quietly on tip toe, and forbade  
the guards [to inform the queen]. (1)
- He was extremely impatient, [thinking], "When  
shall I see the fortunate lady?" (2)
- He arrived at the temple. The beautiful [queen]  
was oblivious of her person. (3)
- She was steeped in love. Her eyes streamed with  
tears. (4)
- She was playing a Vīṇā<sup>1</sup> and singing [praises],  
and pleasing Kṛṣṇa more and more. (5)
- [The king's] heart was filled with admiration and  
he said, "Blessed is this moment." (6)
- He could stay at the door no longer, and went in,  
being drawn to her. (7)
- She stood up, [when she] saw the king, her guru  
and God. (8)

---

1. Vīṇā or bīṇa is a several stringed instrument which is described as a stick-zither with a round stick (sometimes made of a bamboo) and two big gourds suspended near the ends. It is one of the earliest instruments of India. Cf. Sachs, Curt; op.cit., p.224.

- [Ambarīṣa said to her], "Go on playing the  
Vīṇā as before, improvising fresh melodies. (1)
- Let your sweet voice fill my ears, as my mind  
 is lost in it.
- I cannot express how steeped you are in [God's]  
 love. (3)
- But how can I conceal the joy [you have given to  
 my] heart and eyes?" (4)
- After singing the ālāpa,<sup>1</sup> she began to improvise  
 the melody again. (5)
- She became occupied in meditation<sup>2</sup> on [God's]  
 beauty; she was [completely] immersed in it. (6)
- Her love became the embodiment of rasa.<sup>3</sup> The night  
 slipped by. (7)
- How extraordinary her conduct was, for she never  
 slept [that night]. (8)

- 
1. The prelude or the first section of a classical music performance. According to certain traditions the ālāpa consists of four parts: sthāyī, antarā, saṃcārī and ābhoga. The difference between these four parts of the ālāpa depends upon which musical register of a rāga (melodic scheme) is emphasised. The reading 'alāpa cāro', in the printed edition e (cf. cr. app., Bh. B. v. 45), gives a better meaning:  
 She sang the four parts of the ālāpa.
2. i.e. Bhakti-rasa, the devotional sentiment. Cf. v. 4. 2.
3. There is a pun here based on śleṣa in the equivocal use of the word 'dhyāna'. Rāgas or modes of Indian music have been described in terms of visual images. To each rāga corresponds a definite idea or emotion, associated with a particular visual image of one of the gods which the musician keeps in his mind while playing or singing the rāga (e.g., cf. Daniélou Alain, op. cit., p. 32). 'Dhyāna rūpa' may be referring here to the visual image, associated with the rāga she was singing.

- [When] the other consorts heard that the king  
had gone to the new queen, (1)
- [They thought], "She has become the chief [queen].  
Who can rival her now? (2)
- We also shall serve [God and thus] gain power over  
our husband's mind." (3)
- They constantly meditated and put aside [all]  
thoughts of sensuality. (4)
- Hearing of this, the king Ambarīṣa became very  
pleased. (5)
- Enthusiasm grew [among the people] and devotion  
spread to every house. (6)
- The love [of God] increased each day; such was  
the [new queen's] influence. (7)
- She changed [everyone's] nature and filled [the  
whole town] with happiness.<sup>1</sup> (8)

---

1. Another possible translation of 11.7 and 8 ṡs:

The love [of God] increases each day; such  
is the power of devotion.  
It changes [one's] nature and fills [one's  
heart] with happiness.

## Vidura.

- Vidura's wife was bathing, cleansing her  
limbs. (1)
- Kṛṣṇa arrived at the door and called her loudly. (2)
- Hearing His voice, she lost her presence of mind, (3)
- As if [His voice] were intoxicating. She came  
running and saw [Him]. (4)
- He put His saffron robe [about her]; she wrapped  
it round her waist. (5)
- She felt embarrassed and quickly dressed herself. (6)
- She came and sat by [Him]. She peeled some  
bananas and gave Him the skins to eat. (7)
- Her husband<sup>1</sup> came and, [seeing this], was annoyed.  
[Realising her mistake], her unhappiness increased  
ten million-fold.<sup>2</sup> (8)

---

1. Vidura.

2. Another possible translation of this line is:

Her husband came, [seeing this], was  
annoyed and his unhappiness increased  
ten million-fold.

He<sup>1</sup> considered [his wife's] love [the cause],<sup>2</sup>  
and himself began to give [Kṛṣṇa] the flesh  
of the fruit. (1)

He felt comforted at heart. [He thought], "My  
wife had caused a great discomfort."<sup>3</sup> (2)

Gratified, Śyāma<sup>4</sup> said, "You have done well, but (3)

I do not find the same sweet taste in this thing." (4)

[Vidura's] wife felt ashamed [and thought],  
"Alas! I should chop off my hand, (5)

[For] I peeled off the skins and gave them to  
Beloved [Kṛṣṇa] to eat. He could not have  
enjoyed them]." (6)

Both of these are the illustrations of love. No  
one can define its limit. (7)

Only he, who loves [Kṛṣṇa] whole-heartedly, can  
comprehend it, so say [the scriptures]. (8)

- 
1. Vidura.
  2. Compare the mistake of Vidura's wife with the thoughtlessness of Śabarī (cf. Bh.B., v.31.2), both caused by their extreme love for Kṛṣṇa and Rāma respectively.
  3. Or lit. a woman is a source of great unhappiness.
  4. Kṛṣṇa.

Sudāmā.

- [Sudāmā] was completely free from desire. He did not have even a seer<sup>1</sup> of flour in his house. (1)
- [Once] his wife came and reminded him of his love for Hari.<sup>2</sup> (2)
- Hearing [her words], he was grieved and extremely agitated in his heart.<sup>3</sup> (3)
- He plucked up his courage and replied: "Yes, madam! we are close [friends.]" (4)
- "Go and see His [charming] face one day", [his wife said]. (5)
- "If you get anything, bring it. It will make me happy." (6)
- "It's fine advice you are giving me: it will earn me censure in the seven worlds. (7)
- [People] will think that I sought [Kṛṣṇa's] friendship for this alone." (8)

- 
1. An Indian measure of weight of sixteen chaṭākas, just less than two pounds.
  2. Kṛṣṇa.
  3. Sudāmā was grieved because he perceived the true reason behind his wife's comment. She makes her intention clear in 1.6.

- Hearing [Sudāmā's words] his wife said, "Why  
 don't you want to go [and look at] Kṛṣṇa's  
 beauty, (1)
- Which alone destroys [all] sorrows," and she  
 cited the scriptures.<sup>1</sup> (2)
- He was reminded of his beloved [friend]. He  
 reflected and put aside all his scruples. (3)
- He set forth, felt overjoyed on the way and  
 arrived at Dvārāvātī.<sup>2</sup> (4)
- He saw its grandeur and was filled with some  
 strange joy. (5)
- He hurried in. His eyes were thirsting for the  
 beauty [of Kṛṣṇa's] face. (6)
- His heart was fearful, [but] he plucked up  
 courage and crossed the threshold. (7)
- Eagerness seized his hand and drew him there. (8)

---

1. Lit. words, the teachings of the Śāstras.  
 2. Kṛṣṇa's capital.

## V.51

- [When] Śyāma<sup>1</sup> saw His friend arrive, for a  
 while He [stood motionless] like a picture. (1)
- [He remembered] his loving conduct. He rushed  
 forward crying and embraced him. (2)
- He took him to His bosom, so that they seemed  
 to become one body. (3)
- Such was their strange love. They were in-  
 separable. Their bodies merged. (4)
- He recalled [Sudāmā's] frailty and, therefore,  
 released him. (5)
- His consort [Rukmiṇī]<sup>2</sup> brought water. He washed  
 [Sudāmā's] feet; He considered Himself  
 highly honoured. (6)
- He seated him on His bed and began talking about  
 their guru.<sup>3</sup> (7)
- [Thus] steeping him in the ocean of joy, He  
 Himself was filled with love. (8)

- 
1. Kṛṣṇa.
  2. Kṛṣṇa's chief consort. Cf. notes on v. 51.6.
  3. i.e. Saṁdīpani. He was the tutor of Kṛṣṇa and Bala-  
 rāma. Sudāmā also was one of his disciples. Thus  
 Kṛṣṇa and Sudāmā were co-pupils. Cf. also notes on  
 v.51.7.

[Sudāmā] had some ciravā<sup>1</sup> hidden under his arm.

[Kṛṣṇa] asked him, "What have you brought me?" (1)

[Sudāmā] was embarrassed: he was looking down at the ground, and his eyes were wet [with tears]. (2)

[Kṛṣṇa] snatched the parcel and put a handful [of rice] in His mouth. (3)

He was about to take a second [handful], being delighted with the taste [of the first]. (4)

The queen<sup>2</sup> grasped His hand [and said], "This dear gift is pleasurable. (5)

Share it [before] you eat." They were [both], as it were, immersed in Sudāmā's love. (6)

Śyāma<sup>3</sup> reflected; and gave him abundant riches. (7)

[Sudāmā] departed, without learning this secret, and the parting saddened him. (8)

- 
1. Ciravā (=Ciurā): flattened rice.
  2. Rukmiṇī.
  3. Kṛṣṇa.

- He returned to his village. It had become a  
 very beautiful (1)
- New town like Dvārakā. The sight of it  
 bewildered his mind. (2)
- [But] his wife, filled with love and accompanied  
 by hundreds of maidens, (3)
- [Came] to welcome him. Thus he was convinced  
 (that it was his own village). (4)
- He continued to meditate on Kṛṣṇa as before,  
 and imbibe His beauty's sweetness. (5)
- He kept his heart<sup>1</sup> for those who felt this new  
 love [for Kṛṣṇa]. (6)
- He sustained his body in such a way that he  
 had no desire for [worldly] pleasures. (7)
- [Throughout his life] he followed this path,  
 [which is] a source of joy and a net of  
 happiness. (8)

---

1. Lit. life.

## Candrahāsa.

- There was a king<sup>1</sup> who had a son [named] Candrahāsa. (1)
- Disaster struck;<sup>2</sup> so the foster-mother took [the child]<sup>3</sup> to another town.<sup>4</sup> (2)
- The king [of that town] had a minister<sup>5</sup> to whose house she went to stay. (3)
- [Candrahāsa] used to play rasadhura<sup>6</sup> [with others] of his own age. (4)
- [Once] a feast for brāhmanas was arranged and it so happened (5)
- That the prince [Candrahāsa] approached [the place] where the chief of the brāhmanas was seated. (6)
- [Seeing this child], they all exclaimed [to the minister], "He will be your daughter's husband. (7)
- Mark our words." Hearing this, the minister was overwhelmed with shame. (8)

- 
1. The king of Kerala whose name was Medhāvin. Cf. S.Ś. Bhagavan Prasād, op.cit., p.153.
  2. Soon after his birth Candrahāsa lost his parents. His father the king of Kerala, was killed in a war and his mother burnt herself on her husband's funeral pyre. Cf. also notes on v.54.1.
  3. Candrahāsa.
  4. Kuntalapura.
  5. Dhṛṣṭabuddhi.
  6. A kind of game which is connected with devotion and the love of God. Ṛṣi Nārada had given Candrahāsa a small idol of Śālagrāma (cf. footnotes, v.56.2), instructing him to wash it and drink the water and to offer food to it before eating. He also asked him to keep it safe in his mouth and not let anyone know of it. Candrahāsa used to do this as a game which is called rasadhura. Cf. S.Ś. Bhagavan Prasād, op.cit., p.154.

- [The minister] was extremely worried. "What should I do?" he thought. (1)
- "How can such [a child] be a suitable match<sup>1</sup> for my daughter? (2)
- I will kill him. This is the only remedy for it." (3)
- Then he sent for assassins<sup>2</sup> and commanded them, "Kill him. He has caused my heart to burn." (4)
- They took him<sup>3</sup> far away. Seeing the child's full beauty, [they thought], (5)
- "Woe upon us, that we are to cause such misfortune." (6)
- Distressed, they said to him, "We are to kill you. Who is your protector?" (7)
- "I have only one request, [he replied]. "Stab me when I tell you to." (8)

---

1. Lit. husband.

2. Lit. low-born people. One of the groups of Cāṇḍālas (cf. footnote, v.77.7) was of professional executioners who were the lowest of the low, and looked down on because of their work.

3. Candrahāsa.

- They agreed to his request. In his cheek he  
 had the round (1)
- [Idol of] Śālagrāma,<sup>1</sup> which he took out and  
 worshipped well. (2)
- He was at one with it, and was filled with  
 extreme joy as he gazed at it. (3)
- With the corner of his eye he ordered them to  
 kill him. (4)
- They swooned and fell. [Then] they were moved  
 to compassion and filled with piety. (5)
- They were attracted to the Lord and their hearts  
 were saturated with joy. (6)
- [The child] had a sixth toe which they chopped  
 off. It was a defect,<sup>2</sup> (7)
- [But] it became a virtue.<sup>3</sup> They went and reported  
 [to the king], who recognised [the child's toe]  
 and was convinced. (8)

- 
1. Lit. the son of Gaṇḍakī. Gaṇḍakī (or Gaṇḍaka) is the name of a river in the north of India which flows into the river Ganges. Śālagrāma is a kind of Viṣṇu idol, made of a sacred black stone, worshipped by Vaiṣṇavas and mainly found in the river Gaṇḍakī. Cf. M.Monier-Williams, op.cit., s.v. 'Gaṇḍakī ko suta' is a synonym of Śālagrāma.
  2. i.e. a bad omen. According to Indian superstition a sixth toe brings bad luck. Because of his sixth toe Candrahāsa lost his parents soon after his birth and had to go through various misfortunes.
  3. Only because of Candrahāsa's sixth toe the assassins could spare his life without endangering themselves. Thus the defect of having the sixth toe became a virtue.

- In the same territory there lived a feudatory<sup>1</sup>  
king. (1)
- He enjoyed every happiness, except that he very  
much desired a son. (2)
- He was passing through the forest. He saw  
[Candrahāsa] and was overjoyed. (3)
- A bird was shading him<sup>2</sup> and a line of deer  
encircled him. (4)
- [The king] rushed forward and without compunction  
picked him up. He became as happy as a poor  
man [who] acquired riches. (5)
- He joyfully celebrated [as though it were] his  
child's birth,<sup>3</sup> and distributed largesse.<sup>4</sup> (6)
- After some time, the king, [seeing] his desire  
fulfilled, (7)
- Abdicated in favour of [Candrahāsa who] spread  
devotion [all over the town]. (8)

- 
1. Lit. small or subordinate.
  2. According to Indian superstition this is a very good omen: a child who is shaded by a bird (or a snake) will become a great king.
  3. Lit. congratulatory songs, felicitations and giving of presents, generally held on the sixth or fortieth day after a child's birth.
  4. Lit. wealth.

- The king,<sup>1</sup> in whose dominion [Candrahāsa] lived,  
 did not receive any [taxes from him]. (1)
- He sent the minister,<sup>2</sup> endowing him with the force  
 of his arm. (2)
- Learning [that the minister] had arrived at his  
 home, [Candrahāsa] showed him great respect. (3)
- [The minister] recognised him as that same child<sup>3</sup> and  
 resolved to kill him by stealth. (4)
- He wrote a letter and handed it to him, [saying],  
 "Go and give it to my son, (5)
- Ask him to carry out what I have written [in the  
 letter], you bear." (6)
- [Candrahāsa] went to a garden<sup>4</sup> near that town,<sup>5</sup> and  
 performed his worship with concentrated mind. (7)
- [Then] sleep filled his eyes. He slept for a  
 while, happily. (8)

- 
1. The king of Kuntalapura. Cf. v. 54.3.
  2. Dhr̥ṣṭabuddhi. Cf. v. 54.3.
  3. The child Candrahāsa who had lived in his house with the foster-mother (cf. Bh.B., v. 54.2) and whom he had already employed assassins to kill. (cf. Bh.B., v. 55.4).
  4. The minister's garden.
  5. Kuntalapura.

- [The minister's daughter] came into the garden,  
 playing with her maidens. (1)
- Seeing [Candrahāsa], she was attracted and left  
 her [companions]. She fell in love with him. (2)
- The beautiful girl [saw] a letter in his turban;  
 she bent over and took it out. (3)
- Opening it, she read that her father had written  
 to poison him, and she became angry. (4)
- Viṣayā was her sweet and charming name. With the  
 collyrium of her eye (5)
- She altered [Viṣa] into Viṣayā.<sup>1</sup> It pleased her  
 heart and she was overwhelmed with love. (6)
- [Then] she rejoined her friends. Her mind was  
 [occupied] with thoughts of her beloved,<sup>2</sup> (7)
- As if she had drunk wine. When she returned home  
 she was happy. (8)

- 
1. Originally, in his letter the minister had used the word viṣa (= poison) followed by the imperative 'do' (= give- and had commanded his son to poison Candrahāsa. The minister's daughter added yā after viṣa and thus made it her own name, Viṣayā. Consequently, the minister's command was turned into Viṣayā do = give him Viṣayā, i.e. marry Viṣayā to him.
2. Candrahāsa.

- [When] Candrahāsa woke up, he took [the letter] to  
the one to whom it was addressed. (1)
- Seeing him arrive, [the minister's son] was  
pleased and embraced him closely. (2)
- [Candrahāsa] handed him the letter. He<sup>1</sup> was  
delighted by what was written in it. (3)
- He sent for the brāhmanas<sup>2</sup> and within a second  
the wedding was [all] arranged. (4)
- He celebrated it in such a way that he surpassed  
the great kings. (5)
- [The night] passed by in giving largesse; but  
there was no limit to his enthusiasm. (6)
- His villainous father returned. Hearing the  
wedding celebrations, [he fainted] as if he were  
overtaken by Death. (7)
- Seeing [Candrahāsa] dressed as a bridegroom, he  
became extremely unhappy. (8)

---

1. The minister's son.  
2. i.e. the priests.

## V.61

- He sat in private with his son [and said],  
 "What blunder you have made!" (1)
- [His son] gave his account and handed [his father]  
 the letter for him to see. (2)
- He read it and burnt [with anger]. "I am very  
 unfortunate, but (3)
- I will kill [Candrahāsa]", he determined. He  
 even preferred his daughter to be a widow. (4)
- He summoned the assassins<sup>1</sup> and said, "Go to the  
 temple. (5)
- Kill whoever comes there. It will please me." (6)
- [Then] he said to Candrahāsa, "Go today to worship  
 the goddess. (7)
- She is our<sup>2</sup> family deity. This has always been a  
 tradition [with us]." (8)

---

1. Lit. low-caste people. Cf. footnote, v.55.2.

2. Lit. my.

- At the moment when [Candrahāsa] was setting  
 forth to perform his worship, the sovereign  
 king<sup>1</sup> thought, (1)
- "I have no son. I shall give my kingdom to  
 [Candrahāsa]." (2)
- He said to the minister's son, "Go and fetch him."<sup>2</sup> (3)
- You would not find the opportunity again. Do  
 it now." (4)
- [The minister's son], full of joy and enthusiasm,  
 ran and caught him on the way. (5)
- He sent him [to the king saying], "Steep yourself  
 in His Majesty's affection. (6)
- Do not be afraid of offending the goddess. I  
 shall worship [on your behalf]." (7)
- As soon as he entered [the temple], he was  
 killed. [At that very moment] the king was  
 saying to [Candrahāsa], "Take over [my kingdom]." (8)

---

1. The King of Kuntalapura. Cf. v.54.3.  
 2. i.e. Candrahāsa.

- Some one came to [the minister] and said,  
 "The assassins have killed your son." (1)
- [Hearing this], a stream of tears began to flow  
 from [the minister's] eyes and drench his body. (2)
- He immediately went [to the temple] and, seeing  
 [his dead son], he collapsed in distress. (3)
- He beat his head on the stones and killed  
 himself.<sup>1</sup> He was so unfortunate. (4)
- Hearing of it, Candrahāsa immediately rushed to  
 the temple. (5)
- He meditated on the feet of the goddess and was  
 about to chop off a limb;<sup>2</sup> he was a [true] devotee. (6)
- "[The minister] was your enemy. I was angry with  
 him and killed him myself," [the goddess said]. (7)
- "May both of them be resuscitated. Grant me this  
 boon," [requested Candrahāsa]. They were resuscitated.  
 He was very fortunate. (8)

---

1. Pāthara: Lit. a stone; referring here to the pillar in the temple against which the minister Dhṛṣṭabuddhi struck his head, and thus killed himself (cf. Jai. Bh., 58.35).

2. Kātai anga: According to the story of Candrahāsa, told in Jai. Bh. (Ch.58, vv.39-60), Candrahāsa was ready to cut off his head to please the goddess.

- [Candrahāsa] ruled in such a way that he made  
 the whole country a kingdom of devotees, (1)
- Not to mention his immediate society.<sup>1</sup> (2)
- Everywhere was heard the charming Name of Hari.<sup>2</sup> (3)
- People had no other wish nor occupation: they  
 desired only to serve [God]. (4)
- They put aside desire, anger, attachment, pride  
 and so forth. (5)
- They lived [happily] having found such a king,  
 that they wished to keep him [constantly] before  
 their eyes. (6)
- All that I have said, from beginning to end,  
 delights the hearts [of all]. (7)
- Jaimini<sup>3</sup> bears witness to the [good] results of  
 getting up early and reading it. (8)

---

1. i.e. the adjoining provinces.

2. God.

3. Jaimini Purāṇa. Cf. notes on v. 64.8.

A group of devotees.

The name Kauṣārava,<sup>1</sup> which Nābhā Dāsa has mentioned,<sup>2</sup> (1)

Was [another name of] the charming ṛṣi Maitreya;<sup>3</sup>  
know this in short. (2)

The Lord [Kṛṣṇa] commanded him - "Go to Vidura; he  
is a devotee of mine. (3)

Preach to him, [so that] my form and attributes may  
be absorbed into each part of his body." (4)

Citraketu, who was a banner of love, is celebrated  
in the Bhāgavata,<sup>4</sup> as (5)

He changed his birth becoming opposed [to the gods].<sup>5</sup>

He considered [Indra's] weapon a flower.<sup>6</sup> (6)

Akrūra,<sup>7</sup> Dhruva and so forth; all were devout kings. (7)

The fame of Uddhava, the beloved [of Kṛṣṇa], fills  
each page [of the Bhāgavata]. (8)

- 
1. The son of Kuṣāru, i.e. Maitreya. Cf. notes on v.65.1.
  2. Cf. Bh.M., v.9.6.
  3. Ṛṣi Kauṣārava was also called Maitreya after his mother Mitrā. Cf. Bhg.Pur.III.4.36.
  4. Cf. Bhg.Pur.VI. Chs.14-17.
  5. Accepting the curse of Pārvatī, Citraketu in his next life became a demon called Vṛtra. Cf. notes on v.65.5.
  6. The demon Vṛtra was killed by Indra with a weapon called Vajra (or a thunderbolt). In order to kill Vṛtra it was especially formed out of the bones of ṛṣi Dadhīci, and shaped like a circular discus. Vṛtra regarded it as a pleasing gift of flowers, though he was killed by it. Cf. notes on v. 65.5.
  7. Kṛṣṇa's paternal uncle and the minister of King Kaṁsa. Cf. Bh.B., v.97 and also notes on v.97.1.

## Kuntī.

- Is there any living being who can emulate (1)  
Kuntī's conduct?
- She sought [from Kṛṣṇa] miseries<sup>1</sup> from which all (2)  
people flee.
- "O Kṛṣṇa, I wish to gaze upon your face; deprived (3)  
of seeing it, my heart grieves.
- Either take pity [on me] or banish me to the forest." (4)
- Seeing her distress, the Lord's eyes brimmed with (5)  
tears.
- She took Him back to her home. Kṛṣṇa was her life, (6)  
her body and her wealth.
- [When] she heard of His ascension,<sup>2</sup> she could not (7)  
survive even for a moment more.
- [Her soul] departed her body. This was her fidelity (8)  
[to Kṛṣṇa].

- 
1. Kuntī knew that only those who are in distress remember God, while in happiness people forget Him. Moreover, on several occasions, when the Pāṇḍavas were in danger, Kṛṣṇa came to save them. Kuntī had grown so fond of Kṛṣṇa's presence that she did not want him to return to Dvārakā, after the completion of the Aśvamedha yajña. Therefore, she requested Kṛṣṇa to grant her repeated calamities so that she could always see him: vipadaḥ santu naḥ śaśvattatra tatra jagadguro // bhavato darśanaṃ yatsyādapunarbhavadarśanaṃ // (Bhg.Pur.I.8.25); Cf. also notes on v.66.1.
  2. Lit. departure. Kṛṣṇa was accidentally shot by a hunter named Jara who, mistaking Kṛṣṇa for a deer, pierced him in the heel with an arrow. Kṛṣṇa comforted the repentant offender and then ascended to his heavenly Kingdom (Bhg. Pur.XI.30.33-38; M.Bh.XVI. 4. 126-128); cf. also John Dowson, op.cit., p.164.

## Draupadī.

- Is there anyone so clever who can narrate the  
story of the chaste Draupadī? (1)
- The moment [Duḥśāsana] pulled her garments, the  
garments lengthened ten million-fold.<sup>1</sup> (2)
- When she cried "O Lord of Dvārakā",<sup>2</sup> He was with  
her [in her heart]. (3)
- He went to Dvārakā and back, [for] a devotee's words  
can never be contravened. (4)
- [Once] the ṛṣi Durvāsā went into the forest;<sup>3</sup> the  
villainous [Duryodhana] had sent him. (5)
- The Dharmaputra<sup>4</sup> humbly invited him [for a meal; he  
replied], "I shall be back, I am fasting." (6)
- [When Yudhiṣṭhira's] wife came, after clearing away  
the food, and told him [that the meal was over], he  
was distressed. (7)
- He wanted to end his life [but she said, "Has Kṛṣṇa  
gone somewhere?"] (8)

- 
1. When Yudhiṣṭhira lost Draupadī in the great gambling match played at Hastināpura against the Kauravas, Duḥśāsana forcibly dragged her by the hair into the pavilion (M.Bh.I.67.2246) and, abusing her, tore off her garments. She invoked Kṛṣṇa who took compassion upon her and restored her garments as fast as they were torn off (M.Bh.II.68.2296-2308); Cf. also Jhn Dowson, op.cit., pp. 94-96.
  2. An epithet of Kṛṣṇa.
  3. At the request of Duryodhana, Durvāsā promised him to visit the Pāṇḍavas with his ten thousand disciples when Draupadī after finishing her meal, would have gone to rest (M.Bh.II.260.19-23).
  4. Yudhiṣṭhira.
  5. i.e. Kṛṣṇa has not deserted us; he will help us. Draupadī having thus consoled Yudhiṣṭhira, prayed to Kṛṣṇa, beseeching him for his help (M.Bh.III.261.8-16).

[Kṛṣṇa] heard the fortunate [Draupadī's] words,  
full of devotion. (1)

Śyāma<sup>1</sup> reached there [as soon as] His thought,<sup>2</sup> and  
fulfilled her heart's desire. (2)

The moment he arrived, He said to her, "I am hungry;  
give me something [to eat]." (3)

She was very embarrassed, "The beloved [Kṛṣṇa] is  
asking for food," [and she replied], "There is  
nothing in the house." (4)

"Madam, you have kept food [in the pot]<sup>3</sup> enough to feed  
the whole world. (5)

You are concealing it from me," [Kṛṣṇa] said in  
His sweet voice. (6)

A scrap of vegetable was sticking to [the rim of] the  
pot. [As] He ate it with some water, (7)

The three worlds<sup>4</sup> were filled [with food], not to  
mention the vipra.<sup>5</sup> (8)

---

1. Kṛṣṇa.

2. Kṛṣṇa heard the sincere prayer of Draupadī, and, perceiving her difficulty, instantly reached there, leaving the bed of his consort Rukmiṇī who was sleeping by his side (M.Bh. III.261.17-18).

3. Draupadī possessed a pot which was given to her by the sun-god (sūrya) as a boon. Its magic was that it remained full of all kinds of food till she had finished her meal. (M. Bh. III.261.21).

4. 'World-triad', the three worlds (heaven, earth and the atmosphere or the lower regions).

5. Durvāsā and his ten thousand disciples felt that their stomachs were full (M.Bh. III.261). Compare this legend with the miracle of Christ feeding the five thousand.

## The nine Principal Yogīs and Śrutadeva.

Adorn yourself with the dust of the feet of those,  
in whose heart the Lord always dwells. It is a  
source of joy. (1-2)

The [nine] principal yogīs<sup>1</sup> and so forth<sup>2</sup> were greatly  
experienced in tasting the love [of God]. (3)

There was a vipra,<sup>3</sup> [named] Śrutadeva. I am going to  
narrate his story. (4)

Seeing Kṛṣṇa arrive at his home, his heart was over-  
whelmed with love. (5)

Lifting his hands up and waving his scarf [he began  
to dance]; his mind was steeped in [devotion]. (6)

He did not salute or pay homage to any of the saints,  
who had accompanied [Kṛṣṇa]. (7)

[Seeing this, Kṛṣṇa] preached to him: "[The saints]  
are greater than I, grasp their feet." (8)

- 
1. The names of the nine principal yogīs, which are given in Bhg.Pur.V.4.11, XI.2.21; and Bh.M., v.13, are as follows: Kavi, Hari, Karabhājana, Antarikṣa, Camasa, Prabuddha, Āvirāhotra, Pippala and Drumila. Cf. notes on v.69.3.
  2. Śrutadeva, Aṅga, Mucukunda, Priyavrata, Pṛthu, Parīkṣita, Seṣa, Sūta, Śaunaka, Pracetas, Śatarūpā, trayasutā (the three daughters of Śatarūpā, viz. Prasūti, Akūti and Devahūti), Sunīti, Satī and all chaste wives, Mandālasā, Yajñapatni (the wives of sacrificers who offered food to Kṛṣṇa at the time of sacrifice) and Brajanāri (the women of Gogula who truly loved Kṛṣṇa) are the other names mentioned in Bh.M., v.10 out of which Priyā Dāsa has chosen only one, Śrutadeva whose story is given in ll. 4-8.
  3. i.e. a brāhmaṇa. cf. notes on v. 69.4.

## Prācīnabarhi and Vālmīki.

I am not in the least sorry for [not being free  
from] transmigration. (1)

[As] I will then put the dust of the saints' lotus-  
feet on my head. (2)

The stories of Prācīnabarhi and others<sup>1</sup> are famous  
throughout the world. (3)

Do not drive the stories of the two Vālmīkis<sup>2</sup> from  
your heart. (4)

In the company of the Bhīlas<sup>3</sup> he<sup>4</sup> became a Bhīla, and  
in the company of the saints<sup>5</sup> he became a saint. (5)

He attained Rāma's darśana<sup>6</sup>. He described in detail  
His līlā<sup>7</sup> [in the Rāmāyaṇa], (6)

Which is sung by the [whole] world and one's enthusiasm  
[for it] can never wear thin. (7)

It overwhelms one with emotion; it fills one's heart  
[with joy]. It makes one's eyes brim and flow [with  
tears]. (8)

- 
1. Satyavrata, Rahūgaṇa, Sagara and Bhagīratha are the other four rājaraṣis whose names are mentioned in Bh.M., v.11.2.
  2. Vālmīkis: Vālmīki I, the celebrated author of the Rāmāyaṇa, mention of whom has been made in 11.5-8. Vālmīki II, a Śvapaca (Caṇḍāla) whose story is narrated in Bh.B., vv.71-78.
  3. Bhīlas: A wild mountaineer tribe, dwelling in the Vindhya hills and along the banks of the river Narmadā, and subsisting mainly by plunder. Cf. notes on v.70.5.
  4. Vālmīki I.
  5. The seven ṛsis, viz. Kaśyapa, Atri, Bharadvāja, Vasiṣṭha, Gautama, Viśvāmitra and Jamadagni. Cf. notes on v.70.5.
  6. i.e. He met Rāma. cf. notes on v.70.5.
  7. Divine sport.

## Śvapaca Vālmīki.

There was another Vālmīki;<sup>1</sup> he was a Śvapaca<sup>2</sup> [but] pleasant was his name. (1)

[How] Śyāma<sup>3</sup> revealed him [as a true devotee] is narrated in the Mahābhārata.<sup>4</sup> (2)

The eldest of the Pāṇḍavas, the Dharmaputra<sup>5</sup> was the King. (3)

He performed a great yajña.<sup>6</sup> [All] the saints came [to attend it] and the whole land was crowded. (4)

The proof [of the yajña's success] was an auspicious conch, which would tell its effectiveness. (5)

If it did not sound [of its own accord], then there must have been some imperfection [in the yajña]. (6)

This is what happened; it did not sound. [Seeing this, Yudhiṣṭhira] was distressed. (7)

He asked Lord [Kṛṣṇa], "Please tell me its deficiency." (8)

- 
1. Nabhā Dāsa has mentioned the name Vālmīki (cf. Bh. M., v. 11.3) referring only to the ṛṣi Vālmīki, author of the Rāmāyaṇa. Priyā Dāsa interprets the name as the two Vālmīkis (ubhai Vālmīki, cf. Bh. B., v. 70.4) so that he can include the story of the Śvapaca Vālmīki as well.
  2. i.e. a Caṇḍāla; śvapaca (śva + paca) lit. one who cooks dog                      cf. notes on v. 71.1.
  3. Kṛṣṇa.
  4. Though Priyā Dāsa gives the Mahābhārata as the source of the story of Śvapaca Vālmīki, it does not appear either in the Mahābhārata or the Bhāgavata Purāṇa, and I have not been able to trace any other source for it.
  5. Yudhiṣṭhira.
  6. i.e. a sacrifice; probably referring here to the horse-sacrifice (Aśvamedha Yajña) performed by Yudhiṣṭhira (M. Bh. XIV. Chs. 85-89).

- Lord Kṛṣṇa said: "Listen to the whole mystery  
[of it], but (1)
- You must carry out [my advice] thoroughly." [Then]  
He explained the mystery. (2)
- "One devotee and lover of God has not shared in the  
feast, (3)
- [Although] in all four directions the whole land is  
crowded with saints. (4)
- If you ask me whether they are saints, how can I  
deny it? (5)
- I have one more secret: [my true devotee] abandons  
his family and caste. (6)
- He [becomes] a servant of my servants and has no  
trace of pride.<sup>1</sup> (7)
- If you desire the completion [of the yajña], serve  
food to such [a devotee as this]." (8)

---

1. There is a pun on bāsa which has three meanings, depending upon the use of postposition kī (f.) or ko (m.). Bāsa f. (fr. Skt. vās m.) = perfume; used here as an idiom 'abhimāna kī bāsa na honā', lit. to have no smell of pride, i.e. he is not in the least proud. Bāsa m. (vāsa fr. Skt. √ B.vas) = dwelling, abode; according to the reading 'abhimāna ko na bāsa' in HB e (cf. cr. app. Bh. B., v.72.7) he has no room for pride. Bāsa (vāsa m. fr. Skt. √4.vas) = a garment, clothes; 'abhimāna ko na bāsa' can also mean 'he has no garment of pride or he wears no clothes of pride.'  
MSED., A.V.

[Hearing this, Yudhiṣṭhira said], "Such a servant  
of Hari<sup>1</sup> is not to be seen anywhere near this town. (1)

One who has no desires<sup>2</sup> can [scarcely] be found in  
any of the worlds." (2)

"Even in your town there is [such a devotee who],  
both by night and day, morning and evening, (3)

Comes and goes; although he does not let anyone know  
it," [replied Kṛṣṇa]. (4)

Hearing this, all were startled and filled with  
wonder. (5)

Their hearts and eyes were fascinated, [and they said],  
"Please tell us at once, O Lord, (6)

What his name is and where he lives, so that we can  
go there and see him. (7)

We will consider it our good fortune, and, rushing  
forward, cling to his feet," (8)

---

1. God.

2. Bāsa f. (fr.Skt. vāsanā) = desire. Cf. also footnote,  
v.72.7.

- "Those who are my servants never want to be famous", [said Kṛṣṇa]. (1)
- "If I make them famous, they consider it a source of great sorrow. (2)
- I am grieved and my heart is anxious to see the completion of the yajña. (3)
- [But] if I tell you his name, I am afraid that he may leave his village and go away." (4)
- "O beloved one," [they said to Kṛṣṇa]. "Tell us in such a way that you always remain uninvolved. (5)
- We ourselves shall fetch him here, and serve him a meal properly." (6)
- "Go to the house of Vālmīki",<sup>1</sup>[replied Kṛṣṇa]. "He is an incomparably great saint. (7)
- I have erred in telling you his name." (8)

---

1. Vālmīki II.

- Arjuna and Bhīmasena were about to set forth to  
invite [Vālmīki]. (1)
- [Kṛṣṇa], disclosing His heart, told them, "Devotion  
is difficult to attain."<sup>1</sup> (2)
- They approached [Vālmīki's] house and having walked  
right round it they went [inside]. (3)
- [When] they looked at the beautiful house, they were  
overjoyed; they prostrated themselves on the  
ground. (4)
- Seeing the great kings arrive, he ceased his work. (5)
- His heart quaked and crumbled with embarrassment. (6)
- "Sir", [they said to him], "please place your feet  
[in the palace] and throw there the leavings of  
your food."<sup>2</sup> (7)
- Please drive away all our sins and bring us good fortune (8)

---

1. lit. far; dūra prob. for dura = secret. Kṛṣṇa was warning them not to have any biased feelings towards Vālmīki as devotion can be attained only by those who are free from any kind of prejudice.

2. According to one of the Indian beliefs, if a saint or a devotee leaves the scraps of his food in a house it will drive away all its sins and ill omens.

"I always scrape the food [from your plates] and sweep your door-step," [he replied]. (1)

I do not look at anyone else; O sirs, this is my loyalty [to you]." (2)

"What are you saying?" [they said to him]. "Please eat something [first]<sup>1</sup> and then serve food to us. (3)

Your devout conduct and the love [of God] you possess have been discovered." (4)

Then he was embarrassed and annoyed in his heart with Kṛṣṇa. (5)

"O Kings," [he replied], "Whatever you wish you can do. I have no one [to help me]." (6)

"Come early in the morning," [they said]. "Now bear this in mind, (7)

And do not think of anything else, even by mistake."

"All right, if [that is what] you want," he replied. (8)

---

1. i.e. Please come to the palace and eat.

- They described [Vālmīki's] conduct in detail, hearing  
 which the Dharmaputra<sup>1</sup> began to love him [more]. (1)
- Draupadī prepared a meal. Kṛṣṇa had instructed her; (2)
- "Prepare with great care every kind of food there is. (3)
- Today your hands are going to be blessed." (4)
- [Arjuna and others] went and brought him [to the  
 palace]. He said to them, "Please serve my food  
 outside." (5)
- The Lord said [to Yudhiṣṭhira], "Go yourself and  
 bring him in, holding him in your arms. It will  
 please me." (6)
- [Yudhiṣṭhira] brought him in and seated him in the  
pākaśālā.<sup>2</sup> The moment the [first] delicious mouthful (7)
- He took, the conch made a sound [but not loudly].
- Kṛṣṇa struck it with a stick. (8)

---

1. Yudhiṣṭhira.

2. Pākaśālā (pākaśālā): pāka (fr.Skt. ✓ pac) = cooking, śālā  
 (also śāla) = a house; lit. a cooking-room, kitchen.  
 According to Indian social customs, to serve food to someone  
 in the kitchen is regarded as a great honour. It implies  
 that there are no barriers of caste or creed or any other  
 distinctions between the two parties. Vālmīki was a  
 Caṇḍāla, an untouchable. In those days Caṇḍālas were not  
 even allowed to live within the boundaries of an Aryan town  
 or village as they were the most inauspicious of creatures  
 and the lowest of the low (cf. Basham, A.L., op.cit., pp.145 and  
 176). But, as Vālmīki was a devotee, Kṛṣṇa wanted Yudhiṣṭhira  
 and others to respect him properly, forgetting that he was  
 an outcaste. In order to show this respect Kṛṣṇa instructed  
 Yudhiṣṭhira to bring him right into the kitchen and serve  
 him a meal there.

- [Kṛṣṇa asked the conch], "Why did you not sound  
[loudly] for each grain of rice [Vālmīki took]?  
Why were you so shy? (1)
- It seems that you do not know the power of a devotee." (2)
- It replied indignantly,<sup>1</sup> "Sir, please go and ask  
Draupadī. (3)
- Be sure, in your mind that it is not my fault." (4)
- She admitted the truth - "My mind was possessed by  
caste prejudice as I watched him (5)
- Mixing together all [kinds of food] and spoiling the  
skill [of my cooking]." (6)
- When [Kṛṣṇa] asked, Vālmīki replied, "I mixed it  
together because (7)
- The Lord had eaten it first; how could I eat it  
relishing [its different] flavours?"<sup>2</sup> (8)

---

1. Lit. agitatedly.

2. The food which has been offered to an idol is called bhoga (i.e. any food enjoyed by God). According to Hindu belief, one should offer each meal to God (or a particular deity) before eating it, and should accept it back as a blessing or gift (prasāda). As a result, one should eat it without distinguishing its different flavours. This is the reason why Vālmīki mixed the various foods together.

## Rukmāṅgada.

Rukmāṅgada's garden was flourishing with beautiful,  
fragrant flowers. (1)

Attracted by it, the goddesses<sup>1</sup> used to come to pick  
[flowers]. (2)

[Once] one of them was left behind, as a thorn of an egg-  
plant had pierced her foot. (3)

Hearing this from the gardener, the king [Rukmāṅgada]  
approached and was pleased [to see her]. (4)

[He asked her], "Tell me how I can send you back to  
heaven?" (5)

"[If someone], who has kept the fast of Ekādaśī<sup>2</sup>, puts  
water into my hand,<sup>3</sup> I can go back," [she replied]. (6)

"No one in this town knows even the name of this fast,"  
[said the king]. (7)

"[Someone] might have kept a fast yesterday unknowing-  
ly. Bring [such a person] and I will sing your  
praises," [she replied]. (8)

- 
1. Lit. the wives of gods; apsarā q.v., a class of female divinities (also called nymphs) who dwell in the sky, but often visit the earth.
  2. The eleventh day of the lunar fortnight on which fasting is considered an indispensable observance and very efficacious.
  3. Jala kara mē dharanā: saṅkalpa karanā q.v., (Skt. saṅ + √ Klrip = a resolution) to make a solemn vow to perform any ritual observance; later used for dedicating anything to a brāhmaṇa priest as a gift or charity, taking a handful of water while chanting a mantra. One could also bestow the results of his good deeds in the same way, which is symbolically expressed in Hindi by jala kara mē dharanā, lit. to take a handful of water.

- The king made a proclamation.<sup>1</sup> A merchant's  
daughter's maid heard it. (1)
- She had eaten nothing and stayed awake all night,  
[as] she had been beaten. (2)
- She approached the king and bestowed [the benefit of  
her] fast. (3)
- Thus the [celestial] lady flew away and reached her  
world. (4)
- Seeing the immense importance [of this fast], the  
king decided that on this [day] (5)
- Anyone, who eats even a grain, must be captured  
and killed. (6)
- As a result of it, devotion spread [all around]. (7)
- Listen to this new miracle;<sup>2</sup> the entire town was  
saved [from sins]. (8)

---

1. 'Daūḍī pheranā (or - pīṭanā)' is an idiom; i.e. a  
proclamation by beat of drum.

2. Lit. subtleness.

- The king [Rukmāṅgada] had demonstrated the truth of  
the fast of Ekādaśī. (1)
- Now listen attentively to the excellence of his  
daughter. (2)
- Her husband came to her father's house; he was  
absolutely starving. (3)
- He asked his wife [for some food but] she refused,  
thinking of [Ekādaśī]. (4)
- [She said to him], "Today is Ekādaśī.<sup>1</sup> No other  
[fast] can compete with it."<sup>2</sup> (5)
- Why should one fear death [today]?" Thinking this,  
she [remained firm and] was happy. (6)
- [Consequently], he died and immediately reached God. (7)
- His wife's heart was delighted. [Thus] I have sung in  
praise of her constancy. (8)

- 
1. Hari vāsara; lit. God's day i.e. Viṣṇu's day, Ekādaśī.
2. Pūjai (fr.Skt. pūryate = to fill, satisfy cf. V.S.Apte, op.cit., s.v. pur) in Hindi also means to match, compete with, e.g. cf. Tulṣī Dāsa, Kavitāvalī, 7.163; and also Bholānāth Tivārī, op.cit., s.v.

## A group of devotees.

Listen to the story of Hariścandra. He gave away all  
his riches without any regret. (1)

He did not save anything; he even sold his wife,  
his son and himself.<sup>1</sup> (2)

After showing their malice towards [the bhakta princes]  
Suratha and Sudhanvā, (3)

The brāhmanas Saṃka and Likhita died [because] their  
minds had become wicked. (4)

Indra and Agni<sup>2</sup> went to examine [the truthfulness of]  
Śibi. (5)

He cut off pieces of his flesh and gave it [to them].  
They were pleased and convinced of the truth of  
his vow. (6)

The stories of Bharata,<sup>3</sup> Dadhīci and others<sup>4</sup> are sung  
in the Bhāgavata. (7)

[Because] they sacrificed their bodies and their  
wealth, they are admired by all. (8)

---

1. Tana: lit. body.

2. Fire god. Cf. notes on v. 82.5.

3. i.e. Jara Bharata. Cf. notes on v. 82.7.

4. Satyavrata, Rahugana, Sagara, Bhagīratha and Janaka, are  
the other names, mentioned by Nabhā Dāsa in Bh.M., v.11.

v.83

## Vindhyāvali.

- A woman like Vindhyāvali, the wife of [Bali<sup>1</sup>],  
has not been seen anywhere. (1)
- The Lord<sup>2</sup> tied up her husband [with cords]. Seeing  
this, [the joy] in her heart increased fourfold. (2)
- "Being proud [of himself] he was determined to give  
alms even to you," [she said to the Lord]. (3)
- "He insulted you. [Seeing him tied up], I felt a  
hundred times happier." (4)
- [The Lord] retrieved the three worlds [from Bali]  
and gave them to the gods, his<sup>3</sup> enemies. (5)
- He spared only his life. [Even then] she did not  
consider the Lord at fault. (6)
- One who possesses such devotion, no matter whether he  
sleeps or wakes, (7)
- Lives in this world but remains untouched by world-  
liness. (8)

- 
1. A virtuous demon king whose story is described in Bh.B., v.98. Cf. notes on v.98.1.
  2. Vāmana, the Dwarf incarnation of Viṣṇu. Cf. also notes on v.98.1.
  3. Bali's.

## Moradhvaja.

- Arjuna was [once] possessed by vanity. Lord  
 Kṛṣṇa came to know of it [and thought], (1)
- "I have given him the great pleasure [of my friend-  
 ship so] he has this disease; it must be cured." (2)
- "There is a devotee of mine. I will show him to you,"  
 [He said to Arjuna]. (3)
- He disguised Himself as an old vipra<sup>1</sup>, accompanied by  
 [Arjuna as] a child and set forth. (4)
- The moment they arrived, he asked [the guards], "Where  
 is the King Moradhvaja? (5)
- Inform him immediately [of our arrival]." Some one  
 went and told [the king]. (6)
- "I am engaged in the service of God," [he replied].  
 "Go and ask them to sit and wait for a while.  
 "Soon] I shall grasp their feet."<sup>2</sup> [When] they were  
 told, [the vipra] burned with anger. (7-8)

---

1. i.e. a brāhmaṇa.

2. Another possible translation of 'pāva dharaṅ' is:  
 [Soon] I shall be present there.

[The vipra] was furious and was about to leave.

[The guards], falling at his feet, restrained him. (1)

They went and reported [the matter] to the King.

He came immediately running [and said], (2)

"It is very kind of you [to come]. Today the creeper

of my desire has borne fruit. (3)

I have gained the completely new fruit of your feet

from it. (4)

Please give me your command [so that] I may carry

it out and achieve that much happiness, (5)

[And also] drink the sweetness of your voice. My

eyes are [already] satisfied."<sup>1</sup> (6)

Hearing this, [the vipra's] anger vanished and he

became happy. [The thought of] examining him (7)

Pleased his heart. He spoke these words [to the

king]. (8)

---

1. Sirānā (fr.H.sīrā = cold + nā) lit. to cool, or to make cool. cf. P.N.Ṭaṇḍana, op.cit., s.v.; as an idiom 'naina sirānā' = to be gratified, satisfied, to be happy.

"Make a promise to give [whatever I ask for]."

"I promise O Sir," [replied the king]. (1)

"I shall be pleased [to do anything] which will make you happy." (2)

[The vipra said] - "On my way I met a lion [who] was going to eat this child. (3)

I said to him, 'Please eat me [instead of this child].'  
[But he replied], 'No, only this [child] can satisfy me.' (4)

'Is there any way that you can spare [the child]?'  
[I asked the lion and he replied], 'If half of the king's body is brought [to me], (5)

Only then shall I leave this [child]', saying this he told me his condition." (6)

[Hearing this, the king's] wife spoke, "I am [the king's] better half;<sup>1</sup> take me [instead] and give me [to the lion]." (7)

The [king's] son<sup>2</sup> said, "Take me." [Then the vipra] remembered one [thing] more. (8)

---

1. There is a pun here on 'aradhāṅgī (=ardhāṅgi)':  
ardhāṅga = lit. half the body, also (-gi f.) meaning the better half i.e. wife.

2. viz., Tamradhvaja (cf. Bh.M.,v.11.6).

"Listen to one more thing", [said the vipra].

"[The king's] son and wife, each holding [an  
end of] the saw,

(1)

Should gradually cut [in half the king's] body and  
no one should be frightened. [The lion] added  
this afterwards."

(2)

They did it in that way; how strange! When [the  
edge of the saw] reached his nose,

(3)

A tear dropped [from his left ] eye. "You are  
frightened, therefore, [the lion] will not even  
taste [your flesh", said the vipra].

(4)

He became furious and was about to leave. [The king],  
grasping his feet, spoke these words -

(5)

"The tear was in [my left] eye [because] the left  
half of my body is of no use and will be thrown  
away."

(6)

Hearing this, [the vipra's] heart was moved to  
compassion and he appeared [in his true] form as  
Kṛṣṇa.

(7)

He<sup>1</sup> restored [the king's] body and filled him with  
happiness. He removed his suffering and was  
anxious [to grant him a boon].

(8)

---

1. Kṛṣṇa.

"I cannot [think of anything] to give you,<sup>1</sup>" [said  
Kṛṣṇa]. "You have completely pleased me. (1)

Nevertheless, unless I reward you, my heart will  
be grieved. (2)

Even if you ask millions of boons, I cannot recompense  
your injuries. (3)

My mouth becomes dry, remembering that [painful]  
condition." (4)

The devout king replied, "You are the King of Kings. (5)

If someone does even a little thing, you consider  
it a mass of good deeds. (6)

Grant me [only] one boon." "I grant it. Tell me  
at once", [said Kṛṣṇa]. (7)

"Do not put saints on trial [as now] it is Kali Kāla,<sup>2</sup>  
[requested the king]. (8)

- 
1. Another possible translation of 'mopai tau na diyo jāya', given by S.Ś.Bhagvān Prasāda (cf.op.cit.,p.254), is: I could not have sacrificed [my body as you did].
  2. i.e. Kali age (Dark age); the last and worst of the four Yugas, the present (iron) age or that of vice and unrighteousness; beginning from the 18th of February, 3102 B.C., (the day when Kṛṣṇa left the earth for heaven; cf. Bhg.Pur.XII. 2.33) and consisting of 1200 years of the gods or 432,000 years of men; at the end of Kali age the world is to be destroyed. Cf. M.Monier-Williams, op.cit.,s.v.; and for a full account Bhg.Pur.XII.Chs. 2-3.

v.89

## Alarka.

In the sincerity of my heart, I always colour<sup>1</sup> myself  
with the glory of Alarka. (1)

Even after hearing sermons, [people] do not abandon  
their desire for worldly pleasures. (2)

Listen to the great vow of [Alarka's] mother,  
Mandālasā<sup>2</sup>- (3)

"He who comes out of my womb will never be born  
again." (4)

At her husband's request the youngest [son]<sup>3</sup> was  
deprived of [her spiritual preaching]. (5)

Accompanied by the king of Kāśī's army [his brothers  
surrounded his kingdom and] took him away [to the  
forest]. (6)

[Thus], after opening the ring, [reading his mother's  
advice] and seeing Dattātreya, (7)

He engaged himself in meditation on the Lord and  
crossed [the ocean of] the world.<sup>4</sup> (8)

- 
1. Rācanā (Skt. rañjana fr. ✓ rañj.) lit. to dye, colour, paint, also meaning to be absorbed, imbued with. Cf. Bholānāth Tivārī, op.cit., s.v.
  2. In Mār.Pur., Chs. 20-44, the name of Alarka's mother is given as Madālasā. Nābhā Dāsa, probably for metre, mentions her name as Mandālasa (Bh.M., v.10.4).
  3. i.e. Alarka. Cf. notes on v. 89.1.
  4. i.e. He attained mokṣa (salvation), and was freed from transmigration, which was his mother's vow.

v.90.

Rantideva.

- In the dynasty of Duṣyanta the king Rantideva was  
a [great] saint. (1)
- He became famous [as] he adopted a hand to mouth  
existence.<sup>1</sup> (2)
- He could not bear to see anyone hungry; whatever  
he got [in alms], he used to give away. (3)
- He never used to refuse anyone; his body became very  
weak from hunger. (4)
- [Once], after forty-eight days, he received some  
food and water. (5)
- He gave it away [bit by bit] to a vipra,<sup>2</sup> a sūdra,<sup>3</sup>  
a caṇḍāla<sup>4</sup> and a dog. This was his strange [conduct]. (6)
- He perceived Hari<sup>5</sup> in all of them. Then the Lord came  
unto him. (7)
- He<sup>6</sup> was pleased [and asked the Lord], "May I suffer all  
the sorrows there are in the world." [The fame of]  
his devotion spread [over all the world]. (8)

- 
1. Akāśa-vṛtti: a casual existence without earning a livelihood subsisting on no certain funds nor even begging, but only eating whatever one happened to be given.
  2. A brāhmaṇa.
  3. A low-caste man.
  4. Lit. a low-born man; a caṇḍāla.
  5. God.
  6. Rantideva.

v.91

Guha.

- 1  
Guha, the king of the Bhīlas, was [full of] love for  
the charming Rāma. (1)
- [When Rāma] was exiled, he went and met Him on His  
way. (2)
- "Rule over this kingdom, O Lord," [he said]. "Stay  
here and give me happiness." (3)
- "Following my father's command I have abandoned all  
sorts of revelries,"<sup>2</sup> [replied Rāma]. (4)
- Separation from [Rāma] was unbearable; he became  
distressed. His eyes streamed with tears, (5)
- And later on oozed blood. Who can describe it? (6)
- He kept his eyes shut, [thinking], "What is worth  
seeing except Raghunātha?"<sup>3</sup> (7)
- How strange was his loving conduct! My heart is  
overwhelmed by it. (8)

- 
1. The name Guha, mentioned by NabhāDāsa in Bh.M.,v.12.4, is interpreted by Dr.Pollet (cf. op.cit.,notes on v.12.4) as Guha, a son of Ambikā (Pārvatī) who was born again as Sāmba, son of Kṛṣṇa. But the story of Guha, described here by Priyā Dāsa, is completely different, and is that of a Niṣāda who was a devotee of Rāma. He was the headman of the Niṣāda (=Bhīla) tribe, and also known as Niṣāda-rāja, i.e. the king of the Niṣādas. Cf. also notes on v.91.1.
2. Cainasāja (caina + sāja): caina = comfort, luxury, and sāja = preparations; i.e. all sorts of merriments or revelries, also meaning here kingdom.
3. Rāma.

- After fourteen years the Lord Raghunātha<sup>1</sup> returned. (1)
- The Bhīlas, who were [Guha's] companions, said  
to him, "The Lord has arrived; please [go and] see  
Him." (2)
- He replied, "Where can I now find [Rāma]? Nothing  
can make me believe it." (3)
- Rāma met him affectionately and said, "Behold me." (4)
- After touching [Rāma's body], he recognised Him and  
embraced Him closely. In the ocean of joy (5)
- He was immersed and seemed to revive. Consider<sup>2</sup>  
his fortune [written on his] forehead. (6)
- The theme of Love can by no means be described in  
words. (7)
- [One's mind] is much perplexed how to define it. (8)

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1. Rāma.

2. Lekhiyai (Skt. lekhaṇa fr. √ likh = to scratch, inscribe, write); lekhaṇā in Hindi = to see, consider, think, paint, count, etc. (cf. Bholārnāth Tivārī, op.cit., s.v. lekhaī); but possibly contaminated with lakh, fr. √ lakṣ = to see.

## v.93

## Parīkṣita.

- A listener, as keen as Parīkṣita, has not been  
heard of anywhere. (1)
- While drinking<sup>1</sup>[the story of the Bhāgavata], he  
became millions of times more thirsty. (2)
- [God], who never comes into the hearts of saints,<sup>2</sup>  
though they meditate on Him, (3)
- Was perceived in all His Beauty [by Parīkṣita]  
while he was in [his mother's] womb. (4)
- He said to Śukadeva, "Please know [well] my  
resolution. (5)
- My life is attached [only] to the Bhāgavata-Story,<sup>3</sup>  
and I am not [at all] frightened of Takṣaka.<sup>4</sup> (6)
- Please put me to the test." [Hearing this, Śukadeva]  
was convinced<sup>5</sup>that his mind was submerged [in the  
Bhāgavata]. How strange! (7)
- As soon as [Śukadeva's] voice ceased, [Parīkṣita's]  
soul departed. (8)

- 
1. i.e. listening to.
  2. i.e. who can by no means be comprehended by saints.
  3. kathā = Bhāgavata-kathā, the narration or Story of the Bhāgavata.
  4. Takṣaka (fr. takṣ = to cut), a serpent chief (son of Kadru), caused the death of Parīkṣita in consequence of Śṛṅgī's curse. Cf. notes on v.93.1.
  5. Ura ānī: ānā (lānā q.v.) = to bring cf. Bholānāth Tivārī, op.cit., s.v. anata; ānā with ura = to think, realise, also meaning to be convinced.

v.94

Śukadeva.

- The moment [Śukadeva] was born, he set forth and  
dwelt in the forest. (1)
- He did not even reply to [the call of] his father,  
[the great saint] Vyāsa. (2)
- Hearing and understanding the daśama śloka,<sup>1</sup> his mind  
was attracted [to the Bhāgavata]. (3)
- He adopted a new mode of life, and, [going back to  
Vyāsa] learnt the Bhāgavata. (4)
- He was overwhelmed by the form and attributes [of  
Kṛṣṇa]. How could he endure it? (5)
- He came to King [Parīkṣita's] court; his love-soaked  
heart was moved to compassion. (6)
- The devout king<sup>2</sup> was inquiring [from all saints] door  
to door [the beneficial course to seek mokṣa];  
they were bewildered.<sup>3</sup> (7)
- When [Śukadeva] began to sing [the Bhāgavata], it  
seemed as if a cascade of love was flowing. (8)

- 
1. Daśama śloka: lit. śloka(s) from the daśama skandha (the tenth book) of the Bhāgavata. Cf. notes on v.94.3.
  2. Parīkṣita.
  3. Cf. Bhg. Pur. I.19.24. Another possible translation of 1.7, given by Rāma Kṛṣṇadeva Garg (cf. op.cit., pp.193-194), is: Each time that the devout king was puzzled [about the story of the Bhāgavata], he asked [Śukadeva for clarification].

v.95

Prahlaḍa.

- [Prahlaḍa] sincerely remembered [Hari's Name],  
 and perceived in everything (1)
- One God. How could a sword cut him? (2)
- [God], whose power it is to cut with a sword or  
 drown in the sea, (3)
- Was seen [by Prahlaḍa] everywhere. Infinite He is. (4)
- On being asked,<sup>1</sup> ["Where does God live?"], he  
 pointed out the pillar. [God] manifested  
 Himself right there. (5)
- He appeared in a unique form<sup>2</sup>[as] He loves [to prove]  
 His devotee's words. (6)
- He killed the villainous [Hiraṇyakaśipu] and wound  
 the intestines round His neck. (7)
- Even then, His fury knew no bounds. He was think-  
 ing what else He could do. (8)

- 
1. By Hiraṇyakaśipu, Prahlaḍa's father (Bhg.Pur.VII.Chs.1-9).  
 Cf. also notes on v.95.1.
2. i.e. that of the Man-lion (Narasimha or Narahari), the  
 4th incarnation of Viṣṇu who assumed a peculiar form,  
 half-man and half-lion, in order to kill Hiraṇyakaśipu  
 and deliver Prahlaḍa and the rest of the world from  
 his tyranny (cf. Bhg.Pur.VII.Chs.8-10).

- Śiva and all other [gods] were frightened; they  
 had never seen such fury. (1)
- No one could come near Him;<sup>1</sup> even Lakṣmī<sup>2</sup> was afraid. (2)
- Then [Brahmā<sup>3</sup>] sent Prahlāda [to Him]. Full of  
 great joy, (3)
- Overwhelmed with devotion, he approached the Lord;  
 how strange! (4)
- [The Lord] took him in His lap and laid His hand on  
 his head. (5)
- [Prahlāda's] heart was delighted. He prayed in a  
 very humble voice. (6)
- He felt pity for the world and fell at the feet of  
 Śrī Narasiṃha.<sup>4</sup> (7)
- He insisted thus: "Mayā<sup>5</sup> has destroyed jñāna<sup>6</sup>; deliver  
 [all creatures] from it." (8)

- 
1. The Man-lion, Viṣṇu.
  2. Viṣṇu's wife. Cf. Bhg. Pur. VII.9.2.
  3. When even Lakṣmī could not dare to approach the Man-lion, Brahmā requested Prahlāda to go and praise the Lord (Bhg.Pur.VII.9.3).
  4. The Man-lion.
  5. Illusion (personified), ignorance, ajñāna (q.v.).
  6. Knowledge.

v.97

Akrūra.

Akrūra, extremely distressed,<sup>1</sup> departed from  
Madhupurī.<sup>2</sup> (1)

A stream of tears flowed from his eyes. [He was  
thinking], "How soon shall I see the charming  
[Kṛṣṇa]?" (2)

He was wishing for good omens. He desired only to  
see [Kṛṣṇa]. (3)

He became oblivious of himself. Seeing [Kṛṣṇa's]  
footprints in the dust, he prostrated himself.<sup>3</sup> (4)

[Akrūra], skilled in adoration;<sup>4</sup> was possessed by a  
completely new love [for Kṛṣṇa]. (5)

Sukadeva has described it as the root of life. (6)

[Akrūra] saw Rāma<sup>5</sup> and Kṛṣṇa, and, finding his desire  
[fulfilled], he rushed forward<sup>6</sup> (7)

And met<sup>7</sup> them. His eyes drank in their beauty. He  
was completely drowned [in joy]. (8)

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1. Visūra (fr. Skt. visūraṇa = distress, sorrow), H. visūranā = to be extremely distressed; also to sob.

2. Madhupurī (cf. Bhg. Pur. VII.14.31, X.1.10) = Mathurā.

3. Cf. Bhg. Pur. X.39.25-26.

4. Vandana (=homage); Vandana bhakti as a technical term means a passionate love of God which corresponds with the twenty-third niṣṭhā, i.e. mādhurya. Nābhā Dāsa has used this term for Akrūra, defining his love for Kṛṣṇa (cf. Bh. M., v.14.4).

5. i.e. Balarāma, Kṛṣṇa's elder brother.

6. Jhile (fr. H. jhelanā), jhilanā = to enter, penetrate forcibly rush forward; also to be absorbed in, engrossed, satisfied. Cf. P. N. Ṭaṇḍana, op. cit., s. v.

7. Hile (fr. Skt. hallana = rolling or tossing about), H. hilanā to meet someone affectionately. Cf. P. N. Ṭaṇḍana, op. cit., s. v.

v.98

Bali.

With great love, Bali gave away all his possessions. (1)

[When] he recalled Prahlāda,<sup>1</sup> his heart was dipped  
[in devotion]. (2)

His guru<sup>2</sup> tried to mislead him. He explained  
prudence to him, (3)

And instilled in him all kinds of fears. [But]  
his words did not enter [Bali's] heart. (4)

Whatever [Bali] had promised, he did. He had truly  
made a resolution. (5)

Even the Lord<sup>3</sup> frightened him [but] he did not change  
his mind. (6)

The Lord was pleased with him, and stood at his door  
[as a guard] under his command, admitting His own  
defeat. (7)

I have sung in praise of [Bali's] loving conduct  
which Śrī Śukadeva has described [in the Bhāgavata<sup>4</sup>]. (8)

- 
1. i.e. his grandfather. Cf. Bh.B., vv.95-96.
  2. i.e. preceptor viz. Śukra (Uśanas). Cf. notes on v.98.1.
  3. Vamana, the Dwarf incarnation of Viṣṇu. Cf. also Bh.B., v.83.
  4. Cf. Bhg.Pur.VIII. Chs.18-23.

## The inhabitants of the White Island.

- The inhabitants of the White Island<sup>1</sup> always meditate on  
[God's] Beauty. (1)
- [Once] Nārada, a lover [of saintly company], went  
there, hoping to preach to them. (2)
- The Lord<sup>2</sup> winked at him [and said], "Do not come to  
this place. (3)
- Their eyes always look on me and they are happy.  
Their thoughts are completely engrossed in my love." (4)
- [Hearing this, Nārada] became sad and returned. He  
went and reported [the matter] to the Lord of  
Vaikuṁṭha.<sup>3</sup> (5)
- Taking [Nārada] with Him, [Viṣṇu] set forth, [saying],  
"Observe how deeply steeped in devotion they are." (6)
- [Nārada] saw a lake; a bird was meditating there. (7)
- The ṛṣi<sup>4</sup> asked Hari,<sup>5</sup> "Tell me [about the bird]." "It  
is very blessed," [replied Viṣṇu]. (8)

- 
1. Sveta dīpa (=Śveta dvīpa): The White Island; it is one of the minor divisions of the world, and a portion of the big central island Jambū dvīpa. It is considered as the favourite abode of Nārāyaṇa (Viṣṇu), and was visited by Nārada (Bhg.Pur.VIII. 4.18, X, 6.24, 87.10, XI. 15.18; M.Bh.XII.Chs.336-344; Kūr.Pur.Ch.49; Kathās. 21.23, 54.19). Cf. notes on v.99.1.
  2. Kṛṣṇa.
  3. i.e. Viṣṇu.
  4. Nārada.
  5. Viṣṇu.

"For the past one thousand years [this bird's] desire has not been fulfilled,<sup>1</sup>" [continued Viṣṇu]. (1)

"It remains thirsty but does not drink [a drop of] water. (2)

If it receives my prasāda,<sup>2</sup> only then, it tastes with its tongue. (3)

It does not accept anything else. Its mind is submerged in devotion [to this extent]. (4)

Take my word for it." Having drunk some water, He<sup>3</sup> placed [the rest of it in front of the bird]. (5)

It filled its beak [with the water]. Its eyes brimmed [with tears] and its mind was overwhelmed [by happiness]. (6)

Seeing this, [Nārada] was amazed. He could not take his eyes off it, even for a second. (7)

He walked right round it [and said to Viṣṇu], "Now I wish to serve this [bird]." (8)

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1. cita cīte: cita m. (fr. Skt. ciṭ) citta q.v., = the mind, heart; cīta or cīte (fr. Skt. cetana) = intended, aimed at, desired (cf. Bholānath Tivari, op.cit., s.v.); cita cīta hon = to have one's desire fulfilled, to accomplish a desired thing.

2. Prasāda: the leavings of food or drink partaken by a deity. Cf. also footnote, v.78.8.

3. i.e. Viṣṇu.

v.101.

"Let us go further and see more," [said Viṣṇu]. "No  
test should be left undone."<sup>1</sup> (1)

Observe [carefully] their devout feelings." They  
went into [a temple on] the island [where people]  
were singing praises to Hari."<sup>2</sup> (2)

A man came running in [but] the time of the āratī<sup>3</sup>  
had passed. (3)

[Seeing this], his soul departed. Then his wife  
arrived. (4)

She inquired the same thing [and was told that] her  
husband could not see [the āratī and] was lying  
[dead] on the ground. (5)

Her soul [also] departed and her [dead] body fell.  
[Seeing this, Viṣṇu's] heart was pleased. (6)

In the same way, the sons and others came [and died].  
Thus Viṣṇu] demonstrated [to Nārada] their true love, (7)

And revived them. The ṛṣis<sup>4</sup> have sung [this story];  
concentrate your mind upon it. (8)

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1. Another possible translation of 'rahai na parkhau', given by Rāma Kṛṣṇadeva Garg (cf. op.cit., p.228), based on the other meaning of parekhau = repentance, is: Least you repent [that anything is left unseen].

2. God, Viṣṇu.

3. Āratī (fr. Skt. ārātrika): a ceremony performed in adoration of the gods by moving a lighted lamp, generally with several wicks, circularly round the idol.

4. i.e. saints.

CHAPTER V

NOTES

v.1.1: Mahāprabhu Kṛṣṇa Caitanya: The opening verse of the Bhaktirasa-Bodhinī is written in praise of Caitanya (1486-1533 A.D.) who was the most influential Bengali religious leader and a great reformer of Vaiṣṇavism. His real name was Viśvambhara, and he was the son of Jagannātha Miśra and Śacī Devī. In 1510 A.D., when he was twenty-four years old, Keśava Bhāratī initiated him as a sanyāsī under the name of Śrīkṛṣṇa-caitanya which is abbreviated to Caitanya and is more commonly known than his real name.<sup>1</sup> Mahāprabhu (lit. the great lord or master) is Caitanya's epithet. Caitanya has been regarded as an incarnation of Kṛṣṇa by his followers. Priyā Dāsa was a follower of Caitanya.<sup>2</sup> Like his guru Manohara Dāsa, he wrote the opening verse of each of his works in praise of Caitanya.<sup>3</sup> Thus he follows the traditional method of writing a mangalācarana, i.e. benediction.

manaharana: lit. heart-captivating, charming; referring here to Kṛṣṇa Caitanya. But 'manaharana' (=manohara) also suggests the name of Priyā Dāsa's preceptor Manohara

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1. Cf. De, S.K., The early history of the Vaiṣṇava faith and movement in Bengal, pp. 81-82.
  2. Cf. Farquhar, J.N., An outline of the religious literature of India, p. 317.
  3. See Introduction, p. 77.

Dāsa. Priyā Dāsa has used this term as a pun in the opening verse of all his works, and has thus written in praise of Manohara Dāsa as well as Caitanya.<sup>1</sup>

v.1.2: nāma mukha gāiyai: 'nāma' lit. name; is used here as a technical term equivalent to Hari-nāma, i.e. the Lord's Name or the Name of God. The phrase 'nāma mukha gāiyai' refers to the nāma-kīrtana, i.e. the singing or recital of the Name of the Lord. This interpretation of the phrase is also given by S.Ś.Bhagavān Prasāda<sup>2</sup> and R.K.Garg.<sup>3</sup>

The kīrtana is an extraordinary mode of musical worship which was stimulated, if not introduced, by Caitanya.<sup>4</sup> Rūpa Gosvāmī<sup>5</sup> defines it as 'singing aloud the Name, the divine sport and the attributes etc. of the Lord':

nāma-līlā-guṇādīnām uccair bhāṣā tu kīrtanam.

It is a method of group devotional excitement which, by means of chorus singing accompanied by drums and cymbals along with rhythmical body movements ending in ecstatic dancing, creates a highly emotionalised atmosphere. It often leads to exhaustion, unconsciousness and mystic trances.

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1. See Introduction, p.60ff.
  2. Śrī Bhakta Māla satīka, p.5.
  3. Śrī Bhakta Māla, pp.1-2.
  4. Cf. De, S.K., op.cit., p.79.
  5. Śrī Hari-bhakti-rasāmṛta-sindhuḥ, I.2.29.

This practice is still popular with the Vaiṣṇavas for<sup>1</sup>  
the spreading of Kṛṣṇa-rati, i.e. the love of Kṛṣṇa.

v.1.3: Nābhājā naī agyā daī: The respected Nābhā Dāsa  
gave his command. Nābhā Dāsa commanded Priyā Dāsa to  
write a detailed commentary on the Bhakta Māla. This  
statement of Priyā Dāsa has misled a few scholars.

S.Ś.Bhagavān Prasāda, Rādhā Kṛṣṇa Dāsa and G.A.Grierson  
conclude that Nābhā Dāsa gave this command in person,<sup>2</sup>  
and that they were contemporaries which is impossible.

As a matter of fact it was Nābhā Dāsa's celestial voice, and  
not Nābhā Dāsa himself, which gave this command while Priyā  
Dāsa was engaged in meditation and singing the name of  
the Lord.

v.1.5: kavitta: see Introduction, p. 244.

v.1.7: Śuka: Śukadeva, son of Vyāsa. According to the  
legend in the Mahābhārata, when Vyāsa saw the Apsarā  
Ghṛtācī transformed into a female parrot, he was so filled  
with desire that his seed came out and fell on the fire-sticks  
(araṇī) with which he was making a fire, and from which then  
Śuka was born (M.Bh.XII.326.12215-12225). Soon after he

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1. De, S.K., op.cit., pp.79-80.

2. See Introduction, p.514.

was born Śukadeva set forth for the forest, followed by his father who was deeply distressed by his departure and called repeatedly 'O my son'. Śukadeva did not even reply to his father's call but, by the subtle power of yoga, responded by pervading the trees with his soul and making them cry aloud, "Sukoaham", i.e. "Yeh, I am Śuka" (Bhg.Pur.I.2.1-3). Later Śuka, hearing the recitation of the ślokas from the tenth book of the Bhāgavata from the disciples of Vyāsa, went back to Vyāsa and learnt the Bhāgavata.<sup>2</sup> Vyāsa taught his disciples, and among them his own son, all the Vedas, of which the Mahābhārata was the fifth one (M.Bh.I.63.2418), and the Bhāgavata (Bhg.Pur. I.2.2-3).

Śukadeva wandered naked from place to place, being in the habit of staying at a place only for so long as would be required to milk a cow, and reached the Kurujāngalas (Bhg.Pur.I.4.2-8). He called upon the King Parīkṣita, who was inquiring from all the assembled sages the beneficial course for attaining mokṣa, and enlightened him by narrating the story of the Bhāgavata (Bhg.Pur.I.19.23-39).

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1. See Bh.B.,v.94.1-2.
  2. See Bh.B.,v.94.3-4.

v.1.8: drumani praveśa kiyo.....: Priyā Dāsa is referring here to the story of Śukadeva's pervading the trees with his soul, and causing them to speak.<sup>1</sup> Priyā Dāsa considered himself inadequate to carry out the command of Nābhā Dāsa but, taking Śukadeva as a precedent, he concluded that Nābhā Dāsa would similarly enter his soul and speak through him the commentary on the Bhakta Māla. This shows the modesty and humble nature of the author of the Bhaktirasa-Bodhinī.

v.2

In this verse Priyā Dāsa describes the merits of his poetry and in doing so he also intends to suggest that, although his work is a commentary likely to be less interesting than the original, it is full of the fundamental qualities of an original poetic composition. This verse itself, full of the alliterations and the sweetness of the syllables which he is praising, is a good illustration. There is alliteration of the sweet sounding syllables 'āī' which have been used 16 times in the verse, e.g. kavitaī, sukhadaī, suhāī, sacāī, and miṭāī in ll. 1-2. 'Moda jharī sī' (1.4) is a good example of the similes used in the Bhaktirasa-Bodhinī.

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1. See notes on v.1.7.

The whole verse reads very well and has a very pleasant rhythmic flow. Priyā Dāsa excuses himself for praising his own poetry, on the grounds that it is the skill of Nābhā Dāsa appearing through the pen of Priyā Dāsa (ll. 5-6). However, in my opinion, the poet's own words can well be applied to this verse in which 'extreme beauty is diffused and a cascade of pleasure flows.'

### v.3

In order to enlarge upon the true form of devotion Priyā Dāsa here personifies bhakti as the Queen of Devotion, and compares the various stages of her toilet with the twelve essential elements of devotion.<sup>1</sup> The whole verse is an extended metaphor tracing the process of a woman's toilet from the application of hair-oil and unguent before bathing, then drying and dressing, applying perfume and putting on ornaments including ear-rings and nose-ring, and painting the eyes with collyrium. The final touch is the betel-nut. This treatment of the subject is most effective and quite unique.

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1. For further details, see S.Ś.Bhagavān Prasāda, op.cit., pp.7-19; and also Garg,R.K.,op.cit.,pp. 3-10.

Although Priyā Dāsa gives twelve elements of bhakti, there are traditionally nine elements which are not necessarily the same. According to the Bhāgavata they are: hearing the holy names of Viṣṇu, singing them, remembering them, administering service unto His lotus-feet, worshipping Him, adoring Him, serving and befriending Him; and self-abnegating for the sake of meditation upon Him.<sup>1</sup> The number of the main elements of bhakti, given by Rūpa Gosvāmī,<sup>2</sup> is nine. Tulasī Dāsa<sup>3</sup> also speaks through Rāma of the navadhā bhakti (i.e. the ninefold devotion)<sup>4</sup> which corresponds with that of the Adhyātma Rāmāyaṇa.<sup>5</sup> In the table, given by R.K.Garg,<sup>5</sup> the number of the bhakti-elements in 'Śrīmahāvāṇī' (author is not given) is ten, and in the work of Bhagavata-rasikadeva (title is not given) seven. These are little known works. However, there seems to be no source for Priyā Dāsa's number of twelve elements of bhakti, and in this respect also he displays originality.

v.3.8: lāla pyārī: Kṛṣṇa and his beloved Rādhā. G.A.Grierson 6

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1. See Bhg.Pur.,VII.5.23.
  2. Op.cit.,I,4.6-7.
  3. Rā.ca.,III.35 ff.
  4. Adh.Rām.,III,10.22-26.
  5. Op.cit.,p.9.
  6. Art.cit.,JRAS.,1909,p.614.

367

translates this term as 'the Lover and the Beloved', and in the footnote interprets it as 'Rāma and his spouse Sītā.' Grierson's interpretation is based on S.Ś.Bhagavān Prasāda, whom he states to be his 'chief authority in doubtful points'.<sup>1</sup> S.Ś.Bhagavān Prasāda, being a follower of the Rāma cult and a member of the 'Rasika sampradāya',<sup>2</sup> has interpreted this term as 'Rāma and Sītā' in the light of his religious belief.<sup>3</sup>

The word lāla is derived from Sanskrit lālya (=lālaniya),<sup>4</sup> meaning to be caressed or fondled; darling, infant son. In Braj poetry it is commonly used, as an epithet, for Kṛṣṇa. A study of the medieval Hindi poetry, and even<sup>of</sup> the late 19th century Hindi poets like Bhāratendu Hariścandra etc., shows that the word lāla clearly stands for Kṛṣṇa. Moreover, Priyā Dāsa was a follower of the Kṛṣṇa cult, being a member of the Caitanya or Gaurīya sampradāya. In Bh.B.,v.66.3 Kuntī, addressing Kṛṣṇa, uses the word lālā. Hence the term lāla pyārī must refer to Kṛṣṇa and his beloved Rādhā, and not to 'Rāma and his spouse Sītā' as

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1. Op.cit.,p.609.

2. Cf.Bhagavatī Prasāda Siṃha, Rāma-bhakti mē Rasika sampradāya, pp. 514-17.

3. S.Ś.Bhagavān Prasāda, op.cit.,p.7.

4. Cf. Turner, R.L.,DIAL.; s.v. lālya-

has been interpreted by S.Ś.Bhagavān Prasāda and G.A.Grierson.

v.4

v.4.1: Śānta: the sentiment of tranquillity. Its dominant emotion is resignation, contentment or indifference to the objects of pleasure or pain as attained by sages. Examples: the nine principal yogīs, Śiva, Brahmā, Sanaka and his brothers, Nārada, Śukadeva, Kauṣārava, Maṅga, Vālmīki etc.

Dāsyā: the sentiment of servitude. Its dominant emotion is obedience, esteem and honour for the Lord or one of His incarnations, esp. Rāma or Kṛṣṇa, serving Him with the fidelity of an ideal servant for an ideal master. Examples: Hanumān, Jaṭāyu, Citraketu, Śvapaca Vālmīki, Jaya and Vijaya and the rest of the attendants of Viṣṇu, Prahlāda etc.

Sakhya: the sentiment of friendship. Its dominant emotion is companionship towards the Lord, esp. Rāma or Kṛṣṇa. Examples: Vibhīṣaṇa, Sugrīva, Sudāmā, the Pāṇḍavas (viz. Yudhiṣṭhira, Arjuna etc.), Kuntī, Uddhava, Draupadī etc.

Vātsalya: the sentiment of parental affection. Its dominant emotion is parental fondness for the Lord, esp. for

the child Rāma or the child Kṛṣṇa, as that between parents and children. None of the devotees, described by Priyā Dāsa in Bh.B.,vv.1-101, can be placed in this category.

Śṛṅgāra (Śṛṅgāra): the erotic sentiment, also called Mādhurya or Ujjvala. Its dominant emotion is passionate love, or the sweet feeling between lover and beloved as that of Rāma and Sītā, Kṛṣṇa and Rādhā or the Gopīs, who excite in the devotee the erotic sentiment, i.e. cause the subjective rasa to arise from the dominant emotion which is regarded as an objective abstract entity.<sup>1</sup> Examples: Nābhā-ali (Bh.B.,v.5.3), and Ambarīṣa's new queen (Bh.B., vv.39-46).

v.4.2: pāṅcau rasa sāra: the five main rasas, i.e. sentiments. In this verse Priyā Dāsa, by declaring the five kinds of bhakti-rasa which he tells us he has expressed in his work fully and well, makes himself known to be a follower of the Caitanya cult. These five main rasas are, strictly speaking, the five divisions of bhakti or devotion based on five kinds of comparable human relationships with God, and were first expounded by Rūpa Gosvāmī (Rūpa Gosvāmin q.v.) who was one of the six immediate followers of Caitanya, the

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1. Cf. Grierson, G.A., art.cit.,JRAS.,1909, p.612.

so-called six Gosvāmīs of Vṛndāvana, and to whom was allotted the task of defining and elaborating the doctrines and practices of the Vaiṣṇavism of Bengal.<sup>1</sup>

According to the conventional rasa-theory of Sanskrit poetics, there are nine kinds of rasas. Rasa is regarded as the equivalent of aesthetic joy, and bhakti as a bhāva (i.e. emotion) and not a complete rasa. Rūpa Gosvāmī, who was a poet, rhetorician and above all an ardent devotee, gave a new turn to the conventional rasa-theory, by conceiving the religious emotion of bhakti as the supreme relish of literary enjoyment called rasa.<sup>2</sup> As opposed to the nine conventional rasas, he describes twelve. He establishes the five aspects of bhakti as the five primary (mukhya) bhakti-rasas, viz. Śānta, Prīti, Preyasa, Vātsalya and Madhura, which include Śānta and Śṛṅgāra, two of the nine. The other seven, viz. Hāsyā, Adbhuta, Vīra, Karuṇā, Raudra, Bhayānaka and Vībhatsa, he calls secondary (gauṇa) and gives them considerably less importance.<sup>3</sup> Rūpa Gosvāmī argues that in the Purāṇas and other scriptures, one finds only the five primary bhakti-rasas, and that these are the

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1. Cf. De, S.K., op.cit., p.166.

2. Ibid., pp. 166-67.

3. See H.Bh., II.5.95-98.

real rasas. The other seven can be included in the scope of the primary bhakti-rasas, and therefore are ancillary to them.<sup>1</sup> Moreover, none of the seven, since they are prākṛta or worldly joys, can give the supreme joy or delight, possible only in the aprākṛta or the realm of Divine Spirit. This supreme joy, which is bhakti-rasa, is the Divine Light flowing over into those specially fortunate mortals who are the objects of Divine Grace, and even the tiniest portion of it has no earthly parallel.<sup>2</sup>

Rūpa Gosvāmī follows very closely the general scheme of the conventional rasa-theory, adopting its terminology and technicalities but making them applicable to the conception of the religious emotion of bhakti (esp. devotion to Kṛṣṇa). He establishes Kṛṣṇa-rati, i.e. the love of Kṛṣṇa, as the dominant emotion (sthāyī-bhāva). On the process of the awakening of bhakti-rasa, as expounded by Rūpa Gosvāmī,<sup>3</sup> Bhakti Hṛdaya Bon<sup>4</sup> writes that when the heart is purified of all the possible dirt of the three guṇas, or attributes of Māyā, viz. sattva, rajas and tamas,

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1. H.Bh.,II.5.99; cf. also De, S.K., op.cit., p.198.
  2. Cf. Bhakti Hṛdaya Bon, Bhakti-rasāmṛta-sindhuh, footnote 2, pp. 1-2.
  3. See H.Bh.,II.1.5-7.
  4. Op.cit.,p.1.

when the unalloyed soul, as distinct from the physical body of flesh and blood and the subtle body of mind-intelligence-ego, far transcends the realm of imagination and mental thought-world, and when the fourfold ingredients (viz. vibhāvas, excitants; anubhāvas, ensuants; sāttvika-bhāvas, external signs of internal emotions; and sañcārī-bhāvas, auxiliary feelings) combine with sthāyī-bhāva or permanent and unconditional relation that exists in different shades and forms between God and the individual soul, it gives rise to an inexplicably wondrous flow of charm called rasa (i.e. bhakti-rasa). Thus the Vaiṣṇava bhakti-rasa, as defined by S.K.De,<sup>1</sup> is the "presentation of bhakti as a psychological entity, as a literary-erotic emotion transmuted into a deep and ineffable devotional sentiment, which is intensely personal and is yet impersonalised into a mental condition of disinterested joy."

The five kinds of bhakti-rasa, named by Priyā Dāsa (see notes on Bh.B.,v.4.1), correspond with the five primary bhakti-rasas of Rūpa Gosvāmī who devotes five Laharīs to their consideration in the Paścima-vibhāga of his celebrated

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1. Op.cit.,p.169.

work 'Bhakti-rasāmṛta-sindhu'. Priyā Dāsa uses the same terms for Santa and Vatsalya, but for Prīta, Preyasa and Madhura (Mādhurya q.v.) he uses Dāsyā, Sakhya and Śṛṅgāra respectively. There is no standard translation for these terms. G.A.Grierson<sup>1</sup> calls rasa flavour and translates them as: the resigned flavour, the obedient flavour, the friendly flavour, the tenderly fond flavour and the passionately loving flavour. S.K.De<sup>2</sup> translates them as: quietistic devotion, devotion of faithfulness, devotion of friendship, devotion as parent-sentiment and devotion as the erotic sentiment. A better translation is presented by F.R.Allchin:<sup>3</sup> the pacific, the servile, the friendly, the parental and the erotic sentiments.

#### v.5

v.5.1: pañca rasa: see notes on v.4. 1 and 2.

thāka (thāke q.v.): a tassel. According to S.Ś.Bhagavān Prasāda,<sup>4</sup> thāke is a bunch of five or seven flowers of the same colour, threaded together. The five kinds of bhakti-rasa

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1. Art.cit.JRAS.,1909,p.611.
  2. Op.cit.,pp. 194-97.
  3. The petition to Rām, Introduction, p.57.
  4. Op.cit.,p.38.

are compared with five different coloured tassels with which Nābhā Dāsa made a garland for Kṛṣṇa (perhaps referring here to the Bhakta Māla, 19t. a garland of devotees).

v.5.9: Baijayaṃtī dāma: the garland of Vaijayantī flowers, especially associated with Kṛṣṇa, which reaches down to his knees. It is one of the main items of Kṛṣṇa's embellishment described in the enhancing excitant (uddīpana vibhāva) of Kṛṣṇa-rati, i.e. the love of Kṛṣṇa. It is said to be Kṛṣṇa's favourite garland.

ali Nābhā: Nābhā Dāsa's pen-name. Literally ali means a woman's female friend or companion, and is a synonym for sakhī or sahacarī. These terms have been used by the followers of the 'Rasika sampradāya' as part of their pen-names, associating themselves with the female companions of Rādhā or Sītā. On the role of a sakhī S.K.De<sup>1</sup> writes:

"The Sakhī is an important person in the Rasa-śāstra and theology of Caitanyaism. Without her the blissful erotic sport of Kṛṣṇa and Rādhā is not nourished, nor does it expand. No one has access to the sport except the privileged Sakhīs and those devotees who imitate (through Rāgānuṅgā mode) their

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1. Op.cit., footnote, p.209.

attitude. Hence the devotional fancy of the faithful Vaiṣṇava adopts the way of the Gopīs and thinks on the sport, day and night, manifested in various erotic forms. It is for this reason that in the hagiology of the sect .... the great Vaiṣṇavas are figured as incarnations of the Sakhīs, a curious sublimation of the Gopī-myth."

Agra Dāsa, being a follower of the Rāma cult, is regarded as the incarnation of Sītā's favourite companion Candrakalā.<sup>1</sup> He used 'Agra alī' and 'Agra saharī' as his pen-names.<sup>2</sup> Nābhā Dāsa followed the example of his preceptor, and used the term ali (or alī) before or after his name. Bhagavatī Prasāda Siṃha<sup>3</sup> suggests that, following the tradition of the 'Rasika śūpradāya', Nābhā Dāsa might have been given this name by Agra Dāsa on the occasion of the former's initiation.

G.A.Grierson<sup>4</sup> translates the word ali as a bee, without realising its implication as Nābhā Dāsa's pen-name.

v.5.7: namita siṃgāra hota: siṃgāra (Śrīngāra-rasa), the

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1. Cf. Bhagavatī Prasāda Siṃha, op.cit., p.379.
  2. Ibid., p.381; cf. also art.cit., NPP., pp.331-33.
  3. Op.cit., 383-84.
  4. Art.cit., JRAS., 1909, p.615.

313

erotic sentiment. It is the predominant of the five primary bhakti-rasas and is known as rasa-rāja, i.e. the king of sentiments. It is also called Madhura (Mādhurya) or Ujjvala<sup>1</sup>. Because of the burden of devotion's beauty it became humble, which was represented by the Vaijayantī garland's slipping down to Kṛṣṇa's feet, as if bowing in adoration. G.A.Grierson<sup>2</sup> comments that Sṛṅgāra-rasa the flavour of Passionate love, is the most humble of all, and does not seek the place of honour over the Lord's heart, but is happy and content when lying at His feet.

v.6

The whole verse is an extended metaphor. Bhakti, in its early stages, is compared with a plant. When it is enclosed and watered, it begins to grow and its branches spread out. The heart of a saint<sup>3</sup> is compared with a trench round a tree. All the medieval Vaiṣṇava poets have emphasised the company of saints as most important for the growth of devotion. Tulasī Dāsa places saintly company

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1. See also notes on v.4 1 and 2.

2. Art.cit., JRAS., 1909, p.615.

3. For the qualities of a genuine sādhu or saint, see Bhg.Pur., XI.11.29-31.

517

first among the ninefold bhakti.<sup>1</sup> F.R.Allchin<sup>2</sup> compares it with the Christian concept of fellowship and with the idea of attending church.

v.7

v.7.2: kiyo yō kavitta: the poetry he (i.e. Nābhā Dāsa) composed. The word kavitta has two meanings, poetry in general and the kavitta metre. G.A.Grierson,<sup>3</sup> taking the second meaning, translates the phrase as: "he hath displayed in kavitta metre." Priyā Dāsa is referring here to Nābhā Dāsa's Bhakta Māla, which is composed in chappai and dohā metres. Therefore, Grierson's interpretation of the word kavitta as kavitta metre is wrong.

paṭa miḥī madhi lāla hai: like a jewel seen through a fine piece of muslin.

Praising the poetry of Nābhā Dāsa, Priyā Dāsa compares it with a fine piece of muslin. In olden days a jeweller used to display a jewel under a fine piece of muslin.<sup>4</sup>

Similarly, Nābhā Dāsa has exhibited the true character of a

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1. Rā.ca., III. 35.8.
  2. Op.cit., Introduction, p.65.
  3. Art.cit., JRAS., 1909, p.616.
  4. Cf. Garg, R.K., op.cit., p.17.

saint in the Bhakta Māla.

v.7.7-8: see footnote 4,v.7.

v.9

v.9.3-4: Compare Bh.B.,v.9.3-4 with Bhg.Pur.,XI.14.24 where the signs of true bhakti are described by Kṛṣṇa to Uddhava.

v.9.6: Pāṇḍuna saū karī hai: as He (i.e. Kṛṣṇa) did with the Pāṇḍavas.

Reference has been made to the two occasions when Kṛṣṇa, the Supreme Lord, laid aside His Divinity to serve the Pāṇḍavas because of their love for Him. On the occasion of the Rājasūya Yajña Kṛṣṇa chose the job of washing the feet of all saints who had arrived to attend the yajña.<sup>1</sup> He also acted as charioteer for Arjuna during the great war (Mahābhārata) between the Pāṇḍavas and Kauravas.

G.A.Grierson<sup>2</sup> compares this idea with that in St.Paul's famous passage in his Epistle to the Philippians (11,6,7). The idea of Kṛṣṇa washing the saints' feet can be compared with that of Christ washing his disciples' feet (Cf. The Gospel of St.John, 13, 4-16).

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1. Cf. Bhg.Pur.,X.75.5.

2. Art.cit.,JRAS.,1909,p.618.

v.9.8: Śrī Paiharī: Śrī Kṛṣṇa Dāsa Payahārī who was a disciple of Anantānanda. According to G.A.Grierson,<sup>1</sup> he flourished in 1550 A.D. Payahārī was his surname which literally means 'he whose food was milk', and it was given to him as he forsook solid food and drank only milk.<sup>2</sup>

G.A.Grierson<sup>3</sup> in his description of Kṛṣṇa Dāsa Payahārī confuses him with Kṛṣṇa Dāsa Adhikārī, and this mistake has been pointed out by Dīnadayālu Gupta<sup>4</sup> as well. It was Kṛṣṇa Dāsa Adhikārī, and not Kṛṣṇa Dāsa Payahārī as has been stated by Grierson, who was a disciple of Vallabhācārya, a member of the 'Aṣṭachāpa' and the author of 'Prema-rasa-rāsa'.<sup>5</sup>

Kṛṣṇa Dāsa Payahārī was a great saint. He cannot be placed in the category of poets, as there is no record of a single verse written by him. G.Pollet,<sup>6</sup> in referring to him as a poet, follows Grierson's description without realising the latter's confusion between the two names. Moreover, it was Kṛṣṇa Dāsa Payahārī, and not Anantānanda

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1. The modern vernacular literature of Hindustan, p.21.
  2. Cf. Bh.M., v.38.1.
  3. Op.cit., p.21.
  4. Cf. Aṣṭachāpa aurā Vallabhā-sampradāya, Vol.1, p.114.
  5. Ibid., p.319.
  6. Studies in the Bhakta Māla of Nābhā Dāsa, notes on v.38.1, p.302.

as has been stated by G. Pollet;<sup>1</sup> who established a gaddī (monastery) of the 'Rāmānandī sampradāya' called Galatā āśrama at Galatā near Jaipur.<sup>2</sup> Kshitimohan Sen,<sup>3</sup> referred to by G. Pollet, associates Anantānanda's name with the Galatā (maṭha), for which there is no evidence.

Kṛṣṇa Dāsa Payahārī is reckoned by Nābhā Dāsa among the disciples of Anantānanda<sup>4</sup> who was a disciple of Rāmānanda.<sup>5</sup> As a spiritual preceptor Kṛṣṇa Dāsa Payahārī ranks high. Nābhā Dāsa also mentions his twenty-four disciples among whom the most famous were Kīlha and Agra Dāsa<sup>6</sup> (cf. Bh.B., vv.10-13).

In the last two lines of this verse, Priyā Dāsa praises the devout conduct of Kṛṣṇa Dāsa Payahārī and describes it as an illustration of the true qualities of a guru (spiritual preceptor). A guru, as defined in the Bhāgavata, is one who has merged himself in Śabda-Brahma (i.e. the Absolute Godhead as Logos) and also in Para-Brahma (i.e. the Absolute Godhead Himself), and is also free from

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1. Op.cit., notes on v.37.1, p.301.
  2. Cf. Śukla, R.C., Hindī sāhitya kā itihāsa, p.120; see also notes on v.13.3.
  3. Medieval mysticism of India, p.76.
  4. Bh.M., v.37.2.
  5. Bh.M., v.36.2.
  6. Bh.M., v.39.2; cf. also Upādhyāya, Baladeva, Bhāgavata sampradāya, p.277.

all attraction and aversion.<sup>1</sup> These qualities of a guru are shown in the description of Kṛṣṇa Dāsa Payahārī by Nābhā Dāsa: Kṛṣṇa Dāsa Payahārī reached the limit of renunciation in the Kali age; he forsook solid food and drank only milk. When he placed his hand on somebody's head, and thus offered him the final emancipation (nirvāṇa), freeing him from all worldly miseries, he did not accept any remuneration. He was a great saint and a chaste ascetic; immense was his power of adoration.<sup>2</sup>

Priyā Dāsa in his commentary on Bh.M.,v.38 illustrates these qualities of Kṛṣṇa Dāsa Payahārī by relating the story of the King of Kūlhū.<sup>3</sup>

#### v.10

v.10.1: Agra Dāsa: He was a disciple of Kṛṣṇa Dāsa Payahārī. According to G.A.Grierson,<sup>4</sup> he flourished in 1575 A.D.<sup>5</sup> He is also known as 'Agra alī' and 'Agga saharī' which he used as his pen-names, being a follower of the

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1. Cf. Bhg. Pur., XI.3.21.

2. Bh.M., v.38.1-4.

3. See Bh.B., vv.119-120.

4. Op.cit., p.26.

5. Cf. also Śukla, R.C., op.cit., 146; and Upādhyāya, Baladeva, op.cit., p.277.

'Rasika sampradāya'.<sup>1</sup> Agra Dāsa was the spiritual preceptor of Nābhā Dāsa. In Bh.B.,v.13.3, Priyā Dāsa writes that Agra Dāsa, having received Kīlha's command, imparted the mantra to Nābhā Dāsa. He also commanded Nābhā Dāsa to describe the nature and the virtues of the saints,<sup>2</sup> with which Nābhā Dāsa complied by writing the Bhakta Māla. Agra Dāsa himself was a good poet. He is the author of a number of books among which 'Dhyāna-mañjarī', 'Aṣṭayāma', 'Kuṇḍaliyā or Hitopadeśa Upākhyāna Bāvanī' and 'Padāvalī' are his known works,<sup>3</sup> and 'Śṛṅgāra-rasa-sāgara' or 'Agra-sāgara' is also ascribed to him.<sup>4</sup>

Agra Dāsa is said to have been very fond of his garden which he regarded as a place of sport for the Lord. In Bh.M.,v.41.4, Nābhā Dāsa writes:

"Out of love for his famous garden he cultivated it constantly with his own hands."<sup>5</sup>

Priyā Dāsa, in the commentary on Bh.M.,v.41, writes that Agra Dāsa was once visited in his garden by Māna Siṃha, the Mahārāja of Amer.<sup>6</sup>

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1. See also notes on v.5.1.
  2. Bh.B.,v.11.3-4.
  3. Cf. Upādhyāya, Baladeva, op.cit., p.277.
  4. Cf. Bhagavatī Prasāda Siṃha, op.cit., p.381.
  5. Pollet, G., op.cit., v.41.4, p.180.
  6. Bh.B.,v.122.

After the death of Kṛṣṇa Dāsa Payahārī it was Kīlha, and not Agra Dāsa as has been wrongly stated by Baladeva Upādhyāya,<sup>1</sup> who succeeded him as the ācārya of the Galatā āśrama.<sup>2</sup> Agra Dāsa, according to Bhagavatī Prasāda Siṃha,<sup>3</sup> established another gaddī in Raivāsā near Jaipur.

v.10.5: gayo bohita bahuta dūri: The story, told by Priyā Dāsa as an illustration of Nābhā Dāsa's spiritual power, refers to the incident when a disciple of Agra Dāsa, seeing the ship which he had boarded in danger, concentrated his thoughts on Agra Dāsa. According to the version of this story given by Raghurāja Siṃha,<sup>4</sup> this disciple of Agra Dāsa was a merchant, and the boat (nāu = nāva) he had boarded had begun to sink. At that time Agra Dāsa was engaged in meditation and was being gently fanned by Nābhā Dāsa. Seeing Agra Dāsa's attention distracted, Nābhā Dāsa by his spiritual power perceived the situation and saved the ship from danger. It is said that Nābhā Dāsa, with a wave of his fan, sent speeding across space a blast of wind that carried the ship upon its way.<sup>5</sup> Then he told Agra Dāsa that the ship was safe and had sailed away. Thus Nābhā Dāsa displayed his spiritual

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1. Cf. op. cit., p. 278.

2. Cf. Bhagavatī Prasāda Siṃha, op. cit., p. 23.

3. Op. cit., pp. 24 and 334; cf. also art. cit., NPP., p. 329.

4. Rāma-rasikāvalī, p. 577.

5. Cf. Grierson, G. A., art. cit., JRAS., 1909, p. 619; and also S. Ś. Bhagavān Prasāda, op. cit., p. 49.

capability which he had acquired by serving the saints.

There is no source for this story other than Priyā Dāsa himself.

v.12

v.12.1: Hanūmān vaṃśa: the dynasty of Hanumān. There are different opinions about Nābhā Dāsa's caste. Priyā Dāsa's statement seems to be the original source for it. According to Priyā Dāsa, Nābhā Dāsa was born in the Hanumān vaṃśa, but the term has been interpreted in different ways. Some rank Nābhā Dāsa in the first of the three twice-born classes of Hindūs, viz. Brāhmaṇa, and others place him in a certain low caste called Ḍoma.

The commentators on the Bhakta Māla and the Bhaktirasa-Bodhinī differ in their interpretations of the term. Munśī Tulasī Rāma, the author of 'Bhakta-Māla-Pradīpana', in Persian, and its translator Pratāpa Siṃha<sup>1</sup> have associated Nābhā Dāsa's name with a Mahārāṣṭriyan Brāhmaṇa called Rāma Dāsa whom they state to have been born in a place called Rāmabhadrācala in Tailāṅga (south) near the river Godāvarī, and to be the incarnation of Hanumān, the celebrated monkey-chief.

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1.4. Bhakta-Kalpadrūma, p.14.

302

Pratāpa Siṃha<sup>1</sup> also states that the descendants of Rāma Dāsa were musicians and used to sing professionally at royal courts. Raghurāja Siṃha<sup>2</sup> interprets the term 'Hanumān vaṃśa' as Lāṅgūlī Brāhmaṇa: "so śiśu Lāṅgūlī dviija kero". Lāṅgulin literally means a monkey, one having a tail (cf. MSED., s.v.). Thus Lāṅgūlī has been used as a synonym for Hanumān.

The other opinion holds that Nābhā Dāsa was a Ḍoma. G.A. Grierson,<sup>3</sup> R.C. Sukla<sup>4</sup> and Bhagavatī Prasāda Siṃha<sup>5</sup> give no actual evidence but support this opinion. There are different points of view about the position of the Ḍomas in India. Some regard the Ḍomas as belonging to a certain low caste of musicians and entertainers. According to A.L. Basham,<sup>6</sup> the word Ḍoma is probably connected with the word Rom, by which the Gypsies universally designate themselves, and it is very close to the word 'Doum' in Syrian Romani. The Gypsies originated in the Ganges basin but moved before the time of Aśoka (3rd century B.C.) to North-Western India before spreading to the West. They

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1. Op.cit., p.14.

2. Op.cit., p.576.

3. Op.cit., p.27.

4. Op.cit., p.147.

5. Op.cit., p.383.

6. The wonder that was India, Appendix XII, pp.513-15.

were traditionally wandering musicians and entertainers, and the Ḍomas, attested since the Middle Ages, are their Indian counterparts.

S.Ś. Bhagavān Prasāda<sup>1</sup> in this connection discusses the present position of the Ḍomas in India, and says that in Northern India the Ḍomas are regarded as Sūdras, and the word Ḍoma is used by some as a synonym for Bhaṅgī (i.e. a certain caste of sweepers or scavengers and halālakhoras descended from a Sūdra by a Brāhmaṇa's widow). Monier Williams<sup>2</sup> seems to refer to the Ḍomas of Northern India by defining them as cane chair-makers, the lowest of the low and often employed as street-sweepers and in furnishing wood and fire for the burning of dead bodies. Similarly, Vāsudeva Upādhyāy<sup>3</sup> states that the Ḍomas were well known among untouchables because of the quality of their music; and he places them on the same level as Caṇḍālas but following the profession of singers. But, according to S.Ś. Bhagavān Prasāda, in Western India, in places like Marwar etc., the Ḍomas are included among the castes of professional musicians, such as Kalāvāṇṭa, Cāraṇa or Bhāṭa and Kathaka, having a higher status than Bhaṅgī.

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1. Op.cit., pp.53 and 971.

2. Hinduism, p.164.

3. The socio-religious condition of north India, p.93.

It is likely that Priyā Dāsa is employing euphemism in using the term 'Hanumān vaṃsa' for Ḍoma. Nābhā Dāsa<sup>1</sup> uses the word Bānarau (= vānara, lit. a monkey) as a synonym for this term, describing Lākhā bhakta. Priyā Dāsa<sup>2</sup>, in his commentary on Bh.M., v.107.1, writes that the devout Lākhā, who is described by Nābhā Dāsa as Bānarau, was called a Ḍoma by the whole world (i.e. by everyone). This instance makes it clear that Priyā Dāsa's own interpretation of Bānarau or 'Hanumān vaṃsa' is that of a Ḍoma. Thus, it is certain that Nābhā Dāsa was not a Brāhmaṇa but a Ḍoma, and it is possible, as has been stated by S.Ś. Bhagavān Prasāda,<sup>3</sup> that Nābhā Dāsa was born into the Ḍoma caste of Western India, that of professional musicians and entertainers.

v.12.5: Kīlha: Kīlha Dāsa who flourished in 1570 A.D. He was a disciple of Kṛṣṇa Dāsa Payahārī, and his successor to the gaddī or chair of the Galatā āśrama. In Bh.M., v.40 Nābhā Dāsa mentions his father's name as Sumeradeva who, according to Priyā Dāsa,<sup>4</sup> was a Subedāra of Gujarat. Nābhā Dāsa,<sup>5</sup> comparing Kīlha Dāsa with Bhīṣma whom Death could

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1. Bh.M., v.107.1.
  2. Bh.B., v.422.1.
  3. Op.cit., p.971.
  4. Bh.B., v.121.1.
  5. Bh.M., v.40.

not destroy until he himself wanted it, says that similarly the power of time could not destroy Kīlha. By beholding Rāma's feet constantly day and night, Kīlha Dāsa kept himself engaged in meditation. His mind was engrossed in the doctrines of Śāṅkhya and Yoga, and he comprehended and experienced their meaning. Priyā Dāsa<sup>1</sup> in his commentary on Bh.M.,v.40 writes that once when Kīlha Dāsa put his hand into a basket of flowers which he had plucked for performing his worship, a snake bit him. Kīlha by his own will was bitten thrice but the poison did not affect him. When he himself wanted to leave the world of mortals, he sat in the assembly of the saints, and his soul departed from his body through the tenth door, i.e. the brahma-randhra (foraminal suture).

Though Kīlha Dāsa and Agra Dāsa were both disciples of Kṛṣṇa Dāsa Payahārī, their modes of adoration were different. Kīlha Dāsa was a yogī while Agra Dāsa was a bhakta. It is said that Kīlha Dāsa spent twelve years performing yoga on the Girināra mountain.<sup>2</sup> He was the

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1. Bh.B.,v.122.

2. Cf. Upādhyāya, Baladeva, op.cit.,p.279.

founder of the 'Khākī sampradāya', the followers of which cover their dress with khāka, i.e. dust or ashes.<sup>1</sup> He gave much importance to yoga in his sect which is also called 'Tapasī śākhā' of the 'Vairāgī sampradāya', and thus diverged from Rāmānandī Vaiṣṇavas.<sup>2</sup>

Kīlha Dāsa is also said to be the author of a number of books. 'Rāma-maṅtra joga grantha', 'Rāma aṣṭaka', 'Jñāna līlā', 'Jñāna tilaka' and 'Rāma rakṣā' are the works ascribed to him but their authorship is doubtful.<sup>3</sup>

According to Priyā Dāsa, Kīlha Dāsa, while he was walking with Agra Dāsa in the forest, found the blind child Nābhā Dāsa who had been abandoned by his mother. Kīlha Dāsa sprinkled water from his kamaṅḍala on the child's eyes and restored his sight.<sup>4</sup> He then commanded Agra Dāsa to impart the maṅtra to Nābhā Dāsa, making him a disciple.<sup>5</sup>

Agara: Agra Dāsa. See notes on v. 10.1.

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1. Cf. Wilson, H.H., Religious sects of the Hindus, pp.54-55.
  2. Cf. Sukla, R.C., op.cit., p.121; and also Upādhyāya, Baladeva, op.cit., p.279.
  3. Cf. Upādhyāya, Baladeva, op.cit., p.280-82.
  4. Bh.B., v.12.
  5. Bh.B., v.13.2.

## v.13

v.13.3: Galatā: The Galatā āśrama, a gaddī (monastery) of the 'Rāmanandī sampradāya', founded by Kṛṣṇa Dāsa Payahārī at Galatā near Jaipur. R.C. Śukla<sup>1</sup> has wrongly located Galatā in Ajmer. The Rajputana Gazetteer, under the heading 'Holy places and Antiquities', describes Galatā (Gulta) as a shrine of great sanctity, dedicated to the Sun-god, on the summit of a range of hills about 1½ miles to the east of the city of Jaipur. On the east side of the range there is a well-wooded valley beneath, in which are gardens, shrines and tanks most picturesquely situated.<sup>2</sup> There existed here a gaddī of the Nāthapanthīs probably in the Galatā shrine itself, or in the valley below to which the shrine had given its name. It was this gaddī which Kṛṣṇa Dāsa Payahārī took over, and was henceforth called Galatā āśrama.

According to Raghurāja Siṃha<sup>3</sup> and S.Ś.Bhagavān Prasāda,<sup>4</sup> it was originally the hermitage of the saint Gālava. Before Kṛṣṇa Dāsa Payahārī went there, it was occupied by the Nāthapanthīs or the Kanaphaṭe yogīs who were the followers of

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1. Cf. op.cit., p.120.

2. Cf. The Rajputana Gazetteer, vol.2, p.160.

3. Op.cit., p.570.

4. Op.cit., p.57; cf. also Grierson, G.A., art.cit., JRAS., 1909, p.620.

Gorakhanātha and had gained great influence in Rajputana.<sup>1</sup> Though the story given by S.Ś.Bhagavān Prasāda<sup>2</sup> seems rather fanciful, it does show how Kṛṣṇa Dāsa Payahārī succeeded in ousting his rivals and taking over the gaddī. The story is as follows:

Once Kṛṣṇa Dāsa Payahārī, wishing to spend the night in Galatā, sat down in front of the fire, but was evicted by the yogīs. To show his spiritual power he picked up the fire in a piece of cloth, carried it outside with him and sat down there. Seeing this miracle, the chief yogī transformed himself into a tiger and pounced upon him. Kṛṣṇa Dāsa Payahārī said, "What a donkey you are!" Whereupon the Chief yogī was immediately turned into a donkey. The ear-rings of all the yogīs fell from their ears and gathered in front of Kṛṣṇa Dāsa Payahārī. When Pṛthvīrāja, the King of Āmer, requested, Kṛṣṇa Dāsa Payahārī turned the Chief yogī back into a man. The King of Āmer at once became his disciple. Thus Kṛṣṇa Dāsa Payahārī was able to establish his gaddī of the 'Rāmanandī sampradāya' in Galatā.

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1. Cf. Sukla, R.C., op.cit., pp. 15 and 121.  
2. Op.cit., p.445.

This story is also included by R.C.Sukla<sup>1</sup> and Baladeva Upādhyāya<sup>2</sup> who further state that in the 'Rāmānandī sampradāya' the Galatā āśrama acquired the same importance and reputation in Northern India as that of the Totādri in the 'Rāmānuja sampradāya' in the South, and that is why it was also called Uttara-Totādri (i.e. Northern Totāri).

#### v.14

v.14.1: jete avatāra: all incarnations of Viṣṇu. The number of the incarnations of Viṣṇu, given in different Purāṇas, varies from six to twenty-four. According to the most popular classification there are ten principal incarnations, viz. the Fish (Matsya), the Tortoise (Kūrma), the Boar (Varāha), the Man-lion (Narasimha), the Dwarf (Vāmana), Paraśurāma (lit. Rāma with the axe), Rāma, Kṛṣṇa, Buddha and Kalki or Kalkin.<sup>3</sup> Kṣemendra in his 'Daśavatāra-carita' (1066.A.D.) describes the ten incarnations.<sup>4</sup> Jayadeva in his 'Gita-Govinda' (1150 A.D.)<sup>5</sup> also speaks of ten incarnations, but replaces the eighth, Kṛṣṇa, by his brother Balarāma.

1. Op.cit.,p.121.

2. Op.cit.,p.276-77.

3. Cf.Dowson,John, Hindu mythology, pp.33-38.

4. Cf.Keith,A.B., A history of Sanskrit literature, p.136.

5. Cf. Arnold, Edwin, The Indian song of songs, Preface,p.xii.

Later this number is extended, and the Bhāgavata Purāṇa enumerates twenty-two incarnations, with the comment that the incarnations of Hari are innumerable. These twenty-two incarnations are as follows:

- (1) Puruṣa; (2) Varāha; (3) Nārada; (4) Nara and Nārāyaṇa;
- (5) Kapila; (6) Dattātreya; (7) Yajña; (8) R̥ṣabha; (9) Pṛthu;
- (10) Matsya; (11) Kūrma; (12) Dhanvantari; (13) Mohanī;
- (14) Narasiṃha; (15) Vāmana; (16) Paraśurāma; (17) Veda-
- Vyāsa; (18) Rāma; (19) Balarāma; (20) Kṛṣṇa; (21) Buddha;
- (22) Kalki.<sup>1</sup>

In Bh.M., v.5 Nābhā Dāsa, paying homage to the incarnations of Viṣṇu, enumerates the following twenty-four:

- (1) Mīna (Matsya); (2) Varāha; (3) Kamaṭha (Kūrma); (4) Narahari (Narasiṃha); (5) Vāmana; (6) Paraśurāma; (7) Raghuvīra (Rāma);
- (8) Kṛṣṇa; (9) Buddha; (10) Kalakkī (Kalki); (11) Vyāsa;
- (12) Pṛthu; (13) Hari; (14) Haṃsa; (15) Manavantara; (16) Yajña;
- (17) R̥ṣabha; (18) Hayagrīva (19) Dhruva's benefactor;
- (20) Dhanvantari; (21) Badrīpati; (22) Datta (Dattatreya);
- (23) Kapiladeva; (24) Sanakādi (Sanaka and his brothers).<sup>2</sup>

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1. Bhg.Pur., I.3.6-26; cf. also Dowson, John, op.cit., p.38.  
 2. For further details, see Grierson, G.A., art.cit., JRAS, 1909, pp.623-44; and also Pollet, G., op.cit., pp. 238-44.

Priyā Dāsa regards all incarnations as the līlā (divine sport) of the Lord, and out of the 24 incarnations mentioned by Nābhā Dāsa he refers to the Fish<sup>1</sup> and so on (i.e. the Boar, the Tortoise, the Man-lion and the Dwarf).

According to J. Dowson,<sup>2</sup> these first five of the ten principal incarnations, are purely mythological. These five forms, in which Viṣṇu manifested Himself, have been compared by Priyā Dāsa with curly hair. As the curliness of hair increases one's beauty and gives pleasure to others, similarly these five incarnations, though peculiar and rather unattractive in themselves, are a source of joy and happiness. This is the answer of Agrā Dāsa to the objection that the Adorable should not have become incarnate in crooked and mean forms such as the fish, tortoise etc. There is a lesson in it that in the Lord's sight all creatures are equal, and that He does not make any distinction between the mean and crooked forms, those of fish, tortoise, etc., and the attractive form of human beings.<sup>3</sup> Priyā Dāsa, in stating this, refers to it as a teaching of Agrā Dāsa for which he says he has great respect and admiration.

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1. Bh.B., v.14.7.
  2. Op.cit., p.37.
  3. Cf. art.cit., JRAS., 1909, p.622.

According to Hindū mythology Rāma bore forty-eight marks equally divided on his two feet. Each footmark is represented by a symbol and has a specific function to perform. The table given by S.Ś.Bhagavān Prasāda<sup>1</sup> describes their different colours, the benefit of meditating on them, and their association with different deities or Viṣṇu's incarnations. The twenty-four marks on each of Rāma's feet, according to S.Ś.Bhagavān Prasāda,<sup>2</sup> are as follows:

(a) Right foot:

- (1) Ūrddhva-rekhā (the upward line); (2) Svastika; (3) aṣṭakona (the octagon); (4) Lakṣmī; (5) hala (the plough); (6) mūsala (the mace); (7) Śeṣa (the serpent of eternity); (8) śara (the arrow); (9) ambara (the vestment); (10) kamala (the lotus); (11) ratha (the chariot); (12) vajra (the thunderbolt); (13) yava (the barley-corn, on the big toe); (14) Kalpataru; (15) ankuśa (the elephant-goad); (16) dhvja (the banner); (17) mukuṭa (the diadem); (18) cakra (the discus); (19) siṃhāsana (the throne); (20) Yama-daṇḍa (Yama's rod); (21) cāmara (the fly-whisk); (22) chatra (the umbrella); (23) nara

1. See op.cit., pp.68-70.

2. Ibid., pp.66-67; for further details, see Grierson, G.A., art.cit, JRAS., 1910, pp.88-96. The equivalent English terms given in brackets are based on Grierson's translation.

(the man); (24) jayamāla (the wreath of victory).

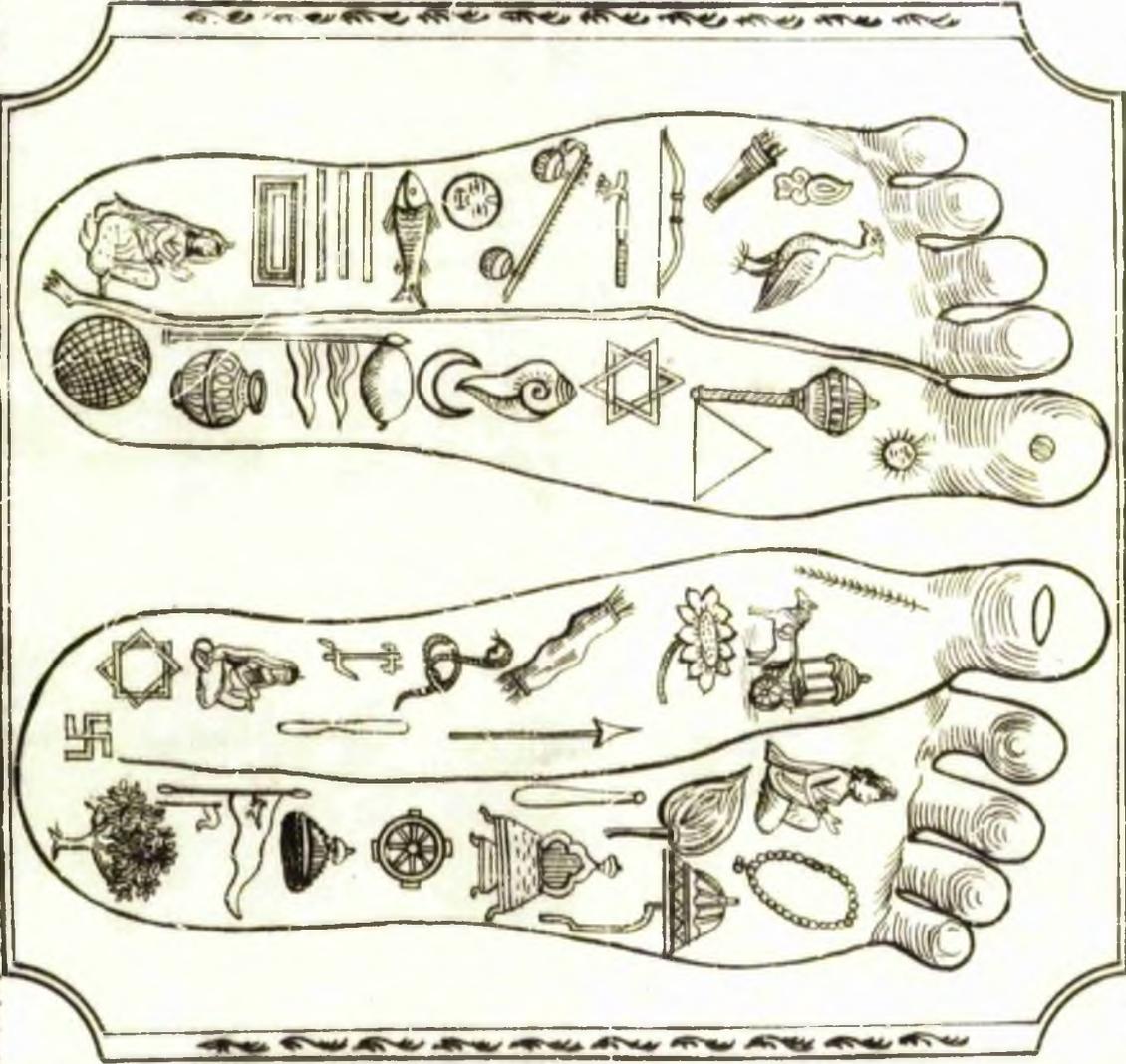
(b) Left foot:

(1) gopada (the cow's footmark); (2) Sarayū (the river Sarayū); (3) bhūmi (the earth); (4) kalaśa (the pitcher); (5) patākā (the pennon); (6) jambuphala (the rose-apple); (7) ardha-candra (the half-moon); (8) śankha (the conch); (9) ṣaṭakoṇa (the hexagon); (10) trikoṇa (triangle); (11) gadā (the club); (12) jīva (life); (13) vindu (the spot, on the big toe); (14) Śakti (the śakti dart); (15) sudhā-kunḍa (the lake of ambrosia); (16) trivalī (the three wrinkles); (17) mīna (the fish); (18) pūrṇa-candra (the full moon); (19) vīnā (the lute); (20) vamśī (the flute); (21) dhanuṣa (the bow); (22) tūṇīra (the quiver); (23) haṃsa (the swan); (24) candrikā (the moon-beam).

These auspicious marks are said to be on the soles of Rāma's two feet. The marks on Sītā's feet are the same as those listed above, but are reversed, those on her right foot being the same as those on Rāma's left foot and vice versa. A diagram showing these marks on Rāma's two feet, said to be drawn by S.Ś.Bhagavān Prasāda himself, has been included in the latest edition of 'Śrī Bhakta Māla' (1962 A.D.). A photo-copy of it is given here. In the diagram śakti the 14th footmark of group (b), is represented by the picture of

बाबू जानकीशरण बुलाकाल वस्त्रों के आरमज बाबू कमलेश्वरीप्रसाद वस्त्रों की श्रद्धा से  
 त्रिकुमार-पेश, लखनऊ, नं. बापा।

श्रीवलमी-संघ-३४०, कलि-संघ ५०६३



श्रीमतीरामपदकंजसे । "श्रीभक्तमाल तिलक श्रीकमुधास्ताद" (चतुर्थादृशि)  
 ॥ श्रीजनकानिन्दी चरण-से ॥

S. R. S. B. P.  
 RUPKALA

१९६२ ई० (सी. रा. श. भ. प्र. रूपकला)

जो जो रेश श्रीस्वामिनीजी के वाम पदकंज में हैं, वेही चिह्न श्रीप्रियतम प्रभु के दक्षिण पदकंज में जानिये, तथा जो जो चिह्न श्रीस्वामिनीजी के दाहिने चरण में हैं वेही श्रीप्रियतम के बाएँ चरण में जानिये।

(रुपकला)

Pārvatī who is also called Śakti, the energy or strength of her male counterpart Śiva. G .A.Grierson has translated this term as the śakti dart.

Out of these forty-eight footmarks Nābhā Dāsa in Bh.M.,v.6 enumerates the following twenty-two, without indicating to which foot they belong:

- (1) aṅkuṣa; (2) ambara; (3) kuṣiṣa; (4) kamala; (5) java;
- (6) dhujā; (7) dhenupada; (8) śaṅkha, (9) cakra; (10) svastika;
- (11) jambuphala; (12) kalaṣa; (13) sudhāhrada; (14) arddha-
- candra; (15) ṣaṭakoṇa; (16) mīna; (17) vindu; (18) ūrdha-
- rekhā; (19) aṣṭakoṇa; (20) traikoṇa; (21) Indradhanu;
- (22) puruṣa.

Out of these twenty-two footmarks the eleven, nos. (1), (2), (3), (4), (5), (6), (9), (10), (18), (19) and (22), belong to Rāma's right foot and correspond with those nos. (15), (9), (12), (10), (13), (16), (18), (2), (1), (3) and (23) respectively of the first group. The remaining footmarks nos. (7), (8), (11), (12), (13), (14), (15), (16), (17), (20), and (21) belong to Rāma's left foot and correspond with those nos. (26), (32), (30), (28), (39), (31), (33), (41), (37), (34) and (45) of the second group.

Priyā Dāsa in this verse mentions only three footmarks,

viz. ankuṣa (the elephant-goad), kuliśa (the thunderbolt) and kaṃja (=kamala, the lotus), which belong to Rāma's right foot. In order to complete the list of the twenty-two footmarks, enumerated by Nābhā Dāsa, extra verses have been interpolated later.<sup>1</sup>

Priyā Dāsa in mentioning only the three marks on Rāma's right foot follows the precedence of Tulasī Dāsa<sup>2</sup> who refers only to the three marks, viz. kuliśa, dhvajā and ankuṣa which also belong to Rāma's right foot. Priyā Dāsa has likewise chosen kuliśa and ankuṣa, but replaces dhvajā by kaṃja.

#### v.16

v.16.3: Siva: Siva, one of the principal gods, regarded as the most formidable of the Hindū triad, consisting of Brahmā the creator, Viṣṇu the preserver, and Śiva the destroyer. He has 1,008 names (M.Bh., XII.ch.285) of which a few are: Śaṅkara, Hara, Mahādeva, Rudra, Sambhu, Bhairava, Bhava, Tripurāri, Umāpati etc. He is called a son of Brahmā (M.Bh.XII.350.13705; 351.13723), and the Mahāyogī,

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1. See Appendices I and II.
  2. Cf. Rā.ca., I.199.3.

the great ascetic or the lord of all yogīs. He resides on the Himālayan Mount Kailāśa and is continually engaged in deep meditation (M.Bh.V.111.3825+29). He is represented by his symbol the Linga or phallus which, combined with the Yoni or female organ as representative of his Śakti, is chiefly worshipped.

In Bhg.Pur.VI.3.19-21, Śiva is reckoned among the twelve chief devotees of Viṣṇu who alone know the secret of pure and inexplicable Divine Religion, and are primarily engaged in teaching and spreading the faith in Viṣṇu, the Supreme Being. Nābhā Dāsa, in Bh.M.,v.7.1, also mentions Śiva's name as a mahābhaktā (principal devotee). Priyā Dāsa, in Bh.B.,vv.16-18, tells us two stories about Śiva to illustrate his genuine devotion (see also the following notes.)

v.16.6: Satī: Śiva's wife. She was one of the twenty-four daughters of Prajāpati Dakṣa by Prasūti (Vi.Pur.I.7). Her father was going to perform a sacrifice but did not invite Śiva. Satī, despite her husband's warning, went to attend it. Since Dakṣa did not welcome her, nor set apart

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1. Cf. Dowson, John, Op.cit.,pp.298-99.

any share of the sacrifice for Śiva, Satī felt insulted and, being angry with her father, put an end to herself by yoga (M.Bh.,XII.chs.283-84; Bhg.Pur.IV.4.1-26). According to the Kāśī Kāṇḍa, Satī threw herself into the sacrificial fire.<sup>1</sup> In her next life Satī became Umā or Pārvatī, the daughter of Himavat and Menā, and again the wife of Śiva.

Priyā Dāsa tells us the story of Satī's disguising herself as Sītā to examine Rāma's divinity. Tulasī Dāsa<sup>2</sup> describes in detail this story which took place some time before Satī's death. When Satī saw Śiva paying homage to Rāma, who was walking through the forest distressed like a mortal man by the loss of Sītā,<sup>3</sup> and heard him say, "Hail, Supreme Being, redeemer of the world", a great doubt arose in her mind.<sup>4</sup> She wondered whether the omnipresent and unbegotten God, the creator, who has neither parts nor passions, and is no respecter of persons, whom not even the Veda can comprehend, had taken the form of a man?<sup>5</sup>

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1. Cf. Wilson, H.H., The Vishṇu Purāṇa, footnote, p.57.
  2. Rā.ca., I.48 ff.
  3. Rā.ca., I.49.7-8.
  4. Rā.ca., I.50.3.8.
  5. Rā.ca., I. dohā 50; cf. also Growse, F.S., The Rāmāyan of Tulasī Dās, dohā 61, p.35.

Priyā Dāsa has briefly referred to Satī's doubt which she expresses to Śiva.<sup>1</sup> According to Tulasī Dāsa, Satī did not speak aloud of her doubt, but Śiva could read her thoughts.<sup>2</sup> First Śiva tried to dismiss her doubt, but then let her go to put Rāma to the test to remove her doubt.<sup>3</sup> According to Priyā Dāsa, she did this against Śiva's wish.<sup>4</sup> Rāma saw Satī who assumed the form of Sītā, and, with a sweet smile and folded hands, he saluted her, asking, "Where is Mahādeva (Śiva), and why are you wandering alone in the forest?"<sup>5</sup> Satī returned and, feeling ashamed, hid the truth from Śiva, but he perceived all she had done.<sup>6</sup> Thinking that if he continued to treat Satī as his wife after she had assumed Sītā's form it would be a great sin and would cancel all his past devotion, he resolved never to touch Satī again, and not to be reconciled to her so long as she lived.<sup>7</sup>

Tulasī Dāsa links this story with the episode leading to Satī's death. Satī, abandoned by her husband who had

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1. Bh.B.,v.16.6-7.
  2. Rā.ca.,I.51.5.
  3. Rā.ca.,I.52.1-3.
  4. Bh.B.,v.16.8.
  5. Rā.ca.,I.53.7-8.
  6. Rā.ca.,I.56.1-4.
  7. Rā.ca.,I.56.5.8-57.2.

engaged himself in meditation,<sup>1</sup> prayed for her death, sorrowing grievously.<sup>2</sup> Tulasī Dāsa used the story of Dakṣa's sacrifice as the circumstance created for Satī's burning herself to death, so that she could be born again in a different form, that of Umā or Pārvatī whom Śiva accepted as his wife.<sup>3</sup>

v.18

In this verse Priyā Dāsa tells us a story about Śiva, illustrating Śiva's respect for the devotees of the Lord. Śiva, while walking with Pārvatī, saw two hills. Since there lived a devotee on the first hill ten thousand years ago, and there was going to be another on the second hill in ten thousand years time, he saluted both hills.

I have not been able to trace any source for this story, told by Priyā Dāsa. But the post-Priyā Dāsa writers Raghurāja Siṃha<sup>4</sup> and Pratāpa Siṃha<sup>5</sup> have referred to this story. Raghurāja Siṃha interprets the first devotee as a devotee of Hari, and the second as a devotee of Kṛṣṇa.

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1. Rā.ca.,I.58.8.
  2. Rā.ca.,I.59.1-8; and doha 59.
  3. Rā.ca.,I.63ff.
  4. See op.cit.,p.29.
  5. See op.cit.,p.42-43.

Śiva calls himself a devotee of Kṛṣṇa's devotee. However, these two devotees, mentioned by Priyā Dāsa, cannot be referred to by name.

v.18.3: Pārvatī: Pārvatī or Umā, the daughter of Himavat (i.e. the Himālaya mountain) and Menā, and the beloved wife of Śiva. In her previous life, according to the legend (see notes on v.16.6), she was Satī, the daughter of Dakṣa (Br.Pur.II.13.77). Pārvatī, also known as Aparṇā, went through severe austerities to obtain Śiva as her husband (M.Bh.V.3829; XII.19.1400). She was put to the test by the seven sages who were satisfied of her steadfast love for Śiva; and the marriage was celebrated in the presence of all the gods, Brahmā officiating as priest (M.Pur.154.276-496).

Pārvatī, in the cult of the Mother Goddess which emerged from obscurity to a position of real importance in the Middle Ages, is worshipped as Śakti, the strength or potency of her male counterpart Śiva.<sup>1</sup> She has a great variety of names, referring to her various forms, attributes and actions. Among her names a few are: Gaurī, Bhavānī, Aryā, Devī, Bhairavī, Kālī, Durgā, Caṇḍī, Bhagavatī, Isānī, Rudrānī, Girijā, Ambikā, Jagad-dhātrī, Annapūrṇā etc.

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1. Cf. Basham, A.L., op.cit., p.311.

## v.19

v.19.1: Ajāmela: Ajāmila (Ajāmil), a Brāhmaṇa of Kanauj. In the Bhāgavata Purāṇa<sup>1</sup> Śukadeva relates the story of Ajāmila to King Parīkṣita, illustrating the power of uttering the sacred Name of the Lord. Ajāmila was a Brāhmaṇa of the province known as Kānyakuvja (Kanauj). He took a female slave as his wife, and as a result of being contaminated by her company he became a sinner and all the pious rites of a Brāhmaṇa were destroyed. He maintained his relations by resorting to foul means such as playing at dice, cheating and stealing, and thus people had to suffer from his oppressions and wicked acts. Living such a life he used to maintain the children born unto that slave girl, and thus he spent eighty years of his life. Among his ten sons the youngest was named Nārāyaṇa who was the favourite. Being tied with affection, feeding his youngest son and deriving pleasure by witnessing his sports, he did not perceive the approach of death. The three dreadful messengers of Yama, with the noose in their hands and approaching him to take away, came into his view. He, overpowered by great fear, called loudly his youngest son,

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1. See Bhg.Pur.,VI.chs.1-2.

403

exclaiming, "Nārāyaṇa". Hearing this, the attendants of Viṣṇu instantly arrived there, and by force prevented Yama's messengers from taking away Ajāmila's soul (Bhg. Pur.VI.1.21-31). In a long discourse the messengers of Yama explained to Viṣṇu's attendants the general nature of virtue and sin, and the actions of those who are to be punished (Bhg.Pur.VI.1.38-55). Then they related the virtuous acts of Ajāmila's early life: he was well versed in the Vedas, vow-observing, truthful, pure in spirit, gentle, friendly to all and of excellent character (Bhg. Pur.VI.56.57).

However, from the first time Ajāmila saw the slave girl and desired her, he abandoned his own nature and led a sinful life. One day returning from the woods he saw a Śūdra making love with his female slave whose eyes were red from drink and who was almost naked. Seeing this Ajāmila came under the spell of Cupid and became fired with desire. He lavished gifts and wealth upon her to win her favour. He forsook his young wife, the daughter of a Brahmana, and committed all manner of sins. Since he had not performed any penance to expiate his sins, the messengers of Yama were going to take him away to the region of Yama for punishment (Bhg.Pur.VI.58-68).

Viṣṇu's attendants argued that Ajāmila had made atonement for all his sins by uttering the Name of Hari (Nārāyaṇa) which is the best of all expiation for sinners. They drove away Yama's messengers, and set Ajāmila free from the noose of Death (Bhg.Pur.VI.2.2-20). Thus Ajāmila was saved from all his sins by unknowingly uttering the Name of the Lord, and he ascended to heaven (Bhg.Pur.VI.2.32-34).

Among the twelve chief devotees of Viṣṇu (mahābhaktas) Nabhā Dāsa mentions the twelfth one by the term 'Dharma-svarūpa', the righteous one,<sup>1</sup> referring to Yama, as has been interpreted by G.A.Grierson<sup>2</sup> and G.Pollet.<sup>3</sup> Raghurāja Siṃha<sup>4</sup> also regards Yama as the twelfth, and relates a completely different story about Yama and a king. He gives Ajāmila's story separately as an example of the power of uttering the Lord's name,<sup>5</sup> commenting on Bh.M., v.68.5. Priyā Dāsa gives the story of Ajāmila, probably regarding him as the twelfth 'mahābhakta', though he does not

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1. Bh.M.,v.7.3.
  2. Art.Cit.,JRAS.,1910,p.97.
  3. Op.cit., notes on v.7.3, pp. 250-51.
  4. Op.cit.,pp.42-43.
  5. Ibid.,pp.106-111.

use the term. However, it is possible that he is not interpreting the term 'Dharmasvarūpa', but relating Ajāmila's story as a case showing the supreme judgement of Yama as referred to by Nābhā Dāsa in Bh.M.,v.7.6.

F.S.Growse<sup>1</sup> compares the story of Ajāmila with that of a certain Canon, given in the pages of St.Alphonsus Liguori, who, while reciting some prayers in honour of the Divine Mother, fell into the river Seine and was drowned. As he was in mortal sin, the devils came to take him to hell. In the same moment Mary appeared and said to the devils, "How do you dare to take possession of one who died in the act of praising me?" Then Mary addressed the sinner (the Canon), "Now change thy life and nourish devotion to my Conception." He returned to life and became a religious devotee. G.A.Grierson<sup>2</sup> also quotes several parallel passages from ancient and medieval Christian compositions on the power attributed to the Lord's Name.

v.20

v.20.8: mata jāvo Hari gāīye: The messengers of Yama,

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1. See Mathurā: A district memoir, Vol.1, footnote, p.93.
  2. See art.cit., JRAS.,1910, p.107.

having been so defeated and dissuaded from their attempt to take away Ajāmila's soul by the attendants of Viṣṇu, returned and related the whole affair to their Master, Yama (Bhg.Pur.VI.3.3). Yama answered all their questions, telling them that above him there is one Lord who is the Supreme Lord and is superior even to him. Those who have put faith with all their hearts in the Lord, ought not to suffer Yama's punishment. Even if they commit any sin that sin is destroyed by the virtue of reciting the Lord's Name (Bhg.Pur.VI.3.12-26). Then Yama forbade his messengers, saying, "Do not go to those men who have taken refuge in God and consider all things equally, whose glory is sung by the celestials and the saints. The Lord's mace always protects them. Neither we nor ~~also~~ Time do prevail to punish such persons."<sup>1</sup>

v.21

In this verse Priyā Dāsa praises the fidelity of the sixteen chief attendants of Viṣṇu<sup>2</sup> whose names are enumerated

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1. Bhg.Pur.VI.3.27; cf. also Sanyal, J.M., op.cit., vol.2, Book VI, p.14.
  2. See also footnote 1, v.21.

by Nābhā Dāsa in Bh.M.,v.8. They all belong to the seventeenth, or Bhāgavat-sevā, niṣṭhā, i.e. service of the Adorable.<sup>1</sup> Out of these sixteen, according to G.A.Grierson,<sup>2</sup> Viṣvaksena, Jaya and Vijaya are the best known, and Priyā Dāsa briefly refers here to the story of the last two only, though he does not mention their names. Even in the first part of the story about the Sanakas and the two attendants of Viṣṇu, told in Bhg.Pur. III.15, their names are not mentioned until Viṣṇu Himself discloses them (Bhg.Pur.III.16.2).

G.A.Grierson<sup>3</sup> is mistaken in stating that in Bhg.Pur. X.61.12,17 they (i.e. Jaya and Vijaya) are referred to as sons of Kṛṣṇa. Śukadeva, the celebrated narrator of the Bhāgavata, tells King Parīkṣita that Kṛṣṇa had 16,108 queens, by whom he had 161,080 sons, ten sons from each queen (Bhg. Pur.X.61.1). Rukmiṇī, Satyabhāmā, Jāmbavatī, Nagnajitī, Kāḷindī, Mādri, Mitravinda and Bhadrā, these eight were the paṭarānīs, i.e. the chief queens. Śukadeva does not give the complete list of the names of Kṛṣṇa's 161,080 sons, but he names the eighty sons begotten by the eight chief queens. Vijaya was a son of Jāmbavatī, and Jaya of Bhadrā

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1. Cf. Grierson, G.A., art.cit., JRAS., 1910, p.108.
  2. Ibid., p.108.
  3. Ibid., p.108.

(Bhg.Pur.X.61.12 and 17). The Bhāgavata Purāṇa does not say anything about Kṛṣṇa's sons Jaya and Vijaya, as being attendants of Viṣṇu. Moreover, in 'The Purāṇa index',<sup>1</sup> there are 22 entries under the name Jaya, and the entry of Viṣṇu's attendant is quite separate from that of Kṛṣṇa's son. Vijaya is a similar case. It is clear that because of their identical names, Grierson confuses the two attendants of Viṣṇu with the two sons of Kṛṣṇa. Similarly, the names of a few other attendants of Viṣṇu, e.g. Bala, Prabala, Bhardā, Subhadra etc. are also confused with those of Kṛṣṇa's sons for whom there are separate entries in 'The Purāṇa index'.<sup>2</sup> G. Pollet,<sup>3</sup> in referring to them as Kṛṣṇa's sons, follows Grierson's description without realising the latter's confusion, caused by the identity in their names.

The story about Jaya and Vijaya, referred to by Priyā Dāsa, is given in detail in Bhg.Pur.III.,chs.15-16. Once the great ascetics Sanaka and his brothers, eager to behold Lord Viṣṇu, passed through six successive doors of Viṣṇu's paradise (Vaikunṭha) and reached the seventh, where the

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1. Cf. Dikshitar, V.R.R.,op.cit.,vols.1 and 3, s.v.
  2. Op.cit. vols.1-3, s.v.
  3. Op.cit., notes on v.8, p.252.

two door-keepers, seeing them naked, slighted them with ridiculing looks and prevented them from entering. The ascetics were offended and their eyes became crimson with anger (Bhg.Pur.III.15.26-31). With a view to teaching them a lesson for their evil act, the ascetics cursed Viṣṇu's two attendants to be driven out of the holy region of Vaikuṁṭha and to be born as demons. Instantly Lord Viṣṇu, accompanied by Lakṣmī, arrived there (Bhg.Pur.III.15.32-37). The ascetics paid homage to the Lord. They regretted having cursed His two attendants and begged for His mercy (Bhg.Pur.III.15.38-50).

Then the Lord told the ascetics the names of the attendants, and said that His servants had offended them without knowing the mind of their master, and therefore they were to be exiled from heaven and born as demons as a punishment (Bhg.Pur.III.16.1-12). Viṣṇu also said to the ascetics that they were not to be blamed for cursing His attendants, as the imprecation of the curse uttered by them was caused by Himself. When those ascetics had departed, Viṣṇu told His attendants to leave His holy region but not to be afraid, as the curse was according to His will. Thereupon those two attendants, Jaya and Vijaya,

lost their heavenly grace and cheerfulness, and fell down from heaven (Bhg.Pur.III.16.26-34). Then they were born as the twin sons of Diti and Kaśyapa,<sup>1</sup> and were called the demons Hiranyākṣa<sup>2</sup> and Hiranyakaśipu<sup>3</sup> who were killed respectively by Varāha (the Boar) and Narasiṃha<sup>4</sup> (the Man-lion), the two incarnations of Viṣṇu.

v.21.5: Sanakādi: the Sanakas, i.e. Sanaka and his brothers viz. Sananda (or Sanandana), Sanātana and Sanatkumāra. They were four mind-born sons of Brahmā, the Creator (Bhg.Pur.III.12.4). At the beginning when Brahmā, with a view to creating various lines of progeny, engaged himself in austerities as an offering, called San, the Lord Viṣṇu assumed the form of the four 'Sanas', all four names beginning with the significant word San. The Lord taught them the ātmatatva, i.e. the knowledge of the Self (Bhg.Pur.II.7.4). They refused to beget children and through the power of yoga maintained their celibacy, and devoted themselves entirely to Vasudeva (Bhg.Pur.III.12.4-5). Therefore they are regarded as kaumāra avatāra, the youth or abstinence incarnation of Viṣṇu. They are

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1. For a full account of their birth, see Bhg.Pur.III.,ch.14.  
2. See Bhg.Pur.III.,chs.17-19.  
3. See Bhg.Pur.VII.,chs.2-10; cf. also notes on v.95.1.  
4. See Bhg.Pur.VII.,chs.8.11; cf. also notes on v.95.1.

411

fourth in the list of the mahābhaktas, given in Bhg.Pur., VI.3.20, and also in Bh.M.,v.7.2.

Priyā Dāsa mentions their name in referring to the story of Jaya and Vijaya, the two attendants of Viṣṇu, who did not let them have access to Viṣṇu's paradise and who therefore were cursed by them. (See also the previous note.)

#### v.22

v.22.1: Hari ke je vallabha hai: those who are beloved of Hari, i.e. the Lord Viṣṇu. Nābhā Dāsa in Bh.M.,v.9 pays homage to the forty-two beloved of the Lord<sup>1</sup> who were specially dear to Him. The term Hari-vallabha does not occur in the Bhāgavata, although Uddhava, one of the forty-two, has been referred to by the term Hari-dāsa, i.e. Lord's servant. Probably Nābhā Dāsa coined the term for a category under which he has grouped the forty-two bhaktas whom he regards as the most beloved of the Lord. Priyā Dāsa here uses the same term.

v.22.3: Like all other poets of the Bhakti School, Priyā Dāsa here declares bhakti (devotion) as the superior path

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1. See also footnote 1, v.22.

of all. He tells us that he regards the beloved of the Lord, the true devotees who serve Him, as the saviours in whom he has more faith than in those who are engaged in abstract contemplation (yogīs), asceticism (yatīs), or severe austerities (tapīs).

Of these three terms, used by Priyā Dāsa, yogīs, those who practise yoga, are well known in the West. Yoga consists in concentrating the mind on a definite subject, by abstracting or withdrawing it from all other objects of sense or perception, and bringing about a communion between the human spirit (jīvātman) and the Supreme Spirit (Brahmātman).<sup>1</sup> The course of training of a yogī is divided into eight stages, viz. yama, self-control; niyama, observance; āsana, posture; prāṇāyāma, control of the breath; pratyāhāra, restraint; dhāraṇa, steadying the mind; dhyāna, meditation; and samādhi, deep meditation. The other yoga-systems, e.g., maṅtra-yoga, the 'Yoga of Spells' and haṭa-yoga, the 'Yoga of Force' etc., were developed by the Tāntric schools of the Middle Ages.<sup>2</sup>

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1. Cf. Ag.Pur., ch.353, vv.1-2.

2. Cf. Basham, A.L., op.cit., p.326.

The word tapas means practice of austerities. J.N.Farquhar,<sup>1</sup> tracing its history back towards the end of the period of the Ṛgveda, and onwards into the time of the Brāhmaṇas, says that the ṛṣis and kings practised different kinds of austerities with a view to personal gain, e.g. invincibility, warlike prowess, miraculous powers and heaven etc. Brahmā, the Creator underwent tapas to create the world. Similarly, the Pitṛs and the seven ṛṣis also practised tapas. Thus the idea of tapas was a significant shifting of emphasis from the older theory of primeval sacrifice (yajña).<sup>2</sup> The specific features of tapas are the subjugation of one's senses and similar acts. A vow taken out of a sense of sincere contrition and repentance, and the niyamas (the rules of self-control), when conformed to, and carried out in actual life, constitute what is known as tapas.<sup>3</sup>

The next stage is that of yatis. During the period of the Brāhmaṇas (perhaps about 7th century B.C.) the idea of ascetism came into existence.<sup>4</sup> In the Agni Purāṇa, chapters 160 and 161 are devoted to the yatis who are also

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1. The Crown of Hinduism, pp. 248-49.
  2. Ibid., p.249.
  3. Ag.Pur., ch.155, vv.2-3.
  4. Cf. Farquhar, J.N., op.cit., p.249.

414

called vānaprastas, i.e. forest-dwellers. A man, having arrived at the fourth part of his life, should renounce the society of worldly people and leave his home. Content and alone he should roam about from place to place and dwell only in the woods. Indifferent alike to pleasure and pain he should cherish in his heart the Knowledge of Absolute Reality. He should wear long clotted hair, sleep on the ground, put on a garment of skin and subsist on alms voluntarily offered by a single household just at the time of the meal.<sup>1</sup> The description of a yatī given in the Garuḍa Purāṇa, ch.103, is the same, but a few elements of yoga and tapas are also included, and we are told that a yatī carries only two things with him, his kamaṇḍala and tridaṇḍa staff.<sup>2</sup>

Defining the distinction between the practice of austerity and asceticism, J.N.Farquhar<sup>3</sup> says, "Austerity is the endurance of pain in order to gain pleasure, power, or some other material end. Asceticism, on the other hand, is the endurance of pain or the giving-up of comforts in order to gain moral or spiritual ends. Austerity is

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1. Ag.Pur.,ch.160, vv.1-8.
  2. Gar.Pur.,ch.103, v.2.
  3. Op.cit.,p.247.

secular, materialistic; asceticism is moral and religious."

Thus these practices are means to an end, and rest, as Farquhar<sup>1</sup> points out, on the idea that pains bring gains, and that it is worth while enduring a certain amount of suffering to obtain a greater boon. Whereas bhakti is an end in itself, and a true devotee does not desire anything except bhakti, not even heaven or the final emancipation (mokṣa). It is for this reason that Priyā Dāsa regards the yogīs, yātīs and tapīs as inferior to the Lord's devotees who are His most beloved.

v.22.5: Kamalā: Lakṣmī, see notes on v. 96.2.

Garura: Garuḍa<sup>q.v.</sup>, a mythical bird or "vulture", (more probably eagle), half-man and half-bird, represented as having the head, wings, talons and beak of an eagle, and the body and limbs of a man.<sup>2</sup> He was a son of Vinitā and Kaśyapa (M.Bh.I.16.1092; Vi.Pur.I.21.18). But the Bhāgavata Purāṇa gives his father's name as Tarkṣya who begot him upon Vinitā, one of his four wives (Bhg.Pur.VI.6.21-22).<sup>3</sup> Garura, also called Suparṇa, lit. having handsome feathers, was the king of the feathered tribes,

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1. Op.cit., p.247.

2. Cf. Dowson, John, op.cit., p.109.

3. Cf. Wilson, H.H., The Vishṇu Purāṇa, footnote 14, p.122.

4/10

and the remorseless enemy of the serpent race (Vi.Pur.I. 21.18). He is regarded as the celebrated vehicle of Viṣṇu, and his brother Aruṇa the charioteer of the Sun-god (Bhg.Pur.VI.6.21-22). Knowing the Lord's mind, he bound Bali with the Varuṇi noose (Bhg.Pur.VIII.21.26). The story about Garuṇa's stealing amṛta (nectar), and a number of other episodes of his miraculous power are related in M.Bh.,chs.29-34. He belongs to the fourth, śravaṇa, niṣṭhā, i.e. hearing the word, as he heard the Rāmāyaṇa from the crow Bhuṣuṇḍi.<sup>1</sup>

Jāṃavāna: Jāṃavanta or Jāmbavat; the king of the bears (rakṣarāja). He was a son of Prajāpati by Rakṣā (Br.Pur.III.7.299-300).<sup>2</sup> He announced Vāmana's victory over Bali on all sides, by blowing on a bugle (Bhg.Pur.VII.21.8). He was the wise minister of Sugrīva, and an ally of Rāma against Rāvaṇa, and with his army of 100,000 crores of fierce black bears helped Rāma in his invasion of Lāṅkā (M.Bh.283.16276). He is also connected with the story of the gem called Syamantaka which he acquired by killing the lion who had killed Prasena, the brother of Satrājīto to whom the gem was given by the Sun-god.

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1. Cf. Grierson, G.A., art.cit., JRAS., 1910, p.271.

2. Cf. Dikshitar, V.R.R., op.cit., vol.3, s.v. Rakṣā.

Kṛṣṇa in a fight which lasted for 28 days defeated Jāmbavat who then presented the gem to Kṛṣṇa, and also gave his daughter Jāmbavatī in marriage (Bhg.Pur.X.56. 10-32; Vi.Pur.IV.13.32-58). Jāmbavat is reckoned among those who attained salvation by satsaṅga (Bhg.Pur.XI. 12.6). He belongs to the twentieth, or sauhārda, niṣṭha, i.e. affection for the Adorable, such as that between friends.

Sugrīva: the celebrated king of the monkeys. He was a son of Sūrya (the Sun-god) and Viraja, his wife's name was Rumā, and he was the younger brother of Vāli (Br.Pur.7.215, 220, 270). Vāli had robbed him of his wife and kingdom. Sugrīva made friends with Rāma who killed Vāli, and thus Sugrīva regained his wife and kingdom (M.Bh.III.ch.280). He was a true friend and ally of Rāma. He helped Rāma in his search for Sītā, and, followed by a huge army of monkeys headed by Hanumān, accompanied Rāma on his expedition to Lāṅkā (M.Bh.III.282. 16261-64; 283. 16269-16315; Bhg.Pur.IX.10.16,19). He fought bravely against Kumbhakarna and Indrajit (M.Bh.III, 287. 16419; 289. 16477). He was also present at Rāma's coronation (M.Bh.III. 291. 16597). Vālmiki and Tulasī

470

Dāsa have described in detail his friendship with Rāma, and his heroic deeds. Sugrīva belongs to the twentieth, or sauhārda, niṣṭhā, i.e. affection for the Adorable, such as that between friends.

v.23

v.23.5: Hanumān: the celebrated monkey-chief. He was son of Vāyu (the Wind) by Añjanā, the wife of Keśarī (M.Bh.III.147. 11193). His heroic deeds are narrated in the Rāmāyaṇa of Vālmīki and also in the Rāmacaritamānasa of Tulasī Dāsa, and are well known. His devotion to Rāma was that of a servant to his master. He belongs to the seventeenth, or Bhagavata-sevā, niṣṭhā, i.e. service of the Adorable.<sup>1</sup> He is reckoned among those who were cognisant of the Lord's Yogamāyā, i.e. divine illusion (Bhg.Pur.II. 7.45).

In this verse Priyā Dāsa illustrates Hanumān's devotion to Rāma by telling the story of his tearing open the skin of his bosom to show the name of Rāma written everywhere. According to the version of this story written by Raghurāja Siṃha,<sup>2</sup> it took place on the occasion of Rāma's

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1. Cf. Grierson, G.A., art.cit., JRAS., 1910, p.271.  
2. Op.cit., pp. 111-12.

coronation when Vibhīṣaṇa presented him with a necklace of gold and pearls. Rāma gave it to Sītā who, considering Hanumān the most worthy, hung it round his neck. Hanumān took off the necklace and bit the pearls in half one by one, looking inside each one. When Vibhīṣaṇa angrily questioned Hanumān's treatment of the Lord's gift, Hanumān replied that the jewels had no value as none of them contained Rāma's name. Vibhīṣaṇa said sarcastically that he could not see Rāma's name written on Hanumān's body either. Whereupon Hanumān with his own nails tore open the skin of his body, revealing Rāma's name written all over the inside of his body. Pratāpa Siṃha,<sup>1</sup> S. Ś. Bhagavān Prasāda<sup>2</sup> and G.A.Grierson<sup>3</sup> have also told this story except that in their version Rāma himself gave the necklace to Hanumān.

v.24

v.24.1: Vibhīṣaṇa: He was a son of Viśravas by Mālinī [Kaikasī, Rām. VII. 9.35] and a brother of Rāvaṇa (M.Bh. III. 275. 15896). He was virtuous and pious. He advised

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1. See op.cit., pp. 283-84.
  2. See op.cit., pp. 104-5.
  3. See art.cit., JRAS., 1910, pp. 271-72.

Rāvaṇa to send back Sītā. When Rāvaṇa rebuked him, he left Lankā and became an ally of Rāma (Rām. VI. cantos 9-19; M.Bh.III. 283. 16314-17). Having killed Rāvaṇa, Rāma installed Vibhīṣaṇa as the king of Lankā (Rām. VI. 115. 11-21; M.Bh.III.291. 16535). He belongs to the twenty-first, śaranāgati and ātma-nivedana, niṣṭhā, i.e., taking refuge in the Adorable, and self-abandonment.<sup>1</sup>

Priyā Dāsa tells us a new story about a disabled man to illustrate Vibhīṣaṇa's devotion to Rāma and his faith in the Name of Rāma. There is no source for this story other than Priyā Dāsa himself. Raghurāja Siṃha<sup>2</sup> and Pratāpa Siṃha<sup>3</sup> have also told this story. A comparison may be made between this story and the story of Jonah (Jonah, chs. 1-3). Regarding the disabled man as the cause of the danger, the merchant threw him overboard as an offering. Jonah, realising himself guilty of fleeing from the presence of the Lord, suggested that he be thrown overboard to calm the sea. The disabled man floated to an island while Jonah was swallowed by a whale which vomited him out onto the dry land. As a result of

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1. Pratāpa Siṃha, op.cit., Table of Contents, p.4.
  2. See op.cit., pp. 115-16.
  3. Op.cit., pp. 355-56.

Vibhīṣaṇa's faith in the Name of Rāma the disabled man was carried safely back across the water and converted into a devotee of Rāma. He then converted the merchant and others. Jonah also returned to his city, Nineveh, and by his preaching turned the people from their evil ways towards the Lord.

v.26

v.26.7: paryo nīra kūdi: he leapt onto the water. Two different explanations are given by S. Ś.Bhagavān Prasāda<sup>1</sup> as to why this disabled man leapt from the ship onto the sea. First, having boarded the ship again at the request of the merchant, the disabled man described the power and importance of the Name of Rāma and in order to prove it he leapt onto the water. Second, seeing the bundle of precious jewels, the merchant became covetous. The disabled man noticed it and to be free from māyā (illusion) he jumped onto the water and walked away, as if he was on dry land.

The first explanation seems more valid than the second. Had the merchant's joy and his invitation to the man to

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1. See op.cit., p.112.

board the ship been solely for the purpose of acquiring the jewels, he would not have begun to love the Name of Raghunātha, i.e. Rāma (Bh.B.,v.26.8). It is certainly the man's new divine power and the fact that he did not drown which delighted the merchant. The man's final act of leaping overboard and not being touched by the water converted the merchant and he became a devotee of Rāma. To show how this merchant was converted is surely the writer's intention.

A comparison may be drawn between this episode and the story of Peter walking on the water but sinking through lack of faith (St. Matthew, ch. 14. vv. 28-33). Peter's faith was insufficient, but the disabled man leapt overboard and the water did not even touch his feet; such was his complete faith in Rāma.

#### v.27

v.27.1: Savarī: Śabarī. She was a poor outcaste woman of the Śabara aboriginal tribe. She is also called Bhīlinī, i.e. a Bhīla woman. S.Ś.Bhagavān Prasāda<sup>1</sup> tells

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1. Op.cit.,p.113; cf. also Grierson, G.A., art. cit., JRAS., 1910, p.275.

us about her early life and how she released the animals that her parents had collected for her wedding feast, as she could not bear the idea of so much slaughter on her behalf. Then she fled from her home and dwelt by the Pampā lake. She devoted her life to the service of the saints. She belongs to the twenty-fourth, premā, niṣṭhā, i.e. perfect love.<sup>1</sup> Vālmīki describes her as pious and deeply engrossed in the service of the saints. Rāma accompanied by Lakṣmaṇa, while wandering in the forest in search of Sītā, visited her in her cottage. She welcomed them and with reverence washed their feet. She also told Rāma that the saints had prophesied her meeting with Rāma. Then she showed Rāma the hermitage of the great saint Matāṅga. Having received Rāma's permission she resigned her body to the sacrificial flame and thus ascended to heaven (Rām. III. canto 74).

Tulasī Dāsa describes her story as an illustration of the Lord's graciousness to such a low and humble person. Seeing the two brothers, Śabarī fell at their feet. She was overwhelmed with love. She brought water and reverently laved their feet. Rāma ate and praised the fruits she had

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1. Cf. Grierson, G.A., art.cit., JRAS., 1910, p.275.

offered, and expounded to her the navadhā bhakti (i.e. the ninefold devotion). It was Śabarī who directed Rāma to the Pampā lake where he could make friends with Sugrīva (Rā. ca. III.33 ff.). The story of Śabarī is briefly told in Pad.Pur.VI, 269. 264-68. Tulasī Dāsa's description of Śabarī's story corresponds more closely with that of the Adhyātma Rāmāyaṇa (Adh. Rām.III.ch.10), than with that of Vālmiki's Rāmāyaṇa.

Śabarī is one of Priyā Dāsa's favourite characters whose devout conduct he describes in detail. He first devotes four verses (Bh.B.,vv. 27-30) to the story of how she used to serve the saints, how the sage Mataṅga made her his disciple and was therefore driven from his caste by the saints and how she, after her guru's death, continued to serve the saints as before. Then follows the second episode of Śabarī's waiting eagerly for Rāma and her meeting with him. Priyā Dāsa's treatment of Śabarī's story is quite different from that of Vālmiki and Tulasī Dāsa, neither of whom mentions anything about the first episode of Śabarī as a disciple of Mataṅga. Moreover, Vālmiki (Rām.III.74.28-35) and Tulasī Dāsa (Rā.ca.III.35 ff.) have both described Śabarī burning

herself to death in the presence of Rāma; but Priyā Dāsa remains silent about this unpleasant incident, preferring to close her story with Rāma's advice to the saints to grasp the feet of Śabarī whose pure and profound devotion had raised her above the saints.

v.28

v.28.1: Matāṅga: Matāṅga, a sage who is well known for practising severe austerities. His story, as told in M.Bh., chs. 27-29, relates that he was a Caṇḍāla (son of a Brāhmaṇa woman by a Śūdra following the profession of a barber) brought up by a Brāhmaṇa. This secret was disclosed to him by a she-ass while Matāṅga was striking her foal for not obeying the reins of the carriage he was driving. Whereupon Matāṅga underwent a course of the severest austerities to obtain the highest status of a Brāhmaṇa. But Indra refused his request, and, when further importuned, granted him the power of assuming any form at will and moving about in the sky, and of being honoured and unrivalled in the three worlds.

Matāṅga was the spiritual preceptor of Śabarī. When

Rāma visited Śabarī, she showed him Mataṅga's hermitage and the altar where all the reverend saints daily fed the holy fire with offerings (Rām.III.74.21-27). The Adhyātma Rāmāyaṇa does not mention the name of Mataṅga (Cf. Adh.Rām.III.ch.10). According to the Padma Purāṇa, Rāma, accompanied by Lakṣmaṇa, went to the hermitage of Mataṅga and met Śabarī there (Pad.Pur.VI.269. 264-65). Priyā Dāsa tells us how pleased Mataṅga was by Śabarī's services. He made her his disciple by imparting the mantra of the holy Name of Rāma, and gave her a dwelling in his hermitage, for which he suffered rejection by the other saints. Just before his death, he prophesied her meeting with Rāma.

v.34.

v.34.1: Rāvana: Rāvaṇa, the demon king of Lāṅkā. He was a son of Viśravaś and Puśpotkaṣṭhā [Kaikasī, Rām. VII. 9.33], and was originally named Daśagrīva, i.e. Ten-headed (M.Bh.275.15895, 15898). Being gratified by his severe austerities, Brahmā granted him a boon that he could not be defeated by anyone except men. Rāvaṇa conquered Kuvera and obtained the sovereignty of Lāṅkā (M.Bh.III. 275. 15904-28). The story of Rāvaṇa disguising himself

as a hermit and abducting Sītā is described in M.Bh., III.chs. 277-79; Rām., III. cantos 39-54; and Adh. Rām., III.ch.7. He was killed by Rāma in the battle.

v.34.2: khagarāja: lit. the king of the birds, Jaṭāyu. He was a son of Aruṇa and Śyenī [Gṛdhri, Br.Pur.III.7.447-48], and the younger brother of Sampāti (M.Bh.I.66.2634; Rām.III.14.32). He was a friend of King Daśaratha (Rām.III.14.4). When Rāvaṇa, having abducted Sītā, was carrying her off, Jaṭāyu attempted to rescue her but was slain by Rāvaṇa (M.Bh.III.279.16045-46, Rām.III.cantos 50-51; Adh.Rām.III.7.49-53). Rāma arrived and saw the dying vulture who, after telling him what had happened, passed away. Rāma showed him the same respect as he would show his father Daśaratha (compare with Rām. III.68.26-27). Rāma cremated his body, and gave him a place in his heavenly kingdom (Rām.III.68.28-35; Adh.Rām. III.ch.8.21-52; Rā.ca., III.30ff.). Tulasī Dāsa describes that Jaṭāyu, after his death, dropped his form of a vulture and appeared in all the beauty of Hari, adorned with jewels and beautiful yellow clothes; with dark-hued body and four mighty arms (Rā.ca.31ff.). Jaṭāyu belongs to the twenty-first, or śaraṇāgati and ātma-nivedana, niṣṭhā, i.e. taking refuge in the Adorable, and self-abandonment.<sup>1</sup>

1. Cf. Grierson, G.A., art.cit., JRAS., 1910, p.279.

v.34.7: Daśaratha: the king of Ayodhyā (Kośala). He was the son of Aja, a descendant of Ikṣvāku, and the father of Rāma (Rām.II.110.34; Bhg.Pur.IX.10.1-2; Vi.Pur.IV.4.86-87). He had three queens who bore him four sons: Kauśalyā the mother of Rāma; Kaikeyī mother of Bharata, and Sumitrā mother of Lakṣmaṇa and Śatrughna (Rām. I. 18.10-20). He was bound by an oath and therefore he had to comply with Kaikeyī's demand to let Bharata be anointed as the king and to banish Rāma for fourteen years. Soon after Rāma, accompanied by Sītā and Lakṣmaṇa, had gone to the forest, King Daśaratha died of grief. Vālmīki and Tulasī Dāsa have both praised Daśaratha's truthfulness and his love for his beloved son.

### v.35

v.35.1: Ambarīṣa: a pious and virtuous king of Ayodhyā (Kośala). He was the son of Nābhāga (Bhg.Pur.IX.4.13; Vi.Pur.IV.2.6; 4.36). He fought alone ~~with~~ a thousand times <sup>against</sup> a thousand kings, and reduced them to subjection. He performed a hundred sacrifices and gave, as sacrificial presents, all the kingdoms he had conquered to the ten million priests (M.Bh.VII.ch.64). He is reckoned among the

ancient kings who had abstained from honey and meat in the month of Kārtika, who attained heaven by charities and penances, and whose names should be recited at sunrise and sunset (M.Bh.XII.115.5661; 137.6253; 166.7679). Ambarīṣa had three sons, viz., Virūpa, Ketumān and Sambhu (Bhg.Pur.IX.6.1) to whom he bestowed his kingdom and retired to the forest to meditate upon the Lord Vāsudeva (Bhg.Pur.IX.5.26). He belongs to the eleventh, or vrata-upāsa, niṣṭhā, i.e. the performance of difficult vows and asceticism.<sup>1</sup>

Priyā Dāsa gives the picture of Ambarīṣa as a true devotee of Lord Viṣṇu, which is a reflection of that in the Bhāgavata Purāṇa where he appears as being unaffected by a Brāhmaṇa's unavailing curse, because he was virtuous and deeply devoted to Hari (Bhg.Pur.IX.4.13). Priyā Dāsa narrates two different stories about Ambarīṣa to illustrate his genuine devotion. The first story, as told in Bhg. Pur.IX.chs.4-5, relates that once when Ambarīṣa was observing the fast of Dvādaśī, the twelfth lunar day in the month of Kārtika, the saint Durvāsā visited the king Ambarīṣa who welcomed him and invited him to take food.

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1. Cf. Grierson, G.A., art.cit., JRAS., 1910, p.281.

Having accepted the invitation, Durvāsā first went to bathe in the river Kālindī and to perform his religious rites. He was late in returning and only half a moment of Dvādaśī remained. As it is a sin to break the fast on the thirteenth day, Ambarīṣa, who could not eat before his guest ate, broke his fast by taking a sip of water. On his return Durvāsā perceived that the king had taken a drink. He became furious, considering the king guilty of disobeying the rules of hospitality, and wanted to punish him (Bhg.Pur.IX.4.30-45). Priyā Dāsa tells us the story from here onwards.

This story of Ambarīṣa shows how Durvāsā, though a Brāhmaṇa and a great ascetic possessed with all kinds of spiritual power, had to suffer persecution from Viṣṇu's discus for having offended a devotee of the Lord. Thus Viṣṇu is now no longer the especial protector of the Brāhmaṇas, but, on the contrary, His entire care and attention is centred on the protection of those who are His devotees, irrespective of caste and creed.<sup>1</sup> Viṣṇu Himself expounds the importance of His devotees, and tells Durvāsā that His devotees are dearest to Him, more beloved

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1. Cf. Grierson, G.A. art.cit., JRAS., 1910, p.284.

than His wife or His own soul, and that He is subject to them (Bhg.Pur.IX.4. 63-65). Thus, the story of Ambarīṣa raises a devotee of the Lord above an ascetic whose asceticism and knowledge, when unwisely used, can prove harmful to himself and others, as in the case of Durvāsā (Bhg.Pur.IX.4.70). But a true devotee can never fall into such faults, and he is always very kind and forgiving, as was Ambarīṣa who, although Durvāsā tried to harm him, saved his life.

The story of Ambarīṣa is also told in the Brahma-Vaivanta Purāṇa IV. 24. 27-157, showing the severe defeat of Durvāsā as a result of the saint Aurva's curse. Durvāsā had married his shrewish daughter named Kandālī, but finally, when he could not tolerate her hard words any longer, by his curse he reduced her to ashes (Br.Vai. Pur.IV. 24. 1-69). Learning of this, Aurva came to Durvāsā and, having lamented for his dead daughter, ~~he~~ cursed him, saying that he would suffer a great defeat. (Br.Vai.Pur.IV. 25. 1-20). The motive behind this story of Durvāsā, which has been linked with that of Ambarīṣa, is to give a reason why Durvāsā's curse failed against Ambarīṣa, and he had to suffer humiliation at his hands.

According to F.S.Growse,<sup>1</sup> the reason for the hostility of Durvāsā, the most intolerant apostle of the supremacy of Śiva, towards Ambarīṣa, a devout worshipper of Viṣṇu, was the struggle between the votaries of Śiva and Viṣṇu. It is quite likely that Ambarīṣa's slight breach of the rules of hospitality was enough to spark off Durvāsā's fury. However, Durvāsā could not prevail against Viṣṇu's discus, and Ambarīṣa's victory in this encounter has made him one of the favourite themes for Vaiṣṇava laudation.

The second story, told by Priyā Dāsa in Bh.B.,vv.39-46, is an illustration of the power and influence of Ambarīṣa's devotion, by which not only the new queen but <sup>also</sup> the other queens and all people of the city were converted into devotees of the Lord. The fact that Priyā Dāsa devotes eight verses to this episode, giving each detail in an interesting manner, shows that it is one of his favourite stories. Though the theme of this story is the devotion of king Ambarīṣa, the character around whom the story is woven is the new queen. A comparison in technique may be made with the story of Vibhīṣaṇa,<sup>2</sup> where Priyā Dāsa is

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1. Mathurā: A district memoir, vol.1, p.95.  
2. Cf. Bh.B.,vv. 24-26.

revealing Vibhīṣaṇa's faith in the Name of Rāma, but the central character is the disabled man. The similarity in the technique of narrating these two stories, combined with the fact that no source could be found for them, may be treated as evidence that Priyā Dāsa is the original writer of these two stories. Raghurāja Siṃha<sup>1</sup> and Pratāpa Siṃha,<sup>2</sup> the post-Priyā Dāsa writers, have also included this story. However, the name of the new queen remains unknown (likewise the name of the disabled man). The new queen belongs to the twenty-fourth, or prema, niṣṭhā, i.e. perfect love.<sup>3</sup>

v.35.3: Durvāsā: Durvāsas, a sage who is well known for his irascible temper. He was a son of Atri and Anasūyā, and a younger brother of Dattātreya (Bhg.Pur.IV.1.15; Br.Pur.III.8.82). He is regarded as an emanation of Śiva (M.Bh.I.223.8132; Bhg.Pur.IV.1.33). He became a guest of King Ambarīṣa whom he wanted to destroy because Ambarīṣa had taken a drink before feeding his guest (see notes on v.35.1). When Durvāsā saw Indra treating with disrespect the garland he had given to him, he cursed him to be deprived

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1. Op.cit., pp. 76-81.

2. Op.cit., pp.206-7.

3. Cf. Grierson, G.A., art.cit., JRAS., 1910, p.284.

of all fortune and his sovereignty over the three worlds (Bhg.Pur.VII.5.16; Br.Pur.IV.5.16-20). In order to favour Duryodhana, Durvāsā with his 10,000 disciples visited the Pāṇḍavas expecting to be fed at the time when the meal was over (M.Bh.III.chs.260-61; Bhg.Pur.I.15.11).<sup>1</sup>

On one occasion Durvāsā was Kṛṣṇa's house-guest, and was entertained hospitably. Durvāsā asked for some rice-milk and, having eaten a little, he ordered Kṛṣṇa to smear his whole body with what was left. He then made Kṛṣṇa invulnerable except for the soles of his feet which Kṛṣṇa had forgotten to smear. Durvāsā himself smeared Rukmiṇī with the remnant and caused her to pull his chariot. Being pleased with her, he granted her fame, perpetual beauty and after death the same world as Kṛṣṇa (M.Bh.XIII.chs.159-60).

It was Durvāsā who, gratified by the care and attention he received from the maiden Kuntī,<sup>2</sup> blessed her and taught her a mantra for invoking the gods by whom she would beget children (M.Bh.I.67.2768; Bhg.Pur.IX.24.32).

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1. Cf. Bh.B.,vv. 67-68.

2. Cf. also notes on v.66.1.

435

v.35.5: Kṛtyā: lit. enchantment, magic or sorcery, esp. personified as a female evil spirit or sorceress (cf. MSED.,s.v.). Kṛtyas are acts of incantation, performed with the aid of Atharvan mantras, and have great power and efficacy. Brāhmaṇas conversant with these kṛtyas could even change the laws of nature and create whatever they wished.<sup>1</sup> The Brāhmaṇa Durvāsā by using a kṛtya was able to turn a lock of his hair into fire to consume Ambarīṣa to ashes. Priyā Dāsa personifies this fire as a terrifying sorceress whom he calls Kṛtyā. But G.A.Grierson<sup>2</sup> translates the term kāla-kṛtyā as the incantation of death. The Brahma-Vaivarta Purāṇa describes that a hideous being, with a sword in one hand and bright like a fire-brand, arose out of the hair to destroy the king.<sup>3</sup> (Br.Vai.Pur.IV.25.53).

v.35.7: cakra: the celebrated discus of Viṣṇu (and Kṛṣṇa), called Sudarśana. According to the Mahābhārata, it was Śiva who originally created it and named it Sudarśana (M.Bh.XIII.14.688). It is described as having an iron pole attached to a hole in the centre, and being a fiery

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1. Cf.P.C.Roy, The Mahābhārata, vol.X, Śānti Parva, footnote 2, p.587.
  2. Art.cit.,JRAS.,1910,p.282.
  3. Cf.Sen,R.N., The Brahma-Vaivarta Purāṇa, vol.1, p.212.

weapon (M.Bh.I.225.8195). It is said to be a wonderful weapon, irresistible in energy and incapable of being gazed at by any person except Siva (M.Bh.XIII.14.688). In the hymn of Sudarśana, given in the Garuḍa Purāṇa, it is described as effulgent like a thousand suns, lighted with a garland of flames, having a thousand blades of eyes, the destroyer of all wicked beings, and the grinder of all sins (Gar.Pur.33.8-9). It was used by Nārāyaṇa to cut off the head of Rāhu who was drinking amṛta (nectar) in the guise of a god (M.Bh.I.19.1186). It was sent by Viṣṇu to protect King Ambarīṣa from a sorceress called Kṛtyā who was created by Durvāsā to destroy Ambarīṣa (see notes on v.35.1).

Sudarśana is best known as the weapon used by Kṛṣṇa. In the Mahābhārata there are two stories of how Kṛṣṇa acquired this weapon. According to the first story, it was given to Kṛṣṇa by Agni (the Fire-god) to assist him in defeating Indra and burning the Khāṇḍava forest. Agni told Kṛṣṇa that with this weapon he would be superior in battle to men, gods, Rākṣasas etc., and that having slain the enemy it would again come back into his hand (M.Bh.I.225.8195). In the second story we are told that it was Siva who, after he had slain a Daitya that lived in

the water, gave this discus to Kṛṣṇa (M.Bh.XIII.14.688). It is said that Kṛṣṇa did not carry this weapon with him but whenever he thought of it the discus came into his hand. He used it to cut off the head of Satadhanvā (Bhg.Pur.X.57.21) and of Śiśupāla (M.Bh.II.45.1576; Bhg.Pur.X.74.43); to reduce to ashes in battle Yakṣas, Rākṣasas and Dānavas; to cut in twain Śālva and the town of Saubha (M.Bh.III.22.881-83) and on a number of other occasions.

In a later cult Sudarśana is regarded as a deity. In the Garuḍa Purāṇa we are told that a man should meditate on the deity Sudarśana in his pure heart, and he who adores the discus is freed from all diseases and attains the region of Viṣṇu (Gar.Pur.33.6-7).

#### v.36.

v.36.1: loka: a world or a region of the universe. The three worlds (triloka) commonly enumerated are heaven, earth and the atmosphere or the lower regions. The Viṣṇu Purāṇa gives a fuller classification of the seven lokas, viz. (1) Bhūra-loka, the earth; (2) Bhuvar-loka, the sphere of the sky between the earth and the sun, inhabited by Munis, Siddhas

etc.; (3) Svara-loka, the planetary sphere or the heaven of Indra, elevated from the sun to the pole-star (Dhruva); (4) Mahar-loka, the sphere of the saints, a region above the pole-star and the usual abode of Bhṛgu and other saints; (5) Janar-loka, the abode of Brahmā's mind-born sons, Sanaka and his brothers; (6) Tapā-loka, the sphere of penance where the deities called Vairāgīs (Vaibhrājas) reside; (7) Satya-loka (or Brahma-loka), the abode of Brahmā, the inhabitants of which are exempted from rebirth.<sup>1</sup> The account of these lokas varies in different Purāṇas. Sometimes the seven lower regions, viz. Atāla, Vitala, Sutala, Rasātala, Talātala, Mahātala and Pātāla, are included with the seven higher regions.<sup>2</sup>

lokapāla: a world-protector, guardian of the universe. The guardian deities (lokapālas) who preside over the four cardinal and four intermediate points of the compass are commonly given as: (1) Indra, of the East; (2) Agni, of the South-east; (3) Yama, of the South; (4) Sūrya, of the South-west; (5) Varuṇa, of the West; (6) Vāyū, of the North-west; (7) Kuvera, of the North; (8) Soma, of the North-east. v.36.7-8: Compare Bh.B., v.36.7-8 with Bhg.Pur., IX.4.63.

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1. Cf. Vi.Pur.II., ch.7.

2. For further details see Dowson, John, op.cit., p.179; and also MSED., s.v.

v.37

The two words sādhu and saṁta (santa) generally mean a saint, sage, or ascetic, and in the translation (cf. v.37.1 and 5) I have translated them as saints. But Priyā Dāsa used these words here as synonyms for bhaktas, the devotees or votaries of the Lord.

v.37. 3-5: Compare Bh.B.,v.37.3-5 with Bhg.Pur.,IX.4.65-66.

v.42

v.42.6: merī sevā lai curāiye: When the King Ambarīṣa saw that the peripheral services in his temple had already been performed, he was astonished and, thinking that the merit he could have acquired by his service was being stolen, he became upset. The same feeling is expressed by Maṅga and the other saints in a similar situation when Śabarī was secretly performing services in their hermitages.<sup>1</sup> It is a belief that one is deprived of the benefit of doing good deeds if they are performed by anyone else.<sup>2</sup>

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1. Cf. Bh.B.,vv.27-28.

2. Cf. Grierson, G.A., art.cit., JRAS.,1910,p.285.

## v. 47

v.47.1: Vidura: He was a son of Vyāsa by a maid of Ambikā who was a wife of Vicitravīrya, and a younger brother of Dhṛtarāṣṭra and Pāṇḍu (M.Bh.I.106.4301; Bhg.Pur.IX.22.55). He was an emanation of Dharma, well-versed in the doctrines of morality, politics and worldly profit, free from covetousness and anger, and was possessed of great foresight and undisturbed tranquillity of mind (M.Bh.I.108.4335). He saved the Pāṇḍavas from Duryodhana's plot to burn them in the lac-house (M.Bh.I.150.5873). After the death of his kinsmen Vidura went to perform ablutions at eleven different holy places. In Mathurā he met Uddhava who told him of Kṛṣṇa's ascension to heaven and that Kṛṣṇa had instructed Maitreya (see also notes on v.65.1) to be the preceptor of Vidura and to preach to him the mysteries of the Knowledge of Self (ātman). Vidura found Maitreya by the Ganges at Hardwār (Bhg.Pur. III.5.1). Books III (chs.5-37) and IV (whole) of the Bhāgavata contain Maitreya's preachings to Vidura. Then Vidura, being comforted, went to Hastināpura to visit the Pāṇḍavas. Vidura went to the forest with Dhṛtarāṣṭra to perform penances (M.Bh.XV.16.444). When Vidura died his soul entered the body of Yudhiṣṭhira, a son of Dharma (M.Bh.XV.26.707).

Vidura was a friend and a follower of Kṛṣṇa. He is reckoned among those who realised the Yoga power of Hari (Bh.Pur.II.7.45). He belongs to the twenty-fourth, or premā, niṣṭhā, i.e. perfect love. According to G.A.Grierson,<sup>1</sup> he belongs to the third, or sādhu-sevā and satsaṅga, niṣṭhā, i.e. attendance on, and consorting with the saints. Grierson in stating the category to which a devotee belongs follows the classification given by Pratāpa Siṃha.<sup>2</sup> In his commentary Pratāpa Siṃha gives the stories of two different persons called Vidura. The first Vidura, who was an inhabitant of a village named Chaṭerā in Jodhpur,<sup>3</sup> and<sup>is</sup> referred to by Nābhā Dāsa in Bh. M.,v.147 and by Priyā Dāsa in Bh.B.,v.563, is placed in the third, or sādhu-sevā and satsaṅga, niṣṭhā.<sup>4</sup> The second Vidura<sup>5</sup> and his wife, referred to by Priyā Dāsa in Bh.B.,vv.47-48, are placed in the twenty-fourth, premā niṣṭhā.<sup>6</sup> Thus Grierson, without realising the existence of two Viduras, has taken the category of the first Vidura as belonging to the second.

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1. Art.cit.,JRAS.,1910,<sup>p.</sup>287.
  2. Cf. op.cit., Table of contents, pp. 1-4.
  3. Ibid., p.82.
  4. Ibid., Table of contents, p.1.
  5. Cf. Bh.M.,v.9.4.
  6. Cf. op.cit., Table of contents, p.4.

Vidura-nāri: Vidura's wife, also called Vidurānī. According to the Mahābhārata, she was a daughter of king Devaka, begotten upon a Sūdra wife. Bhīṣma, hearing of her youth and beauty, brought her from her father's house, and married her to Vidura who had many children by her (M.Bh.I.144. 4481-82). Her name remains unknown. She belongs to the twenty-fourth, or prema, niṣṭhā, i.e. perfect love.

Priyā Dāsa tells us a story about Vidura's wife feeding Kṛṣṇa with banana skins to illustrate her extreme love for Kṛṣṇa. Once when Kṛṣṇa acted as an ambassador of peace and asked Duryodhana to restore to the Pāṇḍavas their kingdom which Duryodhana refused to do, Kṛṣṇa did not accept Duryodhana's invitation to dine in his house but went to Vidura's place to eat (M.Bh.V.89ff). The story that Priyā Dāsa describes is supposed to have taken place at that time, though it does not appear in the Mahābhārata or the Bhāgavata. Kṛṣṇa, undoubtedly, dined at Vidura's house but this episode of banana skins, which is very popular among the followers of Kṛṣṇa, is a later addition. Raghurāja Siṃha,<sup>1</sup> and Pratāpa Siṃha<sup>2</sup> have also

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1. Op.cit., pp. 187-91.

2. Op.cit., pp. 439-41.

narrated this story.

The episode of Vidura's wife can be compared with that of Śabarī tasting plums in order to select the sweetest ones to offer to Rāma.<sup>1</sup> Both episodes are illustrations of genuine love which overshadows all considerations of propriety and impropriety, and causes unusual mistakes. Both Rāma and Kṛṣṇa, realising the mistakes as the result of true love and devotion, appreciate them. Rāma eats the fruits offered by Śabarī and praises them.<sup>2</sup> Similarly, Kṛṣṇa eats the skins of bananas, and when Vidura gives him the flesh he does not find it as sweet as were the skins given by Vidura's wife. Of these two episodes, having a common motive, it is possible that one has been inspired by the other.

v. 49

v.49.1: Sudāmā: Sudāman, lit. 'one who gives liberally (cf. ASED., s.v.), was a poor Brāhmaṇa who was a boyhood friend of Kṛṣṇa. He was a co-pupil of Kṛṣṇa, under Sāndīpani. His story is given in Bhg.Pur.X.chs.80-81. The

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1. Bh.B.,v.31.2.
  2. Bh.B.,v.32.7.

Bhāgavata does not mention his name but refers to him as a Brāhmaṇa and Kṛṣṇa himself calls him by the same term (e.g. Bhg.Pur.X.81.3). But in the colophon of Bhg.Pur.X, ch.80 he is called Śrīdāman. However, he should not be confused with Kṛṣṇa's other friend Śrīdāman who was a playmate of Kṛṣṇa in his Harinākaīḍana sport, and who, as victor in the game, had the honour of being borne on Kṛṣṇa's back (Bhg.Pur.X.18.23-24; Vi.Pur.V.9.13-14).

The Brāhmaṇa Sudāmā was pious, unworldly, calm and content. He was a householder but lived on alms. His wife was weak and had suffered a lot, and once she asked him to go and see Kṛṣṇa (Bhg.Pur.X.80.6-11). Sudāmā had not seen Kṛṣṇa since they left their guru's place. Kṛṣṇa had gone to rule Dvārakā, and Sudāmā lived on in great poverty. According to the Bhāgavata, Sudāmā agreed to go to visit Kṛṣṇa but was reluctant because being so poor he had no gift to take. In the Bhaktirasa-Bodhinī he did not want to go because he feared people would think he was seeking wealth from Kṛṣṇa. The Bhāgavata tells us that his wife borrowed four handfuls of rice from the neighbours for Sudāmā to take (Bhg.Pur.X.80.14). Then Sudāmā went to Dvārakā and saw Kṛṣṇa. He stayed there

for one night. Next morning he took his leave but felt too shy to ask for any assistance (Bhg.Pur.81.12-14), and not until he reached home did he realise the wonderful bounty Kṛṣṇa had given him. The story of Sudāmā is briefly told in Pad.Pur.VI.279.30-36.

Priyā Dāsa follows closely the story of Sudāmā as told in the Bhāgavata but in much less detail. Raghurāja Siṃha<sup>1</sup> describes this story more fully. According to his version of the story, Sudāmā lived in Ujjain, and when he could not get any alms for three days his wife, being tortured by hunger, asked him to visit Kṛṣṇa.<sup>2</sup> Pratāpa Siṃha,<sup>3</sup> S.S.Bhagavān Prasāda<sup>4</sup> and G.A.Grierson<sup>5</sup> give his wife's name as Suśīlā. Sudāmā belongs to the twenty-second, or sākhyā, niṣṭhā, i.e. personal regard or friendship for the deity.<sup>6</sup> 'Sudāmā-caritra' of Narottama Dāsa, who flourished in S.1602 (1545 A.D.),<sup>7</sup> is the most popular narrative poem written in Braj on the life of Sudāmā.

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1. Op.cit., pp. 203-19.
  2. Ibid., pp. 204-5.
  3. Op.cit., p.370.
  4. Op.cit., p.146.
  5. Art.cit., JRAS., 1910, p.290.
  6. Ibid., p.289.
  7. Sukla, R.C., op.cit., p.200.

## v.50

v.50.4: Dvārāvati: Dvārakā, lit. many-gated (cf.MSED., s.v.), Kṛṣṇa's capital on the Western point of Gujarāt. In the Mahābhārata Kṛṣṇa himself tells Yudhiṣṭhira that the Yādavas from fear of Jarāsandha fled from Mathurā towards the west and took up their abode in Kuśasthalī, the ancient city of Revata (Raivata q.v.), which they enlarged and fortified to make it impregnable to the enemies (M.Bh.II.14.632ff.). According to the Viṣṇu Purāṇa, Kṛṣṇa, realising his force was greatly weakened by the wars with Jarāsandha and fearing Kālayavana's attack on Mathurā, resolved to construct a citadel for the Yādavas to protect them from all dangers. He then solicited from the sea a space of twelve furlongs<sup>1</sup> and there built the city of Dvārakā, well protected by high ramparts, beautified with gardens and lakes, and as splendid as Indra's capital Amarāvati (Vi.Pur.V.23.13-15). But the Bhāgavata tells us that it was built for Kṛṣṇa by Revata in the midst of the sea, twelve yojanas<sup>2</sup> in circumference,

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1. Cf.Wilson.H.H., The Vishṇu Purāṇa, p.449.

2. Yojana: a measure of distance, sometimes regarded as equal to 4 or 5 miles, but more correctly about 9 miles (cf.MSED.,s.v.; and also Basham, A.L., op.cit.,Appendix VIII,p.503). V.R.R.Dikshitar interprets the term 'dvādaśa yojanam' (Bhg.Pur.X. 50.50) as 1½ miles (cf. The Purāṇa index, s.v. Dvārakā), which corresponds with Wilson's translation of the term.

and that Kṛṣṇa by his power of yoga transported all his people from Mathurā to Dvārakā (Bhg.Pur.X.50.44-58). The Brahma-Vaivarta Purāṇa tells us that Kṛṣṇa asked the sea for one hundred yojanas of land, which he promised to return; and describes in detail how Kṛṣṇa commanded Viśvakarmā to build the city of Dvārakā (Br.Vai.Pur.IV.ch.103).

Since Kṛṣṇa, with all the Yādavas, left Mathurā he ruled in Dvārakā, and was called by his epithets Dvārakānātha, Dvārakādhīśa etc., meaning the lord of Dvārakā (cf.Bh.B.,v.67.3). After Kṛṣṇa's ascension to heaven, the sea submerged the whole of the city, as was prophesied by Kṛṣṇa himself (M.Bh.XVI.6.167; 7.217; Bhg.Pur.XI.31.23; Vi.Pur.V.38.9-10).

#### v.51

v.51.6: rānī: a queen, referring here to Kṛṣṇa's chief consort Rukmiṇī. She was a daughter of King Bhīṣmaka of Vidarbha and the sister of Rukmin. She is regarded as an incarnation of Lakṣmī (M.Bh.I.67.2790; Bhg.Pur.X.52.16-18). When she learnt of her brother's proposal to marry her to Siśupāla, she sent a messenger to Kṛṣṇa asking him to carry her off, which Kṛṣṇa did and then married her according to

the Gāndharva system of marriage (M.Bh.V.ch.158; Bhg.Pur. III.3.3; X.chs.52-54; Vi.Pur.V.ch.26). She was the mother of Pradyumna and ten other children (Bhg.Pur.X. ch.55; 61.6-9; Vi.Pur.V.ch.27; 28.1-2). She pleased Durvāsā who blessed her (see notes on v.35.3). When Sudāmā visited Kṛṣṇa she served the poor Brāhmaṇa with care and fanned him with a cāmara, i.e. a yak fly-whisk (Bhg.Pur.X.80.23). She was Kṛṣṇa's favourite. After Kṛṣṇa's departure she ascended the funeral pyre (M.Bh. XVI.7.249; Bhg.Pur.XI.31.20; Vi.Pur.V.38.1-2).

v.51.7: guru: a preceptor, referring here to Kṛṣṇa's preceptor called Sāndīpani. According to the Bhāgavata, he was a Kaśyapa Brāhmaṇa and lived in Avantīpura, i.e. Ujjain (Bhg.Pur.X.45.31). Sāndīpani initiated Kṛṣṇa and Balarāma soon after Kṛṣṇa had killed Kaṁsa. He taught them all the Vedas, the Upaniṣads, religion, ethics, archery, politics and all other branches of knowledge within sixty-four days. Kṛṣṇa and Balarāma in order to pay their gurudakṣiṇā (i.e. tuition fee) brought Sāndīpani's dead son back from Yama (Bhg.Pur.III.3.2; X.45. 31-49; Br.Vai.Pur.IV.ch.102).

When Kṛṣṇa had welcomed Sudāmā and had inquired about his welfare, he talked about their guru, Sāndīpani, and reminded Sudāmā of the night they had spent in the forest. Sāndīpani had sent them to gather fire-wood but they were caught in a heavy rainstorm, and in the darkness could not find their way home. Next morning when Sāndīpani found them and saw how much they had suffered for his sake, he praised and blessed them (Bhg. Pur.X.80.28-43).

v.54

v.54.1: Cāndrahāsa: Candrahāsa, a pious and virtuous king of Kuntalapura in the Deccan. He was the son of king Medhāvin of Kerala (Jai.Bh.50.10). There is no mention of Candrahāsa in the Mahābhārata, the Bhāgavata, or any other Purāṇa, and the Jaimini Bhārata<sup>1</sup> (or Jaimini Aśvamedhika Parāvan<sup>2</sup>) is the original source for the story of Candrahāsa, told by Priyā Dāsa. In the Jaimini Bhārata, this story

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1. Jaimini Bhārata (with Bengali trans.,) 4 parts, Calcutta, 1929-30, the British Museum Library, no. 14065.e.7.
  2. Jaimini Aśvamedhika Parvan (Sanskrit text only), Bombay, 1863, the British Museum Library, no. 14060.f.3. References here are made to this edition. The British Museum Library contains two more editions: Jaiminiya Aśvamedha Parva (with Gujarātī trans. by Nara Hari Sharma, Ahmadabad, 1909, no. 14068.d.13; and Srī Jaimini Aśvamedha (with Marāṭhī trans. by Viṣṇu Vāmana Bāpaṭa), Wai, 1913, no. 1468.c.20.

is narrated by Nārada to Arjuna. When Arjuna and his army were following the sacrificial horse which, having left Ratnanagara, disappeared near Kuntalapura, Nārada suddenly presented himself there and told Arjuna that the horse had been captured by Candrahāsa, the devout king of Kuntalapura. Arjuna was curious and he requested Nārada to tell him all about Candrahāsa (Jai.Bh.50.2-12). Whereupon Nārada related to him the story of Candrahāsa's childhood and of how he became the king of Kuntalapura, which occupies nine chapters of the Jaimini Bhārata (see chs. 50-58).

This story can also be found in J. Talboys Wheeler's<sup>1</sup> "The history of India", vol.1, London, 1865, pp. 522-34, though the author does not refer to the Jaimini Bhārata as its source. In addition, there are two anonymous versions of this legend, one called "Chandrahāsa, an ancient monarch",<sup>2</sup> a romance, Madras, 1881; and the other "Chandrahāsa, or the lord of the fair forger",<sup>3</sup> a Hindu drama, Mangalore, 1882. In both books, the story of Candrahāsa is founded on the Kanarese version of the Jaimini Bhārata, but the authors have freely elaborated it, according to their own artistic temperaments.<sup>4</sup>

1. Cf. also op.cit., p.413 where Candrahāsa is referred to in the episode of the adventures of the sacrificial horse.
2. The India Office Library, no. T.7898.
3. Ibid., no.10.A.54.
4. There is a Nepali version of this legend called "Candrahāso-pyākhyāna" by Vanī Vilāsa Pāṇḍe, the British Museum Library, no.14158.c.45(9).

S.S.Cauhāna<sup>1</sup>, in his 'Mahābhārata' (1661-1724 A.D.) in Braj poetry, and the other commentators on the Bhakta Māla, Raghurāja Siṃha<sup>2</sup> and Pratāpa Siṃha,<sup>3</sup> have also described the story of Candrahāsa, linking it with the episode of the horse-sacrifice.

Priyā Dāsa does not refer at all to the incident of the sacrificial horse being captured by Candrahāsa whose story he tells as an independent episode to which he devotes eleven verses (Bh.B., vv. 54-64). Distaste for, and disapproval of the horse-sacrifice, which resulted from the element of non-violence especially among the Vaiṣṇavas, might account for this fact. Moreover, the evil effects of this sacrifice on inter-state relations were felt to the end of the Hindū period.<sup>4</sup> Priyā Dāsa also displays his originality in narrative technique. He prefers to tell the story at first hand, leaving out Nārada, the narrator of the story in the Jaimini Bhārata. By dissociating the story of Candrahāsa from the account of the horse-sacrifice, Priyā Dāsa makes Candrahāsa the focal point and his story more vivid. The same reason might explain why Priyā Dāsa used no proper names in the story except that of

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1. Op.cit., pp. 741-54.
  2. See op.cit., pp. 369-81.
  3. See op.cit., pp. 157-61.
  4. Cf. Basham, A.L., op.cit., p.42.

Candrahāsa himself. All other characters are types: the minister, jealous and villainous; the feudatory king, kind and loving; the minister's son, obedient and well-meaning; the minister's daughter, a young and beautiful maiden, easily attracted by a handsome youth, and her name which Priyā Dāsa does give later is only to explain how she altered her father's letter. Similarly, the names of the different places, e.g. Kerala, Kuntalapura, Candanāvati etc. are not given by Priyā Dāsa. This gives the story a universal touch and a wider appeal.

Although the story of Candrahāsa is included in J. Talboys Wheeler's "The history of India", vol.1, it is a legend, a romance with a religious motive, and cannot be regarded as history, a fact which the author himself admits.<sup>1</sup> It is based on typical hero-worship; it shows the good fortune of the virtuous hero Candrahāsa in contrast with the evil fortune of the villainous minister who was ever plotting to destroy him. There is no doubt that this legend belongs to a much later period. Three arguments, given by Wheeler,<sup>2</sup> may also be considered here: first, that this story contains allusions to the temples, such as the temple of Devī or Durgā, which did not exist

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1. Cf. op.cit., p.522.  
2. Ibid., p.522.

in the Vedic age, and no temple ruins have been found in India of a date antecedent to the age of Buddhism; second, that the story turns upon a letter which was written by a minister to his son and the fact that the minister's daughter could not only read but was able to alter it, shows the story's modern origin, for in earlier legends messages were always carried by word of mouth and none of the ancient heroines appears to have been able to read or write; third, that the story is based upon a belief in astrology and in the idea that the influence of the stars is perceptible not only in the fortunes of an individual, but <sup>also</sup> in his physiognomy.

It is possible that there was a pious and devout king in the Deccan, who had been an orphan and had survived several hazards, and was renowned for his faith in the Lord. By the time of Jaimini,<sup>1</sup> to whom the Jaimini Bhārata is ascribed, a popular oral legend about this king must have been in existence. To glorify this story Jaimini placed it among the famous legendary of the Mahābhārata, and included it in the episode of the horse-sacrifice.

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1. See also notes on v.64.8.

However, in the light of the evidence given above, we may, as Wheeler<sup>1</sup> suggests, accept the whole story of Candrahāsa as a pleasing picture of Hindu life during the historical period when the Muslims may already have established themselves at Delhi, but when the Deccan was as yet undisturbed by their influence or sway.

In the Bhaktirasa-Bodhinī Priyā Dāsa omits the proper names which are given by Jaimini. According to the Jaimini Bhārata, Candrahāsa's father was Medhāvin, the king of Kerala; the minister of the king of Kuntalapura was Dhṛṣṭabuddhi; the minister's son and daughter were Madana and Viṣayā; the feudatory king of Candanāvati, who adopted Candrahāsa, was Kulinda and his wife was Medhāvati, Raghurāja Siṃha<sup>2</sup> and the author of "Chandrahāsa, an ancient monarch" (p.12) both give the name of Candrahāsa's father as Sudhārmika, and the latter spells Kuntala as Kunthala (e.g. see pp. 6 and 9); Dhṛṣṭabuddhi as Duṣṭabuddhi; and (e.g. pp. 51 & 59) a few other names are also spelt differently. Pratāpa Siṃha<sup>3</sup>, S.Ś.Bhagavān Prasāda,<sup>4</sup> G.A.Grierson<sup>5</sup> and R.K.Garg<sup>6</sup>

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1. Op.cit., p.534.
  2. Op.cit., p.370.
  3. Op.cit., pp.158-59.
  4. Op.cit., p.159.
  5. Art.cit., JRAS., 1910, p.294.
  6. Op.cit., p.83.

give the name of the king of Candanāvati as Kalinda instead of Kulinda. J. Talboys Wheeler spells Kuntala as Kutuwal,<sup>1</sup> and Viṣayā as Bikya.<sup>2</sup> Wheeler's "The history of India", vol.1 does not give the name of Candrahāsa's father, who is referred to as a king in the Deccan (Dekhan)<sup>3</sup> instead of the king of Keral, nor the name of the minister or the daughter of the king of Kuntalapura. According to Wheeler,<sup>4</sup> Candrahāsa's adoptive father was a certain dependant of the minister, and not the subordinate king of Candanāvati.

Apart from the episode of the horse-sacrifice, there are a few dissimilarities between Priyā Dāsa's version of the story and that of Jaimini. Priyā Dāsa tells<sup>5</sup> us that the foster mother took Candrahāsa to the minister's house and stayed there (as a servant); but according to the Jaimini Bhārata, she lived and worked in the town and after three years she died. Candrahāsa was then fostered by the women of the town, and it was by chance that he went to the minister's house on the day of the Brāhmaṇa's feast. The Brāhmaṇas prophesied that Candrahāsa would

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1. Cf. The history of India, vol.1,p.523.
  2. Ibid., pp. 522, 526-27.
  3. Ibid., p.523.
  4. Ibid., p.524.
  5. Bh.B.,v.54.2-3.

become a great king, and rule the kingdom of Kuntalapura and the minister's property as well. This made the minister mad with jealousy as it thwarted his ambition both for himself and his son whom he hoped would succeed to the throne, since the king of Kuntalapura had no son of his own. According to Priyā Dāsa,<sup>1</sup> the prophecy was that Candrahāsa would marry the minister's daughter. These differences in Priyā Dāsa's version bring the characters more closely together and create a more personal relationship between the minister and Candrahāsa whom he regarded as the son of a servant-woman of his household, and therefore he could not bear even the thought of Candrahāsa being the husband of his daughter. Considering the strength of the Indian caste-system and the importance of social status, this fear of disgrace would be a stronger cause for the minister's hatred, which drove him to plan to kill Candrahāsa, than his thwarted ambition. Pratāpa Siṃha<sup>2</sup> follows Priyā Dāsa exactly in these two aspects of the story whereas S.S.Cauhāna<sup>3</sup> and Wheeler<sup>4</sup> follow the Jaimini Bhārata; and Raghurāja Siṃha<sup>5</sup> combines

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1. Bh.B., v.54.7-8.
  2. Op.cit., p.158.
  3. Op.cit., p.742.
  4. Op.cit., p.523-24.
  5. Op.cit., p.370.

the two versions giving both prophecies, but does not say that the foster mother took Candrahāsa to the minister's house.

Another significant difference is the fact that Priyā Dāsa completely omits Campakamālinī, the daughter of the king of Kuntalapura. Jaimini tells us that she was present in the garden with Viṣayā (Jai.Bh.53.37ff.), and that when the king of Kuntalapura decided to renounce the world and abdicate in favour of Candrahāsa, he gave his daughter in marriage as well (Jai.Bh.57.56-58). This part of the story is included by S.S.Cauhāna,<sup>1</sup> who names the princess Pañcakamālinī, and also by Wheeler<sup>2</sup> but not by Raghurāja Siṃha<sup>3</sup> and Pratāpa Siṃha.<sup>4</sup> According to the Jaimini Bhārata, Candrahāsa begot two sons, Makaradhvaja upon Viṣayā and Padmākṣa upon Campakamālinī (Jai.Bh.58.79). S.S.Cauhāna<sup>5</sup> mentions only Viṣayā's son, and neither son is referred to in any other version. The Jaimini Bhārata, followed by Priyā Dāsa,<sup>6</sup> S.S.Cauhāna<sup>7</sup> and Pratāpa Siṃha,<sup>8</sup> tells us of the revival of the minister and his son

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1. Op.cit.,pp. 743-44, and 752.  
2. Op.cit., pp.528 and 533.  
3. Op.cit., pp.376 and 380.  
4. Op.cit., pp. 159-60.  
5. Op.cit., p.753.  
6. Bh.B.,v.63.4-8.  
7. Op.cit., pp. 751-52.  
8. Op.cit., pp. 160-61.

(Jai.Bh.,58.35-60), showing the forgiving and self-sacrificing character of Candrahāsa and his power of devotion; but Raghurāja Siṃha<sup>1</sup> and Wheeler<sup>2</sup> finish the story with the fatal end of the minister and his son. The Jaimini Bhārata, at the end of the story, stresses the importance of the worship of Śālagrāma (Jai.Bh.58.80-101), while Priyā Dāsa ends, as usual, on the note of the virtuous king's influence upon his people and the subsequent spread of devotion (Bh.B.,v.64.1-6).

In Bh.M.,v.9.5 Candrahāsa is reckoned by Nābhā Dāsa among the forty-two beloved of the Lord and in Bh.M.,v.23.4 among the sixteen followers of Kṛṣṇa, and in Bh.M.,v.202.5 a reference has been made to him being given Viṣayā, the minister's daughter, instead of viṣa, i.e. poison. Candrahāsa belongs to the eighth, or pratimā-arcā, niṣṭhā, i.e. faith in the worship of an idol of the Adorable;<sup>3</sup> but G.A. Grierson<sup>4</sup> has placed him in the seventh, or guru, niṣṭhā, i.e. faith in the teacher. The story of Candrahāsa, especially its motive and a few main incidents, may well be compared with that of 'Joseph and his coat of many colours' (Genesis, chs.37-50).

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1. Op.cit.,p.380.

2. Op.cit., pp. 533-34.

3. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.2.

4. Cf. art.cit.,JRAS.,1910,p.292.

v.64.8: Jaimuni: Jaimini, the so-called author of the Jaimini Bhārata or Aśvamedhika Parvan, also called Jaimini Purāṇa.<sup>1</sup> The name of the author of the Jaimini Bhārata is, generally, associated with the author of the Mīmāṃsā Sūtras,<sup>2</sup> who probably flourished in the 2nd century B.C.,<sup>3</sup> and is said to have been a pupil of Veda Vyāsa, the author of the Mahābhārata.<sup>4</sup> It is also argued that his object, as we gather from the Mārkaṇḍeya Purāṇa, was to explain more fully certain events which are recorded in the Mahābhārata.<sup>5</sup> But the Jaimini Bhārata is a much later work, as will be proved by the following discussion, and its author cannot be that of the Mīmāṃsā Sūtras. It is certain that Jaimini, the author of the Jaimini Bhārata, was one of 'many Jaiminis',<sup>6</sup> and that he was a very late one.

The legend of Candrahāsa is not given in the Mahābhārata, the Bhāgavata, or any other Purāṇa. According to J. Talboys Wheeler,<sup>7</sup> it gives a picture of Hindū life

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1. See also footnotes 1-2, notes on v.54.1.
  2. This statement especially applies to a few Hindi scholars, e.g. cf. art. cit., Hindi Sāhitya-kośa, vol. 2, p. 207.
  3. Cf. Basham, A.L., op. cit., p. 327; and also Swāmī Mādhavananda, Mīmāṃsā-paribhāṣā, Forward, p. IV.
  4. Cf. Chandrahāsa, an ancient monarch, note, p. 8.
  5. Ibid., note, p. 8.
  6. For the term 'many Jaiminis', see Keith, A.B., op. cit., Preface, p. XXI.
  7. Op. cit., p. 534.

466

during the historical period when Muslims were established at Delhi, but had not penetrated into the Deccan. The first recorded attack of Muslims on the Deccan was that of 'Alā-ūd-dīn Khaljī who, in 1294 A.D., invaded Devagiri (modern Daulatābād), the capital of Rāmacandra of the Yādava dynasty, and accepted the latter's plea for peace on the receipt of an enormous amount of treasure and an annual tribute to Delhi.<sup>1</sup> In 1307 A.D. Rāmacandra, who had withheld the tribute, was reduced to submission by the Sultān's two generals Malik Nāib Kāfūr and Khwāja Hājī.<sup>2</sup> In a 'series of brilliant raids',<sup>3</sup> led by the two generals during the years 1309-11 A.D., the rulers of the Kākatīya, Hoysala and Pāṇḍya dynasties were conquered.<sup>4</sup> After Rāmacandra's death, his son Śaṅkaradeva and his son-in-law Harapāla revolted in 1312 A.D. and 1318 A.D. respectively, but were both defeated and put to death.<sup>5</sup> Thus ended the last Hindu monarchy of the Deccan, and the whole of Southern India temporarily came under the sway of the Delhi Sultānate.

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1. Cf. Bhandarkar, R.G., Early history of the Dekkan, pp. 118-19; Smith, Vincent, A., The Oxford history of India, p. 219; and Majumdar, R.C., An advanced history of India, p. 298.
  2. Cf. Bhandarkar, R.G., op.cit., p. 119; and Majumdar, R.C., op.cit., p. 304.
  3. Basham, A.L., op.cit., p. 76.
  4. Cf. Majumdar, R.C., op.cit., pp. 304-6.
  5. Cf. Bhandarkar, R.G., op.cit., pp. 119-20; Majumdar, R.C., op.cit., p. 306; and Smith, Vincent, A., op.cit., p. 219.

The fact that the Jaimini Bhārata glorifies the horse-sacrifice, as is implied by its other title 'Aśvamedhika Parvan', places it in the period before the horse-sacrifice became unpopular, some time after the 11th century, as the last horse-sacrifice which can be traced took place, according to K.A.N.Sastri<sup>1</sup>, in the Cōḷa Empire during the conjoint rule of Rājendra and his son Rājādhirāja I (1018-1044 A.D.).<sup>2</sup> The author's motive may also have been to strengthen the morale of the Deccan kings who were as yet independent, but could see the imminent danger of Muslim invasion. Therefore, it may well be concluded that the Jaimini Bhārata belongs to the late 11th or the early 12th century.

Priyā Dāsa, at the end of the story of Candrahāsa, refers to Jaimini as the authority on the subject, and especially on the benefits of reading this story early in the morning. In the Jaimini Bhārata the author closes the story of Candrahāsa by stating that he who hears or

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1. Cf. The Cōlas, 2nd ed., pp.259 and 451; and also Basham, A.L., op.cit., p.85.
  2. This statement is based on the evidence of the Tiruvālangādu plates which give an account of Rājendra's digvijaya (i.e. conquest of the world) when he conquered the Pāṇḍya king and the rulers of Kerala in 1018-1019 A.D. (Cf. Sastri, K.A.N., op.cit., pp.201-202). Although there is no other reference to the horse-sacrifice in the plates, a digvijaya always involves a horse-sacrifice.

reads it, with devotion, will enjoy all kinds of pleasures, and in the end attain Vaikunṭha, i.e., the holy region of Viṣṇu:

itihāsamamaṃ bhaktāyā yaḥ śṛṇoti paṭhaty api /  
sa bhuktvā vividhān bhogān Viṣṇuloke mahīyate //

(Jai.Bh.58.105)

v.65

v.65.1: Kauṣārava: another name of the sage Maitreya who was the son of Kuṣāra. The term Kauṣārava has been used in Bhg.Pur.III.4.26; and also in Bh.M.,v.9.6. He was called Maitreya after his mother Mitrā. He was a disciple of Parāśara and a best friend of Veda Vyāsa. (Bhg.Pur.III.4.9). He advised Duryodhana to make peace with the Pāṇḍavas but the latter slighted him by slapping his thigh. Therefore Maitreya cursed him to have his thigh smashed by Bhīmasena (M.Bh.III.10). Maitreya was among the saints who went with Kṛṣṇa to Mithilā and visited Śrutadeva and others (Bhg.Pur.X.86.18). He met Kṛṣṇa on the eve of his departure from the world of mortals (Bhg.Pur.III.4.9) and was present when Kṛṣṇa

taught Uddhava the mysteries of the Knowledge of Self. Kṛṣṇa then ordered Maitreya to preach likewise to Vidura and to be his preceptor (Bhg.Pur.III.4.26; cf. also notes on v.47.1.)

v.65.3: Vidura: see notes on v.47.1.

v.65.4: Citraketu: He was a mighty sovereign king (sārvabhauma) of Sūrasenas. His story, as told in Bhg. Pur.VI., chs.14-16, relates that he had one crore of wives, but had no child. The sage ṅgiras, knowing the cause of his anxiety, performed a ritual in honour of Tvaṣṭā, and fed the chief queen Kṛtādyuti with the remnant of the sacrificial caru (rice cooked in milk) after which she gave birth to a son. Out of jealousy the other queens poisoned the child. Knowing of the king's grief, ṅgiras and Nārada came there and consoled him. Nārada imparted to him a mantra upon which he meditated for seven days, and obtained sovereignty over Vidyādharas.

The story of how Citraketu in his next life became a demon called Vṛtra is narrated in Bhg.Pur.VI, ch.17. Once when he was travelling in his aerial car, he saw Śiva, in the midst of the assembly of the ascetics and others, embracing Pārvatī who was seated on his lap. Seeing this, Citraketu laughed and criticised Śiva's

conduct, hearing which Pārvatī cursed him, saying that he would be degenerated into the wicked life of Asuras. Descending from his car, he begged for pardon and humbly accepted the curse. He was then born as a demon out of the sacrificial fire of Tvaṣṭā to avenge Indra (Bhg.Pur. VI.9.1-19). Indra, following the Lord's advice, approached the sage Dadhīci and acquired the thunderbolt (Vajra) with which he killed Vṛṭa in the battle (Bhg.Pur.VI.9.51-55; and chs. 10-12). Though a demon, Vṛtra was gifted with the knowledge of the Lord and because of his faith he was merged in the Supreme Being.

v.65.7: Akrūra: see notes on v.97.1.

Dhruva: He was a son of king Uttānapāda and Sunīti, and a grandson of Svāyambhuva Manu. His story, as told in Bhg.Pur.IV.chs.8-9, relates that once when he wanted to get up onto his father's lap, his step-mother Surici told him that only her sons were fit for that honour. Whereupon he left the palace to become an ascetic, and met Nārada who taught him the holy mantra. Dhruva engaged himself in severe austerities, meditating upon the Supreme Being. He gratified the Lord Hari who appeared unto him and promised him that after he had reigned over and enjoyed

his father's kingdom for thirty-six thousand years, he would become the pole-star and rule over the region of the planets. He was welcomed by his parents and later he became the king and ruled his kingdom for 36,000 years. He had two queens: one was Bhramī who was the mother of Kalpa and Vatsara; the other was Ilā who had a son and a daughter (Bhg.Pur.IV.10.1-2).

Dhruva is reckoned among those who knew the Lord's Yogamāyā, i.e. divine illusion (Bhg.Pur.II.7.43). He belongs to the twenty-first, or śaraṇāgati and ātmanivedana, niṣṭhā, i.e. taking refuge in the Adorable, and self-abandonment.<sup>1</sup>

v.65.8: Uddhava: He was a pupil of Br̥haspati, a friend of Kṛṣṇa and a minister of the Yādavas. He was wise and learned in Yoga philosophy. Kṛṣṇa sent him to Vraja to comfort Nanda and the Gopīs who were deeply distressed by Kṛṣṇa's absence (Bhg.Pur.X.ch.46). He tried to teach them the philosophy of the impersonal Brahman, but returned to Mathurā being converted to the personal devotion to Kṛṣṇa, as the Godhead (Bhg.Pur.X.<sup>ch.</sup>47). When Kṛṣṇa left Mathurā, he suggested the Rajasūya yajña of Yudhiṣṭhira as the method to be adopted in vanquishing Jarāsandha (Bhg.Pur.X.70. 45-47;

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1. Cf. Grierson, G.A., art.cit., JRAS., 1910, p.280.

71.1-11). Before his ascension to heaven, Kṛṣṇa instructed him on various spiritual subjects and gave him the boon of perfect bhakti, and ordered him to go to Badrikāśrama (Bhg.Pur.XI.chs.6-29). He met Vidura at Mathurā and told him that the Lord Kṛṣṇa had commanded Maitreya to be his preceptor (Bhg.Pur.III.4.26).

He is reckoned among those who were cognisant of the Lord's Yogamāyā, i.e. divine illusion (Bhg.Pur.II.7.45; Br.Pur.III.34.40). He belongs to the fifteenth, or jñāna-dhyāna-mahimā, niṣṭhā, i.e. reverence for Knowledge and contemplation.<sup>1</sup> According to G.A.Grierson, he may be called the St. John of the Bhāgavata religion.<sup>2</sup>

#### v.66

v.66.1: Kuntī: the mother of the Pāṇḍavas. Her proper name was Pṛthā. She was a daughter of Śūra, a sister of Vasudeva (Kṛṣṇa's father), and was adopted by Kuntibhoja. Durvāsā, gratified by the care and attention he received from the maiden Kuntī, taught her a mantra by which she could summon any deity she wished and obtain children.

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1. Grierson, G.A., art.cit., JRAS., 1910, 281.  
2. Ibid., p.281.

Thus by the Sun-god she begot Karṇa, but she threw him into the river (M.Bh.I.chs.67 and 111; Bhg.Pur.IX.24.31-36). Then she was married to Pāṇḍu (M.Bh.I.ch.112); and went with him to the woods (M.Bh.I.ch.119). Requested by her husband, she used her mantra to summon Dharma, Vāyu and Indra by whom she bore Yudhiṣṭhira, Bhīmasena and Arjuna respectively, but later refused to have more children (M.Bh.I.ch.123; Bhg.Pur.IX.22.27). Then she communicated the mantra to Mādri, Pāṇḍu's younger queen, who bore twins, Nakula and Sahadeva, by the twin Aśvins (M.Bh.I.124.4844-59; Bhg.Pur.IX.22.28).

Kṛṣṇa was her nephew but she regarded him as the Lord in visible form (cf. Bhg.Pur.I.8.17-43). She was very fond of Kṛṣṇa and always wanted to keep him in her presence (see footnote 1, v.66). She requested Kṛṣṇa to revive Parīkṣita, which he did (M.Bh.XIV.ch.66). After the Pāṇḍavas had gained the kingdom of Hastināpura and were well established, she followed Dhṛtarāṣṭra and Gāndhārī to the forest (M.Bh. XV.18.503-15); and was burnt to death with them in the forest conflagration (M.Bh.XV.39.1090). Priyā Dāsa's account of Kuntī's death, for which there is no evidence, is to show her extreme love for Kṛṣṇa. She belongs to the twentieth, or sauhārda, niṣṭhā, i.e. affection for the Adorable, such as that between friends.<sup>1</sup>

1. Cf. Grierson, G.A., art. cit., JRAS., 1910, p. 303.

v.67.1: Dropatī: Draupadī, the wife of the five Pāṇḍavas. She was a daughter of king Drupada of Pāñcāla, and therefore was called Draupadī and Pāñcālī. She arose from the centre of the sacrificial platform (vedī), and because of her dark complexion was named Kṛṣṇā (M.Bh.I.167.6398 and 6407). She was born from a portion of Śacī, the wife of Indra (M.Bh. I.67.2791). At her svayamvara she was won by Arjuna. When the Pāṇḍavas brought her home and represented her to their mother as the alms they had obtained that day, Kuntī, who was there within the room and had not seen Draupadī, said, "Enjoy ye all." Hence she became the wife of the five Pāṇḍavas (M.Bh.I.ch.183ff.). She bore five sons: Prativindhya to Yudhiṣṭhira, Sutasoma to Bhīmasena, Śrutakarman to Arjuna, Śatānīka to Nakula, and Śrutasēna to Sahadeva (M.Bh.I.221.7977-78).

The two incidents, referred to by Priyā Dāsa as an illustration of Draupadī's faith in Kṛṣṇa, are related in M.Bh.II.65ff., and III. 260-61 (see also footnote, vv.67-68).<sup>1</sup>

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1. The two chapters dealing with the second incident, that of Durvāsā with his 10,000 disciples visiting the Pāṇḍavas, although given in P.C.Roy's edition of the Mahābhārata, are not included in the editions of P.P.S.Sastri and V.S. Sukthankar; and the latter has given these two chapters in Appendix I as additional chapters (cf. Āraṇyaka Parvan, Poona, 1942, Appendix I, pp. 1080-84). References here are made to P.C.Roy's English translation, vol.III., Vana Parva, sections CCLX-CCLXI, pp. 564-65.

Nābhā Dāsa has referred to her, among the forty-two beloved of the Lord, as Kuntī's daughter-in-law, mentioning the first incident (Bh.M.,v.9.6). When the Pāṇḍavas renounced the world and went to the Himālayas, she followed them, and she was the first to fall down on the journey (M.Bh. XVII.2.49). She belongs to the twentieth, or sauhārda, niṣṭhā, i.e. affection for the Adorable, such as that between friends.<sup>1</sup>

v.69

v.69.3: jogesvara: yogeśvara, referring here to the nine principal yogīs. They were nine of the hundred sons of R̥ṣabha by Indra's daughter Jayantī, and were great ascetics and bhāgavatas, i.e. the votaries of the Divine One (Bhg.Pur.V.4.11; and XI.2.21). The king Nimi was instructed by them on nine spiritual subjects: on the Bhāgavata religion by Kavi (Bhg.Pur.XI.2.33-43); on the nature of the Lord's devotees by Hari (Bhg.Pur.XI.2. 45-55); on the nature of Māyā by Antarikṣa (Bhg.Pur.XI.3.2-16);

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1. Cf. Grierson, G.A., art.cit.,JRAS.,1910,p.304.

on the deliverance from Māyā by Prabuddha (Bhg.Pur.XI. 3.18-33); on the identity of Nārāyaṇa with Brahman by Pippalāyana (Bhg.Pur.XI.3.35-40); on the nature of karma, akarma and vikarma by Āvirhotra (Bhg.Pur.XI.3.43-55); on the meaning of the different incarnations of Viṣṇu by Drumila (Bhg.Pur.XI.ch.4); on the nature of those who are not devoted to Hari by Camasa (Bhg.Pur.XI.5.2-18); and on the different forms of Hari by Karabhājana (Bhg.Pur.XI. 5.20-42). The names of these nine principal yogīs are mentioned by Nābhā Dāsa in Bh.M.,v.13. They are reckoned among those who knew the Lord's Yogamāyā, i.e. divine illusion (Bhg.Pur.II.7.45).

v.69.4: Śrutideva: Śrutadeva, a Brāhmaṇa of Mithilā. His story, as told in Bhg.Pur.X.86.13-57, relates that he was a devotee of Kṛṣṇa, calm and content, and lived as a householder on voluntarily given alms. Bahulāśva, the king of Mithilā, also possessed these qualities, and was devoted to Kṛṣṇa. Once Kṛṣṇa visited Mithilā. He was accompanied by Nārada, Vāmadeva, Atri, Veda Vyāsa, Paraśurāma, Asita, Aruṇi, Śukadeva, Bṛhaspati, Kaṇva, Maitreya, Cyavana and a number of other saints. They were duly welcomed by the citizens. The king Bahulāśva and the Brāhmaṇa Śrutadeva both came and fell at Kṛṣṇa's feet, and humbly invited him

to their homes. Kṛṣṇa accepted both invitations and stayed at both places at the same time, adopting two forms. No one knew the secret. Kṛṣṇa and all the saints were cordially welcomed and reverently worshipped. Śrutadeva, being overwhelmed with joy at the honour done to him, began to dance, waving his scarf (cf. Bhg. Pur. X. 86.38).

According to Priyā Dāsa's version, Śrutadeva was so overjoyed that he forgot to pay homage to the saints. Seeing this, Kṛṣṇa preached to him the importance of the saints and advised him to regard them as greater than Kṛṣṇa himself. In the Bhāgavata Śrutadeva did pay homage to the saints before he began to dance (cf. Bhg. Pur. X. 86.38), nevertheless Kṛṣṇa expounded to him the importance of worshipping the saints and Brāhmaṇas (Bhg. Pur. X. 86.51-57) because he perceived that Śrutadeva was concentrating more upon Kṛṣṇa than the saints. In his version of the story, Priyā Dāsa is emphasising once more the extreme love of a devotee for the Lord, which led Śrutadeva into the mistake of neglecting his duty of paying homage to the saints. This can well be compared with the mistakes made by Śabarī and Vidura's wife (cf. notes on v. 47.1). Moreover, Priyā Dāsa does not mention the king of Mithilā, but makes the Brāhmaṇa Śrutadeva his focal point.

Śrutadeva is reckoned among Kṛṣṇa's followers (Bhg. Pur.I.14.32), and among those who knew the Lord's Yogamāyā, i.e. divine illusion (Bhg.Pur.II.7.45). He belongs to the fifteenth, or jñāna-dhyāna-mahimā, niṣṭhā, i.e. reverence for Knowledge and contemplation.<sup>1</sup> Raghurāja Siṃha<sup>2</sup> has told the story of Śrutadeva in great detail, based on the Bhāgavata.

v.70.

v.70.3: Prācīnabaraha: Prācīnabarhis (-varhis q.v.), a Prajāpati. He was one of the six sons of Havirdhāna by Havirdhānī [Dhikṣaṇā, Vi.Pur.I.14.1; Br.Pur.II.13.39], and his proper name was Barhiṣad. He was always engaged in asceticism and yoga. He celebrated sacrifices all over the earth, placing the sacred Kuśa grass (on which the gods were to sit to receive offerings) with its tips pointing towards the East. Hence he earned the name Prācīnabarhis.<sup>3</sup> At the command of Brahmā, he married Satadrutī [Savarṇā, Vi.Pur.I.14.3], the daughter of the

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1. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.3.
  2. Op.cit., pp.248-54.
  3. Cf. Wilson, HH., The Vishṇu Purāṇa, footnote 3, p.89.

ocean, and begot upon her ten sons who were called Pracetasas (Bhg.Pur.IV.24.8-13; cf. also M.Bh.XIII.147.6829; Vi.Pur.I.14.1-4; and Br.Pur.II.13.39,69; 30.40). He was a rājarsi, i.e. a sage and king (Vā.Pur.57.122). He is reckoned among those who knew the Lord's Yogamāyā, i.e. divine illusion (Bhg.Pur.II.7.43).

v.70.5: Vālmīki I: Vālmīki, the celebrated author of the Rāmāyaṇa. Originally he emerged out of an ant-hill, but was born again unto Carṣāṇī, the wife of Varuṇa (Bhg.Pur.VI.18.5). When Rāma banished Sītā, she was received by the sage Vālmīki. She lived in his hermitage where she gave birth to twin sons called Lava and Kuśa who were brought up by Vālmīki (Bhg.Pur.IX.11.10-11; Br.Pur.III.36.6; cf. also Rām.VII. cantos 66 and 93ff.). He was the author of the story of Rāma which he heard from Nārada who got it from Brahmā (M.Pur.12.51; 53.71-72). He was present at Rāma's coronation (Vi.Pur.IV.4.100). He is mentioned as a Veda-vyāsa, i.e. the arranger of the Vedas, of the 24th Dvāpara, being Rikṣa, the descendant of Bhṛgu (Vi.Pur.III.3.18).

In both the Vālmīki Rāmāyaṇa and the Adhyātma Rāmāyaṇa, Vālmīki is represented as being visited by Rāma. During the exile, Rāma, having crossed the Ganges, visited Bharadvāja and then went to Vālmīki's hermitage at Citrakūṭa.

Vālmīki welcomed and praised Rāma (Rām.II.56.16.ff.; Adh.Rām. II.6.39-47). The Adhyātma Rāmāyaṇa gives a detailed description of this visit. Rāma tells Vālmīki about his exile and inquires from him a place to live in the forest. Then Vālmīki recites a hymn in praise of Rāma (Adh.Rām.II.6.48-59).

Though born a Brāhmaṇa, Vālmīki, according to the most popular tradition for which the Adhyātma Rāmāyaṇa is the original source, began his life as a robber.<sup>1</sup> To illustrate the power of the Name of Rāma, Vālmīki himself tells Rāma his own life-story. He relates that he was previously a Kirāta (Bhīla q.v.), living a life of a hunter in the company of the Kirāta people. He was a Brāhmaṇa merely by birth, but was engaged in the evil acts of a Sūdra, killing and robbing. Once he saw the seven saints, known as saptarṣi, (cf.footnote 5, v.70) in the forest. When he was about to rob them, they asked him why he was committing such sins, to which he replied that he was supporting his family. The ṛsis asked him to go home and inquire who of his family members would be willing to share his sins. When he went home and inquired, nobody was prepared to do so. Vālmīki came back and, abandoning his bow etc., fell at the

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1. Cf. also Williams, M., Indian wisdom, footnote 1, p.337; and MSED.,s.v.

feet of the saints who imparted to him the Name of Rāma in its inverted form, marā (i.e. kill), which he continually repeated for a long time, sitting in one pose without moving. After a thousand years the ṛṣis returned and found that Vālmīki, was completely covered under an ant-hill. As he came out of the ant-hill (valmīka), they named him Vālmīki,<sup>1</sup> telling him that it was his second birth. Thus, Vālmīki attained enlightenment by reciting the inverted Name of Rāma (Adh.Rām.II.6.61-80).

The origin of this legend can be, as Camille Bulcke<sup>2</sup> suggests, traced in the Mahābhārata where the sage Vālmīki illustrates the importance of Śiva by telling Yudhiṣṭhira that once in course of a dialectical disputation he was denounced by certain ascetics as one guilty of bramanicide, and from that moment he was obsessed by the sin. When he took refuge in Śiva, he became cleansed of all his sins. Śiva blessed him that his fame would be great in the world (M.Bh.XIII.18.1303-5). There are also legends representing Vālmīki as a Kollī, i.e. a member of one of the most despised

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1. Cf. also MSED., s.v.
  2. Cf. Rāma-kathā, pp.38-39.

aboriginal tribes on the Bombay coast.<sup>1</sup> However, Priyā Dāsa, in Bh.B.,70.5, refers to the story of Vālmīki, told in the Adhyātma Rāmāyaṇa. The post-Priyā Dāsa commentators, Raghurāja Siṃha<sup>2</sup> and Pratāpa Siṃha<sup>3</sup> also relate this story.

Vālmīki is said to have seen the whole story of Rāma in a vision, which he described in the Rāmāyaṇa.<sup>4</sup> The invention of the Śloka metre is, traditionally, attributed to him,<sup>5</sup> and he is called ādi-kavi, i.e. the first poet. His name is mentioned by Nābhā Dāsa among those who walked on the path of the Lord (Bh.B.,v.11.3). He belongs to the fifth, or kīrtana, niṣṭhā, i.e. psalmody or the singing of hymns.<sup>6</sup>

#### v.71

v.71.1: Vālamīki Supaca: Vālmīki II, i.e. Śvapaca Vālmīki who was a Caṇḍāla, an outcaste. In Bh.B.,vv.71-78, Priyā Dāsa tells in detail the story of Śvapaca Vālmīki to illustrate the importance of a devotee of the Lord, irrespective of birth

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1. Cf. Barth, A., The religions of India, p.157.
  2. Op.cit., p.135-37.
  3. Op.cit., pp.110-11.
  4. Cf. Dowson, John, op.cit., s.v.
  5. For full discussion, see Williams, M., op.cit., footnote 1, p.314, and also footnote 1, p.338.
  6. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.2.

or caste. This idea is expounded on various occasions in the Bhāgavata Purāṇa. Priyā Dāsa here makes a distinction between a bhakta, i.e. a devotee of the Lord, and a santa, i.e. a saint or an ascetic.

In Bhg.Pur.III.33.6-7, we are told that if a Caṇḍāla hears or chants the Lord's hymn, bows down unto Him or worships Him, he is instantly rendered pure and becomes fit for celebrating the Soma sacrifice; and that if a Caṇḍāla utters the Name of the Lord, he becomes worthy of reverence.<sup>1</sup> In Bhg.Pur.VII.9.9-10, Prahlāda, a great devotee of the Lord, says that the qualities of possessing riches, noble birth, personal graces, rigid religious austerities, the knowledge of the scriptures, amiability, courage, might, diligence, prudence and power of yoga are of no avail in the matter of true adoration of the Lord. A Śvapaca (Caṇḍāla), who has dedicated his mind, deeds, riches, life, and all to the Lord is worthier in point of virtue than a Brāhmaṇa who, though possessing the above-mentioned qualities,<sup>2</sup> may be disinclined to worship the lotus-feet of the Lord. Thus the Bhāgavata religion, in the matter of bhakti (devotion), makes no distinction between a Caṇḍāla, the lowest of the low,

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1. Cf. Sanyal, J.M., op.cit., vol.1, Book III, p.302.  
2. Ibid., vol.3, Book VII, p.46.

and a Brāhmaṇa, belonging to the first of the three twice-born classes of the four original divisions of Hindū society.

The story of Śvapaca Vālmīki, for which Priyā Dāsa gives "Bhārata", i.e. the Mahābhārata, or the Jaimini Bhārata, as its source,<sup>1</sup> does not appear in either of these works, nor in the Bhāgavata or any other Purāna. It is probably, based on some oral legend, and is a product of the Vaiṣṇava Hindī poets, perhaps of Priyā Dāsa himself. Raghurāja Siṃha<sup>2</sup> and Pratāpa Siṃha<sup>3</sup> have also narrated this story, based on Priyā Dāsa's text, but have associated it with the Rājasūya yajña.<sup>4</sup> S.S.Bhagāvan Prasāda also places it in the context of the Rājasūya yajña, but according to R.K.Garg<sup>5</sup> it took place on the occasion of the Aśvamedha yajña.

As regards this devotee, we do not know anything about him except what Priyā Dāsa tells us, that his name was Vālmīki and that he was a Caṇḍāla. He belongs to the fifteenth, or jñāna-dhyāna-mahimā,<sup>6</sup> niṣṭhā, i.e. reverence for Knowledge and contemplation.

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1. Bh.B., v.71.2.
  2. Op.cit., pp.230-39.
  3. Op.cit., pp.251-52.
  4. Op.cit., p.217.
  5. Op.cit., p.132.
  6. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.3.

v.71.3: Pāṇḍavani: the Pāṇḍavas, the five sons of king Pāṇḍu. See notes on vv.66-67.

v.79

V.79.1: Rukmāṅgada: Rukmāṅgada, a pious and virtuous king, supposedly of Ayodhya. The stories of Rukmāṅgada and his daughter, told by Priyā Dāsa in Bh.B.,vv.79-81, illustrate the power and importance of observing the fast of Ekādaśī.

The origin and importance of Ekādaśī are described in detail in Pad.Pur.chs.39-40, and chs.41-65 deal with the twenty-four Ekādaśīs. Ag.Pur.ch.187.,Vr.Pur.ch.21, Var.Pur.ch.30, and Gar.Pur.ch.125 also deal with this subject, but it is in the latter that reference has been made to king Rukmāṅgada. We are told that king Rukmāṅgada used to keep vigils on the nights of Ekādaśī and listen to the Purāṇas recited by the holy sages. As a result he was liberated from the trammels of life and ascended to heaven after death (Gar.Pur.125.7)<sup>1</sup>. There does not seem to be any source for the story about Rukmāṅgada and the nymph, and it is probably based on some later legend. Raghurāja Siṃha<sup>2</sup>

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1. Cf. Manmath Nath Dutt, The Garuḍa Purāṇa, p.368.  
2. Op.cit.,pp. 92-93.

and Pratāpa Siṃha<sup>1</sup> have also related this story. S.S.  
 Cauhāna<sup>2</sup> tells the same story but gives the king's name as  
 Maṅgala and his queen as Saṃjhāvati. Apart from the names,  
 the story is the same as told by Priyā Dāsa.<sup>3</sup> S.S.Cauhāna<sup>3</sup>  
 and Raghurāja Siṃha<sup>4</sup> have both given the nymph's name as  
 Urvaśī. S.S.Cauhāna's story about Rūpamāṅgata (probably  
 for Rukmāṅgada), the king of Ayodhya, is quite a different  
 one.<sup>5</sup> The story about Rukmāṅgada and the nymph, told by  
 Priyā Dāsa in Bh.B.,vv.79-80, is based on the belief that  
 merit of one's good deeds, such as fasting, bathing in the  
 holy river etc., can be transferred to someone else. The  
 maid's act of transferring the merit of observing the fast  
 of Ekādaśī may well be compared with that of a Brāhmaṇa who,  
 being moved to compassion for a ghost, went to bathe on  
 the latter's behalf at the Viśrāma ghāṭa in Mathurā, and as  
 soon as he transferred the merit of one such bath, the ghost  
 was absolved from all sins and sufferings.<sup>6</sup>

In Bh.B.,v.81, Priyā Dāsa tells us the story of King  
 Rukmāṅgada's daughter. A similar story is related in  
 Pad.Pur.VI.ch.62, but the king's name is given as Mucukunda;

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1. Op.cit., p.207.
  2. Op.cit., p.633.
  3. Ibid., p.633.
  4. Op.cit., p.93.
  5. Cf.S.S.Cauhāna, op.cit., p.636-38.
  6. Cf.Growse, F.S., Mathurā: A district memoir, vol.1,  
 footnote, p.93.

his daughter is called Candrabhāgā and her husband Sobhana. This version of the story can also be found in 'Ekādaśī-māhātmyam'.<sup>1</sup> The story of Rukmāṅgada's daughter,<sup>2</sup> told by Raghurāja Siṃha<sup>2</sup> and Pratāpa Siṃha<sup>3</sup>, is based on Priyā Dāsa's text. Raghurāja Siṃha places Rukmāṅgada among the devotees of the Satayuga, i.e. the first or Kṛta age. Rukmāṅgada and his daughter both belong to the eleventh, or vrata-upāsa, niṣṭhā,<sup>4</sup> i.e. the performance of difficult vows and asceticism.

v.82

v.82.1: Haricaṇḍa: Hariścandra, an ancient king of Ayodhyā, who is celebrated for his truthfulness. He was the son<sup>of</sup> Triśaṅku (Bhg.Pur.IX.7.7; Vi.Pur.IV.3.25). The story of his purchasing Sunaḥśepa is told in the Aitareya Brāhmaṇa, Book VII, ch.3, vv.13-18 (see also Bhg.Pur.IX. ch.7; and M.Bh.VIII.3.186).

Priyā Dasa refers here to the other story of Hariścandra which is described in detail in Mār. Pur., ch.7-8. It relates that once Hariścandra unknowingly incurred the

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1. Cf. Sarmā, Prema Datta(ed.), Ekādaśī-māhātmyam, p.214.
  2. Op.cit., pp. 93-94.
  3. Op.cit., p.207.
  4. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.2.

anger of Viśvāmitra who demanded as his sacrificial gift the kingdom, wealth and all the possessions of the king. Hariścandra together with his wife Śaivayā and his son Rohitāśva, clothed in garments of bark, left his kingdom and went to Banaras where he sold his wife and son to a Brāhmaṇa to pay to Viśvāmitra the fee in money due to him for performing the Rājasūya yajña. The sage regarded the amount insufficient and forced Hariścandra to sell himself to a Caṇḍāla to pay the rest of the fee. Hariścandra served the Caṇḍāla as a gatherer of clothes from the dead bodies at the burning ground. After some time his wife came there to cremate her son who had been bitten by a snake. When Hariścandra and his wife decided to die upon their son's funeral pyre, Dharma, Indra and the other gods appeared and declared that the king, his wife and his son had won heaven by their good deeds. After Viśvāmitra had enthroned Rohitāśva in the city of Ayodhyā, Hariścandra with his wife, friends and all his people ascended to heaven.

Hariścandra is reckoned among those who abstained from meat during the month of Kārtika (M.Bh.XIII.115.5663). He was raised to the heaven of Indra for his performance of the Rājasūya yajña and for his unbounded liberality (M.Bh.II.

ch.12). He belongs to the first, or dharmā, nīsthā<sub>1</sub>,  
i.e., morality, the performance of good actions.

v.82.3: Suratha-Sudhanvā: the two devout princes. Their story is told in Jai.Bh.,chs.17-20. Hamsadhvaja, the king of Campakapurī, had five sons, viz. Subala, Suratha, Sama, Sudarśana and Sudhanvā (Jai.Bh.17.20). When the sacrificial horse, followed by Arjuna and his army, entered the city of Campakapurī, king Hamsadhvaja commanded everyone to go with the army to the battle against Arjuna, and whoever should fail to march out should be thrown into a cauldron of boiling oil. The youngest son of the king, Sudhanvā, having received a blessing from his mother and sister, went to say farewell to his wife Prabhāvatī who, since it was the first day after her menses, requested her husband for coition before his departure. Noticing his youngest son's absence, the king sent a messenger to his priests called Śaṅkha and Likhita to ask their advice about his son's punishment, and he was told to keep his word. When Sudhanvā was about to be thrown into the cauldron, he meditated upon Kṛṣṇa; the boiling oil ceased to bubble and immediately became cold. The priests cast a coconut into the cauldron to test the oil, it burst into two pieces and struck the foreheads

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1. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.1.

of the two priests. Realising Sudhanvā's faith in Hari, they were impressed and praised him highly (Jai.Bh.ch.17). Priyā Dāsa briefly refers here to this incident, and tells us that the two priests died because of their malice towards the two princes.

Sudhanvā fought bravely against Arjuna and wounded Pradyumna etc., but was finally killed by Arjuna (Jai.Bh. chs.18-19). Then Suratha went to the battle and was also killed by Arjuna (Jai.Bh.ch.20) S.S.Cauhāna<sup>1</sup> and Raghurāja<sup>2</sup> Siṃha have described this story in detail, and it can also be found in J. Talboys Wheeler's 'The history of India', vol. 1, pp.399-400. Suratha and Sudhanvā both belong to the first, or dharma, niṣṭhā, i.e. morality, the performance of good actions.<sup>3</sup>

v.82.5: Sivi: Sibi, a virtuous and truthful king who is renowned for his liberality and unselfishness. He was a son of Uśīnara and Mādhavī, the daughter of Yayāti (M.Bh.V. 118.4000; Bhg.Pur.I.12.20). He had four sons, viz. Vṛṣādarbha, Suvīra, Kaikeya and Madra (Bhg.Pur.IX.22.3-4; Vi.Pur.IV.18. 9-10). The story of his being tried by Indra and Agni, as told in M.Bh.III, ch.194, relates that when once the gods resolved to try the goodness of king Sibi, Indra and Agni

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1. Op.cit., pp.694-706.

2. Op.cit., pp.345-59.

3. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.1.

transformed themselves into a hawk and a pigeon respectively. The pigeon, being pursued by the hawk, fell upon the king's lap and requested protection. Whereupon the hawk claimed its prey. Śibi offered the hawk a bull cooked with rice instead of the pigeon. The hawk demanded as much flesh of the king's right thigh as would be equal to the weight of the pigeon. When the king cut off a piece of flesh from his right thigh and weighed it, the pigeon was heavier. The king cut off pieces of flesh from all parts of his body but the pigeon still weighed more. Then the king himself ascended the scales. Seeing this the hawk disappeared. Being asked by the king, the pigeon told him that the hawk was Indra and he himself was Agni. Then Agni made king Śibi's wounds auspicious and handsome, and granted him great fame, long rule and a son called Kapotaroman.

Śibi is reckoned among those who knew the Lord's Yogamāyā, i.e. divine illusion (Bhg.Pur.II.7.45); and among those who sacrificed their lives for others (Bhg.Pur.VIII.20.7). He belongs to the tenth, or dayā-ahimsā, niṣṭhā, i.e., mercy or tenderness and non-violence.

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1. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.2.

v.82.7: Bharata: Jara (Jada q.v.) Bharata, the eldest son of R̥ṣabha and Jayantī. He was a great ascetic, gifted with many accomplishments, and it was after his name that the insular continent is known as Bhāratavarṣa (Bhg.Pur. V.4.9; XI.2.17). He was a mahābhakta, i.e. a great devotee of the Lord. Following his father's command, he ruled over the kingdom and married Pañcajanī, the daughter of Viśvarūpa, who bore five sons named Sumati, Rāṣṭrabhr̥ta, Sudarśana, Avarṇa and Dhūmraketu. After having ruled righteously for one thousand Ayuta years, he divided his wealth and kingdom among his sons, and repaired to the hermitage of Pulaha where he engaged himself in the adoration of the Supreme Being. (Bhg.Pur.V.ch.7).

The story of his bringing up a motherless young deer and his attachment to it, and of his rebirth as a deer and then as a Brāhmaṇa is narrated in Bhg.Pur.V.chs.8-14; and Vi.Pur.II,chs.13-16. He belongs to the fifteenth, or jñāna-dhyāna-mahimā, niṣṭhā, i.e. reverence for Knowledge and contemplation.

Dadhīca: Dadhīci (Dadhyañca q.v.), a great sage, son of Atharvan and Citti; also known as Aśvaśiras (Bhg.Pur.IV. 1.42). Indra was advised by the Lord to go and pray to

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1. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.3.

Dadhīci for his body whose bones would serve as the best weapon to cut off Vṛtra's head (Bhg.Pur.VI.9.51-55). Being approached by the gods led by Indra, Dadhīci gave up his body by means of yoga. Out of his bones the skilful Viśvakarmā constructed Vajra, i.e. the thunderbolt, for Indra (M.Bh.III.ch.100; Bhg.Pur.VI.10.1-14). Dadhīci sacrificed his life for the well-being and service of others (Bhg.<sup>Pur.</sup>VIII.20.7). He belongs to the first, or dharma, niṣṭhā, i.e. morality, the performance of good actions.

v.83

v.83.1: V<sub>1</sub>ṁdhyāvalī: Vindhyāvali, the wife of the demon king Bali. When Bali conferred upon Vāmana (the Dwarf) his desire for land measuring his three footsteps (cf. also notes on v.98.1), Vindhyāvali participated in making the gift, and adorned with a precious pearl-necklace brought a golden jar filled with water with which Bali joyfully washed Vāmana's feet (Bhg.Pur.VIII.20.17). Seeing her husband bound with the Vārūṇi noose, she was overwhelmed with fear, and praised the Lord, saying that Bali should be ashamed of himself as he, being proud of his power and riches, wanted to grant

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1. Op.cit.,p.1.

something to the Lord who had created the three worlds for His sport (Bhg.Pur.VIII.22.19-20). She belongs to the twenty-first, or śaraṇāgati and ātma-nivedana, nisthā<sub>1</sub>, i.e. taking refuge in the Adorable, and self-abandonment.

v.84

v.84.5: Moradhvaja: a devout king, renowned for his liberality and self-sacrifice. The Jaimini Bhārata is the original source for the story of Moradhvaja, told by Priyā Dāsa in Bh.B.,vv.84-88. But Priyā Dāsa, as with the story of Candrahāsa (cf.notes on v.54.1), dissociates this story from the episode of the sacrificial horse and relates it as an independent story.

According to the Jaimini Bhārata, which devotes six chapters (chs. 41-46) to the story, Moradhvaja (Mayūradhvaja) was the king of Ratnāgara (Jai.Bh.41.10). When, having left Maṇipura, the sacrificial horse, followed by Arjuna and his army, entered Ratnanagara, it was captured by the king's son called Tāmradhvaja. This was followed by a fearful battle in which Tāmradhvaja wounded Arjuna and Kṛṣṇa, and carried off the horse. When the king was presented with

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1. Cf.Pratāpa Siṃha, op.cit., Table of contents, p.4.

the horse, he felt sorry and rebuked his son but kept the horse, hoping to see Kṛṣṇa. On their recovery, Kṛṣṇa told Arjuna about the devout conduct of Moradhvaja, and wanted to show it to him. Priyā Dāsa takes up the story here, but introduces it by saying that Arjuna had become vain and Kṛṣṇa wanted to cure his vanity by showing him the example of Moradhvaja's supreme devotion.

S.S.Cauhāna,<sup>1</sup> Raghurāja Siṃha<sup>2</sup> and Pratāpa Siṃha<sup>3</sup> also relate this story and associate it with the sacrificial horse. It can also be found in 'The history of India',<sup>4</sup> vol.1, pp. 412-13 where J. Talboys Wheeler comments that this story is a 'long tissue of religious fables'.

According to the Jaimini Bhārata, the name of Moradhvaja's queen was Kumudavatī (Jai.Bh.46.18-19), which is also given by S.S.Cauhāna<sup>5</sup> and Raghurāja Siṃha.<sup>6</sup> Priyā Dāsa ends the story with the boon asked by Moradhvaja that Kṛṣṇa would not put his devotees on trial in the Kali age. But in the Jaimini Bhārata, Kṛṣṇa, being pleased with Moradhvaja, accepted his request and stayed there for three days, and

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1. Op.cit.,pp. 729-35.
  2. Op.cit., pp. 360-69.
  3. Op.cit., pp. 192-93.
  4. Op.cit., p.412.
  5. Op.cit., p.734-35.
  6. Op.cit.,p.367.

then the king's son followed Arjuna with a large army.

The devout king Moradhvaja belongs to the tenth, or dayā-ahimsā, niṣṭhā, i.e. mercy or tenderness and non-violence.<sup>1</sup>

v.89

v.89.1: Alaraka: Alarka, a sage and king (rājarsi). He was the youngest son of Ṛtadhvaja (also known as Dyumat, Kuvalayāśva, Vatsa and Pratardana) and Mandālasā,<sup>2</sup> and the father of Santati. He ruled his kingdom for 66,000 years (Bhg.Pur.IX.17.6-8; Br.Pur.III.67.69-72; Vi.Pur.IV.8.16-18). The Mārkaṇḍeya Purāna is the original source for the story of Alarka, told by Priyā Dāsa in this verse. According to the Mārkaṇḍeya Purāna, which devotes twenty chapters (chs.25-44) to the story of Alarka, Alarka's mother was called Madālasā. She was a great devotee of the Lord and the mother of Yoga. Her first three sons were named by her husband Vikrānta, Subāhu and Śatru-mardana, names which she did not like <sup>and</sup> laughed at. She taught her three sons spiritual knowledge and trained them as yogīs. She herself named the fourth son Alarka (lit.a furious dog or a

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1. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.2.
  2. For the story of king R̥tadhvaja and his wife Mandālasā (Madālasā q.v.), see Mār.Pur., chs.20-24.

fabulous hog with eight legs<sup>1</sup>). At her husband's request, she trained him as a king and educated him in the duties of Kṣatriyas, which are contained in Mār. Pur., chs. 27-36. The king Ṛtadhvaja, on reaching old age, abdicated in favour of Alarka and retired to the forest with his wife to practise austerities. Before her departure, Mandālasā gave Alarka a ring, asking him to read the writing inside it if he were ever in intolerable pain caused by separation from his kinsmen, or opposition of his enemies, or destruction of his wealth (Mār. Pur. 36.688).

For a long time Alarka ruled his kingdom righteously but was besotted with the enjoyments of wealth and sensual pleasures. His brother Subāhu, in order to free him from his worldly attachments, approached the king of Kāśī who attacked Alarka's kingdom and reduced him to subjection. After suffering the keenest torment, Alarka remembered the ring given by his mother, and was overjoyed by reading his mother's instruction, saying: "Association must be shunned by every soul, if to shun it be impossible, it should be formed with the good, for association with the good is a panacea. Love must be shunned by every soul; if to eschew it be impossible, it should be displayed towards

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1. Cf. Pargiter, F.E., The Mārkaṇḍeya Purāṇa, p.144; and also ASED. s.v.

the desire for final emancipation from existence, for that desire is a cure therefor"<sup>1</sup> (Mār.Pur.37.23-24).

Then Alarka visited the illustrious sage Dattātreyā who instructed him in yoga, and described to him the stages by which the final emancipation is attained (see Mār. Pur.chs.38-43). Thus enlightened, Alarka went back to the king of Kāśī and relinquished the kingdom in his favour, telling him to enjoy it or to give it to Subāhu, as they were no longer his enemies. This delighted Subāhu who told the king of Kāśī that he had induced him to conquer Alarka so that the latter would give up his kingdom and engage himself in the service of the Lord. Alarka enthroned his eldest son and went to the forest. After years of meditation, he was freed from worldly life, and attained the final emancipation.

This story of Alarka is also related by Raghurāja Siṃha<sup>2</sup> and Pratāpa Siṃha.<sup>3</sup> Alarka and his mother Mandālasā both belong to the fifteenth, or jñāna-dyāna-mahimā, niṣṭhā, i.e. reverence for Knowledge and contemplation.<sup>4</sup>

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1. Pargiter, F.E., op.cit., pp.188-89.
  2. Op.cit., pp.99-102.
  3. Op.cit., pp. 248-49.
  4. Ibid., Table of contents, p.3.

v.90.1: Rantideva: Rantideva, a virtuous king who is renowned for his generosity and charity. He was a son of Sankṛti and a descendant of king Duṣyanta (Bhg. Pur.IX.21-12; Vi.Pur.IV.19.22). His story, as told in Bhg.Pur.IX.21.3-18, relates that he gave away all his wealth and lived on alms. Once he suffered with his family going without food for forty-eight days. When on the forty-ninth day he received some food, there came one by one a Brāhmaṇa, a Śūdra, a man with a number of dogs and a Caṇḍāla. Rantideva gave all his food in portions to the first three guests and the remaining water to the Caṇḍāla, saying that he did not desire from God the emancipation of his soul or the eight-fold siddhis, but that he wished to relieve all living beings from their miseries by taking their sufferings on himself. Whereupon Brahmā and the other gods, having thus tested Rantideva, cast off their disguises and appeared unto him.

Rantideva is reckoned among those who knew the Lord's Yogamāyā, i.e. divine illusion (Bhg.Pur.II.7.44). He belongs to the sixteenth, or vairājña-śānti, niṣṭhā, i.e. resignation and tranquillity.<sup>1</sup>

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1. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.3.

v.90.8: Compare Bh.B.,v.90.8 with Bhg.Pur.,IX.21.12.

v.91

v.91.1: Guha: the headman of the Niṣādas<sup>1</sup> who were an aboriginal tribe living in the forests to the North of the Ganges and in Central India. He is also known as Niṣādarāja, i.e. the king of the Niṣādas. He was a great devotee, a friend and an ally of Rāma. When he heard of Rāma's arrival in Śṛṅgaberapura, he rushed to greet Rāma and offered him his kingdom. He placed dainty food for Rāma but this and all gifts Rāma refused except for water and grain for the horses, as he had abandoned all pleasures. Guha kept a vigil throughout the night and in the morning provided a boat to carry Rāma across the Ganges (Rām.II. canto 50.ff; Adh.Rām.II.5.58-70; 6.1-25; Rā.ca.II.87 ff.).

When Guha saw Bharata with his host arrive there, Guha suspected that Bharata's intention was evil, but once convinced of Bharata's loyalty to Rāma, he offered him fruits and roots from the forest and a place to rest. During the night he described to Bharata how he had served Rāma, Sītā and Lakṣmaṇa, and how he had seen them safely across the Ganges. Then he accompanied Bharata and others

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1. See also footnote,1, v.91.

on their journey to Citrakūṭa to meet Rāma and also returned with them (Rām.II.canto 83 ff.; Adh.Rām.II. 8.1435; Rā.ca.II.188 ff.). Guha was much grieved being separated from Rāma (Ra.ca.II.321.1-2).

To illustrate Guha's extreme love for Rāma, Priyā Dāsa tells us that Guha, having returned from Citrakūṭa, kept his eyes shut, thinking there was nothing worth seeing except Rāma. According to Raghurāja Siṃha<sup>1</sup> and Pratāpa Siṃha,<sup>2</sup> Guha blindfolded himself to keep his eyes shut and meditated upon Rāma. After fourteen years when Rāma returned, he visited Guha who only then opened his eyes to behold Rāma.<sup>3</sup> This is a unique example of a devotee's love for the Lord, for which there is no source other than Priyā Dāsa himself.

### v.93

v.93.1: Parīkṣita: Parīkṣit q.v., a sage and king (rājarsi). He was the son of Abhimanyu and Uttarā, and the father of Janamejaya. While Parīkṣita was still in his mother's womb, Aśvathāman hurled the Brahma weapon to kill him, but Kṛṣṇa promised to revive him (M.Bh.X.ch.16).

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1. Op.cit.,p.134.
  2. Op.cit.,pp. 410-11.
  3. Bh.B.,v.92.1-5.

476

When he was born dead, Kuntī, Subhadrā and Uttarā invoked Kṛṣṇa and requested the child's life. Then Kṛṣṇa revived the child and named him Parīkṣita (M.Bh.XIV.chs.66-70). According to the Bhāgavata, Kṛṣṇa entered the womb of Uttarā and protected the child by his impenetrable cover of Māyā (Bhg.Pur.I.8.12-15). Thus Parīkṣita, while he was in his mother's womb, beheld the Lord in all His Beauty (Bhg.Pur.I.12.7-11). After his birth whenever Parīkṣita saw a human being, he used to think and examine him to determine if he were the same Being whom he beheld in his mother's womb. Therefore, he was known as Parīkṣita (Bhg.Pur.I.<sup>12.</sup>30).

Parīkṣita was a great devotee of the Lord (mahābhāgavata). When Yudhiṣṭhira perceived the approach of Kali in his kingdom, he installed him on the throne of Hastināpura (Bhg. Pur.I.15.36-37). Parīkṣita ruled righteously, guided by the Brāhmaṇas. He married Irāvātī and had four sons. He performed successively three Aśvamedha yajñas and conquered many countries. He suppressed Kali and permitted him to live in five evil and unrighteous associations: gambling, wine, bad women, slaughter-houses and gold (Bhg.Pur.I. ch.16-17).

Once when pursuing a herd of deer, Parīkṣita became

tired and very thirsty, and searching for water he entered the hermitage of Śamika who, being engaged in meditation, did not answer the king's request for water. Whereupon Parīkṣita out of his anger took up a dead snake with the end of his bow and placing it round the sage's neck, returned to his capital. Seeing this, the sage's son called Śṛṅgī was offended and cursed the king that he would be bitten by Takṣaka within seven days. Learning of this, Parīkṣita repaired to the banks of the Ganges to meet death by starvation. He was visited by many saints whom he asked about the beneficial course to attain mokṣa. Then the sage Śukadeva called upon him and related to him the whole Bhāgavata Purāṇa (Bhg.Pur.I.18.24-50; and ch.19). Thus enlightened, Parīkṣita thanked Śukadeva and told him that he was no longer frightened of death caused by Takṣaka. Then he sat in contemplation, free from all attachments, and when he was bitten by Takṣaka, his body was reduced to ashes (Bhg.Pur.XII.6.1-15).

According to the Mahābhārata, when Parīkṣita learnt of Śṛṅgī's curse, he built a mansion erected upon one solitary column, where he lived protected by physicians and Brāhmaṇas skilled in mantras. On the seventh day when Kaśyapa was coming with a sure cure, he met Takṣaka who bribed him with

great wealth to return. Takṣaka disguised himself as an insect inside a fruit, and was carried into the king's mansion. When Parīkṣita was eating the fruit and saw the ugly insect, he said that he had no fear from poison, and wished the insect to become Takṣaka and bite him so that his sinful act might be expiated. Takṣaka, coming out of the fruit, coiled himself round Parīkṣita's neck and bit him. The king fell down, as if struck by lightning, and his mansion blazed up with Takṣaka's poison (M.Bh.I.chs.40-44).

The two incidents of Parīkṣita's life, referred to by Priyā Dāsa in this verse, are based on the Bhāgavata, and are also told by Raghurāja Siṃha<sup>1</sup> and Pratāpa Siṃha.<sup>2</sup> Parīkṣita belongs to the fourth, or śravana-māhātmya, niṣṭhā, i.e. hearing the Word.<sup>3</sup>

v.94

v.94.1: Śukadeva: see notes on v.1.7.

v.94.3: daśama śloka: śloka(s) from the daśama skandha (i.e. the tenth book) of the Bhāgavata Purāṇa. The great sage Vyāsa had instructed his disciples to sing the Bhāgavata

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1. Op.cit.,pp. 170-71.

2. Op.cit., p.104.

3. Cf.Pratāpa Siṃha,op.cit., Table of contents, p.1.

so that his son Śukadeva, who soon after his birth had gone to the forest, could hear it and be attracted by it. When Śukadeva heard the ślokas recited, he went back to Vyāsa to learn the whole Bhāgavata (cf. Bhg. Pur. I. 2. 2-3). The term daśama has been used here as an abbreviation for daśama skandha which is commonly used as the technical term for the tenth book of the Bhāgavata Purāṇa, e.g. 'daśamaskandhakathāsamgrha' and 'daśama skandhānukramanikā' (cf. T. Aufrecht, Catalogus Catalogorum, I, 247).

S. S. Bhagavān Prasāda<sup>1</sup> takes the word śloka as singular, i.e. a śloka, and quotes the following lines: aho bakī yaṃ stanakālakūṭaṃ jighāṃsayāpāyayad apya asādhvī / lebhe gatiṃ dhātryucitaṃ tato'nyaṃ kaṃ vā dayāluṃ śaraṇaṃ vrajema // (Bhg. Pur. III. 2. 23).

[The wicked demoness Pūtanā gave her poisoned breast to him (Kṛṣṇa) for sucking with all intent to kill him. Even then she was granted that excellent state attainable by nursing mothers merely for the garments of a devotee that she wore. Whom else than him, the kindness incarnate, should we serve?]<sup>2</sup>

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1. Op. cit., p. 291.

2. Cf. Sanyal, J. M., op. cit., vol. 1, Book III, p. 148.

But this śloka is neither the tenth śloka (of Bhg. Pur.III.ch.2) nor from the tenth book of the Bhāgavata. Therefore, it is probably guess work on S.Ś.Bhagavān Prasāda's part. On the other hand, R.K.Garg<sup>1</sup> interprets the term daśama śloka as a śloka from the tenth book of the Bhāgavata, though he does not quote any specific lines.

The word śloka is, most probably, used here as plural, meaning (some) ślokas. It is not possible to ascertain the exact ślokas which were recited by the disciples of Vyāsa. There are ten ślokas on the story of Pūtanā in Bhg.Pur.X,ch.6 (see vv. 35-44). As these ślokas are from the tenth book of the Bhāgavata, and also are ten in number, the adjective daśama may well be qualifying these ślokas.

#### v.95.

v.95.1: Prahlāda: prahrāda q.v., a righteous Daitya, son of Hiranyakaśipu and Kayādhu, and the father of Virocana whose son was Bali (Bhg.Pur.VI.18.12-13,16; cf. M.Bh.I. 65.2526-27; Vi.Pur.I.15.142). Prahlāda, while he was yet a boy, became an ardent worshipper of Viṣṇu. Sukrācārya's

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.1. Op.cit.,p.193.

two sons called Saṇḍa and Amarka were his tutors who tried to teach him the duties of a king. Each time when his father questioned him about what he had learnt, Prahlāda expounded the adoration of Hari. He also lectured his playmates and co-pupils on the importance of devotion to Hari. This enraged his father who ordered his son to be killed. But Prahlāda could not be killed by means of huge snakes, or elephants, or fire, or water, or poison or any means whatsoever. Once when Hiranyakaśipu asked him to show Hari in the pillar near by and struck it with his fist, the Lord Viṣṇu manifested Himself from it in the form of Narasiṃha, i.e. the Man-lion, and killed Hiranyakaśipu. When the gods found the Man-lion still furious, they sent Prahlāda to please Him. Prahlāda approached and praised the Lord, and was granted any boon, but he only asked for complete eradication of desire from his mind. After his father's death, Prahlāda became the king of the Daityas and Dānavas (Bhg.Pur.VII. chs.5-10; Vi.Pur.I.chs.17-20).

The story of Prahlāda, referred to by Priyā Dāsa in Bh.B.,vv.95-96, exemplifies his steadfast devotion and his faith in the Lord's Name. He was a mahābhāgavata, i.e.

a great devotee of the Lord (VII.4.30-43). He is reckoned among the twelve who knew the secret of the pure and inexplicable Bhāgavata religion (Bhg.Pur.VI.3.20); and among those who were cognisant of the Lord's Yogamāyā, i.e. divine illusion (Bhg.Pur.II.7.43). He belongs to the eighteenth, or dāsyatā, niṣṭhā, i.e. obedience or servitude.<sup>1</sup>

v.96

v.96.1: Siva: Śiva, see notes on v.16.3.

v.96.2: Lakṣmī: Lakṣmī, the goddess of beauty, fortune and prosperity, and the beloved wife of Viṣṇu. According to the most popular tradition, she arose out of the foam at the churning of the ocean, and chose Viṣṇu as her lord (Bhg.Pur.VII.8.8-29; cf. Rām.I. canto 45; and M.Bh.V.102.3613). The story of Lakṣmī's birth bears a remarkable resemblance to that of Aphrodite (or Venus) in Greek mythology. As each incarnation of Viṣṇu took place, Lakṣmī was incarnated in different forms, e.g. she was Rāma's wife as Sītā, and Kṛṣṇa's wife as Rukmiṇī. Among her several names are Kṣīrābdhi-tanayā, Śrī, Kamalā (Bh.B.,v.22.5), Padmā, Indirā,

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1. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.3., and also Grierson, G.A., art.cit., JRAS., 1910, p.101.

Cañcalā, Loka-mātā etc. She exemplifies service of the Lord, and belongs to the seventeenth, or Bhagavata-sevā, niṣṭha.<sup>1</sup>

v.96.1-3: Compare Bh.B.,v.96.1-3 with Bhg.Pur.,VII.9.1-4.

v.97

v.97.1: Akarūra: Akrūra, a Yādava, son of Svaphalka and Gāndinī, and the father of Devavān and Upadeva (Bhg. Pur.IX.24.15, 17-18; Vi.Pur.IV.14.7,10; Br.Pur.III.71.113). He was a paternal uncle of Kṛṣṇa, and a minister of king Kaṁsa of Mathurā.

Priyā Dāsa refers here to the incident when Kaṁsa asked Akrūra to go to Vraja and bring Kṛṣṇa and Balarāma to Mathurā under the pretext of the festival of arms (dhanurmakha) at which they were to be killed (Bhg.Pur.X.36.27-40; Vi.Pur.V.15.9-12). The following morning Akrūra set forth in his chariot, and as he went along he congratulated himself on his good fortune in having an opportunity to behold Kṛṣṇa. On reaching Gogula, when

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1. Cf. Pratāpa Siṁha, op.cit., Table of contents, p.3., and also Grierson, G.A., art.cit., JRAS., 1910, p.271.

he saw Kṛṣṇa and Balarāma he prostrated himself on the ground, and, having received a cordial welcome, he told them all about Kaṁsa's plans. The next day Kṛṣṇa and Balarāma, leaving all the milkmaids much afflicted, departed for Mathurā. When they arrived at the banks of the Yamunā, Akrūra went to bathe, and was amazed to see the two brothers in their divine forms in the water and in their human persons in the chariot at the same time. Thus apprehending their real character, Akrūra praised the Lord. Then he drove them to Mathurā before sunset, and invited them to his home but Kṛṣṇa promised to visit him after he had killed Kaṁsa (Bhg.Pur.X.38-40, 41.1-18; Vi.Pur.V.chs.18-19). Later Kṛṣṇa, accompanied by Balarāma and Uddhava, visited Akrūra who gave them a royal welcome, and, at the former's request, went to Hastināpura to bring news of the Pāṇḍavas (Bhg.Pur.X.48.12-35; and ch.49). Kṛṣṇa consulted him on several occasions. Akrūra is also associated with the story of the jewel called Syamantaka (see Bhg.Pur.X.chs.56-57; Vi.Pur.IV.ch.13). He was killed in the Yādava contest at Prabhāsa (Bhg.Pur.XI.30.16).

Akrūra is said to have an uncommon excellence, which he acquired from his father, that wherever he lived there was plenty of rain, and famine, plague etc. were unknown

(Bhg.Pur.X.57.32-33). He was a devout worshipper of Kṛṣṇa. He belongs to the twenty-first, or śaraṇāgati and ātma-nivedana, niṣṭhā, i.e. taking refuge in the Adorable, and self-abandonment,<sup>1</sup> but his passionate love for the Lord ranges him, as G.Pollet suggests,<sup>2</sup> in the twenty-third, or mādhurya, niṣṭhā.

v.97.4: Compare Bh.B.,v.97.4 with Bhg.Pur.,X.38.25-26.

#### v.98

v.98.1: Bali: a virtuous king of the Daityas, son of Virocana and a grandson of Prahlāda. He had one hundred sons of whom Bāṇa was the eldest (Bhg.Pur.VI.18.16-17; Vi. Pur.I.21.2).

His story, as told in Bhg.Pur.VIII.,chs.6-15, relates that when he had conquered the three worlds through the favour of his preceptor Śukrācārya, Lord Hari advised the gods to make peace with the demon king Bali, and to ask him to co-operate in obtaining the nectar by churning the ocean of milk. Bali agreed to the proposal put forward

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1. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.4; and also Grierson, G.A., art.cit., JRAS., 1910, p.288.
  2. Cf. op.cit., notes on v.14.4, p.267.

by Indra, and as the commander of the Daityas participated in the churning of the ocean. In the battle between the gods and the Daityas, which took place because the latter were deprived of the nectar, Indra cut off Bali's head but Sukra revived him. Bali pleased the Brāhmaṇas of Bhr̥gu race with whose aid he performed the Viśvajit sacrifice, and then defeated the gods and expelled Indra from Akarāvati where he established his kingdom and performed one hundred Aśvamedha sacrifices.

To protect the gods from the increasing power of the demon king Bali, the Lord was born as Vāmana, i.e. the Dwarf, unto Aditi, the wife of Kaśyapa. When Bali was performing a fresh sacrifice, the Dwarf approached there. Bali joyfully welcomed and honoured him, and offered any gift he wished but the Dwarf begged only a piece of land measured by his three footsteps. When Bali's preceptor Sukrācārya, knowing that the Dwarf was Hari, explained all possible results to Bali and dissuaded him from making the gift, the latter resolved to keep his word. His wife Vindhyāvali also participated when he conferred upon the Dwarf the desired-for land (see notes on v.83.1). The little form of the Dwarf increased into the infinite form of the Supreme Being, and occupied all the worlds with two

footsteps, leaving no room for the third (Bhg.Pur.VIII. chs.18-20).

Bali was bound with the Vāruṇi noose, as he could not fulfil his promise. The Lord ordered Bali and the Daityas to go to Sutala, and conferred the three worlds upon Indra. The Lord, being pleased with Bali, promised to be his gatekeeper and to protect his kingdom (Bhg.Pur. VIII.chs. 21-22; and also V. 24. 13-27).

Priyā Dāsa has briefly referred to the story about Bali and the Dwarf, praising Bali's devout conduct. Bali is reckoned among the twelve mahābhaktas who knew the secret of the pure and inexplicable Bhāgavata religion (Bhg.Pur.VI.30.20); and among those who were cognisant of the Lord's Yogamāyā, i.e. divine illusion (Bhg.Pur. II.7.44). He belongs to the first, or dharma, hiṣṭhā, i.e., morality, the performance of good actions.<sup>1</sup>

#### v.99

v.99.1: Sveta dīpa: Sveta dvīpa, i.e., the White Island, one of the minor divisions of the world (upadvīpa), and

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1. Cf. Pratāpa Siṃha, op.cit., Table of contents, p.1; and also Grierson, G.A., art.cit., JRAS.,1910,p.103.

a portion of the large central island called Jambū dvīpa. It is traditionally regarded as the favourite haunt or abode of Nārāyaṇa, i.e. Viṣṇu (Bhg.Pur.VIII.4.18; XI.15.18; Kathās.21.23; 54.19).

The description of the White Island and its inhabitants is given in detail in the Mahābhārata, Śānti Parvan, chs. 335-52 (Nārāyaṇīya). It relates that on the suggestion of Nara and Nārāyaṇa, the displayed forms of the undisplayed Lord Hari, the celestial ṛṣi Nārada took a long journey to the north and reached the summit of the mountains of Meru, from where looking to the north-west he saw in the midst of the ocean of milk the White Island which was more than 32,000 yojanas from the mountains (M.Bh.XII.336.12703). The inhabitants of the island have white complexions, four arms, large heads and all look as if they are of celestial origin. They are divested of all senses and live without food; they are regardless of honour or dishonour and completely free from sins. They are devoted to Nārāyaṇa with their whole souls (M.Bh.XII.336.12703 ff.; cf. also Kūr. Pur.ch.49). On reaching the island, Nārada engaged himself in meditation and repeating mantras. The Lord manifested Himself unto him and expounded to him the Divine

Knowledge. On his return Nārada gave a full account of the island and its inhabitants to the two deities Nara and Nārāyaṇa.

A number of Western scholars have detected traces of Christianity in the legend of the White Island, and they believe that there was some contact between India and Asia Minor early in the Christian era, and that some Christian narratives were used in building up the story of Kṛṣṇa.<sup>1</sup>

Priyā Dāsa tells us two stories to illustrate the devout conduct of the inhabitants of the White Island. The first story is about a bird which remained thirsty for one thousand years, as it would not eat or drink anything except the remnants of the Lord (prasāda). It shows how devout were all the creatures of the island, not only the human inhabitants. The second story about a man and his family, who died because they were late for the āratī ceremony, exemplifies the true love of the people for the Lord. Both incidents amazed Nārada, who was

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1. For further details, see Williams, M., Indian wisdom, footnote 2, p.138; Roy, P.C., The Mahābhārata, vol.X, Śānti Parva, footnote,1 p. 540; and Upādhyāya, Baladeva, Bhāgavata sampradāya, p.100-103.

was himself a great devotee, and convinced him of the inhabitants' true devotion to the Lord. These stories, for which there is no source other than Priyā Dāsa himself, are also told by Raghurāja Siṃha<sup>1</sup> and Pratāpa Siṃha.<sup>2</sup>

The inhabitants of the White Island belong to the twelfth, or mahāprasāda niṣṭhā, i.e. reverence for the sacramental meal.

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1. Op.cit., pp. 277-79.
  2. Op.cit., pp. 215-17.
  3. Ibid., Table of contents, p.2.

CHAPTER VI

GLOSSARY

## N O T E

In the arrangement of the words the Nāgarī alphabetical order is followed. The order of the Indo-Romanic letters (without their Nāgarī equivalents) is as follows:

a, ā, i, ī, u, ū, ṛ; e, ai, o, au;  
 k, kh, g, gh, (ñ); c, ch, j, jh, (ñ);  
 ṭ, ṭh, ḍ, ḍh, ṇ; t, th, d, dh, n;  
 p, ph, b, bh, m; y, r, l, v; ś, ṣ, s; h.

In Braj ṅ and ñ are frequently replaced by the Anusvāra, and in the text of Bh.B. there is not a single example where they have occurred. When a letter is followed by the Anusvāra (ṃ) or has the nasal symbol (~), it precedes in the alphabetical order the normal form of that letter, e.g. aṃka and āsuva precede Akarūra.

The alphabetical position of kṣ, tr, and jña is after k(kva), t(tya) and j(jau) respectively.

A

- aṅka:** f., lap, embrace (=aṅka); + bhar-: vb.tr., idio. to press to the bosom, embrace; abs.: + -1, 77.6.
- aṅkusa:** m., elephant-goad (=aṅkuśa); 15.4.
- aṅga:** m., limb, body (=aṅga); 16.8; 44.3; 51.4; 63;6; 87.6; 99.6; -ni, obl.pl., 47.1; + aṅgana, each part of the body, 3.2.
- aṅgahīna:** adj., disabled, cripple; 24.4.
- aṅguchā-:** vb. tr., wipe, dry (the body with a towel); abs.: -ya, 3.3.
- aṅjana:** m., collyrium, a special kind of pigment made of lamp-black for applying to the eyes as a cosmetic (=aṅjana); 3.6; 59.5.
- aṅtara:** m. heart, soul (=antara); 75.2.
- Aṅbarīṣa:** m., Ambarīṣa, N. of an ancient king and a devotee of Viṣṇu; 35.1; 39.1; 41.4; 46.5.
- āsuva:** m., tear; -ni, obl.pl., 9.4.
- Akarūra:** m., Akrūra, N. of a Yādava prince, son of Śvaphalka and Gandinī, the paternal uncle of Kṛṣṇa and the minister of Kāṁsa (lit. 'not cruel', cf. MSED.,s.v.); 65.7; 97.1.
- akāla:** m., famine, scarcity; 12.3.
- akāsa:** m., sky (=ākāśa); 6.4.
- akāsa vṛtti:** f., a casual or hand to mouth existence without earning a livelihood, subsisting on no certain funds nor even begging, but eating whatever one happens to be given (=ākāśa + vṛtti); 90.2.

- akulā-: vb. intr., be distressed, agitated, confused;  
 imperf. part.: -ta, 91.5; 92.8; perf. part.: -ī hai, 43.8;  
 abs.: 36.5; 40.5; 55.7; 78.3.
- akṣara: m., a character, word, syllable; 2.3.
- Agara: m., Agra Dāsa, the preceptor of Nābha Dāsa; 7.7; 12.5;  
 13.2; 14.8.
- agara: m., the fragrant Aloe-tree and wood, 'Aquilaria  
 agallocha'; 7.7.
- agādha: adj., unfathomable; 37.1.
- Agni: m., Fire-god, one of the most ancient, sacred and  
 prominent deities of Hindūs, the guardian of the south-  
 east quarter and the protector of all ceremonies; 82.5.
- Agra Dāsa: m., N. of the preceptor of Nābhā Dāsa; + jū, 10.1.
- aghā-: vb. intr., be satisfied or contented, become weary  
 (of a person or a thing); sakai na + aghāya, can never  
 wear thin, 70.7.
- acaraja: m., wonder, surprise; 11.1; 73.5; aciraja, 100.7.
- ajā: f., a she-goat; 6.7.
- ajāna: adv., unknowingly; 79.8.
- Ajāmela: m., Ajāmila. N. of a Brāhmaṇa of Kanauj who became  
 infatuated with and married a slave (a prostitute q.v.),  
 and had ten children; 19.1.
- ajāmela: adj., united with Illusion (ajā=Mayā or Illusion +  
 mela = union); 19.2.
- ajū: interj., Sir, lord, madam (used for calling attention or  
 addressing superiors with respect); 68.5; 73.6; 76.2.
- aṭaka: f., prevention, obstruction, stop; 24.3.

- aṭakā-: vb. tr., stop, restrain (cf. aṭaka); perf. part.: -e, 85.1.
- ati: adv., very, extremely, exceedingly; 1.5; 16.2; 17.4; 18.8; 37.1; 43.8; 44.6; 46.5; 51.8; 52.2; 53.1; 81.3; + hī, 90.2; 92.8; 99.4.
- ati: adj., great; 2.4; 22.7; + hī (emph.), 25.3; 34.8; 58.3; 98.1.
- adhīna: adj., obedient, subject or subservient to; 36.7.
- anaṃta: adj., endless, limitless (=ananta); 13.5;
- anaṃda: m., joy, happiness, pleasure (=ānanda); 25.3.
- anakhā-: vb. intr., be angry or displeased; perf. part.: -e, 85.1; abs.: -ya, 87.5.
- anātha: m., a waif, an orphan; 12.6.
- anumān-: vb. tr., judge, consider; abs.: -a, 13.4.
- anuprāsa: m., alliteration, repetition of similar letters, syllables or words; 2.3.
- anubhāva: m., a sign, indication. proof; 71.5.
- anurāg-: vb. intr., be in love, filled with love; perf. part.: -e haī, 51.8; -ī hai, 99.4.
- anurāga: m., love, affection; 59.2, 79.2; 98.1.
- anūpa: adv., incomparably; 4.4; 7.1; 13.8; 95.6.
- aneka bhāti: adv., in different ways; 30.5.
- anna: m., food, grain; 80.6; 90.5.
- anhavā-: vb. caus. tr., cause to bathe or wash; abs.: -ye (=ya), 3.3.

- apamāna: m., disrespect, insult; 62.7; 83.4.
- aparādha: m., guilt, crime, error; 35.4; 37.2; 74.8.
- apāra: adj., endless, infinite, immense; 7.3; 23.1; 25.8; 43.5; 52.7; 80.5; 95.4.
- apūranatā: f., incompleteness, imperfection (=apūrṇatā); 71.6.
- aba: adv., now, presently; 7.7; 43.7; 46.2; 62.4; 76.7; 92.3; 100.8.
- abāra: f., delay, lateness (=H.abera); 30.4.
- abhāgī: adj., unlucky, unfortunate; 30.8; 61.3; 63.4.
- abhimāna: m., pride; 3.2; 33.6; 72.7; 83.3.
- abhirāma: adj., pleasing, charming, beautiful; 5.4; 48.4; 53.1; 59.5; 64.3; 65.2; 68.6; 91.1.
- abhilākh-: vb. tr., desire or wish for; 3 sg. pass.: -yai, 35.6; 87.8; -iye, 64.4; perf. part.: -yau hai, 38.4.
- abhūta: adj., wonderful, strange, unique, (a + bhūta = not past, non-existent); 50.5.
- ar-(=ar-): vb. intr., be restive (as a horse), insist, refrain; perf. part.: -yo, 96.8.
- arabar-: vb. intr., be bewildered, perplexed, be impatient (=arabar-, fr. onomat. harabara = hubbub, haste, confusion cf. DNL.s.v.); perf. part.: -ī hai, 23.6; -yo, 49.3.
- arabare: adj., impatient (cf. arabar-); 44.2.
- arādh-: vb. tr., solicit, propitiate, worship; -a (root form) + sakai, 8.5.
- Arjuna: m., N. of the third of the Pāṇḍavas who was a son of Kuntī by Indra, and a great warrior (lit. 'white' or 'pure in actions' cf. ASED.s.v.); 75.1; 84.1.

artha: m., meaning, connotation; 7.4.

aradhāṅgī: f., the better half i.e. wife (ardhāṅgi, epithet of a wife as half her husband's body cf. DNL. s.v.; H. ardhāṅginī = one's wife); 86.7.

Alaraka: m., Alarka, N. of a sage and King (rājarṣi), son of Pratarāṅgana and Mandālasā (lit. 'a mad dog' or 'a fabulous animal like a hog with eight legs', cf. ASER. s.v.); 89.1.

ali: m., a (large black) bee; 7.5.

ali: f., a woman's female friend (=ālī); 5.3.

alāpacārī: f. the singing of the prelude or the first section of a performance of classical music (ālāpa + H. cārī suffix used for importing the idea of going or acting etc.; cf. DHL. s.v. cārī); 45.5.

avagāh-: vb. tr. & intr., plunge into, bathe, gauge, immerse; 3.sg.pass.: -īye, 35.6; abs.: -a, 23.5.

avatāra: m., incarnation; 14.1.

avalīka: adj., faultless, sinless, incomparable; 74.7.

asaṅga: adj., free from ties, unattached; 28.1.

aśrupāta: m., flow of tears, shedding tears; 4.5; 91.6.

ahalāda: m., joy, happiness, (=āhlāda); 96.3.

ahāra: m., food, aliment (=āhāra); 68.5.

aho: interj., Oh! how strange! (exclamation of joy or surprise); 5.5; 28.3; 45.8; 55.1; 66.8; 70.1; 83.7; 87.3; 90.1; 91.8; 93.7; 96.4; 98.5.

A

- āṅka:** m., a character, syllable, word (=aṅka); āṅka cārihī maī, idio. in few words: 7.3.
- āṅkhi:** f., eye (=ākha q.v.); 66.5.
- āṅgurī:** f., a finger or a toe (=aṅguli); 56.7.
- āṅca:** f., blaze, fire; 12.3; + lag-: vb. intr., idio. to burn with anger; perf. part.: + lāgī (metric. form); 61.3.
- āṅta:** f., intestine, entrail; -f, obl.pl., 95.7.
- āṅsū:** m., tear; dir.pl., 13.1.
- ā-:** vb. intr., come, arrive (Skt. āyāti cf. DNL.s.v. āunū);  
 pres.: -vai, 61.6; 67.6; 73.4; 86.5; 89.4; 90.3; 98.4;  
 imptr.: -vau, 10.6; -vo, 99.3; imperf.part.: -vata, 33.3;  
 93.3; 96.2; -vata hī, 42.5; 68.3; perf. part.: -e, 13.1;  
 19.6; 20.5; 33.7; 34.5. 43.8; 53.1; 54.6; 68.2; 69.5; 71.4;  
 75.5; 79.4; 90.7; 92.1; 2; 94.5; 101.7; -ye, 32.1; 63.5; 88.4;  
 -yo, 38.1; 40.2; 42.6; 47.8; 51.1; 58.3,6; 60.1,7; 81.3;  
 87.3; 90.5; 96.4; 101.3; -ī, 31.7; 38.8; 41.4; 49.2; 50.3;  
 51.5; 56.5; 59.1,8; 60.7; 67.7; 78.5; 96.7; -nī, 93.7; -ṅo  
 hai, 26.4; 28.2; 34.2; -e hai, 85.2; -ye hai, 50.4; -ī hai,  
 5.6; 17.2; 61.8; 86.8; 98.2; -iye, 42.2; -iyai, 71.6; ex-  
 tentation of i before y for sake of rhyme, cf. DHL.s.v.i.4  
 -iyai, 101.4; -vahi (āva + hī = thi?), 79.2; abs.: -ya,  
 11.7; 39.7; 47.7; 59.7; 91.2 (+ kai); -i + kai, 17.3; 47.4;  
 -ni, 23.4; 33.5; 57.3; 63.1; 80.3; -na, 54.3; -ya (+ jā-),  
 compd.vb., 20.1; 28.6; 31.6; 45.6; 47.2; -i (+ jā-), compd.  
 vb., 19.6; 32.3; fut. -vai, 33.4; -vai, 31.4; 67.6. ā, when  
 combined with a conjunctive part. (abs., but sometimes scar-  
 cely distinguished from the root form), gives the intensive

meaning or the sense of completeness to the action, e.g.,  
 phiri + āi kai, 17.3; dhari + āvai, 27.4; nihāri + āvo,  
 49.5; pūji + āvo, 61.7; bhari + āī, 66.5; phiri + āya,  
 75.3; phiri + āe, 67.4; bhari + āyo, 87.7; dekhi + āyo,  
 93.4.

ākāra: m., form, shape, appearance; 24.8.

āga: f., fire; + lagā-: vb. tr., burn, set fire to, idio. to  
 cause to burn with anger, enrage; āgi sī lagāiyai, 84.8.

āge: adv., further; 101.1.

āgyā: f., order, command (=ājñā q.v.); 1.3; 11.3; 13.2; 91.4.

āju: adv., today; 61.7; 77.4; 81.5; 85.3.

ājñā: f., order, command; 29.8; 56.4; 65.3; 85.5.

āṭha: adj., eight; 90.5.

ādi: adv., etcetera; 21.5 (ifc.); 22.5; 65.7; 69.3; 70.3; 82.7;  
 96.1; 101.7.

ādi: adv., first, in the beginning; 78.8.

ādi aṃta laū: adv., from beginning to end; 64.7.

ādho: adj., half (H.ādha); 86.5.

ān-: vb.tr., bring, fetch; pol.imptr.: -iyai, 78.4; perf. part.:  
 -e, 51.6; -yṣ, 83.6; abs.: -i + kai, 77.7.

ānaṃda: m., joy, happiness, pleasure; 46.8; 56.6.

āpa: pron. (2nd per. honorific dir.pl.), your honour; 78.4.

āpa: pron. (refl.dir.sg.), self, oneself (referring to the  
 subject of the sentence); 21.5; 31.8; 32.3; 34.5; 48.1;  
 51.8; 52.4; 71.3; 77.6; + hī (emph.), 43.3; + hī (emph.)  
 saū, adv., naturally, of its own accord, 50.2; -ne, pronom.  
 adj., 54.4.

āpadā: f., danger, adversity; 10.3.

ābharana (= -pa): m., ornament; 3.5; 69.2.

ārata: adj., distressed, afflicted, pained (=ārta); 20.4.

āratī: f., a certain ceremony of Hindūs performed in adoration of the gods by moving circularly, round the head of the idol, a platter containing a burning lamp, generally with several wicks; 101.3.

ālavāla: m., a trench made round the root of a tree to retain water; 6.5.

āli: f., a woman's female companion or friend (=ālī); -ni, obl. pl., 59.7.

āśrama: m., a hermitage, esp. the abode or cell of ascetics or of retired sages for performing religious austerities and self-mortification; 27.3; 29.5; 32.3; 33.1.

āsa: f., hope, expectation (= āśā); 72.8; 89.4; 99.2.

āsa pāsa: adv., near, in the vicinity or neighbourhood of; 73.1.

āśā: f., hope, expectation (=āśā); 22.2; 30.2.

āhi: aux. vb., is (=H.hai); 84.3.

## I

Indra: m., Indra, the chief of the gods, the 'Indian Jupiter Pluvius' who is the god of the atmosphere and sky, and the lord of rain; 82.5.

itaneī mājha: adv., meanwhile; 33.5.

iṣṭa: m., the adored one, esp. a god or a deity; 17.5.

ihā laṅ: adv., to this extent, to this degree; 11.1.

## Ī

- Ī: ind., very, only, indeed, even etc. (an emphatic particle commonly added to the end of words); 3.1; 33.5; 100.2.
- Īsa: m., master, lord, Supreme Being, God (=Īśa); 16.7; 46.5.
- Īsatā: f., supremacy, divinity (Īśa + tā); 9.6.

## U

- ugharā-: vb. caus. tr., cause to uncover, esp. to arrange a wedding with the consultation of a priest (cf. ughār-); perf.part.: -yo hai, 60.4.
- ughār-: vb.tr., open, uncover, disclose; abs: -i, 10.7 (+kai); 75.2; 89.7.
- ucār-: vb.tr., utter, speak, pronounce, -iyai, 3 sg.pass., 12.6; perf.part.: -ī hai, 18.4.
- uṭh-: vb.intr., stand up, get up, wake up, rise, begin; imperf. part: -ata, 27.7; abs.: -i, 27.6; 44.8; 64.8; perf.part.: -yo, 60.1; uṭh-, expresses the sense of suddenness or hastiness of the act when combined with the root form or abs. of a verb, e.g., boli + uṭhe, 54.7; boli + uṭhī, 86.7; fāi + uṭhe, 94.8.
- uṭhā-: vb.tr., uplift, elevate, take, abs.: -i(+le-), 32.5; 96.5; -i(+de-), 90.3.
- uḍāna: f., flight, flying up, soaring; + ho-, vb.intr., fly, idio. disappear, vanish; bhaī + uḍāna, she flew away; 80.3-4.
- utapata: m., calamity, trouble (=utpāta); 37.6.
- uttara: m., answer, reply; 94.2

- utsāha: m., joy, enthusiasm; 41.3.
- udara: m., stomach, abdomen, esp. womb; 89.4.
- udāsa: adv., sadly, cheerlessly; 38.1.
- udhār-: vb. tr., liberate, deliver, save from sins (=uddhār-);  
3 sg.pass.: -iyai, 80.8.
- udhāra: m., the act of lifting up, deliverance, (=uddhāra);  
14.2; 23.1.
- Uddhava: m., N. of a friend, counsellor and devotee of Kṛṣṇa;  
65.8.
- unamān-: vb. tr., weigh, judge, consider, (=unmāna-); 3 sg.  
pass.: -iyai, 78.8.
- upaj-: vb.intr., grow, be produced or created; perf. part.:  
-yau, 50.5.
- upajā-: vb.tr., grow, produce, create (caus. of upaj-,); abs.:  
-i(+ le-), 35.5; perf.part.: -ī hai, 98.4.
- upadesa (=śā): m., preaching, sermon; 65.4; 69.8; 89.2; 99.2.
- upāya: m., a remedy, way, means; 33.7. 79.5.
- upāsānā: f., worship, adoration, meditation; 89.8.
- upāsī: m., worshipper, devotee (=upāsaka); 99.1.
- ubaṭānau: m., an ointment or unguent for rubbing on and  
cleansing the body (=H.ubaṭāna); 3.1.
- ubhai: adj., the two, both (=ubhaya); 18.1; 70.4.
- umara: f., age (=H.umra fr. Ar. 'umr); 12.3.
- ura: m., heart, bosom; 5.5; 6.5; 8.7; 9.2; 14.8; 53.4; 69.1;  
76.7; 93.7; 98.4.

ura ā-: vb. intr., idio, believe, be convinced (cf. ā-); ura maī na āvai, 98.4; ura ānī, 93.7.

urajhā-: vb.tr., entangle, entwist, idio.amaze (=H.ulajhā-); perf.part.: -e haī, 16.4.

### Ū

ūcau: adj. high, lofty (=H.ūcā); + kar-, vb.tr., lift up, raise; abs.: + -1, lifting up. 69.6.

### E

eka: adj., one 9.2; 10.3; 16.3; 28.3; 39.1; 49.5; 51.3; 52.3; 54.1; 55.8; 56.1; 57.2; 60.4; 71.1; 79.3; 84.3; 87.1; 88.7; 95.2; 99.7; 101.3; eka, adv., only; 97.3.

eka tana ho: vb.intr., idio. to be merged, to become one (when two persons become one, forgetting their respective bodies or existence, i.e. two bodies, but one heart); + bhayo, 51.3.

eka dinā: adv., one day, once; 28.3.

eka bāra: adv., once at one time; 49.5.

ekāṃta: adv., privately, in secret; 61.1.

ekādaśī: f., the eleventh day of the lunar fortnight on which fasting is considered an indispensable observance and very efficacious; 79.6; 81.1

## Ai

aina: m., house, place (=ayana); 99.3.

aipai: conj., but; 1.7; 8.7; 24.2; 30.2; 31.6; 39.6; 45.4; 48.3;  
61.3; 72.1; 73.4; 83.8; 100.2.

aisī: see aiso.

aisē: adv., thus, similarly, in this way or manner; 14.7; + hī  
(emph.), 1.8; 15.5; aise, 17.7; 51.3; 53.7; aise hī (emph.),  
31.5; aisaf, 74.5; 101.7.

aise: see aisē (adv.) or aiso (pronom.adj.).

aisaf: see aisē.

aiso: pronom. adj., such; 24.1; 39.2; 42.8; 64.1,6; 67.1; 72.8;  
73.1; 96.1; aisoi (emph.), 46.7; 54.5; 55.2,6; 63.4; aisī,  
60.5; 83.7; aise, 85.8.

## O

ora: postp., to, towards; 37.4; 38.4; 56.6.

ora-chora: m., ends, limit, boundary; 11.5.

## Au

au: conj., and (=H.aura); 2.2; 3.1; 4.1; 75.1; 82.4; 89.7; 90.5.

augunō: m., fault, defect (=avaguna); 83.6.

aucakā so: adv., suddenly, unexpectedly; 31.6.

aura: adj., other, different; 26.3; 31.8; 37.5; 40.6; 46.1;  
54.2; 57.1,2; 64.4; 86.8; eka + aura, one more, 72.6.

aura: pron. (indef. dir.sg.), another, anyone; 18.6; 76.2;  
76.7; 100.4.

ausera: f., care, worry, anxiety; + lāg-, idio. to be worried  
for someone's arrival, to wait eagerly for someone; perf.  
part.: + -ī, 31.1.

## K

kaṃja: m., lotus; 15.6; syn.: saroja.

kaṃpa: m. trembling, quaking; 8.6.

kachu: pron. indef., something, anything; 24.2; 28.8; 49.6;  
58.1; 68.3; 76.3; aura + kachu, compd.pron., anything  
else; 37.5.

kachu: pronom.adj., some, any; 22.3; 45.8; 56.5; 70.1.

kachu: adv., a little, slightly; 78.1.

kaṭi: f., waist; 47.5.

kaṛh-: vb. intr., be drawn, rise, spread (cf. kārḥ-); inf.:  
-ana, 6.3.

kathā: f., story, tale; 16.1; 22.6; 70.3; 80.1.

kathā: f., the Story of God (= Hari-Kathā); 3.1.

kathā: f., the story of the Bhāgavata (=Bhāgavata-kathā); 93.6.

kanaurī: f., a slave girl, maid; 80.2.

kapola: m., cheek; 56.1.

kaba: adv., when; 44.2; 97.2.

kabhū: adv., sometimes, ever, never (=H.kabhī); 4.5; 31.3; 38.5;  
74.1.

kamaṇḍala: m., a gourd or wooden vessel for keeping water used by ascetics; 12.7.

Kamalā: f., Lakṣmī, N. of the wife of Viṣṇu; 22.5.

kar-: vb.tr., do, make, perform; pres.: -aū, 74.2 (subjunc.); 84.7; -ai, 9.5; 14.2; 35.1; 53.7; 66.1; 79.6; 90.4; -aī, 8.1; 20.4; 37.3,7; -au, 40.8; kījai, subjunc.pass., 85.5; kījiye, 3. sg.pass., 33.2; imptv.: kījiye (pol.), 1.5; 40.1; 41.6; 62.4; 69.2; 93.7; kījiyai, 100.8; -ilai, 15.8; kījai, 58.6; 75.8; -aū, 25.7; 38.6; 40.8; 65.4; 77.3; 86.1; 88.8; 93.3; imperf.part.: -ata, s.s.; 10.2; 14.5; 16.8; 43.3; 82.3; 88.6; 92.2; perf.part.: kiyo, 1.8; 7.2; 19.3; 24.3; 34.1,7; 39.3; 40.6; 42.1; 50.7; 57.6; 58.3; 69.7,8; 74.8; 83.2.4; 87.7; 94.1; 95.1,8; 98.5; kīno, 48.3; 71.4; kīno, 19.4; kīno ho, 79.8; kīnī, 29.6; 49.8; 53.4; 57.4; kīnaū, 87.3; kīnī hai, 56.2; kiyo hai, 94.8; -ī, 19.8; 35.7; 58.7; 60.5; 61.1, 77.2; 85.3; 86.1; 89.8; -yo, 10.4; 26.7; 49.4; 64.1; 68.2; 96.8; -e, 18.2; -ī hai, 9.6; 22.2; 23.2; kiye, 23.1; 36.2 (+ ḍar-); 64.5; 89.2; 97.8; kīye, 18.3; kī, 19.8; -au, 37.2; -ata he (he = the); 33.1; abs.: -i, 13.1; 19.5,7; 27.3; 45.4; 47.1; 59.2; 63.7; 73.8; 79.2; 83.3; 94.5; 98.1; 100.5; -i(+le-), 39.2; -i(+de-), 80.3; -i + kai, 30.6; 45.5; kai, 8.5; 20.3; 24.8; 26.6; 29.2; 58.2; 81.6; 91.4; 92.8; 97.7; inf.: -ana, 62.1; fut.: -ō, 55.1; -aū, 62.7; -aī, 46.3; -ai, 26.2.

kara: m., hand; obl.pl., 11.5; 38.4; obl.sg., 48.5; 50.8; 52.5, 60.3; 61.2; 69.6; 79.6.

karatūti: f., conduct, way of life; 66.1.

karauta: m., a saw (= H. karavata); 87.1.

karaṇaphūla; m., earring; (compd. karaṇa + phūla, lit. 'ear-flower'); 3.5.

kalaṃka: m., infamy, censure; 49.7.

Kali kāla: m., Kali age (the dark age), the last and the worst of the four ages i.e. the present (iron) age of the world; 88.8.

kavitta: m., a poem, poetry; 7.2.

kavitta: m., a partic.metre in Hindī poetry consisting of 31 syllables in each line divided into four feet (pāda); 1.5.

kavitāī: f. a poem, poetry; (kavitā + ī suffix); 2.1.

kavirāja: m., the prince of poets (compd. kavi + rāja); 7.4.

kah-: vb. tr., say, speak, describe; pres.: -ai, 7.6; 24.1; 44.6; 50.1. 67.1; 86.8; -ai, 92.2; -au, 72.5; 76.3; -ai, 32.8; 37.5; 55.8; 72.5; imptv.: -au, 11.4; 18.3; 25.6; 33.7; 39.7; 40.7; 74.5; 79.5; 84.8; 92.8; 99.8; imperf.part.: -ata, 10.5; perf.part.: -e, 7.3; 21.1; -yo, 20.6; 21.6; 28.3; 29.7; 32.8; 36.5; 40.1; 41.5; 55.4; 61.2; 62.3; 63.7; 67.8; 75.2; <sup>77.5;</sup> 81.8; 98.5; <sup>99.8;</sup> -ī, 10.7; 11.7; 20.7; 33.7; 36.3; 39.3; 41.1. 42.7; 49.7; 56.8; 61.5; 62.1; 63.1; 64.7. 67.7; 68.3,6; 76.8; 77.1,6; 84.8; 86.4; 92.4; 93.4; 96.6; 97.6; 99.5; 101.5; -ī hai, 78.7; -ī (+jā-), 24.2; 45.3; -yo (+ jā-), 28.8; abs.: -i, 1.6; 38.3; 67.3; 86.6; 98.3; -i (+ de-), 33.4; 69.4; fut.: -ai, 71.5; -ai, 11.7; 33.4;

kaḥā: adv., where, whither; 31.8; 32.2; 73.7; 84.5; 92.3.

kaḥū: adv., somewhere, somehow, anywhere; 30.5; 67.8; kaḥū, 33.3; 41.3; 72.7; 83.1; 93.1.

kaḥū: see kaḥū.

kaḥā-: vb.caus.tr., cause to speak (cf. kah-); 3 sg.pass.: -iyai, 1.8; perf.part.: -ī, 2.6.

- kahā: pron.(interr.inani.), what? which?; 52.1; 55.1; 73.7;  
 76.3; 91.7; 95.8.
- kahā: pronom.adj., what, which; 28.8; 32.8; 61.1; 64.2; 81.6.
- kahā: adv., why (=kyañ q.v.); 78.1.
- kahādhañ: adv., how, how much (compd. kahā+dhañ) 7.6.
- kāṃkara: f., pebble, small piece of stone; -ni, obl.pl.,27.5.
- kāṃkha: f., the armpit; 52.1.
- kāṅo: m., a thorn (H.kāṅā); 79.3.
- kāp-: vb.intr., shiver, tremble, quake; pres.: -ai, 28.6; abs.  
 -i + -i (repetition for emphasis), 75.6.
- kāja: m., work, purpose, concern; 22.3; 88.6; -ni, obl.pl.,75.5.
- kāja: postp., for, in order to; 15.1; 34.1.
- kāṅ-: vb.tr., cut, chop off; pres.: -ai, 63.6; 95.2; abs.: -i  
 (+ dār-), 48.5; -i (+le-), 56.7; -i (+de-), 82.6; inf.:  
 -ibo (vbl.n.), 95.3.
- kārh-: vb.tr., draw, take out; abs.: -i, 56.2.
- kāna: m., ear; 43.1; 45.2.
- kāma: m., work, purpose, concern, use; 23.7; 40.2; 48.3; 62.4;  
 64.4; 87.6.
- kāma: m., desire, lust, longing; 64.5; 68.2.
- kāmañā: f., desire, wish, longing; 38.5; 64.4.
- kāla: m., Death; 20.1.
- kāla: adj., death-like, terrifying; 35.5.
- kālhi: adv., yesterday (H.kala); 79.8.

kāvya: m., a poem, poetry; 2.5.

Kāśī: f., Kāśī, the modern Banāras (Benares q.v.), one of the seven most sacred and celebrated cities of Hindūs, and their most important place of pilgrimage on the north bank of the Ganges; 89.6.

kāhū: see kou.

kāhū bhāti: adv., by any means, anyhow; 86.5.

kitī: adj., very much, all kinds of; 98.4.

kilakā-: vb. intr., make a joyful noise, laugh uproariously.  
abs.: -i + kai, 24.6.

kihū: adv., never, ever, by no means (=kyāñhū q.v.), 35.2;  
42.5; 70.7; 100.7; kihū, 5.5.

kī: postp., of; 2.5; 6.8; 9.8; 16.3; 19.1. 20.2; 22.2; 23.5;  
24.1; 31.1; 35.1; 43.7; 48.7; 50.3; 53.7; 56.4; 67.1. 69.1;  
72.7,8; 74.3; 77.4; 80.1. 81.1,2; 86.1; 89.(1),3,8;92.7;  
97.6.

kīrati: f., fame, glory (=kīrti); 22.7; 89.1.

Kīlha: m., N of a disciple of Payahārī Kṛṣṇa Dāsa; 12.5; 13.2.

Kuṁtī: f., Kuntī, N. of a daughter of the Yādava king Śūra, the first wife of Pāṇḍu, an aunt of Kṛṣṇa, and the mother of Karṇa and the five Pāṇḍavas; 66.1.

kuṭilatāī: f., crookedness, curliness; 14.7.

kumāra: m., a prince; 54.6.

kula: m., race, dynasty, family; 72.6.

kula pūjya: m. & f., the object of worship or reverence in a family, a family deity; 61.8.

kulisa (=śa): m., thunder-bolt; 15.5.

kūd-: vb.intr., jump, leap, spring; -i (root form) + par-,  
24.7; 26.7.

kṛtya: m., work, deed, act; 88.6.

Kṛtyā: f., N. of a sorceress who was created by Durvāsā from  
one of his hairs to destroy the King Ambarīṣa; 35.5.

kṛpā: f., kindness, grace, favour, compassion; 11.3; 85.3; +  
kari, adv., kindly, compassionately, 13.1; + kai, 20.3.

kṛpāla (=lu): adj., kind, compassionate; 25.6; 66.4.

Kṛṣṇa: m., N. of the eighth incarnation of Viṣṇu, the eighth son  
of Vasudeva and Devakī, the most celebrated hero of Indian  
mythology who first appears prominently in the Mahābhārata;  
11.6; 47.2; 50.1; 66.6; 67.8; 77.2; 84.1; 97.7; Kṛṣṇa + deva,  
72.1; syn.: Syāma, Prābhū, Lāla, Dvārikā ke nātha.

Kṛṣṇa Caitanya: m., N. of a great Bengali reformer of  
Vaiṣṇavism; 1.1.

Kṛsāna: f., fire (=kṛśānu); 35.7.

ke: postp., of; 1.1; 5.2; 15.5; 16.5; 21.3; 22.1; 30.1; 33.5,8;  
50.6;63.6; 68.5; 69.1; 80.7; 91.2; 99.1.

kerā (=lā): m., the plantain or banana tree and its fruit;  
47.7;

kesa (=śa): m., hair; -ni, obl.pl., 14.7.

kehi: pronom. adj., what, which; 87.6.

kai: postp., of, to, for, with; 21.4; 23.2; kaī, 84.1.

kaiu: adj., several, many (H.kaī); 29.4.

kaisī: adj., similar, like (= jaisī); 66.1.

kaisē: adv., how, in what manner, by what means; 18.8; 72.5;  
+ kai, 8.5; kaisaf, 95.2; kaisaf + kari, 94.5; kaise, 16.7;  
33.2; 37.2; 39.6; kaise + kai, 29.2; 92.8; kaise + kari,  
45.4.

kaise: see kaisē.

kaisaf: see kaisē.

ko: pronom. adj., what, which; 79.5.

ko: postp., of, to, for; 1.2,4; 3.7; 4.6; 5.2; 6.1; 9.5; 12.8;  
15.5,6; 17.5; 27.5; 29.3; 30.3; 32.1; 33.2,7; 36.4,7,8;  
53.5; 54.3,6,7; 59.7; 60.8; 68.1; 70.1; 78.2; 79.3,7; 81.6;  
89.5; 91.1; 93.6; 95.8.

koū: pron. (indef. dir.sg.), anyone, someone (ko + ū = hū  
suffix, H.koī); 8.5; 16.3; 48.7; 61.6; 73.2; 79.7; 80.6;  
81.5; 88.5; 96.2; kou (metric.short), 27.8; koū + aura,  
someone else, compd.pron.dir.sg., 35.1; kāhū, dir.sg., 63.1;  
84.6; kāhū, poss., 37.8; kāhū, obl.sg., 73.4.

koū: pronom. adj., any, some; 18.4; 24.4; 54.5. 57.5; 72.3;  
kou, 41.7; 46.7; 50.5; 76.6; 100.1; kāhū, 19.4; 86.5; kāhu,  
35.3.

koṭi: adj., ten millions, a crore; 29.4; 88.3.

koṭi guno: adj., ten million-fold; 47.8; + gune, 67.2; + gunī,  
93.2.

kora: f., the edge, corner, glance; + hi (emph.), 56.4.

koro: adj., unused, deprived of, uneducated; 89.5.

kaū: postp., of, to, for; 5.6; 11.2,4,6,8; 14.2,4,6,8; 17.3;  
23.3; 35.8; 44.2,4,6,8; 48.6; 49.6; 62.2; 66.6; 75.1,5 (twice)  
7; 76.1,2; 78.3; 79.5; 80.4; 83.3; 85.2; 86.3; 89.7; 90.2;  
94.2; 95.4; 96.7; 97.2,4,6,8; kau: of (=H.kā); 40.2,4,6,8.

kaṇ: see kañ.

kautuka: m., wonder, curiosity, eagerness; 16.7.

kauna: pron.(interr.dir.sg.),who; 10.7; 13.7; 14.4; 42.4;  
46.2; 55.7; 91.6; + kṣ, obl.sg.,18.3; + dhañ, dir.sg.,27.7.

kauna: pronom.adj., who, which, what; 23.7; 24.1; 28.2; 40.1;  
42.6; 66.1; 67.1; 68.8.

Kauṣārava: m., N. of a sage, son of Kuṣāru and also called  
Maitreya (lit. the son of Kuṣāru); 65.1.

kyṣ: see kyañ.

kyañ: adv., why; + na, why not; 50.1; kyṣ, 78.1.

kyañhū: adv., by no means, never; 92.3,7; 93.3.

krimi: m., a worm, insect, 30.7.

krodha: m., anger, fury; 63.7; 64.5; 85.7; 95.8; 96.1.

### Kh

khaṃbha: m., pillar, column; 95.5.

khaga: m., a bird; 57.4; 99.7.

khagarāja: m., the Vulture-king, Jaṭāyu; 34.2.

khaḍaga: m., a sword; 41.2; 95.3.

khare: adv., extremely, exceedingly; 44.2.

kharo: adv., extremely, exceedingly; 49.3.

khavā-: vb.tr., feed (=H.khilā-, caus. of khā-); perf.part.;  
-e, 48.6; abs.: -ya, 47.7.

khā-: vb.tr.,eat; pres.: -ya, 80.6; imptv.: -vo,86.4; perf.part.:  
-ye (+ jā-), 86.3; abs.: -ya + kai, 32.7.

khic-: vb. intr., be drawn (cf. khaic-); perf. part.: -yo, 10.4.

khīj-: see khījh-.

khījh- (=khīj-, q.v.): vb. intr., be angry or vexed, scold, rebuke in words; imperf.part.: -jata, 30.5; perf. part.: -yo, 47.8; -ī hai, 59.4.

khunasā-: vb. intr., be angry or displeased; abs.: -ya, 33.7.

khul-: vb. intr., be opened (cf. khol-); perf. part.: -e, 12.8.

khel-: vb. intr., play; pres.: -ai, 54.4; imperf.part.: -ati, 59.1.

khera: m., a small village or town inhabited only by agricultural peasants (Skt. kheṭa, H. khera); the term khera is also used for a deserted hill or hillock, as it expresses defectiveness or deterioration; -re, dir.pl., 18.1.

khaic-: vb.tr., pull, snatch, take out; imperf.part.: -ata + hī, 67.2; abs.: -i, 35.4; -i(+ le-), 52.3; 59.3; 101.4.

kho-: vb. tr., lose; (jāti +)-iyai, 3 sg.pass., 45.2.

khol-: vb. tr., open, unfold; abs.: -i, 23.8; 59.4.

khyāta: f., fame, renown (khyāti); 65.8.

khyāta: adj., famous, celebrated; 65.5.

G

Gaṇḍakī: f., N. of a river in the north of India which flows into the river Ganges (Gaṇḍaka q.v.); 56.2.

Gaṇḍakī ko suta: m., lit. the son of Gaṇḍakī, a synonym of Śalagrāma (a kind of Viṣṇu idol made of sacred black stone, mainly found in the river Gaṇḍakī and worshipped by Vaiṣṇavas); 56.2.

gaṃdha: f., fragrance, odour, idio. trace of anything;  
41.7; 79.1.

gati: f., movement, mystery, salvation; 5.6; 34.6.

gan-: vb.tr. count, enumerate, reckon; pres.: -ai, 68.8.

Garura: m., N. of a mythical vulture who is the vehicle of  
Viṣṇu; 22.5.

gare: m., the neck, throat (H. galā); obl. sg., 23.5; 51.2;  
60.2; 95.7;

gare lag- (or lāg-): vb.intr., idio, to embrace; perf.part.:  
+ lāge hai, 51.2; + sō lagāyo hai, 60.2.

garbha: m., womb, embryo; 19.8; 89.4; 93.4; 94.1.

garbha bāla: m., unborn child (lit. a child in the mother's  
womb); 19.8.

garva: m., pride; 38.2; 84.1.

Galatai: m., Galatā, N. of a hermitage founded by Payahārī  
Kṛṣṇa Dāsa in Galatā near Ajmer; obl.sg.: 13.3.

gah-: vb.tr., hold, seize, take, grasp; pres.: -aū, 72.5;  
imptv.: -au, 33.8; -o, 28.3; perf.part.: -ī, 9.2; 21.7;  
36.3; 43.4 (+ jā-); -yau, 52.5; -e, 38.2; abs.: -i, 19.3;  
85.1; 87.5; -i(+ le-), compd.vb., 28.6; 33.6; 50.8.

gāṃṭhi: f., a small bundle or parcel; 52.3.

gāva: m., a village, hamlet; 74.4.

gāṃsa: f., a secret, mystery; 72.6.

gā-: vb.tr., sing, chant, esp. sing praises to; pres.: -vai,  
44.5; -ya, 70.7; -ū, subjunc., 11.6; -iyai, 3 sg.pass., 1.2;  
3.8; 101.2; -īyai, 71.2; īye, 20.8; imptv.: -īyai, pol.,  
15.8; perf.part.: -ī, 9.8; 21.8; -ye, 82.7; -e, 101.8;

-ī hai, 2.8; 17.8; 48.8; 98.8; -e hai, 4.2; -yo hai, 13.8.  
abs.: -ya + kai, 81.8; 91.6; -i (+ uṭh-), 94.8; fut.:  
-vahī (Avadhī form, =, -vahī), 79.8.

gā̄rhe: adv., closely (cf. gā̄rho); 60.2.

gā̄rho: adj., thick, strong, firm; 49.4; 50.7.

gā̄ta: m., a limb or member of the body, the body; 4.5; 87.1.

gā̄ta gā̄ta: m., each limb or part of the body, the entire  
body; 37.8; 65.4.

gār-: vb. tr., strain, destroy, ruin; perf.part.: -yo, 19.4.

gir-: vb. intr., fall, tumble; perf.part.: -e, 56.5; -yo,  
63.3; 101.6.

girā: f., voice, speech; 13.8.

gun-: vb. tr., think, understand; abs.: -i, 94.3.

guna(= -ṇa): m., virtue, quality, praise, attribute; 7.3; 11.4;  
36.7,8; 65.4; 79.8; 94.5.

guna gā̄na: m., singing the praises; 8.1.

guru: m., a spiritual preceptor, tutor, teacher; 9.1,8; 30.1;  
44.8; 51.7; 98.3.

gurutā̄i: f., eminence, greatness, the qualities of a preceptor;  
9.7.

Guha: m., N. of the headman of the Niṣāda (Bhīla q.v.)aboriginal  
tribe and a devotee of Rāma; 91.1.

gṛha: m., house, home; 19.6; 59.8.

gota: m., clan, caste, race (=gotra); 29.1.

go-: vb.tr., hide, conceal; 3 sg.pass.: -iyai, 45.4.

goda: f., lap, the portion between arms while embracing, bosom;  
24.5; 34.5; 96.5.

godā: m., ripe fruits of the holy fig tree, a new branch;  
6.3.

gola: adj., round; 56.1.

grāma: m., village; 53.1; 79.7.

grāsa: m., a mouthful; 77.7.

### Gh

ghara: m., house, home; 54.3; 58.3; 66.6; 69.5; 74.7; 75.4;  
81.3.

ghara ghara: adv., in each house, everywhere; 46.6.

gharī(= -rī): f., moment, a period of 24 minutes; 25.2; 44.6;  
60.4;

ghāṭa: m. a bathing place on the bank of a river (generally  
it is paved or stairs lead down to the water to facilitate  
bathing); 30.3.

ghāta: m., a blow, bruise, killing; 65.6.

ghir-: vb. intr., gather, assemble; perf.part.: -ī, 57.5.

ghūm-: vb. intr., circle round; -a (root form) + rahī, 7.6.

ghor- (=ghol-): vb. tr., dissolve, mix with a liquid; abs.:  
-ī + kai (adv.), idio. joyfully; 21.6.

### C

Caṁdrahāsa: m., Candrahāsa, N. of a devout king, son of king  
Medhāvin of Kerala; 54.1; 60.1; 61.7 (+ jū); 63.5.

cakra: m., discus, esp. the discus of Viṣṇu (or Kṛṣṇa), called  
Sudarśana; 35.7; 36.2; 38.4.

carh-: vb. intr., climb, board, be applied; perf. part.:  
-yo ho, 10.3; -yau, 18.8; inf.: -ana, 6.4.

carhā.: vb. tr., cause to climb or board (cf. carh-); perf.  
part.: -yo hai, 26.6.

camatkāra: m., splendour, marvel, effectiveness; 4.3.

caracā: f., mentioning, talking over past events (= carcā);  
51.7.

carana (= -ṇa): m. foot; pl.: 1.2; 13.5; 15.2.

caritra: m., conduct, character; 51.2.

cal-: vb. intr., walk, move, go, set out, start; imptv.: -au,  
33.6; 101.1; imperfpart.: -ata (adj.), 24.3; perf.part.:  
-yo, 38.1; 63.3; -yau, 39.5; 50.6; -ī, 28.7; 97.2; -e(+ jā-),  
18.1; -eī, 62.1; 75.1; -e, 85.1; 87.5; 94.1; 97.1; 99.6;  
abs.: -i, 63.5; -i(+ ā-), 61.8; -i(+ jā-), 84.4.

calā-: vb. tr., move, drive, begin; perf. part.: -ī, 22.7;  
-ī hai, 98.6; abs.: -ya, 51.7.

caṣa: m., eye (= cakṣu); pl.: 12.8; 32.4; 100.7.

cah- (= cāh-, q.v.): vb. tr., wish, desire; pres.: -ai, 50.1;  
imperfpart.: -ata, 27.2.

cahū ora: adv., all around, everywhere; 95.4.

cahū disi: adv., in all four directions, all around, on every  
side; 6.3; 72.4; 75.3; 100.8.

cākh-: vb. tr., taste, relish, idio. suffer (with dukha);  
pres.: -ai, 31.2; -iyai, 3 sg.pass., 87.4; perf.part.: -yau  
hai (dukha +), has suffered, 38.6.

cāturī: f., skill, cleverness, dexterity; 78.6.

- cāya: m., ardent desire, enthusiasm, eagerness (= H.cāva);  
23.2; 41.1; 62.5; 70.7.
- cāri: adj., four; + hī (emph.), idio, a few (cf. āṅka), 7.3.
- cāru: adj., beautiful, charming; 3.7; 4.1; 9.4.
- cāla: f., walk, custom, manner; 53.8.
- cālīsa: adj., forty; 90.5.
- cāva: m., ardent desire, eagerness, love, enthusiasm; 39.6;  
46.7; 60.6; 85.8.
- cāh-: vb.tr., wish, desire; pres.: -aī, 66.3; -au, 76.6; -ai,  
54.8; 67.8; -aī, 74.1; -iye, pass. impers., 55.2; imperf.  
part.: -ata, 25.3; -ata hū, 38.5; -ata haī, 38.5.
- cāha: f., desire, love, longing; 3.7; 23.5; 50.8; 53.7; 57.2;  
85.3; 97.5.
- cita: m., mind, heart (= citta); 70.4; 85.8; 101.8.
- citacīṭā: m., a desired thing, one's heart-desire; -te, pl.:  
57.7; 100.1.
- cita(mē)lā: vb.tr., idio. to be attentive; + lāi kai, adv.,  
attentively, 24.2; + lyāya kai, 81.2.
- citā-: vb.tr. cause to look at, show, appear (= citavā-);  
perf. part.: -yo hai, 47.4.
- citta: m., mind, heart; 14.5.
- Citraketu: m., N. of a king of Śaurasena who was cursed by  
Pārvatī and was born in his next life as a demon called  
Vṛtra; 65.5.
- citravata: adj., motionless, still, amazed (lit. like a picture);  
51.1.

cinha (= -hna): m., mark, sign; 15.2.

ciravā: m., flattened rice (= ciurā); 52.1.

cīṭhī: f., letter (H. ciṭṭhī); 39.4; 58.5.

cīnh-: vb. tr., recognise; perf.part.: cīnī hai (metric.form),  
58.8; abs.: -a (root form) + kai, 42.7.

cīr-: vb. tr., rip, saw; pres.: -aī, subjunc., 87.2.

cuk-: vb. intr., be paid up, be settled; imperf.part.:  
cūkata hai, 88.3.

cubh-: vb. intr., be pierced, be stuck into; perf.part.: -yo,  
79.3.

curā-: vb. tr., steal, rob; 3 sg.pass.: -iye, 42.6.

cūna: m., small fragments, something broken into pieces,  
powder, flour (Skt. = cūrṇa); 36.2; 49.1.

cūra: m., small fragments, something broken into pieces,  
powder (cf. cūna); cūra ho-: vb. intr., be broken into  
pieces, idio. to melt, crumble, be absorbed; hoyā cūra  
cūra (repetition for emphasis), 4.8; bhayo cūra hai, 8.6;  
75.6; cūra kar-: vb. tr., break something into pieces,  
idio., to cause to be overwhelmed or submerged; kiye cūra  
cūra cūra kaū (repetition expresses the force and intensity  
of the action); 97.8.

cerī: f., a maid, female servant; 40.8.

caina: m., rest, repose, comfort, joy, happiness; 45.4; 48.2;  
99.4; + ho-, vb. intr., be comforted, relieved; + bhayo,  
12.8.

cainadaina: adj., giving pleasure, delightful (caina + daina);  
69.2.

- cainasāja: m., the objects and preparations of comforts and luxuries, merriments, revelries (caina + sāja); 91.4.
- coja: m., subtleness, ironical jest; 80.8.
- coṭa: f., wound, injury; 88.3.
- copa: f., eagerness, earnest desire; 43.7; 46.6.
- cora: m., a thief, swindler, burglar; 28.2; 42.6.
- corī: f., theft, stealing; +kar-: vb. tr., steal; karai corī, 28.3.
- covā: m., a perfume (a fragrant paste made of four ingredients viz. sandalwood, agallochum, saffron and musk); 7.8.
- caṭk-: vb. intr., be startled; -i + par-, 73.5.
- cauṃca: f., beak, bill of a bird; 100.6.
- caukā: m., a Hindū kitchen and dining-room where the food is cooked and also served; +kar-: vb. tr., clean/wash the dishes and the kitchen; abs. + -i, 42.3.
- caukī de-: vb. tr., guard, watch; imperf.part.: -ta, 28.5.
- caugunḍ: adj., fourfold, quadruple; 83.2.
- caudaha: adj. fourteen; 92.1.

## Ch

- chaṃḍa: m., metre; 1.5.
- chakā-: vb. tr., satiate, satisfy, overwhelm; perf.part.: -ehaṃ, 4.6.
- chaṭhī: adj., sixth; 56.7.

- charī(= -rī): f., a small and slender stick, staff; 25.4.
- chala: m., stratagem, deceit, stealth; 58.4.
- chavi: f., beauty; 2.4; 5.7; 9.3; 10.6; 41.4.
- chavipūra: adj., beautiful, charming; 55.5; 75.4; 97.2.
- chavimātī: f., a beautiful lady; 59.3.
- chāha: f., shade, shadow; 57.4.
- chā-: vb. tr. & intr., spread, extend, be expanded; 3 sg.pass.:  
-īyai, 71.4; 72.4; perf.part.: -yo, 11.2; -ī, 2.4; -yo hai,  
13.6; -ī hai, 43.6; chaī hai (metric.form), 90.8; abs.:  
-ya kai, 58.4; 91.8.
- chātī: f. chest, bosom; 51.3.
- chāyā: f., shade, shadow; 6.5.
- china china: adv., each moment; (= kṣaṇa); 25.5.
- chip-: vb.intr., be hidden, concealed, lurk; perf.part.:  
-ī(+ jā-), 31.7.
- chipā: vb. tr., hide, conceal; perf.past.: -ye, 52.1.
- chipra: adv., soon, at once (= kṣipra); 39.5.
- chilakā: m., the peel or skin of any fruit; 47.7; 48.6.
- chīj-: vb. intr., grieve, languish; perf.past.: -e hai, 52.8.
- chīn-: vb. tr., snatch, take possession of, extort; abs.:  
-i (+ le-), 83.5.
- chīna: adj., feeble, weak, diminished (= kṣīṇa); 25.5; 90.4.
- chīl-: vb. tr., peel; abs.: -i, 47.7; 48.6.

chuṭā-: vb. tr., set free, separate, release; imptv.: -vo, 96.8; perf.part.: -ī, 51.5.

chura: vb.tr., separate, cleanse; imptv: -iyai, pol., 3.2.

chū-: vb. tr., touch; abs.: -ya (+ jā-), pass. 30.5; inf.: chuye (vbl.n.), 33.8.

chūṭ- (= chuṭ- q.v.): vb. intr., be free, abandoned, separated, disconnected (cf. chuṭā-); pres.: -ai, 89.2; -af, 51.4; perf.part.: -ī, 19.2; chuṭyo, 10.4.

cherī: f., a she-goat; 6.1.

choṭo: adj., small, junior; 89.5.

chor-: vb. tr., leave, abandon, give up; abs.: -i (+ jā-), 12.4; fut.: -o, subjunc., 86.5.

chota: adj., low, inferior, untouchable (connected with H.chūta = untouchability); 29.1.

J

jaṅga: f., battle (Pers. *lw.* ); 6.8.

jag-; vb. intr., be awake, idio., shine, be famous; -ai, subjunc., 1.6.

jaga: m., world, universe: 1.6; 8.2; 22.7; 70.3,7; 90.8; 96.7.

jagata: m., world, universe; 8.4.

jagamag-: vb. intr., shine; perf.part.: -e; 17.7.

jagña: m., a sacrifice (= yajña); 71.4; 74.3.

jaṭā: f., matted hair, the hair twisted together as worn by ascetics; 35.4.

jatana: m., effort, attempt (= yatna); 40.1.

jatī: m., an ascetic who has completely subdued his passions and, abandoning the world, lives in a forest (= yatī); 22.3.

jana: m., person, people; 18.4; 24.1; 66.2; 76.6; 101.3.

jana: m., a devotee, worshipper (= bhakta jana); 21.4.

janama: m., birth (= janma); 12.1; 41.7; 65.6.

janā-: vb. tr., cause to know or tell, indicate (caus. of jān-);  
3 sg.pass.: -īyai, 73.4; 84.6; perf.part.: -ī hai, 49.2;  
86.6.

janma: m., birth; 70.1.

jaba: adv., when; 33.4; 55.8; 59.8; 67.3; 87.3; 100.3 (= then).

jamakāī: f., repetition of same word or syllables similar in sound but different in meaning (= Yamaka); 2.3.

jamadūta: m., Death's messenger (= Yamadūta); 20.2.

jarā-: vb. tr., burn, cremate (= jalā-); perf.part.: -yo hai, 34.6.

jala: m., water; 12.7; 26.2; 30.7; 33.2; 51.6; 68.7; 79.6; 87.6; 90.5; 95.3; 100.5.

jala kara mē dhar: vb. tr., to take a handful of water, esp. to make a solemn vow to dedicate anything to a Brāhmaṇa priest as a gift or charity (= saṅkalpa karanā q.v. ); jala dharai kara (metric.form), 79.6.

jala dāna: m., the act of making a libation; 34.7.

jala dhārā: f., a stream of water (i.e. tears); 28.7; 97.2.

javai: adv., when; 94.8.

jasa: m., fame, glory (=yaśa); 6.4.

jahā: adv., where, when; 9.7; 32.1; 54.6; 73.7; 93.8.

jahāja: m., ship (=Ar.jahāz); 10.3,24.3; 26.4.

jā-: vb. intr., go; pres.: -ya, 27.6; 73.4; imptv.: -hu, 58.5; 65.3; -vo, 20.8; 49.5; 61.5; 62.3; 74.7; -vau, 37.6; imperf. part.: -ta, 29.8; 30.3 (+ hī); 62.8; 91.6; -ti (+ kho-), 45.2; -īyai, subjunc., 74.4; perf.part.: gaye, 6.6; 24.6; 82.5; 89.6 (+ le-); gae, 44.7; 46.1. 55.5; 58.7; 67.5; 99.1; 101.2; gae haī, 67.8; gayo, 10.5; 26.4; 33.6; 36.2; 39.5; 40.2; 54.8; 85.7; gaī, 35.5; 53.2 (+ haī); 87.8; -īyai (extention of ī before y for sake of rhyme cf. DHL.s.v. 1-4) 84.4; abs.: -ya, 20.7; 29.2; 31.3; 36.5; 39.7; 41.1; 50.1; 56.8; 62.5; 73.7. 75.3; 78.3; 84.5,7; 85.1; 86.7; 99.5; jā, 77.5; 84.6; -ya + kai, 40.7; -i (+ par-), 94.7; -i (+ lag-), 24.5; -ī (=i+ chip-), 31.7; fut.: -vahī (Avadhī form =-vahī), 79.8; jā-, gives an intensive meaning to a verb when combined with its root form, asb. or pa.part., e.g., āī gaī, 19.6; 32.3; āya gaī, 28.6; buhāri gayo, 27.7; bhari gayo, 30.7; āya gaye, 31.6; 47.2; bhaharāya gayo, 41.1; gae cali, 44.3; cali jāīyai, 84.4; bīti gaī, 45.7; phaila gaī; 46.6; gaī bīti, 60.6; rahyo gayo, 66.7; pāya gae, 68.7; gayo-bhari, 69.5; rahi gaī, 79.3; pāgi gayo, 98.2; jā-, gives the passive form of a verb when combined with its root form, abs. or pa.part., e.g., samjhyo na jāta, 8.6; rarhyau jāta, 18.8; kahī jāta, 24.2; kahyo jāta, 28.8; jiyo nahi jāta, 30.2; chūya gayo, 30.5; jāta nahī bhākhīyai, 35.2; sahyo jāta, 37.2; 94.5; gahī jāya, 42.4; rahyo na jāya, 44.1; kahī na jāta, 45.3; rahyo gayo, 66.7; jānī gaī, 76.4; diyo jāya, 88.1; hari gaī, 94.5; jā-, gives the continuative form of a verb when combined with its pa.part., e.g., cale jāta,

were going along, 18.1. jā-, gives the sense of imminent action (i.e., 'about to' or 'on the point of') of a verb when combined with its pa.part., e.g., khāye jāta, was about to eat, 86.3.

jāg-: vb. intr., be awake, rise; pres.: -ai, 14.4; perf.part.: -e hai, 51.6; -ī, 80.2; -o (adj.), awake, 83.7.

jāta: see jāti.

jāti: f., caste, community; 72.6; jāta (for rhyme); 19.2.

jāti buddhi: f., caste prejudice; 78.5.

jāte: conj., as, because; 65.5.

jātai: adv., so as, so that; 37.6.

jān-: vb. tr., know, learn, understand; pres.: -aū, 36.4; -ai, 14.6, 16.3; 30.8; 48.8; 79.7; impetv.: -i, 54.8; imperf.part.: -ata, 29.3; 78.2; -iyai, 3 sg.pass., 78.2; perf.part.: -o, 1.7; -yau, 39.6; -yo, 11.2; 40.3; 82.6; -ī, 8.4; 13.6; 52.8; -e, 7.7; -ī(+ jā-), pass., 76.4; abs.: -i, 8.3; 58.3; -i + kai, 32.3; -a(=i), 13.4; -i(+ pā-) 5.8; -i (+ le-), 12.6; 65.2; 84.1; 93.5; fut.: -iyata, 49.8; -oge, 4.3.

Jānakī: f., Sītā, N. of a daughter of king Janaka, the wife of Rāma; 34.1.

Jānavāna: m., Jānavanta, N. of the bear-king who was an ally of Rāma; 22.5.

jāmaī: adv., so that, thus, in this manner; 42.4; 45.8; 74.5.

jār-: vb.tr., burn (= H.jalānā); pres.: -ai hai, 36.6.

- jāla:** m., mesh, net; 20.1; when used as a suffix, the word jāla signifies a group or collection, giving the sense of entirety, e.g., jīva + jāla, 6.6; sukha + jāla, 53.8; kṛtya + jāla, 88.6.
- jā lag-:** vb. intr., reach, float to; jāi (abs.) lagyo, floated to, 24.5.
- jāhī bhāti:** adv., by which, whereby; 86.2.
- jitī:** pronom. adj., as much as, as many as, all (H. jitanī); 64.7.
- jite:** pronom. adj., as many as, all (= H. jitane); 69.7; 74.1; 90.8.
- jini:** adv., may, not; 74.4; 88.8; 99.3.
- jimi:** adv., as, like; 21.6; 40.2.
- jiya:** m., heart, life, vital breath (= jiyā q.v.); 22.2;  
jiyā le-, idio. to take someone's life (cf. HMK., s.v), levau pāpa jiyā kau, 40.8.
- jivā-:** vb. tr., feed, entertain (= jimā-, caus. of jīm-);  
imptv.: -īyai, pol., 72.8; 74.6; -vo, 76.3; abs.: -ya (+ de-), 77.5.
- jivā-:** vb. tr., revive, resuscitate (= jilā-, caus. of jī-,);  
perf.part.: -e, 101.8.
- jī-:** vb. intr., live, be alive, idio. to be happy or refreshed;  
perf.part.: -ye, 6.6; 63.8; 64.6; jiyo, 57.5; jiyo (+ jā-), 30.2.
- jī uṭh-:** vb. intr., come back to life, be revived; (jī) + -ai,  
subjunc., 63.8.

- jīṭ-: vb. tr., win, conquer, idio. to surpass, supersede;  
abs.: -i(+ ḍār-), 60.5.
- jīte, adj., victorious; 6.8.
- jībha: f., the tongue; 100.3.
- jīva: m., creature, soul, life; 6.6; 101.6; -ni, obl.pl., 14.2.
- jīvana: m., life, existence; 93.8; 97.6.
- jū: honorific suffix used with respect after proper names,  
meaning respected, illustrious (= H. jī); 1.1,3; 2.6; 9.8;  
10.1; 16.3; 23.3; 52.7; 61.7; 62.3; 65.1; 82.3; 89.7; 93.5;  
96.7.
- jū: interj., Sir, lord, madam, (used for calling attention or  
addressing superiors with respect; cf. ajū); 18.3; 49.4;  
75.7 (twice), 8; 78.3; 86.1; 88.7; 91.3; ju (metric.short),  
40.1.
- jūṭhani: f., leavings of the food, esp. the scraps or remnants  
of a meal eaten by a deity or a respected person; 75.7; 76.1.
- jetika: pronom.adj., as many as, all. 77.3.
- jete: pronom. adj., as many as, all (H. jitane); 14.1.
- jev-: vb. tr., eat, feed oneself (cf. jaī-); imptv.: -au, 76.3.
- jaī-: vb. tr., eat, feed oneself (H. jēv-, or jīm-); perf.part.:  
-yo, 72.3.
- Jaimuni: m., jaimini (referring to the Jaimini Purāṇa i.e.,  
Jaimini Aśvamedhika Parvan); 64.8.
- jaisē: adv., as, like, in the same way; 14.6; jaise, 45.3.
- jaiso: adj., such, similar to; 13.8.

- jo: pron. (rel. dir. sg.), who, which; 3.8; 65.1; 89.4; joī (emph.), dir. sg., 5.8; joī (emph.), obl. sg., 98.5; ju, dir. sg., 19.4; 35.1; jyāuna, dir.sg., 10.8; jāhi, obl. sg., 6.7; jihi, obl. sg., 60.1; jā + saī, 66.2; jāko, obl. sg., 58.6; jā + ko, poss., 7.1; 12.1; 14.3; jā + ke, poss. 53.6; 58.1; jā + kī, poss. 95.3; jātaī, from which, 85.4; je, dir. pl., 22.1; jina, dir. pl., 11.8; 82.8; jina + kai, 4.5; jina hī (emph.) + ke, poss., 69.1; jinhaī, obl.pl., 70.7.
- jo: pronom. adj., that, which; 7.1; 20.3; 24.1; 26.4; 40.3; 55.2; ju, 10.3; 54.7; 92.7; jāhī (emph.), 14.3; 86.2; jāhi (emph.), 10.6; je. 92.2.
- jo: conj., if; 74.2; 86.5; 100.3.
- jo: conj., that; 74.8.
- joga: adj., fit, worthy (= yogya); 31.2.
- jogī: m., an ascetic who practises Yoga (= yogī); 22.3.
- jogesvara: m., a principal yogī (= yogeśvara); pl: 69.3.
- joti: f., brilliance, glow, lustre (= jyoti); 25.5.
- joni: f., a particular form of existence or station fixed by birth, (e.g. that of a man or an animal, a Brāhmaṇa or a Śudra etc.; = yoni); 55.6.
- jopai: conj., if; 2.7; 14.6; 15.7; 21.7; 42.8; 49.6; 71.6; 72.5; 76.8; 83.7.
- jor- (= jor-): vb. tr., join, unite, hoard; abs.: -i, 11.5; 38.4; -i + kai, 20.2; -a, 58.2; inf.-ībe, 15.6.
- jorī (= -rī): f., a pair, couple; 12.8.
- jov-: vb. tr., watch, wait; imperf.part.: -ata (vbl.n.), 31.5.

jau: conj., if; 40.8.

jaulaṅ: adv., so long, as long as; 4.7.

jñāna: m., knowledge, cognisance, (esp. the higher knowledge derived from meditation on the one Universal Spirit); 96.8.

juṣ: adv., like, as; 84.2.

### Jh

jharī: f., a waterfall, stream, cascade; 2.4; 9.4; 32.6; 43.4; 44.4; 63.2.

jhār- (= -ḡ-): vb. tr., sweep; abs.: -1, 27.5; 41.5 (+ kai).

jhil-: vb. tr., rush forward; perf.part.: -e, 97.7.

jhīna: adj., very fine, esp. sweet (with voice or musical sound); 45.2.

jhuk-: vb. intr., bend; abs. -1, 59.3.

jhūm-: vb. intr., wave, move to and fro, idio. to be overjoyed; abs.: -1, 7.5 (+ rah-); 50.4; 75.4;

jhūl-: vb. intr., swing; pres.: -af, 6.8.

### Ṭ

ṭakasāla: f., a mint; 7.4.

ṭar- (= ṭal-): vb. intr., be put aside, be removed (cf. ṭār-); perf. part.: -ī hai, 9.2.

ṭahala: f., service; 13.4, 27.2; 42.3.

ṭāpū: m., an island, islet; 24.5.

ṭār (= ṭāl-): vb. tr., put aside, remove; pres.: -ai hai, 36.8;  
imptv.: -iye, pol., 70.4; -iyai, pol. 75.8; perf.part.:  
-e, 50.3.

ṭīkā: f., a commentary; 1.4; 2.8; 4.3: (with partic.reference, =  
Bh.B.).

ṭek-: vb. tr., support, prop; abs.: -i, 25.4.

ṭeka: f., a prop, promise, vow; ṭeka gah: vb. tr., idio. to  
make a solemn vow; gahī eka ṭeka, 9.2.

ṭeva: f., habit, custom, resolution; 36.3; 93.5.

### ṭh

ṭhāū: m., place, residence (cf. ṭhaura); 73.7.

ṭhārh-: vb. intr., stand, be upright; perf.part.: -au, 35.6;  
-yo hai, 25.4; -ī, 44.8; -e, 31.8.

ṭhān-: vb. tr., intent, resolve; subjunc.: -o, 76.6.

ṭhaura: m., place, spot, abode, residence; 18.6; 20.5; 25.8;  
26.3; 37.6; 46.1; + ṭhaura, adv. in various places, idio.  
door to door; 94.7.

### ḍ

ḍagara: f., path, road; 12.5.

ḍar-: vb. intr., fear, be afraid, frightened; imptv.: -o, 62.7;  
perf.paart.: -e, 96.1, -ī hai, 25.6.

ḡara: m., fear, danger; 6.1; 81.6; 98.6.

ḡarap-: vb. intr., fear, be daunted (cf. ḡar-); imperf. part.:  
-ata, 50.7.

ḡar- (= ḡal-): vb. tr., throw, drop, cast, put away; pres.:  
-aũ, 76.1; imptv.: -iyai, pol., 75.7; perf. part.: -yo,  
19.3; -ĩ, 47.3; abs.: -i (+ de-), 23.6,7; 47.5; 100.5;  
-i (+ le-), 95.7; ḡar-, shows rashness in the action or  
gives an intensive meaning to a verb (tr.), when combined  
with its root form, abs. and pa. part., e.g., tori + ḡare,  
20.6; bĩna + ḡarai, 27.5; vāri + ḡariyai, 29.4; kiye +  
ḡarai hai, 36.2; ḡaraũ + māri, 55.3; kaṡi + ḡaraũ, 48.5;  
ḡare + jĩti, 60.5; māri + ḡarau, 61.6; māri + ḡaryo, 62.8;  
māri + ḡariyai, 80.6; ḡaryo + māri, 95.7.

ḡiṡha: f., eye, look, glance; 29.1; + par-: vb. intr., appear,  
come into view; + -e, 18.1.

ḡōrĩ pher: vb. tr., idio. to make a proclamation by beat of  
drum; pherĩ-dōrĩ (metric. form), 80.1.

ḡyoraĩ: f., a porch, threshold; 50.7.

### ḡh

ḡhar- (= ḡhal-): vb. intr., flow, come down, fall, melt, turn,  
idio. be compassionate; pres.: -ai, 53.8; -aĩ, 37.4; imptv.:  
-au, 10.6; perf. part.: -yo, 87.4; -yau, 38.4; -e, 56.6;  
abs.: -i, 5.6; 94.6.

ḡharak- (= ḡhalak-): vb. intr., roll, flow (cf. ḡhar-); imperf.  
part.: -ata, 25.4.

- ḍhāk-: vb. tr., cover, conceal; abs.: -i (+ rākh-), 38.8.
- ḍhār- (= ḍhāl-): vb. tr., pour out, cause to flow (cf. ḍhar-);  
3 sg. pass.: -iye, 70.8.
- ḍhāra (= -la): slope, f. mode, manner; jāhi ḍhāra saū, adv.,  
in the same manner, as before; 10.6.
- ḍhiga: adv., near; 44.7; 47.7; 49.1; 96.2.
- ḍhiga: postp., near, close to; 42.2; 80.3.
- ḍhiga ko: adj., collateral, corresponding, nigh; 64.2.

## T

- taū: adv., even then, even so; 8.5; 25.5; 30.8; 88.2; 95.7.
- tak-: vb. intr., look or stare at; pres.: -ai, 52.2.
- Takṣaka: m., N. of a serpent-chief who was son of Kadru, and  
caused the death of king Parīkṣita in consequence of the  
ṛṣi Śṛṅgī's curse (lit. 'a cutter', cf. MSED.s.v.); 93.6.
- taj-: vb. tr., leave, abandon, give up; perf.part.: -yau, 91.4;  
-e, 75.5; 81.7; abs.: -i, 74.4; fut.: -aū, 86.6.
- tatakāla: adv., at once, immediately (= tatkāla); 43.8; 63.3;  
85.2.
- tathā: conj., and; 82.2.
- tadākāra: adj., of the same form and shape, engrossed,  
absorbed; 56.3.
- tana: m., body; 17.5; 19.4; 27.2; 28.6; 29.1; 31.7; 32.5;  
34.6; 37.3; 51.3; 53.7; 66.6; 67.8; 82.2,8; 87.7; 101.6.
- tanaka: adv., a little, for a moment; 66.7.

- tapī: m., an ascetic who is primarily engaged in religious austerities, penances and self-mortification; 22.3.
- taba: adv., then, afterwards; 11.3; 17.3; 18.4; 55.4; 55.8; 90.7; + to, 76.5; + tau, 96.3.
- taravāra: f., sword (= talavāra); 95.2.
- taru: m., tree; 6.1.
- tahā: adv., there; 18.5, 32.1; 50.8; 61.6; + hī (emph.), 95.5.
- tā china tē: adv., at once, immediately; 25.1.
- tāte: adv., therefore; 13.6; 17.5; 51.5; 89.5.
- tātai: adv., therefore; 2.6; tātai, 5.7.
- tāna: f., a musical tune, melody; 45.5; -ni, obl.pl., 45.1.
- tāpa: m., torment, affliction; 6.6.
- tāhi samai (= samaya): adv., at that time, that very moment; 1.3.
- tina: see so.
- tiyā: f., woman, wife; 19.2; 39.6; 40.4; 48.5; 50.1; 53.3; 67.7; 80.4; 81.4; 82.2; 83.1 (twice); 86.7; 87.1.
- tilaka: m., a mark on the forehead made with coloured clay, sandalwood or unguents, either as an ornament or a sectarian emblem; 8.7.
- tisā-: vb. intr., thirst, long for; perf. part.: -ye hai, 50.6.
- tīna: adj., three (Skt.tri), 42.7; tīna guna (= -ṇa): m., the three qualities (viz. sattva, rajas and tamas; esp. referring to the three virtues of Viṣṇu based on His three epithets viz. sarṇāgatapāla, the protector of one who seeks His shelter; ārtināśaka, the destroyer of afflictions; and Brāhmaṇyadeva, the Lord of the Brāhmaṇas); 36.7.

- tuma: pron. (2nd.per. dir. pl.); you; 29.7; 36.3; 37.2; 39.7; 40.7; 48.3; 61.5; 62.3; 74.5; 83.3; 84.8; 88.5; tuma, poss. (metric. form), 76.4; tumaī, obl. pl., 86.2.
- tū: pron. (2nd per. dir. sg.), thou; 78.2; tohi, obl. sg., 55.7; to + pai, 11.3; to + ko, 84.3; tero, poss., 63.1,7; terī, poss., 54.7; tere, poss., 77.4; tereī (emph.), poss., 73.3.
- te (or tē): see taī.
- teja: m., lustre, effulgence, incandescence; 35.7; 36.2; 38.8.
- taī: postp., from, with, by (= H.se); 9.2; 70.4, 94.1; te, 24.7; tē, 25.1; 28.7; 97.1.
- to: see tau.
- tor- (= tor-): vb. tr., break, snap; abs.: -i (+ dar-), 20.6.
- tau: ind., also, even etc. (a suffix commonly added to any word for the emphasis, (H. to); maī + tau, 29.8; 36.7; 61.3; 83.4; maī + to, 40.3; taba + to, 76.5; taba + tau, 96.3. ~~mapai~~ + tai, 89.1; to nāma (metric.form). 79.7.
- tau: adv. then, 71.6; tauhī (emph.), only then, 86.6.
- taupai: conj., then; 40.8; 72.8.
- tyāg-: vb. tr., abandon, give up; inf.: -o, 67.8.
- tyāga: m., abandoning, relinquishment; 37.3.
- tyḥ tyḥ: adv., more and more; 44.5.
- trāsa: m., fear, terror; 93.6; 96.2.
- tribhuvana: m., the three worlds (cf. trilokī); 83.5.
- trilokī: m., 'World-triad', the three worlds (heaven, earth and the atmosphere or the lower regions, triloka q.v.); 68.8.

tvacā: f., the skin; 23.8.

Th

thāka: m., a tassel; obl. pl.: 5.1.

thoro (= ro): adj., little, small; + ī (emph.), 88.6.

D

daṇḍakī: f., a small and slender stick; 77.8.

Dattātreya: m., N. of a celebrated sage, son of Prajāpati Atri by Anasūyā, (regarded as an incarnation of Viṣṇu); + jū, 89.7.

Dadhīca: m., Dadhīci, N. of an ancient sage, the son of Atharvan and Cittī, celebrated for his charity as he gave up his life that Indra might slay Vṛtra with the thunder-bolt made out of his bones; 82.7.

dayā: f., kindness, compassion, pity; 3.3; + ā-, vb. intr., be moved to compassion; + -ī, 56.5; 96.7.

dayāla: adj., kind, compassionate; (= dayālu); 37.7.

darasa: m., sight, appearance; + de-, vb. intr., be seen; + diyo, 12.5.

darasana: m., sight, view, esp. the visiting of a holy or respected person (= darśana); + kar-, 29.7; + ho-, 70.6.

dasa: adj., ten (= daśa); 18.5.

dasama: adj., the tenth (= daśama); m. the tenth book of the Bhāgavata (used as an abbreviation for the 'daśama skandha') 94.3.

Dasaratha: m., Daśaratha, N. of Rāma's father; 34.7.  
 dah-: vb. tr., burn, destroy; pres.: -ai, 50.2.  
 dāna: m., donation, bestowal, boon; 63.8; 80.3; 83.3; 88.7;  
 + kar-, vb. tr., bestow; 80.3.  
 dāma: f., a garland, wreath, 5.3.  
 dāruna: adj., harsh, ruthless, unbearable (= dāruṇa); 30.1;  
 91.5.  
 dāva: m., secret, mystery (= dāvā) 11.6.  
 dāsa: m., servant, esp. God's servant (= Hari dāsa); 72.7;  
 74.1; -ni, obl. pl., 9.1; 36.4; 72.7.  
 dāsya: m., the sentiment of servitude (= dāsya rasa); 4.1.  
 dāh-: vb. tr., burn (cf. dah-) 3 sg. pass.: -īye, 55.4.  
 dikhā-: vb. tr., show, exhibit, display; perf. part.: -yo,  
 23.8; 95.5; -ī, 9.7; 81.1; -ī hai, 61.2; -e, 101.7; -e hai,  
 4.4; (dī +) -īye, pass. impers., 20.2; abs.: -yā(+ de-),  
 7.1; 11.8; fut.: -ū, 84.3.  
 dina: m., day; pl.: 42.7; 90.5; bahuta dina, a long time;  
 31.5; koū dina, some time; 57.7; eka dinā, one day; 28.3.  
 divā-; vb. caus. tr., cause to give or bestow (caus. of de-);  
 perf. part.: -yo, 20.5.  
 dina dina: adv., each day; 46.7.  
 divāna: m., a court-minister (= Pers. dīvān); 54.3.  
 disā disā: adv., in each direction (disā = diśī); 36.1.  
 dīna: adj., poor, distressed; 37.7.  
 dīna: adv., humbly; 38.2.

dīpa: m., an island (= dvīpa); 99.1; 101.2.

dīs-: vb. intr.: be seen, come into view (= dīkh-); pres.:  
-ai, 73.1; imperf. part.: -ata, 18.4.

dukha: m., unhappiness, sorrow, grief, distress, discomfort;  
17.4; 32.8; 35.7; 36.5; 38.6; 47.8; 50.2; 55.6; 90.8; 99.5.

dukhadāī: adj., troublesome, distressing; 48.2; -yai (metric.  
form), 74.2.

dubarāī: f., leanness, frailty, feebleness (fr. Skt. durbalatā);  
51.5.

Duravāsā: m., Durvāsas, N. of a sage who is noted for his  
irascible temper (lit. 'ill-clothed'); 35.3; 67.5.

durā-: vb. tr., hide, conceal; pres.: -vo, 68.6.

durārādha: adj., difficult to be propitiated, arduous; 8.5.

durī: adj., secret, hidden; 72.2.

durlabha: adj., rare, hard to obtain; 22.1.

duṣṭa: m., a rascal, wicked person; 19.5; 95.7.

Duskaṃta: m., Duṣyanta, N. of a valorous king of the Lunar  
race, descendant of Puru, husband of Śakuntalā and father of  
Bharata; 90.1.

dūjī: adj., the second; 18.6.

dūra: adj., far, remote, difficult; 75.2.

dūra: adv., far, far away; 8.8; 9.6; + hī te (emph.), 32.4;  
dūri, 4.7, 10.5; 32.5; 55.5.

dura kar-: vb. tr., remove, dispel; imptv.: + -au, 38.6; perf.  
part.: dūri kiye, 64.5.

dūlaha: m., bridegroom; 60.8.

dūṣana (= -ṣa): m., defect, flaw; 56.7.

dūsarī: adj., second, another; + hū (emph.), 52.4.

dṛga: m., eye; dir. pl.: 31.4; 32.3; 43.4; 44.4; 52.2; 91.5; 99.4; 100.6; obl. pl.: 58.8; 63.2; 97.8; obl. sg.: 59.5; 87.4.

dṛga kori: f., the corner of the eye, eyelid or eyelash (cf. kora); 21.4.

dṛgadhāra: f., a stream of tears; 34.5.

dṛgahīna: adj., without eyes, blind; 12.2.

de-: vb. tr., give, present, offer, bestow, grant; imptv.: -va, 84.6; -vo, 68.3; 86.7; -vau, 41.5,6; dījai, 58.5; 63.8; 66.4; 85.5; 88.7; 91.3; (lai +) dījiye, pol., 62.2; imperf. part.: -ta, 25.2; 26.6; 27.6; 28.5 (caukī +); 60.6; 90.3; (uṭhāi +); perf. part.: -daī, 1.3; 11.3; 34.6; 52.3; 58.5; 60.3; 65.3; 99.3; dayo, 11.1; 41.2; 84.2; diyo, 20.3; 21.5; 29.5 (twice); 30.1; 81.4; 82.1; 87.8; 88.1; (+ jāya); 90.6; 96.5; 98.1,6; diyo hai, 94.2; dīyo, 12.5; diye, 25.7; 83.5; dīnī, 52.7; dīnī hai, 56.4; abs.: dai, 6.2; inf.: -na, 48.1; 59.4; daina, 83.3; -ve (+ kī), vbl. n., 86.1; diye, vbl. n., 88.2; de-, gives the passive form of a verb when combined with its abs. or pa. part., e.g., dī dikhāīye, 20.2; deta na lakhāī hai, 27.6; de, represents the action terminating upon or to the advantage of someone else, or gives an intensive meaning to a verb when combined with its root form, abs. or pa. part., e.g., sunāī daī, 17.3; ḍāri + daī, 23.6; dīne + ḍāri, 23.7; diyo + lai + bahāya kai, 24.4; dhari + diyo, 26.1; vāri + dīnī, 34.3; kahi + dījiye, 33.4; 69.4; likhi + dījiye, 39.4; ḍāri + diyo, 47.5;

100.5; diyo + paṭhāya kai, 58.2; diyo + pathāya, 62.6; dai + batāiyai, 73.6; diyo + batāiyai, 74.8; jivāya + devau, 77.5; paṭhāya + dījai, 79.5; kari + diyo, 80.3; kāṭi + diyo, 82.6; daī + kahī (metric. length.), 97.6.

dekh-: vb. tr., see, behold, observe; pres.: -ai, 101.5; -aī, 73.7; 91.7; 99.4; -aū, 16.7; 32.2; 40.6; 44.2; 97.2; imptv.: -o, 5.6; 6.7; -au, 100.1; -iyai, pol., 92.2; imperf. part.: -ata, 24.7; -ata hī, 28.7; perf. part.: -yo, 51.1; 75.4; 96.1; 99.7; -ī, 42.7; 83.1; -e, 24.8; abs.: -i, 16.5; 19.6; 26.8; 28.2; 30.4; 41.4; 42.5; 7; 44.8; 53.2; 55.5; 57.3; 59.2; 60.2; 63.3; 66.5; 69.5; 75.5; 78.5; 80.5; 83.2; 93.4; 95.1 (+ le-); 100.7; -i + kai, 38.7; 50.5; inf.: -ibe, 43.7; -yau, 66.3; -ibo (vbl. n.), 34.4; 97.3; -e + bina (vbl. n.), 66.3; -i (root form) + sak-; 90.3.

deva: m., a deity, god, respected person; 72.1.

devatā: m., a god, deity; 63.6. -na, obl. pl., 83.5.

deva vañhū: f., a goddess, the wife of a god; dir. pl.: 79.2.

devī: f., goddess, esp. an epithet of Durgā; 61.7; 62.7.

desa (=śa): m., country, dominion; 58.1; 64.1.

desapati: adj., supreme, sovereign (=deśa + pati); 62.1.

desabhūmi: f., kingdom, territory (=deśa + bhūmi); 57.1.

deha: f., the body; 34.3; 90.4; 97.3.

doū: adj., both; 48.7; 63.8.

doṣa: m., fault, defect, malice; 78.4; 82.3.

daur- (= -r-): vb. intr., run, rush; perf. part.: -yo, 62.5; -au, 34.2; -e, 85.2; abs.: -i, 20.5; 47.4; 51.2; 57.5 (+ kai).

- Dropatī: f., Draupadī, N. of the daughter of King Drupada of Paṃcāla, and wife of the five Pāṃḍavas; 67.1; 77.2; 78.3.
- dravya: m., wealth, riches, any object of possession; 82.1.
- druma: m., tree; obl. pl.: -ni, 1.7.
- drohī: m., enemy, foe; 63.7.
- dvādasa (= -śa): adj., twelve; 16.1.
- dvāra: m., gate, door; 44.7; 47.2; 76.1; 98.7.
- Dvārāvati: f., Dvārakā (Dvārikā q.v.), N. of the capital of Kṛṣṇa; 50.4.
- Dvārikā: f., Dvārakā, N. of the capital of Kṛṣṇa (lit. 'many-gated'); 53.2; 67.4; syn.: Dvārāvati.
- Dvārikā ke nātha: m., the Lord of Dvārakā, an epithet of Kṛṣṇa (cf. Dvārikā); 67.3.

## Dh

- dhana: m., wealth, riches; 37.3; 66.6; 82.8.
- dhanya: adj., blessed, fortunate; 44.6.
- dhar-: vb. tr., put, keep, seiṅze; pres.: -ai, 9.6; 44.1; 79.6 (subjunc.); -ai, 37.8; 46.4; perf.part.: -yo, 17.5; 19.1,8; -ī, 21.8; -ī hai, 22.6; 23.4; -e, 28.2; -e hai, 68.5; abs.: -i (+ de-), 26.1; -i (+ ā-), 27.4; -i (+ rākh-), 31.2; -i (+ rah-), 99.7; fut.: -ai, 84.7.
- dhara rākh-: vb. tr., idio. to put aside, abandon; perf. part.: rākhī dhara hai (metric.form), 46.4.
- dharma: m., righteousness, duty, religion; 20.6.

- Dharmaputra: m., an epithet of Yudhiṣṭhira who was the eldest of the five Pāṇḍavas (lit. 'son of Dharma' or 'begotten by Dharma'); 67.6; 71.3; 77.1.
- dharmagya: adj., conversant with religious observances and duties, virtuous, righteous, (= dharmajña); 40.4.
- dhā-: vb. intr., run, rush; abs.: -ya, 73.8; -i, 101.3.
- dhāi: f., a wet nurse, foster mother; 54.2.
- dhāma: m., a dwelling, house; esp. seat of the gods i.e. paradise, heaven; 34.8; 37.3; 49.1; 68.4.
- dhāma dhāma: adv., in each house, everywhere; 64.3.
- dhār-: vb. tr., bear, wear, put, accept; 3 sg. pass.: -iye, 70.2; imptv.: -au, 76.7; -iyai, pol., 12.2; 75.7; perf. part.: -ī, 5.5; 34.5; -ī hai, 18.6; -yo, 15.4; -e, 15.1; 50.4; -e hai, 36.4; abs.: -i (+ le-), 1.3.
- dhīj-: vb. tr., accept, have patience, be pleased or satisfied; 3 sg. pass.: -iye, 39.6; 41.8; -iyai, 100.6; perf. part.: -ī hai, 59.8; -e hai, 52.6.
- dhīrai: adv., gradually, slowly (= dhīre); 87.2.
- dhūma: f., bustle, noise; 60.7.
- dhūri: f., dust (= H. dhūla); 97.4; + par-, idio., Woe! Fie! (it is an expression of grief and repentance); paro dhūri (metric. form), Woe upon us; 55.6.
- dho-: vb. tr., wash; perf. part.: -e, 51.6.
- dhyā-: vb. tr., meditate on, contemplate; imptv.: -iyai, pol., 15.4; imperf. part.: -vata + hū (emph.), 93.3; perf. part.: -ye, 63.6.

dhyāna: m., meditation, thought, reflection; 1.2; 10.4; 14.5;  
20.4; 45.6; 46.4; 53.5; 59.7; 99.7.

Dhruva: m., N. of a son of king Uttānapāda by his second wife  
Sunīti, and a devotee of Viṣṇu who raised him to the  
skies as the pole-star; 65.7.

## N

na-: vb. intr., bow, be humble; perf. part.: -e haī, 67.4.

na: adv., no, not; 2.5; 4.5; 5.5; 8.6; 9.2; 11.5; 14.1; 16.3;  
17.1; 18.4; 25.5; 26.7; 27.6; 29.1; 30.8; 36.7; 37.5; 38;  
38.5; 39.8; 40.8; 42.4; 44.3; 45.3; 48.4,6; 49.1; 50.1;  
52.8; 53.7; 60.6; 62.7; 64.4; 66.7; 69.7; 70.1,4; 72.7;  
73.4; 74.1; 76.8; 78.1,2; 81.5; 83.1; 87.4; 88.1; 89.2;  
90.3; 92.3; 93.1,3; 95.8; 96.2; 98.4,6; 100.7; nā (metric.  
length.), 89.4.

naī: adj., new, fresh, strange; 32.6; 45.8; 46.1; 53.6; 90.6;  
94.4.

nagara: m., city, town; 73.3.

nabela: adj., new, fresh; 85.4.

namiti: adj., bent, humble; 5.6.

nayo: adj., new, fresh, strange; 11.1; 18.6; 26.3; 30.8; 36.2;  
39.6; 51.4; 53.2; 80.8;

nara: m., a man, person; 24.4.

naresa (= -śa): m., king (= nara + īśa); 58.1.

nava: adj., new; 41.5.

- navana: m., bowing, humility; 3.4.
- navīna: adj., new, fresh, strange; 12.2; 16.7; 45.1; 97.5.
- nahī: adv., no, not; 83.8; nahi, 30.2.
- nahī: adv., not, no: 11.6; 35.2,3; 36.4; 43.4; 45.8; 62.4; 71.6; 76.1; 81.4; 82.2; 83.6; 86.4; 90.4; 93.6; 94.2; 96.1; nahī, 40.2,4,6; 66.4; 68.4; 100.1,2,3; 101.5.
- nā-: vb. tr., bend, cause to bow; perf. part.: -yo hai, 28.6.
- nāñ: m., name (= nāma); 73.7.
- nākh-: vb. tr., destroy, throw away, let fall; 3 sg. pass.: -iyai, 35.4; 87.6.
- nātha: m., lord, master; 92.1.
- nānā: adj., many, various, all kinds of; 30.7; 41.6.
- nānā vidhi kari: adv., in various ways; 16.2.
- Nābhā: m., Nābhā Dāsa, N. of the author of the Bhakta Māla; 5.3; 7.8; 10.2; + jū, 1.3; 2.6; 65.1.
- nāma: m., name; 5.3; 19.1,8; 20.3; 23.8 (+ hī emph.) 26.1,8; 27.1; 29.5; 65.1; 68.8; 74.4.
- nāma: m., Name of Hari (= Hari nāma), God's Name; 1.2; 64.3; (+ Hari), 3.5;
- nāma de-: vb. tr., name, give a name to; perf. part.: + diyo, 20.3.
- nāma dhar-: vb. tr., name, give a name to; perf. part.: + -yo, 19.1,8.

**Nārada:** m., N. of a divine sage (devarṣi) and a great devotee of Viṣṇu (mahābhakta), who is supposed to be one of the ten mind-born sons of Brahmā, a messenger between gods and men and the inventor of Vīṇā; 99.2.

**Nārāyana (= -ṇa):** m., N. of Viṣṇu; 21.3; syns.: Śrīpati, Vaikuṇṭhanātha, Hari, Prabhu.

**Nārāyana (= -ṇa):** m., N. of Ajāmila's son; 19.8; 20.3.

**nāri:** f., woman, wife; 47.1; 48.2.

**nāva:** f., boat; 11.8.

**nās-:** vb. tr., destroy, remove; perf. part.: -e haī, 32.8.

**nāsa:** m., destruction, annihilation (= nāśa); 96.8.

**nāsā:** f., the nose; 87.3.

**nāhi:** adv., not, no; 15.3; 22.3; 48.7; 51.4; 58.1; 72.3; 73.1; nāhī, 41.3; 62.2; 71.7; 79.7; 87.2; 92.7; nāhī, 72.5 (twice) 78.4.

**nikas-:** vb. intr., come out, go out, pass through; perf. part.: -yo, 57.3; abs.: -i, 94.1.

**nikāī:** f., goodness, excellence; 81.2.

**nikār- (= -l-):** vb. tr., draw, rescue; 3 sg. pass.: -iyai, 29.2.

**nikās-:** vb. tr., take out, expel; abs.: -i, 89.6.

**nija:** pronom. adj., own, one's own (referring to the subject of the sentence); 31.4; 34.8; 49.2; 53.1,6; 80.4; 80.7; niju: 1.7; 2.5.

**niju:** see nija.

nita: adv., every day, daily, constantly, always; 28.3; 69.1;  
89.1; niti, 46.4.

nitya: adj., eternal, perpetual; 14.5.

nidar-: vb. tr., insult, condemn, idio. abandon; abs.: -i, 47.3.

nidhi: f., treasure, hoard, riches; 15.6; 57.5.

nipaṭa: adv., very, extremely, exceedingly, fully; 2.1; 29.3;  
85.4; 88.1; 97.5.

nipuna: adj., clever, sagacious (= nipupa); 16.6.

nimaṭr-: vb. tr., invite; inf.: -ana, (vbl.n.); 75.1.

nimeṣa: f., the twinkling of the eye, blink; + na lag-: ido.  
to look fixedly, to gaze without blinking; lagai na nimeṣa  
(metric. form), 100.7.

niravāha: m., subsistence, maintenance (= nirvāha); + kar-:  
vb. tr., subsist, sustain; + karai, 53.7.

nirāsa (= -śa): adj., disappointed; 38.1; 93.8.

nivār-: vb. tr., clear away, remove; abs.: -i, 67.7.

nisaṅka: adv., fearlessly (= niṣāṅka); 57.5; + hvai kai,  
39.3; 40.7.

nisakāma: adj., desireless, disinterested, unselfish (= niṣkāma);  
38.5; 49.1.

nisi: adv., at night (= niśi), 28.5; 80.2.

nisi jāta hī: adv., before dawn; 30.3.

nisi dina: adv., night and day, always; 8.1; 15.8; 73.3.

nisi bhora: adv., night and day, always; 37.4.

- nihār-: vb. tr., see, observe, look at; pres.: -ai, 95.4;  
 -aū, 76.2; -iyai, 3 sg. pass., 12.8; perf. part.: -e, 90.7;  
 abs.: -i, 10.7; 17.2; 56.3; 89.7; -i (+ rah-), 3.8; 43.3;  
 -i (+ ā-), 49.5.
- nihoro: m., request, coaxing; 89.5.
- nīda: f., sleep (Skt. nidrā); 58.8.
- nīke: adv., well, thoroughly, fully, completely; 4.2; 72.2;  
 nipaṭa + nīke, full well, 29.3; + kai, 74.6; nīkī, 43.2;  
 56.2; nīkai + kai, 48.8.
- nīke: adj., nice, beautiful; 5.1.
- nīca: adj., low, wicked, villainous; 60.7; 67.5.
- nīca: m., a rascal, scoundrel, esp. a low and outcaste man,  
 i.e. Caṇḍāla; 90.6; -ni, dir. pl., 63.1.
- nīca jana: m., low-born people, i.e. Caṇḍālas, assassins; 55.4.
- nīca jāta: m., low-caste people, i.e. Caṇḍālas, assassins (cf.  
 nīca jana); 61.5.
- nīti: f., prudence, prudent counsel; 98.3.
- nīra: m., water; 25.4; 26.7; 32.6; 33.7; 87.4.
- nūnatā: f., deficiency, shortcoming, unworthiness, inferiority  
 (= nyūnatā); 71.8; + ī, 27.2; 31.7.
- nṛpa: m., king; 38.1; 43.7 (+ hū); 54.1; 57.7; 60.5; 62.6;  
 64.6; 76.5 (voc.); 79.4; 80.1; 85.2; 86.5; 89.6; 90.1;  
 94.6.
- nṛparāja: m., the king of kings, a great king; 15.1; -ni + kaū,  
 obl. pl., 75.5.

nṛpa sutā: f., a daughter of a king, a princess; 39.1; 40.1.

Nṛsiṃha: m., Nṛsiṃha or Narasiṃha, 'the Man-lion', the fourth incarnation of Viṣṇu who assumed a peculiar form, half-man and half-lion, to kill Hirṇyakaśipu and deliver Prahlāda and the rest of the world from his tyranny (Narahari q.v.); + jū, 96.7.

neku: adv., a little, little bit, for a while; 17.2; 26.7; 27.6; 30.5; 51.1; 58.8; 84.7.

neta: f., end, finish; 90.4.

naī: a particle affixed to the name of the agent with a transitive verb in past tense (= H.ne); 1.3; 19.5; 63.1; 65.1; 80.5; 98.6.

naīku: adv., a little, for a moment (cf. neku); 4.8.

naina: m., the eye (= nayana); sg.: 87.6; pl.: 12.7; 24.7; 25.32.6; 45.4; 70.8; 73.6; 83.1; 85.6; 91.7; 97.1; -na, obl. pl., 28.7; -ni, obl. sg., 56.4; -ni, obl.pl., 64.6.

nyārī: adj., separate, strange, wonderful; 5.5,6; 59.2; nyāriyai (metric. form for rhyme), 29.6.

nyāre: adj., separate, uninvolved; 74.5.

nyāro: adj., separate, apart (H. nyārā); 66.8.

nyūnatā: f., fault, shortcoming; 37.8.

nhā-: vb. intr., bathe, take a bath; perf. part.: -ta + hī (= thī), 47.1; inf.: -na (vbl.n.), 30.6; -yabe (vbl.n.), 27.5; 30.3.

## P

pañca: adj., five; 5.1 (twice).

pakhār-: vb. tr., wash, cleanse; abs.: -i ḥkari, 47.1.

pag-: vb. intr., be dipped in or covered with syrup, idio.  
be merged, overwhelmed; perf. part.: -yo, 96.4; -e, 17.7.

paga: m., foot; obl.sg.: 79.3; obl.pl.: 33.6,8; 38.3; 50.4;  
51.6; 63.6; 73.8; 96.7; 97.4.

paṭa: m., a piece of cloth, garment; 7.2; 67.2 (twice); 69.6.

paṭu: adj., clever, skilful; 67.1.

parh-: vb. tr., read, study, learn; pres.: -ai, 64.8; abs.:  
-i (+ le-), 94.4.

paṭhā-: vb. tr., send, despatch; perf.part.: -e, 19.5. 67.5;  
-yo, 40.3; 96.3; abs.: -ya (+ de-), 58.2, 62.6; 79.5.

pati: m., lord, master, husband, 20.7; 39.3; 40.6; 42.7; 46.3;  
47.8; 54.7; 55.2; 81.3; 89.5; 101.5

pati kar-: vb. tr., choose or regard someone as a husband;  
perf. part.: + kiyo, 39.3; 40.6.

pada: m., foot; obl. pl.: 22.2; 69.2.

pada kaṃja: m., the lotus-feet; 70.2.

padharā-: vb. tr., seat hospitably, set, fix; perf. part.:  
-ī hai, 43.2. abs.: -ya, 51.7. imptv: -iye, 42.8.

padhār-: vb. intr., arrive, come, proceed; 3 sg.pass.: -iyai,  
80.4; imptv.: -au, 76.7; perf. part.: -e, 32.3.

pana: m., vow, resolution. fasting; 3.4; 67.6; 81.8; 82.6; 98.5.

par- (=par-): vb. intr., fall, drop; pres.: -ai, subjunc., 45.2; perf. part.: -yo, 17.6; 49.3; 55.1; 67.7; 71.7; 74.3; 96.7; 101.5; -ī, 24.3; 35.8; 54.2; -e, 13.1; 18.1; 75.4; par-, gives an intensive meaning to a verb (intr.) when combined with its root form or abs., e.g., kūdi + pare, 24.7; paryo + kūdi, 26.7; parī + jāya, 29.2; caṅki + pare, 73.5; paraī + jāi, 94.7.

para: postp., on, at; 70.2; 96.5.

paratīti: f., faith, belief (= pratīti); 22.4.

paraṇāma: m., respectful bowing, salutation (= praṇāma); 18.2.

paraloka: m., the other (next) world i.e. paradise; 29.8.

paripūṣa: adj., brimful, teeming; 8.2.

paras-: vb. tr., touch; abs.: -i, 92.5.

parasa: m., touch (= sparśa); 26.7.

parasiddha: see prasiddha.

parihar-: vb. tr., abandon, discard; perf. part.: -yo. 17.5.

parihāsa: m., joke, jest; 19.5.

parīkṣā: f., test, trial, examination. 82.5.

Parīkṣita: m., Parikṣit, N. of an ancient king of Hastināpura, son of Abhimanyu by Uttarā, grandson of Arjuna, and father of Janamejaya; 93.1.

parīchā: f., test, trial, examination (= parīkṣā); 85.7; 88.8; 93.7.

parekhau: f. test; m. regret, repentance; 101.1.

parvata: m., mountain; 15.5.

palaṭ-: vb. tr., change, transform; perf. part.: -yo, 65.6;  
-e, 46.8.

pahicān-: vb. tr., recognise; abs.: -i (+ le-), 26.5.

pahirā-: vb. tr., cause to put on or wear; inf.: -ibe ko, 5.2.

pahūc-: vb. intr., reach, arrive; imperf. part.: -ata, 84.5;  
perf. part.: -e, 36.5; 75.3.

pahūcā-: vb. tr., cause to reach or arrive, perf. part.: -ye  
haī, 50.8.

pāṃca: adj., five; 12.3; pāṃcau (emph.), 4.2.

Pāṃḍava: m., the five Pāṃḍavas, the five renowned sons of  
Pāṃḍu (viz, Yudhiṣṭhira, Bhīma, Arjuna, Nakula and  
Sahadeva); -ni, obl. pl., 71.3.

Pāṃḍuna: m., the Pāṃḍavas (cf. Pāṃḍava); 9.6.

pāti: f., row, line, caste (= paṅkti); 29.6; 57.4.

pāva: m., foot; 44.1. 84.7.

pā-: vb. tr., get, obtain, find, esp. eat something; pres.:  
-ū, 11.6; 78.8; 92.3; -vai, 13.7; 14.4,6; 48.7; 58.1; 100.3;  
-īyai, 3 sg. pass., 73.2; imptv.: -vo (= eat), 52.6;  
imperf. part.: -vata, 11.5. perf. part.: -yo, 30.8; 40.3; 41.  
8; 48.2; 78.8; -yo hai, 26.2; 28.8; 34.8; 47.8; 60.8;  
-ī hai, 5.8 (+ jān-); 48.4; -e, 81.7; 92.6; -e haī, 85.4;  
-ye, 28.3; -vahī (pāva + hī = thī?), 79.4; abs.: -ya,  
13.2; 32.7; 52.4; 57.5; 62.5; 68.7 (+ jā-); 99.5; -ya + kai,  
58.8, 81.6; 91.4; -i, 17.4; 64.6; -i + kai, 24.8; 97.7;  
fut.: -vo, 49.6; 62.4; -vaī, 31.4.

571  
pākasāla: f., kitchen, cooking-room (= pākaśālā); 77.7.

pāga: f., turban; 59.3.

pāg- (= pag- q.v.): vb. intr., idio. to be merged, be overwhelmed, be in love with (cf. pag-); pres.: -ai, 14.3; perf. part.: -ī hai, 30.4; 99.6; -ī, 61.4; -e hai, 51.4; abs.: -i, 58.7; -i (+ rah-), 79.1; -i (+jā-), 98.2.

pāchāī: adv., then, afterwards; 76.3; 91.6.

pāchāī: postp., after; 90.5; 92.1.

pāta: m., a leaf, esp. page; pāta pāta māī, in each page; 65.8.

patakī: m., (i) sin, crime; (ii) a sinner; 19.4.

pātī: f., letter; 39.5; 59.3; 60.3; 61.2.

pātra: m., pot, vessel, utensil; 42.3; 68.7.

pāthara: m., stone (= patthara); 63.4.

pāna: m., drinking, imbibition; 53.5; 93.2; 100.5.

pānī: m., water; 100.2.

pāpa: m., sin; 8.2; 15.5; 40.8.

pāpa graha: m., an inauspicious planet, any ill-omened aspect of the heavenly bodies (e.g. Mars, Saturn, Rāhu, Ketu and the conjunction of Mercury with any of them or the sun are regarded as having bad influence on the destinies of men in a supernatural manner; cf. MSED. s.v.); 75.8.

pāya: m., foot; pl.: 13.1; 26.7; 69.8; 85.1,4; 87.5; -na, obl., pl., 5.6.

pār-: vb. tr., cause to fall, let fall; 3 sg. pass.: -iyai, 29.8.

pāra: m., end, limit, boundary; 14.4; 43.4; 48.7; 60.6; 95.8.

pāra: adv., across; 25.7; 26.2; 89.8.

Pārvatī: f., Pārvatī, N. of Śiva's wife; 18.3; syn.: Satī.

pāraṣada: m., attendant, esp. the attendants of Viṣṇu  
(= pārṣada); 20.5; 21.1.

pārāvāra: m., limit, end; 14.1.

pāl-: vb. tr., foster, nurse, protect; pres.: -āi, 20.4; perf.  
part.: -yo, 10.8.

pāva: m., foot (= pāvā); -ni, obl.pl., 76.7.

pāsa (= -śa): m., net, tie; 20.6.

pāsa: postp., to, near, by the side of; 24.6; 36.1; 38.1; 58.7;  
60.1; 63.5; 71.8; 81.4; 96.4.

pāsa: adv., near; 79.4.

pāsā: m., a die, dice; + par-: vb. intr., idio. to win a  
game of dice by throwing two sixes, to be successful in  
an enterprise, to be fortunate, to have a favourable  
chance (cf. DHP. and BSK., s.v.); pare prema pāse haī; 32.6.

pichān-: vb. tr., recognise (= pahacān-); perf. part.: -e, 92.5;  
abs. -i (+ le-), 58.4.

pitā: m., father; 39.3; 59.4; 60.7; 81.3; 94.2; pitu, 91.4.

pitu-mātu: m., father and mother, parents (= pitā + mātā); 19.1.

piyā: m., beloved, husband; 40.6; 83.2.

pī: m., beloved (= pīya or priya); 5.2.

pī-: vb. tr., drink; 3 sg.pass.: -jiyai, 100.2; subjunc.pass.:  
-jai, 85.6; imptv.: piyo, 21.6; perf. part.: piye, 59.8.

pīchai: adv., then, afterwards; 87.2.

pīta paṭa: m., the saffron robe (of Kṛṣṇa, pītāmbara q.v.);  
47.5.

pukār-: vb. tr., call aloud, call for help; perf. part.: -e,  
20.7; abs.: -i (+ le-), 20.4.

putra: m., son; 86.8; 101.7.

puni janma: m., rebirth, transmigration (= punarjanma); 70.1.

punirukti: f., repetition, tautology; 2.2.

pura: m., city, town; 41.4; 43.6; 53.2; 54.2; 58.7; 73.1.

purī: f., city, town; 39.5; 80.8.

pulakita: adj., thrilled, overjoyed; 4.5.

pūch-: vb. tr., ask, inquire, question; pres.: -ai, 18.3;  
71.8; 94.7; -ai, 31.7; 99.8; imptv.: -iye, pol., 78.3;  
perf. part.: -ī, 12.6; -yo, 26.5; -e, 52.1; -e + te, on  
being asked, 78.7; 95.5; abs.: -i + pūchi, 32.1.

pūj-: vb. tr., worship, adore; abs.: -i (+ ā-), 61.7.

pūj-: vb. intr., be fulfilled, match, compete with; pres.:  
-ai, 81.5.; perf. part.: -yo, 68.2.

pūjā: f., worship, adoration; 62.1.

pūrana; m., completion, perfection (= pūrṇa); 72.8; 74.3.

pūrana: adj., full, filled, satisfied; 68.8.

pūrava: adj., previous (= pūrva); 41.7.

pūri: adj., full, complete, absolute; 4.7; 10.6.

pekh-: vb. tr., see, behold; imptv.: -iyai, pol. 92.4.

pera: m., tree; 6.8.

pai: postp., on, upon, at, to (= H. para); 10.3; 20.7; 25.1;  
29.4; 44.7; 76.5; 82.5; 88.8.

pai: conj., but; 7.3; 52.8; 60.6.

Paihārī: m., Payahārī Kṛṣṇa Dāsa who was the preceptor of  
Agra Dāsa; 9.8.

pothī: f., book, esp. scripture; -ina, obl.pl., 17.7.

paudhā: m., plant; 6.1.

pauna: m., air, wind (= pavana); 40.2.

pauriyā: m., door-keeper, guard; -n, obl.pl., 44.1.

pyāra: m., love, affection; 95.6.

pyārā: adj., dear, sweet, pleasant, favourite; -rī, f.sg.,  
5.5; 52.5; -re, m.pl., 17.8; 37.1; -ro, m.sg., 1.5.

pyārī: f., beloved one (epithet of Rādhā, i.e. the beloved of  
Kṛṣṇa); 3.8.

pyāre: m., beloved one (referring to Kṛṣṇa); 50.3; 74.5 (voc.);  
-ni, the beloved of Kṛṣṇa (referring to Uddhava); 65.8.

pyāro: m., beloved one (i.e. Kṛṣṇa); 68.4.

pyāsa: f., thirst; 93.2.

pyāse: adj., thirsty; 32.2; pyāsoī (ī = hī emph.), 100.2.

prakāra: m., kind, variety; pl.: 77.3.

prakāsa (= -ś-): vb. tr., illuminate, enlighten; pres.: -aī,  
14.5.

- prakāsa kar-: vb. tr., idio., to make known or famous; karañ-  
prakāsa; 74.2.
- prakāsa ho-: vb. intr., idio. to be known or famous; + bhayo,  
inf., to be famous, 74.1.
- pragaṭ-: vb. intr., appear, become manifest; abs.: -a, 13.3;  
95.6.
- pragaṭa: adj., manifest, apparent; + kar-: vb. tr., reveal,  
make manifest; lai pragaṭa kiyo, 71.2; + ho-, vb. intr.,  
appear, become manifest; + hvai, 21.6.
- prachāli: m., washing, cleansing (Skt. prakṣālaṇa); 13.5.
- pratāpa: m., power, splendour; 29.3.
- pratikūla: adj., opposite, unfavourable; 65.6.
- pratikūlatāi: f., adversity, hostility; 21.7.
- pratijñā: f., vow, promise, resolution; 86.1 (twice); 89.3.
- pratipāla: m., fostering, protecting (= pratipālaṇa); 37.7.
- prati: postp., for; 78.1.
- pratīti: f., faith, belief; 53.4; 92.3.
- prabhāva: m., influence, power, effectiveness; 11.2; 18.7;  
46.7; 71.5; 78.2; 80.7.
- prabhu: m., master, the Lord (epithet of Viṣṇu, Rāma or  
Kṛṣṇa); 17.7; 22.7; 29.8; 36.6 (voc.); 39.8; 42.8; 56.6;  
65.3; 66.5; 71.8; 77.6; 78.8; 83.2; 84.1,7; 89.8; 90.7;  
92.2; 96.4; 98.7; 99.3.
- pravīna (= -ṇa): adj., wise, experienced, skilful, sagacious;  
16.7; 20.3; 42.7; 69.3; 97.5.

pravesa (= -śa): m., entrance, admittance; 1.8; 11.1; 27.3;  
42.1.

prasanga: m., topic, theme, esp. homage or courtesy; 6.6;  
69.7.

prasanna: adj., pleased, gratified; 25.5. 46.5.

prasaṃsa: adj., praiseworthy, reverable, famous (= praśaṃsya);  
90.2.

prasāda: m., a grace-gift, the leavings of food that has  
been partaken by a deity or a respected eminent person;  
100.3.

prasiddha: adj., famous, renowned, celebrated; 12.1; 16.1;  
parasiddha (for metre), 70.3.

Prahalāda: m., Prahlāda (Prahārāda q.v.), N. of a pious  
Daitya and a great devotee of Viṣṇu (mahābhāgavata), son  
of the demon-King Hiraṇyakaśipu and Kayādhu, father of  
Virocana and grandfather of Bali; 96.3; 98.2.

Prācīnabaraha: m., Prācīnabarhis, N. of a sage and king  
(rājarṣi) who was a Prajāpati and the father of the ten  
Pracetāsas; 70.3.

prāta: adv., in the early morning; 64.8.

prāna (= -ṇa): life, vital breath; 34.4; 37.3; 53.6; 66.6;  
81.7; 83.6; 92.6; 93.6; 101.4 (-ṇa).

pranapyārā: m., the most beloved one (lit. dear as life);  
-re, obl. sg., 48. 5-6.

prīti: f., love, affection; 8.4; 9.5; 13.5; 22.3; 28.3; 45.7;  
49.2; 53.6; 77.1. 91.1. 98.8.

prīti kari: adv., affectionately; 92.4.

prīnana: m., pleasing, appeasing (= prīṇana); 21.3.

prema: m., love; 32.6; 42.2; 48.1; 51.4; 52.6; 69.5; 91.8;  
92.7; 94.6.

prema ketu: m., a banner of love; 65.5.

prer-: vb. tr., inspire, instigate; abs.: -i + kai, 20.5.

prauḍha kai: adv., extensively, excellently; 2.6.

### Ph

phar- (= phal-): vb. intr., bear fruit, be fruitful; perf.  
part.: -ī, 85.3.

phala: m., fruit, result; 31.1; 32.7; 64.8; 85.4.

phala s̄ara: m., the flesh of a fruit; 48.1.

phir-: vb. intr., return, come back, walk right round; perf.  
part.: -e, 99.5.; -yo, 100.8; abs.: -i + kari, 26.4; -i  
(+ā-), 17.3; 67.4; 75.3.

phiri: adv., then, afterward, again; 9.2; 10.6; 31.2; 42.7;  
43.3.

phulela: m., fragrant hair-oil; 3.1.

phūla: m., flower; obl.pl.: 51; 65.6; 79.1.

pher-: vb. tr., return, send back, bring back, wave,  
circumambulate; perf. part.: pharī hai (for rhyme, = pherī  
hai), 25.8; abs.: -i, 40.3 (+ kai); 41.2 (+ le-); 66.5;  
69.6.

pheraphāra: m., change, difference; 17.1.

pheri: adv., then, again: 62.4; 89.4; 101.4; + kai, 45.5;  
101.8.

phere: m., circumambulations esp. the Indian custom of  
marriage according to which the bride and bridegroom  
circumambulate seven times round the fire; + pher-, idio.  
to perform the wedding ceremony; + pheri lījiye (imptv.);  
41.2.

phail-: vb. intr., spread, expand; perf. part.: -o, 6.4;  
-a (root form + gaī, 46.6.

phor- (= phor-): vb. tr., break; obliterate, snap, beat (with  
head); perf. part.: -yo, 63.4; abs.: -i, 23.7; inf.: -ibe,  
15.5.

## B

baṃda: m., a composition, verse (Pers. Lw); 1.5.

baṃdh-: vb. intr., be tied, tethered; perf. part.: -e, 6.8.

bakhān-: vb. tr., describe, narrate; imptv.: -a, 88.7. perf.  
part.: -ī, 98.8.

bakhāna: m., description, account; 26.5; 65.1.

bac-: vb. intr., escape, be free; perf. part.: -ēū (emph.),  
subjunc., 8.4.

bacana: m., speech, word, esp. the advice or instruction of  
the scriptures (= vacana); obl. pā.: 50.2.

bajā-: vb. tr., play (on a musical instrument); pres.: -vai,  
44.5; imptv.: -vo, 45.1.

577

barabhāgī: adj., fortunate; 63.8; 99.8.

barā: adj., great, big, elder, often used as adv. meaning very; barī, 34.3; 48.2; 85.3; 89.3; bare, 8.1; 12.7; 60.5; 88.5; bareī (emph.), 28.1; 37.7; baro, 17.6; 27.8; 35.2; 40.4; 48.3; 49.1; 74.7; 99.8; baroī (emph.), 61.3.

barāī: f., praise; 2.5.

barī: see barā.

bare: see barā.

baro: see barā.

barh-: vb. intr., grow, increase; pres.: -ai, 46.7;  
perf. part.: -yau, 18.7; inf.: -ana (vbl. n.), 6.3.

barha: adj., greater, superior; 69.8.

barhavāra: f., growth, abundance; 6.7; 13.7; 43.5.

batā-: vb. tr., tell, point out; 3 sg. pass: -īyai, 74.8;  
imptv.: -īyai, pol., 71.8; 73.6; perf. part.: -yo, 95.5.

badalau: m., recompense, requital (H. badalā fr.Ar.); 88.3.

badhāyo: m., a ceremony when congratulatory songs, felicitations and giving of presents are held on the sixth or the fortieth day after a child's birth (= badhāvā); 57.6.

ban-: vb. intr., be made, become; perf. part.: -yo, 54.5.

banā-: vb. tr., make, prepare; imptv.: -iyai, pol., 3.6; perf. part.: -ī, 59.6; -ī hai, 5.2; -yo hai, 47.6; -e hai, 16.8; abs.: -ya, 23.2.

banika: m., merchant (= vaṇika); 80.1.

baraṣa: m., year (= varṣa); 18.5.

bayāra: f., air, breeze; + kar-: vb. tr., fan; karata bayāra, 10.2.

Bali: m., N. of a virtuous demon king, son of Virocana, grandson of Prahlāda and husband of Vindhyāvali; 98.1.

bas-: vb. intr., dwell, reside; pres.: -aī, 69.1; imptv.: -au, subjunc., 14.8.

baserau: m., a resting place, residence; 41.5.

bahā-: vb. tr., cause to flow, set afloat, throw away; 3 sg. pass.: -īyai, 72.6; abs.: -i kai (+ de-), 24.4.

bahu: adj., much, many, abundant; 6.4; 17.4; 21.2.

bahuta: adv., very; 10.5; adj. many, 31.5.

bahudhā: adv., often, usually; 16.3.

bahu raṅga: adj., many-coloured; 6.4.

bahu vidhi: adv., variously, in various ways; 17.4.

bāṃc-: vb. tr., read; perf. part.: -ī, 59.4; abs.: -i, 61.3.

bāṭ-: vb. tr., divide, share; abs.: -i, 52.6.

bāṃdh-: vb. tr., bind, tie, capture; perf. part.: -yau, 83.2; abs.: -i, 80.6.

bāyō: adj., left (= bāyā); 87.6.

bāha bala: m., the force of the arm, army; 58.2.

bāga: m., garden (Ar. Lw.); 58.7; 59.1; 79.1.

bāj- (= baj-): vb. intr., sound; pres.: -ai, 71.6; perf. part.: -yo, 71.7; 77.8; 78.1.

307

bāta: f., thing, news, advice, matter, story, concern, account; 12.2; 16.3; 17.8; 19.8; 37.4; 40.7; 43.1; 46.1; 48.7; 49.7; 55.8; 58.6; 60.3; 61.5; 64.2,7; 67.1; 69.4; 70.4; 71.7; 72.2; 73.4; 78.5; 86.6; 87.1; 100.5.

bāta kar-: vb. tr., idio. to obey, comply, yield to one's wishes (= bāta mān-); imptv.: kījai bāta, 58.6; perf. part.: + kī, 19.8.

bāta maī: adv., in few words, briefly; 65.2.

bāno (= -nā): m., dress (esp. an unusual dress peculiar to individuals); 60.8.

bāri: f., fence, an enclosure (= bāra); + de- , vb.tr., enclose; + dai, 6.2.

bāla: m., child; 54.3; 55.5; 58.4; 84.4.

bālaka: m., child; 86.3.

bāsa: m., dwelling, abode; 29.5.

bāsa: f., scent, smell, idio. trace; 72.7.

bāsa: f., desire, longing; 73.2.

bāh-: vb. tr., discharge a weapon; imptv.: -iye, pol., 55.8.

bāhira: adv., outside; 77.5.

bāharī: adj., extrinsic, peripheral; 42.3.

bigāra (= -ra): m., damage, pollutedness; 33.2.

bichā-: vb. tr., spread; pres.: -ya, 313.

bichurana (= -rana): m., departure, parting; 52.8.

bina: see binā.

binā: postp. (prep.) without; 8.8; 28.4; 88.2; bina: 23.7;  
73.2; 82.1; 91.7; binu: 37.5.

binu: see binā.

biyā: m., a seed, grain; bīyā bhara kāma na honā, idio. not  
to have a grain of success; kāma nahī biyā kau, (a complete-  
ly new idiomatic expression in Bh.B.); 40.2.

bihān-: vb. tr., destroy, spoil; 3 sg. pass.: -iyai, 78.6.

bihāna: m., morning, dawn; hota hī bihāna, adv., before  
dawn, 43.2.

bihāla: adj., distressed, miserable (Pers. be + Ar. ḥāl,);  
(= H. behāla); 63.3.

bīca: postp., in; 82.7.

bīt-: vb. intr., pass, expire (as time); perf. part.: -e,  
18.5,6; 31.5; 57.7; 100.1; -i (root form) + gaī, 45.7.

bīn-: vb. tr., pick up; -a (root form) + ḍāri, 27.5.

bīna: f., the Vīṇā or Indian lute, a seven stringed musical  
instrument of guitar kind with two big gourds suspended  
near the ends; 44.5; 45.1.

bīrī (= bīrā); f., the betel-nut, a preparation of the areca  
nut with lime and other spices wrapped in a betel-leaf  
(Piper betle); 3.7.

bura-: vb. tr., dip, drown, immerse; abs.: -ya, 51.8.

buddhi: f., mind, thought, discretion; 19.6; 46.4.

budhi: f., mind (= buddhi); 100.6; + har-: vb. tr., idio. to  
amaze; + harī hai, 23.8.

- budhivaṃta: adj., wise, clever (buddhi + vanta); 15.7.
- burī: adj., bad; 36.3.
- buhār-: vb. tr., clean (floor etc.), sweep; pres.: -ā, 76.1;  
abs.: -i, 27.7 (+ ja-); 30.3.
- begi: adv., at once, quickly (= vegi q.v.); 27.6.
- bec-: vb. tr., sell; abs.: -i, 82.2.
- beṭī: f., daughter; 61.4.
- bera: m., plum, the jujube-tree ('zizyphus jujuba') and  
its fruit; 31.1.
- beli: f., a creeper; 85.3.
- baṅgana: m., the egg-plant, aubergine, brinjal, 'Solanum  
melongena'; (cf. Skt. vaṅgana fr. vaṅga); 79.3.
- Baijayaṃtī: f., Vaijayantī, a kind of yellow flower which  
blossoms in clusters, 'Sesbania aegyptica'; + dāma, a  
garland (of Viṣṇu or Kṛṣṇa) made of vaij. flowers; 5.3.
- baiṭh-: vb. intr., sit; imptv.: -au, 84.8; perf. part.: -ī,  
39.7 (= ī); 47.7; -yo, 83.3; -o, 26.3; -yau (+ lai); 61.1;  
-e, 28.5; 32.7; 33.1.
- baiṭhā-: vb. tr., seat, cause to sit; perf. part.: -yo, 77.7;  
(lai+) -ye, 25.1.
- baina: m., word, speech (= vayana); obl.pl.: 87.5; -na, 28.8.
- bairī: m., enemy, foe (= vairī); 83.5.
- bojha: m., a load, bundle; 27.4; 28.2.
- bor-: vb. tr., dip, drown, submerge; pres.: -ai, 4.6; abs.:  
-i + kai, 21.8; inf.: -ibo (vbl. n.), 95.3.

bol-: vb. intr., say, speak, reply; perf. part.: -yo, 10.7; 11.5; 49.4; 78.3; 88.5; 92.3; -I, 40.5; 67.3; -e, 48.3; 55.7; 67.6; 72.1; 91.4; abs.: -i, 55.4; 60.3; 61.5; -i (+ ~~h~~h-), 54.7; 86.7; -i + kai (adv., loudly), 47.2.

bola: m., speech, words; 56.1; 98.3.

bohita: m., ship; 10.5.

brahma bhoja: m., the act of feeding Brāhmaṇas; 54.5.

Brahmā: m., N. of one of the three principal gods of the Hindu triad, and the Creator of the universe; 36.3.

brāhmaṇa: m., a Brāhmaṇa (a man belonging to the first of the three twice-born classes and of the four original divisions of Hindū society), a priest; 35.8.

#### Bh

bha-: see ho-, for all bha forms.

bhakta: m., devotee, 9.1; 11.6; 18.5; 38.5; 64.1; 65.3; 67.4; 78.2; 84.3; 95.6.

Bhakta Māla: m., the celebrated work of Nābhā Dāsa; 1.4; 7.8; 8.8.

bhakta bhūpa: m., a devout king; 65.7; 94.7.

bhakta vātas<sup>a</sup>lyā: m., affection or kindness for devotees, (based on Viṣṇu's epithet 'bhakta-vatsala' = kind to devotees); 36.8.

bhaktarāja: m., the king of devotees, a principal devotee, a devout king (bhakta + rāja, compd.); 16.1; 88.5.

bhakti: f., faith, worship, devotion; 3.7; 5.7; 6.1. 8.8;  
13.8; 15.6; 18.2; 23.4; 24.1; 29.3; 35.1; 37.8; 40.5 (+  
hī emph.); 41.7; 43.6; 46.6; 83.7; 90.8; 99.6; 100.1.

bhakti bhāva: m., devotional feeling, devotion, religiousness;  
39.1; 68.1; 75.2; 76.4; 96.4; bhāva bhakti (metric. form),  
57.8; 80.7.

bhaktimāna: adj., devout, pious, religious; 8.1.

bhakti-rasa: m., the devotional (or religious) sentiment; 9.3.

Bhaktirasa-Bodhinī: f., Priyā Dāsa's commentary on the  
'Bhakta Māla' of Nābhā Dāsa; 2.8.

Bhagavaṃta: m., God, the Holy One (Viṣṇu); 9.5; syn.: Bhagavāna,  
Bhāgavata.

Bhagavāna: m., God, the Holy One (Viṣṇu); 81.7; 95.2.

bhar-: vb. intr., be filled, overwhelmed; perf. part.: -ī,  
58.8; -ī hai (adj.), 9.8; 22.8; -e, 24.7; 56.5; 73.5;  
abs.: -i, 24.6; 25.3; 56.3; 100.6; -a (= -i), 94.5; -i (+ jā-  
30.7; 69.5; -i (+ ā-), 66.5; 87.7.

bhara: adj., full, filled with; 46.8.

bhar-: vb. tr., fill; abs.: -i, 47.4; 70.8 (thrice); 100.6  
(+ le-).

Bharata: m., Jara Bharata, N. of the eldest of the hundred sons  
of Raṣabha (Nābhi) and Jayantī, an ancient king of  
Manvantara and a great devotee of Viṣṇu; 82.7.

bharanahāra: m., one capable of nourishing, supplying or  
feeding (bharana fr. Skt. bharāṇa, hāra is a particle that  
gives the sense of fitness or merit); 68.5.

- bharamā-: vb. tr., mislead, delude; pres.: -vai, 98.3.  
 bharamā-: vb. intr., be perplexed, confused; perf. part.:  
 -ī hai, 17.6; -yo hai, 28.4.  
 bhare: adj., full, full of; 28.1.  
 bharyo: adj., full, full of; 68.1.  
 bhalāī; f., goodness, welfare; 2.5.  
 bhalī: adj., good, nice, fine; 49.7.  
 bhalai: adv., well, all right; 76.8.  
 bhava: m., world; 83.8; 89.8.  
 bhavana: m., house, residence; 75.3.  
 bhaharā-: vb. intr., tumble down, idio. be astonished;  
 abs.: -ya (+ jā-), 41.1.  
 bhāti: f. kind, way, manner; 30.5 (ifc.); 86.2,5; 87.3.  
 bhā-: vb. intr., be pleased, be pleasing or agreeable, benefit;  
 pres.: -vai, 44.6; 97.3; -iyai, 3 sg. pass., 101.6;  
 perf. part.: -yo, 60.2, -yo hai, 26.8; -ī, 14.8; 21.7;  
 22.8; 59.6; -ī hai, 27.4; 48.6; 61.6; 77.6; 86.2; -e, 90.8;  
 abs.: -ya + kai, thinking of, 81.4.  
 bhākh-: vb. tr., speak, describe; 3 sg. pass.: -iyai, 35.2;  
 87.2; -iye, 64.2; perf. part.: -yo, 61.7; 84.5; -yo hai,  
 38.2; -yau, 62.8.  
 bhāg-: vb. intr., run away, flee; perf. part.: -ī hai, 30.6.  
 bhāga: m., luck, fate, fortune (= bhāgya); 51.6; 73.8; 92.6;  
 + bhūra: good or great fortune, 75.8.  
 bhāgabharī: f., a fortunate lady (= bhāgya + bharī); 44.2.

Bhāgavata: m., the Bhāgavata Purāṇa; 1.7; 16.1; 35.8; 65.5;  
82.7; 94.4.

Bhāgavata: m., God, the Holy One (Viṣṇu); 72.3.

bhāgavatī: f., a fortunate lady (= bhāgya + vatī); 32.2.

bhāgyavatī: f., a fortunate lady; 68.1.

bhāj-: vb. intr., run away, flee; pres.: -aī, 66.2; perf.  
part.: -yo, 36.1.

bhāma: f., woman, wife (Skt. bhāmin); 49.2.

bhāya: m., feeling, emotion, love; (= bhāva); 56.5; 70.8.

bhāra: m., burden, weight; 5.7; 56.3.

Bhārata: m., the Mahābhārata; 71.2.

bhārī: adj., heavy, great; 18.8; 55.1. 57.2; 71.4. 84.2.

bhāla: m., forehead; 8.7; 92.6.

bhāva: m., emotion, feeling, faith, love, manner; 4.6; 11.4;  
14.4; 16.4; 17.7; 18.7; 26.2; 39.2; 43.5; 73.5; 100.1.  
bhāva-kai (= ke bhāva), adv., in the manner of, like;  
21.4)

bhāvavatī: adj., sincere (lit. love-full); 5.3.

bhās-: vb. intr., shine, appear, be seen; perf. part.: -e haī,  
32.4.

bhīj-: vb. intr., get wet, be drenched, idio. be absorbed or  
steeped in; 3 sg. pass.: -iye, 41.4; 69.6; -iyai, 100.2;  
imptv.: -iye, pol., 33.8; 39.8; 62.6; perf. part.: -yo,  
94.6; -ī haī, 59.6; -e haī, 52.2; abs.: -i (+ rah-), 44.4;  
45.3.

bhīti: f., fear; 98.4.

bhīn-: vb. intr., be filled, saturated; perf. part.: -ī hai, 56.6; -ī, adj., 53.3.

Bhīmasena: m., N. of the second of the Pāṇḍavas who was a son of Kuntī and Vāyu, known for his vast size and great strength (lit. 'The terrible'; 75.1.

bhīr-: vb. intr., fear, be frightened; -aī, subjunc., 87.2.

bhīra: f., affliction, calamity; 35.8.

bhīra: adj., frightened, cowardly (= bhīru); 87.4.

bhīla: m., Bhilla, N. of a wild mountaineer tribe dwelling in the Vindhya hills and along the banks of Narmadā, and subsisting mainly by plunder; 70.5 (twice); 92.2; -na, obl. pl., 91.1.

bhīlanī: f., a Bhīla woman (i.e. Śabarī); 33.8.

bhuvana: m., world, universe; 22.1.

bhūkha: f., hunger; + lag-: vb. intr., be hungry; + lāgī, 68.3; + satā-, be tortured by hunger, starve; + naī satāyo, 81.3.

bhūkhī: adj., hungry; 80.1.

bhūkhe: adj., hungry; 90.4; + kaū, obl. sg., 90.3.

bhūta prānī (= -ṇī): m., living being, creature; 66.1.

bhūpa: m., king; 35.6; 57.1; 62.8; 80.5.

bhūmi: f., the earth, ground; 52.2; 71.4; 72.4; 75.4.

bhūra: adj., great, good; 75.8.

- 507
- bhūli: adv., by mistake, wrongly; 76.8.
- bhūṣana (= -ṣa): m., ornament, virtue; 56.8.
- bheṣa: f., present, gift; 23.4.
- bheda: m., secret, mystery; 33.4.
- bheva: m., secret, mystery (= bheda); 36.4; 72.1.
- bho-: vb. intr., be absorbed, immersed; 3 sg. pass.: -iyai, 45.6.
- bhog-: vb. tr., suffer (with dukha); subjunc.: -aū, 90.8.
- bhoga: m., enjoyment, pleasure; 31.4; 41.6; 53.7.
- bhoga: m., the food offered to a deity or an idol; 43.5.
- bhojana: m., food; 67.7.
- bhora: adv., in the early morning, at dawn; 73.3; + hī (emph.), 76.7.
- bhaūra: f., whirlpool, vortex, puzzle (= bhāvara); bhāvara mē parānā: idio. to be puzzled, bewildered; parāi bhaūra jāi (metric. form), 94.7.
- bhaugunḍ: m., worldliness (= bhava + guṇa); 83.8.
- bhauna: m., residence, palace (= bhavana); 42.1.
- bhrāpta: f., an error, blunder (= bhrānti); 61.1.

### M

- maṅtra: m., a hymn, sacred formula of prayer to any individual deity; 13.2; 43.1.
- Maṅḍālasā: f., Maṅḍālasā (Maḍālasa q.v.), N. of the wife of king Pratardana and mother of Alarka; 89.3.

maṇḍira: m., a dwelling, house, palace, temple (= mandira);  
41.5; 42.2; 44.3.

maga: m., path, road; 18.1; 27.5; 31.5; 32.8; 50.4; 62.5;  
86.3.

matamga: m., an elephant; 15.3.

Matamga: m., N. of a sage who made Śabarī his disciple and  
gave her a dwelling in his hermitage; 28.1.

maṭha: m., a temple; 61.5; 63.5.

mata: adv., nay, do not ( a prohibitive particle used with  
the imperative only; cf. DHL.s.v.); 20.8.

mata: m., belief, faith; 36.1.

matavārau: adj., intoxicated, insane, ruttish; 15.3.

mati: m.f., mind, heart, thought, sense, intellect; 1.7; 5.4;  
17.6; 22.4; 23.6; 24.4; 25.6; 43.8; 45.2; 46.3; 50.3;  
53.2; 56.6; 58.7; 61.4; 69.6; 93.7; 94.3; 98.6; 99.4; 100.4.

mati jā-: vb. intr., idio. be lost, astonished, bewildered;  
+ gaī hai, 53.2.

mati pāg-: vb. tr., idio. determine, resolve; + -ī, 61.4.

matibaura: adj., mad, crazy, foolish; 35.1.

mati har-: vb. intr., idio. be surprised, amazed, + -ī hai,  
24.4; + 1 gaī, 94.3.

mada: m., spirituous liquor, wine, intoxication, pride; 47.4;  
59.8; 65.5.

madapāna: m., drinking spirituous liquors, tippling; 19.3.

madhura: adj., sweet, loving; 10.2.

madhi: postp., in, into; 7.2; 56.1; 59.3; 71.3.

- Madhupurī: f., Mathurā; 97.1.
- madhuratāī: f., sweetness; 2.3.
- madhya: postp., in, on; 26.1.
- mana: m., mind, heart; 4.3; 8.6; 10.4; 11.2; 14.3; 15.3,6;  
17.2; 22.8. 26.8; 27.4; 28.4; 38.8; 40.5; 42.8; 44.6; 45.4;  
49.3; 50.7; 59.6; 60.2; 68.2; 73.6; 75.6; 76.8; 78.4; 82.4;  
83.2; 93.3; 101.6.
- mana gārḥā kar-: vb. tr., idio. to pluck up courage (cf. gārḥo);  
mana gārḥo lai kai karyo, 49.3-4; mana gārḥo kiyō, 50.7.
- manana: m., meditation; 3.3.
- manabhāyo: adj., pleasing or agreeable to the mind; 57.6.
- mana mē ā-: idio. to desire for, be attracted (cf. HMK. s.v.); +  
maī na āī hai, 17.2.
- mana (mē) lā-: vb. intr., idio. to think over, to concentrate  
the mind upon (cf. HMK.s.v.); + lyāīyai, 15.6.
- mana har-: vb. intr., idio. be attracted, enchanted, fascinated;  
haryo mana, 26.8; hare mana, 73.6.
- manaharana (= -ṇa): adj., heart-stealing, charming; 1.1.
- manā-: vb. tr., appease, soothe, desire; pres.: -vai, 97.3.
- manā: m., refusal, denial (Ar. man'); manā kar: vb. tr., forbid,  
prohibit; manehū (emph.) karata, 16.8; mane karai, 44.1.
- mani: f., jewel, gem (= maṇi); 23.7.
- manuhāri: f., entreaty, propitiation, welcome; 53.4.
- manoratha: m., wish, desire; 97.7.
- mar-: vb. intr., die; perf. part.: -yo, 63.4; -e, 82.3.

marana (= -ṇa): m., the act of dying, death; 34.1.

mahā: adj., great, 20.2; 21.3; 74.2; 96.3; 1bc.: 1.1; 3.7;  
23.3; 35.6; 88.5.

mahā: adv., very, greatly; 68.4; 69.3.

mahādhīra: adj., exceedingly patient, firm or steady; 35.6.

mahāprabhu: m., epithet of Kṛṣṇa Caitanya (lit. great master  
or lord); 1.1.

mahārāja: m., a great king (mahā + rāja); 88.5; + jū, 23.3.

mahārānī: f., an empress, a great queen; 3.7.

mahimā: f., greatness, importance; 80.5.

mahī: f., the earth, ground; 101.5.

māg-: vb. tr., ask for, seek, request; pres.: -ai, 68.4; 81.4;  
-au, subjunc., 88.3; -aū, 55.8; imperf. part.: -ata, 66.2.

mājha: postp., in, into; 14.3; 22.1; 38.8; 39.8; 45.6; 52.3;  
59.1; 60.4; 62.6; 73.3; 83.8; 89.4; 90.7; 93.3.

māṃsa: m., flesh, meat; 82.6.

māta: f., defeat, limit, end (Ar. māta); 41.3.

mātā: f., mother; 12.4; 89.3.

mātra: adv., only, merely; 83.6.

māthā: m., head, forehead; māthe padharā: vb. tr., idio. to  
accept something respectfully (cf. māthe carhānā, BSK.s.v.,  
and māthe mānanā, BSK. and HMK, s.v.) māthe padharāiye,  
42.8.

mādhurī: f., sweetness, beauty; 50.6; 53.5.

mān-: vb. tr., admit, accept, regard, consider; pres.: -au, 88.6; -af, 74.2; perf.part.: -ī, 78.5; 81.6; 98.7; -ī hai, 25.2; -yo, 83.4; abs.: -i, 29.1; 35.4,7; 38.3; 39.4; 41.8; 57.3; -i + kai, 12.3; -i (+ le-), 43.1; 56.1; 72.2; 100.5.

māna: m., respect, honour (= sammāna); 34.7.

māna: m., pride, vanity (= abhimāna) self-conceit; 36.7.

mānasī: f., mental worship (the worship of a deity in the mind); 3.6; adj., 10.1.

māno: adv., as if, as it were, supposing; 7.6; 26.3; 43.1; 47.3; 51.3; 52.6; 59.8; 60.7; 92.6; 94.8.

māyā: f., Māyā, Illusion, ignorance; 96.8.

mār-: vb. tr., beat, hit, kill; 3 sg. pass.: -iyai, 80.2; imptv.: -o, 55.4; perf. part.: -yau, 63.1,7; abs.: -i (+ dār-), 55.3; 61.6; 62.8; 80.6; 95.7; fut.: -aige, 55.7; -aū, 58.4; 61.4.

māraga: m., path, way, road (= mārga); 31.3; 91.2.

mālā: f., garland, necklace, rosary; 23.2; māla (metric. short.), 8.7.

mālī: m., gardener; 79.4.

māhi: postp., in, into; 1.6.

miṭ-: vb. intr., be destroyed or removed, cease to exist; pres.: -ai, subjunc., 37.6; perf. part.: -e, 31.6.

miṭā-: vb. tr., wipe, remove, cure, destroy; 3 sg. pass.: <sup>-iyai</sup> 84.2; perf.part.: -ī hai, 2.2.

mitra: m., friend; 51.1.

mitratāī: f., friendship; 49.8.

mil-: vb. intr., meet, join, unite; perf. part.: -yo, 86.3; 91.2; -ī, 59.7; -e, 92.4; 97.7; abs.: -i, 89.6.

milana: f., meeting, union; 51.5.

milā-: vb. tr., mix together, mingle; perf. part.: -ī, 78.6; -yo, 78.7.

mihī: adj., thin, fine (H. mahīna); 7.2.

mīca: f., death; 60.7; 81.6.

mīṭhe: adj., sweet; 31.2.

mīna: m., the Fish (= Matsya avatāra, the first incarnation of Viṣṇu); 14.7.

mukha: m., mouth, face; 1.2; 2.5; 34.4; 40.6; 50.6; 52.3; 66.3; 88.4.

mukhāraṇḍa: m., lotus-face (= mukha + aravinda); 25.3.

mukhya: adj., main, chief, principal; 21.1; 71.3.

mudrikā: f., a seal, seal-ring; 89.7.

muni: m., sage, saint, holy man; 93.3.

murajhā-: vb. intr., fade, faint, swoon; abs.: -ya, 56.5.

mūd-: vb. tr., shut, close; abs.: -i, 91.7.

mūṭhī: f., a handful (= H. muṭṭhī); 52.3.

mūra (= -la): f., root; 8.4; 97.6.

mṛgī: f., a female deer; obl. pl.: 57.4.

mṛdu: adv., gently, politely; 38.3.

mē (postp.): see maī.

maī: postp., in, into (=H.mē); 4.4; 7.3; 10.1,3; 11.8; 15.2,7;  
17.7; 20.1; 27.1; 29.5; 31.3; 33.1; 41.5; 42.1; 48.4; 49.7;  
57.1; 62.5; 64.6; 65.2,4,6,8; 67,5; 69.3; 71.2; 73.2; 77.7;  
89.1; 90.2; 92.7; 94.1; 95.1; 96.5; 98.4; 101.7; mē: 32.3;  
59.7.

maī: pron. (1st. per.dir.sg.), I; 7.7; 78.7; + tau (emph.),  
29.8; 36.6; 61.3; 83.4; + to (emph.), 40.3; + hī (emph.),  
39.3; 63.7; mo, obl. sg., 60.3; 86.6; mohi, obl.sg., 61.6;  
68.3; 85.5; 86.4,7; mo + pai, 45.3; 88.1; mo + kañ, 17.8;  
37.1; 39.7; 49.6; 52.1; 74.3; 86.2,8; 88.7; 91.3; 92.4;  
mo + sṣ, 18.3; 37.4; 69.8; mere, obl. sg., 1.2; 36.7; 70.1;  
76.6; mereu (emph.), 37.5; mero, poss., 22.3; 65.3; 78.4;  
merau, 84.3; merī, poss., 22.4; 25.6; 37.4; 39.4; 40.7;  
42.6; 61.8; 62.2; 78.6; 85.3; 93.5; mere, poss., 22.8;  
25.7; 32.8; 58.5; 74.1; 85.6; 88.2; 91.8.

Maitre: m., Maitreya, N. of a sage (cf. Kauṣārava); 65.2.

maila: m., dirt, stain; 3.2.

mailo: adj., dirty, wicked (= H. mailā); 82.4.

moda: m., joy, pleasure, happiness; 2.4; 24.6; 57.3; 85.7.

Moradhvaja: m., Mayūradhvaja, N. of a virtuous king of  
Ratnanagara who was a devotee of Kṛṣṇa (cf. Jai, Aśv.,chs.  
41-46); 84.5.

moha: m., attachment, infatuation; 20.1; 64.5.

## Y

yaha: pron. (dem.dir.sg.), this, this one; 2.7; 7.6; 11.3;  
30.6; 34.7; 48.8; 78.4; 90.6; yahai (emph.), this very,  
9.3; 41.8; 54.7; 55.3; yahī (emph.), 21.7; 25.7; 26.2;

76.2,7; ehī,66.8; yehī,86.4; yāhi, obl.sg., 55.3; 57.3; 78.5; 84.2; 86.6; yāhī (= yāhi), 63.7; yā + pai, 29.4; yā + saū, 41.2; 62.8; yāko, poss., 11.5, 33.4; 55.3; 72.1; 101.6; yāke, 26.1; yākī, 71.8, 100,4,8; yāhi + ke, 24.8; yāhī + ke, 80.7; ye, dir.pl. (poī.), 16.7; 34.3; ina, 101.5; ina + ke, poss., 4.4; yaha, pronom. adj., this; 17.8; 36.3; 40.7; 44.6; 51.4; 52.5; 61.1; 91.3; yahī (emph.), 85.5; yāhī, 49.8; ihi, 79.7; 99.3; iha, 81.4; 86.3; ye (= yaha), 89.3.

yā kaū: adv., on this (day); 80.5.

yāte: adv., therefore; 21.8; 41.8.

yāte: conj., because; 78.7.

yātai; adv., as; 5.8.

yāhī līye: adv., for this reason, 49.8.

yō: adv., thus, in this way or manner; 6.6; 7.2; 12.6; 30.4; 53.4; 54.2; 55.1; 56.3; 78.2; 80.4; 81.6; 95.8; 96.8.

## R

raṅka: adj., poor, penniless; 14.6; 57.5.

raṅga: m., colour, hue, love; 5.1; 6.4; 9.8; 13.6; 21.8; 28.1; 44.4; 45.3; 53.3; 62.6.

raṅga car: vb. intr., be coloured, dyed, idio. be submerged in love; carhyau raṅga, 18.8.

raṅga-jhara: m., a cascade of love (colour); 94.8.

Raṅtadeva: m., Rantideva, N. of a virtuous and benevolent king of the Lunar race, son of Saṅkṛti, celebrated for his charity and unselfishness; 90.1.

- rac-: vb. tr., create, compose, embellish; perf. part.: -ī, 2.1; abs.: -i, 5.2 (+ kai); 25.1.
- Raghunātha: m., the Lord of Raghu-race, Rāma; 23.3; 26.8; 91.7; 92.1.
- rajanī ke sesa: adv., idio. in the last hour of darkness; 27.3; 42.1.
- raṅh-: vb. tr., describe, repeat, (cf. H. raṅana); perf. part.: -yau (+ jāta), pass., 18.8.
- ratana: m., jewel, gem (= ratna); 23.1; 25.8.
- ravak-: vb. intr., be excited, rush forward; abs.: -i, 32.5.
- rasa: m., taste, flavour, enjoyment, love, devotion, pleasure, the sentiment or feeling prevailing in a literary work; 4.2; 5.1; 13.6; 16.4; 22.8; 28.1; 45.7; 59.6; 69.3; 84.2; 85.6; 94.6.
- rasadhura: m., a kind of game connected with devotion, (lit. engrossment in rasa i.e., bhakti-rasa = devotion or God's love); 54.4.
- rasamaī: adj., succulent, joyful; 53.8.
- rasavaṅta: m., lover, admirer; 15.7.
- rasāla: adj., sweet, delicious; 7.6; 77.7.
- rasoī: f., cooked food, meal; 77.2.
- rah-: vb. intr., live, stay, remain, stand; pres.: -ai, 4.7 (twice); 31.3; 58.1; 83.8; 91.7; -au, subjunc., 74.5; imptv.: -au, 84.7; imperf.part.: -ata, 27.1; 57.1; 100.2; perf.part.: -yo, 89.5; -yo (+ jā-), 44.7; 66.7; -ī, 54.3; 80.2 (+ hī = thī); 91.8; -e, 51.1; 83.6; 98.7; abs.: -i (+ jā-), 79.3; rah-, gives the continuative form of a verb when combined with its root form, asb. or pa. part., eg., rahai + nihāri, 3.8; jhūmi + rahī, 7.5; ghūmi + rahī, 7.6;

lapaṭi + rahyo, 20.1; rahyau + ṭhār̥hau, 35.6; rījhi + rahī, 42.3; nihāri + rahai, 43.3; bhīji + rahī, 44.4; lāya + rahe, 44.4; pāgi + rahyo, 79.1; rahau + soya, 83.7; rahyo + dhari, 99.7.

rāpra: f., a widow; 61.4.

rākh-: vb. tr., keep, save, protect, hoard; pres.: -aṭ, 31.2; 53.6; imptv.: -au, 36.6; -iye, pol., 64.6; perf. part.: -yo, 47.4; -yau hai, 38.8; -ī, 21.2; 82.2; -e, 34.4.

rākha: f., ashes; 35.7.

rāga: m., a mode in music, song; 43.5.

rāgī: m., lover, devotee; 63.6.

rāc-: vb. tr., colour, paint; pres.: -aū, 89.1.

rāchasa: m., demon (= rākṣasa); -ni, dir.pl., 24.5; -ni, obl. pl., 25.2.

rāj-: vb. intr., look nice, be adorned; pres.: -ai, 8.7.

rāja: m., kingdom, dominion, rule; 62.2; 64.1; 91.3.

rāja ko tilaka: m., the mark placed on the forehead of a royal personage on the occasion of coronation (= rājatilaka); + de-, abdicate in favour of; diyō rāja ko tilaka, 57.7-8.

rājā: m., king; 24.6; 38.3; 42.5; 44.8; 46.1; 54.3; 62.1; 71.3; 80.3; 81.1; 84.5; 91.1.

rāta: f., night; rāti (metric. form), 45.7.

rānī: f., queen; dir.sg.: 51.6; 52.5; dir.pl.: 39.7; 46.1.

Rāma: m., Rāma Candra, N. of the seventh incarnation of Viṣṇu, the divine hero of the Rāmāyaṇa, and the eldest son of Daśaratha; 11.6; 15.1; 16.5; 17.2 (+ jū); 23.7; 24.8; 26.1; 29.7; 30.2; 31.1; 34.4; 70.6; 91.1; 92.4; syns.: Raghunātha, Raghurāya.

- Rāma: m., Balarāma (Baladeva, Balabhadra q.v.), N. of the seventh son of Vasudeva, the elder brother of Kṛṣṇa and an incarnation of the great serpent Śeṣa; 97;7.
- Rāvana: m., Rāvana, the demon-king of Laṅkā (Ceylon) who abducted Sītā and was killed by Rāma; 34.1.
- rāsa: f., treasure, heap (= rāśi); 93.4; 96.6.
- rijhā-: vb. tr., please, attract; pres.: -vai, 44.5; abs.: -i (+ le-), 19.7; -ya (+ le-), 40.5; 88.1.
- riddhi: f., prosperity, wealth (= ṛddhi); 21.2.
- risā-: vb.intr., be displeased, annoyed; perf.part.: -nau, 76.5.
- risi: m., a sage, seer, saint (= ṛṣi); 27.3; 28.7; 29.3; 30.4; 33.1; 35.3; 38.1; 65.2; 67.5; 70.5 (twice); 71.4; 99.7; riṣi, 101.8; -na, obl.pl., 72.4.
- rījh-: vb.intr., be delighted, pleased, attracted; perf.part.: -e hai, 52.4; -ī hai, 59.2; -e, 98.7; abs.: -i, 17.8; 25.2; 42.3 (+ rah-); 48.3; 82.6.
- rījha: f., reward, prize; 88.2.
- rīti: f., custom, conduct, way of life; 8.4; 9.8; 13.6; 14.8 (su +); 20.8; 22.4; 43.6; 53.6; 60.5; 61.8; 76.4; 77.1; 91.8; 94.4; 98.8.
- rīsa: f., rivalry, emulation; + kar-, vb. tr., compete with, emulate; + karai, 35.1.
- Rukmāṅgada: m., N. of a virtuous king who ascended to heaven after death by observing and propagating the fast of Ekādaśī (lit. 'wearing a golden bracelet on the upper arm' cf. MSED. s.v.); 79.1.

rudhira: m., blood; 30.7.

rūpa: m., form, nature, appearance, beauty; 8.8; 9.3; 11.4;  
13.8; 14.3; 15.7; 17.1; 26.3; 34.8; 35.5; 45.6,7; 50.1;  
53.5; 65.4; 87.8; 93.4; 94.5; 95.5; 97.8; 99.1.

renu (= -ṇu): f., dust; 22.2, 69.2; 70.2.

ro-: vb. tr., cry, weep; abs.: -ya, 51.2.

roga: m., disease; 84.2.

rosa: m., anger (= roṣa); + kar-: vb. tr., be furious, become  
angry; kiyo rosa, 29.6.

## L

lakarī (= -rī): f., timber, fire-wood; -na, obl.pl., 27.4.

Lakṣmī: f., N. of the goddess of wealth, fortune and beauty,  
the wife of Viṣṇu and mother of Kāma, sprang from the  
ocean when it was churned by the gods and demons; 96.2;  
syn.: Kamalā.

lakh-: vb. tr., see, behold, observe; pres.: -ai, 5.8; imptv.:  
-o, 99.6; abs.: -i, 60.8; 97.4.

lakhā-: vb. intr., be seen, observed; 3 sg. pass.: -iye (+ ho-)  
42.4; perf. part.: -ī hai (+ de-), 26.6.

lag-: vb. intr., appear, seem, begin, be engaged, be applied;  
pres.: -ai, 2.1; 100.7; perf. part.: -yo, 68.7; -e, 17.8;  
-e he, 10.1; -yanī (emph.), 6.3.

lagā-: vb. tr., engage, apply, embrace, cause, strike;  
3 sg. pass.: -īyai, 84.8; imptv.: -iyai, pol., 3.4; perf.  
part.: -yo hai, 13.4; 60.2; -ī hai, 2.4; 43.4; 77.8;  
-ye hai, 4.8.

lagi: postp., to, near; 87.3.

laghu: adj., small. 57.1.

lajā-: vb. intr., be embarrassed; -nau, 76.5.

larā-: vb. tr., love; pres.: -vai, 48.8.

lapaṭ-: vb. intr., be wrapped; abs.: -i (+ rah-), 20.1.

lapaṭā-: vb. tr., wrap, cling, embrace; 3 sg.pass.: -īyai, 73.8; perf.part.: -ne, 92.5; abs.: -ya (+ le-), 47.5.

larāī: f., fight (= larāī); + īe: vb. tr., idio. to involve oneself in a fight, encounter; + līnī, 34.3.

lalacā-: vb. intr., be allured, attracted; perf. part.: -ī hai, 5.4; abs.: -ya, 44.7.

lah-: vb. tr., obtain, attain; pres.: -ai, 3.8; 43.4.

lāgh-: vb. tr., step across, bestride; -i, abs., 50.7.

lā-: vb. intr., bring, fetch (le + ānā, traditionally lā- has been defined tr., but it is intr. 'taking a direct object'; cf. J.Burton-Page, art.cit.,BSOAS., 1957, vol.XIX, Part 3, p.469; its agent does not take 'ne'; cf. also DHL. s.v.); imptv.: -iyai, pol., 101.8; abs.: -ya, 44.4 (+ rah-); 51.3.

lāg-: vb. intr., appear, seem, begin, be applied, be engaged (cf. lag-); pres.: -aī, 14.3; 83.8; perf.part.: -e, 93.6; -e (+ de-), 48.1; -e hai, 51.2; -ī, 31.1; 43.7; 46.6; 61.3; 93.2; -ī hai, 18.2; 30.2; 63.2; 99.2.

lāj-: vb. intr., be ashamed or embarrassed; perf. past.: -yo, 78.1.

lāja: f., shame, embarrassment; 38.3; -ni + saū (metric.form), 75.6; + se ghul-, vb. intr., idio. be very ashamed; gayo lāja ghura hai; 54.8.

lāla: m., darling or beloved one, also an epithet of Kṛṣṇa; 3.8; 66.3 (voc.); -na, obl. sg., 44.5; 59.7.

lāla: m., a jewel, ruby; 7.2.

likh-: vb. tr., write; perf. part.: -yo, 59.4; 60.1; -ī, 60.3; abs.: -i, 26.1; 39.4 (de-); 58.5.

Likhata: m., Likhita, N. of a Brāhmaṇa, the brother of Śankha and a priest of king Haṃsadhvaṇa; 82.4.

likhā-: vb. tr., cause to write (caus. of likh-); abs.: -ya + kai, 58.6.

liyē: postp., for (= H. liye); 15.4.

livā-: vb. tr., cause to take (caus. of le-); abs.: -yā (+ lyā-), 74.6; 77.5.

līlā: f., divine sport; 14.2; 70.6.

le-: vb. tr., take; imptv.: -u, 86.8; lījiye, pol., 62.8; 69.8; imperf. part.: -ta, 9.4; 52.4; 77.8; 100.3,4; lījai, subjunc., 85.5; perf. part.: layo, 51.3; liyo, 24.5; 42.2; 57.5; 62.5; 98.5; laī, 34.6; 94.4; liye, 23.2; 74.4; 85.8; 99.6; līnī, 34.3; 53.3; lae haī, 67.6; laī hai, 90.2; abs.: lai, 12.7; 87.1; lai + kai, 19.4; 39.5; 45.1; 49.4; 55.5; lai (abs.) gives the intensive meaning to the verb it accompanies, e.g. + miṭāī hai, 2.2; + lagāī-yai, 3.4; + dikhāya diyo, 7.1; + dikhāe haī, 4.4; + dikhāī, 9.7; 81.1; + dikhāya daī, 11.8; + dhāryo, 15.4; lai + baiṭhāye, 25.1; + viḍāre, 20.7; diyo + lai, 24.4; + diyo, 30.1; + karī, 35.7; dayo + lai, 41.1; + curāiye, 42.6;

+ sunāyo, 43.1; + bajāvai, 44.5; ḍārī + lai, 47.3; + likhāya kai, 58.6; baiṭhyau + lai, 61.1; + dikhāī hai, 61.2; + dījiye, 62.2; + kai dūri kiye, 64.5; + pragāṭa kiyo 71.2; + jivāiyai, 72.8; + ḍāraū, 76.1; karī + lai, 77.2; + jivāvo, 76.3; + udhāriyai, 80.8; + dikhāū, 84.3; + gaye, 89.6; inf.: laina, 79.2; 82.5; fut.: -vo, 40.8; le-: when combined with a conjunctive part. (abs., but sometimes can scarcely be distinguished from the root form), represents the action of the verb as terminating with, upon, near or to the advantage of the agent (cf. GHL., p.262), e.g., laī + dhāri, 1.3; liyo + jāni, 12.6; rijhāi + liyo, 19.7; liyo + pukāri, 20.4; kari + lījiye, 39.2; liyo + pahicāni, 26.5; lapaṭāya + liyo, 47.5; gahi + laī, 28.6; liyo + gahi, 50.8; uṭhāi + laī, 32.5; khaīci + laī, 52.3, 59.3; laī + upajāi, 35.5; māni + līnḍ, 56.1; laī + māni, 43.1; kāṭi laī, 56.7; pheri + lījiye, 41.2; jāni + lījai, 65.2; lījai + jāni, 93.5; māni + leva, 72.2; lījai + māni, 100.5; chīni + liye, 83.5; jāni + layo, 84.1; rijhāya + liyo, 40.5 88.1; parhi + liyo hai, 94.4; liyo + dekhi, 95.1; laī + ḍāri, 95.7; uṭhāi + liyo, 96.5; liyo + bhari, 100.6; khaīci + liye, 101.4.

lekh-: vb. tr., see, think, consider; imptv.: -iyai, pol., 92.6 -au, 101.2; fut.: -aī, 73.8.

lesa: adj., small, little (= leśa); + hū (emph.), 17.2.

loka: m., world, the (three or seven) regions of the universe; obl.pl.: 36.1; 49.7; obl.sg.: 80.4; loka lokani, any of the worlds, 73.2.

lokapāla: m., world-protector, guardian of the world; obl. pl.: 36.1.

loga: m., people; 31.8.

loca: f., desire, anxiety; 74.3.

locana: m., eye; obl.pl.: 10.7; 50.6. + bichā-, vb.tr., idio. to wait eagerly (cf. bichā-), + bichāya, 31.3; + tisā-: vb.intr., idio, to desire eagerly to see someone (cf. tisā-), + tisāye haī, 50.6.

loṭ-: vb. tr., roll, prostrate; perf.part.: -yau, 97.4.

lobha: m., greed, covetousness; 40.4.

lohu: m., blood; 91.6.

lañ: postp., near, to, up to; 44.3.

lañrī: f., girl, maid (= lañṇī); 80.1.

lyā-: vb. intr., bring, fetch (cf. lā-); pres.: -vai, 31.1; imptv.: -vo, 49.6; 62.3; 77.6; 79.8; -īyai, pol., 15.6; perf.part.: -ī, 5.4; 54.2; 66.6; -e, 13.1; 52.1; -ye, 25.8; 77.5; -yo, 60.1; abs.: -ya, 51.3; 74.6.

## V

vaṇḍana: m., adoration, homage (= vandanā); 97.5.

vaṇsa (= -śa): m., race, dynasty; 12.1; 90.1.

vacana: m., words, speech; 16.6; 68.1; 85.8.

vajamārā: m., a fool (vajra + mārā = struck by thunder-bolt);  
-re, pl. voc., 20.8.

vata: adv., as, like; 34.7.

vadana: m., face; 49.5.

vadha: m., the act of killing, slaughter; 56.4.  
 vadhu: f., bride, wife; 81.7; 101.4.  
 vana: m., forest, jungle; 12.4; 27.1; 31.1; 67.5; 94.1.  
 vana patha: m., forest-path; 33.3.  
 vanavāsa: m., dwelling in a forest, exile, banishment; 91.2;  
 bāsa vana (metric. form), 66.4.  
 vapu: m., body; 66.8.  
 vara: m., bridegroom, husband; 39.2.  
 vara: m., boon, blessing; 88.3.  
 varaṣa: m., year (= varṣa); 12.3; 91.1; 100.1.  
 vallabha: m., beloved; 22.1.  
 vasa: m., control, authority, power (= vaśa); + (mē) kar-:  
 vb. tr., overpower, gain power over; + karaī, fut., 46.3;  
 + (mē) ho): vb. intr., be overpowered; hota vasa, 5.8;  
 bhae vasa, 98.7.  
 vasana: m., clothes; 3.4.  
 vastu: f., thing, gift; 48.4; 52.5.  
 vaha: pron. (3rd.per.dem.dir.sg.); he, she, it, that; 53.1;  
 71.7; 91.6; vahai (emph.), dir.sg.40.3; vahī (emph.), dir.  
 sg., 10.7; vahī (emph.), obl.sg., 93.4; 101.5; vāhi, obl.  
 sg. 28.3; vā + ke, obl.sg., 40.4; vāhī (emph.) + kaū, obl.  
 sg., 62.2; vāhī + sō, 19.4; vāko, poss., 74.4; vākī, poss.,  
 28.4; 46.2; 101.4; vai, dir.pl., 56.1; veī (emph.), obl.  
 pl., 32.7; una, dir.pl. (pol.), 80.2; 81.7; 87.2 (uni);  
 una, obl. pl., 90.7; unhī, obl.pl. (pol.), 31.2; unahī  
 (emph.) + ke, poss., 11.4; una + ko, poss., 37.1; vaha,

- pronom. adj., that; 32.2; 49.5; vahī (emph.), 9.5; 14.4; 20.3; 58.6; 88.4; vāhī (emph.), 20.5; 25.8; 37.6; 58.4; 87.3; vahai (emph.), 53.5; 57.1. 58.4; ve, dir.pl. (pol.), 10.1; 28.1; 54.6; uhi, obl. sg., 39.5.
- vākari: adv., therefore (vā + kari fr. kārya through karya); 87.4.
- vātsalya: the sentiment of parental affection (= vātsalya rasa): 4.1.
- vānī (= -nī): f., voice, speech; 1.6; 34.2; 67.4; 68.6; 85.6; 92.7; 93.8; 95.6; 96.6.
- vāma: f., wife (= vāmā); 37.3.
- vār-: vb. tr., sacrifice, give away; perf. part.: -ī hai, 57.6; abs.: -i (+ dār-), 29.4; -i (+ de-), 34.3.
- vāri: m., water; 6.2.
- Vālamīka: m., Vālmīki, N. of (i) the celebrated author of the Rāmāyaṇa, (ii) a Śvapaca i.e., Caṇḍāla who was a devotee of Kṛṣṇa; 70.4; 71.1; 74.7; 78.7.
- vāsa: m., dwelling; 94.1.
- vāsanā: f., desire, passion, longing; 89.2.
- vāsī: m., inhabitant; dir.pl.: 99.1.
- vāhī bhāti: adv., in the same manner, in that way; 87.3.
- Vindhyavalī: f., Vindhyāvali, the wife of Bali; 83.1.
- vikarāla: adj., terrific, dreadful; 20.2; 35.5.
- vikalatāī: f., distress, anxiety; 38.7.
- vikala: adj., distressed, agitated; 16.5.
- vikalāī: f., distress, anxiety (= vikalatāī); 66.5.

- vicār-: vb. tr., think, consider, reflect; pres.: -a hai (metric. form), 95.8; imptv.: -au, 76.8; -iyai, pol., 12.4; perf. part.: -ī, 55.1; 80.5; -e, 50.3; abs.: -i, 52.7; -a, 4.3; 48.1.
- vicāra: m., thought, good or pious thought (=sadvicāra); 6.2.
- vicāra: m., thought, remedy; 55.3; + kar-, vb. tr., think, reflect; + karai, 9.5; karilai vicāra, 15.8; + kiyo, 24.3.
- vighna: f., obstacle, intervention; 6.1.
- viḍār-: vb. tr., cause to flee or run away; perf. part.: -e, 20.7.
- vidā: f., farewell, adieu; + ho: vb. intr., depart, take one's leave; + bhaye, 52.7-8.
- vitta: m., wealth, riches; 14.6.
- vithā: f., pain, distress, regret, sorrow (= vyathā); 32.5; 82.1; 87.8; + pāg-: vb. intr., idio. to be extremely distressed (cf. pāg-); + pāgī hai, 30.4.
- Vidura: m., N. of a son of Vyāsa by a Śudra slave girl, and a brother of Dhṛtarāṣṭra; 47.1; 65.3.
- vinai: f., humility, salutation, request, entreaty (= vinaya); 26.6; 39.4; 67.6; 69.7; 96.6.
- vipati: f., calamity, adversity, distress, disaster, misfortune (= vipatti); 12.4; 54.2; 66.2.
- vipina: m., forest; 16.5; 57.3.
- vipra: m., a Bhrāhmaṇa; 38.6; 39.5; 41.1; 60.4; 68.8; 69.4; 82.4; 84.4; 90.6; -n, obl.pl. 54.6.
- vipratāī: f., the brāhmanhood (vipra + tāī); 29.4.
- vibhūti: f., grandeur, excellence; 50.5.

- vibhau: m., grandeur, luxury, riches (= vaibhava); 41.6.
- Vibhīṣana (= -ṇa): m., N. of Rāvaṇa's younger brother  
who was a devotee and an ally of Rāma; 24.1; + jū, 23.4.
- vimukhatā: f., indifference; 4.7.
- viyoga: m., separation, departure; 16.5; 30.1; 66.7; 91.5.
- viramā-: vb.intr., stop. cease (= viram-); 3 sg. pass.: -iyai,  
1.6; perf. part.: -nī, 93.8.
- virāj-: vb. intr., sit, be present, stay, look nice; perf.  
part.: -e, 33.5; abs.: -i, 91.3.
- virājamāna: adj., present, available; 13.3.
- vilāsī: m., a sensualist, esp. a lover; 99.2.
- vivāha: m., wedding, marriage; 41.3.
- viveka: m., reasoning, discrimination; 30.6.
- viṣa: m., poison; 59.4.
- Viṣayā: f., N. of a daughter of Dhṛṣṭabuddhi who was the  
minister of the king of Kuntalapura; 59.5, 6.
- viṣai: m., any object of sense, worldly pleasure, sensuality  
(= viṣaya); 46.4; 89.2.
- visarā-: vb. tr., forget, cause to be oblivious; pres.: -vai,  
97.4.
- visāla: adj., huge, extensive, vast (= viśāla); f. 6.5.
- visekh-: vb. tr., define, characterise; 3 sg. pass.: -iyai,  
92.8.
- visūr-: vb. intr., be extremely distressed, sob (fr. Skt.  
visūraṇa); abs.: -a, 97.1.

- vihā-: vb. intr., pass or spend (the time); abs.: -i, 101.3.
- vistār-: vb. tr., extend, expand, spread; 3 sg. pass.: -iyek  
70.6; perf. part.: -ī hai, 57.8; abs.: -a, 4.2; -i, 1.4.
- vistāra: m., expansion, detail, elaboration; 7.4; 14.2; 80.7;  
visatāra (for metre), 43.6.
- visva: m., world, universe (= viśva); 68.5.
- vṛtānta: m., story, account; 61.2.
- vṛddha: adj., old; 84.4.
- vegi: adv., at once, soon, immediately; 39.4; 63.5; 73.6; 81.7;  
84.6; 88.7; + hī (emph.), 47.6.
- Veda: m., the four Vedas (viz. 1. the Ṛga-veda, 2. the Yajur-  
veda, 3. the Sāma-veda, 4. <sup>the</sup> Atharva-veda); 36.4.
- vesa (= -śa): m., dress, apparel, guise; 17.1; 47.6.
- Vaikunṭha: m., the paradise of Viṣṇu (variously described as  
situated on the eastern peak of mount Meru or in the  
Northern Ocean); 36.5.
- Vaikunṭhanātha: m., the Lord of Vaikunṭha, an epithet of Viṣṇu  
(cf. Vaikunṭha); 99.5.
- vaisī: adj., the same, similar; 48.4.
- vaisehī: adv., similarly, in the same manner; 16.8; 44.1.
- vyañjana: m., meal, cooked food, (anything used in cooking or  
preparing food e.g., seasoning, sauce, condiment, etc.; =  
vyañjana); 77.3.
- Vyāsa: m., Veda-vyāsa q.v., N. of a celebrated sage and author  
or the original compiler of the Vedas, son of the ṛṣi  
Parāśara and Satyavatī, father of Dhṛtarāṣṭra, Pāṇḍu,  
Vidura and Śukadeva (lit. 'arranger' or 'compiler'); 94.2.

vyāha: m., marriage, wedding (= vivāha q.v.); 60.4.

vrata: m., a religious vow, fasting, esp. referring to the fast of Ekādaśī; 79.7; 80.3; 81.1.

### ś

śaṅkha: m., conch-shell (=śaṅkha); 71.5; 77.8.

Śiva: see Siva.

śubha: adj., auspicious (cf. subha); 71.5.

śraddhā: f., faith, reliance, respect; + ī (emph.), 3.1.

śravana (= -ṇa): m., ear; 29.5; 66.7; + lagā-, vb. tr., give ear to, listen attentively; + lagāye haī, 4.8.

śravana (= -ṇa): m.(vbl. n.), hearing, listening to; 3.1.

śravana rasika: m., a keen listener (lit. a lover of listening to); 93.1.

śrāpa: m., curse (= śāpa); 21.5.

śrī: honorific prefix, a title used as a mark of respect before the names of deities or revered persons, meaning illustrious, sacred; 9.8; 52.6; 96.7; 98.8; 99.5.

Śrī pati: m., the Lord of Śrī, an epithet of Viṣṇu; 21.3.

śrīya: f., wealth, riches; 57.6; 60.5.

Śrutideva: m., Śrutadeva, N. of a Brāhmaṇa who lived as a householder in Mithilā and was a follower of Kṛṣṇa; 69.4.

śrenī: f., a row, line, swarm (= śreṇī); 7.5.

### S

sābhār-: vb. tr., maintain, esp. improvise a melody (= sambhāl-),  
perf. part.: -ī, 45.5.

sābhāra: f., care, attentiveness; + saū, adv., with care, carefully; 10.2.

Ṣaṅkara: m., Śaṅkara, Śiva (cf. Siva); 16.6; 17.3.

saṅkā: f., doubt, fright; peril (= śaṅkā); 6.7.

Ṣaṅkha: m., Śaṅkha, N. of a Brāhmaṇa who was the brother of Likhita and a priest of king Haṃsadhvaja; 82.4.

saṅga: m., saintly company (= satsaṅga); 3.6.

saṅga: m., union, one's company; 70.5 (twice).

saṅga: postp., with, together; 13.1; 53.3; 54.4; 68.7; 69.7; 76.6; 84.4.

saṅjoga: m., chance, coherence (= saṃyoga); 54.5.

saṅta: m., saint, holy man (= santa); 6.5; 7.5; 8.3; 9.5; 13.5; 37.5; 38.7; 70.2; 72.3; 90.1; -ni, obl.pl.: 11.2; 15.1; 19.7.

saṅpati: f., wealth, riches, abundance (= sampatti); 15.7; 52.7.

sak-: vb. intr., be able (sak-, is used as an aux. vb. meaning 'can', and also gives the potential form of a verb when combined with its root form or abs.); pres.: -ai, 8.5; 70.7 (+ na); 90.3 (na +); 91.6.

sakati: f., power, strength (= śakti); 95.3.

sakucā-: vb. intr., be ashamed, embarrassed; pres.: -ya, 48.5; perf. part.: -ye, 52.2; -ī, 68.4; -yo, 47.6.

sakhya: m., the sentiment of friendship (= sakhya rasa); 4.1.

saguna: m., good omen (= śakuna); 97.3.

sacāī: f., truth, sincerity; 2.2; 9.7; 22.7; 81.1.

saciva: m., the minister of a king; 58.2; 62.3.

sace: adj., true, honest, sincere; 8.3.

sata: adj., one hundred (= śata); 39.7; + ni, hundreds of,  
53.4.

satasaṅga: m., good company, esp. saintly company (= satsaṅga)  
6.2.

Satī: f., N. of Śiva's wife (cf. Pārvatī); 16.6.

satī: adj., chaste; 67.1.

sadā: adv., always, constantly; 37.7; 38.7; 61.8; 74.5; 76.1;  
99.1,4; sadāī (emph.), 2.7.

Sanakādi: m., Sanaka and his brothers: 21.5.

sanabandha: m., relationship, esp. marriage relation  
(= sambandha); 41.8.

sanamāna: m., honour, respect, homage (= sammāna); 8.3; 34.8;  
38.3; 58.3; 62.7.

saphalāī: f., fruitfulness, success, beatitude (= saphalatā);  
77.4.

saba: pron. (indef. dir. sg.), all, everything, every one;  
11.7; 26.5; 27.1; 73.5; saba hī (emph.), dir.pl., 14.5;  
78.6; saba hī (emph.), obl. sg., 23.5; sabai (emph.), dir.  
sg., 29.6; saba hī (emph.), obl. pl., 36.8; sabai (emph.),  
dir. pl., 54.7; sabani, obl. pl., 82.8.

saba: adj., whole, all, entire, every; 15.8; 23.3; 28.5; 30.3;  
31.6; 33.1; 36.1; 41.6; 43.6; 45.7; 50.3; 57.2; 64.1; 65.7;  
66.2; 72.1; 77.3; 80.8; sabai (emph.), 22.6; 38.8; saba hī  
(emph.), 95.1; savai (emph.), 96.1.

sabā: adv., fully, in detail; 77.1.

sabāra: adv., early, in the early morning (= sabere); 27.7.

sabhā: f., assembly, court, meeting; 7.5; 94.6.

samajh-: vb. tr., understand, comprehend; perf. part.: -yo (+ jā-), 8.6.

samajhā-: vb. tr., explain, advise; 3 sg. pass.: -īye, 20.6.

samartha: adj., capable, adequate; 10.4.

samā-: vb. intr., be contained in, idio. submerge; imperf. part.: -ta (+ nāhī), 92.7; perf. part.: -ne, 92.6.

samāja: m., society, community; 64.2.

samāna: adj., similar, equal, alike; 54.4.

samujhā-: vb. tr., explain, advise, admonish (= samajhā- q.v.); pres.: -vai, 98.3; -īyai, 3 sg. pass., 72.2; perf. part.: -ī hai, 17.4; abs.: -ya, 11.7.

samūha: m., multitude, crowd; 72.4.

samai: m., time, opportunity (=samaya); 62.4; 101.3.

sayāna: m., wisdom, cleverness, prudence; 19.3.

sara: f., semblance, rival; 46.2; 81.5.

sara: m., pond, lake; 99.7.

sarasā-: vb. intr., be filled with sap, idio. be delighted; perf. part.: -ī, 2.7.

sarasāna: adj., delighted, happy (cf. sarasā-); + ho-, vb. intr. be delighted; + bhāī, 81.8.

sarasāī: f., excess, abundance; 49.4.

- saravasva: m., entire property or possessions, everything  
(= sarvasva); 98.1.
- sarāh-: vb. tr., praise, applaud; perf. part.: -e, 32.7.
- sarīra: m., body (= śarīra); 63.2; 86.5.
- sarūpa: m., form, character, nature, aspect (= svarūpa):  
4.4; 7.1; 9.3; 10.1; 17.5.
- saroja: m., lotus; -ni, obl. pl., 15.2.
- Śavarī: Śabarī, N. of an outcaste poor woman of Śabara  
aboriginal tribe in the Deccan; 27.1; 29.7; 32.1; Saurī  
(for metre), 31.8; 33.5.
- sah-: vb. tr., tolerate, endure; perf. part.: -yo (+ jā-),  
pass., 37.2; 94.5.
- sahāya: m., helper, protector; 55.7.
- sahāya: f., help. protection (= sahāyatā); 15.1.
- sahī: adj., true, sincere 9.1; adv., truly, indeed; 7.7.
- sahelī: f., a woman's female companion, maid; obl.pl.: 53.3;  
sahelini, 59.1.
- sāṃca: m., truth, reality; 56.8.
- sāṃcī: adv., truly, honestly; 37.5; sāṃce, 101.7.
- sāṃco: adj., true, real, sincere; 9.1; 26.2; 82.6; 89.1;  
sāṃca, 19.1; 78.5.
- sāṃco: adv., truly, sincerely; 95.1; + bhāva, 98.5.
- sāṃcopana: m., truth, sincerity, fidelity; 66.8; 76.2.
- sājha: adv., in the evening; 73.3.
- sāṃta: m., the sentiment of tranquillity or contemplation  
(= śānta rasa); 4.1.

- sā: ind., like, similarly, (an affix added to nouns and adjectives to express resemblance); sī, 2.4; 43.4; 83.1; 84.8; sau, 17.1; se, 65.8; 93.1; 94.2.
- sāka patra: m., a leaf (= scrap) of vegetable (sāka = śāka); 68.7.
- sākhī: m., witness, evidence (= sākṣī); sākhiyai (metric. form for rhyme), 35.8; sākhiye, 64.8.
- sāgara: m., sea, ocean; 11.8; 14.1; 23.1; 51.8; 92.5.
- sāta: adj., seven, 49.7.
- sātakī: adj., pious, pure (= sātṭvika); 19.6.
- sātha: adv., together, along with; 42.2; 67.3; 99.6.
- sātha: m., company, association; 92.2.
- sādhu: m., sage, hermit, saint; 3.5; 7.3; 11.3; 13.3; 19.5; 27.2; 35.3; 37.1; 69.7; 74.7; 88.8.
- sān- (= san-): vb. intr., be kneaded, be smeared, idio. be submerged; pres.: -ai, 16.4; perf. part.: -ī, 93.7.
- sāra: m., essence, substance, secret; 14.6; 23.1; 25.7; 52.8.
- sāra: adj., main, essential, excellent; 4.2; 9.3.
- sārī: adj., all, entire; 57.4.
- sāla: f., pain, grief ( fr. Skt. śalya); 66.3; 88.2.
- sāṣṭāṅga: adj., with eight parts of the body, viz., the forehead, breast, shoulders, hands and feet; + kar-, vb. tr., prostrate ( to touch the ground with the eight parts of the body, before a deity or a respected person as a mark of high esteem); + karī, 32.4.

sāsanā: f., rule, command, army (= śāsana); 89.7.

sāvadhāna: adv., with care, carefully, attentively; 19.7;  
28.5.

siṅgāra: m., embellishment, adornment, toilet (= śṅgāra),  
3.7; 43.3.

siṅgāra: m., the sentiment of eroticism or love (= śṅgāra  
rasa); 4.1; 5.7.

siṅghāsana: m., throne (= siṅhāsana); 24.7; 25.1.

siṅdhu: m., sea, ocean (= sindhu) 4.6; 25.7.

siṅha: m., a lion; 86.3.

sikhā-: vb. tr., teach, instruct; perf. part.: -ī hai, 77.2.

siddha: m., perfect one, holy man, sage, one who has attained  
the highest object and is endowed with supernatural  
powers); 12.7; 21.1.

sira: m., head; 35.4.

siramaura: adj., chief, main (lit. a coronet); 46.2.

sirā-: vb. intr., cool, idio. to be happy or satisfied; perf.  
part.: -e hai, 85.6.

siloka: m., śloka, a hymn of praise, a stanza, esp. a verse in  
the Anuṣṭubh metre, consisting of 4 quarters (pādas) of 8  
syllables each (or 2 lines of 16 syllables each), the 5th  
syllable of each quarter should be short, the 6th long, and  
the 7th alternately long and short; obl. pl.: 94.3.

Siva: m., Śiva, N. of one of the principal Hindū gods, who is  
regarded as the most formidable of the triad; 16.3 (+ jū);  
18.1; 36.3; 96.1; syn.: Saṅkara.

Sivi: m., Sibi, N. of a king, son of Uśīnara, renowned for his great charity and unselfishness; 82.5.

siṣya: m., a disciple (= śiṣya); 10.3; 28.5.

sīc-: vb. tr., sprinkle with water, water; perf. part.: -e, 12.7; -o, 34.5; -yo, 6.2; inf.: -ani, 63.2.

sī: see s̄a.

sīkha: m., advice, instruction; 35.3.

sīta (=sītha q.v.): m., a grain of cooked rice, esp. leavings of the food; 10.8; 13.5; sītha sītha, each grain of cooked rice, 78.1.

Sītā: f., N. of Rāma's wife; 16.5; 17.1; 34.1; syn.: Jānakī, 34.1.

sītha: see sīta.

sīsa: m., head (= śīśa); 26.1; 34.5; 63.3; 70.2; 96.5.

suṃdarī: f., a beautiful lady; 44.3.

Suka: m., Suka, N. of a sage ( cf. Sukadeva); 1.7; 98.8.

Sukadeva: m., Sukadeva, N. of a sage, son of Vyāsa and the celebrated narrator of the Bhāgavata to king Parīkṣita; + jū, 93.5.

sukhadāī: adj., giving pleasure, delightful (= sukha + dāī); 2.1; 14.7; 16.2; 22.8; 27.8; 38.7; 49.6; 86.4; sukhadāīyai (metric. form for rhyme), 15.2.

sukhamāni: adj., giving pleasure, delightful; 8.3.

sukha: m., joy, happiness, pleasure, comfort, delight; 11.2; 14.1; 25.7; 32.7; 40.3; 41.6; 50.5; 51.7; 53.8; 56.3; 57.2; 58.8; 62.5; 79.4; 81.6; 83.4; 85.5; 86.2; 87.8; 91.3; 92.5.

sukha sāja: adj., giving pleasure, felicitous; 23.3.

sukhasānī: adj., pleasurable; 52.5.

sugandha: f., scent, odour, fragrance; 7.8.

Sugrīva: m., N. of a monkey-king who was an ally of Rāma,  
(lit. 'handsome neck'); 22.5.

suta: m., son; 20.3; 37.3; 54.1; 57.2; 58.5; 60.1; 62.2; 63.1;  
82.2; 87.1.

sutā: f., daughter; 54.7; 55.2; 81.2.

Sudāmā: m., Sudāmana, N. of a poor Brāhmaṇa who was Kṛṣṇa's  
boyhood friend and co-pupil, (lit. 'one who gives  
liberally', cf. ASED., s.v.); 52.6.

Sudhanvā: m., N. of a devout prince, the youngest son of king  
Hamsadhvaja of Campāpurī and brother of Suratha (lit.  
'Having an excellent bow', or 'a good archer or bowman',  
cf. ASED., s.v. Sudhanvan); 82.3.

sudhā: f., nectar, ambrosia; 21.6.

sudhāra: m., improvement, purification; 33.2.

sudhāri: adv., carefully, with utmost care; 77.3.

sudhi: f., remembrance, recollection, memory, whereabouts,  
sense, awareness; 23.6; 31.7; 34.6; 44.3; 47.3; 50.3;  
51.5; 84.6; 86.8; 88.4; 97.4; 98.2.

sun-: vb. tr., hear, listen to; pres.: -ai, 64.3; imptv.:  
-au, 80.8; 82.1; -o, 20.8; 24.2; 72.1; 87.1; 89.3;  
abs.: -ata + hī (emph.), 20.5; 47.3; -ata, 43.7; -i, 7.5;  
16.4; 26.6; 29.6; 34.2; 39.1; 41.1; 49.3; 50.1; 54.8; 60.7;  
63.5; 66.7; 73.5; 77.1; 79.4; 85.7; 87.7; 94.3; -i + kai,  
18.7; 46.5; perf.part.: -yo, 1.7; 68.1; -ī, 33.5; 35.3;  
46.1; 80.1; -e, 93.1; -e he, 7.7; 33.3; fut.: -iye, subjunc  
2.7.

sunatha: f., a beautiful nose-ring (su + natha); 3.6.

sunā: vb. tr., tell, recite, relate, cause to hear; 3 sg. pass.:  
-īye, 20.4; imptv.: -iye, 1.4; perf. part.: -yo, 43.1;  
-yo hai, 13.2; 47.2; -ye, 87.5; -ye hai, 50.2; -e hai,  
16.6; 85.8; -ī hai, 2.6; abs.: -i, 85.2; -i (+ de-), 17.3.

sunāma: m., a pleasant name (su + nāma); 59.5; 71.1.

sunāma: adj., well-named, famous; 2.8.

sunīra: m., clean or pure water (su + nīra); 3.3.

Supaca: m., a Śvapaca, i.e., a Caṃḍāla (lit. one who cooks  
dogs); 71.1.

subha (= śubha): adj., good, beautiful, auspicious, high  
(with caste); 19.2; 25.2; 79.1.

subhāva: m., nature, habit, natural disposition (= svabhāva);  
21.1; 46.8.

sumirana: m., the act of remembering or calling to the mind,  
esp. mental recitation of the name of a deity (= smarāṇa);  
95.1.

sura: m., voice, sound, tune (= svara); 20.4; 44.2.

sura: m., a god, deity, chief; 54.6.

Suratha: m., N. of a devout prince, son of king Haṃsadhvaja of  
Campāpuri and brother of Sudhanvā (lit. 'having a good  
chariot' or 'a good charioteer', cf. MSED., s.v.); 82.3.

suvana: m., son; 62.3.

suhā-: vb. intr., look nice, charming or beautiful, be  
pleasing or agreeable; imperf.part.: -ya, 39.8; -ta, 64.7;  
perf.part.: -yo hai, 34.4; -ī hai, 61.4; -ye, 82.8.

suhāī: adj., charming, beautiful; 2.1-2.

sūhātī: adj., pleasing, delightful; 60.3.

sūk- (= sūkh-): vb. intr., dry up, parch; imperf.part.: -ata  
hai, 88.4.

sūdra: m., Śudra, a low-caste man, a man of the fourth or the  
lowest of the four original castes or classes of Hindūs,  
whose main duty was to serve the other three higher classes;  
90.6.

sūla: m., a sharp iron spike or dart, a sharp or acute pain  
(= śūla); + sarasā: vb. intr., idio. to be extremely  
unhappy; + sarasāyo hai, 60.8.

seja: f., bed, couch; (cf. Skt. śayyā); 51.7.

sera: m., seer, a weight of sixteen chaṭāka, just less than two  
pounds; adj.: 49.1.

sevā: f., service, worship; 3.5; 13.3; 19.7; 20.2; 39.8; 42.6;  
43.2; 46.3; 56.2; 58.7; 64.4; 84.7; 100.8.

saina: f., wink, hint; 99.3.

sō: see saū.

sōhī: adv., straight, straightforward; 29.1.

so-: vb. intr., sleep; perf. part.: -yo, 58.8; -iyai (extension  
i before y for sake of rhyme, cf. DHL.s.v. i-4), 45.8;  
abs.: -ya (+ rah-), 83.7.

so: pron. (3rd.per.corel.dem.), he, she, it, that; dir.sg.(pl.):  
4.6; 6.3; 7.1. 12.6; 13.3; 18.4; 19.3; 25.1; 26.5; 33.2;  
45.3; 57.6; 58.3; 61.2; 71.5; 72.6; 85.7; 87.5; 90.2,3; 90.4; 90.5;  
56.7; soī (emph.), 5.1; 9.1; 48.8; 76.6; 85.5; 86.2; 98.8;  
tāhi, obl.sg., 6.1; 13.4; 24.5; 84.3; tāhī (emph.), 14.3;

45.6; 95.4; tā + tai, 5.7; tā + sō, 22.3; 53.5; tā, 81.5;  
 tā + ko, 89.5; tā + kañ, 80.6; tāko, poss., 13.7; 54.1;  
 55.2; 71.1,5; tākī, 64.2; 69.4; tāke, 15.4; 54.3; tinahū  
 (emph.), obl.pl., 4.6; tinai, 69.7; tinahī (emph.) + kī,  
 poss., 22.2; 69.1; so, pronom. adj., that; 7.8; 12.2;  
 13.8; 30.7; 58.1; soī (emph.), 5.1; 53.8; 71.7; tā, 25.1;  
 tāhī (emph.), 6.8; 12.5; 26.3.

āo: adv., like (= H. sā); 53.2.

so: adv., thus, therefore; 81.5.

soka: m., sorrow, grief, regret (= śoka); 70.1.

soga: m., sorrow, grief (= śoka); 30.1; 31.6.

soca: m., anxiety, grief, sorrow, regret; 17.6; 27.8; 29.2;  
 30.8; 33.1; 49.3; 55.1; 67.7; 71.7; 74.3.

sota: m., a stream, torrent (=srota); 29.1.

sobhita: adj., adorned, beautiful (= śobhita); 6.5; 8.7.

soraha: adj., sixteen (= H. solaha); 21.1.

sañ: postp., with, by, to, from (H.se); 6.2,4,6,8; 9.1,6; 18.7;  
 23.4; 28.8; 29.7; 43.5; 62.3,8; 63.4; 66.2; 67.4; 68.6;  
 75.6; 82.3; 93.5; 95.6; 100.3; sō, 12.7; 13.5; 19.4; 22.7;  
 38.2; 39.3; 40.1; 49.2; 56.4,6; 59.1,5; 60.2; 61.7.

sañdhau: m., perfume, scent; 3.4.

saugunō: adj., hundredfold; 83.4.

Saurī: see Savarī.

sthāna: m., place, spot, abode; 32.1.

Syāma: m., N. of Kṛṣṇa (= Śyāma); 5.4; 48.3; 51.1; 52.7 (+ jū);  
 68.2; 71.2; 87.7.

svacha: f., cleanliness, purity (=svacchata); 33.8.

svara: m., voice; 47.3.

svarga loka: m., heaven (cf. loka); 79.5.

svāda: m., taste, flavour; 48.4; 52.4; 69.3; 78.8; 100.3.

svāda rūpa: adj., delightful, pleasing, delectable; 22.6.

svāna: m., a dog, hound (=śvāna); 90.6.

Sveta dīpa: m., the White Island (= śveta dvīpa); 99.1.

## H

hajāra: adj., thousand (Pers. hazār); 100.1; + dasa, ten-thousand, 18.5.

hada: f., limit, extremity; (Ar. ḥadd); 21.8.

Hanumān: m., N. of the celebrated monkey-chief who assisted Rāma in his search for Sītā, acted as his spy and fought most valiantly against Rāvaṇa; 12.1; 23.5.

hama: pron. (1st. per. dir. pl.), we; 73.7; 74.8; 86.1;  
hamahū (emph.), 46.3; hamahī (emph.), 74.6; hamai, obl. pl., 76.3; hama + saū, 68.6; hamārī, poss., 55.2; hama, poss. (metric.form), 55.5.

har-: vb. tr., steal, take away, remove, idio. fascinate, attract (with 'mana' etc.); pres.: -aī, 8.2; perf.part.: -y 26.8; 101.6; -ī hai, 22.4; 23.8; -e, 73.6; abs.: -i (+ jā), 94.3.

harana: m., abduction (= haraṇa); 34.1.

- Hari: m., the Lord, God, N. of Viṣṇu, Kṛṣṇa or Rāma;  
3.5; 8.3; 9.1; 20.8; 22.1; 49.2; 53.5; 64.2 (twice); 69.1,5;  
77.8; 83.6; 98.6; 99.8; 101.2; Harī (metric.length.), 44.8;  
Hari + nāma, Hari's (God's) name; 9.4; Hari + hī (emph.),  
90.7.
- Hari dāsa: m., Hari's servant, servant of God; 73.1; + -ni,  
obl.pl. 18.7.
- Hari bāsara (= -vāsara) m., Hari's (Viṣṇu's) day, i.e.,  
Ekādaśī (cf. Ekādaśī); 81.5.
- Haricaṇḍa: m., Hariścandra, N. of the 28th king of the Solar  
race and son of Triśaṅku (lit. 'having golden splendour',  
cf. MSED.,s.v.); 82.1.
- hare hare: adv., gently, tip toe, quietly; 44.1.
- hā: adv., yes, yea, indeed; + jū, yes Madam, 49.4.
- hātha: m., hand; obl. sg., 58.5; 96.5; -ni, obl.pl., 77.4.
- hāth ā-: vb. intr., come into one's hand or possession, idio.  
be controlled or governed; hātha āvai nāhi, cannot be  
controlled, 15.3.
- hāthī: m., an elephant; 6.8.
- hār-: vb. intr., be defeated; perf.part.: -e, 20.7.
- hāra: m., a necklace, garland; 14.8.
- hāri: f., defeat (= hāra); 98.1.
- hāya: interj., alas! ah me! wo! 48.5; hāya hāya (repetition  
expresses intensity); 36.6.
- hāla: m., state, condition (Ar. ḥāl); 88.4.
- hita: m., friendship, affection, love; 23.2; 48.7; 51.2; 101.7.

hiya bhara ā-: vb. intr., idio. to be moved to compassion;  
bhari āyo hiyo (metric.form), 87.7.

hiya: m., heart, bosom (Skt. hṛdayam); 11.4; 14.4; 27.8;  
39.2; hiyo, 4.7; 8.2; 16.4; 26.6; 47.6; 49.3; 50.7;  
55.4; 69.5; 70.8; 87.7; 94.6; 96.6; 98.2; hiye, 18.2;  
20.2; 30.1; 48.2; 59.7; 64.7; 66.3; 68.2; 76.5; 81.8;  
85.7; 88.2; 89.1; 91.8.

hil-: vb. intr., move, toss about, idio. to meet affectionately  
(fr. Skt. hallana); perf.part.: -e, 97.8.

hī: ind., a particle commonly added to the end of words for  
emphasis, meaning very, even, only, outright; 7.3; 12.1;  
15.3; 16.8; 17.1; 20.5; 21.2; 31.5; 39.3; 40.5; 42.5; 43.3;  
48.7; 56.4; 56.8; 61.4; 62.5; 66.6; 67.2; 68.3; 69.1;  
78.6; 83.3; 90.7; 94.1; 95.5,6; 97.3.

hī: aux. vb., was (= H. thī); f. sg. pa. 47.1; 80.2.

hulasā: vb. intr., be pleased, overjoyed, perf.part.:  
-yo, 26.6; 96.6.

hū: ind., also, even (emph.); 4.6; 16.8; 34.6; 49.1; 93.2,3;  
96.2; 98.6; hū, 6.1; 9.6; 29.1; 43.7; 52.4; 89.2; 94.2;  
hu, 6.8.

hū: aux. vb., am; 36.7; 38.6.

hṛdai: m., heart (= hṛdaya); 2.7; 11.7; 13.6.

he: aux. vb., were (= H. the); 7.7; 10.1; 33.1,3.

haī: aux. vb., are: 14.5; 22.1; 31.2; 32.2; used in peri-  
phrastic pres. indef; and perf. forms, e.g., 4.2,4,6,8;  
16.2,4,6,8; 31.4,6,8; 38.5; 50.2,4,6,8; 51.2,4,6,8;  
52.2,4,6,8; 67.2,4,6,8; 85.2,4,6,8.

hai: aux. vb., is, 7.2,4,6,8; 8.2,8; 9.4,8; 22.8; 27.1,8;  
 30.8; 37.4,8; 46.2,6; 48.2; 49.4,6; 53.6,8; 54.6;  
 55.3; 57.2; 63.4,6,8; 65.3; 66.6,8; 68.4; 75.2,4;  
 76.2,4,6,8; 86.4; 88.2,6,8; 93.6.8; 95.4,6; 96.2,6;  
 99.8; used in periphrastic pres.indef. and perf.forms,  
 e.g., 2.2,4,6,8; 5.2,4,6,8; 8.4,6; 9.2,6; 17.2,4,6,8;  
 18.2,4,6,8; 22.2,4,6; 23.2,4,6,8; 25.2,4,6,8; 26.2,4,6,8;  
 27.4,6; 28.2,4,6,8; 30.2,4,6; 34.2,4,6,8; 36.2,4,6,8;  
 37.2,6; 38.2,4,6,8; 43.2,4,6,8; 46.4,8; 48.4,6,8; 49.2,8;  
 53.2,4; 54.2,4,8; 56.2,4,6,8; 57.4,6,8; 59.2,4,6,8;  
 60.2,4,6,8; 61.2,4,6,8; 63.2; 64.8; 66.2.4; 68.2,6,8;  
 75.4,6,8; 77.2,4,6,8; 82.2,4,6,8; 86.2,6,8; 88.2,3,4;  
 90.2,4,6,8; 93.2,4; 94.2,4,6,8; 95.2,8; 96.4.8; 98.2,4,6,8;  
 99.2,4,6.

ho-: vb. intr., be, become; pres.: -ya, 4.8; 83.7; imptv.:  
 hūjiye, pol., 25.6; 66.4; imperf.part.: -ta, 2.5;  
 5.7,8; 25.5; 29.1; 42.4; 43.2; 46.8; 77.4; -ti, 92.3;  
 perf.part.: bhayo, 8.6; 11.1; 12.2,8; 18.5; 19.1,2;  
 26.3; 27.8; 30.7; 39.2; 41.3; 46.5; 51.3; 53.1; 54.1,5;  
 56.3,8; 66.8; 75.6; 80.7; 82.4; 84.1; 85.7; 91.2;  
 bhaī, 11.3; 13.7; 23.6; 30.4; 43.5; 44.8; 45.7; 46.1;  
 59.2; 71.7; 77.1; 80.3; 81.8; bhaī hai, 53.4; 90.4;  
 bhaye, 57.8; 65.7; 70.5 (twice), 6; 70.8; 84.4; 89.8;  
 bhae, 7.8; 98.7; 100.1; bhae haī, 67.2; huto, 54.1;  
 71.1; ho, 10.3; 57.7; hutī, 6.7; 41.7; 56.7; hute,  
 67.3; abs.: hvai, 21.6; 63.3; hvai + kari, 38.1; inf.:  
 bhayo, 74.1; fut.: huvo, 54.8; hvai hai, 18.6, 49.7.

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